

School of Design and Built Environment

**How space affects social value judgements
at zero acquaintance, with particular
reference to civic transitory space**

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Declaration

To the best of my knowledge and belief this thesis contains no material previously published by any other person except where due acknowledgment has been made. This thesis contains no material which has been accepted for the award of any other degree or diploma in any university.

Jack Tooley

Date : 04/12/20

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Abstract

The design of space is an influential factor in how people interact with one another, including how they come to form judgements of other people they share it with. 'Zero acquaintance judgement' is the psychological term used to describe first impressions of the strangers we encounter in our everyday situations; these interactions are important to individuals and their communities because, simply put, first impressions count.

Currently, zero acquaintance judgements are largely investigated through social psychology, which tends to overlook how space might be a factor in how people cast these judgements, as if human interaction occurs in a void.

Through spatial design literature — particularly an array of spatial discriminatory research — several ways in which space affects zero acquaintance judgements can be made immediately apparent to spatial designers. However, the discourse provides insight into how people are judged on their appearance in relation to a space, rather than their actions. In the contemporary Western world, we assume the deepest and most important differences among people are their personality, character, intelligence, and their skills and experience, which are all observed through behaviour and expressive channels, rather than static appearance (Buchanan, 2007, p.148).

Thus, a question arises that is not yet directly addressed; how does space affect how we judge others' behaviour?

Using Ervin Goffman's (1973, 1974, 2009, 2014) dramaturgical approach to symbolic interactionism, combined with the theory of affordance, a hypothesis is presented to address this question: do spaces with a particular affordance composition sway judgements of others' behaviour positively or negatively? An experimental methodology is outlined that elaborates on this hypothesis, providing insight into how the design of space affects zero acquaintance judgements of behaviour. Findings from this research bear significance for discriminatory and convivial knowledge in the field of spatial design and related disciplines in the built environment.

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Chapter 1

An Introduction to zero acquaintance judgements and space

The broad purpose of this research is to understand how attributes of the built environment can affect our judgements of the strangers we encounter every day. Those we pass in the mall, the street, on the bus and other such 'everyday' places that are assumed to be for all, yet are not always interpreted this way. The interest in this phenomenon is spurred by thoughts and fantasies of social utopias, such as how the fictional characters in Gene Roddenberry's *Star Trek* series continually embrace mildly to extremely different, and even initially hostile, alien beings; their physical and behavioural differences are often met with an open mind.

There are many forces at play in this fantastic and futuristic scenario of first contact. Immediate considerations would be that the whole situation is fictional, that initial encounters between beings take place on transitory starships, on faraway alien worlds, and in the void of space. All of these first contacts also take place in the temporal context of a few hundred years from now in a more evolved, diverse and accepting human society. However, we can still be spurred to wonder if a small part of this openness to the alien — to strangers — could be supported here and now. Could an understanding of what causes us to be more or less accepting of strangers be a simple, initial beginning to a more open and accepting society?

These are both large questions in themselves and have undoubtedly been researched in social psychology, with varying explanations provided. However, psychological research is almost always conducted in controlled environments and, as discussed further, little research about interpersonal judgements of strangers that occur in 'natural' settings outside of the lab can be found. As a spatial designer, the author is poised to wonder how the fantastic spaces and places of *Star Trek*'s first contacts could have affected such an important interaction either positively or negatively. Since we are in

the present and we are yet to meet aliens, the question can still be asked how everyday spaces affect strangers' judgements of one another.

All people have cast superficial judgement on those in their immediate surrounds; 'Blergh, what is he doing?', 'Jeeze, she's a bit weird', are a few internal conversations many have had with themselves, as well as the more ambiguous judgements we feel that can be considered on a scale of approachability, resulting in thoughts of whether some strangers are best avoided. These types of judgements are innate social mechanisms and thus are abundant and unavoidable. As psychologists Fiske, Cuddy and Glick (2007) state, we have to judge people we encounter to understand their intent for good or ill: "Dark alleys and battle zones approximate the survival settings of ancestral encounters with strangers. Evolutionary pressures are reflected in social perception (Fisk et. al., 2007, p. 77).

As our world becomes increasingly populated and diverse and the number and type of people we encounter in everyday situations and places become potentially more alien than ever, the endeavour to understand how we judge strangers is a timely one. Discriminatory design knowledge immediately assists in this endeavour — at least spatially. Discriminatory design postulates how the built environment discriminates against particular users, making them experience inequality and potentially subjecting them to judgements from others because of this. A pertinent and immediately digestible example is pointed out in Ruha Benjamin's TED talk (Stanford Press, 2015) where she uses the design of several park benches across the world to invite her lay audience into the idea of discriminatory design before launching into her own thesis. In her speech, she recounts a recent trip to California where the sun was shining; she lived in the north-eastern United States where the sun is harder to find, so she wanted to bask in it briefly before flying home. She entered a park and sat on a bench where she intended to lie down. She quickly realised that the bench had been designed with arm-rests across it at several intervals. She contemplated and did some more research on the bench and realised that it had been so designed to deter loitering. Through further research she found single occupancy benches in Helsinki, locked-

caged benches in France and even a spiked bench in Germany where the spikes in the bench retracted upon metered payment. The German bench was, however, an artistic comment on the privatisation of public life.

Nonetheless, each bench design prohibited loitering and therefore its usage by the homeless, who require to inhabit such spaces and objects in unsanctioned ways.

The benches serve as examples of how space discriminates against particular users — how the built environment can seemingly cast out others (regardless of whether this is the design intent). However, they might also make the homeless feel unwelcome and judged by others in their proximity. While sleeping on a park bench or in a shop doorway on a high street is one behaviour that may be judged negatively, doing so in and around a design that explicitly tries to prohibit this could foreseeably cause people to judge the homeless person even more harshly.

Another initial example can be found in a short documentary on BBC Reel, where reporter Stephanie Hegarty asks the questions, 'Are we living in a man's world?' (2019). She explains that cities are supposed to be built for all of us; men, women, and children, but that they are not designed by all of us; they are predominantly built by men. She implies this is one of the reasons why cities are inherently discriminatory against women. Hegarty interviews feminist urban planning firm Punt 6 in Barcelona and they discuss the public restroom as a major example of the discrimination of the built environment against women. They point out how women have shorter urethras than men which makes them need to urinate more and have menstrual cycles which cues them to the toilet also. Further, that women have to sit down for such ablutions whereas men can usually stand up. Why then, Hegarty poses, are public restrooms not substantially larger for women than men, since at present women are forced to spend three times longer in these facilities (compounded by queuing). While this example points out how the built environment is directly discriminatory toward women in this global spatial typology, it also highlights how women could be judged through or near such

spaces for taking too long in the bathroom, for appearing to be slow or inefficient or pedantic — despite the scenario being outside of their control.

The idea being articulated through these initial examples is that discriminatory design can be discriminatory in two ways:

1. Where the built environment directly discriminates against someone, and as a result,
2. Framing this someone as a person that should be judged and therefore discriminated against in a social manner (from the perspective of an onlooker).

This research studies the potential effect the built environment has on judgements of strangers we encounter in the everyday, and therefore looks closely to the resultant social discrimination that can be catalysed through spatial means. It does so with the aim of generating new knowledge about discriminatory design for the discipline of spatial design and relevant adjunct areas within the disciplines of the built environment.

This introductory chapter frames the study by expanding on what is meant by 'judgements of strangers in the everyday' as well as how this phenomenon can be linked to the built environment through literature in social psychology and spatial design. The chapter also broadly outlines the research structure, aims and significance.

1.0 Zero Acquaintance Judgements (ZAJ)

A clear and common way to frame the meeting and interpersonal judgement of strangers (point 2 above) is through a social psychological concept called Zero Acquaintance Judgement, henceforth ZAJ. ZAJ may be considered as occurring on a scale of acquaintanceship; from absolute zero, such as a static photograph of a person, to a few minutes of exposure, including brief conversation (Ambady et al., 2000, p. 72). Something that lies between these points could be an observation of someone walking in the street (Gosling,

Rentfrow, Vazire and Naumann, 2009, pp. 1661-1662). ZAJs are made through either static and expressive channels of appearance, or a combination of them: what we look like and what we act like (Gosling, Rentfrow, Vazire and Naumann, 2009, p.1661).

These types of judgements are extremely common in everyday life, and further, they are more important to social interaction and social well-being than one may initially think.

Emphasis must be given to the 'zeroness' of these judgements; they are not an in-depth conversation — they are superficial in nature. This is in contrast to what social psychologists refer to as 'thin slicing' which, although similar, is typically explained as an experience based on verbal and nonverbal cues in less than five minutes (Ambady et al., 2000, p. 72). An example of a ZAJ scenario could be passing someone in the street, whereas a thin slice might be ordering a coffee from someone. Thus, ZAJs are arguably defined as some of the briefest and most common encounters strangers can have.

From an evolutionary perspective, people are adaptively predisposed to form immediate impressions of others as a survival tactic (Schaller, 2008). When encountering strangers, we must determine if they are a threat (if they intend to injure or cheat us in some way) before they can potentially enact these behaviours, so we must come to a conclusion rapidly (Schaller, 2008). The opposite can also be claimed; that we gauge people at face-value to scope out social opportunities. Whether positive or negative, the spontaneous nature of these judgments causes them to be imperfect and changeable; however, because a false positive judgment (misreading someone who is a real threat) is more dangerous to us than a false negative (missing out on a social opportunity) we tend to err on the side of caution (Schaller, 2008). This is to say that negative ZAJs of others are easier to assign than positive ones. It is also difficult to change a ZAJ (especially a negative one) and these judgements affect potential further social interactions (Dougherty, Turban and Callander, 1994). In short, first impressions are abundant and important discriminatory decisions.

Some social psychologists have investigated ZAJ extensively, the term being first coined in the seminal paper, 'Validity of character judgements based on external criteria' by Cleeton and Knight in 1924. Since Cleeton and Knight's paper, ZAJs have almost always been investigated in relation to a personality judgement or set of personality attributes, such as extroversion and introversion, conscientiousness, intelligence and so on. These attributes are currently structured by psychological models of personality; The Big Five (Brunswik and Stewart, 2001), Brunswik lens model (Brunswik and Stewart, 2001), and the California Q-sort (Funder and Colvin, 1988). In particular, social psychologists have almost exclusively investigated the accuracy of ZAJ by comparing judgements to what people self-report (Gosling, Sei Jin Ko, Mannarelli and Morris, 2002), establishing ZAJ to be a compellingly accurate social mechanism (Ambady and Rosenthal, 1992).

While the majority of research into ZAJ investigates the accuracy of personality composition, this is not the focus of this particular research. Instead, the underlying currency which determines these personality judgements will be in focus; that is, social value. As social psychologists Nicole Dubois and Jean-Leon Beauvois point out: 'Personality traits [such as] intelligent, competent, helpful vs. weak, stupid, selfish are merely paraphrases of the social value of the behaviors or performances of the person concerned' (Dubois and Beauvois, 2011, p. 310).

From this quote it can be understood that from good to bad, or on a continuum of value, people are judged in relation to labels that correlate to their perceived social value. This research uses this underlying currency with which all interpersonal judgements are made for simplicity, so that the effects of the built environment upon a ZAJ in broad terms may be more clearly focused on (Gosling et al., 2002).

Significantly, ZAJs have not been explicitly linked to the spaces in which they occur. Some studies have made implicit spatial links, such as Houser, Horan, Fuller (2007), who investigate speed dating ZAJs in restaurants and bars, though they never acknowledge these spaces as a contributing factor in the formation of the ZAJ despite their clear contribution to such a rich social context. Similarly, Dougherty, Turban, and Callender (1994) investigate ZAJs in relation to employment interviews conducted in the headquarters of a large

energy corporation. Praetorius et al. (2015) investigate judgements between teacher and learner in the classroom, and Johar's (2005) study investigates room-mate scenarios and street rallies. Importantly, none of these studies explicitly acknowledge the built environment as something that might affect the ZAJ itself — as if the space of interpersonal relations takes place in a void.

Only one psychological study makes a direct link between ZAJ and space: Gosling et al.'s (2002) 'A room with a cue: Personality judgements based on offices and bedrooms.' In this study, observers are exposed to strangers' personal spaces for a short period of time and judge the person in question in a forensic crime scene manner, interpreting what the researchers describe as spatial 'cues'.

These cues include such things as baseball bats, posters of political allegiances, a clean desk, and so on, as well as personal taste and the aesthetics of the space. The personality judgements from these cues might be such things as, 'this person is conscientious and sensation seeking' (Gosling, et al. 2002). Cues are then organised into one of four categories: 1) self-directed identity claims: occupant(s) adorn the space with artefacts and design that reinforce their self-identity; 2) other-directed identity claims: occupant(s) adorn the space with artefacts and design that encourage others to see them in a desired way; 3) Interior behavioural residue: occupant(s) leave traces of how they have behaved, such as charcoal sketches on the floor or dishes in the sink; and 4) Exterior behavioural residue: occupant(s) leave traces of what they do or intend to do outside of the space, such as plane or movie tickets. In later work, Gosling (2013) extends these categorisations, stating that there are three mechanisms for self-expression within space: feeling regulators, behavioural residue, and identity claims.

The idea that one's personal space is a representation of themselves to varying degrees has also been discussed within spatial design (Cooper-Marcus 1995; Csikszentmihalyi and Rochberg-Halton 1981, p. 38, Pallasmaa 1995). Though, unlike Gosling et al.'s studies, none have directly delved into

how others may judge people as being socially valuable or not through their spaces.

This well-known quote from Edith Farnsworth, a medical doctor who commissioned architect Mies van der Rhoë in the 1940s to design a residence for her, demonstrates how our spaces can be used as cues for others to judge, as with Gosling et al.'s work (2002; 2013). It also highlights how we are emotionally affected by such potential socio-spatial judgement.

The truth is that in this house with its four walls of glass I feel like a prowling animal, always on the alert. I am always restless. Even in the evening I feel like a sentinel on guard day and night. What else? I don't keep a garbage can under my sink. Do you know why? Because you can see the whole 'kitchen' from the road on the way in here and the can would spoil the appearance of the whole house. So I hide it in the closet farther down from the sink. Mies talks about his 'free space': but his space is very fixed. I can't even put a clothes hanger in my house without considering how it affects everything from the outside. Any arrangement of furniture becomes a major problem, because the house is transparent, like an X-ray. (Edith Farnsworth, as quoted by Wendl, 2015).

Farnsworth's quote makes apparent how rare it is to have a personal space that is so publicly available for judgement, thanks to Mies van der Rhoë's infamous architectural style that insisted on a transparent modernist façade. This is to say, by living in a glass box, Dr Farnsworth was not in an everyday situation, and the scenario of walking or peering into a stranger's house and judging them through it is not commonplace.

While Gosling et al.'s (2002; 2013) work (and Farnsworth's complaint) explicitly acknowledges that applied or *real* settings outside of the lab where most ZAJ studies are conducted are pivotal factors in how we come to form ZAJs of strangers, they do not provide insight of how a space might affect the judgements of a stranger in an everyday situation. Instead, their study investigates space as proxy representations of the stranger being judged.

Rarely do we go into (or peer into, in the case of Farnsworth) a stranger's house or sit at their office desk and judge them through these, in comparison to the more tangible everyday scenario where we judge strangers in everyday contexts. Here, attention is drawn to how there is currently a lack of knowledge that explicitly investigates how space affects ZAJs of people in the everyday commonplace situations — at least, within the field of psychology where the ZAJ concept originates. This is because such a question has not been posed, but it may also be because such a question requires a researcher with a spatial background.

This thesis is posing this question and it suggests a potentially fruitful way to enquire into it is through a spatial position and knowledge base of spatial design.

1.1 Spatial design as discipline and/or approach

As illustrated in Figure 1.1.1, gaining further understanding as to how space affects ZAJ requires investigation into an overlapping area in social psychology (sociology, in brief) and the built environment. Accessing and occupying this area is sometimes referred to by those on the psychological periphery as spatial sociology.

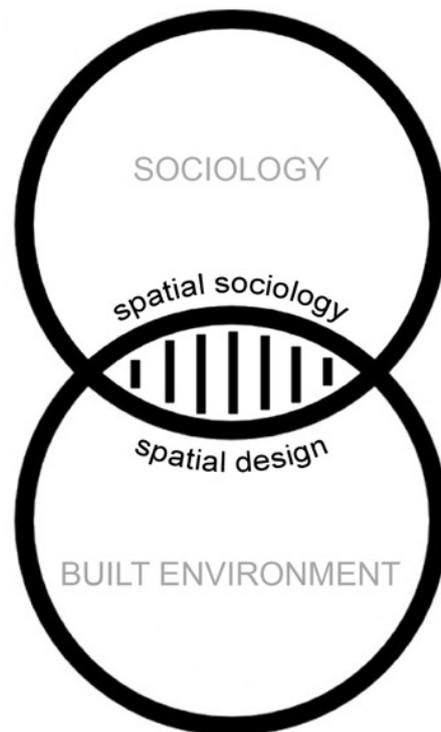


Figure 1.1.1: Diagram of the broad cross-sectional field of enquiry to be engaged (Author, 2019)

This same overlapping area is engaged by those in the built environment within all of its several traditionally defined disciplines (urban design and planning, architecture and interiors), through their sub-areas that address social phenomena. These include such areas as discriminatory design and urban/architectural sociology. To engage with this area effectively, this research identifies with the built environment discipline of spatial design for several reasons.

Spatial design is an emergent discipline that utilises knowledge from all traditionally defined disciplines in the built environment and situates them around a particular phenomenon. Often this phenomenon is of a social nature and therefore spatial design may reductively be considered as a way the built environment can engage in the overlapping area described (AUT, 2019). In other words, spatial design aptly mirrors the intent of spatial sociology and acts as a launch-pad into the same area that investigates spatial effects on

interpersonal phenomena — although from a spatial knowledge base. This may also be the reason why spatial design is sometimes regarded as an approach to issues of the built environment rather than a discipline in itself.

Given the complex real-life social phenomenon investigated in this research (ZAJ), no single traditionally defined built environment discipline would serve enough information by itself to adequately assist in researching. As illustrated in Figure 1.1.2, this is where the interdisciplinary nature of spatial design becomes particularly relevant — it avoids mono-disciplinarity that leads disciplines to critique only from within (Doucet and Janssens, 2011; Pohl and Hirsch Hadorn, 2007, p.431). As made apparent through the of psychological research outlaid so far (Ambady and Rosenthal, 1992; Brunswik and Stewart, 2001; Cleeton and Knight, 1924; Dougherty, Turban, and Callender, 1994; Dubois and Beauvois, 2011; Johar, 2005) engaging ZAJ only from a psychological position limits the understanding of how ZAJ are affected by the built environment.

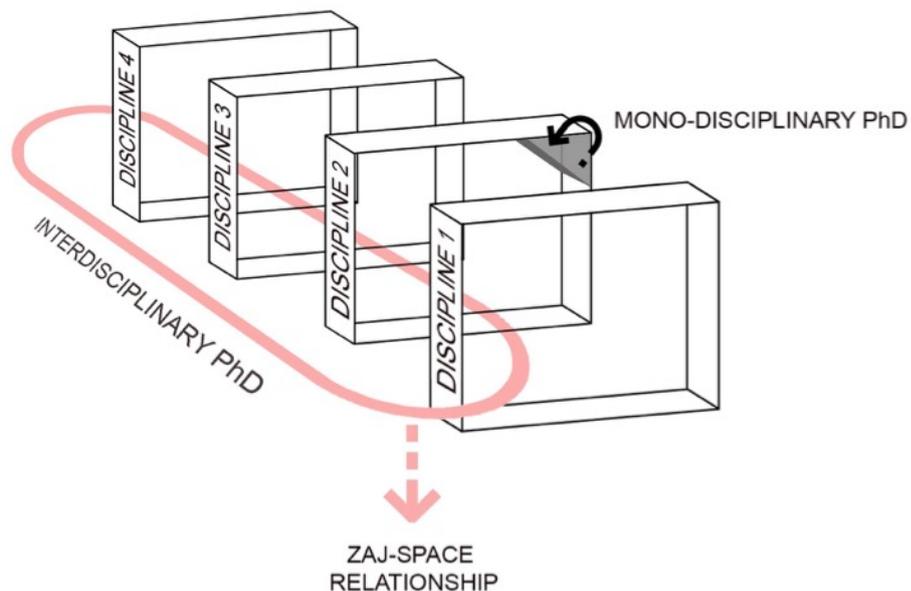


Figure 1.1.2: Diagram of the 'path' of an interdisciplinary research project (Author, 2019)

As Doucet and Janssens (2011, p. 2) argue, an intrinsic part of the built environment should be to traverse other disciplines within itself, such as

interiors, architecture, urban design and planning, as well as those outside, such as social psychology. This is because one of the built environment's primary purposes is to address and engage the complex agency of being-in-the-world. This real-life phenomenon of how ZAJs are affected by space is not restricted to an architectural spatial typology, nor an urban or interior typology, but involves several typologies that are typically associated with these disciplines that contain and affect strangers and their judgements of one another. For example, an arcade, a campus, a lobby, a street, a train and so on.

This project is therefore interdisciplinary on two fronts. Firstly, it identifies spatial design which itself is interdisciplinary. Secondly, this project investigates a social phenomenon that has until now been identified and investigated only from a psychological position and considers it from the realm of the built environment. Considering the lack of spatial understanding around ZAJ, this research identifies spatial design as the discipline being synthesised from and contributed to. This approach is illustrated in Figure 1.1.3 below, where the arrow indicates the origin of enquiry from the built environment rather than sociology/social psychology.

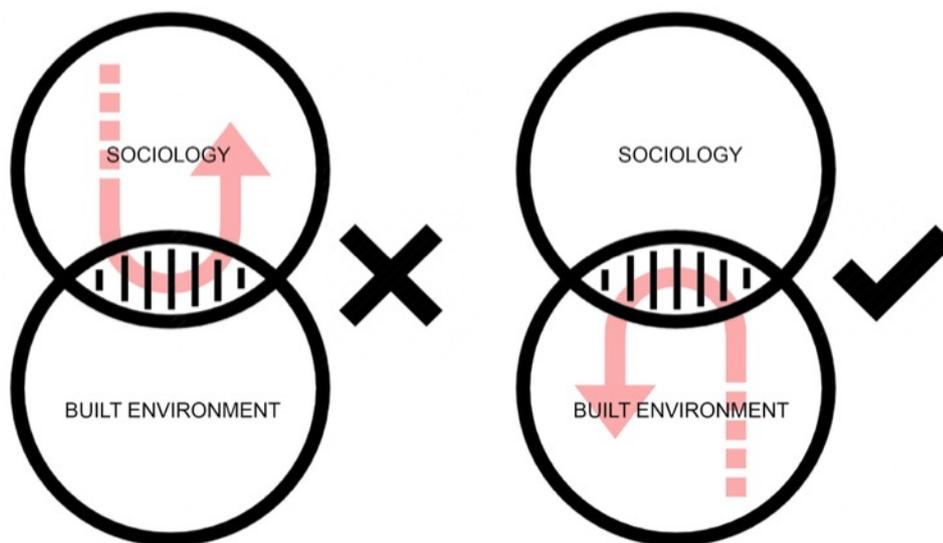


Figure 1.1.3: Diagram of the broad disciplinary approach of this research from a spatial position (Author, 2019)

This raises the issue of the epistemology of space and how the term is positioned through this research. Space is a capacious concept in the field of the built environment (Hillier, 2008) and several core framings are articulated in Urban Morphologist Bill Hillier's (2008) paper *Space and spatiality: what the built environment needs from social theory*. In the paper, Hillier argues, similar to the point made above, that a social science approach to socio-spatial issues tends to deny agency to the actual physicality of space – or as he terms it, real space — thereby framing the spatial as pure context. From a geography/urban social perspective, space is a concept that is neither totally physical nor totally social but rather a manifold of human experience — space almost gets defined here as a whole contextual situation (Hillier, 2008).

Hillier points out the issue with these framings of space as a concept is that they deny how real space, in terms of the actual physical built environment, plays a part in social dynamics, at least in a testable manner. Hillier (2008) emphasises that by regarding space as one entity and regarding the social world as another, though undoubtedly abundantly intertwined, allows for testable theories about how space affects the social (and vice versa). The separation of the two entities is important to identify cause and effect and therefore is important if research is to have a useful and tangible effect on the built environment and its discourse (Hillier, 2008).

The obvious duality of real space and social dynamics/context is explained in Hillier's separation of the two when he describes space as a language, one that is simultaneously spoken (created by people in response to context) and understood (influences people and context) (Hillier, 2008);

The analysis of real space is not then the slide-rule alternative to the social analysis of space, but the means to it. To understand the space of different fields of human activity, one must first investigate the 'space of space'. By clarifying how space is manipulable, it can be seen how it is manipulated, and why it works for a particular social purpose. This is to say no more than that to understand what space is saying one must learn its language. Space has an active and structured engagement with social life, and without understanding this one cannot fully realize

the theoretical promise of the social study of space. (Hillier, 2008, p.288)

Thus, as implied so far in this introductory chapter, the term 'space' in this research, refers to real physical space, or the actual built environment as a set of human-made artefacts that are highly symbolic like a language, and are simultaneously shaped by and shaping of social dynamics and context. As outlined further, this particular framing of space allows for emergent theory to be tested.

The aim of this research and the objectives to investigate it are therefore:

To investigate how space affects social value judgements at zero acquaintance.

For which several objectives are outlined:

1. Conceptualise from spatial discriminatory literature how space interacts and affects judgements of social value, with reference to zero acquaintance scenarios.
2. Identify gaps in available understandings of how space affects ZAJs and propose alternative theoretical approaches to address them.
3. Form a hypothesis based on these theoretical approaches.
4. Using the hypothesis, conduct an experiment to investigate how the design of space affects ZAJs.

1.2 Significance

The significance of this project lies first and foremost in the issue itself: how we judge people superficially in the everyday and how the built environment affects this. This is important, because people innately need to feel like they belong and that they are fundamentally valuable (Bourgeois and Leary 2001; Gonasalkorale and Williams 2007; Leary, 2003; Snapp and Leary 2001; Williams and Zardo 2005; cited in Steckler and Tracy, 2014 p. 175). At a societal and community level, beyond family value and belonging, positive

judgement and interaction in everyday public space plays a significant role in facilitating such feelings.

While knowledge that can be used by designers of spaces to enrich individual experience is integral to spatial design, this individual experience contributes to a broader community/societal significance. As communities grow, and we move from dealings with family, kin or neighbours, we encounter more complex interactions that are one-shot occasions with strangers (Dunning and Fetchenhauer, 2010; Snijders and Keren, 2001). Exposure to more strangers means an increasing prevalence of ZAJ in a global city context, and therefore, insight that is gained into how space might affect ZAJs might be useful; this potentially leads to ways designers address space to avoid conflict between strangers.

This research contributes not only to an understanding of these judgements as real life events but also to how they are understood within existing literature. As outlined in Chapter 2, much of the spatial discriminatory discourse investigates how judgements are cast between spaces rather than within them in a face-to-face scenario. These more direct judgements in particular are important, as they do not allow people to escape the shame and fear of being judged by others (Goldberg, 1992), and not only do people wish others to view themselves in a positive light, but they depend on this for social survival (Bourgeois and Leary 2001; Gonasalkorale and Williams 2007; Leary, 2003; Snapp and Leary 2001; Williams and Zardo 2005; cited in Steckler and Tracy, 2014, p. 175). In short, we want to like and be liked by others (Dunning, 2011);

People are rarely indifferent to being relationally devalued and respond emotionally to signs of disinterest, avoidance, rejection, or ostracism even under conditions of zero-acquaintance... People act as if they should be relationally valued and accepted by virtually everyone they meet (Chen, Tracy, and Anderson, 2014, p.175)

ZAJs are therefore significant social encounters for individuals but also for the communities/societies that they are cast in. Broadly then, this project contributes to the research area of the discrimination of space by providing

insight into how spaces affect first impressions, which are important for individuals, community cohesion, and safety, since they are difficult to change and lay the foundations for future relations (Goffman, 2009).

How this study uses the concept of ZAJ as a way to understand how strangers judge one another as affected by space is also of significance. Using a psychological concept to frame an acute part of how space potentially discriminates against people (or encourages them to discriminate against each other) can be useful for further research and practice, particularly when looking at spatial scenarios which conjure the meeting of strangers. In the following chapter, the conceptualisation of discriminatory literature around the notion of ZAJ provides new insight into how spaces affect ZAJ broadly, which can act as launch pads to spatially mitigate the social and interpersonal discriminatory nature of space.

Previous investigations into how personal or private spaces facilitate ZAJ also highlight how not all spaces are designed, nor necessarily should be, to consider socio-spatial discrimination. After all, not all spaces are designed for all types of users (a nightclub, or one's own home for example). However, as implied up to this point, some spaces that put us face-to-face with one another and that technically belong to all citizens (that is, public spaces) should be concerned with how people judge each other as a result of being an occupant. As celebrated political and economic geographer David Harvey comments on Lefebvre's Right to the City, 'what kind of city we want cannot be divorced from the question of what kind of people we want to be, what kinds of social relations we seek...what style of daily life we desire' (Harvey, 2003, p. 939). Harvey (2003) goes on to imply that cities and their public spaces are arenas for all citizens to practice and imprint their identity freely, and to have this accepted. However, the neo-liberal logic of city planning/design means that many are in fact excluded and denied (Harvey, 2003). Addressing this issue, the United Nations' 2030 Agenda for Sustainable Development outlines how cities and human settlements (public spaces implied) need to become increasingly safe and inclusive in the face of increasing social exclusion (United Nations, 2020). As we progress through the 21st century, rapid

urbanisation and social exclusion simultaneously compound social and societal issues. Thus, any investigation into how our spaces affect interpersonal relations is arguably a timely one.

In line with this UN Agenda and Harvey's comments, an immediate by-product of the investigation into what might make a space more convivial in the context of the 21st century city also emerges. Essentially, convivial space is something that encourages positive social interactions between people in a community setting such as a street or civic square. Beyond the benefits of personal and communal social acceptance described above, convivial space has tangible economic benefits by increasing lingering time, foot-traffic and property values (Shaftoe, 2015). Further, places that promote open-mindedness and tolerance attract a more diverse work force and therefore foster greater levels of innovation and economic growth (Florida, 2008). Understanding how people judge one another positively or negatively as affected by space, particularly of a public nature, therefore has significance for convivial design discourse.

The disciplinary significance of this study is to spatial design, particularly where it intersects discriminatory design and convivial design. However, being situated in spatial design that inherently transgresses boundaries of several traditionally defined built environment disciplines as well as social psychology, this research makes a broader implicit contribution to these areas of knowledge through its interdisciplinary nature.

1.3 Structure

The following chapters progressively address the four objectives and therefore the overall aim of the study. The first objective, to conceptualise how ZAJs are discussed in spatial literature, is outlined in Chapter 2. This chapter affords insight into how space affects ZAJ, outlined in three broad modes: Mode A (location-value-association); Mode B (belonging-value-association — static); and Mode C (belonging-value-association — behavioural). By doing so, it identifies some aspects of how ZAJs are affected by space as being currently understudied. Through a critique of feminist, queer, racial and

disability literature, this gap is argued as best addressed using an interpretive, performative and symbolic theory combination.

Informed by Chapter 2, Chapter 3 uses Goffman's symbolic interactive dramaturgy alongside the concept of affordances to produce a theoretical hypothesis about how space affects ZAJ; it therefore, in part, addresses the second and third objectives — to propose theoretical understandings. Goffman's symbolic interactive dramaturgy is used to formulate the hypothesis for several reasons, though mainly because, through his key work, he addresses social phenomena's relation to space from a phenomenological perspective in a symbolic and performative manner. Affordance theory is also selected to form the hypothesis because it aligns with an interpretive, performative and symbolic approach, and is used as an analytical framework to more acutely understand how the composition of space might affect ZAJ (Ruecker, Radzikowska and Sinclair, 2016; Withagen, Poel, Araujo and Pepping, 2012).

A comprehensive experimental research methodology is outlined in Chapter 4 to address the hypothesis formed in Chapter 3 and fulfil objective 4: to conduct an experiment. The process of experimentation with the hypothesis invites elaboration into how space affects ZAJ. Broadly, three steps are taken to experiment with the hypothesis: benchmarking, data collection, and data analysis. Benchmarking and data collection are discussed within the methodology (Chapter 4) with the benchmarking establishing baselines through several observational studies and preliminary surveys. These baselines include the selection of appropriate sites and of actors/people involved in generating the experiment. Data is then collected through an online survey-experiment which invites judgements of the actors within varying sites. The data analysis takes place in Chapter 5, where social judgements are compared to varying spatial attributes of the sites and findings, and their significance for discriminatory and more broadly spatial design, amongst other areas, are discussed in Chapter 6.

1.4 Ethical Issues

This research has acquired a low-risk human ethics approval through Curtin University's ethics board in order to task participants to observe and cast judgements of strangers through an online survey-experiment (approval shown in Appendix 4.0). Ethical considerations are outlined further in Chapter 4, Sections 4.6, 4.7 and 4.8, particularly with regard to providing anonymity to research participants so disclosure of responses could not be associated with their identity. Participants did provide informed consent and were able to stop participation in the research at any time.

As outlined by the *Australian National Statement of Ethical Conduct in Research Involving Humans*, all digital data collected in association with this research will be stored securely on the university 'R' drive. Physical data will be kept in the primary supervisor's office in a locked cabinet. All data will be kept for 7 years from the date of publication.

1.5 Conclusion

This introductory chapter has specified ZAJs as a point of interest and significance for spatial design via social psychology. As a concept that describes an important aspect of everyday life for individuals and their communities, ZAJ serves a unique way of looking at the discriminatory nature of design, explicitly framing the interpersonal affect it has, rather than as something that happens directly to someone through space. ZAJ also assists this study's focus on the meeting and relation of strangers in the realm of spatial discrimination. As such, an aim and objectives have been formulated to drive the research: to understand how space affects social value judgements at zero acquaintance. Figure 1.5.1 below diagrams the key research manoeuvres of this chapter, looking at the social effects of spatial discrimination, particularly of strangers in everyday spaces and situations. The following chapter postulates how space affects ZAJ through a review of discriminatory literature.

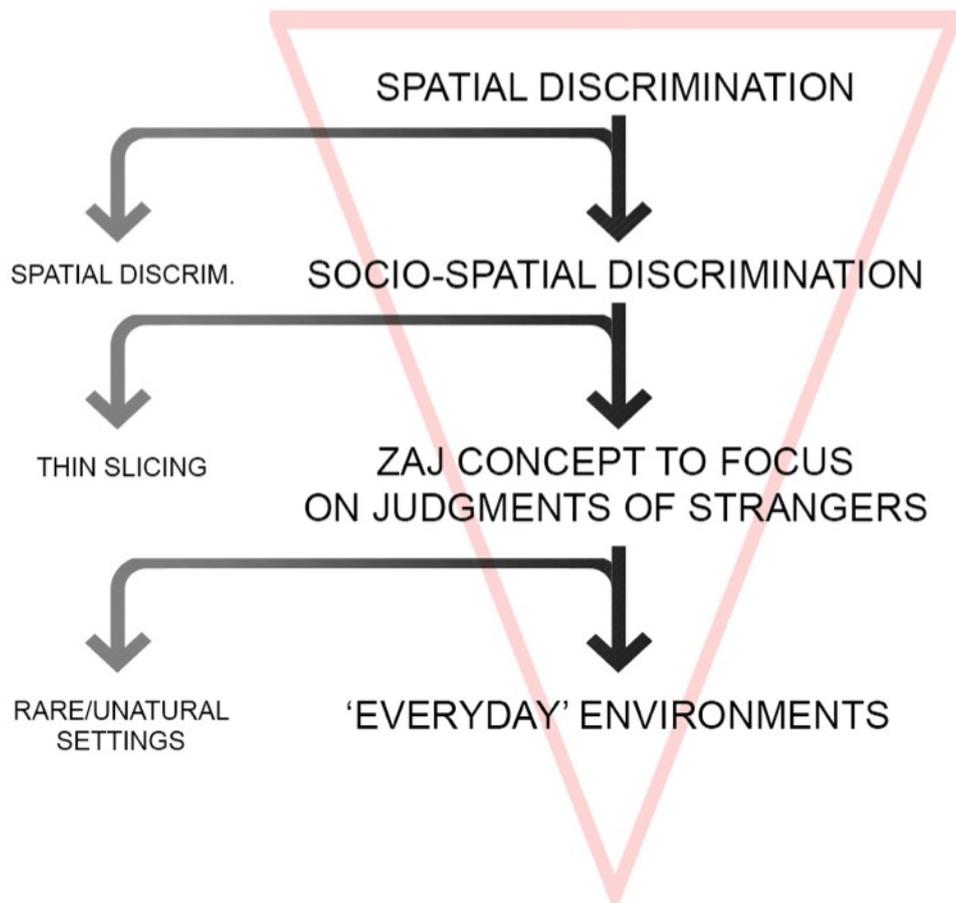


Figure 1.5.1 Showing manoeuvres in the research so far to frame how space affects social discrimination between strangers in the everyday (Author, 2020)

Chapter 2

Conceptualising spatial discriminatory frameworks around ZAJ

2.0 Introduction

This chapter reviews discriminatory design literature that assists in conceptualising existing understandings of how space affects ZAJ. By doing so, it also reveals where and why aspects of ZAJ are not yet understood as being affected by space. In other words, this chapter identifies how spatially informed literature can provide (directly or otherwise) understandings of how space affects ZAJ and ways in which it does not, thereby highlighting a knowledge gap. Critique of the discourse and its ontological and epistemological positioning also highlights avenues through which this knowledge gap might be addressed.

A review of literature is particularly relevant here, given how understudied the phenomenon of ZAJ (as linked to space) is. Reviews are used when diverse theoretical perspectives are required to investigate an acute phenomenon (Benoot, Hannes and Bilsen, 2016). This allows researchers to gather understandings that are aligned with the purpose of their investigations, leading to better potential synthesis (Benoot et al., 2016). An array of research is purposefully selected for its relevance and ability to shape discourse into more explicit understandings about how ZAJ might be affected by space. This in itself can be considered a contribution to spatial and more specifically discriminatory discourse, using existing research to inform new concepts.

The focus here is on the several discriminatory-theoretical-spatial frameworks of feminism, queer theory, racial theory and disability theory, because they each address social value in relation to space. The built environment is highlighted in each of these theoretical frameworks as discriminatory, in the sense that it directly discriminates against particular users, and in the sense that it permits users to socially discriminate against one another. This review engages each existing discriminatory framework through seminal and

contemporary literature to gain a clear impression of how research within the frameworks address ZAJ.

Leslie Kanés Weisman's *Feminist Critique of the Man-made Environment* (1992) is an originative work that outlines a core spatial feminist critique of space. This work, combined with writings from contemporary spatial feminists such as Daphne Spain (2014), Jane Rendell (2003), Karen Franck (2003), Joel Sanders, (2017), Raluca Niculae (2014), Sheila Cavanagh (2010), Beatriz Colomina (1994), and Shirley Ardener (2003), aid in highlighting how spatial feminist literature can be used to establish links between ZAJ and the built environment.

Aaron Betsky produces several publications regarding queer theory, and his book, *Queer Space* (1997) is particularly useful here in that it provides an outline of spatial queer theory through other well noted works: Ludwig II of Bavaria (*The Biography, He of Neuschwanstein*), William Beckford (author of *Fonthill Abbey: The start of the Gothic Revival*), Oscar Wilde, C. R. Ashbee, Jean Des Esseintes (*The Decadent*), Ralph Adams Cram (*An Architect for all Purposes, and Boston Bohemia*, amongst others) and Bertram Grosvenor Goodhue (Shand-Tucci, 2005, p. 243). Architectural historian and theorist Henry Urbach (2003) also contributes to the outlining of the queer framework in his literary analysis of the bedroom space and closet — a metaphor for the public and private queer occupation of space. Joel Sanders' (2003) queer and feminist analysis of an air force academy is also noted to flesh out the queer framework and its capacity to understand how space affects ZAJ.

Darell Wayne Fields' works, including his book *Architecture in Black* (2015) and a lecture about his *Black Architecture Project* given at the University of California Berkeley (2012), discusses the racial domination of space — as centred from his own experience as a black man and racial-spatial critic. Amongst others, Christopher Cripps' (2007), and Jonathan Manning's (2004) works referring to racial ZAJ affected by space are also discussed.

Occupational theorist Mary Law (1991) and disability theorist Aimi Hamraie (2013), who research occupation and physical ability, amongst others (Boys, 2014, 2017; Crow, 2013; Early, 2013; Steinfeld and Maisel, 2012), are used to outline how the universal access/disability framework can be used to forge new understandings and links between space and ZAJ.

The literature is integrated in respect to these frameworks through two simple objectives that become the major headings of this chapter:

1. (Part 1) What do the discriminatory frameworks allow us to see in terms of how space affects ZAJ?
2. (Part 2) How and why might the discriminatory frameworks limit understandings of how space affects ZAJ?

2.1 Part 1: What do the discriminatory frameworks allow us to see in terms of how space affects ZAJ?

Several ways in which space affects ZAJ of social value can be made apparent through the literature and can be categorised into three overarching modes:

- Mode A (location-value-association): ZAJs are facilitated across the spectrum of physical division through the built environment (the Bronx versus 5th Avenue or the kitchen versus the restaurant). This is because spaces have an inherent social value which their occupants become associated with and the relationship is static in nature — how people and the built environment *look*.
- Mode B (belonging-value-association — static): spaces symbolise the static *type* of occupants that belong in them. People see themselves and others as having varying degrees of belonging (and therefore value) in relation to this *type* (how we *look*), which can affect ZAJ.

- Mode C (belonging-value-association — behavioural): spaces symbolise behaviours to be conducted within them. People see themselves and others as having varying degrees of belonging (and therefore value) in relation to how well they can fulfil these behaviours, which can affect ZAJ.

The following outlines research that led to these three spatial conceptualisations around ZAJ.

2.2 Mode A (location-value-association)

As conceptualised from spatial discriminatory literature, Mode A provides an understanding of how space affects ZAJs similar to the psychological research of Gosling et al. (2002; 2013) — it associates the characteristics and subsequent value of space with occupants. This is to say, the frameworks discussed clearly make symbolic connections between the characteristics and subsequent value of space and people that occupy it. Examples include botched and smelly slums facilitating ZAJs of the poor and the racial Other who are typical occupants, how gay establishments were once areas of secrecy and became understood as dubious reflections of queers, and the ornamental park folly versus the brothel in determining the value of women in them.

The differences between Mode A and the psychological understanding of ZAJ in space, however, is that Mode A highlights how people do not always have a choice in every environment they occupy, yet still become associated and judged through them. In other words, value judgements are imposed on people in accordance with where they are, regardless of how or why they came to be there. Mode A also extends on the space-ZAJ link that the psychological position poses, by bringing the understanding into the built environment in all its areas and typologies — not only personalised ones such as the home.

To rationalise the conceptualisation of Mode A (location-value-association) and how it assists in understanding how space affects ZAJ, a range of contemporary and seminal literature is engaged. The seminal literature provides some socio-spatial scenarios that may no longer be reflective of contemporary western society, such as the above-mentioned value associations between women and the park folly. However, all sources and scenarios, regardless of their alignment with the contemporary, are still useful to highlight the fundamental phenomenon of how locations and their characteristics and value can be associated with their occupants.

Seminal comments aligning with the broad notion of Mode A can be found in racial theorist David Theo Goldberg's 'Polluting the body politic' (Goldberg, 1993, p. 186): 'Citizens and strangers are controlled through the spatial confines of divided place. These geometries — the spatial categories through and in which the lived world is largely mapped, experienced, and disciplined — impose a set of interiorities and exteriorities.' Goldberg explains here how the spatial division of people is typically subscribed to, rather than being explicit or overt (like a jail cell scenario) and this indoctrination is prolific. To clearly extrapolate as many nuances as possible to form Mode A, the literature is initially discussed through each spatial discriminatory framework.

Feminist

Firstly, the feminist perspective discusses discriminatory space as,

Public buildings that spatially segregate or exclude certain groups, or relegate them to spaces in which they are either invisible or visibly subordinate, are the direct result of a comprehensive system of social oppression, not the consequence of failed architecture or prejudiced architects. However, our collective failure to notice and acknowledge how buildings are designed and used to support the social purposes they are meant to serve—including the maintenance of social inequality—guarantees that we will never do anything to change discriminatory design. When such an awareness does exist, discrimination can be redressed... (Weisman, 1992, p. 35)

Above, cornerstone architectural feminist Leslie Weisman offers a critical and broad summary identifying the divisiveness of built environment as a cause and perpetuator of social value judgements at zero acquaintance, while calling for new perspectives to highlight this injustice. The quote alludes to how these judgements occur along a continuum of visibility, meaning that varying degrees and types of spatial division affect how people are judged.

Spatial feminism highlights the separation of gender throughout the built environment, and how separation/location can determine gender value. One clear example of this can be cited in the first sex-segregated bathrooms that were instituted in the 1880s in response to women entering the workplace. A product of prurient Victorian values, 'ladies' rooms' were invented as havens to protect women whose mentally and physically vulnerable bodies threatened to corrupt men (Sanders, 2017, p. 110). Rendell (2003, pp. 104-105) provides further examples of how 'fallen women' were once thought to be in the backstage of theatres, follies and brothels; 'ladies' on the other hand, were found in parks and theatres. In other words, spaces help define people within them, and this is symbolically achieved (Ardener, 2003, pp. 113-114). For instance, the interior spaces in office towers are said to reflect and reinforce a hierarchy of social status among workers and bosses. By allocating people in the corner office versus the open administration desk, next to the copy room and so forth, the expression, more often than not, is male dominance over females (Weisman, 1992, pp. 38-39). It is this symbolic association that reinforces value judgements (Spain, 2014, p. 134) because the built environment stages what is valuable, foregrounding certain activities and spaces, and people within them, over others (Friedman, 2003, p. 334).

In a more contemporary context, it can be suggested that spaces that express publicity — the hustle and bustle, the exposed, the platformed — are perceived as masculine domains. In contrast, feminine spaces are associated with the private, quiet and comfortable (Knox and Pinch, 2014, p. 134; Spain, 2014, p. 583). As gender critic Raluca Niculae (2014) comments, the home is a feminine womb symbol par excellence. Like the womb, it protects, grows and nurtures its inhabitants, so by its functions, it overlaps with the role of the

woman in the traditional society. The home is the place of safety, the realm of propagation and growth opposed to the dangerous outside space that is appropriated by man with his role of providing food and money resources. A domestic interior is characterised by woman's traits, is nurturing, comfortable, protected, warm and rich. 'This delineates two distinct types of gendered spaces, the interior and the exterior, the positive and the negative, the informal and the formal, the feminine and the masculine governed space' (Niculae, 2014, p. 481). While women are arguably becoming less synonymised with the domestic in contemporary western society, the stigma of the home as one's main place of occupation and its inherent contrast in value with the exterior remains. Anecdotally, this may be evidenced in the stigma attached to house-husbands, or the lack of value assigned to those who work from home rather than in the city office. Thus, regardless of the gender of occupants, the gender associated with a space itself can affect the value judgement of those within.

Weisman (1992, p. 37) states that this gendering and subsequent valuation of space is territorial and about managing identity, meaning that spatial segregations cause social segregations between people. This socio-spatial segregation enforces and perpetuates ideas of people's value — simply in accordance with where they are and not necessarily who they are.

Queer

Queer life and therefore queer occupation of the built environment has changed substantially over the past few decades. Consequently, how the queer framework intersects with Mode A's location-value relationship can be understood through several points along a progression of queer knowledge.

Queer theorist and architect, David Osborne (1973, cited in Reed, 2003) moved to Los Angeles in the 1970s; he was surprised at the almost total invisibility of gay life in the city, and speculated that the considerable output of the gay press around that time had arisen to compensate for the illegibility of the streets. A concurrent scholarly study of the shuttered and camouflaged street façades and maze-like entries concluded that these spaces incorporate and reflect certain characteristics of the gay community: secrecy and

stigmatisation: ‘they do not accommodate the eyes of outsiders, they have low imageability’ (Weightman, 1980, cited in Reed, 2003, p. 9). Osborne and Weightman’s points are raised here to show how at one time, unlike the feminist perspective which critiques women being designated to the suburbs, brothel or theatre, gays were provided no location; they were merely ‘elsewhere’ or ‘nowhere’, or simply, somewhere less tangible that could not accrue value. Further elaboration is offered through queer space theorist, Aaron Betsky.

Betsky (1997, pp. 8-9) writes of the rise of the middle class and how it created and dominated the built environment. Public squares, prisons, schools, and so on, were all created for the nuclear family, which then designated the appropriate occupants and their occupation. This led to no place, or at least no legitimate place, for homosexuals, especially since the practice of homosexuality has never been part of the way in which a society of this nuclear type regulated or reproduced itself (Betsky, 1997, pp. 8-9, 19).

Thus, before a queer community was established in dedicated places such as gay nightclubs or gay villages, queers would find each other in the urban environment in those pockets that would allow them to simultaneously be a part of it, yet somehow distanced from it. This usually meant:

parks, the places we reserve as a respite from urban reality within the city itself, or the cracks within the fabric itself, at the places where the supposed rationale of the urban structure falls apart because it is not functional. (Betsky, 1997, p. 147)

Through the feminist perspective, women were seen as having certain locations and associated value. Through the queer perspective, queers were once seen as having no location, and therefore arguably no value. This reinforces the idea of a location-value relationship (at zero acquaintance), as well as speaking to how this occurs along many levels and modes of physical division (a spectrum of division). Since nowhere is so other — so far away or

elsewhere — it would seem at some point that the queers held less socio-spatial value than females.

In a more contemporary queer context, queers are not wholly banished to the non-functional cracks of society, but in part are manifest in such places as the gay village — they are given a location. This is a double-edged sword representing a societal shift; allowing queers to have their own territory rather than nothing (or conceptually non-existent space), yet this territory facilitates scrutiny from the outside audience (Reed, 2003). This is true for gay villages as wholes, but also on a smaller scale in such establishments as queer bookstores, cafes, bars and the like (Reed, 2003). For example, in *Behind straight curtains* (2007), Katarina Bonnervier describes how Café Copacabana in Stockholm was frequented by the queer and in particular the lesbian community in 2003-4 for social and intellectual discussions. After being vandalised twice, it was fire-bombed and destroyed by two local men attempting to remove the space from the patrons — to deny them location and subsequently any socio-spatial value.

Queer theorist Henry Urbach (2003, p. 342) metaphorically compares queer segregation and forced hiding away to the closet and the bedroom. The metaphor being that the closet versus bedroom scenario is similar to how heterosexuality is represented in the normative and public everyday environment, and the closet is where things that can soil or spoil the bedroom reside. Through his queer/linguistic analysis, Urbach identifies the division of people through space (and sometimes how they are denied space or hidden away in the cracks of space) and the subsequent association of value depending on location.

As Weisman (1992) commented in the previous feminist discussion, spatial division and relegation is about managing identity and in this way is territorial in nature. Socio-spatial associations can become so prevalent that McDowell (1999, p. 157) states 'in some of the earliest work about gay gentrification, it was even claimed that gay men were not gay unless they had a visible territorial identity that marked them out as different.' Further, Whittle (1994)

identifies 'those people who use the facilities of Manchester's Gay scene, who are not lesbian or gay and yet who are not straight, are placed in some form of unity by outsiders' (Reed, 2003, p. 27). As with the point above regarding house-husbands and people who work from home, regardless of who you are, you can be associated and judged solely through the space you occupy — if you are lucky enough to have a visible space to occupy.

The gay village is linked to ethnic enclaves by Forsyth (2001, p. 344), since both include:

having a concentration of residences of the group, a fairly complete array of commercial enterprises and services, collective action, a sense of history of the group, shared norms, conflict management, and the presence of primary social groups within the population or of isolation from the wide society.

A pertinent example of how such a place has been recognised and established leading to location-value relationships is Chicago's Boy's Town. The city planners of Chicago began addressing the gay community in the same way as they did an ethnicity (in the late 90s), using gateways, pagodas and follies to represent Greek town, Chinatown, and Puerto Ricans (Reed, 2003).

At the inception of Boy's Town, the community and journalists expressed their objections as they 'did not wish to create another ghetto', and others stated that they had 'a problem in designating any areas for anything or anyone in particular' (Baldas, 1997 and Tucker, 1997, cited in Reed, 2003). This immediately demonstrates that even proposing to designate space for groups of people invites social judgement from the outside in. When the village was established, however, comments like 'don't do business in the north-end of area X, it's a slum' were commonplace (Reed, 2003). Such comments make explicit linkage between spaces and their characteristics and value, and the people within them.

It seems queers have gone from having no space, which seemingly gave them no value, to now, more recently, being territorialised though such places as the gay village or bar. As similarly highlighted through the feminist framework, then, judgements of value seem to be facilitated across modes and levels (a spectrum) of division rather than in a dichotomous manner (in/out). Of course, it is immediately evident these spatial-socio-value relations change over time in accordance with society; however, hiding queers away into non-existent and non-valuable spaces still occurs in some form or another. Joel Sanders (2017) discusses the recent design solutions for public restrooms that are 'trans-inclusive' and how they provide a separate single occupancy room re-labelled/designated as Gender Neutral. Sanders (2017, p. 110) states this 'single-occupancy solution spatially isolates and excludes: it stigmatises non-conforming individuals, not only trans but also the disabled, from mixing with other people.'

Racial

Similar to the queer and feminist frameworks, the theorisation of racial Others' occupation of the built environment has changed substantially over time. Consequently, how the racial framework aligns with Mode A's location-value relationship can be highlighted through several points along a progression of racial-based knowledge.

During the colonial era, indigenous populations were considered as biologically and historically different to Europeans, some regarded as having no history at all, as well as being biologically more animal than human. For example, upon colonisation of Australia, aboriginal people were considered to be 'flora and fauna' (McGlade, 2017); as such, many indigenous populations were escorted away from colonial settlements into the nature to which they were seen to belong (Jervis, 2009). In other countries, outbreaks of disease were often blamed on the mixing of races, which helped invoke the first legal paths to remove racial Others from city limits (Goldberg, 1993). These enforced relegations run parallel to how queers were once segregated into the non-spaces of society — both scenarios facilitating ZAJs of people in accordance with where they are — or rather, at these more distant points in

time, the lack of where they are. This mentality is what kept racial Others segregated en masse across large areas up until the Second World War and the consequent sunset of direct colonialism which facilitated mass immigration of these peoples into metropolises.

Still, the mixed-race metropolises established racial segregation architecturally in two major ways: through architectural isolation and through architectural partitioning. Architectural isolation represented the enterprise of constructing and maintaining places that kept whites and blacks apart. Architectural partitioning represented the effort to segregate within facilities that were shared by the races, particularly in the USA. In the early 1900s Oklahoma mandated separate telephone booths for the races, and Texas insisted that the venues for boxing and wrestling matches be for the exclusive use of a single race. State governments were then pressured to provide duplicate spaces for blacks and did so begrudgingly, resulting in spaces for the racial Other that were never equal to their original counterparts. Though, again, the price of duplication meant that often, only white space was provided, perpetuating the isolation of racial Others (Weyneth, 2005, pp. 13-15).

North Carolina had mandated separate waiting rooms at train stations in 1899, and architects designed stations in 1912 to meet the requirements of state law. Passengers arriving at a station entered separate white and coloured waiting rooms through separate entrances whose doorways were only a few feet apart. Each waiting room had its own ticket window, served by a single agent's office. The white waiting room was half as large again as its coloured counterpart, and it offered the luxury of a 'ladies resting room' in addition to toilet facilities. Passengers exited through separate doors onto the boarding platform, from which they boarded separate railroad cars. In movie theatres, the racial boundary line was often a distinctive architectural feature — the balcony — where African Americans were seated. Offering the least desirable seating because it was furthest from the screen, the balcony was referred to using various terms of derision, such as the buzzard's roost, crow's nest, and peanut gallery (Weyneth, 2005, p. 19). Less architecturally complex

than a balcony, separate doorways and walled-off parking areas used simple materials to demarcate spatial division. Despite its slightness, a length of rope could function as an effective physical barrier and fixed partition, as with one Virginia courthouse where a line of rope was used to separate blacks and whites wishing to conduct business (Weyneth, 2005, p. 21). Through these examples, it can be understood that along a spectrum of overt segregation and less direct segregation, spatial division facilitates ZAJs of people in accordance with the characteristics and value associated with the space they are in.

As David Theo Goldberg suggests in his seminal chapter, 'Polluting the body politic: race and urban location' (1993), segregation of any kind invites outside judgement, yet at least it allows the avoidance of racial Others being in a phobic space. That is, such stringent and obvious segregation and isolation allows those that are judged to escape the suffering and shame of direct judgement one might encounter in a less segregated space. As city migration proliferated across much of the western world in the early 1900s, several typologies emerged for racial Others, including the slum, and immediately after, the *project*. These spaces would then become lexicons for the racial Other, often allowing ZAJ without ever directly viewing or encountering their occupants.

In the 1950s and 1960s, slum administrations replaced colonial administrations — again, particularly in the USA. The slum locates the lower class, the racial slum the *underclass*. The slum is by definition filthy, foul smelling, wretched, rancorous, uncultivated, and lacking care (Goldberg, 1993), and the *racial* slum carries the metaphorical stigma of a black blotch on the cityscape, bearing 'the added connotations of moral degeneracy, natural inferiority, and repulsiveness' (Goldberg, 1993, p. 192).

The projects were high rise urban solutions to the slum which promised decent living conditions to the lower class, which, due to previous historical segregations and circumstances, largely meant racial Others. They were spatially dislocated with a generic image, and became the places of crime, social disorder, dirt and disease, teenage pregnancy, prostitution, drug use

and unemployment (Goldberg, 1993). They were boxes for the displaced marginalised to be contained within.

This generic project image became territorialised and symbolised through the box-like shapes, height, and materiality such as Bauhaus brick and concrete — essentially making the facades of the projects the symbolic beacons of a low value, (typically) racial Other territory. This ignorance could then be extended from the outside into the people and personalities that occupied them and consequently they became places of such low value they were seen simply as places to avoid (if one had a choice to avoid them) (Goldberg, 1993).

Both these divisive typologies still exist in one form or another across the globe, despite racial relegation across the built environment in the western world being no longer permitted by law. Arguably, this has done little to remove division and subsequent racial-value association in the built environment; due to the constraints of generational poverty, access to both public and private spaces throughout the built environment becomes restricted. Thus, while the marginalised are permitted by law to access spaces generally, they are often not able to due to monetary pressures. While the racial Other are not necessarily confined to the box-like project spaces, associations between low-value spaces such as bad neighbourhoods, overcrowded classrooms, emergency rooms and so on, are still prevalent (Goldberg, 1993). Furthermore, the racial Other are held accountable for this perceived social disorder, again being judged at zero acquaintance, as if these negatively valued spaces are manifestations of them, rather than these spaces being considered as factors contributing to social problems.

The racial framework offers many examples of how the division of people across space might affect social judgements, yet some might now be antiquated. However, there are more vestiges of these same racial-spatial-value relations in the contemporary. Manning (2004, pp. 530-531) provides a contemporary example of racial-value division through South African architecture, stating that its intention is to demonstrate wealth through European (white) architectural forms, as well as showcase forms of security to

protect this wealth. For example, four-metre-high fences inspired by ancient Greek or rural English design, with barbed wire on top, encourage both the symbolic physical separation of race and subsequent social value in accordance with which side of the fence someone is.

Similar to the queer framework, through the racial framework we can understand how people who have no space can be regarded as having no value — they can be seen as sub-human. When such disenfranchised people commandeer space over time, it is in areas of low value — slums, projects, poor neighbourhoods near industrial areas, and so on. In other words, segregation can occur at multiple levels — from the built environment vs nature, to the projects vs the townhouse, and again, even from varying zones within a single space — the theatre and the station. Goldberg (1993, p. 185) broadly surmises this discussion: ‘Just as spatial distinctions like “West” and “East” are racialized in their conception and application, so racial categories have been variously spatialized.’

The racial framework highlights that social value is judged across the spectrum of division facilitated by the built environment. Furthermore, it shows how these ideas of social value can occur at absolute zero acquaintance, whereby people never have to come into dialogue with one another in order to make judgements. Instead, they rely on throwaway casual racism, ‘cocktail hour’ news reports, and other media that suggest the value of people in accordance with where they are (not) occupying (Fields, 2015; Goldberg 1993; Holstrom, 2004).

Disability

As articulated by activist Judy Heumann, ‘[w]hen you erect buildings that are not accessible to the handicapped, you enforce segregation’ (cited in Fleischer and Zames, 2001, p. 214). People with varying physical abilities are regulated and segregated through the built environment facilitating ZAJ in relation to their location — or rather lack of access to locations. Similar to the racial Other, the disabled often have no choice about this even in the contemporary environment. As interior architect Dianne Smith (2014, p. 57)

notes, 'even today, there are people with physical disabilities who do not have equal access to interior spaces, simply because of where they reside or work.'

Further highlighting how some segregation is caused by purely physical means and the consequences this has on judgements of social value, Early (2013) notes how the built environment can be regarded as physically hostile in how it impedes people's social access. Disability theorist Jenkins (2014) also explicitly aligns the disability framework with Mode A, claiming, 'The places in which people find themselves affect the occupations in which they engage and the value they hold for those occupations within those settings.'

Similar to other discriminatory frameworks, the disability framework alludes to how ZAJs are facilitated across levels and modes of division. While the above paragraph discusses disability location-value associations across the built environment, the following outlines how segregation can be facilitated within the same area to further highlight the notion of a spectrum of division.

The built environment as experienced by a person with disabilities is an obstacle course of architectural barriers that limit access to desired places and activities... Although curb cuts, large toilet stalls with hand rails, and elevators with Braille signage are common in modern or renovated public spaces, there still exist many significant barriers, particularly in older buildings and cities... these many obstacles, including uneven floors, will often lead to people with disabilities using the nearest bike lane. (Early, 2013, p. 36)

The example of the disabled having to use a bike lane rather than a pedestrian strip illustrates how someone can be relegated to an adjacent space which serves to physically divide. This division, however close to the pedestrian strip, at the very least highlights the disabled as different to others.

Hamraie (2013) provides a symbolic critique of spatial segregation rather than a physical one through the courtroom typology, where stairs lead to the judge's chamber. She argues that this is meant to symbolise that the law is

above the people, yet it also symbolises, inadvertently or not, that the people who are so valuable to access, create, and execute the law are of a certain physical type and ability. Similar to the other frameworks, the characteristics of a space can therefore allude to who has value and who does not: the slum and the project versus the townhouse; the stair versus the disabled ramp. Thus, while people may be in close proximity with one another, they are still regarded as being designated or confined to somewhere else — an adjunct location — and this separation, however slight, has the potential to facilitate ZAJs of the people within (or without).

Reflection on Mode A (location-value-association)

Physical division across a spectrum — from the rural versus urban, the corner office versus reception desk, to the non-existent space and the lesbian cafe, can facilitate ZAJs. These judgements can occur indirectly at absolute zero acquaintance, whereby people never have to come into contact with the other they are judging and simply form opinions and value judgements in accordance with the places they occupy (whether these people have a choice to be an occupant of that space or not); the gay village, the home, the slum, the bike path and so on. This spectrum of division which affects ZAJ is broad and prevalent, as cited in the many building typologies mentioned across the frameworks so far.

As discussed further, neither Mode A (location-value-association), nor the psychological perspective, explain ZAJ in a direct manner — that is, as a face-to-face phenomenon, as facilitated by the built environment. Rather, they are limited to outline how ZAJ occurs indirectly between people as facilitated across the built environment. This significantly limits the expressive or behavioural dimension of ZAJ, only shedding light on the static attributes of people; their skin colour, gender and so on, and how these are symbolically associated and judged in relation to place.

2.3 Mode B (belonging-value-association — static)

Unlike Mode A, Mode B does not address physical division and consequent location-value associations that can facilitate judgements at absolute zero (where people never have to directly interact with one another). Mode B conceptualises from existing literature how spaces that do (or seemingly should) become co-occupied and put people face-to-face might still affect ZAJ. Feminist, queer, racial, and disability frameworks highlight that ZAJs are affected not only through the physical segregation discussed in Mode A, but also through symbolising who the space belongs to over others. Spaces that symbolise belonging often turn some people away before they enter and co-occupy spaces, since they feel unwelcome, and therefore perpetuate the physical division and consequent location-value judgements outlined in Mode A. For example, an anonymous source featured in Lewis et al.'s (2011) study of obese individuals explains how they do not want to use certain spaces for fear of being judged through them, citing examples of not fitting in certain areas and contraptions such as chairs. This is a well-known issue for larger people, few of which are open about how (literally) not fitting in is distressing and embarrassing to the point they avoid such things as office couches and airplane seats (Anon, quoted in Lewis et al. 2011, p. 1353; West, 2013).

For those that transgress into spaces they might not be deemed as fitting into (metaphorically and literally), this can facilitate ZAJ in accordance with who is understood as belonging there. An apt metaphor for how the frameworks discussed add to the conceptualisation of Mode B, is provided through the use of crime scene tape. Although the tape is fragile and ephemeral, and therefore easily physically bypassed for all, it denotes access to appropriate users (Steinfeld and Maisel, 2012, p. 4). If one is not seen as a suitable user, they are viewed as a blemish — a pollutant (Goffman, 2014).

Prior to the frameworks being discussed in isolation, queer and gender theorist Joel Sanders (2017) offers a tangible example of how a plethora of disenfranchised people can be seen to belong to a space to varying degrees through the face-to-face scenario of the public restroom. At different moments

in history, the public bathroom has been a crucible that has registered social anxieties triggered by the threat of a series of marginalised groups entering into mainstream society.

Historical milestones include debates sparked by the introduction of the 'ladies' room to accommodate women entering the workplace in the early twentieth century, the fight to abolish segregated 'coloured' bathrooms by the Civil Rights Movement during the 1950s and 60s, the fear of contamination posed by gay men using public lavatories during the AIDS crisis in the 1980s, and the pressure to make bathrooms accessible to people with disabilities tied to the passing of the Americans with Disabilities Act (ADA) in 1990. (Sanders, 2017, p. 109)

In each instance, the public restroom is the point of contention for which access is unwillingly permitted so as to avoid overt segregation and location-value associations as per Mode A. Once permission is granted, however, the restroom seems to have the power to conjure nightmarish scenarios that compel 'normal' citizens to physically interact with 'abnormal' people whom society has preferred to segregate (Sanders, 2017).

While, in theory, public restrooms are now more openly shared in the western world, they are still a contested site with regard to transgender individuals. A moral panic over the presence of transgender people in sex-segregated public toilets began in 2015, with advocates citing high rates of violence faced by trans people and in particular, trans women of colour (Sanders, 2017, p. 109). The point we can extrapolate from the restroom's several surrenders of access to Others is that this scenario puts people together in a face-to-face situation where they can directly judge and be judged by one another in accordance with how well they are regarded to align with the understanding of who *really* belongs; ladies versus gentleman, black versus white, abled versus disabled, gay versus straight. Clearly, this direct social scenario elicits ZAJ, with some instances being so extreme as to cause violence — even today, in the case of trans women of colour. Space can be considered a catalyst for such judgement due to its traditional associations with a normative 'type'.

Feminist

Weisman (1992, p.86) points out that because of someone's appearance, they may not be considered as standing in the same relationship to a space as others. She states that the built environment is similar to language, and like the use of the words 'man' and 'he', which typically refer to individuals who are above their feminine counterparts ('woman' and 'she'), the built environment is an all-encompassing phenomenon for men over and above women. That is, architectural space reflects man as opposed to woman simply through ergonomic and symbolic attributes that are based around the virile body (Agrest, 2003, p. 359). Niculae (2014, p. 475) elaborates on this point, noting the Vitruvian belief that still permeates architectural design: that good architecture appropriates the laws of nature and demonstrated within this lies a system of ratios that establish parallelism between male parts and constructed elements. With the general reflection of the male form in the built environment as the default point of axis, Niculae (2014, p. 474) argues how this generally means building elements, ornaments, styles, typologies, functions and spaces can be distinguished into binary opposites: masculine, traditionally represented through dominance, utilitarianism and strength, and feminine, stereotyped as softer, slender, decorative and nurturing. These binaries can therefore lead to power relations, ascribing value to those who seem to innately belong to a given space more than others.

Feminist and Queer theorist Sanders (2003, pp. 355-356) analyses the Skidmore, Owings and Merrill's Air Force Academy and how it was designed using Cartesian coordinates and grids based upon the male body. The grid system was also used to shape courtyards, pathways, beds, and wardrobes, to symbolise masculine hierarchy, power and rigidity. Sanders (2003) argues, through the feminist and queer frameworks, that others, such as homosexual and women cadets, were therefore regarded as not belonging to the same degree as the people that best matched this description. It is understandable how people may also be deterred from entering or using the space as a consequence of this lack of belonging, and also understandable that others

might not have a choice but to inhabit such a space and subject themselves to judgements as they sit in contrast to the space.

The Feminist framework highlights how the homeless are immediately discriminated against for appropriating using space in a seemingly unfitting way — as if they have a choice (Weisman, 1992, pp. 78-79). They have no home or space of their own in which to reside; thus, regardless of the reasons why they are homeless, they are immediately identifiable as being wrong, since they are not using space in the designated or appropriate manner. While this touches more on how behaviour is judged rather than appearance in isolation, it is also stated that homeless women are seen as being more disobedient or more abnormal than their male counterparts, as the street is often regarded as not safe for them in comparison — the street is a masculine domain (Weisman, 1992). Consequently, women are considered to be inviting such things as rape and robbery of themselves, signifying the underlying belief of some that because they are women they probably should not be there anyway (Weisman, 1992, pp. 73-76).

Feminist Ardener states (2003, p. 113) that societies have generated their own culturally determined rules that divide the social into spheres, levels and 'territories with invisible fences and platforms' — in reference to the symbolic. Some spaces are therefore thought of as unsuitable for women, as shown through the symbolism in advertising, pornographic outlets, and so forth (Rendell, 2003, p. 230), foregrounding certain activities and persons and not welcoming others (Friedman, 2003, p. 334).

Drawing on other critical theorists and several interviews with trans peoples, feminist Cavanagh (2010) explores the bathroom typology, pointing out how its symbolic gender dichotomy causes trans and intersex peoples to become viewed as 'shit' when using the facilities. Similar to the point made above through Sanders (2017), Cavanagh identifies that those who do not conform and dare to transgress these gender symbolic dichotomies, are viewed as pollutants in a zone where *hygiene* is paramount (Cavanagh, 2010). Simply

put, trans people cannot subscribe fully to either gender and are therefore seen to belong to a lesser degree in either toilet.

Queer

The suggestion that traditionally, there is no physical place for queers does not mean that they are altogether literally banished. Beyond the gay village, queers still live in houses and still walk in the streets. However, Betsky (1997, p. 19) points out that since they are immersed in a symbolic model of physical living that is not designed for them, they can be symbolically unwelcomed by the built environment to varying degrees. For example, similar to the feminist framework, Gorny and van den Heuvel (2017) point out how transgender naturally contrasts the stability and firmness of architecture itself, since trans are at the heart of change and bend binaries and boundaries.

‘Queer’ spaces are often considered as being ‘outside’ of heteronormative space where gays can be *out* (Reed, 2003) — queer space therefore exists on a variety of scales (Hindle, cited in Whittle, 1994, p. 11), and while some spaces are more queer than others, no space is completely queer nor unqueerable (Reed, 1996). Chicago’s Boy’s Town was formally acknowledged as a queer territory through the use of art deco-style ringed pylons that adorned the sidewalk. While this acknowledgment gave queers territory which was an improvement on having no territory at all — as discussed in Mode A — the pylons were largely neutral during daylight and it wasn’t until they were uplit at night that they became visible. The city’s justification for this was that it was an appropriate response to the conditions of urban gay life (Reed 2003). Thus, the territorial recognition via the pylon was another double-edged sword of acceptance, allowing queer people to have territory, but only fully symbolising they belonged there at night.

The design of the pylons themselves caused a ruckus, not only because some residents of the area were against providing a form of territory and therefore value to queers, but also because of how they symbolised queerness and what this symbolism would permit — permission to be openly queer perhaps? Public debate included such comments and complaints as

'taking Halsted and putting it in drag,' the design being 'over the top' (Frisch, 1997, cited in Reed, 2003). By the same token, articles under headlines like "Gay pride street markers get a toning down" (Tucker, 1997, cited in Reed, 2003) and "Gay theme toned down in Halsted St. plan" (Banchemo, 1997, cited in Reed, 2003). Terms like 'subtler', 'less gaudy', and 'more refined', were also used to suggest the direction of the redesign. This 'toning down' served the existing community that would become the Boy's Town, by encouraging its design to symbolise the acceptable side of queerness – the tasteful, semi-invisible bourgeoisie gay over and above the camp and drag (Reed, 2003).

Through these queer framework examples, it is understandable how symbolism in spaces that are not supposed to prohibit access — even places such as open streets and villages — can promote belonging and value for some, and exclusions and subtraction of value for others. As with the Boy's Town example, this can even occur within the same disenfranchised cultural group, welcoming one type of queer over another.

Racial

Reed (2003) likens the more extravagant or obvious queer (perhaps described as the 'flamboyant') to the racial Other who can be immediately identified and highlighted as belonging or not — flamboyance being likened to the obviousness of skin tone. Thus, their otherness potentially deters entry and decreases their perceived value when they do occupy particular spaces.

Racial theorist Cripps (2007, pp. 142-147) points out that race and identity are embedded in a monoculture of global architecture due to its links to the modernist movement. The modern movement was seen as a universal language that over-rode existing cultures and identities and replaced them with a functional utopia. However, he argues that proportions of space and the use of technologies in both implementation and construction, alongside modernist design's relationship with Ancient Greek and Roman architecture, signifies Western culture — and the associated whiteness — above others, to indigenous populations during and post-colonisation (Cripps, 2007, p. 143).

Whether the modernist style, as a representation of Western, and therefore typically white, mentality was purposefully manifest in the built environment or not, the perception still remains. This is comparable to the approach taken to spatial design in Nazi Germany; neo-classical styles were purposefully used to symbolise an ideological Aryan population, therefore symbolically highlighting those that belonged or had power over such space and excluding those that did not (Jaskot, 2000). Whether intended or not and however subtle, it is understandable how such symbolism might deter others than this ideal type away from space, thereby reinforcing indirect ZAJ in the same manner as Mode A – through physical segregation:

I am [a] pebble, the world is the pond I have been dropped into. I am at the center of a system of concentric circles that become fainter as they spread. The first circle immediately around me is strong, and each successive circle is weaker. My duties are exactly like the concentric circles around the pebble: strongest at the center and rapidly diminishing toward the periphery. My primary duties are to those immediately around me, my secondary duties are to those next nearest, my tertiary duties to those next, and so on. Plainly, any duties to those on the far periphery are going to diminish to nothing, and given the limited resources available to any ordinary person, her positive duties will barely reach beyond a second or third circle. This geographically based ranking of the priority of duties seems so obviously correct to many people that it is difficult for them to take criticisms of it seriously (Henry Shue, cited in Wilkins, 2016)

This autobiographical contemplation by Henry Shue firstly outlines how race is associated and situated within particular spaces (the body as a pebble being placed into the pond as the environment). Shue discusses traversing away from where one is typically centred and therefore considered to belong (if at all possible considering the limited resources available to get there). The further she goes away from her origin the more abstract her reasons for being there become. This is to say that while the racial Other can physically access

all space by law, it doesn't mean they feel they are permitted or considered to belong at zero acquaintance.

Disability

The disability framework highlights how a person's struggle to gain access to a building is often attributed to his or her capability rather than being the product of poor design. This attribution is apparent in the built environment immediately, in purpose-built thresholds and the clinical aesthetic in disabled systems and apparatuses within buildings (Early, 2013).

People with impairments continue to face many difficulties in entering buildings, from trying to use and navigate parking lots, to the often purpose-built accessible ramps to premises. Such difficulties are compounded by poor signage, or a general lack of it (Early, 2013). For example, Universal Designers Steinfeld and Maisel (2012, p. 17) discuss the attempt to make the Everson Museum in New York accessible, which resulted in a back-door entrance ramp that most people would not use, and the opening of the door also depended on whether someone was on the other side of it. Thus, although access can be provided in a physical manner, symbolic access at the same time may cause those that need to use this back door to feel less like they belong — if they were not deterred from entering at all (Early, 2013). It is also understandable how such special access points could highlight the disabled as immediately different — or at least not the same as those entering 'normally'.

Potential judgements against the disabled are highlighted by Brisenden (1986, p. 24), who argued that individuals are not only disabled by buildings that are not designed to admit them, but as a consequence people with disabilities become directly oppressed by a hostile social environment (Early, 2013). That is, if people cannot access a building in the same way, or with the same ease, others may feel as if they don't belong within the space — though this is especially perceived by the disabled.

Beyond access, universal design theorist Hamraie (2013) points out how the implementation of disabled access products, while facilitates physical use of space and the ability to share it by a wide array of people, does not necessarily mean the disabled feel like they belong. This is due to what Hamraie (2013) refers to as the hospital-like aesthetic inherent in the disabled access products — which, in most cases, stands in contrast to the general aesthetic of the place in which they are found. This medicalisation highlights the difference between people with disabilities and those who are assumed to be able bodied, since the medical aesthetic of the apparatus shows them as afterthoughts at best, and symbolises that the users require some form of medical attention (Early, 2013). This stigma can also be noted in the standardisation of universal access areas, where the general public's desires for stylistic novelty and functional design improvement is often not applied, potentially highlighting how, through lack of aesthetic attention, a space often positions the disabled as an afterthought (Serlin, 2010).

Beyond what is typically defined as disabled, Lewis et al. (2011) conducted a psychological research project into how obese people navigate the world and judgement, with particular reference to space. Across a large sample population, the most embarrassing factor of 'being fat' was seating not being appropriate in size. One woman described the daily humiliation and distress caused by the seating options in the space where her workplace meetings were held: 'We've got couches where we have our office work meetings and everyone sits on the couches. And I don't fit. And I have trouble getting out of them because they're low. It's just distressing and embarrassing' (37-year-old female) (Lewis et al., 2011, pp. 1352-1353). One participant commented that she was not able to sit down at her local doctor's office because the chairs in the waiting room were too small for her: 'When I go to the medical centre I can't sit in the chairs because the minute I sit in them, I get stuck. And that I find annoying and embarrassing.' (64-year-old female) (Lewis et al., 2011, pp. 1352-1353). Subtler aspects of space were also reported as highlighting someone's larger body as outside of an acceptable norm, such as seatbelt extenders on planes and exercise equipment and facilities (Lewis et al., 2011, pp. 1352-1353). Thus, beyond what is typically considered disabled, due to

their physical type, someone can be regarded as not belonging to a space in the same way as others might.

This section has highlighted how disabled and other people may be discouraged from entering or participating in a space in an indirect manner, therefore affecting potential ZAJs similar to Mode A. It also highlights how certain spaces can have areas or components within them that may imply who the space has been designed for and therefore who does or does not belong, to varying degrees. It is this idea of spatial belonging that affects ZAJ.

Reflection on Mode B

Through Mode B, it is understood how spaces symbolise the type of occupants that belong in them. People see themselves and others in relation to this type, which can facilitate ZAJ in two ways. Firstly, the notion of a type that belongs may deter people that do not totally align from entering space, thus perpetuating physical division and inciting ZAJ, as outlined in Mode A. Secondly, Mode B facilitates an understanding of how people that do transgress space without aligning to its associated user type may be judged at zero acquaintance in accordance with how well they are seen to belong. Spatial designers Carbado, Fisk, and Gulti (2009) summarise the broader premise of Mode B, as they argue for:

the existence of 'discrimination by inclusion', by which people from diverse social groups are included (e.g., in an organization) but nevertheless subjected to disparate treatment... when they have been included... members of target groups can still receive differential treatment often consisting of 'cool neglect' (Fiske, 2002) rather than overt hostility.

Mode B, as conceptualised from the discriminatory literature, extends the spatial understanding of ZAJ provided by Mode A and the psychological perspective outlined previously. It highlights how space affects ZAJ in a direct manner between people in the same space rather than across divisions of space. Similar to Mode A and psychological understandings, Mode B

predominantly provides insight into the static and not the expressive behavioural dimension of ZAJ. That is, how people look in relation to space rather than how they act.

In the conceptualisation of Mode B, the discriminatory frameworks discuss how static differences of people are seemingly measured against the backdrop of the spaces which they occupy. For example, space is referred to as a language, a white masculine one based around the virile body; this highlights those other bodies, predominantly the female, as other and therefore as belonging to a lesser degree. Homeless women are accused of inciting rape and robbery of themselves more than their male counterparts do purely because they are women in a man's domain. Women are also regarded as having lesser belonging in the urban areas where masculine activities are advertised and/or take place. The flamboyant queer is seen as belonging to queer space at night, but less so in the day — at least in comparison to their 'tasteful', 'refined' counterparts. The racial Other can be seen as having lesser belonging in modernist and other such spaces that symbolise western, colonial whiteness, and the disabled are seen as deficient through both specialised access points and varying apparatus that signify medicalisation or otherwise a lack of aesthetic continuity with the rest of a space. Simply put, Mode B conceptualises how space signifies who belongs and who belongs less, and value can be ascribed at zero acquaintance along this belonging continuum.

2.4 Mode C (belonging-value-association — behavioural)

Beyond the static ZAJ dimension of Mode B, where judgement is affected by how people appear in relation to space, how behaviour is judged in relation to space at zero acquaintance is conceptualised to an arguably lesser degree across spatial discriminatory literature. Mentioned above, examples of how space can affect ZAJ of behaviour (Mode C) include the reference to the Skidmore air force academy grid layout that can resist anything but straight walks and rigid movements, thereby othering the feminine — reductively, women and the queer (Sanders, 2003). Further, how homeless people are

judged for occupying public space in a private way such as lying/snoozing (Weisman, 1992), and how getting in and out of inappropriate-sized seating causes embarrassment and potential judgement from others (Lewis et al., 2011). Because discriminatory literature does not fully provide insight into how behaviour is judged in relation to space in comparison to the static (Mode B), or how people are judged through varying levels of spatial division and location-value association (Mode A), the literature used to conceptualise Mode C is not divided into the varying frameworks as with previous Modes. Mode C is therefore conceptualised by using the literature in a more holistic manner.

Across the discriminatory frameworks, the literature that can be used to conceptualise the idea that space affects ZAJ of behaviour regards space as not only a backdrop for the static attributes of people to be judged against, but also as a stage upon which actions can or should be performed. In the book chapter, 'The split wall domestic voyeurism,' Architectural feminist Beatriz Colomina (1994) provides an example of this stage dynamic through her analyses of the Moller and Muller houses in Vienna, designed by Adolf Loos. Her critique identifies the way the houses maintain the gaze inside — back into the house rather than to any exterior setting. This is achieved through the positioning of couches and nooks that are nestled under windows to create backlighting and position a spectator's view internally. The occupants of these window spaces in particular would then be given the upper hand of any gaze dynamic with other occupants in the room, with the window acting like a stage light upon them. The positioning of the varying rooms adjacent to one another also provides this gaze dynamic, with some rooms looking over into others through balustrades and partitions. Colomina argues that the rooms that provide the upper hand of the gaze are typically male occupied; the library/music room, for example, might look over into the kitchen area.

Colomina (1994) paraphrases Loos, who describes the houses not merely as a series of decorated rooms, but as the stages for the theatre of the family, a place where people are born and live and die. She identifies further how some rooms that peer into others are adorned with sheer curtains and some have

no physical access to others, to enhance Loos' staging effect: 'What is being framed is the traditional scene of everyday domestic life' (Colomina, 1994, p. 89). Colomina concludes that the women in the house are then objectified — seen as nothing but part of space whose limits are defined by gaze (Colomina, 1994), implying that women occupants could be judged in accordance with how well they are performing the duties ascribed and associated with their location. While an amplified example of everyday space, Colomina's analysis of the Loos houses frames space as a stage upon which there can be spectators and actors and how actor behaviour can be judged in accordance with where they are.

In particular, the disability framework can be used to conceptualise Mode C, as it inherently centres around the body and its actions in relation to space. The use of space disables certain people in it from participating in activities in the same manner as others (Early, 2013); this is because disabled people often do not fit with the common-sense assumptions that underpin the 'normal' everyday, unnoticed, ways of doing things (Boys, 2014, p. 30). If people cannot walk, they cannot climb a long and steep flight of stairs; if they cannot hear, they cannot understand public announcements; and if they cannot see, they cannot safely cross a busy street independently. This explanation of disability frames disabled people as unable to do the things that those around them can — at least in the same way.

For example, it was not uncommon even in the 1970s and 1980s for disabled people traveling on public transportation, such as trains or airplanes, to have to wear adult diapers or use catheters and collection bags for the length of their journey due to inappropriate or non-existent facilities (Serlin, 2010, p. 216). By contrast, able-bodied individuals were able to meet and exceed conformity to moral and bacteriological expectations of good health in the public sphere. As Serlin (2010, p. 215) states, 'Even today, people with disabilities, who carry the stigma of dependence and lack of control over their bodies, have often been perniciously associated with failures, deliberate or otherwise, of personal hygiene,' identifying how the lack of appropriate or typical usage of space can serve to highlight one's lack of value — regardless

of whether it is their fault.

A real-life example that captures how space affects ZAJ of more behavioural channels and which also supports the idea that the disabled are held to blame for their lack of access rather than the built environment, is recounted by Jean Ryan (2006): ‘the driver of the X28 bus refused to let me board because I could not safely board backwards... Although New York City Transit policy says we can board either forward or backward, this bus driver wouldn’t allow me to board forwards.’ When Ryan insisted on boarding, which delayed the bus, passengers turned on her: ‘their eyes were full of hate. Many cursed me: ‘You selfish b----!’ they blamed me for the driver’s refusal to let me on. I was making them late to work.’ Ryan’s account makes explicit the potential for space to facilitate ZAJ beyond the static scenario of how we appear in relation to it and illustrates how we are judged in accordance to our use of it.

Beyond what is typically defined as disabled, literature on disability and discrimination also highlights how space, being regarded as a stage for action, can facilitate judgements of the occupant’s behaviour. As Kielhofner (2008) notes, in every environment, people encounter expectations that demand particular behaviours and discourage others:

Each environment offers a number of opportunities and resources, demands, and constraints. Whether these are noticed or felt, or whether they influence people’s behaviour, depends on each person’s current values, interests, personal causation, roles, habits, and performance capacities.

Liz Crow’s auto-ethnographic study, ‘Lying down anyhow’ (2013) documents reactions of people to her lying down in public places — beyond admission of any disability that would cause her to do this. She recollects how, one afternoon in her local pub, she sipped orange juice and half-pint lagers on a cool afternoon in autumn and engaged in a gentle rise and fall of conversation, then she nudged off her shoes to lie upon the cushioned window seat. From behind the bar, the landlord hurled himself toward her, his face as livid as the velvet beneath her. ‘Get up, get up, get out. This is a

respectable establishment' (Crow, 2013, p. 42). Crow talks about how lying down in some contexts, the home for example, feels safe and secure — guilt-free. She points out that in certain public places she can also lie down without judgements — the hospital bed, the park — but mostly it is regarded as idle, lazy and offensive. In some places this idleness might incur a fine and in others it may even invite jail time, as mandated through laws and codes. In these less permissive contexts, Crow describes the tendency to feel shame from the judgement of others for not disappearing into everyday conformity, although lying down is a natural thing to do (Crow, 2013, p. 43).

Literature on spatial discrimination illustrates how we are judged on our behaviour in relation to space (Mode C) but only secondary to our static relation to space (Modes A and B). The literature reveals how space can frame and stage behaviour such that it is measured and judged in relation to it — and this can occur directly, face-to-face, at zero acquaintance. The discussion of Mode C continues in the following section.

2.5 Part 2: How and why might the discriminatory frameworks limit understandings of how space affects ZAJ?

The second point of inquiry in this chapter is to understand the aspects of how space affects ZAJ that are not yet fully uncovered in spatial literature in Part 1 of this chapter, and in psychological research discussed in Chapter 1. A knowledge gap is highlighted, and further discussion about the general ontological and epistemological positioning of spatial discriminatory literature explores this. This discussion rationalises why a gap might exist and how it might be addressed by this study.

A summary of each of the Modes A, B, and C reiterates how spatial discriminatory literature is more heavily weighted toward the static dimension of ZAJ over the behavioural — an issue also described by Imrie (2011, pp. 877-879), who suggests that social investigations in the discriminatory area provide understandings of the 'corporeal' (static) over the performative. This issue is interlinked with how the frameworks inherently look at the

disenfranchised and their static appearance or type in relation to the built environment, which often confines the phenomenon of spatial discrimination and ZAJ within these groups, rather than expanding the idea of discrimination and how the ZAJs of people in a general sense are affected by space. Finally, an inherent theme in the literature is identified, whereby the positioning of discrimination and therefore of ZAJ is often critical and detached in nature, omitting lived experience. Further, when engaging a first-person perspective, the research looks almost wholly at the issue from the point of view of the judged party rather than that of the judge. It is arguable that engaging the judging party's perspective might unveil more accurate understandings or yet-to-be unveiled nuances of how space discriminates and can affect judgements of others, rather than being informed by accounts of how someone feels they might have been judged in relation to space.

Summary of Mode A

Mode A outlines how ZAJs are affected by the physical divisions space creates; due to the value and characteristics of space, value judgements are associated with those within. Thus, certain spaces provide more value to some people over others; in the case of feminist critique, these are the folly, brothel, administration desk, the home as a delicate womb, rather than the park, theatre and corner office. In the case of the queer critique, The absence of location, the gay village, lesbian café, the closet, the gender-neutral stall are highlighted rather than the street and other nuclear family typologies. In the case of the racial critique, the banishment to nature and the city limit, the slum and the project, and the slightness of division through rope are foregrounded. In the case of the disability critique, it is the divisions caused by a lack of physical access to pedestrian strips or even a judge's chamber.

Mode A identifies how spatial division, however slight, can affect ZAJ and extends the psychological understanding of the ZAJ-space link, as it allows insight into how non-personalised spaces across the built environment facilitate ZAJ. However, Mode A is similar to the psychological discourse in two ways; it is limited to the static dimension of ZAJ, since it typically relies on people not coming into direct contact with one another; and it does not outline

how judgements are cast directly from one person to another within the same space, that is, in a face-to-face scenario.

Mode A is identified through literature that associates location with value that is conceptualised and justified through discussion of critically positioned discourse — looking at people and space as a repetition of events, patterns and structure. Rarely does the literature that can be used to conceptualise Mode A engage in the first-person perspectives involved in judgements, and therefore, it is arguable that much of the literature is critical in nature, looking to history to establish relationships between people and space. This argument is expanded further below.

Summary of Mode B

Mode B outlines how ZAJs are affected by spaces that symbolise the type of occupants that belong in them. People see themselves and others in relation to this, which can deter them from entering space, therefore separating them across the built environment to be judged in the same manner as Mode A. This is cited through examples such as the embarrassment larger people or disabled people feel from not physically being suited to the ergonomics of space; how some trans people feel 'shit' for using public bathrooms; how some queers might not use their own villages until night to be subtler/less flamboyant for the greater public; and in some cases the deterrence can manifest purposefully, for example, in the Nazi's attempt to illustrate that the built environment belonged solely to Aryans through the symbolic use of neo-classicism. If people overcome this deterrence and enter and transgress into spaces where their belonging is questioned, this puts them in a face-to-face ZAJ scenario where they are measured against the built environment as a comparative backdrop. A poignant example that encompasses all disenfranchised groups is the contemporary public restroom, which is supposedly accessible by all, yet is inherently associated with the heteronormative white male. This is a substantially different scenario to Mode A, since at least the division of the built environment would allow people to escape the shame of direct judgements experienced in Mode B.

The literature identified and used to conceptualise Mode B approaches spatial discrimination in a similar manner to Mode A — from a critical and detached perspective that often does not often engage in first-person accounts of spatial discrimination. However, when a more interpretive approach is taken to understand issues, it is almost solely the perspective of those who are judged rather than those who are judging. This raises the issue of whether the judgements, as catalysed through space somehow, are actually taking place, and if they are, what might be the thoughts and motivation (as related to space) of those who are judging. From such a vantage point, it is arguable that a better understanding of how space affects ZAJ might be attained — or at least, more information could be uncovered in relation to the issue. This point will be expanded on further.

Summary of Mode C

Mode C outlines how space can be regarded as a stage for behaviour, and in this manner, people can be judged by how they execute their performance within it. Across spatial discriminatory literature, there is little research available to conceptualise Mode C, in comparison to Modes A and B, with much of the relevant research being sourced from the disability framework, since it centres around the body and its actions in relation to space. This is not to say that the other frameworks could not contribute to the formation of Mode C, as with Colomina's feminist critique of the Loos houses that staged women in the varying theatre boxes of the home; but the disability framework offers clearer insight into how our behaviours in space might be judged at zero acquaintance.

Similar to Modes A and B, the literature used to conceptualise Mode C is critical in its approach, using a detached and historical perspective to establish relationship/cause and effect, and when engaging in the first-person perspective, it is wholly that of the judged party over those doing the judging. In contrast to Mode A and in parallel to Mode B, Mode C occurs when people are placed in face-to-face ZAJ scenarios. In contrast to both Modes A and B, Mode C expands on how ZAJ of behaviour are affected by space rather than the static attributes of people — though again, research is lacking.

Unlike Modes A, B and C, the psychological perspective (Chapter 1) does approach judgement from the judger’s perspective directly, but it does not address face-to-face scenarios. This limits such research from understanding the behavioural dimension of ZAJ by viewing personalised environments as proxy representations, symbolic of those who have adorned them.

An overview of Modes A, B and C is illustrated below in Figure 2.5.1, where the three are placed on a dual axis of whether they are direct (face-to-face) and whether they are concerned with people being judged on their static attributes or expression/behaviour.

Mode	Indirect (not face-to-face)	Direct (face-to-face)	Judgment on static appearance	Judgment on expressive behaviour
Gosling (2002/13)			*Judgment cast in non-everyday scenario on personal spaces as proxy representations of ID	
A				
B				
C		*more research required		*more research required

Figure 2.5.1: Chart showing an illustrated summary of the varying ZAJ modes of spatial discrimination (Author, 2020)

Inherent disenfranchised confines of discriminatory frameworks

Before addressing the epistemological and ontological positionings of the frameworks, and how common themes among them may have led to overlooking issues with regard to how space can be discriminatory in the sense that it promotes judgement between its occupants (like ZAJ), a prior point is raised. The spatial discriminatory frameworks inherently look at disenfranchised groups of people — the queer, racial Other, overweight, disabled, transgender and so on. All of these types of people are associated with lexicons or ideas of how they look in a static manner which might also allude in part to why discriminatory research focuses on the static rather than the behavioural. Trans people of colour, drag queens and gaudy gays, the disabled associated with wheelchairs and being unhygienic, and the feminine being considered fragile and soft — all in opposition to what might be

considered the visual typical or norm which is the masculine, heteronormative white male.

This review has structured research not only into varying modes with which space affects ZAJ, but also into the subtitles of Feminist, Queer, Racial Other and Disabled. However, it still seems that fundamentally, spatial research so far investigates disenfranchised groups rather than how any type of person can be discriminated against through the built environment in a more holistic and broad-ranging way. In her book *Disability, space, architecture* (2017), disability theorist Jos Boys suggests that productive design explorations with regard to accessibility can be achieved by explicitly starting the design process with thinking about differently abled bodies. In this same vein of thought, could it be that a different or wider understanding of discriminatory design might be achieved by thinking everyone could be at the mercy of spatial discrimination — not just the disenfranchised?

While solutions to discriminatory design are beyond the remit of this research, it is important here to note that if we work within the confines of disenfranchised notions of spatial discrimination, it could lead to confined ideas about how spatial discrimination might be resolved. For example, Gorny and van den Heuvel (2017, p. 2) identified the uses of irony, parody and travesty in design to abandon the reductive and universalist claims of modern architecture and the International Style — potentially liberating the queer from contrasting the typical everyday (nuclear-centric) spaces they occupy. However, this irony and parody might confuse the disabled, who may heavily rely on clear signage and wayfinding. Operating within discriminatory frameworks, then, might lead to discrimination for other types of peoples, and does not always lead to ideas about how space can be discriminatory for all.

A critical/judged position that may obscure some spatial motivation for ZAJ

The critical position and omission of the judger's perspective is apparent in the spatial literature so far discussed — often engaging the judged party's perspective either directly or as envisioned. This positioning might omit details about the motivation for judgements as well as the nuances of how spatial

components and attributes interact with ZAJ, because it does not engage with the actual source of judgement. This claim is explained through identifying key points in the literature discussed so far, with additional discourse regarding the ontological and epistemological positioning of the spatial discriminatory frameworks themselves.

Across the feminist framework, for example, the air force academy being described as having a virile layout, and pornographic outlets' presence in the urban, are both examples of how the built environment is critiqued from a detached position as historically a man's domain. Thereby, the non-male will be framed as Other in comparison it. This is clearly noted in Weisman's (1992) reference to how women, in particular the homeless, are discriminated against in comparison to men. These critiques are often reached without engaging in the first-person's perspective involved in the occurrence of discrimination and judgement, including the perspective of those that might indeed see women as lacking belonging and value in these spaces (the judger). Other examples include Cavanaugh's (2010) use of metaphor to link intersex people to 'shit' and Agrest's (2003) and Niculae's (2014) observations of spatial ergonomics complimenting some bodies more than others by tracing the history of architecture back to Vitruvius.

The feminist framework also engages first-person perspectives beyond the critical and detached to understand how space can be discriminatory. A clear example can be cited through Castricum's (2017) auto-ethnographic study about the gendering of space. She discusses how using all-gendered toilets can alleviate the anxiety of gender dysphoria. She explains how this unburdens her having to prove herself as typically gendered and calls for the need to extend this architectural mechanism across the built environment so expectations of a 'real man' or a 'real woman' become significantly interrupted (Castricum, 2017, p. 377). At present however, she claims, 'any sense of belonging, permanence, inclusion, and safety in open public and semi-private space feels significantly limited. These are spaces of high risk to me' (Castricum, 2017, p. 378). While her auto-ethnographic study inherently focuses on first-person perspectives, Castricum also explicitly calls for

feminist spatial research more generally to engage the lived experience. Aligning with the critique here, she says this perspective is what architecture critique is missing, and by engaging the lived experience we might reframe some of the problems both feminism and architecture are trying to reconcile (Castricum, 2017). However, the point raised here is again that often, the lived experience in spatial feminist discourse is centred around the judged rather than those who might be doing the judging.

Rendell (2003, p. 16) traces the history of feminism to a series of movements involving the political and institutional forms of discrimination. She states that because political discrimination was felt at a personal level, the political became personal. This argument foregrounds the critical, political approach of the Feminist framework and how insight into the first-person perspective is politically framed and typically from the judged party's experience. hooks (2003, p. 205) reiterates this point, saying that the feminist's struggle is a struggle of memory against forgetting, suggesting the need for spaces where the marginalised can reclaim their past legacies of pain, suffering, and triumph to transform the present. Rendell (2003, p. 15) also identifies how the Feminist framework employs a critical, historical perspective of the judged as opposed to the judger, describing feminism as a form of praxis generated through an action, process, and practice.

A political, religious, and anthropological background helps form the Queer framework. For example, Betsky (1997) talks of the rise of the middle class and its reproductive value in sustaining civilisation, and Urbach (2003) talks of the resurgence of Christian morality in the mid-nineteenth century, and how this led to particular areas within a house being separated for their own purity. That is, divisions between interior spaces were increased through the physical concealment of such areas like bedrooms. Reciting the maxim of the era, Urbach (2003, p. 345) states, 'The great secret of safe and comfortable living lies in keeping yourself and everything about you in the right place.' Such critical discussions are prevalent in the literature; the formation of the nuclear family and the consequent built environment response has led to the queer way of life not being catered for. Gay villages have physical presence at night,

arguably to restrict when queer activity occurs, as well as how queer this activity might be. Amongst others, Urbach's (2003) critical perspective engages with the judged party's perspective; the Stonewall riots 'battle cry' of June 1969, 'Out of the closets! Into the streets!' is a phrase used to communicate how queers wanted to be able to share the public built environment without being judged as lesser.

The queer framework offers some engagement with the judger's perspective. For example, through community reactions to planning applications for Chicago's Boy's Town (Reed, 2003) and recollections of snide comments made about not doing business in *that* part of town (Reed, 2003). However, this position is less prevalent than the first-person perspective of the judged party. Gorny and van den Heuvel (2012, p. 2) note that the contemporary positioning of the queer framework is critical and from the judged perspective:

Next to these approaches that use the queer experience itself as a method to carefully reconsider the becoming of the historical individual subjectivities at stake, there is a strong movement within queer studies that aims to universalise the queer experience as part of the ongoing political-cultural struggle to overthrow hegemonic models of heteronormativity, especially the aforementioned aspect of essentialist, binary thinking.

The racial framework takes a critical approach as to how space can be discriminatory, as exemplified through Cripps' (2007) and Manning's (2004) post-colonial and modernist analysis and through Jaskot's (2000) parallel critique of Nazi-era neoclassic styles. Amongst others, hooks' (2003), Fields' (2012) and Shue's (cited in Wilkins, 2016) accounts of their lives as racial Others living in a symbolically white built environment are examples of how the racial framework tends to the view of the potentially judged rather than the judger, and how such a perspective is inherently framed through historical critique. As Weyneth (2005, p. 12) states, studying the (American) built environment between 1880 and 1960 allows insight into the story of space and race and also helps comprehend more fully the day-to-day experience of segregation and space, particularly from the perspective of African

Americans.

Spatial disability theorist Law (1991, p. 172), investigates history to argue that the nineteenth century industrial revolution produced the ideal normative type of person that the built environment was modelled around, leaving others who were not of the description un-catered for. Citing Ferguson's (1984) work, Law (1991, p. 173) highlights a political approach in her explanation of Universal Design, stating that economics, societal values, and design and planning regulations inform the theory and practice.

Similarly, D'Souza (cited in Imrie, 2011) locates UD within a critical theoretical tradition, stating that it is 'concerned with identifying and overcoming elements of social structure that oppress people's potential to self-hood and determination.' D'Souza here identifies that when a social perspective is utilised, it addresses an injustice from the envisioned perspective of the judged rather than the judger. Another example of engaging the judged perspective can be found in Lewis et al.'s (2011) interviews of obese individuals with a Body Mass Index of 30 or more, seeking to understand how judgemental attitudes are ingrained within everyday Western culture. Of 141 total participants, 28% described how people verbalised negative judgements about their weight, and 72% experienced judgement when being stared at, watched or ignored in public places.

Spatial discriminatory frameworks look to how space discriminates against people. Through the lens of ZAJ, this review of literature investigates more acutely how this spatial discrimination can affect everyday social judgement values of those around us as a consequence. The actual real-life accounts of people involved in discriminatory and therefore ZAJ scenarios are undoubtedly useful in understanding how space affects judgements, but little has been uncovered about this from the direct perspective of those involved and even less from those who are actively doing the judging. Instead, discriminatory research in general is inherently and often conceptualised through critical observations of social structural patterns (Barret, 2003 p. 46; Manzo, 2003, p. 48). The first-person perspective is often engaged as a secondary area of support for conclusions (Early, 2013, p. 36), though it is

also important to note that the perspective of the judged is often envisioned rather than truly consulted. Thus, the general motivation and specifically, in relation to this project, the spatial motivation for ZAJ may be overlooked to some degree (Imrie, 2011 pp. 29-31).

Admittedly, that the frameworks are positioned from a critical perspective which sometimes ventures into the first-person perspectives of the judged is likely due to the fact that in general, people do not self-report negative judgements of others. While potentially difficult because of this, a study that investigates this largely untouched position might uncover new understandings of how space affects ZAJ, and more generally how space's discriminatory nature affects interpersonal relations.

Such a perspective has been called for in existing discriminatory literature. For example, Jill Franz (2000), who researches social inclusion issues of the built environment, suggests that existing frameworks emphasise either the person or the environment and avoid a dualist approach. Franz (2000) argues that this is because they have not been underpinned with a suitable ontological, epistemological or methodological framework. She suggests that when a more phenomenological approach is undertaken, this non-dualistic approach can be corrected and the effect of space upon people can be more clearly understood (Franz, 2000). Similarly, Universal Designer Inger Lid (2012) argues that all humans are different, and therefore the concept of the human must be included at an ontological and epistemological level in order to address spatial design. She therefore suggests building and developing discriminatory knowledge from a first-person perspective that focuses on embodied experiences, thus situating the person as embedded in social and cultural contexts (Lid, 2012, p. 208). Architectural theorist Jan Smitheram (2011) also suggests the subject's position provides a richer theorisation of space and time, which might also lead to a greater understanding of the performative aspects of spatial discrimination, and therefore ZAJ.

The discussion of Modes A, B, C and the psychological perspective (Gosling, 2002; 2013, Chapter 1), regardless of positioning (from judge/discriminator

versus the judged/discriminated), do highlight that a symbolic discussion is essential for a spatial understanding of ZAJ. This is because the symbolic serves as a medium between physical space and the social world. For example, the virile layout and appearance of the air force academy, the private estate fences that signify whiteness, secretive entrances that signify dubiousness, Bauhaus brick boxes signifying basicness, embody the idea that someone's appearance and actions can symbolically align in varying degrees to the symbolism of space.

Three points are raised that identify and frame a knowledge gap about discriminatory spatial research and in particular within this, how ZAJs are affected by space.

- 1) The performative aspect (Mode C) of how ZAJs are affected by space is overlooked in comparison to the static (Modes A, B and the psychological research discussed in Chapter 1).
- 2) Spatial discrimination is typically thought about in relation to the disenfranchised rather than how space can be holistically discriminatory.
- 3) Spatial discrimination is positioned from a detached critical perspective. While sometimes a first-person account of discrimination is consulted, it is almost wholly that of the judged party rather than the judger.

This study therefore aims to look at the understudied performative aspect of ZAJ in relation to space, to regard space as holistically discriminatory rather than focussing on a specific group, since anyone can be judged and space plays a role in this process. Further, it attempts to uncover greater detail and nuance in how space affects ZAJ as a form of discriminatory design by engaging the perspective of the judger rather than the judged. Conducting such a study requires a symbolic approach to the dynamics between space and people, as well as people and people. In isolation, the above points offer rare(r) ways of engaging spatial discrimination, but in combination, the three yield a unique way of looking at spatial discrimination, and in particular, the only way ZAJ of behaviour has ever been directly studied relative to space.

Findings from this research therefore contribute to a unique understanding of how ZAJ behaviours are affected by space, and potentially offer new insights into discriminatory discourse more generally.

This chapter has offered a conceptualisation of three modes in which space affects ZAJ that may bear significance for future researchers in the area, and for spatial designers engaging in any arena who wish to consider ZAJ in their designs — whether for anti-discriminatory, convivial or commercial reasons. This might involve eliminating areas of division where possible, in the form of lobbies, obfuscating and diversifying ergonomics and scale, or avoiding symbolic cues that may frame a particular type of person as in contrast to them. This significance is discussed further in the analysis (Chapter 6).

2.6 Conclusion

This chapter has engaged an array of literature in order to find out what existing research can already reveal about how space affects ZAJ. It has not portrayed or exhausted all literature available across spatial discriminatory research, but rather immediately identified the relevant areas and discourses within that can be used to conceptualise and apply knowledge around the ZAJ phenomenon. In other words, this review has looked at discriminatory discourse both contemporary and otherwise, and identified literature relevant to the discussion of how space discriminates in a way that affects first impressions. This is in contrast to looking at how space directly discriminates against its occupants. This review has led to the formation of Modes A, B, and C, which highlight how spatial division and spatial belonging (as judged statically and performatively) affect ZAJ. Gaps have been exposed which potentially highlight ways to mitigate them, and a question arises: what new insights into ZAJ and therefore this acute framing of spatial discrimination might be invited by investigating from a symbolic, performative, holistic and interpretivist approach from the judgers' position? An answer to this might serve to understand how spaces could encourage greater acceptance of others' behaviour at zero acquaintance.

Figure 2.6.1 diagrams how this chapter has investigated existing spatial discriminatory frameworks to conceptualise Modes, A, B and C and called for further research into Mode C from a symbolic and performative approach. The diagram also shows how the perspective of those making judgments of strangers (in a general manner without approaching from a particular disenfranchised group) might yield poignant and holistic insight into how space affects ZAJ.

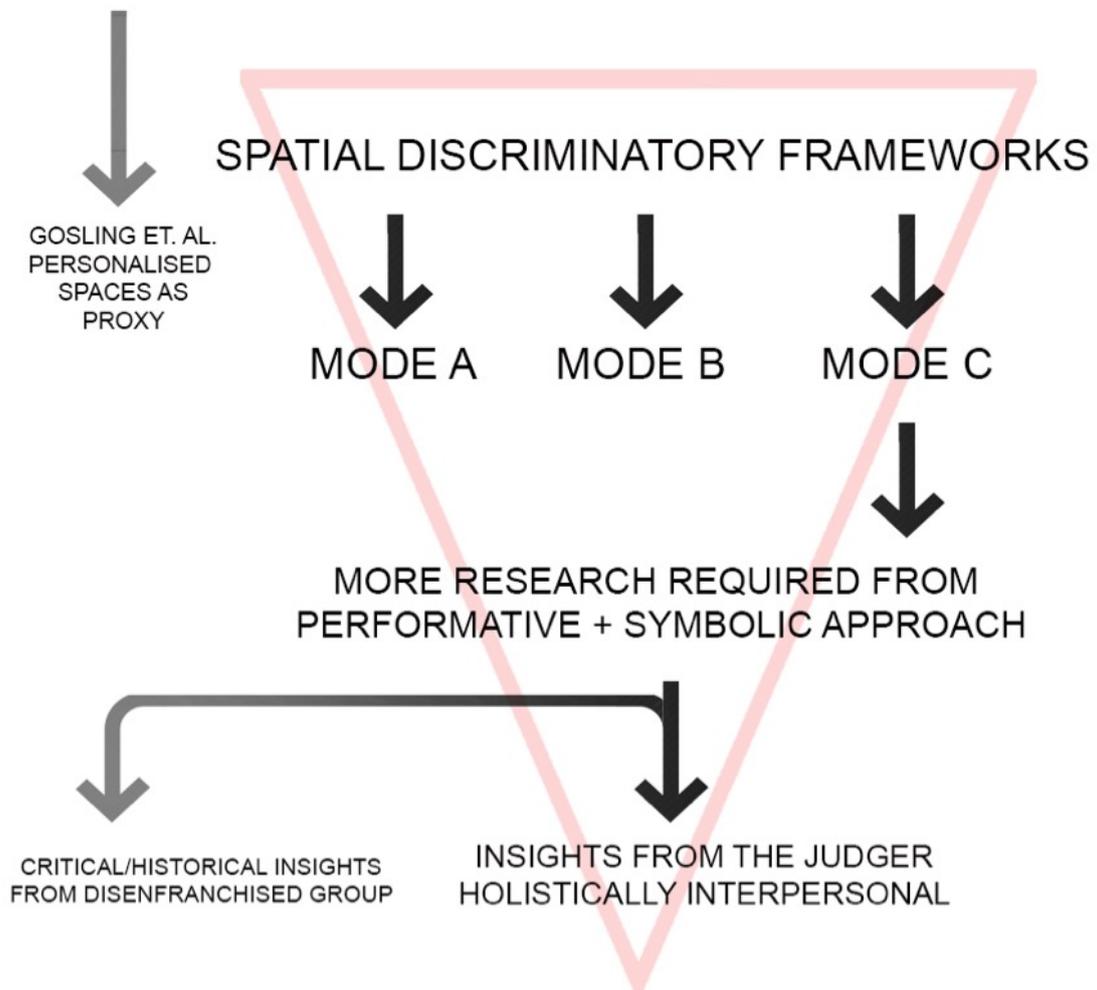


Figure 2.6.1 diagrams the research manoeuvres of Chapter 2 that inform Chapter 3's symbolic, performative and interpretive approach to theorise on the space-behaviour-ZAJ phenomenon (Author, 2020)

Chapter 3

Conceptualising Mode C — How space affects ZAJ of behaviour

To summarise this chapter's aim, the following question is posed:

How does the design of space affect ZAJ of other's behaviour, with particular reference to the judger's (discriminator's) perspective over the judged?

This chapter forms a theoretical hypothesis about how space affects ZAJ of behaviour. The hypothesis is formulated in two parts; the first will respond to the question by reviewing socio-spatial philosophy pertaining to performance and symbolism, as positioned from the judger's perspective. This positioning was argued in Chapter 2 as the most appropriate way to invite insight into the ZAJ-behaviour-space phenomenon. This first part, in forming the hypothesis, supposes that well-articulated spaces that clearly communicate their purpose may invite more negative ZAJ of behaviour than less articulated spaces. This is because spaces that clearly communicate their purpose can invite clear ideas of behavioural norms, and when behaviour falls outside of these expected norms negative judgements are promoted. Lesser articulated spaces that do not clearly communicate their purpose permit a range of behaviour, thereby creating a context that obfuscates ideas of who should be doing what, where — therefore lessening the degree to which behaviour of others can be judged.

The second part of the chapter grounds this hypothesis in the spatial realm, thereby allowing it to be elaborated upon in the proceeding experimental investigations. It does so by aligning the idea of the articulation of space with the theory of affordances. Affordance, being defined further, is essentially a compositional framework of how well an object or space seems to invite particular actions. The conclusive section of the chapter then offers a final theoretical hypothesis that the greater the affordance strength of a space, the harsher the ZAJ of behaviour will be, and vice versa.

3.0 Part 1: symbolically interactive dramaturgy and space

This section will define symbolic interactionism and engage with Erving Goffman's (1973, 1974, 2009, 2014) dramaturgical approach to it, justifying why it is a suitable philosophical framework to provide insights and formulate an initial hypothesis into how space affects ZAJ of behaviour. This justification involves the three factors identified in the previous chapter as initial starting points for uncovering how space affects ZAJ of behaviour: a symbolic approach to establish the relationship between people and space; an interpretive approach to uncover spatial motivations for ZAJ (with emphasis on the judger's perspective); and a performative approach to focus on the behavioural dimension of ZAJ as opposed to the static.

George Herbert Mead (1934) and Herbert Blumer (1986) are the seminal symbolic interactionists used to define symbolic interactionism and to rationalise its relevance to this chapter. Blumer's *Symbolic Interactionism: Perspective and Method* (1986), is utilised as a primary source, as it is where the phrase 'symbolic interactionism' was first coined. Blumer acknowledges several other philosophers within this research, particularly George Herbert Mead. Although Mead (1934) does not refer to himself as a symbolic interactionist, it is arguable that he created the foundations of a road that Blumer later laid; therefore, his work is also useful for fleshing out the fundamentals of symbolic interactionism (henceforth SI).

Erving Goffman is identified as having an SI perspective in much of his work (Scheff, 2005, p. 147), which in part contributes to the outline of SI itself. Throughout his work, Goffman centres on the structure of face-to-face interaction. His book *The presentation of self in everyday life* (1959/1973) sets out his views on impression management, which broadly explores social interaction. In *Relations in public* (1971/2009) and *Frame analysis* (1974), he analyses the rules of conduct applicable in streets, parks, restaurants, and other typologies, thereby directly spatialising SI (and therefore informing the spatial hypothesis formed at the end of this section).

Focusing on social rules, Goffman's research shows considerable concern with the deviance of the self and others. He positions the perception of others in relation to etiquette more explicitly than any other interactionist before him. This is due to his dramaturgical approach to symbolic interaction (Meltzer et al., 1975, p. 71; Harvey, 2018) — viewing the built environment as a stage upon which people are simultaneously audience members and performers. Goffman's approach is therefore most appropriate to this research, since the position of the person, their perceptions and motives, are inherently looked at simultaneously, socially and spatially. This will be elaborated on in depth. For now, a more comprehensive outline of what symbolic interactionism is, is required in order to contextualise and explore Goffman's unique dramaturgical/performative and spatial approach to it.

3.1 Symbolic interactionism

Non-symbolic interaction takes place when one responds directly to the action of another without interpreting that action. For example, receiving a punch in the face does not require an interpretation, it is something that happens to us (Blumer, 1986, p. 8). In contrast, Blumer defines SI as being anything that involves interpretation, for instance a wink, a word, a stop sign, and so on (Blumer, 1969, p. 8). Simply, SI only occurs when there is something to decode, causing someone to start a process of interpretation to apprehend meaning.

Blumer points out through Mead that

Human beings live in a world or environment of objects, and their activities are formed around objects. This bland statement becomes significant when it is realized that for Mead objects are human constructs and not self-existing entities with intrinsic nature (Blumer, 1986, p. 68)

Here, Mead and Blumer outline that objects, also referred to as symbols, are anything that we can interpret; these can be physical things or concepts. For example, the idea of peace can be spoken aloud, it can be displayed with two fingers, it can be written, and it can take the diagrammatic form of a circle with three lines in it (Tooley, 2017). All of these objects, however, can only come to be understood through socio-physical interaction. This fundamental notion of SI positions *all that is* through the individual's perspective, since individuals are in isolation within themselves, immersed within and required to interact with the world around them. Thus, we can only navigate and come to a conclusion of an object's meanings through our previous interactions with that object, including witnessing other people's interactions. Simply put, SI rests on the assumption that people act on the basis of meaning and that meanings arise out of socio-physical interaction (Dionysiou and Tsoukas, 2012, p. 186).

SI is therefore aptly named; 'symbols' are objects that can be referred to by the individual, such as other people, physical objects, or concepts.

'Interaction' suggests that the meanings of these objects are only produced in socio-physical interactions/performance (by the individual, or as witnessed by the individual) (Dionysiou and Tsoukas, 2012, p. 186; Tooley, 2017).

Blumer elaborates on this overview of SI and provides a basic three-part definition:

The first premise is that human beings act toward things on the basis of the meanings that the things have for them. Such things include everything that a human being may note in his world—physical objects, such as trees or chairs; other human beings, such as a mother or a store clerk; categories of human beings...guiding ideals, such as individual independence or honesty; activities of others, such as their command or requests...The second premise is that the meaning of such things is derived from, or arises out of, the social interaction that one has with one's fellows [and things]. The third premise is that these meanings are handled in, and modified through,

an interpretative process used by the person in dealing with the things he encounters (Blumer, 1986, p. 2)

Though the quote, it can be understood that SI is wholly positioned to engage the first-person perspective, using symbolism and performance as the vehicle that relates people to the world around them (Waskul and Vannini, 2012, p. 3). Blumer argues this is in contrast to mainstream sociology and psychology, which often regard symbolic meaning as being exterior to people and simply standardised and received rather than being synthesised from within — a detached critical perspective, as with much of the literature explored in the previous chapter (Blumer, 1986, p. 3). Blumer's critique of sociology and psychology occurred decades ago, and since then, the two fields have evolved to position the world from a more experiential perspective. The point being made here is that SI, at its fundamental and intrinsic underpinning, positions the world from the individual's perspective, since this positioning of the world is sometimes a better vehicle [than a critical position] to uncover certain types of truth (Levin, 1992, pp. 58-59; McDonald, 2005, p. 54). In this instance, it is argued that the interpretive, symbolic and performative positioning of SI will help uncover the spatial motivations for ZAJ of behaviour.

3.2 Expectations between appearance and behaviour

This section looks at how SI, and in particular, Goffman, frames the interpersonal judgement relationship independent of space. This framing provides understanding of how the static and behavioural attributes of people are separate yet interdependent in the interpersonal judgement process.

Goffman states that 'The expressiveness of the individual (and therefore his[/her] capacity to give impressions) appears to involve two radically different kinds of symbolic activity: the expression that he[/she] *gives* and the expression that he[/she] *gives off* (Goffman, 1973, p. 2). That is, the expression that one gives is one's static appearance and the expression one gives off is one's expressive behaviour/performance. Goffman (1974, p. 347) suggests that it is the relationship between these aspects that dictates how

people are regarded as believable or legitimate, saying that the human body is one of those things that can disrupt the organisation of activity. For instance, when someone appears in clothes that are unbuttoned or otherwise unsuitable, or a guest slips on a rug, or breaks a vase. This demonstrates not only the separation between a person's static attributes that they *give* and the behavioural attributes that they *give off*, but also their interdependence; each has to somehow complement and connect to the other in a prescribed way in order for people to be considered as correct or appropriate. The preconceived or prescribed way these two aspects of identity should fit together as perceived by an observer is generated through past socio-physical interactions (Dionysiou and Tsoukas, 2012, p. 188). In other words, matching stereotypes of the static with stereotypes of the expressive. As Dionysiou and Tsoukas (2012, p. 188) point out, 'symbolic interactionism provides a particularly useful framework for developing endogenous explanations of routine (re)creation.'

While aligning with Chapter 1 and 2's identification of the two channels people are judged through (the static and behavioural) Goffman's explanation of the relation between static and expressive attributes highlights how people might be superficially judged at zero acquaintance regardless of space. However, Goffman (1973) outlines that in order for behaviours to occur and consequently invite judgement, a setting must be provided. A setting affects behaviour in two ways; it acts as a tool through which people can fulfil their intended behaviours and it sets the stage upon which people are supposed to perform, and therefore is thought to coerce behaviour to varying degrees.

3.3 Expectations between space and behaviour

Goffman outlines how space is required for judgements of behaviour by suggesting that before identity can be communicated there must be a setting, involving furniture, décor, physical layout, and other background items which supply the scenery and stage props for performance of human actions. He concludes that one cannot begin to express identity until they have brought themselves to the appropriate place (Goffman, 1973, p. 19). For instance, one

cannot be a (American) judge without a courtroom or a hammer (Goffman, 1974, p. 271, cited in Tooley, 2017).

Building on this point through Mead (1934) and Cohen (1989), Smith and Bugni (2006, p. 143) explain that people interact with the physical environment, designed or natural, in a similar manner to how they interact with people; individuals detect and internalise the roles of these physical objects and places with presumed mutuality. That is, the relationship between the environment and behaviour is dyadic; as well as being a tool to perform behaviours, space also suggests them to a certain degree. As Mead more esoterically states, 'Physical things are objects implicated in the social act whose roles we can take but which cannot in turn take our roles' (Mead, 1934, p. xxii). Here, Mead demonstrates that humans take the role of physical objects and places which in turn impact our responses (Smith and Bugni, 2006). While the relationship is one-way, in the sense that we project meaning out onto the world in a reflexive manner, we very much give agency to these inanimate objects/environments; for us, they are socially alive (Knappert, 2002, cited in Smith and Bugni, 2006 pp. 123-155). Thus, as well as being a tool to behave and perform with, the built environment facilitates a form of symbolic feedback which influences how one believes they should behave. As Ericksen (2014, p. 45) states, 'The environment of man is a symbolic environment. He acts in and through symbolization of his physical... environment.'

This is not to say that the design of space has direct consequences on behaviour, though some might cite as evidence the ongoing and predictable economic successes of such standardised physical designs as McDonald's and Denny's restaurants (Duffy and Hutton 1998, pp. 8–21; Heismath 1977; Steele 1981, cited in Smith and Bugni, 2006, pp. 123-155). Most symbolic interactionists would find this so-called 'spatial determinism' simplistic and problematic. Instead, they would regard space as suggesting possibilities, channelling communication, and providing impressions of acceptable activities, networks, norms and values (Ankerl, 1981, p. 36). As Ericksen (2014, p. 54) reiterates; 'patterns of talk and logic tend to be object-directed;

the physical stage becomes an integral element of thinking, talking, and group making.' Thus, symbolic interactionists would more likely see the impact of designed forms and spaces as potentially influencing, but not as determining, thought and action (Smith and Bugni, 2006).

Mary Jo Hatch (2003) uses symbolic interaction theory as a tool to help designers understand organisations and influence them through design. She maintains that the theory informs us that the designed physical environment contains cues that communicate messages to people, that remind them of the expected roles of themselves and others. She states: 'Those who adopt the symbolic view see the physical structure of an organization as shaping and maintaining a system of meaning that helps organizational members to define who they are and what they are doing' (Hatch, 2003, p. 251). For example, the design and use of office cubicles suggests standardisation of routine work among those assigned this type of space, and executive offices on the top floors of a multi-story business building suggest both a steep hierarchy of administrative authority, and the location where important decisions are likely made (Smith and Bugni, 2006).

In line with seminal and contemporary symbolic interactionists like Hatch (2003), Goffman (1973, p. 92) suggests that built spaces we occupy bear significant power over behaviour, due to the fact that this is where much of our social discourse is conducted. He states that people and their built environments have a continuing biography with one another, a 'traceable life,' a 'permanent residual character' (Goffman, 1974, p. 287). Which is, in short, a past. Mead provides a simple spatial example:

We may sit down in a chair without thinking about what we are doing, that is, the approach to the chair is presumably already aroused in our experience, so that the meaning is there. But if one is thinking about the chair he must have some sort of a symbol for it. It may be the form of the chair, it may be the attitude that somebody else takes in sitting... [or it may] be some language symbol that arouses this response. (Mead, 1934, p. 146)

This ensures that the relationships between people and the built environment are expected to be repeated in the future (Ericksen, 2014, p. 46). The expected relationship between people and the built environment is not only repetitive but also habitual.

The importance of habit and habitualisation in human life is well known... In fact, habit provides the space within which rational decision-making operates: if we had to make a decision about everything, we'd never be able to make a decision about anything. Goffman's emphasis upon ritual, routines and frames indicates his awareness of this... Bourdieu is on the right lines (1977; 1990), in theorising practical dispositions as embodied habit... (Jenkins, 2014, pp. 83-84)

Above, Jenkins explains, through Goffman and Bourdieu, that the expected relationship is habitual due to repetitive exposure. Dionysiou and Tsoukas (2012, pp. 181-182) discuss something similar, using a performative view of routines to demonstrate how people align their behaviour according to contexts, and that this alignment takes time to establish through repetition and exposure. Thus, building on the earlier acknowledgement that there are expected consistencies between static appearance and behaviour, we also expect some coherence between these and the setting (Goffman, 1973, p. 22).

Considering this type of expectation through Mead's chair example, the chair is a built object in the interior space, towards which there is a typical action. If someone was to stand on a chair instead of sit, oddness might be recognised by observers, as the behaviour-environment expectation is not fulfilled. Goffman also provides an example of how such expectations can be unfulfilled or contested. He creates a scenario where a hearse driver smokes at the edge of a cemetery waiting for the ceremonial burial. When he puts it out, 'he is likely to shock and anger the bereaved if he happens to flick his cigarette stub into a bush, letting it describe an elegant arc, instead of

circumspectly dropping it at his feet' (Goffman, 1974, p. 48). The expected performance of the hearse driver is highlighted as incorrect — as breaking expectation — and this is highlighted through the spatial environment of the cemetery and the social environment of the funeral in it.

So far, the expected person-environment relationship has implied that the built environment is the starting point with which the individual synthesises their expectations. The funeral scenario highlights that the social context, as well as the built environment, creates the situation that cues our expectations; it is not the built environment nor the social context in isolation that typically cues expectations. However, since people require built objects and their surrounding built environment to begin performing, it is arguable that the built environment rather than the social context is the main point of origin of the expected relationship. That is, the built environment is largely the cue for behaviour, since it stages and shapes social context, whereas context does not always actively shape the design of space (from the perspective of an occupant as opposed to a spatial designer). This is to say, the immediacy and stability of the built environment is arguably a substantial cue with which expectations can be drawn. As Goldstein (1980, p. 405) asks rhetorically, 'Given all the same circumstances except the physical environment, will the same behaviour occur?' Goffman implies this argument throughout his work, by viewing people as performers upon a stage (Goffman, 1973, p. 19). Blumer and Mead have also suggested throughout their work that people commence and suspend their actions in accordance with the built environments that they occupy. Smith (2001, p. 2) concurs:

Integral to everyone's experiences is the built environment — public spaces, buildings, interiors, and the objects that are present within them. Of primary importance is the environment, which may define spatial relationships and/or indicate types of functions, interactions, or inhabitants. It may also provide backdrops, props, memories, and/or ambience. These effects may be present consciously as part of a person's activities, or they may be taken-for-granted.

Consequently, when interiors are designed, it is not just physical

objects that are provided. Opportunities for relationships and interactions between people and environments and between people and people are incorporated.

It is apparent that behavioural expectations are typically and easily cued through the built environment and the social context that it helps shape. Further, these expectations arise through previous exposure and interactions with other people and the built environment (Dionysiou and Tsoukas, 2012, p. 188). It is important to note here that being an interpretive approach, symbolic interaction suggests that not everyone who encounters the same situation will understand it in the same way. As Imrie (2012) notes, people's behaviour depends on each person's current values, interests, personal causation, roles, habits, and performance capacities. However, given the many collective experiences a culture shares, especially in the West, where much of our time is spent within the (relatively standardised) built environment, it is reasonable to assume that there are many shared behaviour-environment expectations.

How space can cue expectations, while taking social and personal context into account, is discussed further. For now, how symbolic interactionists (particularly Goffman) explain people's reactions to their spatial-behavioural expectations as being fulfilled or not is outlined with the understanding that space is a pivotal part of this social equation.

3.4 Angst and blame

As with the definition of SI, symbolic interactionists regard the world around the individual as something they have to come to terms with, never really explicitly knowing it, but assigning it enough meaning to satisfy themselves and dissolve confusion. It is the establishment of knowing and understanding the world to a certain degree that facilitates judgements of others if they put themselves in opposition to what we expect — and what we expect is significantly affected by the built environment.

Individuals seek understanding in any given situation by asking themselves, 'what is going on here?.' This question not only demonstrates a person's desire to scope out the situation and respond appropriately, but also that they want to do it immediately and they assume that there is a simple, direct and correct answer (Goffman, 1974, p. 8). This is because, as Smith and Bugni (2006) put it, physical objects, mind, and behaviour exist in co-dependency — they fortify one another.

What Smith and Bugni (2006) mean by this co-dependency is that space and behaviour and their expected interrelation allow individuals to believe the relationship is real or true. This is something that allows the individual comfort — solace from doubt, and surety in the situations they interact with every day. Informed by Mead's work, social psychologist Doyle McCarthy (1984) identified how the expected situation that comforts us extends to the built environment in two ways: (1) physical objects play a central role in constituting and maintaining the self; (2) physical objects provide the self with a stable and familiar environment. As Goffman poses the question to himself, under what circumstances do we think things are real? He responds that the important thing about reality is our sense of its realness in contrast to our feeling that some things lack this quality (Goffman, 1974, p. 2). Further, that without the quality or perception of what is real, people would not be able to navigate the world — they would never get anywhere (in both a figurative and literal sense) (Goffman, 1974, p. 133). Surety of our understandings and subsequent relations to the world is therefore very important to us.

Goffman suggests that we experience a special kind of shock when our expectations are suddenly not met, suggesting that a change in the expected reveals that the world we understand is not necessarily the world that actually exists (Goffman, 1974, p. 4). Throughout his several texts, Goffman describes this type of angst as alarming, vulnerable, and even as a cause for violent anxiety. Ericksen (2014, p. 50) notes something similar, stating that 'outlandishness would detract from the sense of patness of our territorial vernacular.'

Not only will an individual feel distressed in the instance that their expectations are challenged, leading to a cascade of shock and self-doubt (Johar, 2005, p. 22), but this will bring into question the intelligibility of everything else we thought was going on around us, including all next acts. Goffman terms this distress 'diffuse order' (Goffman, 1974, p. 5). This shock and doubt of one's interpretations of the world inevitably draws attention to the thing that caused it.

From an individual's particular point of view, while one thing may momentarily appear to be what is really going on, in fact what is actually happening is plainly a joke, or a dream, or an accident, or a theatrical performance, and so forth. And attention will be directed to what it is about our sense of what is going on that makes it so vulnerable to the need for these various rereadings. (Goffman, 1974, p. 10)

Considering that the person who has not had their expectations met has/is now going through a state of self-doubt, and is locating its cause, the idea of blame is now outlined.

Goffman talks of social and natural frameworks; he defines natural frameworks as those elements of the situation which are purely physical. Thus, natural frameworks have no power over themselves and therefore cannot be held accountable for the success or failure of a situation. However, social frameworks, being people, can (Goffman, 1974, p. 22). If someone is under threat from the unexpected it is likely that a person is to blame. This is evident in the way Jean Ryan (Chapter 2, Section 2.3) was held accountable for not being able to access the bus. How could it have been the bus's fault for delaying passengers if it is only an unconscious object? As with the Jean Ryan narrative, in which she was heckled for not being able to access the bus in a timely manner, this is where Goffman (1974) suggests that there can be sanctions involved, meaning that we judge the people for disrupting the situation and not the space for failing to accommodate the person. This is to

say that people are blamed for disruption of spatial-behavioural expectations, even if a space is technically the thing that has led to this.

While this type of scapegoating is acknowledged, the opposite is also true. People are celebrated and congratulated in varying forms and to varying degrees for giving 'real' performances that align with and contribute to our expectations. As Goffman (1974, p. 127) states, 'During a performance it is only fellow performers who respond to each other in this direct way as inhabitants of the same realm; the audience respond indirectly, glancingly, following alongside, as it were, cheering on but not intercepting.' It would seem that conforming to an expected performance reaffirms people's expectations and interpretations of the world and therefore they are appreciated. A simple example can be found with people walking and navigating subway stations, escalators (keeping left), merging correctly on roads, or even sitting on a park bench minding their own business.

In the context of the study of how space affects ZAJ of behaviour, it is understandable, through Goffman's symbolically interactive dramaturgy, that people's core motive for judgement is self-preservation. Space intersects with this by cuing behavioural expectations to which other people can conform or not. The level of conformity to the individual's expectations affects their belief in their perceptions and understandings about the world around them. Not conforming to this type of expectation, which is intrinsic to how we navigate the world, can be deemed a personal threat which activates a search for the culprit and leads to negative judgement of others' behaviour at zero acquaintance. People are held to blame for this non-conformity, since they have agency and power over their own actions, whereas a space does not. The opposite is also true; those who do conform to spatial-behavioural expectations are valued highly, as they affirm our grasp on the world.

3.5 Conclusion Part 1

Similar to Chapter 2, where spatial discriminatory literature is used to conceptualise how spaces affects ZAJ of people's static appearance/what

they *give*, in Part 1 of this chapter, Goffman's dramaturgical approach to symbolic interaction is used to theorise how spaces affect ZAJ of people's behaviour — what they *give off*. This expands on the lesser explored area of ZAJ identified as Mode C. The first part of this chapter has covered the broad and fundamental cause of how spaces affect ZAJ of behaviour, by cuing people to expect certain behaviours, and when these are not met by others, they experience angst and proceed to blame the culprit for non-compliance. The culprit is largely the person not fulfilling spatial-behavioural expectations, rather than the space, since people have agency.

This broad and elementary statement is a sort of philosophical hypothesis which requires elaboration. If the fundamental reason space affects ZAJ of behaviour is by cuing expectations which are potentially un-met, which spaces are more cuing than others, and will this affect the value judgements cast within them? Answers to such a question will fortify the philosophical hypothesis conceptualised through Goffman and provide more detail on how space and its many dimensions affect ZAJ of behaviour.

3.6 Part 2: grounding the hypothesis in space

The second part of this chapter explores in more detail how expectations of behaviour can be cued by space. There are several pathways that may address this point of enquiry, and they align with socio-spatial meaning in the same manner as symbolic interactionism. These pathways are semiotics, spatial syntax, and affordance. Affordance is selected as the most suitable framework here, because it can more clearly align with the interpretive and symbolic-performative approach, which is rationalised as the most suitable way to engage the ZAJ-behaviour-space phenomenon. Before an explanation of affordance theory, a discussion is presented through social theorist Thomas Gieryn (2002) who wrote the paper, 'What buildings do,' in the journal of *Theory and Society*. The paper is used to introduce affordances as an appropriate conceptual framework to understand the composition of space, relative to its ability to cue expectations.

Reciting Winston Churchill's maxim, 'We shape our buildings and afterward our buildings shape us,' Gieryn (2002) immediately notes the dyadic relationship between space and people. Further, Gieryn (2002) coins the phrase 'spatial and architectural routinization of everyday interactions,' referring to how space not only influences but also shapes and evokes patterned behaviours. The word *shape* here is of importance — referring to the structure of space — because this second part of the chapter tries to establish what it is about the space in compositional terms that cues expectations (and therefore hypothetically affects ZAJ of behaviour).

Gieryn's discussion (2002) essentially makes the same point Churchill did with some elaboration. The paper is influenced by Anthony Giddens and Pierre Bourdieu, who were both concerned with the structure of society while making explicit links to space. Through these theorists, he describes how human behaviour encourages us to create space to support itself; that we manifest space as a tool of sorts to aid in the behaviours we practise. This space, in line with symbolic interactionist thought, is then considered something that affects behaviours through limitation and stability;

Buildings stabilize social life. They give structure to social institutions, durability to social networks, persistence to behavior patterns. What we build solidifies society against time and its incessant need for change. Simmel mentions that the 'significance of space for formations lies in its capacity of fixing their contents.' Bricks and mortar resist intervention and permutation, as they accomplish a measure of stasis. (Gieryn, 2002)

Gieryn (2002) goes on to acknowledge that buildings achieve this stability — this coercion of behaviour — imperfectly. Some fall to ruin, others are destroyed either by natural disaster or wrecking ball, and others are renovated until they were not what they once were. In other words, spaces can stabilise only so much until the active agents (humans) that shaped them reshape them. An interesting example in Perth, Australia, is a local neo-gothic church that has been retrofitted into a silent disco hall for exercise purposes. As

societal needs and wants have changed, we can change spaces to suit.

Extending on Giddens and Bourdieu, Gieryn describes a dyadic and cyclical relationship between human behaviour and space; in this way, there is a sort of ‘chicken-and-egg’ debate about which comes first. He acknowledges that since space has no agency of its own, human agency is the thing that carries and perpetuates the cycles. This idea aligns with the symbolic interactionist thought that meaning is projected outward in a reflexive manner and also therefore positions the world phenomenologically.

Acknowledging human agency in opposition to the quality of stasis that space provides, Gieryn coins the term ‘interpretive flexibility’ to describe how people interpret space ultimately by choice and as something that can change over time and to varying degrees of similarity to others (again, this is how the local neo-gothic church became retrofitted for another purpose). Illustrations of this flexibility might be seen when office workers abandon the use of a pre-designated workroom because of its physical distance from their regular offices, or when a space is initially defined as representative of grandeur but later people see it as nothing more than wasteful and pretentious (Smith and Bugni, 2006). Despite this, it should also be noted that we do not perceive space as a changing thing; typically people will interpret their space as a thing of real, stable meaning: ‘Buildings become objectified history: systems of classifications, hierarchies and oppositions inscribed in the durability of wood, mud, and brick’ (Gieryn, 2002, p. 39). In short, we encounter spaces that ‘structure agency but [are] never beyond the potential restructuring by human agents’ (Gieryn, 2002, p. 41).

Gieryn’s dyadic relationship between space and behaviour is articulated graphically in Figure 3.6.1. The diagram shows how human behaviour gives people cause to manifest space to then facilitate behaviour. The space consequently acts as a tool of coercion, which can be recognised for its intended purpose or not, and so people can act accordingly — a self-fulfilling loop of sorts. The top half of the diagram, which illustrates the manifestation of space informed by human behaviour, is only experienced by those in spatial practice. In contrast, the lower half of the diagram illustrates the everyday

situation whereby space is experienced as shaping human behaviour from the perspective of occupants. People can interpret and consciously negotiate space and act accordingly. This also means they also have the power to potentially change the dyadic cycle and affect future designs of space.

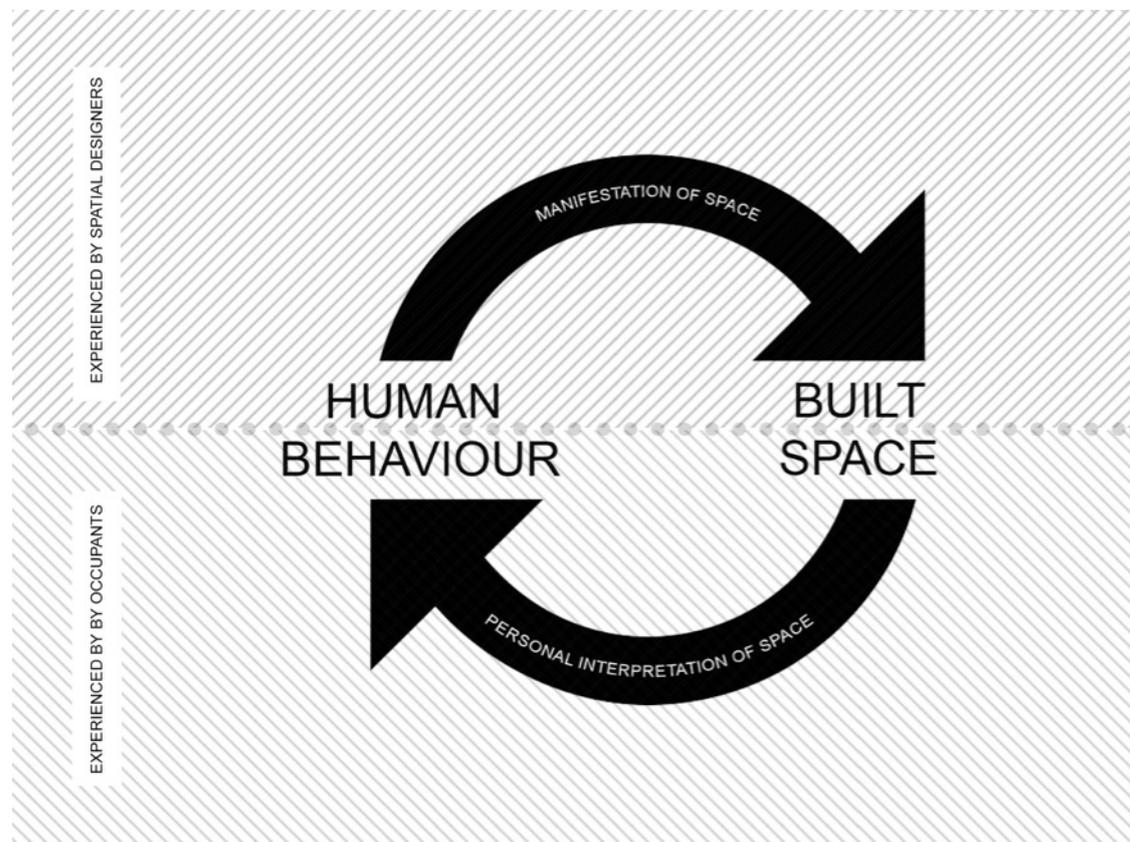


Figure 3.6.1: Illustrating dyadic relation between human behaviour and built space (Author, 2019)

In reference to how space is perceived and interpreted in order to coerce human behaviour (that is, the lower half of Figure 3.6.1), Gieryn asks himself, 'how?'. Dissecting both Giddens' and Bourdieu's methods of socio-spatial analysis, he comes to the conclusion that neither theorist offers conceptual tools sharp enough for picking apart the empirical realities of buildings in the consideration that they are simultaneously shaped by and are shapers of agency. That is to say, neither theorist fully acknowledges the dyadic relationship described in Figure 3.6.1; either one prioritises the stasis of the built environment or the agency of humans and society in terms of how space is essentially understood by its occupants. Gieryn concludes from this that

recent work on the social construction of technological systems might provide a better way to understand how spaces are engaged by occupants, allowing analysis of the relation between space and behaviour:

A different sense of buildings comes from seeing them as "walk-through" machines. Buildings are technological artifacts, made material objects, and humanly constructed physical things. To see them this way brings buildings within the compass of a promising theoretical orientation developed initially for the study of machines. The focus is on the recursive qualities inherent in technological artefacts, at once, the product of human agency and a stable force for structuring social action. Buildings, as any other machine or tool, are simultaneously the consequence and structural cause of social practices (Gieryn, 2002, p. 41).

3.7 Affordances

Gieryn's (2002) discussion about how individuals fundamentally understand and relate to space as a static thing that is created through ongoing societal change — and his consequent call to view the built environment like we do machines — brings affordance into immediate focus, because the theory of affordance is typically used to investigate the successes and failures of such things as vacuum cleaners and gaming devices. After an in-depth outline of affordance theory, further rationale for using it to understand the composition of space from an individual's perspective (relative to expectations of behaviour) is provided.

An affordance is a synonymous relation between person and their environment, which can be established in terms of form and function. For example, a space can support body size, movement and weight. Space can also be symbolically affording, as culturally influenced and personally understood: 'is it normal to sing here, or avoid all social contact?' (Maier, Fadel, and Battitsto, 2009). Thus, affordances can be used as a conceptual framework to understand the relationship between space and human

behaviour, especially with respect to the form, function and symbolism of spatial elements (composition) (Maier et al., 2009).

James Gibson introduced the concept of affordances in the mid-sixties. The original concept of affordances implies that the environment in and of itself is meaningful. Gibson justified this by arguing that one's surrounds have patterns available for occupants to pick up and interpret meaning from. However, many theories of perception are based on the opposite premise, asserting that meaning originates in the human mind and is bestowed on a meaningless world (i.e. primary qualities) by an internal perceptual process (Withagen, Poel, Araujo and Pepping, 2012). Certainly, the interpretive approach required in this research would align with the notion that meaning comes from within.

Later in his career, Gibson addressed this ontological tension by arguing that an animal's environment consists of *opportunities* for action; that the environment comprises stimuli that cause the animal's perceptions and action. In Gibson's framework, the environment is conceived, not as a collection of causes, but as a manifold of action possibilities. It is important to note that affordances therefore have a peculiar ontological status. As Gibson put it himself:

An affordance is neither an objective property nor a subjective property; or it is both if you like. An affordance cuts across the dichotomy of subjective–objective and helps us to understand its inadequacy. It is equally a fact of the environment and a fact of behavior. It is both physical and psychical, yet neither. An affordance points both ways, to the environment and to the observer. (Gibson, 1979/1986, p. 129)

In other words, action possibilities exist by virtue of a relation between the properties of the environment and the actor. It is the physical properties of the cup relative to the action capabilities of the animal's body that make it graspable for that animal. This means that the same object can afford

different behaviour to different animals and even to the same animal at different moments in time, dependent on context (Withagen, et al., 2012).

For instance, in the human environment, a floor affords walking upon, a cup affords grasping, water affords drinking, and so on. With this new conception of the environment, Gibson put agency back on the agenda. After all, if the environment consists of opportunities for action that do not cause behaviour but simply make it possible, animals appear as being autonomous, making their way in the world. They are not mere puppets pushed by the environment like machines; rather, animals have agency (Withagen et al., 2012).

Ultimately, this means that space and people have a mutual relation in the context of affordance, but since people have agency and space does not, people are affected by their own perceptions and understandings of the spaces they are in (Withagen et al., 2012). Clearly, the design of space contributes to this perception.

This contribution is acknowledged by many. Some suggest — as with this research — that space regulates behaviours by limiting opportunities, and even coerces behaviour (Gibson, 1966, pp. 56–57). The idea that the environment can make certain actions more likely to occur is easily demonstrated by experiments in industrial design. Especially over the last ten years, researchers in spatial fields have emphasised that objects are not merely functional but always affect the agent emotionally, making certain behaviours more likely to occur. For example, Ju and Takayama (2009) examined how people visually perceive automatic door movements. In their study, each of the contrived automatic door movements afforded entering. However, when the doors simply opened or opened with a pause, these movements were experienced as inviting the participants to come in or even urged them to do so. When, on the other hand, the door opened and then closed, the participants perceived the door movements as reluctant to let them enter.

Ju and Takayama's (2009) study illustrates the fact that manipulating a design can make certain actions more likely to occur. As with Goffman's ideas,

affordances deem the environment as not being a neutral manifold of action possibilities the agent simply chooses from; rather, the environment can invite a certain action or even urge a person to do something (Withagen et al., 2012).

Indeed, if the environment consists of affordances and affordances are simply opportunities for action, concepts like motivation and intention are needed to explain why animals utilise certain affordances and not others at a certain moment in time (Withagen et al., 2012). This is to say, understanding affordances in space requires those first-person perspectives to fully contextualise them. This point is elaborated on further, after first relating affordance to the design of space more holistically rather than in terms of certain components of it (like doors).

An example of how affordances are used in spatial design while taking into account the mutuality of the actual design of space and human agency is highlighted in *The end of sitting*, a sculptural investigation of this philosophy of affordances as manifested in an office space. Erik Rietveld, a cofounder of the architecture firm RAAAF who designed *The end of sitting*, reviews it through his article by the same name for *Harvard Design* magazine (2014). He declares, 'Humans are addicted to sitting. Chairs seem to suck us in. When we enter a room with a chair in it, we feel the irresistible urge to sit down.' This declaration is in the context of the affordance of the typical office design, which he critiques as antiquated, no longer suitable for contemporary work activities as well as being unhealthy. In the article he consciously assigns blame, not to the office workers, but to the spaces they are in which afford standardised sitting beyond invitation and toward coercion.



Figure 3.7.1: Image of *The end of sitting* office concept design by RAAAF. J. Kempenaers, (Photograph). (2014).

In response to this issue, his architecture firm RAAAF designs a speculative office seen in the above image (Figure 3.7.1); a silver-grey rock landscape with excavated spaces that accommodates bodies of varying heights and sizes in a range of positions. Most pathways are sloped for optimal foot support while leaning. The installation offers a variety of spots for workers to stand, lean, hang, and even recline. The structure of the work landscape provides niches for concentration, areas for collaborative work, and settings that invite informal interaction. To motivate people to switch postures and move through the landscape during the course of the day, the uncompromising materiality of the rock provides only temporary comfort. Paradoxically, it is this *discomfort* that ensures an optimum of activity over time. A study by ecological psychologist Rob Withagen (2012) of the University of Groningen suggests that this strategy is beneficial, since, after working in the rock landscape, people reported that even though their legs felt

more tired, they were more energetic than they were after working in a conventional office setting.

Through this project, it can be understood how space affords to its occupants in a mutual manner, with the individual having to project towards the environment and understand how to make potential use of it. This recognition is shaped and coerced by the space itself, physically and symbolically.

Now affordances have been described in more spatial terms, their use in this particular research project can be further justified. As with Gieryn's dyadic perspective of the built environment and behaviour, affordance regards both humans (and their behaviour) as one system, and spaces (artefacts) as another. Both are therefore considered reciprocal entities:

Both person and environment are believed to be fluid, one changing as the other changes, with cause and effect being difficult to separate.

The concept of affordance provides a useful framework to understand just such a relationship, where the (sometimes fluid) properties of both person (or user) and (artificial) environment determine the affordances that exist and the consequent behavior that manifests. To the extent that these properties can be quantified, so too might the resulting affordances and behaviour. (Maier et al., 2009).

Affordance also allows positioning and insight from the first-person perspective, acknowledging the experiential nature of the interaction between space and behaviour almost as if they were unified. In this way, affordances are emphasised, again, as simultaneously dependent on both the user and artefact (the person and the space) (Maier et al., 2009). While aligning with Gieryn's perspectives on how space relates to behaviour, affordances align to Goffman's symbolic interactive dramaturgy, in that people and space are seen as reciprocating actors that require one another to perform.

In spatial terms, an affordance indicates the potential for a behaviour both physically and socio-culturally. For example, a physical affordance exists in

the floor and walls, which are physically capable of supporting weight to walk and lean on. Examples of socio-cultural spatial affordances exist in the symbolism of spaces, way-finding and so on (Maier et al., 2009). The affordance in these cases are recognised by the user through previous interactions — in line with the fundamental premise of symbolic interaction — and therefore indicate how to perform in the given situation (Joyce, 2003).

Further in-line with Goffman's SI dramaturgy, when someone is witnessed as not utilising the affordance of whatever object/space appropriately, they are held to blame. Meaning, if people are seen as using something/somewhere incorrectly, whether intentionally or not, they are seen as deficient or deviant, rather than the object or space itself as being hard to use or unsuitable (Norman, 2013, p. 42).

3.8 Affordance Strength Model

This section introduces and outlines an existing conceptual affordance framework to analyse the composition of space from the individual's perspective. The framework originates from visual interface design, but is modified into spatial design through theoretical discussion and spatial precedents. Following this, a hypothesis is made about how the affordance composition of space affects ZAJ of behaviour.

In design, affordances are discussed primarily in terms of how good or bad they are; good being clear and easy to understand, and vice versa (Koutamanis, 2006; Maier et al., 2009). As such, there has been much research conducted as to how the affordance of things can be improved, leading to the synthesis of matrices to map the pros and cons of the affordances of products and places. For example, the Affordance Structure Matrix by Maier, Ezhilan and Fadel (2007) maps the affordances of vacuum cleaners to determine which is more successful, and Kim et al. (2007) map the success of conference room design through a Function Task Interaction matrix. Again, success here is defined as ease of correct use (what the product/place was intended for in terms of its support for performance).

Ruecker, Radzikowska and Sinclair (2016), however, generate the Affordance Strength Model, which, unlike previous matrices, measures the strength of affordance rather than the positive or negative judgement on the affordance (whether the thing in question is good or bad at inviting opportunities for action/behaviour). The strength of affordance here is important because it indicates how likely it is that users/occupants will recognise and therefore respond and enact in accordance with the invited affordance. That is, the strength of an affordance is how tenaciously the space/object seemingly invites behaviour (Ruecker et al., 2016, p. 1). The original model was developed for digital visual interfaces and so requires modification to capture the complexities of three-dimensional built space, though Ruecker et al. (2016) do note the model's generalisability to all different kinds of affordances: static, kinetic, dynamic, physical, cognitive, interpersonal, cultural, or any other.

Importantly, the model captures context in analysing the strength of affordance by utilising the individual's interpretive position. Ruecker et al. (2016) give an example of why this is so important through the scenario of someone using a pen. The primary affordance a pen gives is to write with it, thus, it is reasonable to acknowledge how much ink is in it, how graspable it is, and so on. However, if a person is looking for a straight edge and uses a pen as the next best thing, then the straightness of the pen and its smoothness become relevant. As shortly outlined, the usefulness of this subjective contextualisation of affordance expands to the versatilities of space also.

Ruecker et al. (2016) distinguish five factors that together analyse the perceived strength of affordance something has. The five must be used in tandem to understand the affordance in relation to the object (space in this case), the perceiver, and the context. The five criteria are:

- 1) The tacit capacity: how well the thing (space) suits, both physically and symbolically, the intended usage.
- 2) The availability: how easy it is to access.

- 3) The tendency: how much one would tend to make use of it (habit, motivation, preference).
- 4) The ability: how able (physically and mentally) is a person to use it.
- 5) Agency: the frequency and tenacity with which others typically make use of it (thereby taking into account social context).

The first criterion addresses space in direct terms; space as it actually is in a primary sense. In contrast, the last three criteria address subjective relation to space — personal perceptions and opinions about the spatial scenario and larger context. The second criterion lies somewhere between these objective and subjective positions, taking both into account. Each of the criteria are expanded on below.

The tacit capacity is how well something is thought to provide an affordance in a given situation. In this case, how well space invites certain human behaviour. Some things have more than one tacit affordance; for example, every adult knows (in Western society) that an umbrella is to keep one dry when wet; however, it might also be useful to shade someone, or even be used as a walking aid on unsteady terrain. This kind of ranking is considered in personal context (Ruecker et al., 2016).

Such invitations in the built environment can be illustrated in the work of the artist Krijn de Koning (2000). de Koning creates mostly temporary sculptures consisting of horizontal and vertical planes. With these pieces of art which are often site-specific, de Koning examines how architecture constrains and invites us. Consider, for example, his installation exhibited in 1994 at Arcite Inc., Windsor, Canada (see Figure 3.8.1). Like nearly every place in a building, this specific configuration of walls and floors affords many different types of action to a human being. Indeed, the number of activities that an individual can perform at this site is infinite (e.g., sitting on the plateau, sitting on the ground, touching the walls with the hand, turning around). Yet the vast majority of people would be invited by this configuration to follow the created path and enter the door (Withagen et al., 2012). Thus, we might say it has a clear primary tacit capacity.



Figure 3.8.1: Installation exhibited at Artcite Inc. by de Koning, K. (Photograph). (1994). Windsor, Canada.

In his book *Lessons for Students in Architecture*, the Dutch structuralist, Hertzberger (1991), states that an object can present itself to the agent as serving one single function, giving rise to an inflexible use of it. As he put it, 'Objects that present themselves explicitly and exclusively for a specific purpose (e.g. for sitting on) *appear* to be unsuitable for other purposes' (Hertzberger, 1991, cited in Withagen et al., 2012, p. 177). Hence, Hertzberger encouraged architects to design more 'neutral places' that stimulate the creativity of the agent, implying that more of its affordances would be discovered and used. *The end of sitting* project is a good example of such a neutral place that has a low tacit capacity. Another famous example is the masonry plinth courses in the lobby of the Vredenburg Music Center in Utrecht, the Netherlands. Contrary to a chair or table, these plinth courses are generally perceived as having multiple tacit capacities (e.g., a place to sit or to put a drink

on) and are used accordingly by the majority of people (Withagen et al., 2012).

The tacit capacity of space therefore runs on a sort of scale of purity. Defined singular invitations of affordance having high tacit capacity and spaces that have multiple and vague initiations, while those that allow agency to shape an affordance have a low tacit capacity.

The second affordance strength criterion is availability, which considers three sub-factors: situated potential, awareness, and contextual support.

Understanding the availability of something requires it be studied in a situated context of a particular situation at a particular time. It is all very well for a person about to walk into the rain and realise that an umbrella has an excellent tacit capacity for them to keep dry when there is no umbrella available, or the only one available is broken. In other words, what is the potential for the use of the space or object? Are there any restrictions? For example, an axe and a fire extinguisher might be placed behind a pane of glass in a corridor.

The same can be said for (availability) awareness; something might be there, but camouflaged or not easily recognisable. An abstract spatial example can be illustrated through Ann Veronica Janssens's *Yellow blue pink* (Morris, 2015) installation, where the space is obscured by dense-coloured mist. The user's investigation of the sensory array in the space yields no clear junctions of walls to the floor and ceiling and therefore coherent binding of features can only occur at a very low resolution — as pictured below in Figure 3.8.2 (Morris, 2015). A less abstract example of spatial awareness can be highlighted in something as simple as pillars and other structural elements that obfuscate entries and exits of a space or pathway.

The final sub-factor of availability is contextual support, which refers to the broader context surrounding the availability. For example, one might not deem an umbrella useful in a hurricane or if it looks like the weather will soon clear up. This last factor essentially incorporates the subjective thoughts of people to understand any extraneous situation-specific circumstances that might

affect the perceived availability of a space (or area and object within). For example, 'yes, I would have gone over there and sat down, but I sat there last week and noticed the bench seat had come loose'.



Figure 3.8.2: *Yellow blue pink* installation exhibited at Wellcome Collection. (Photograph). (2016). London.

Ruecker et al. (2016) designates these two primary environmental criteria of tacit capacity and availability as being where the attention is primarily focused on the thing/space itself (Ruecker et al., 2016). That is, they ontologically position these first two criteria similar to Gibson's original concept of affordance. That is, the relation between the thing and perception is a synonymous phenomenon that almost regards our surrounds as having their own intrinsic meaning. In contrast, the following three affordance strength criteria are more focused on the agent to uncover their individual perception and context, which aligns to the more contemporary concept of affordance whereby we seemingly receive invitations to perform actions (but this perception is generated from within us rather than provided to us from an external source). These distinctions become relevant further on in the analysis (Chapter 6), as they gather information on the potency of the composition of space versus one's relation to space with regard to affordance strength perceptions. Ruecker et al. (2016) describe the latter three criteria as

effectivity factors, referring to Shaw and Turvey's term (cited in Cutting, 1982) to push for what is now the contemporary ontological position of affordances. Since terminology is not of considerable importance here, for clarity, the first two criteria are henceforth referred to as 'space-focussed criteria' and the latter three as 'relation-focussed criteria'.

The first relation-focussed criterion of affordance strength is tendency, which includes the sub-factors of preference and habit. These are somewhat interlinked in that it might be someone's preference to participate in an affordance or not. For example, one rainy day someone might not mind getting wet; the more this happens, the more habitual the behaviour becomes. Throughout Goffman's work and others who comment on it (Joyce, 2003), it is often suggested that expectations of the environment-behaviour relationship are formed through habit, and that the more habitual, the more intrinsic this expectation becomes. Thus, it is deducible that tendency is more or less a way to ascertain if someone would usually or typically participate in the affordance.

The second relation-focussed criterion is ability. A person who has no arms would find the tacit capacity of an umbrella to be almost zero; but beyond being able to physically use something for what it was intended for, ability is also related to socio-cultural aspects such as learning. Goffman (2009) mentions a similar concept called acquisition, to describe how people come to expect and therefore cope with the world around them. When we examine the activity of a pilot, a sword swallower, skier, snake handler, or bomb diffuser, it is understandable how most would be alarmed by being a performer or participant in these. Goffman (2009) posits that for the people who perform them daily it would be less so. He states that at some point, every task we accomplish in the everyday would have been such a feat, such as crossing the road or tying shoelaces. In the early stages, we may have done these with a cold sweat until we repeated them so many times we adequately acquired them. Goffman goes on to say that, in this way, we do not really come to know the world per se, but rather, we learn to cope with it — we develop the skills necessary to navigate it (Goffman, 2009, pp. 248-249). As others also suggest (Withagen et al., 2012), ability is twofold, in that it is about being able

to participate in the affordance physically, but one must be cultured to do it. For example, one must have legs and also have learnt, over time and exposure to one's culture, that keeping left while walking on an escalator is normal.

The third and final relation-focussed criterion of affordance strength is the role of other agents in the situation. Agents (people) are distinct factors in the situation and have bearing either directly or indirectly on a particular affordance (Withagen et al., 2012). As Gieryn (2002) points out, 'Socialization instils a sense of the equivalences between physical space and social space ... and thereby roots the most fundamental structures of the group in the primary experience of the body.' In short, this could be like saying that we tend to conform with others in the spaces we find ourselves — a bystander effect (Ruecker et al., 2016).

Ruecker et al. (2016) point out that although the criteria involved in the Affordance Strength Model are relatively independent of each other, it is possible for them to interact. For example, there is a potential inverse correspondence between tacit capacity and ability; the more honed and purposeful something is, the harder it might be to use it — such as cockpits of aircraft. This might then make something with a high tacit capacity have a low ability, and therefore the overall affordance strength will be counterbalanced or equalised.

Another example of how the affordance strength criteria interact can be seen in the popular white cube gallery typology (empty white box), which is intended to have no intrinsic aesthetic that can detract from the aesthetic outputs of its contents (Figure 3.8.3). It is a highly controlled context in abstraction from the reality and weight of the world outside. Kendall White (2016) suggests that in this environment, the context becomes content. This is in reference to two things; the objects and artefacts on display and the other people within the gallery. Paradoxically, what this means is that if the tacit capacity of a space is low, as with the white cube gallery, then people may look for any alternative 'invitations' so as to understand how to behave. In the

case of the gallery, this could be other people, thereby affecting the agency criterion. Again, this might make something with a low tacit capacity and high agency have an overall medium affordance strength.

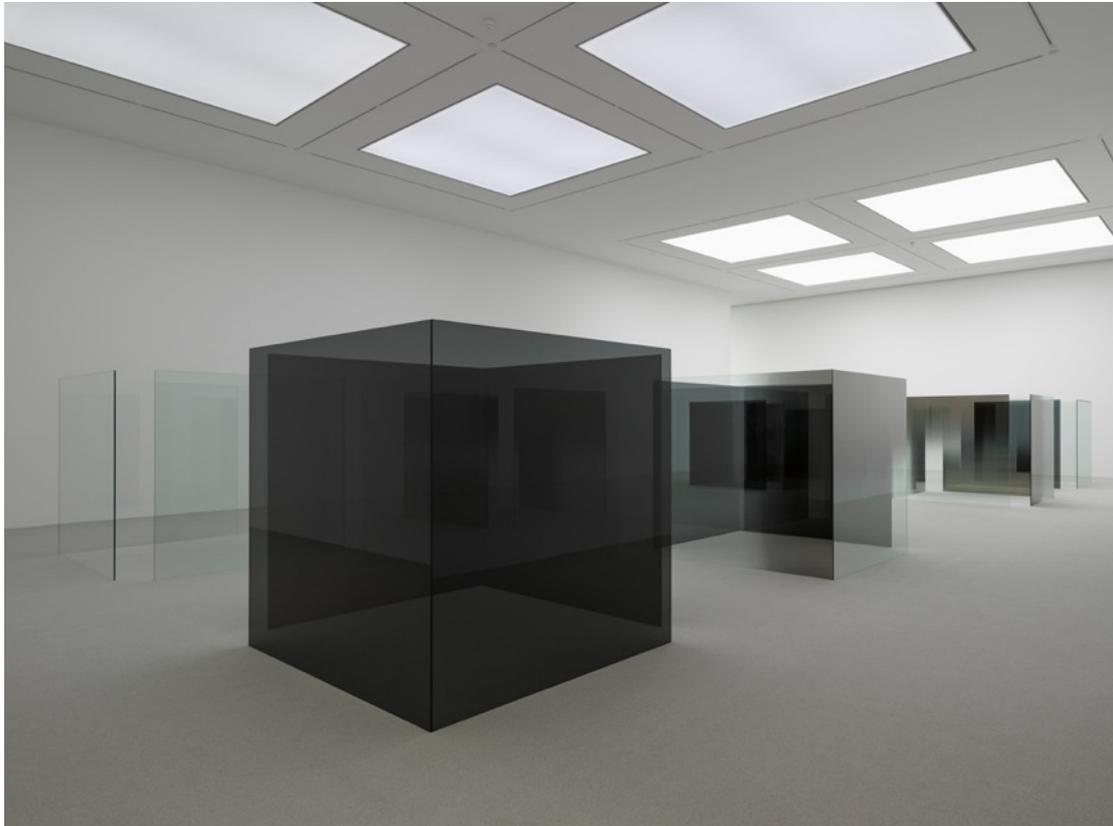


Figure 3.8.3: Image of the white cube gallery typology through *Smoke on the bottom* Installation by Larry Bell. (Photograph). (2017). London.

The Affordance Strength Model has been outlined, including how it might be used effectively to evaluate the composition of spaces while taking into account the agency of the occupants and their surrounding context. It has been outlined that space is encountered as a largely static entity, albeit one which invites behaviour — though it is still susceptible to change from human agency. It is important to note that the spatial precedents discussed to conceptualise the model into a spatial analytical tool are relatively abstract and not everyday spaces or scenarios. These precedents are simply used as aides to illuminate each affordance strength criterion in isolation. In reality, when a space such as the white cube gallery is evaluated for its affordance strength, the criteria may produce unexpected outcomes, as the criteria interact and affect one another in response to a whole perception of affordance strength. It

is for this reason that the five criteria must always be used in tandem, so as to holistically ascertain the strength of affordance a space has for someone (Ruecker et al., 2016).

3.9 Conclusive hypothesis

In response to the knowledge gap of how space affects ZAJ of behaviour and the three suggested perspectives to address it (interpretive, symbolic, performative), a consideration of Goffman's dramaturgical approach to symbolic interaction has allowed a theoretical argument to emerge: that spaces, including objects within, shape the performative expectations of others, and that deviance from these performative expectations would incite negative ZAJ and vice versa. Affordance can be used to understand how our spaces facilitate, invite, or even encourage behaviours from users, and therefore, depending on the strength of affordance, some spaces will be more encouraging of particular behaviours than others. This is illustrated in Figure 3.9.1, where behaviour is cued to varying degrees in accordance with the perceived affordance strength of a space (as graphically implied through varying arrow strengths). Ruecker et al.'s (2016) Affordance Strength Model has been identified as an appropriate tool to gauge how effectively spatial composition can cue expectations of behaviour while taking into account personal perception and social context.

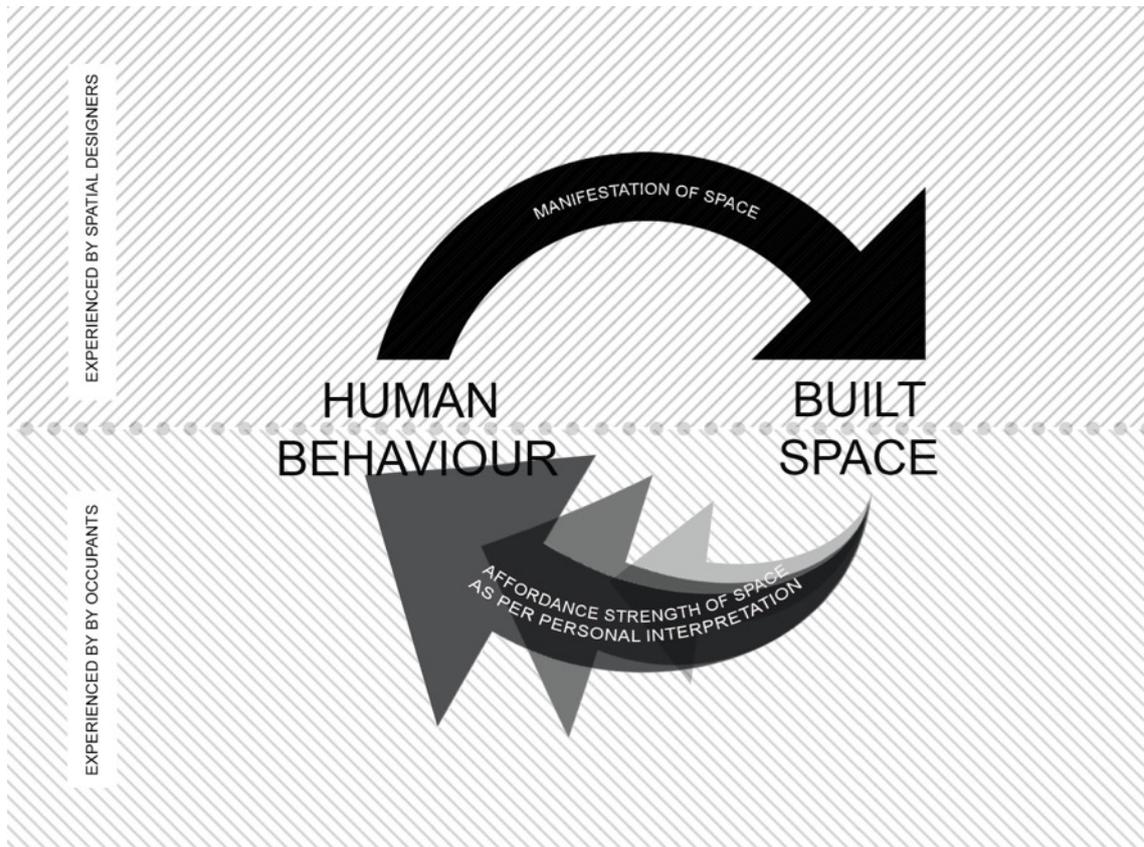


Figure 3.9.1: A modification of diagram 3.6.1, illustrating how space can vary in terms of how strongly it affords behaviour (Author, 2019).

Through the combination of Goffman’s symbolically interactive dramaturgy and affordance, it is hypothesised **that spaces with high strength affordances will facilitate more negative judgements of others’ behaviour at zero acquaintance, and vice versa.**

In the following chapter, an experimental methodology is outlined that seeks to explore this hypothesis. Whether this hypothesis is supported or refuted, an elaboration on how the affordance of space affects ZAJ of behaviour is provided. This involves using the modified Affordance Strength Model from Ruecker et al. (2016) in a survey-experiment to capture first-person (judger’s) perspectives of people’s behaviour across several spaces. Ultimately, this will potentially invite new understandings of how space affects ZAJ of behaviour (Mode C).

Below, Figure 3.9.2 summarises the research manoeuvres of Chapter 3, being informed by Chapter 2 to approach ZAJ from a particular angle, to find the spatial motivations that affect judgments of others' behaviours in everyday space. The result gives the above research hypothesis.

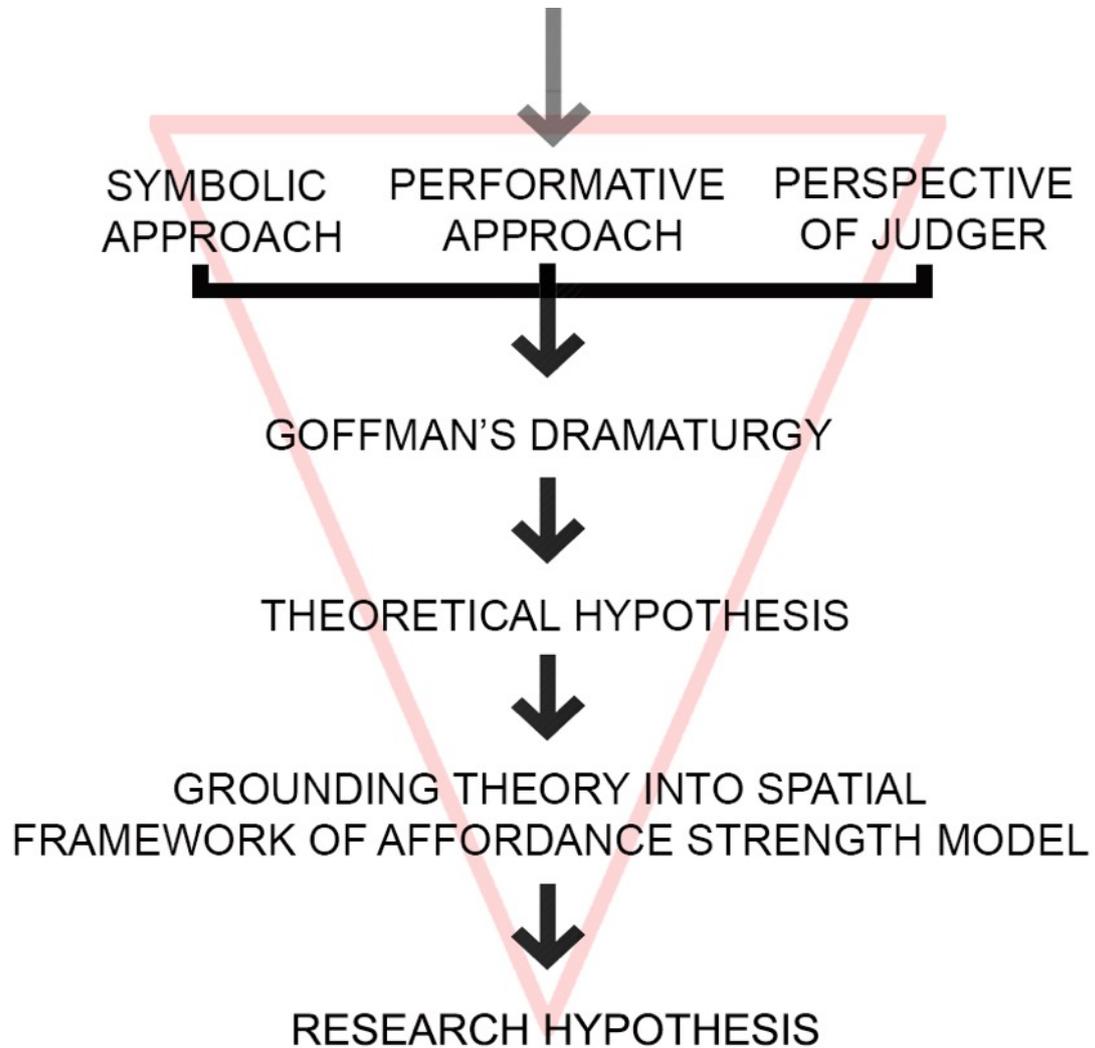


Figure 3.9.2 Illustrating a summary of research manoeuvres in Chapter 3 (Author, 2020).

Chapter 4

Methodology

Causal Comparative Case Study

4.0 Introduction

This chapter outlines the procedure to investigate the hypothesis articulated in Chapter 3: that spaces with high strength affordances will facilitate more negative judgements of others' behaviour at zero acquaintance, and vice versa. This hypothesis was formed around the idea that spaces which articulate well can foreseeably invite clear expectations of behaviour, and when our expectations are not met, this causes a threat response for which we blame those in question (Chapter 3). While ZAJs of behaviour are expected to increase in negativity alongside the affordance strength of a space (how well a space articulates), support for this hypothesis is not ultimately important. Rather, elaboration of the hypothesis provides insight into the phenomenon in question and therefore assists in achieving the intention of this study: to understand how space affects social value judgements of behaviour at zero acquaintance, and therefore, meets the overarching aim of the research: to produce insight into how space affects ZAJ more broadly.

This chapter is packaged into two methodological parts for clarity, due to its experimental approach and the associated benchmarking and procedural complexity this requires. The first part provides an investigation of methodological precedents that comment on such socio-spatial-experimental investigations. This assists in scaffolding the second part, which comprehensively outlines the research procedure and how data is gathered and analysed to address the research hypothesis.

The methodology in this study is relatively uncommon for spatial research, since spatial research has been typically conducted in and through design itself. A classic example can be pointed out through the buttress systems on churches, evolving through design processes to become increasingly slender

while providing structural support. A more contemporary example can be witnessed through the continual reconfiguration of the shopping mall to optimise its purpose, encouraging occupation time and consumption. However, research outside of the design and site/typology is a relatively recent phenomenon. It includes a range of topic areas, from sustainability to design methods, as well as socio-behavioural issues (Groat and Wang, 2013, p. 7). These more abstract investigations often require a more experimental approach as opposed to a traditional through-design investigation. Thus, Part 2 of this methodological chapter is akin to a psychological research procedure that requires substantial benchmarking, orchestrating and setting-up the appropriate circumstances in order to study the phenomenon of ZAJ of behaviour in relation to the affordance strength of space (in as much isolation as possible).

Before launching into the two parts of the chapter, research terminology itself is outlined to avoid ambiguity. This is because the terms methodology, method, paradigm, and school of thought are frequently intermingled.

Paradigm here refers to the world view a project uses in order to gain insight into a phenomenon. In this case, an interpretivist view uses a phenomenological school of thought to uncover the perceptions and motivations of people in ZAJ-space scenarios. Methodology refers to the overarching structure of the research agenda, which is selected in accordance or consultation with paradigm and the phenomenon being studied. This research methodology is a case study, for several reasons outlined in Part 1, namely because it centers around a particular predefined and understudied issue that requires further understanding. Methods are the direct tools used within the methodology to directly gather the data and analyse it. As explained in Parts 1 and 2 of this chapter, the methods used in the case study are survey-experiment and correlation/causal comparison.

4.1 Part 1: A case study methodology using a causal comparative experiment

The first part of this chapter discusses precedent studies as informants of the forthcoming procedure in Part 2, broadly justifying the selection of methods and demonstrating a larger understanding of methodology as a governing and guiding framework for the research.

A case study is a versatile way of gaining insight into a particular phenomenon identified upfront — especially those that are underexplored (Edmondson and McManus, 2007, cited in Eisenhardt and Graebner, 2007, p. 26). As such, it is suitable for theory building and refining (Eisenhardt and Graebner, 2007, p. 25). The case study methodology is particularly relevant to this study then, since its aim is essentially to develop a new theory about something that is currently underexplored; how one phenomenon (space) affects another phenomenon (ZAJ of behaviour) (Cavaye, 1996, pp. 229, 236).

Further, as with preceding Chapters 1, 2 and 3, which have led to a hypothesis by synthesising from others, case studies are where:

The researcher uses theory to phrase propositions which are logical conclusions or predictions derived from the theory. The researcher then collects data pertaining to the propositions. The propositions are tested by comparing findings from observed reality (the collected data) with the expected outcome (theoretical propositions). The theory can thus be verified or confirmed... [, or not, as] a reasonable reflection of reality. (Cavaye, 1996, p. 235)

However, while a case study is an apt way to generate and refine theories pertaining to a phenomenon (Eisenhardt and Graebner, 2007, p. 25) it is important to note its inherent limitations. Although each new case study will add to the body of knowledge in the field, insights gained from case studies do not easily transfer from one context to another. This is because case

studies are defined upfront and confined within context (Crouch and Pearce, 2012, p. 125). In this way, case study research may establish relationships between variables but cannot always indicate the direction of causation (Cavaye, 1996, p. 229). In other words, outcomes of this case study may not be generalisable, and its conclusions may be indications of likelihoods as opposed to definite cause and effect (Cavaye, 1996, p. 229) — an especially relevant point when an interpretive approach is undertaken, as with this research. However, steps have been undertaken to mitigate the non-transferability of findings from this research. By looking at a particular public typology which minimises social contextual influencers in comparison to spatial influencers (refer to Chapter 4, Section 4.5), this allows the effects of space on ZAJ to be more clearly isolated and therefore findings to be more generalised beyond typology. As explained further, this typology is civic transitory space, and it is deemed most useful to this investigation because it conjures the appropriate context that allows the socio-behavioural phenomenon of ZAJ to take place — putting strangers together. By using civic transitory space as the ‘testing ground’ of the research, it is arguable that findings are transferable to many other places, since every city in the world has this typology. However, while this research does identify with the spatial typology of civic transitory space for several reasons, typology is not its focus, and links to other typologies are made.

The case study methodology is often critiqued because cases are selected and framed by the researcher; for this reason, they are sometimes regarded as subjective. However, Eisenhardt and Graebner (2007, p. 25) argue that well-done theory building from cases is surprisingly objective, due to its close adherence to the data that keeps researchers ‘honest’. This raw data is collected through the several hundred participants in the manner outlined in the data collection section (Chapter 4, Section 4.8; raw data featured in Appendix 1). Further, Cavaye (1996, p. 229) argues that the strengths of the case study methodology can overcome its solipsistic weaknesses by engaging multiple literatures to build an argument for the case, as this research has done through the previous Chapters 1, 2, and 3, through Goffman, other interactionists, and multiple researchers in the field of spatial

discrimination. In other words, the multiple sources of data from theorisation to raw data collection will arguably help minimise the inherent weaknesses of this case study (Cavaye, 1996, pp. 229, 237).

A final point to raise about a case study, like any research methodology, is that it requires an issue small enough to be dealt with. As Groat and Wang (2013 p. 8) note, all research is reductive to a certain point:

The truth is that *all* research is reductionist in some form or other. For research to be research, it necessarily involves reducing lived experience or observed phenomena to chunks of information that are noted and categorized in some way. The difference between a lab experiment, a qualitative study of a particular setting, or historical narrative is a consequence of choosing one strategy for reduction over another.

While this case study is about how ZAJs of behaviour are affected by the design of space, the theoretical and methodological ramifications that allow fair insight into this have reduced it to the following: how are ZAJ of others' behaviour in civic transitory space affected by its affordance strength? While this is not an inherent limitation of the case study methodology in itself, it is a general point about the limitations of any research, including this study.

4.2 Precedent causal-comparative case studies

This case study is experimental, since it follows a procedure to support, refute, and more importantly, elaborate on a hypothesis. Experiments provide insight into cause-and-effect by demonstrating what outcome occurs when a particular factor is manipulated. In this instance, the hypothesis is that the higher the strength of affordance a space has, the harsher the ZAJs of behaviour will be amongst its occupants, and vice versa. For this to be addressed, the factor being manipulated in the study's experiment must be the space itself along a continuum of affordance strength (high, medium and low) and seeing how people within these are judged differently with regard to

their behaviour.

A similar case study is conducted by Yixiang Long and Perver Baran (2011), who aimed to address the question: to what extent do certain objective physical features of cities, measured by Space Syntax analyses, affect people's subjective experience of the urban environment? The study was a notable undertaking in several aspects. First, it builds on Kevin Lynch's (196) classic influential study, the image of the city that looks at legibility encoded in landmarks, paths, districts and the like. Second, it employs the analytical framework developed by Bill Hillier et al., (1984, 1999) called Space Syntax, to analyse how morphologies of space embody social and cognitive logic. By investigating the relationship between these two well-established frameworks, the authors have used a decisively experimental strategy to good effect. Both are used in order to gain insight into what is happening in a particular space, in the sense that they are being used to analyse spatial composition. The subjective experiences of several spaces are then compared against this analysis in order to produce insight into the question (Groat and Wang, 2013).

This case study builds from Long and Baran's (2011) study in several ways. Firstly, it combines two theoretical frameworks to analyse the composition of space: symbolically interactive dramaturgy and affordance strength. Secondly, Long and Baran's study uses space as the variable in their study to identify how its compositions affects occupants. Long and Baran used neighbourhoods with contrasting spatial syntax and legibility; in this study, civic transitory spaces with varying spatial compositions (as defined by affordance strength) are used (outlined in Chapter 4, Section 4.5).

Unlike Long and Baran's (2011) study, the case study of this research requires more comparison of data because it addresses a specific hypothesis rather than a broad question, and because the research aim of this study is arguably more complex. Long and Baran's study addresses how two different types of space (as analysed and defined by themselves) affect experience, whereas this research uses the prediction that certain compositions of space will have certain effects on occupant's interrelations. To answer their question,

Long and Baran needed only to compare the responses between the two spaces, whereas to address the hypothesis of this study, a comparison of people's perceptions of both space itself and of people in the space is required. This is to say that Long and Baran (2011) analysed the spaces in question themselves and took this analysis to be universally true, whereas this study is concerned with how people's individual perceptions of a space directly compare and affect their perception of others within it.

This type of analytic comparison is featured in correlational research, which investigates how one thing affects another and/or to what degree one thing affects another. There are two types of correlational research, one of which aligns more with the experimental approach. The first is referred to a relational correlation which predicts a relationship. For example, the increase in consumption of ice cream correlates to increased drownings in recreational spaces. This is a suitable analogy for Long and Baran's study. While this may be true, one of the causes for both of these, which is overlooked, is good weather (Groat and Wang, p. 273).

The second type of correlational research is referred to as causal comparative studies. This type of correlational research stakes out an intermediate position between the predictive orientation of relationship studies and the focus on causality that characterises experimental research. In causal comparative studies, the researcher selects comparable groups of people or comparable physical environments and then collects data on a variety of relevant variables. The purpose of selecting comparable examples is to isolate the plausible relevant factor(s) that could infer a cause for differences in the levels of measured variables (Groat and Wang, p. 275).

In other words, causal comparative studies are concerned with finding the cause of a relationship as much as addressing the correlation of the relationship itself; a causal comparative study will allow predictions as to how one thing affects another, like ice cream consumption and drowning, as well as the factor that causes this (good weather). Thus, to find a relationship between affordance strength and ZAJ of behaviour, as well as which, aspects

of affordance strength in particular are affecting judgements, a causal comparative study is appropriate for this research. A comparison of ZAJs within several civic transitory spatial scenarios (along a continuum of affordance strength: low, medium, high) broadly indicates if the hypothesis is supported or not, and to what degree. As discussed in the procedure in Part 2 of this chapter, the ZAJ within each affordance strength scenario is collected via survey, as well as how respondents regard the affordance strength of the given space. Responses to the survey include participants' qualitative justifications for their answers, which elaborate on the intricacies of the causes, which components of space affect ZAJs of behaviour (while considering context), and invite discussion around the (spatial) motivation for judgement theorised through Goffman, regarding expectation, angst, and blame.

A similar correlational precedent study by Joongsub Kim (2007) sought to assess the perceived sense of community among residents of a 'New Urbanist' neighbourhood (a neighbourhood organised through specific design criteria) and a typical suburban development. To assess the extent to which these civic qualities are experienced in a New Urbanist community, Kim studied residents' reactions to their neighbourhood, both in Kentlands (a recently developed New Urbanist community in Gaithersburg, Maryland) and in a typical suburban neighbourhood called Orchard Village, comparable in demographic characteristics and located in the same town. The principal tactic he employed was an extensive survey that was distributed to every household in the two neighbourhoods. In addition to some demographic and overview questions, Kim asked each resident to assess the extent to which specific physical features of the design facilitated their experience of the four key components of community identified in the literature: community attachment, pedestrianism, social interaction, and community identity. A 5-point scale from "not at all" to "very much" was used to measure residents' responses.

The results of Kim's (2007) research indicate that the Kentlands residents consistently rated their community as promoting higher degrees of all four

measures of sense of community. Within Kentlands, there was a relatively higher rating of these four components of community among the single-family houses and town-house residents. Even Kentlands apartment dwellers expressed a slightly greater sense of community than the suburban group's single-family house residents. Kim concludes that the relative success of the Kentlands community suggests that New Urbanist theory and practice deserve continued development and refinement.

Kim's (2007) study of Kentlands and Orchard Village serves as a good example of a causal comparative study. Although he was certainly interested in studying the relationships among variables (such as the predictive relationship between overall and component measures of sense of community), his primary purpose was to determine the extent to which the perceived differences in the physical characteristics of Kentlands vs. Orchard Village might contribute to differences in the residents' perceptions of sense of community. Kim (2007) is in effect comparing data from two different communities by asking for their opinions about the multiple physical features of each neighbourhood and their perceptions of community; by doing so, he can infer what it is about space that is affecting participant perceptions. That is, his study infers spatial causality more clearly than Long and Baran's study (2011).

However, the causal comparative approach can only ascribe cause in a provisional or hypothetical way. This is because causal comparative research (such as Kim's study) typically relies on studying naturally occurring variables. This is in contrast to pure experimental research, which characteristically involves a 'treatment', a variable that is manipulated by the researcher. This is to say that Kim did not create the neighbourhoods himself in order to gather the data, and so his study was not a true experiment, just a good example of a causal comparative study. The downside to using correlational research, then, is the difficulty in establishing causality beyond doubt, since the studies lack control.

In the case of Kim's (2007) study of two housing developments, it is difficult to

establish beyond doubt that the Kentlands and Orchard Village residents moved into their neighbourhoods with equivalent attitudes towards sense of community. Indeed, a case could be made that future Kentlands residents were enticed to move there precisely because they already had a greater disposition toward community-oriented living. If that were the case, the higher levels of sense of community measured in Kentlands, as compared to Orchard Village, are simply a consequence of those initial attitudes. To counter such an argument, Kim can point to data gained from qualitative in-depth interviews and activity logs that suggest at least some residents either (1) changed their transportation patterns by walking more once they moved to Kentlands, and/or (2) became more socially interactive after living in Kentlands for some time. Even so, such a causal comparative study can only point to possible causation; it cannot establish cause with the same degree of rigour associated with purer experimental designs. As discussed further in Part 2 of this Chapter, several experimental benchmarking procedures have been added to this research to assist with inferring such causality (outlined in Chapter 4, Sections 4.4-4.7).

Both Long and Baran's (2011) study and Kim's (2007) study served as suitable precedents to assist in building this one. Both sought to clarify patterns of relationships between space and people: community perception in relation to spatial syntax and a sense of community in relation to urban spaces framed by particular community design criteria. Long and Baran's (2011) study inherently lacks insight into causality since it addresses people's responses to two predefined notions of space. Greater inference of causality can be found in Kim's (2007) more causal comparative study, though improvements could still be made.

Both studies used the survey method to collect data. The survey-questionnaire is perhaps the most frequently employed tactic for causal comparative research. It is so ubiquitous and well established that the term 'survey research' is sometimes regarded as essentially equivalent to the term 'correlational research' (the overarching term that encompasses causal comparative and relational correlation research) (Groat and Wang, 2013).

Informed by these precedent comparative studies, this research therefore uses the survey method to gain raw data for analytic comparison.

The great advantage of surveys is that they enable the researcher to cover an extensive amount of information — from demographic characteristics, to behavioural habits, to opinions or attitudes on a variety of topics — across a large number of people in a limited amount of time. The consequent disadvantage, however, is that achieving this breadth of information usually comes at the cost of in-depth understanding of the issues surveyed. In this research, this cost is mitigated through generating extensive theoretical understandings and propositions about the phenomenon in question through others — as in the preceding chapters of this research.

Kim's (2007) study of New Urbanism represents a good example of the use of the survey as a tool to gather broad rather than in-depth information. Kim selected the survey as a tactic precisely because he wanted to compare the residents' overall assessments of the sense of community, as achieved in a New Urbanist development and a typical suburban development. Within this overall goal, Kim (2007) also wanted to find out the extent to which a variety of specific design features contributed to this sense of community. As a consequence of his extensive literature review, Kim (2007) determined that the notion of sense of community could be understood as having four relatively distinct components: sense of attachment, social interaction, pedestrianism, and sense of identity. Thus, the bulk of his survey asked the residents to rate the extent to which a set of design features (1–17) affected each of the four components of community.

This suggests that because of strong background research, rather than trying to relate two things blindly, the omission of qualitative depth from surveys can to some degree be justified. Kim's (2007) study justifies the structure and use of this study's survey, which is informed by a comprehensive exploration and conceptualisation of prior literature (see Chapters 1-3). Of course, it does still gather qualitative data alongside the quantitative in contextualised responses

relevant to the hypothesis. Simply put, similar to Kim's survey that uses prior frameworks to generate questions, this research uses the affordance strength criteria and symbolically interactive dramaturgy to inform its questions to generate manageable responses that are useful for insights (outlined in Chapter 4, Section 4.8).

4.3 Chapter 4 Part 2: Overview

To address the hypothesis of this research and to elaborate on how ZAJs of behaviour are affected by the affordance strength of space, an experimental research method was used. This involved approximately 250 participants taking part in an online survey in which they initially judged the affordance strength of a given space using the various criteria in the Affordance Strength Model (Chapter 3, Section 3.8): tacit capacity, availability, tendency, ability, and agency. Immediately after, participants were directed to watch a video of an actor behaving oddly within this same space, to elicit the unexpected, and were asked to judge them on a scale of social value. The comparisons between participants' affordance strength assessment of space and their judgement of the actor's behaviour are used to elaborate on the hypothesis.

At random, a third of participants were directed to view a high affordance strength space scenario; another third were directed to view a medium affordance strength space scenario; and another third directed to view a low affordance strength space scenario. The actor's behaviour remains constant across the three spaces, so that the only variable potentially affecting their judgements of the behaviour was the space itself. To shore-up inference of causality, participants were limited to responding to only one affordance strength scenario (low or medium or high) and not exposed to the other two scenarios. This compartmentalisation ensured the actor's behaviour did not become normalised or expected through exposure to the several iterations.

Participants were tasked to provide qualitative and quantitative data for both the judgement of the affordance strength of space and the actor's behaviour within it. Both streams of data collected (affordance strength and ZAJ of behaviour) can be compared to broadly infer how the perceived strength of

affordance correlates to ZAJ of behaviour, and specifically, which components of space (as framed within the Affordance Strength Model) affect the judgements. While quantitative data was used to infer spatial causality and the degree to which space was affecting judgements, the qualitative data was used to contextualise why relationships between space and ZAJ may or may not be happening, as well as to identify anomalous results. The qualitative data was also used to dissect and analyse the discussions that led to the hypothesis through Goffman's symbolically interactive dramaturgy; that is, to flesh-out spatial motivation for judgements from the first-person (judger's) perspective.

To orchestrate the experiment in a manner that provided insight into how ZAJ of behaviour are affected by affordance strength, several considerations were made within the three broad procedural steps of the experiment: benchmarking, collection, and analysis. The three involve a series of pre-studies, including observations, rationalisations, and precedent studies, to establish standards across all aspects of the experiment so as to isolate the phenomenon in question away from unexpected or diluting variables.

4.4 Benchmarking

Firstly, several spaces were selected along a continuum of affordance strength. Given the subjective nature of affordances, the modified Affordance Strength Model was used by groups of research assistants to select an array of spaces for affordance diversity. The use of a group of research assistants minimised researcher bias in this process. Three spaces were selected by research assistants: one with a low affordance consensus, one with a medium affordance consensus, and one with a high affordance consensus.

The selection of the three spaces served as a benchmark to which survey-experiment participants were expected to roughly align by largely agreeing that the low affordance space selected by the researcher was indeed comparatively lower than the medium and the medium lower than the high. This benchmark also confirmed to the researcher that a suitable array of

spaces had been selected for the survey-experiment to appropriately investigate the effect of varying affordances on ZAJ.

However, because of the subjective nature of affordances, actual survey participants were tasked to analyse the affordance strength of the space they were randomly allocated, to ensure that their spatial judgement compared with their social judgement. That is, there would not be a total consensus on the affordance strength of each space, nor would there need to be — only an understanding of how the participant's perception of the affordance strength of a space affected their ZAJ of behaviour. Nevertheless, undoubtedly and intentionally, there would be alignment between the benchmarked levels provided by research assistants and the respondent's personal perceptions. The process of sourcing these three sites is described in detail below (Chapter 4, Section 4.5).

Secondly, an actor was selected in consideration of what they gave and what they looked like. As outlined in Chapters 1 and 2, there is much research into how space affects judgement of people in accordance with their 'type', or what they look like. As Chapter 2's subheadings signal, ZAJ are cast most harshly toward the disenfranchised. It was therefore pertinent to use a heteronormative Caucasian male as the actor for several reasons: primarily, because judgements can more arguably attributed to his behaviour than his type; and because using this actor consistently in each affordance strength category would allow the researcher to suppose that any shift in negative judgement would likely be harsher for most other types of people. That is to say, a heteronormative Caucasian male is used as a benchmark against which all others would arguably be judged more harshly since, as outlined in the introduction of ZAJ (Chapter 1), race and other such static factors are factors that sway our judgements rather than driving forces (Ambady and Rosenthal, 1993; Houser, Horan and Fuller, 2007). An outline of how this type was selected is detailed below (Chapter 4, Section 4.6).

Thirdly, the actor's behaviour needed to be prescribed and remain as constant as possible in each spatial strength scenario. This would ensure that any

changes in the ZAJ of behaviour can be attributed to the change in spatial affordance rather than a change in action, or actor. The behaviour itself needed to be prescribed in a way that does not contradict universal norms, such as not throwing objects at other inhabitants of an arcade, or generally abusing others physically or verbally, as this would affect the everyday nature and generalisability of the experiment. However, the behaviour needed to contrast normative behaviour that is considered typical and appropriate for the testing-ground — in this case, civic transitory space (outlined in Chapter 4, Section 4.5). For such a behaviour to be realised, an observation study which maps out the general behaviours and actions of those in civic transitory spaces was conducted, and from this observation, the actor's behaviours were then choreographed in collaboration with a professional actor, in contrast to the behavioural norms witnessed in the observation study (for example, walking in a straight line). This choreography was videoed and placed into a small survey pilot study to benchmark and confirm the behaviour as one that is negatively judged at zero acquaintance compared to a normative behaviour. The actor's behavioural benchmarking process is described in detail below (Chapter 4, Section 4.7).

Each of the above benchmarking points are expanded upon through two major pre-studies under the subheadings of affordance strength space selection and prescribing bad behaviour. The first case details and rationalises how the three local spaces were selected as representative of either low, medium and high affordance strength. The second case details and rationalises how the actor was choreographed to be generally received negatively in civic transitory spaces. Following this, data collection and analysis sections are discussed, where the survey method is outlined, including a comprehensive breakdown of the survey questions themselves and the tools of analysis.

4.5 Affordance strength space selection (pre-study)

To conduct this research, a testing ground or site with which to experiment would prove useful. ZAJs occur frequently and in spatial typologies that are typically categorised into varying disciplines across the built environment — a

train, a bus, the street, the arcade, the shop and so on. To identify a 'site' for this research, using a spatial design approach, the situation surrounding the phenomenon rather than a particular traditionally defined typology is therefore investigated.

A situation surrounding any socio-spatial event can be broken down into three interacting attributes, as depicted in Figure 4.5.1 below: the spatial context (top of Figure 4.5.1), the social context (bottom left of Figure 4.5.1) and the temporal context (bottom right of Figure 4.5.1). For ZAJ scenarios to occur, they must be: in a social context whereby strangers come into contact; in a temporal context where these people remain strangers throughout an almost a fleeting exposure; and in a spatial context which facilitates both of these attributes while placing people in a physical zone that allows them to become aware of each other.

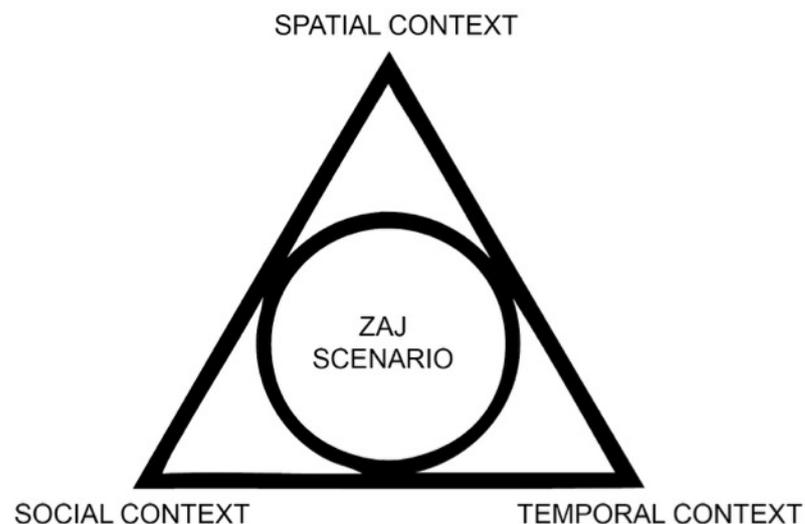


Figure 4.5.1: Diagram showing how the research requires a set of social and physical circumstances to study ZAJ-space (Author, 2019)

It is therefore arguable that civic transitory spaces are the most suited to investigate how space affects ZAJ, since they would be where ZAJ scenarios are best conjured. Civic transitory space is also a large part of the built environment as a whole, which increases the general applicability of the

findings of this research. As urban planners Terzi and Tonnelat (2010) explain, according to Erving Goffman (1971), public spaces are the realm of unfocussed interactions between anonymous strangers. The chief rule is one of 'civil inattention', which helps people grant one another the right to be present and go about their own business. Inattention is not complete indifference, as it requires a set of rules aimed at easing interactions. Indeed, strangers have to cooperate in order to walk and not bump into one another. This is what Lyn Lofland (1989) calls 'cooperative motility'. In addition, passers-by are also available, under certain circumstances, for a 'restrained helpfulness', such as giving the time or directions. They are also engaged in what Lofland (1989) calls an 'audience role prominence' which sets up the people as spectator of the urban scene, fulfilling the condition of public visibility necessary for a public space. According to these criteria, private yet seemingly public space such as parking lots and galleries of commercial centres can be considered public, civic, and transitory. For example, Samuel Bordreuil (2000, cited in Terzi and Tonnelat, 2010), a French social psychologist, studied unfocussed interactions in a large shopping mall near Marseille, France, and found that basically the same rules of conduct apply as in the more classic streets.

To further justify civic and in particular transitory spaces, they are not personalised and therefore ensure this research investigates how space affects an interpersonal judgement rather than acts as a physical cue that can be synonymised with its owner. This is in contrast to how Gosling et al.'s (2002; 2013) ZAJ work investigates how people can be judged on their personalised home and office environments (discussed in Chapter 1, Section 1.0). Finally, it is in civic transitory spaces in the 21st century where we expect to be included and valued as part of public social life (Shaftoe, 2015; Florida, 2008).

The discourse regarding how social context is a contributing factor to how we understand, expect, and navigate situations has brought forward the issue of understanding how space, in isolation, affects ZAJ of behaviour. Considering the intrinsic relation between space and context, this may not be totally

achievable; however, civic transitory space is arguably a socio-spatial context that is more potently informed by the built environment itself than by social context. This is because transitory spaces generally are those spaces in-between typologies that are richly overlaid with specific social contexts, such as restaurants that might host birthday parties, or cafes that might host mother's day events, or nightclubs that host drag-shows, and so on. Rarely would you encounter these social contexts, or any other potent social context, in civic transitory space (with the exception of protests, which are relatively rarer). Goffman also remarks on the non-ceremonial character of civic, and in particular, of transitory spaces (Goffman, 1974, p.126). Thus, the selection of civic transitory space arguably allows the spatial effects on ZAJ to be more isolated, being away from rich social contexts.

Studying ZAJ of behaviour within one set typology allows knowledge contribution about how the actual composition and design of space affects ZAJ, rather than how people are judged in accordance with varying typologies across the built environment (as with much of the discriminatory discourse in the previous chapter). That is, this research does not address how someone might be judged more harshly in a bakery for their behaviour rather than in a pub, but rather how harshly one might be judged in one space compared to another which has a different design (varying level of articulation/affordance strength); thereby investigating spatial composition's effect on ZAJ of behaviour.

While civic transitory space is deemed the most appropriate site for the research, it only does so in order to frame and isolate the phenomenon in question. Although not explicitly, Goffman outlines throughout his several core texts how some types of space affect behavioural expectations over others, though he affirms that regardless of their difference, they are all essentially about an egotistical territory. This egotistical territory is the one described in Chapter 3 (Section 3.4) where we feel angst when faced with non-adherence to expectations — ego being the vehement belief in one's understandings of the world and therefore expectations. Findings of the research may therefore be transferable outside the civic typology to any space that generates this

egotistical territory (expectations and one's belief in these). This study is intended to be the seminal entry point into such broader forthcoming discourse.

A local civic transitory site for each of the three levels of affordance needed to be sourced for the actor to perform in and for this performance in the space to be videoed for the survey/experiment. To avoid researcher bias and generally establish what might typically be considered as a high, medium, or low affordance space, 20 research assistants were used to discuss, debate and elect three appropriate sites. To ensure the research assistants came to a common understanding of affordances and the Affordance Strength Model, the following affordance strength parameters (as informed by the Affordance Strength Model itself) were presented in a briefing session, which also outlined spatial affordances as a concept:

High Affordance Space criteria

- Tacit capacity: The design makes the purpose of the space very clear
- Availability: The design is very physically and visually straightforward with no perceived barriers to access/use
- Tendency: A highly typical design that one would be motivated to use in their everyday life
- Ability: The design is very physically and cognitively usable
- Agency: Other people in this space strongly influence and assist its perceived purpose.

Medium Affordance Space criteria

- Tacit capacity: The design makes some of the space's purposes reasonably clear
- Availability: The design is somewhat straightforward; physically and visually straightforward with few perceived barriers to access/use
- Tendency: A design that one would use somewhat willingly every so often
- Ability: The design is mostly physically and cognitively usable

- Agency: Other people in the space have a perceivable effect on its purpose.

Low Affordance Space criteria

- Tacit capacity: The design is not suited for any clear purpose and/or is suited for endless purposes
- Availability: The design is convoluted, physically and visually complex and unclear, with perceived barriers to access/use
- Tendency: A rare or unique design someone would have never really encountered before
- Ability: The design is almost physically and cognitively impossible to navigate
- Agency: Other people in the space have no perceivable effect on its purpose.

From these parameters, research assistants began sourcing non-local exemplars which best aligned with the parameters for broad discussion and to further understand affordance strength. Assistants were confined to select civic transitory spaces, defined as publicly accessible spaces where people are typically in transit. Examples that were chosen exemplify the above affordance criteria; the Pavilion Martell in Selgasvano, Spain, for low affordance strength (Figure 4.5.2). The Zaragoza Bridge, also in Spain, for medium affordance strength (Figure 4.5.3); and a terminal at O'Hare international airport, Chicago (Figure 4.5.4), for high affordance strength.



Figure 4.5.2: (top) Pavillion Martell (representative of a low affordance space) by L. Bann (2017), Selgasviano, Spain. Figure 4.5.3 (bottom right): Zaragoza Bridge (representative of a medium affordance space) by , L. Hayes (2008), Spain. Figure 4.5.4 (bottom left): O'Hare international airport terminal (representative of a high affordance space) by Jahn (1986). Chicago, USA.

Using these international exemplars, several informal pilot studies (Appendix 2.0) using a basic form of the final affordance strength survey were

conducted, and two cautionary parameters developed to ensure that the affordance level of a civic transitory space could be genuinely and fairly rated in the final survey-experiment. The following parameters were also introduced so the social judgements prompted in the experiment/survey did not become biased by extraneous factors outside of affordance strength:

1. The selected spaces must not centre around a 'contraption' such as an escalator or elevator; it must be a whole space. This is because respondents may rate the affordance strength of the contraption or object rather than a space itself.
2. While the spaces selected can differ in terms of the sub-typology within the civic transitory umbrella (bus stop, public square, pavilion), they must not explicitly communicate this specific typology in the scenarios shown to participants. This is to ensure:
 - i) that the spaces are evaluated in accordance with their composition (as framed by the Affordance Strength Model) rather than their typology. For example, in a pilot study it was found that the presence of a train allowed participants to assume the space was indeed a train station and this significantly affected their answers in all criteria of affordance strength. This point is somewhat analogous to the first cautionary parameter above;
 - ii) that, in the second part of the survey which gauges social judgement, the actor is judged in comparison to the actual affordance strength of space rather than the specific typology and what behaviours are generally assumed to take place in them (for example, waiting for a train).

From discussion around the international exemplars and agreement in each of their comprehension of the Affordance Strength Model, research assistants were then tasked to find local spaces that best emulated the affordance strength parameters, while considering these two additional cautionary

parameters. Below, a rationale is provided for each of the selected local spaces alongside results from a pilot study of 43 people, in which images of each of the spaces were provided alongside an affordance strength survey to support the selections of each space (Appendix 2.1).

The high affordance space selected sits outside Perth's Ernst and Young headquarters in Perth's central business district, photographed in Figure 4.5.5. It is an elevated promenade that descends into larger pedestrian strips via a pedestrian tunnel, stairs, elevator and escalator (but these contraptions are not the focus of the space, nor particularly visible). The space is open-air, has flush, flat walking surface and ceiling and several standard height linear balustrades. Its purpose is clearly transitional in nature, very straightforward, and used in everyday life, with no barriers to use. Other people in the space are typically influenced by its transitional purpose (going with the flow). The photographs in Figure 4.5.5 were the ones provided in both the pilot and final survey-experiments.

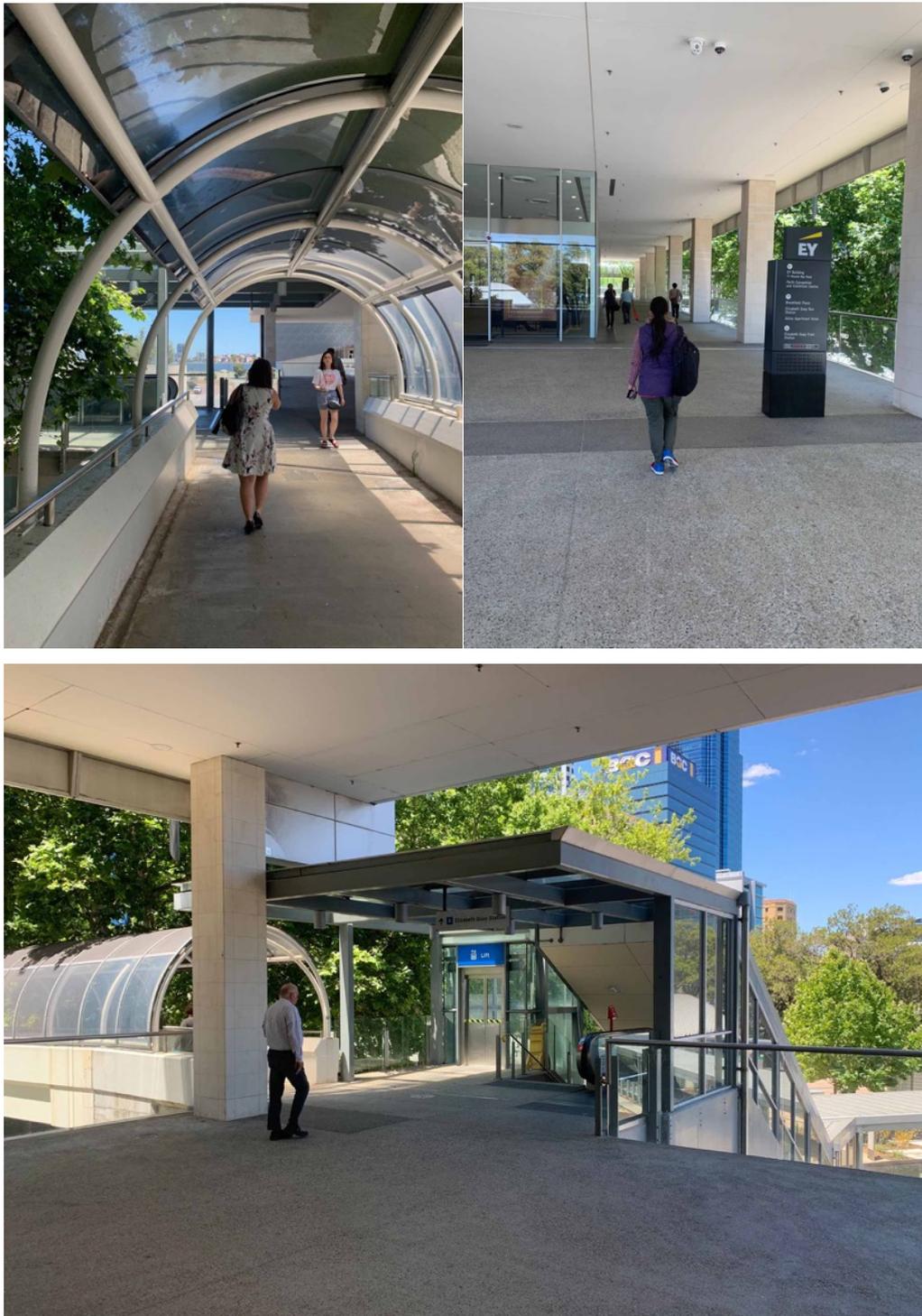


Figure 4.5.5: Perth's Ernst and Young headquarters in Perth's central business district (Author, 2019)

The medium affordance space selected is Perth's Yagan Square (photographed in Figure 4.5.6) which sits between a train station egress and a major pedestrian thoroughfare that links the central business district with Northbridge (a night life district). The space is open air with some awning cover, a flush sloped floor level in parts, with several adjunct avenues for transition and pause. The overall layout of the space is both linear and centric, and is shaped by native fauna and intersecting small ledges. Its purpose is not totally clear though is transitional in nature, and looks like it would be used occasionally in everyday life. It has a few visual and physical barriers to use, and other people in the space are somewhat influenced by its transitional purpose; they might choose to walk slowly or stop and appreciate the space, or perch next to the flowerbeds. The photographs in Figure 4.5.6 were the ones provided in both the pilot and final survey-experiments.

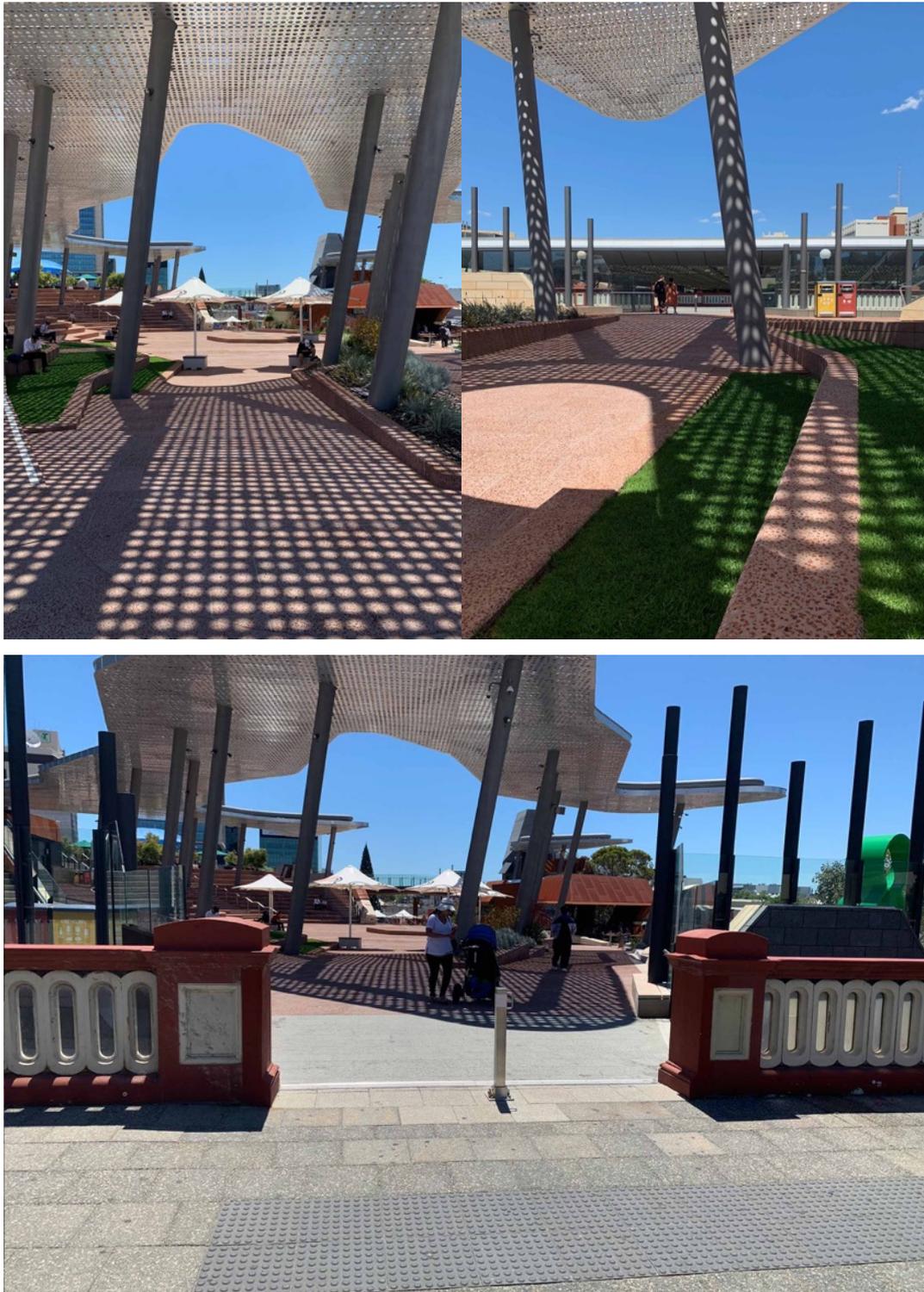


Figure 4.5.6: Perth's Yagan Square (Author, 2019)

The low affordance space selected is the Cadong Song School pedestrian bypass (photographed in Figure 4.5.7) that is nestled between a cathedral, music school, and office tower in Perth's central business district. It is typically used by people transitioning between these three spaces and by others making a short-cut from one pedestrian access way to another. This transitional space features a folly abstracted from the arches of a cathedral and uses symmetry and repetition to create complexity and ambiguity, making the space unique and atypical. The space's purpose is unclear despite it technically being used for civic transition. It is not a straightforward space as it is visually complicated and unique; it is a one-of-a-kind architecturally designed commission. Other people in the space are not typically influenced by its transitional purpose, since this is not clear. The photographs in Figure 4.5.7 were the ones provided in both the pilot and final survey-experiments.



Figure 4.5.7: Perth's Cadong Song School pedestrian bypass (Author, 2019)

A pilot study of 43 people reviewed the selected spaces through the above images by responding to the affordance strength survey (Appendix 2.1). Using the quantitative data, several figures were calculated as a benchmark indicator of each of the space's affordance strength. This includes the overall affordance strength, the space-focussed affordance strength (which

comprises the tacit capacity and availability factors — the aspects of the space itself), the relation-focussed affordance strength (which comprises the tendency, ability and agency factors — the individual’s relationship to the space), as well as all of the criteria individually: tacit capacity, availability, tendency, ability, and agency. A mean score was calculated for all of these and then converted into a percentage mark for clarity and ease of comparison between one space and another along a continuum of affordance strength. These indications are charted below in Figure 4.5.8.

SITE ALONG CONTINUUM OF AFFORDANCE	INDIVIDUAL AFFORDANCE CRITERIA MEAN SCORE (~%)	SPACE-FOCUSSED vs RELATION-FOCUSSED MEAN SCORE (~%)	OVERALL AFFORDANCE STRENGTH MEAN SCORE (~%)
HIGH STRENGTH AFFORDANCE: Ernst and Young promenade	Tacit capacity 70	Space-focussed 70	71
	Availability 68		
	Tendency 62	Relation-focussed 71	
	Ability 80		
	Agency 70		
MEDIUM STRENGTH AFFORDANCE: Yagan square	Tacit capacity 58	Space-focussed 60	64
	Availability 60	Relation-focussed 68	
	Tendency 44		
	Ability 80		
	Agency 80		
LOW STRENGTH AFFORDANCE: Cadong pedestrian bypass	Tacit capacity 44	Space-focussed 52	57
	Availability 58	Relation-focussed 62	
	Tendency 42		
	Ability 58		
	Agency 70		

Figure 4.5.8: Affordance strength perceptions of the three sites generated through a benchmarking survey (Author, 2019)

There are several points to note about the selected local spaces which may become relevant further in the study, particularly in the analysis section. First, a disclaimer: it would be unlikely to find a perfectly aligned space for each of the affordance strength levels; one that is considered low/medium/high in all individual affordance criteria simultaneously. As shown in Figure 4.5.8, while the correlation of scores does go from high to low where appropriate in the overall and space-focussed versus relation-focussed columns, it is not as consistently correlated in the individual affordance strength criteria.

Another point to note, which may become relevant in the analysis of data, is that the relation-focussed scores are higher than the space-focussed scores. This might indicate that it is people's personal relation to space that is more integral to shaping affordance strength perception than the design of space in itself. This point also reiterates the subjectivity of affordance and therefore the need to structure the survey-experiment such that it correlates one set of subjective data (affordance strength) with another (ZAJ of behaviour), in order to address the research aim and infer causality.

While the three spaces may not fully optimise the selection criteria, they do align significantly, and more importantly they sit equidistantly along the continuum of affordance strength. This is indicated by the overall affordance strength figures which, at each increment along the scale of strength (low, medium, high) increase by 7% points. It was rationalised that finding spaces to perfectly align with the selection criteria would be quite unattainable since civic spaces are not designed with affordance criteria explicitly in mind, but rather, budgetary, ergonomic, conceptual and regulatory concerns. A computer-generated civic space could optimise each of the levels of affordance with greater difference in affordance strength. However, this would have implicated the everyday nature of the survey-experiment in the same way psychological research often does by being confined to 'lab' conditions (discussed in Chapter 1, Section 1.0).

4.6 Prescribing bad behaviour (pre-study)

For the final survey-experiment it was necessary for the actor to portray a standardised unexpected and therefore negative behaviour across each site (relative to the context of civic transitory space), thereby allowing ZAJs in the survey-experiment to be linked to the change of space rather than to a change of behaviour. For the behaviour to be selected and choreographed, a non-participant observation study, a collaboration with a professional chorographer/actor and a trial survey to confirm the actor's behaviour as generally perceived as negative, was undertaken.

The non-participant observation was conducted to ascertain a list of typical and normative civic transitory behaviours which could be used to engineer contrasting and negative behaviours. A full daytime observation was conducted in three civic transitory sites across Perth city by 20 research assistants who self-selected time slots throughout the day to avoid observation fatigue (observation sheets in Appendix 3.0). All observed sites had relative proximity (walking and/or visual connection) to the three spaces selected for the final experiment.

Simple semi-structured observation across the observation sites was undertaken free of preconception or theory, so as not to influence what observers were looking for (Bryant, 2019). As such, the structure of the observation informed research assistants of the purpose of the pre-study through a small briefing: to ascertain the behaviours of people in everyday civic transitory spaces within their allocated timeslot and site. It also limited research assistants to note their observations down into three columns on a pre-structured observation sheet (Appendix 3.0); the first column was the description of the behaviour itself, such as walking, talking, and the like; the second column was the prevalence of the behaviour for the period of time, though no indication of how observers must report the prevalence was given. Thus, they may simply report 'lots', 'rarely', '20 times' and so on. This type of broad information gathering was considered when all observation reports were collated. The third column encouraged further detail in the description of

the behaviour; for example, if walking was the action, then 'in a forward motion and in a straight line' would be a useful elaboration. This third column also allowed observers to write any other notes they thought might be of relevance, such as the context surrounding a particular behaviour, or noting the behaviour down as anomalous in some way. For example, 'resuscitating' in the scenario of an accident.

The research assistants' observational notes were amalgamated in a whole group discussion to form an idea of what the most typical and least typical behaviours were in civic transitory space. There were three major outcomes, two of which were unexpected. The first outcome was the expected list and prevalence of behaviours. The second was that the behaviours occurred along a 'continuum of immersion' in the site, from rapidly transitioning through the site to sleeping in it; the more prevalent behaviours being the more direct and rapid transition through the site. The third affected the format of the experiment itself. These three points are elaborated on in reverse.

An observed behaviour which was considered relatively rare was staring/people watching. This behaviour was witnessed by several observers though they noted that it did not last a long time. Thus, in the interest of making the video part of the final survey-experiment simulate a real-life encounter, a professional cinematic 30-second video focused on a single person (the actor) may have caused respondents to interpret the scenario as fabricated. How often do we uninterruptedly stare at a stranger for half a minute in high definition? More akin to a real situation would be the intermittent observation of a stranger; a glance for a few seconds at a time or without the absolute clarity we might get from staring. This small unintentional finding affected the format of the experimental video shown to participants, which is filmed in a 'La Shakily Queasy-Cam', or 'found footage' style to showcase the scenario as 'real' rather than orchestrated. Essentially, this involves using a high-resolution phone camera to 'shakily' capture an event, almost as if the person videoing is simply a passer-by and witness of an event who has shared it with others.

The second outcome of the observation exercise was the 'continuum of immersion' principle of civic transitory space. This describes how engrossed someone becomes in civic transitory space; how immersed they are. The researcher and associates created three markers along this continuum which all behaviours witnessed could fall into: transition, the most prevalent, which would align with the purpose of the space; pause, the middle marker which involves rarer behaviours like standing/taking a breath/looking at phones; participant, the least prevalent behaviours which involve such behaviours like sleeping/yelling. This continuum of immersion was another small unexpected by-product from the observation, which helps amalgamate, categorise and simplify the diversity of behaviours witnessed in the civic transitory space observations, and broadly helps point out what behaviours are so atypical and potentially negative in this typology — ones that involve full immersion into a civic transitory space. This continuum of immersion is used as a framework to list off observed behaviours, with their prevalence indicated in a comparative manner through grey boxes in Figure 4.6.1. The synthesis of this figure is documented in Appendix 3.1, where researchers began finding themes in the raw data and amalgamating them on a large white board.

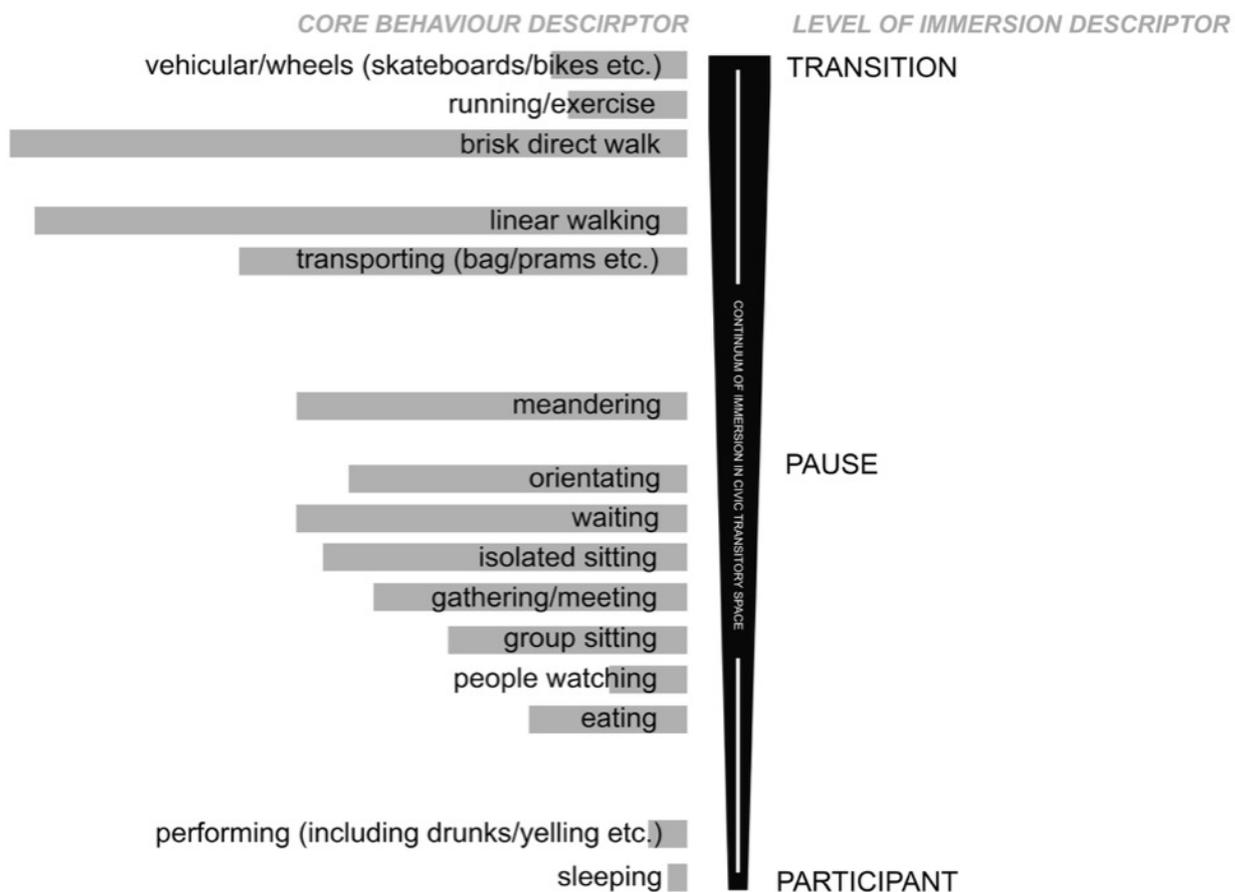


Figure 4.6.1: A diagram illustrating observed behaviours and their prevalence in civic transitory space (Author, 2019)

Figure 4.6.1 is used not only to list typical behaviours, but also to illustrate how a rare or misplaced 'participant' behaviour in civic transitory space is. As the behaviours listed above can be found in everyday civic transitory spaces, none should be used to shape the behaviour of the actor. This is not to say that the selected behaviour(s) for the actor should not include typical behaviours like walking or running, but rather, if they were used to inform the actor's behaviour, they should be modified to contrast them. For example, a brisk walk backwards or walking on one's hands instead of feet.

The initial behaviour synthesised from this observation and briefed to the choreographer was therefore as follows; entering into the space backwards and slowly (in contrast to the typical brisk, forward, straight walk). Engrossing

yourself across the space in a non-linear direction, using the walls and floors to roll on, lie on, brush against (thereby becoming an immersive participant of the space). The behaviour must also be non-theatrical so as not to position the actor as some form of performance artist but as a believable everyday person that simply is, seemingly, not 'right'.

4.7 Collaborating with the choreographer/actor for a behavioural benchmark (pre-study)

The brief was given to the actor/choreographer in a briefing session that described the study and its intentions. The actor/choreographer then conducted his own performance experimentation to achieve this brief and provided multiple behaviour sequences to choose from. These behaviours are captured in the videos in Appendix 3.2 and involve unsettling body language which seems unbalanced, tense, uncalled for, disruptive and disorganised. The choreographer and main researcher then pieced together a behavioural sequence from these options through several test runs in one of the civic transitory spaces. The behaviour involves purposeful missteps, staring at the ground while briskly walking forward and punching the volume directly above, extruding the arms and back to balance the body against vertical elements of the space, and spinning around to exit the space in a backwards motion.

The actor/choreographer was selected from a list of talent supplied by Australian National Dance company Co3 and from three heteronormative Caucasian males; he was selected purely for logistical reasons. A hair and make-up stylist was also used in this test-run to dress, wig, cover blemishes, piercings and tattoos, so as to ensure the actor was as 'inert' as possible and aligned with the 'standardised' type of person described earlier — that is, someone not noticeably disenfranchised. Again, this was to encourage judges to base judgements more on behaviour rather than appearance. A before and after image is supplied below in Figures 4.7.1 and 4.7.2.



Figure 4.7.1: Photograph of actor before styling (left) (Author, 2019)

Figure 4.7.2: Photograph of actor after styling (right) (Author, 2019)

A video was taken in the above-mentioned format during the test-run and was placed into a small pilot study to benchmark the orchestrated behaviour as one that would be more negatively judged. To achieve this, the pilot study involving 20 participants compared the atypical choreographed behaviour with a typical transitional behaviour in the same space. A video of the actor portraying the typical behaviours of walking briskly through a space in a linear pattern was shown to half the participants, who were then asked to judge the actor along a continuum of value (how likeable they thought the actor was). Qualitative justification was also gathered. Another video of the actor portraying the orchestrated behaviour was shown to the other half of the participants and the same questions were asked (the raw data for this pilot study and the specific questions posed to ascertain the judgement can be found in Appendix 3.3).

It was found the orchestrated behaviour caused the actor to be judged almost twice as harshly as the typical behaviour, with a mean social value/likeability

score of 39% to 70%. Many qualitative justifications for this result involved references in the orchestrated scenario referred to: 'problems', being 'unusual', 'unstable', 'uncomfortable', 'inappropriate', 'erratic', 'unpredictable', 'unexplainable', 'causing anxiety', 'dangerous', 'disturbing', 'apprehensive', 'unsuitable', 'occupying incorrectly', 'unsafe', 'random', 'unnerving', 'scary', 'disruptive', 'unexpected', 'loose cannon', 'weird', 'confronting', 'non-confirming', 'no-pattern'. These phrases that justify judgements of the actor are in contrast to respondents who were exposed to the typical behaviour scenario who noted things like; 'average', 'fitting in', 'neutral', 'conforming', 'uninteresting', 'ordinary', 'minding his own business', 'blending-in', 'pace reflecting he knows what he is doing', 'approachable', 'normal'.

While the qualitative and quantitative data from this pilot affirms that the selected choreography of behaviour is successful in attracting negative judgement, it also demonstrates the significance of how people are judged in accordance with how they behave, rather than just how they appear — it supports the purpose of the investigation into Mode C. Some respondents in both the orchestrated and typical scenarios did refer to the 'nice/typical' appearance of the actor to gauge his social value, however this was rare, and, as expected, largely secondary to the actor's behaviour. The qualitative data also inadvertently supports the hypothesis formulated through Goffman's SI dramaturgy, in that the majority of the words used to justify negative social judgement allude to a norm that is expected, and whatever goes against or does not fulfil on this expectation causes angst, doubt and blame for the observer/judging party.

4.8 Data Collection

This section addresses the data collection method of the online survey-experiment. It describes the survey structure and experience from the perspective of potential respondents, starting from where the survey is advertised to gain the appropriate sample. A breakdown of the survey and rationalisation of each of the question's pertinence to the hypothesis is presented.

The online survey-experiment consists of five parts:

- Part 1: (Advertisement) Advertisement to describe the survey and its purpose, inviting people to participate/contribute to research.
- Part 2: (Consent) Participants asked to consent after reading about the study in more detail (shown in Appendix 4.1).
- Part 3: (Screening) Participants are screened to make sure the sample has a general demographic spread of the contemporary western world, which has streets, malls, arcades and other such civic spaces where strangers are frequently encountered.
- Part 4: (Spatial judgement) Participants are directed randomly to view one of the three spaces: high, medium and low affordance, and asked a series of questions in relation it. These questions allow lay people to evaluate the affordance strength of space from their own perspective.
- Part 5: (ZAJ) Participants are shown a short video (30 seconds or less) of an actor in the space they have analysed in Part 4. The actor performs the orchestrated behaviour described previously. Participants are then asked a series of questions to prompt social value/likeability judgement of the actor. Videos of the behaviour in each site are featured in Appendix 4.2.

The advertisement that was developed to attract participants is featured in Figure 4.8.1 below. It features an abstract, colourful civic transitory space to attract attention from online users, with the text prompting the overarching question of the research in lay terms: 'How can the design of space affect how you judge the other people in it?.' Mandatory branding was placed throughout the advert as per university regulation, which also aided its perceived legitimacy. That is, the official Curtin University branding perhaps made it clear that the advert was not trying to sell, promote or scam. To entice potential respondents to follow the hyperlink to the survey-experiment, seductive language was used adjacent to the link button, 'Contribute to this fascinating research now....' This language was used to prompt potential respondents to act quickly before they forgot and to remind them that their

responses would contribute/count for something. Further, the hyperlink itself was labelled 'Learn More' to imply that respondents would gain something from their participation too.

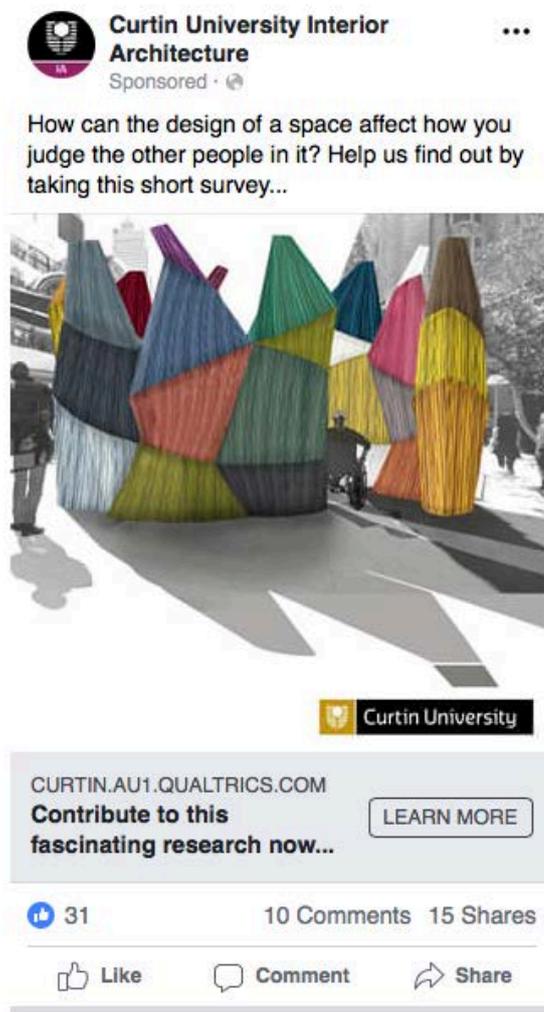


Figure 4.8.1: A screenshot of the Facebook advert and hyperlink to the survey-experiment (Author, 2019)

Following a strict ethical code of conduct agreed with the Human Research Ethics Committee at Curtin University, as informed by the National Statement on Ethical Conduct in Human Research (2007) (Approval number: HRE2018-0738), participants of the survey-experiment were first required to provide informed consent. This is where participants would be led after clicking the online advert hyperlink. The consent page did not ask for any identifiable information about the participants, since only their personal opinions were of

relevance to the survey. The purpose of the survey, as well as the fact that participants need only give their honest and anonymous opinions, was explained in lay terms. Participants were explicitly informed that they could leave the survey at any point, though incomplete surveys could not be taken into account in the data analysis, since all data needed to be collected in order to be fairly compared. That is, the participant must have completed all sections of the survey including questions pertaining to both spatial and social judgements in order to allow a full comparison. The full participant information sheet, including contact details of the researchers and university ethics team and consent can be found in Appendix 4.0.

Part 3 of the survey-experiment screened participants to ensure the data collected provided an array of demographics from the western world. This was essentially organised through the promotion and advertising of the survey itself (Part 1) using the social media platform of Facebook and calibrating its advertisement analytics to promote the study to English-speaking people in the developed world, 18 years and older. However, Part 3 confirmed that actual respondents were of this intended sample by requesting the respondents' age, gender and location. The random sample across the varying conditions of the experiment was important to confirm, since it allowed changes in the data to be more easily linked to the change in space rather than to potential demographic inconsistencies (Groat and Wang, p. 323).

Following this demographic confirmation, participants were directed into one of the three affordance strength scenarios: firstly, to analyse the spatial affordance strength (Part 4) in accordance with the Affordance Strength Model criteria, where respondents were invited to provide their spatial judgement through Likert scales and written answers for context (shown in Figure 4.8.2 below). Secondly, they were directed to watch a video of the actor and gauge their social value/likeability (Part 5), as shown in Figure 4.8.3. Questions remain constant in each of the three scenarios, and include a mix of Likert scales and open-ended questions, all of which were optimised for desktop and tablet responses. The questions were either wholly quantitative or qualitative or a mix of both, depending on whether or not they were trying to attract

responses in relation to causality, context, the strength of the spatial affect, or a combination of these.

The questions in the survey do not bias responses, as per the research agenda, but they do generally enforce responses into a negative or positive judgement and discourage neutrality. This is because the study aims to understand the harshness of judgements rather than the inference or whether they occur at all. The fact that ZAJ occurs in space has already been made clear through discussions in Chapters 1, 2 and 3. Thus, generally, questions provide an answer block with a 6-point Likert scale from 0-5, 0 being completely negative and 5 being wholly positive, 2 being slightly negative and 3 being slightly positive. Along the Likert scale numbers, verbs are used to give respondents a qualitative measure/idea of what each point means along the scale, since the difference between a '4' and a '5' might be indiscriminate to some. Where relevant, questions are posed twice; one from the perspective of the respondent and once from their imagined perspective of other people. This allows respondents to potentially communicate their own opinion through a once-detached perspective and provide a more honest response than they might usually. This tool is used because people often avoid negative reporting for fear of disclosure (Tourangeau and Yan, 2007).

After several iterations of the survey which were trialled to ensure responses were sourcing relevant responses, the final survey-experiment questions with small text captions describing each question's relevance for discussing the hypothesis and its varying components, were developed.

Take a look at this space and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence – this is up to you.



The first sentence of the survey is not a question per se, instead it is a statement that reiterates respondents should be answering questions from their own personal opinion, and that they have flexibility in how they can do this. It also prompts respondents to visually investigate the spatial scenarios that they have been entered into (low, medium, high affordance).

This section gauges how well a space suits its purpose (tacit capacity)...

On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

0= completely unknown 1= very unclear 2= unclear 3= somewhat clear 4= clear 5= very obvious

How obvious is the purpose

In your own words, why do you think this is?

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

0= not at all 1= unsuitable 2= somewhat suitable 3= suitable 4= very suitable 5= perfectly suited

How suitable is the design for its purpose

Select one of the following that best describes this space...

no purpose endless purposes many, many purposes several purposes limited/few purposes a singular purpose

The space has...

This section gauges the clarity and ease of a space (availability)...

On a scale of 0-5, how straight-forward do you think this space is to use?

0= not at all 1= quite unclear 2= somewhat straightforward 3= straightforward 4= very straightforward 5= extremely straightforward

How straightforward

On a scale of 0-5, how easy would it be to access this space?

0= not accessible at all 1= accessible with lots of effort 2= accessible with some effort 3= accessible with little effort 4= easily accessible 5= effortlessly accessible

Visual and physical accessibility:

In your own words, why do you think this is?

On a scale of 0-5, how permitted do you think you would be to use this space?

0= not permitted to use 1= very limited permission to use 2= limited permission to use 3= often permitted to use 4= mostly permitted to use 5= always permitted to use

Permission to access

The survey discloses the purposes of the groups of questions that follows. For example, this section notifies respondents that the forthcoming questions are aimed to gauge the tacit capacity of the space, and this is explained in laymen's terms as how well a space suits its purpose.

There are many ways to uncover the tacit capacity in terms of question composition, however, there were three questions developed in particular considering the affordance strength model; these were how obvious the spaces purpose was thought to be, how suitable the design was for the purpose of the space, and how many purposes the space was perceived to have. These directly relate to tacit capacity.

This section gauges the perceived availability of the and in laymen's terms this is described as the clarity and ease of the space. As informed by the affordance strength model, three questions were posed to uncover the availability, these were how straight forward, accessible and permissible the space is. These directly relate to availability.

Figure 4.8.2: A screenshot of Part 4 of the survey-experiment (Author, 2019)

PART 4 of survey-experiment continued

This section gauges how inclined you would be to use a space (tendency)...

On a scale of 0-5, how often would you use a space like this?

	0= never	1= rarely	2= on the odd occasion	3= sometimes	4= often	5= all the time
How often	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

On a scale of 0-5, how inclined would you be to use this space?

	0= would not want to use space at all	1= use space only if you had to	2= would prefer not to use the space	3= use space somewhat willingly	4= use space willingly	5= would be highly motivated to use space
How inclined	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

In your own words, why do you think this is?

On a scale of 0-5, how important would you say a space like this is to your daily life?

	0= not at all important	1= very unimportant	2= not important	3= occasionally important	4= somewhat important	5= important
How important to your daily life	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

This section gauges how able you are to use a space (ability)...

On a scale of 0-5, how competent would you be at using this space?

	0= incapable	1= beginner	2= novice	3= intermediate	4= advanced	5= expert
How competent	<input type="radio"/>					

This section gauges the impact of other people on a space (agency)...

On a scale of 0-5, mark out...

	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly
how likely are people to adhere to this purpose of the space?	<input type="radio"/>					
how much do other people in this space affect its purpose(s)/what you do in it?	<input type="radio"/>					

This section gauges the tendency of the space and in laymen's terms this is described as how inclined someone would be to make use of it. Three questions were posed to uncover the tendency; these were how inclined, how often, and how important to one's life would the space be. An open ended question box is provided in this section to contextualise such complex questions that are comparatively wholly open to personal context. For example, someone may not find a walkway important but might often use one out of necessity, or they might often use a such a space but would prefer not to for personal safety reasons.

This short and simple section gauges the ability of the respondent to actually use the space. In laymen's terms how able and competent one might be which is wholly subjective.

This final section of the spatial affordance strength survey (Part 4) gauges the agency of the space. In laymen's terms, it looks at the impact of other people when faced with a space. To uncover this, people were asked how likely others would adhere to the purpose of the space and also how other people's presence would affect the purpose of the space itself. These questions directly relate to the agency criterion.

Figure 4.8.2 continued: A screenshot of Part 4 of the survey-experiment (Author, 2019)

Imagine encountering this video scenario in real life and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence – this is up to you.

FULL SCREEN VIDEO OF ORCHESTRATED BEHAVIOUR

What do you think about the person in the video?

On a scale of 0-5, indicate...

	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable
how likeable you think he is?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how likeable you think others would rate him?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

In your own words, why do you think this is?

On a scale of 0-5, how uncomfortable do you think the person in the video...

	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all
would have made you feel in real life?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
might have made others feel?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

In your own words, why do you think this is?

On a scale of 0-5, how appropriate was the person's behaviour in the space?

	0= absolutely not at all	1= very inappropriate	2= inappropriate	3= somewhat inappropriate	4= appropriate	5= perfectly appropriate
Appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

On a scale of 0-5, how typical was this person's behaviour in the space?

	0= absolutely not typical at all	1= very untypical	2= untypical	3= somewhat untypical	4= relatively typical	5= typical
Typicalness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

What do you think the person in the video was doing?

The first sentence of this part of the survey (Part 5) is not a question per se, instead it is a statement to frame the following video as something to be interpreted as a real life scenario and reiterate to the respondent that they again should be answering questions from their own personal opinion, and that they have great flexibility in how they can do this.

The first question posed to respondents is complete open as not to bias their ZAJ. This allows respondents to provide their ZAJ as unfiltered and close to what they actually think as possible, leaving the researcher to investigate the response further. This response is fortified by the following questions.

This question asks how likable the actor is, both from the respondent's perspective and what they think others would have thought in real life. An open-ended question box is provided below these to contextualise and justify these ZAJs.

This question looks at how uncomfortable respondents would have felt in real life, both from their own and other people's perspectives. It does so because the theoretical hypothesis for ZAJ (as affected by space) have been argued to be a result of a level of discomfort and angst. Answers to this question will therefore elaborate on this synthesis, originally through Goffman.

This question gauges how appropriate the actor's behaviour is perceived as. Thus, it teases out information relating to the hypothesis that suggests space is a defining factor in what behaviours are thought ought to be performed. That is, responses to this question will help elaborate on whether spaces, and in particular civic transitory spaces, are stages to the degree Goffman suggests.

Respondents are asked how typical the actor's behaviour is in the space. This question teases out information on the idea that reiterations and continual exposure to scenarios in our past, establishes what we think should be happening in space in the present. Again, elaborating on Goffman's thinking and the rationalising of the hypothesis

The final question posed openly asks what the respondent thinks the actor is doing in the space. This question contextualises all of the above responses, potentially identifying anomalous responses in this Part 5 of the survey. For example, if the respondent believes, the actor had been purposefully orchestrated or pushed to perform such behaviour beyond his will, or if the actor was perceived as a street performance artist, then this question will essentially alert the researcher to the fact that reposes to all the questions in this section might be judged in a forgiving manner or otherwise skewed. That is, not judged as a real-life scenario. Such responses can then be omitted or factored into the data analysis in the context they were provided in.

Figure 4.8.3: A screenshot of Part 5 of the survey-experiment (Author, 2019)

4.9 Data analysis

Causal comparative data analysis is the specific type of analysis used in this study; it involves looking for correlations and patterns in data sets (both qualitative and quantitative) — and the cause for these. Broadly, the analysis undertaken in this research is a comparison between Part 4 (affordance strength) and Part 5 (ZAJ) of the survey-experiment. This is a similar approach to analysis taken by Kim (2007) as outlined in Chapter 4, Section 4.2.

Using both the quantitative and qualitative data collected, the following analytical comparative steps are taken to address the hypothesis and ultimately provide insight into how ZAJs of behaviour are affected by affordance strength of space;

- i) The Affordance Strength Model is discussed as a tool with which we can analyse the composition of space — in terms of how space can articulate and cue expectations of behaviour.
- ii) The fundamental understanding and justification for ZAJ based on expressive behaviour, as formulated through Goffman, was investigated. That is, to support, elaborate, or refute the actual socio-spatial motivation for judgement, as theorised using Goffman's insights (expectations being contested, leading to angst and blame).
- iii) Broad affordance strength (mean) was compared to the judgements made at each affordance strength level (mean). Essentially, this is a comparison between Parts 4-5 of the survey to investigate how the design of space affects ZAJ of behaviour.

Approximately fifty judgements per affordance strength scenario (150 respondents in total) were required to gain sufficient data (Hamamura, 2018), from which the spatial effects on ZAJ of behaviour can be inferred and the potency of relationships indicated. Similarly, Kim's (2007) and Longon and Baran's (2011) studies used several hundred participants to gain comprehensive data.

4.10 Conclusion

Broadly defined, this research is a case study, as it aims to generate new theory about an understudied and predefined phenomenon. As with this research, case studies typically centre around a problem using theoretical discourse until the research can phrase a proposition about the phenomenon; in this case, a hypothesis that rationalises how and why judgements of behaviour are affected by space. As with any research, the proposition must be studied in an acute manner to make it tangible, and so the aim of this case study became an investigation into how ZAJ of behaviour are affected by levels of affordance strength (low, medium, high).

The inherent weaknesses involved in conducting a case study have been cited as being contextually bound and if left unchecked, solipsistic. To mitigate these concerns, it was argued that by looking to a testing ground which is less dependent on contextual factors, such as civic transitory space, findings might indicate what it is about space as a composition that affects ZAJ of behaviour. This was argued to assist with the transferability of findings across spatial typologies. It was also put forward that the engagement with the previous spatial literature, in terms of the theoretical investigations aided by symbolic interactionists and Goffman (Chapter 3) and a multitude of spatial discriminatory research (conducted in Chapter 2), combined with a data collection method that collects first-person perspectives, would assist in mitigating solipsistic concerns.

Two precedent studies were used to inform the research structure of this project. Long and Baran (2011) similarly engaged two theoretical frameworks to construct their data collection tool/survey. They used the image of the city and Space Syntax, whereas this study uses Goffman's SI dramaturgy and the Affordance Strength Model. However, Long and Baran (2011) preselected space and defined their characteristics of value at the outset and therefore did not engage participants in this process. This approach arguably hindered the study's ability to infer causality because it did not take into account opinions of

both space and social phenomena from participants, regarding their spaces as universally or fundamentally different within their given frameworks of analysis. Thus, Kim's study (2007) served as a useful precedent that collected responses from participants about both space and participant experiences within it, allowing him to ascribe spatial composition with the social perception of community. Kim's study therefore helped identify a causal comparative data collection and analysis as the most suitable option for this research. Both Kim's and Long and Baran's (2011) studies assisted in directing this research to use survey as the data collection method, as it was rationalised as a suitable way to gain comparable amounts of data to compare.

This causal comparative study adds experimental weight to these socio-spatial research precedents by providing greater control over what survey participants are being exposed to and asked about. In both Kim's (2007) and Long and Baran's (2011) studies, they survey people that are already occupants of a given set of spaces and circumstances (neighbourhoods) and contrast responses between spaces to produce insight. This brings potential bias to answers in the form of: where someone typically occupies their neighbourhood (the good part, the bad part, the centre, the outskirts); for how long (years, days, months); and whether they have had a streak of good or bad luck in their community interactions within this time. In this study, each participant is exposed to the videoed ZAJ scenarios for the first time and for the same duration as other participants. The tight control of the behaviour across each scenario also ensures that space is the only factor that is substantially changed. These points of modification to the typical causal comparative study assist in inviting responses to the actual phenomenon in question, thereby inviting greater experimental rigour and assisting with inferring the causes for any correlations, similarities and differences in the data.

This chapter has provided an overview of the procedure, outlining an online survey-experiment as the method of data collection. Discussion arose around the necessary benchmarking procedures involved in finding and selecting spaces that would align with a high, medium and low affordance strength, as

well as a behaviour that would be universally be considered as unexpected and therefore not valuable. Several pre-studies, research assistants, a choreographer, and small-scale pilot studies were used to assist these benchmarking processes.

Civic transitory space was rationalised as the best setting to conjure the ZAJ-space scenario, as it typically puts strangers together in an everyday manner. Benchmarking resulted in the selection of three civic transitory spaces in Perth City, which were confirmed through pilot studies to sit along a continuum of affordance strength; cautionary parameters emerged to maintain isolation on spatial composition as the variable factor to the experiment; that is, the spaces selected should not centre around contraption or clear typology. An orchestrated unexpected behaviour was generated through contrasting typical behaviours noted through observational exercises and in consultation with a choreographer. The observational exercise also had implications for how the scenario would be filmed — in a casual, non-staring manner.

An outline of the survey itself, alongside rationales for each question in relation to affordance strength criteria and hypothesised motivation for ZAJ, was provided. Following this, the method of data analysis was outlined and discussed how the affordance strength perception would be investigated, how the motivation for judgement would be investigated, and finally how the two would be compared to generate insight in the hypothesis of the research. The following chapter discusses the composition of self-selected sample, the collected as well as some discussion of these in relation to the research aims.

Chapter 5

Data analysis and discussion

5.0 Introduction

This data analysis chapter commences with an overview of Part 3 of the survey (screening), since Parts 1 and 2 (advertisement and consent) have been discussed within the methodology (Chapter 4, Section 4.8). Part 3 illustrates the demographic breakdown of respondents, which raises implications for the data analysis and potentially for future studies collecting data through online survey-experiments. The analysis then investigates Part 4 of the survey in isolation (raw data of affordance strength judgements), largely analysing how relevant the Affordance Strength Model and its modification might be as a tool for spatial design, as well raising insights that are potentially relevant for future adjunct studies. Similarly, data from Part 5 of the survey (raw data of social value judgement) is analysed in isolation, allowing an analysis of the theoretical framework, which hypothesised that the motive for value judgements of behaviour in space depends on spatial expectations and comfort away from angst — as rationalised through Goffman's symbolically interactive dramaturgy. Following this, the causal comparative analysis is undertaken, comparing Parts 4 and 5 of the survey to address the hypothesis of the research; that ZAJ of behaviour would be harsher in higher affordance spaces and vice versa. Throughout the analysis, questions of generalisability, reliability, and significance are raised. In an attempt to support or refute the hypothesis through the collected data, a discussion unfolds in the proceeding chapter that reveals more understandings of how ZAJ might be affected by space than is currently understood.

5.1 Survey Part 3: demographic analysis

In total, the Facebook advertisement reached 24,223 people and from this figure, 1,030 clicked the link to learn more about the project (as outlined in Figure 5.1.1). From these potential respondents, 320 attempted the survey; however, approximately 90 responses were automatically deleted from the

final raw data pool because they were incomplete, leaving 233 complete responses in the raw data pool. The reasons for incompleteness are unknown, though likely to be survey fatigue or distraction, since the survey completion time ranged between 6-27 minutes, with an average of approximately 13 minutes to complete; 7 minutes and over is linked to a large dropout rate (Qualtrics, 2019). Three responses were purposefully removed because respondents reported that they could not view the video in Part 5 of the survey, which led them to complete the affordance strength Part 4 of the survey successfully but randomly allocate their judgements. This was evident in their qualitative responses, where the three respondents explained they could not provide an appropriate answer due to software compatibility issues prohibiting video play and admitted that they had to guess.

As illustrated in Figure 5.1.1, the advertisement was active for approximately five weeks, and within this time frame, there were a consistent number of responses, suggesting no extraneous event such as Christmas and New Year's Day affected data collection. As follows, no responses were removed due to demographic concerns and therefore, 230 responses in total were used for data analysis.

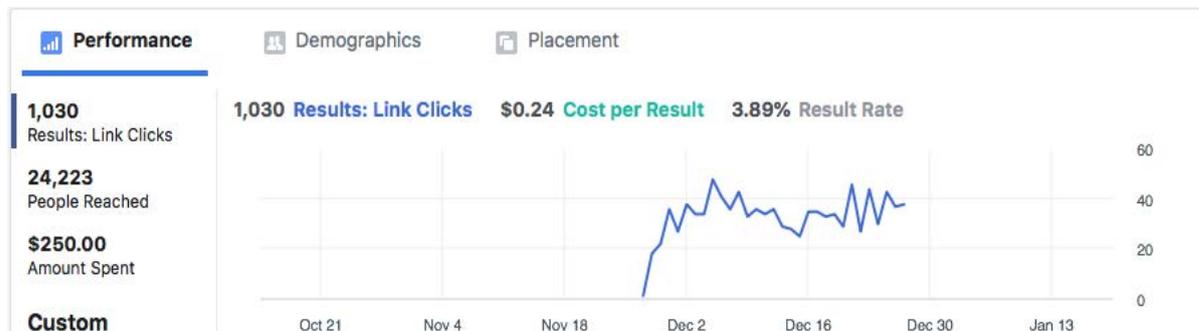


Figure 5.1.1: A screenshot of a graph depicting the number of survey participants over time (Author, 2019)

Location

The respondents represent an array of locations across countries and urban densities in the developed English-speaking world. Though predominantly split between Australia, England and Ireland, responses also came from New Zealand, Canada, and the United States. Several responses were also

received from Scotland and Wales (this geographic breakdown is illustrated in Figure 5.1.2). Responses were relatively geographically spread across these countries rather than isolated or concentrated in any one place; for example, there were responses from every state in Australia and one of its two territories, the Australian Capital Territory. Northern, western, southern and eastern counties in the UK and Ireland were included, from Sussex to County Meath. A mix of states and provinces were included across New Zealand, Canada and the USA, from Oklahoma to Labrador and Newfoundland. Responses therefore also represented a spread across urban density situations, from villages such as Tramore County Waterford (Ireland) to cities such as London and Sydney — all of these places having an array of civic transitory space(s). Only five responses originated from Perth where the experiment was filmed, which highlights the filming locations did not have a ‘history’ for the vast majority of the sample.

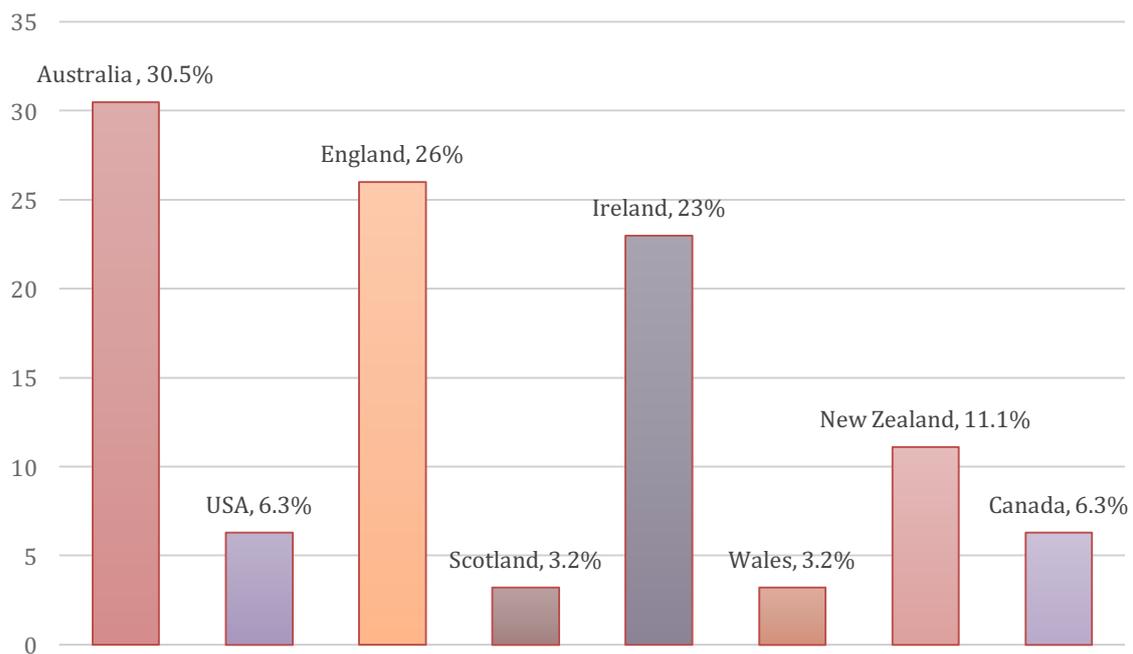


Figure 5.1.2: Percentage of respondents from varying locations (Author, 2019)

As discussed in the methodology (Chapter 4, Section 4.8), the advertisement for the study was calibrated such that it only presented to Facebook users in the countries outlined in Figure 5.1.2. While it was prudent to verify this through the survey responses, the question of more specific location provided the opportunity to ensure respondents were exposed to an array of types of

civic transitory spaces, from rural to urban, old to new, and varying levels of density.

Age

The majority of respondents were aged 45-64 (n=138) with roughly 20% (n=46) of respondents being over this age and another 20% (n=46) under. Other than ensuring an age distribution was present in the sample (particularly because the survey was advertised solely through a singular online channel which could have favoured one age group over another) age is of no direct relevance to the aims of this research. Future research, particularly in the field of psychology, may be able to build upon this study by explicitly comparing spatial and social judgement between varying age cohorts present in the data (Appendix, 1.0) or other categorisations such as GenX/GenY.

An overview of the age cohorts of 18-34/35-54/55+ (shown in Appendix 1.2) implies that younger people provided harsher social judgements and vice versa. It was calculated across all scenarios (low, medium and high) that 18-34-year-olds provided an average of 56% likeability of the actor (across all affordance scenarios) compared to 60% for 35-54-year-olds and over 63% for 55-year-olds and over. While such age comparisons are not directly relevant here, since it is reasonable to claim that the sample age was reflective of the people who might typically occupy civic transitory space in the western world, this does still have potentially broad ramifications for spatial design. For example, an immediate line of enquiry might be: if a designer were aiming to create a space to allow people to avoid negative judgment on their behaviour, would it be prudent to avoid places typically occupied by the young?

Gender

The vast majority of respondents were female, despite the study itself and the advertisement being non-gender specific. Over 90% were female compared to less than 10% male, and less than 1% identified as 'other'. While a comparison of how gender might affect ZAJ of others' behaviour in space is

outside the remit of this research, it could be of interest for further or adjunct studies, particularly in social psychological fields.

William Smith (2008) conducted a study on online survey responses where he controlled most demographic factors of potential respondents apart from gender. Smith (2008) found that women were more likely than men to contribute to online research. His study revealed that, from a population of nearly 1000 potential respondents, 24% of men responded compared to 36% women. Smith (2008) rationalised this gender differentiation through other researchers (Jackson, Ervin, Gardner and Schmidt, 2001; Kendall, 1999; Lucas and Smith, 2004; Morahan-Martin, 1998; Ogen and Chung, 2003; O'Brien, 1999; Tannen, 1991; Travers, 2003; Turkle, 1995) by concluding that women generally access and use the internet to exchange information whereas men generally access and use the internet to seek information.

While Smith's (2008) study highlights that gender disparity might be a typical occurrence in online surveys, it does not explain the level to which the disparity has occurred in this study. Survey fatigue, methods of contact (advertising), wording and graphics of the survey itself are factors that can attract or burden potential responses (Smith, 2008), but it is pointed out here that another gendering element may have amplified the larger female response in this study — the survey topic (Smith, 2008).

As outlined through discriminatory discourse discussed in Chapter 2, the disenfranchised are argued as the voices or primary points of access to understand judgement from others. This is an explicit point raised in this research, as it arguably omits the perspective of the people doing the judging, and therefore the nuances of their motivation to do so; however, it also highlights that the disenfranchised are aware of judgement in everyday interactions. Women are part of this group and therefore it is understandable that they might not only be more aware than men that space plays a part to some degree in their subjugation (as articulated through the advertisement), but also want to assist with understanding how space renders them disenfranchised.

The Facebook advertisement asked 'How can the design of a space affect how you judge the other people in it? Help us find out by taking this short survey...'. The link to the survey also stated 'contribute to this fascinating research now...'. If men are more likely to use the internet to gather information and women more likely to exchange it, then the wording of the survey advertisement in this study might attract more women than men because it asks for contribution and help. For future online research that wishes to attract a more balanced gender participation, using phrases such as learn, seek, and understand the research/phenomenon might assist, as these imply that someone could use the survey to gather information rather than help generate it.

Since female responses are significantly more prevalent in this study than male, male responses have been compared to the rest of the data. The comparison (shown in Appendix 1.1) illustrates that male responses to social judgement are substantially harsher than females. Comparing overall judgements, males appear to judge 16% more negatively on average than the general population in the sample, experiencing 18% greater discomfort/angst from viewing the actor's behaviour, regarding it as 24% less appropriate and 10% less typical.

The comparatively few male responses collected also imply that men might see affordance strength of spaces as generally being weaker than women do, with approximately 15% difference between overall affordance strength ratings between males and the general sample (Shown in Appendix 1.1). This compounds how harshly men might judge in comparison to women, since it would seem that even with relatively low perceptions of affordance, men will judge more negatively. However, the low male population sample means this point can only be suggested.

While it was not expected that gender generates significant differences in judgements of space and people, yet immediately it would seem such an investigation might prove useful in psychological fields; there is some relevance for spatial design. In particular, spatial studies might also benefit

from such gender comparison by isolating how men and women judge differently in gender specific environments such as toilets. In Chapter 2, the public restroom was highlighted as a point of contention since its inception and its several points of evolution into the contemporary. Considering men might judge more harshly than women in relation to space, in the interest of allowing the disenfranchised to escape judgement as much as possible, it could prove useful to position the disabled and the gender queer in proximity to female restrooms over male ones.

Since respondents in this research are predominantly female and it has been highlighted that men judge more harshly in comparison, the data in this study might reflect more tolerant and accepting judgements than what might be encountered in everyday civic transitory space, as this is a site where it is assumable that there are roughly as many men as there are women.

Other complicating factors

After a century of use, much is still unknown about who actually responds to surveys and why. Survey non-response behaviour is notoriously complex, poorly understood, and is influenced by an unknown number of variables (Smith, 2008). Beyond gender, Smith (2008) notes that more affluent people are likely to participate in surveys than non-affluent, as well as young people more likely than older, and white people more likely than non-white people. While the age and gender of respondents in this study have been discussed and the racial or affluence profile of the sample is not known, since no such demographic question was posed in Part 3 of the survey, Smith's (2008) questioning of survey respondent demographics has led to the following considerations: has the survey attracted a particular type of person? One with 15 minutes to spare in their day? One that is perhaps more philanthropic than the average and so more likely to take part in the survey? One that is more patient than others in fulfilling all the survey requirements to the end?

These might be the characteristics of an especially tolerant person, and so it is arguable that the ZAJs provided in the following data analysis could be harsher in real life. This is not only because real life is perhaps more

confronting than indirect video scenarios, but because people that do not want to give, or do not have 15 minutes of free time to contribute to research such as this, might be less tolerant (or simply somehow different) than those that do. In other words, while this research has invited a relatively random sample, it must be acknowledged that it is still one that has been self-selected.

5.2 Survey Part 4: Affordance Strength Analysis

Studying Part 4 of the survey (affordance strength) in isolation highlights the contributions of this component of the research; how it allows insight into spatial composition and articulation from the first-person perspective inclusive of context. Discussion arises as to how suitable the model's adaptation was into the spatial field given its origin in digital user experiences. New insights also emerge as to how people rely on spatial and contextual factors to understand the situations they are confronted with. Qualitative and quantitative data are used in conjunction for the discussion.

Outline of data

Investigating Part 4 (affordance strength of the three sites), quantitative data is first presented in isolation through Figure 5.2.1, where mean averages of responses are indicated. Qualitative responses are discussed alongside this information where relevant. Since values in the figure are percentages, the maximum possible is 100 and the minimum 0; 100, with higher values, indicating higher perceived affordance and vice versa. However, because this research is comparative in nature, the percentages are only relevant in comparison to other values given. Column 5 outlines the overall relative affordance strength score of each of the three sites; Column 4 outlines the space/relation-focus factors of each site; Column 3 outlines the responses to the individual affordance strength criteria; and Column 2 outlines responses to the individual questions posed to gauge affordance strength. Column 2 contents could be considered the primary elements of gauging the affordance strength of space, since they are the mean average of responses to each question in the survey. Each successive column then builds towards the final overall score for each space, while offering more dimensions to consider; for

instance, how the affordance strength criteria become grouped into space-focussed or relation-focussed factors (how we understand a scenario as informed by space in itself or by consulting personal and social context).

SITES	AFFORDANCE QUESTIONS %	AFFORDANCE CRITERIA %	SPACE-FOCUSSED + RELATION FOCUSSED%	OVERALL AFFORDANCE STRENGTH %	
Column #1	Column #2	Column #3	Column #4	Column #5	
HIGH STRENGTH AFFORDANCE: Ernst and Young promenade	Obviousness 72	Tacit capacity 72	Space-focussed 73	70	
	Suitability 72				
	Purpose(s) 72				
	Simplicity 72	Availability 74			
	Ease 70				
	Permitted 67				
	Frequency 70	Tendency 69	Relation-focussed 70		
	Inclination 81				
	Importance 65				
	Competence 77	Ability 77			
Adherence 70					
Affect 57	Agency 64				
MEDIUM STRENGTH AFFORDANCE: Yagan square		Obviousness 67	Tacit capacity 65	Space-focussed 65	65
		Suitability 65			
	Purpose(s) 65				
	Simplicity 59	Availability 65			
	Ease 70				
	Permitted 77				
	Frequency 60	Tendency 60	Relation-focussed 64		
	Inclination 69				
	Importance 53				
	Competence 69	Ability 69			
Adherence 62					
Affect 60	Agency 62				
LOW STRENGTH AFFORDANCE: Cadong pedestrian bypass		Obviousness 57	Tacit capacity 60	Space-focussed 60	60
		Suitability 57			
	Purpose(s) 69				
	Simplicity 52	Availability 60			
	Ease 65				
	Permitted 65				
	Frequency 53	Tendency 57	Relation-focussed 61		
	Inclination 65				
	Importance 50				
	Competence 67	Ability 67			
Adherence 59					
Affect 57	Agency 59				

Figure 5.2.1: Showing affordance strength percentages for each question posed in the model which equate to: affordance strength criteria; subsequently, space or relational factors; and finally, overall affordance strength (Author, 2019)

Data for Part 4 of the survey (gauging affordance strength), shown in Figure 5.2.1, suggests the selection of the three civic spaces in Perth was successful in gaining a spread along a continuum of affordance strength, broadly aligning with the benchmarking process in Chapter 4. The Cadong pedestrian bypass was perceived on average as having 60% strength (low) compared to 65% for Yagan Square (medium) and 70% (high) for the Ernst and Young promenade. While incremental differences at 5% between the sites may initially appear quite close, it is arguable that the standardisation of civic spaces in the western world, especially within the same city and to serve the same purpose of transition, may prohibit much larger differences. The sites' perceived overall equidistance from one another in terms of affordance strength allows correlation between affordance strength and ZAJ to be investigated in this chapter.

Before a more in-depth analysis, some more quantitative data is presented in isolation in Figure 5.2.2 below. Figure 5.2.2 outlines the standard deviation of each of the affordance strength figures provided in Figure 5.1.1 above. Using standard deviation, it is possible to gauge the level of consensus amongst the sample in relation to individual components of affordance strength. This is a relevant point to discuss when using mean scores to infer value, as with Figure 5.2.1, because a mean score might not reflect the majority of respondents, only the average. For example, from 3 options, half a sample may choose option 1 and the other half option 3 — the average therefore becomes option 2, which might be misleading for data analysis. Standard deviation allows insight into where consensus might be in responses, that is, how much a sample generally differs from the mean value. A standard deviation of 1 reflects that approximately 68% of the sample population are within 1 point of the mean average and the lower the standard deviation the more tightly aligned responses can be deemed (and vice versa). Below, Figure 5.2.2 breaks down the standard deviation of each question (column 2) in Part 4 of the survey, which leads to a standard deviation of each affordance criteria (column 3), which can then be grouped into space or relation-focussed (column 4), and eventually, the overall affordance strength standard deviation for each affordance strength scenario (column 5). Columns 2, 3, 4, and 5 in

Figure 5.2.2 show relatively low levels of standard deviation (close to 1) which supports the idea the mean scores are representative of how each of the affordance scenarios would be perceived by a majority of people.

SITES	AFFORDANCE QUESTIONS σ	AFFORDANCE CRITERIA σ	SPACE-FOCUSSED + RELATION FOCUSSED σ	OVERALL AFFORDANCE STRENGTH σ
Column #1	Column #2	Column #3	Column #4	Column #5
HIGH STRENGTH AFFORDANCE: Ernst and Young promenade	Obviousness 1.26	Tacit capacity 1.13	Space-focussed 1.15	1.16
	Suitability 1.14			
	Purpose(s) 1.02			
	Simplicity 1.00	Availability 1.16		
	Ease 1.15			
	Permitted 1.34			
	Frequency 1.38	Tendency 1.38	Relation-focussed 1.17	
	Inclination 1.41			
	Importance 1.61			
	Competence 1.17	Ability 1.17		
Adherence 0.98	Agency 1.16			
Affect 1.33				
MEDIUM STRENGTH AFFORDANCE: Yagan square	Obviousness 1.14	Tacit capacity 1.12	Space-focussed 1.15	1.19
	Suitability 1.14			
	Purpose(s) 1.09			
	Simplicity 1.21	Availability 1.18		
	Ease 1.10			
	Permitted 1.23			
	Frequency 1.19	Tendency 1.36	Relation-focussed 1.22	
	Inclination 1.35			
	Importance 1.54			
	Competence 1.29	Ability 1.29		
Adherence 0.98	Agency 1.01			
Affect 1.04				
LOW STRENGTH AFFORDANCE: Cadong pedestrian bypass	Obviousness 1.30	Tacit capacity 1.22	Space-focussed 1.25	1.29
	Suitability 1.14			
	Purpose(s) 1.23			
	Simplicity 1.17	Availability 1.28		
	Ease 1.26			
	Permitted 1.40			
	Frequency 1.40	Tendency 1.52	Relation-focussed 1.33	
	Inclination 1.55			
	Importance 1.62			
	Competence 1.35	Ability 1.35		
Adherence 1.02	Agency 1.13			
Affect 1.24				

Figure 5.2.2: Standard deviation of responses within each component of the Affordance Strength Model (Author, 2019)

The Modified Affordance Strength Model – data analysis using qualitative and quantitative data

When consulting the quantitative data alongside qualitative responses (gained from survey questions which asked respondents to elaborate on their numerical allocations), the modified Affordance Strength Model from Reucker et al. (2016) can be a useful tool. It successfully assists in gauging individual and contextual understandings of space — especially, how well a space articulates/affords its associated behaviours and usage. The overall affordance strength scores of each of the three sites largely aligned with those in the benchmarking process (Chapter 4) with less than 2% difference on average between the benchmarking scores and the final data collected. This consistency between studies could be suggestive of the reliability of the model. The qualitative responses to Part 4 of the survey suggest the questions posed as a tool to use the model spatially were clear and easy to understand, with many responses aligning in subject matter. For example, consistent references to obstructions, openness, and floor levels were provided across all scenarios in regard to how available the spaces were perceived as being. Similarly, references to the multitude of purposes, or lack of, were present in responses to the tacit capacity of each space and multiple references to the attractiveness of space were provided to gauge people's tendency to use them.

One of the fundamental tenets of the model to gauge individual perceptions of space in context is represented by the grouping of criteria into space-focused or relation-focussed. The former indicates how we understand the scenario as informed by space in itself and the latter, how we understand the scenario while considering personal and social contexts. Qualitative responses in the survey aligned with these two interrelated distinctions; answers to space-focussed questions elicited spatial responses with reference to things like shade and function; relation-focussed questions elicited more intangible responses like how attractive and welcome the respondent would be in the space.

Despite the largely expected results of the model, some anomalies are noted. These may not be important points to raise other than to reveal potentially anomalous data further in this analysis or any proceeding or adjunct studies that may use the collected raw data.

1. Column 3 of Figure 5.2.1 outlines mean scores of each of the individual affordance strength criteria for the three spaces. Column 3 was largely staggered in accordance with overall affordance strength, which was the explicit intention of the methodology, in order to isolate affordance strength. However, in each of the affordance strength scenarios, ability was given the highest score by a significant amount; a 5-10% difference when compared to other criteria.

Column 2 of Figure 5.2.1 outlines mean scores of each of the affordance strength questions into the affordance strength criteria, since no one question captures the full complexity of the affordance strength criteria. Hence, several questions were used to generate an average response to the criteria in a manner akin to triangulation. The only answers which attracted inconsistencies with regard to how each space was designated along a continuum (low, medium, high) of affordance strength were;

2. Availability — Ease; the same score was attributed to the medium scenario as the high scenario.
3. Agency — Affect; a slightly higher score was attributed to the medium scenario than the high scenario.

Although comparatively higher than their intended allocation (to be in line with the designation of high, medium and low), these responses to specific questions do not affect how the three sites have been justified overall as low, medium or high in affordance strength overall. The sites can therefore be considered appropriate for causal comparative analysis while considering the above points 1-3.

The dyadic relation between space and preconceptions in comprehension

In forming the hypothesis about how space could affect ZAJ, a debate ensued in Chapter 3 (Section 3), which discussed to what degree space or context affects understandings of scenarios and our subsequent expectations within them. Reference was made to the classic chicken-egg debate and an argument was presented that, while a combination of the two assist in the formation of spatial expectations, it is the immediacy and stability of the built environment in comparison to the less tangible qualities of context that are more readily depended on to generate understanding of scenarios we are confronted with. The data has supported this argument, which has implications as to how people comprehend everyday socio-spatial phenomena.

Encapsulated within the Affordance Strength Model are space-focused and relation-focussed criteria. Respectively, these criteria represent space in its essence or in its physical primary sense, as well as contextual factors that lie within and around it (from the individual's perspective). While the two are intrinsically related, the division of these two Affordance Strength Model factors allow insight into the above argument, which essentially highlights space as an immediately important factor in the ZAJ-space phenomenon.

The affordance strength data shows a strong correlation between space and relation focussed criteria within each scenario. In column 4 of Figure 5.2.1 there is less than 1% difference between the two components in the medium and low sites and a 3% difference in the high affordance spatial scenario. This aligns with the central tenet of symbolic interactive dramaturgy, that people are affected by the world around them and simultaneously affect it by imbuing meaning into it, using context, their past experiences and interactions (Dionysiou and Tsoukas, 2012; Ericksen, 2014; Goffman, 1974; Hatch, 2003; Jenkins, 2014; Jones, 1984; Mead, 1934). In short, the close relation between space-focussed and relation-focussed responses might suggest that spaces and the contexts associated with them tend to align; that people rely on spatial composition in itself, as much as they do on how they have come to

relate to it, and contextualise it in order to comprehend situations they are confronted by.

While this dyadic understanding of space appears obvious, when the affordance strength scenarios are compared with one another, more might be inferred. The high strength affordance scenario has a higher space-focussed mean than its relational-focussed (73-70%) mean, in contrast to the low strength affordance scenario (60-61%), which could imply that a lack of spatial affordance strength causes more reliance on contextual factors. Otherwise, at least this might imply that the stronger the affordance strength of space, the less dependent people might be on contextual relations to it, and vice versa. This makes sense; the vaguer a space, the more we have to extrapolate from other factors beyond it, including our memories of comparable places and situations and vice versa. This argument is supported by comparing the standard deviation of the three scenarios in column 5 of Figure 5.2.1; as the affordance strength decreases in each scenario, the standard deviation increases, meaning that the less articulated a space is, the more diverse responses are. This could imply that respondents are extrapolating what is going on from contextual cues, including their pasts/memories. This point is also evident when consulting qualitative data. In each scenario, space-focussed criteria were answered with greater consistency, with frequent reference to the physical attributes of each site, such as flooring and enclosing structures. This is in contrast to relation-focussed criteria, which often attracted responses of confusion or requests for more information in order to form responses.

These points support the argument in Chapter 3 (Section 3.3) where it is argued the immediacy and perceived stability of the built environment allows people to be informed by spatial cues to comprehend a scenario they are presented with — primary to social context. This is also to acknowledge that understanding and expectations of the world around us are always context-dependent. However, considering the above, it would seem arguable that if we lack the typical immediacy and clarity of spatial cues, we rely more on context. If this insight is true, it can be rationalised through Goffman's ideas

on angst and blame (as outlined in Chapter 3, Section 3.4); we need to know what is going on all the time and immediately so. The built environment would seem to offer this more rapidly and with greater consensus than contextual information does. If spatial composition is the primary point or anchor we typically use to comprehend a situation, this adds weight to how spaces can impact perceptual and social phenomena within them. This inference adds to the significance of studying ZAJ's relation to space.

Part 4 of the survey has yielded useful data for the causal comparative data analysis by successfully gauging contextualised perspectives of the composition and affordance strength of the three scenarios: high, medium and low affordance. In isolation, the analysis of the data from Part 4 of the survey highlights space as an integral factor to how we approach and comprehend (and therefore anticipate) everyday situations we are confronted with, suggesting that we depend on their stability and immediacy. This point is particularly relevant to this research project, since it shows how potent spatial factors can be in a ZAJ scenario. The analysis also suggests that people continually rely on contexts to comprehend scenarios, and when there is a lack of articulation of space, we tend to fill in the gaps with a greater reliance on context to protect ourselves from confusion and angst.

5.3 Survey Part 5: judgement/motive analysis

Part 5 of the survey isolates the motivation for social judgement as informed by Chapter 3's discussions around Goffman's symbolically interactive dramaturgy. In summary, the discussions developed several ideas:

1. The value of the social judgement of behaviour depends on comfort levels; the less comfort the judger experiences when viewing the behaviour, the less social value will be assigned, and vice versa. This level of comfort correlates to how expected the behaviour is, since expectations not being met are thought to arouse angst and self-questioning and vice versa.

2. Expectations (noted in point 1 above) are context dependent, as formulated through past repeated socio-physical interactions which create a sort of 'life routine'.

Point 1 was rationalised through several sources, mainly through Goffman's suggestions that we experience shock when our expectations are not met, as this reveals our life-world might not be the world that truly exists (Goffman 1961, p. 4). Further, Ericksen (2014, p. 50) and Smith and Bugni (2006) suggest this negative response is a sort of existential-territorial defense mechanism. Through the literature, the point was also raised that the opposite is true; those that provide comfort by conforming and confirming expected behaviors are championed and judged valuably. This motive for judgement was supported through the benchmarking pre-study (Chapter 4, Section 4.7), where an expected behavior was valued significantly higher than unexpected behaviour within the same space.

Point 2 was rationalised through Goffman's several texts, but most directly and explicitly through Dionysiou and Tsoukas (2012, p. 188) and Smith (2001) (Chapter 3, Section 3.3), who described expectations of how someone should be within a space as informed through past socio-physical interactions and/or regular performance and routine.

Outline of data

These two points reductively summarise the hypothesised motivation for how and why we might judge other's behaviour at zero acquaintance (within space). More detailed discussions of this theoretical hypothesis are presented below in relation to the raw data. The quantitative data from Part 5 of the survey is presented in isolation in Figure 5.3.1 below. It shows a breakdown of the survey data for judgement, which were theorised as being informed by comfort and expectedness.

	LIKEABILITY % Column #2	COMFORT % Column #3	EXPECTEDNESS % Column #4	APPROPRIATENESS % Column #5	TYPICALITY % Column #6
HIGH STRENGTH AFFORDANCE: Ernst and Young promenade	62	75	55	67	43
MEDIUM STRENGTH AFFORDANCE: Yagan square	67	77	60	74	45
LOW STRENGTH AFFORDANCE: Cadong pedestrian bypass	59	73	59	70	48

Figure 5.3.1: Quantitative data from Part 5 of the survey-experiment (Author, 2019)

For clarity of comparison, each of the values were converted into percentages, with the maximum being 100 and minimum 0. Column 6 gauges the mean responses of how typical the behaviour was regarded as being. Column 5 gauges the mean responses of how appropriate the behaviour was regarded as being. Column 4 shows the average of columns 6 and 5 to reflect how expected the behaviour was. Column 3 gauges the mean responses of how comfortable respondents would feel around such behaviour. Column 2 gauges the mean responses of how likeable/valuable the actor was perceived as being (the ZAJ). Returning briefly to the idea that expectedness facilitates comfort, participants were asked about the two dimensions of expectedness as articulated through the idea of life routines — how typical/often the behaviour is regarded as being, alongside its occurrence in the present situation (appropriateness).

Similar to the analysis of Part 4, standard deviations for each response column are provided in Figure 5.3.2.

σ	LIKEABILITY σ Column #2	COMFORT σ Column #3	APPROPRIATENESS σ Column #4	TYPICALITY σ Column #5	Total (mean) σ Column #6
HIGH STRENGTH AFFORDANCE: Ernst and Young promenade	1.08	1.23	1.20	1.21	1.18
MEDIUM STRENGTH AFFORDANCE: Yagan square	1.19	1.31	1.27	1.09	1.22
LOW STRENGTH AFFORDANCE: Cadong pedestrian bypass	1.03	1.29	0.99	1.12	1.12
Total (mean)	1.10	1.28	1.15	1.14	

Figure 5.3.2: Showing standard deviation data from Part 5 of the survey-experiment (Author, 2019)

In the methodology (Chapter 4, Section 4.7), it was outlined how more honest and therefore accurate judgements might be attained by employing a once-removed option for survey respondents; that is, where people were asked the same judgement questions from the perspective of another. For example, ‘what do you think others would think about the person in the video?’ This once-removed mechanism was implemented because sensitive questions are often met with respondent bias, that is, people polish the truth to some degree (Tourangeau and Yan, 2007). In the paper, ‘Sensitive questions in surveys’ (2007), psychologists Tourangeau and Yan discuss this phenomenon by citing drug and abortion studies, where participants effectively lied about their current or past usage, and so it was surmised in this study that answering sensitive questions might be less biased if they were from the ‘imagined’ perspective of others. However, responses to this question-framing tended to be neutral, with respondents simply stating they could not know or would not

be audacious enough to guess what others think. Tourangeau and Yan (2007) attribute the cause of participant bias to the risk of disclosure; the precedent studies they cite were largely ones involving the collection of personal information. It is therefore arguable that this study did not require the once-removed questions and attracted comparatively little respondent bias since the survey did not request any personal information beyond general demographics and offered the anonymity of the internet. These points, combined with the confusion and lack of engagement with the once-removed perspective from participants, led to the removal of this particular data from the study (discussed in Chapter 4, Section 8).

As this section analyses the data in relation to the motivation for judgement, the comparison between the columns in Figures 5.3.1 and 5.3.2 is particularly relevant. A deeper discussion of how the values within them differ per affordances' strength scenarios are made in the following causal comparative analysis section.

Spatial motivation for ZAJ — data analysis using qualitative and quantitative data

Comparing social value judgements in column 2 with comfort levels in column 3 (Figure 5.3.1), it is apparent that the value of the social judgement does indeed depend on comfort levels of the judger (supporting the hypothesised motivation for judgement, point 1 above), with the least amount of comfort (across all scenarios) of 73% relating to a likeability of 59%. Comparatively, the highest amount of comfort at 77% relates to a likeability of 67%.

Throughout the qualitative responses across all scenarios, respondents noted the atypicality of the behaviour as something that could cause discomfort, explaining that atypicality does not allow predictability of a scenario which feels threatening. Responses included such phrases as unpredictable, unnerving, unexplained, unusual, unstable and unnatural; emphasis here is on the prefix 'un' which prescribes there is something (an expectation) that is not being fulfilled. These phrases are in opposition to natural, stable, usual, predictable and the like. This supports points 1 and 2 of the hypothesis for

motivation of judgement (above): that people judge others negatively in accordance with how uncomfortable they make them feel, and this is incited by levels of expectedness. Further, responses also included words like weary, fear, threatening, lack of respect, and dangerous, which support the argument formed through Goffman (1974), Ericksen, (2014) and Johar (2005) (Chapter 3, Section 3.4) that the lack conformity of others can be perceived as almost existentially threatening (point 2 above).

The quantitative data in columns 4-6 (Figure 5.3.1) however, suggest the idea that comfort may not directly depend on levels of expectedness, with levels of expectedness certainly higher in the most likeable scenario (60% expectedness to 77% comfort) yet a similar level of expectedness in the most uncomfortable scenario (59% expectedness to 73% comfort) and the lowest level of expectedness of 55% correlating to a medium level of comfort at 75%. This would suggest either that expectedness is actually not a direct catalyst for comfort, or that something else beyond expectedness of behaviour is affecting levels of comfort in the experimental scenarios, and this is having a knock-on effect on the likeability of the actor. Since it has been rationalised through qualitative responses above that expectedness of behaviour does correlate to comfort, and also that comfort has a clear effect on likeability (through both qualitative and quantitative data), it is suggested the issue is the latter. The anomaly that seems to be affecting how expectedness relates to comfort is something explored in the following causal comparative section.

While columns 5 and 6 represent two separate questions in the survey that were positioned to gauge levels of expectedness (as defined by sources in point 2 above), it is worth noting an observation for the following causal comparative analysis and for adjunct or further research. To reiterate, typicality was rationalised as a gauge of the frequency with which someone had been exposed to such behaviour, and appropriateness was used to gauge how suitable the behaviour might have been in context. Typicality does not necessarily relate to appropriateness, with the most typicality correlating to a comparatively mid-range appropriateness (low affordance), and a mid-range typicality corresponding to a high level of appropriateness (medium

affordance). This suggests that, regardless of how many times the behaviour had been witnessed, respondents were aware of how suitable (appropriate) it was in context. This aligns with Dionysiou and Tsoukas's (2012, p.188) idea of life-routines and reiterates the importance of acknowledging context in our expectations of people's behaviour — whether this be in relation to judging them in space as with this study, or other spatial studies that look to space-behaviour relations. The relationship between typicality and appropriateness of behaviour in space as contributing factors to expectation has also been highlighted in Chapter 2 (Section 2.4), through Crow's lying down in public places. Crow's (2013) study demonstrates that despite behaviours such as lying down being typical, they are not always understood as appropriate and therefore are expected (or not) depending on (spatial) context.

There were no particular aspects of the standard deviation of responses which were immediately relevant to the analysis of Part 4. Understandably, there is a higher diversity in responses in relation to the more highly subjective question of comfort levels (shown in Figure 5.3.2). There was however, one unexpected trend in Figure 5.3.2; the social value judgements have a higher level of consensus than all other categories, including appropriateness and typicality and therefore expectedness. This could imply that participants were surer of their responses to likeability than any other subjective judgement. This is a point raised for further or adjunct research though it does become relevant in the following causal-comparative section of this chapter.

The final question on the survey was purely qualitative in that it simply asked what the respondent thought the actor was doing. This question was posed primarily for screening purposes to ascertain if the respondent approached the scenario with the knowledge that the actor was indeed an actor, performing an orchestrated set of behaviours to elicit judgement. In other words, it helped contextualised responses. All descriptive responses across all affordance scenarios could be grouped into one of four categories;

- I don't know

- Goofy or playing around
- Acting out stress or substance abuse
- Performance of some kind

These categorisations of behaviour show consistency in comprehending the actor's behaviour, which adds validity to the following causal comparative data analysis section. This is because it demonstrates the consistency of the choreography itself across all scenarios, thereby isolating space as the main variable in the experiment. This isolation, combined with the likeability valuations across the scenarios varying by up to 8% (which is arguably substantial, considering that the affordance strength of the spaces varied by 5%), allows the data collected in Part 5 to be useful in gauging how affordance strength affects ZAJ of behaviour.

The final descriptive category of 'performance of some kind' requires further explanation. It was the intention of the study to make the scenarios as natural as possible in contrast to being performed. This was an attempt to elicit genuine and realistic judgements respondents might provide in real-life and a series of benchmarking pre-studies were therefore undertaken to ensure this. The responses that describe what the actor was doing as performative were, however, still considered relevant, since the respondents were not describing the actor's behaviour as something orchestrated for the purposes of the experiment, but rather viewing it as a naturally occurring performative event they might have encountered in real life. For example, busking, solo artist, show-off and the like. No qualitative responses were recorded that said the actor was 'performing/acting for the purposes of this research, or 'trying to get a rouse for the purposes of this research'.

The analysis of Part 5 of the survey supports the theorised fundamental motive for socio-spatial judgement: levels of comfort in opposition to anguish. Further support for the motive is provided through qualitative data, whereby responses showed that the unexpected is what facilitated levels of discomfort and this unexpectedness was perceived as threatening. Uncovering this

motivation is relevant for researchers in spatial design, particularly those in the discriminatory field, because it arguably allows a more universal understanding, beyond disenfranchised groups, as to why space might facilitate judgements of others in a performative sense (but likely statically too); comfort and therefore likeability/value are dependent on expectation in a general sense. This broader understanding of spatial discrimination alongside a newly articulated motivation for judgement in accordance with space might only have been uncovered because this study explicitly set out to understand the judger's perspective.

A final point regarding Part 5 of the survey's analysis is concluded by restating unexpected outcomes. Some data has been justified as removable from the analysis as responses were not reflective of the first-person perspective in the judgement process that this research focuses on. These are the once-detached responses to questions discussed (Chapter 4, Section 4.8). Other unexpected data emerged that may be relevant for further or adjunct studies: that there is a complex relationship between what people may deem as typical and why they may understand it as appropriate, which in hindsight may be quite simply explained through context. While we may have been exposed to the cultural and typical practice of ablutions, in streets they are not appropriate. In this instance, while the actor's obscure behaviour may have been universally considered atypical in Figure 5.3.1 — and purposefully so — respondents may have thought it is fine to 'act out or goof around' but not in such a public context. Another unexpected outcome from the data is raised regarding the relation of expectedness to comfort and therefore to likeability. Something else beyond expectedness of behaviour seems to affect levels of comfort, and this appears to have a knock-on effect to the likeability of the actor. This point is addressed in the following section.

5.4 Causal comparative analysis of Parts 4-5: Testing the hypothesis

This section of the analysis correlates and compares qualitative and quantitative data from Parts 4 (affordance of space) and 5 (social judgement/ZAJ) of the survey to infer causality between space and ZAJ; to

support, refute, and most importantly, to elaborate on the original hypothesis of the research: that spaces with high strength affordance will facilitate more negative judgements of others' behaviour at zero acquaintance, and vice versa. This hypothesis was formed through a comprehensive investigation into Goffman's symbolically interactive dramaturgy in Chapter 3, whereby it was rationalised that the higher the affordance and therefore articulation of space, the clearer or more stringent ideas it might invite regarding expected behaviours within it. Those that transgress these expectations would be negatively judged since they would invite a certain existential discomfort and shock to observers/judgers. Continuing this logic, the opposite was also assumed: that the less articulated a space, the more permissible it is for a diversity of behaviours to take place without affecting judgement negatively.

Discussion and analysis of Parts 4 and 5 of the survey data in isolation has supported their respective use in this causal comparative analysis section, since both data sets have produced largely expected results. Part 4 data reflected a spread of affordance strength in spaces, and Part 5 data reflected varying ZAJ values within these. The data has highlighted the consistency of behaviour performed in each site, therefore isolating spatial composition as the major variable of the survey-experiment. Both sets of data also attracted levels of consensus, as shown through low standard deviations, so they may be considered representative of the sample described in Section 5.2 of this chapter; generally, people (though mostly women) who are users of civic transitory spaces in the western world.

Comparison of the spatial and social judgement (Parts 4 and 5 of the survey) reveals the hypothesis was not confirmed. It was found that the increase in affordance strength of space (or how well a space articulates) did not universally facilitate increased negative ZAJ of behaviour within it and vice versa. This is immediately apparent through the quantitative data, as the medium affordance strength scenario attracted the highest ZAJ of social value (67%), and the lowest affordance strength scenario gained the lowest ZAJ rating (59%). The high affordance scenario attracted a ZAJ in-between these values (62%) and therefore leans toward a comparatively less likeable value.

Again, while these indications of value may appear quite close, given the small differences in affordance strength rating between scenarios of 5%, the differences in ZAJ are arguably substantial (Figure 5.3.1, column 2).

Looking at the qualitative data, in contrast to the quantitative, the value/likeability provided in the high affordance scenario is where most negative judgements of the actor were present. This is in contrast to the more positive or neutral responses in the medium and low scenarios. In the high affordance scenario, when asked openly what was thought of the actor, responses included strange, unnerving, odd, troubled, scary, and several benign judgements, such as uninhibited and trying to get attention. In the medium scenario, responses included playful, fun, cheerful, interesting, harmless, and fewer negative (comparatively more benign in negativity) responses such as annoying, strange, idiotic and unbalanced. In the low affordance scenario, responses included playful, overdramatic, confused, weird, crazy, awkward, confused, and intrusive. When asked to justify their value judgements, a similar pattern emerges. The following are some responses given and are placed in no particular order, as no particular phrases were more prevalent than others;

High affordance scenario — ZAJ justification;

- Afraid of non-conformist behaviour
- When behaviour is odd people tend to reject others
- Fear
- Unpredictable behaviour
- Dangerous
- Not impressed by randomness
- Disregard for others in the space
- Erratic
- Wary of people who behave differently
- Shy of the abstract
- Lacking uniformity
- Socially inappropriate
- Outside 'normal'
- Being disruptive
- Confronted by unusual behaviour

Medium affordance scenario — ZAJ justification;

- Not threatening just out of the ordinary
- Because he is different
- Going through the space like he wants to rather than how other think he should
- Unexplained behaviour stops people wanting to get to know him
- Potential to be likeable
- Behaves without purpose
- Disconnected
- Inhibition
- Unthreatening
- Bizarre behaviour
- Unpredictable
- Random
- Annoying
- Frequent reference to free spiritedness or the like
- Frequent reference to his nice static appearance (dressed well)

Low affordance scenario — ZAJ justification;

- Harmless
- Potential to be liked
- Weird
- Free(dom)
- Odd behaviour can be good or bad (neutrality)/can't form an opinion without knowing him
- People are perplexed by spontaneity
- Not considerate of others
- Lack of respect
- Strange but not unlikeable
- Happy
- Not threatening
- Sneaky
- Fun
- Don't know

If qualitative judgements are harshest in the high affordance scenario (28% can be considered positive, 26% neutral and 47% negative), when consulting quantitative data, a question arises as to why the actor is valued higher (in high affordance scenario) in comparison to the low affordance scenario. Another question arises: why was the actor valued quantitatively more favourably in the medium than the low scenario, considering qualitative responses were very similar (41% positive, 24% neutral and 24% negative). An answer to both of these questions can be explained through respondent's

perceptions of the space itself, largely through Part 4 of the survey (affordance judgement).

Frustration was shown in the tacit capacity of the low affordance scenario, with responses including that participants didn't know what its purpose was without more information; reference was made to its complexity, which caused a lack of physical and visual access; responses claimed it seemed completely unusable, confusing, unsettling and uninviting (shown in Appendix 1.0). In contrast, responses in the high affordance category cited its simplicity and its obviousness as a space of in-between (shown in Appendix 1.0). The medium affordance strength space was described as a social space with lots of purposes; socialising, relaxing, and leisure, and further that it was attractive, eye-catching, architectural and fancy (shown in Appendix 1.0). These descriptions had a clear link to the tendency criterion, where respondents described how they would like to use the high affordance space for utilitarian purposes. Participants cited using medium affordance space due to its attractiveness, welcomeness and openness (shown in Appendix 1.0). Responses to the low affordance space varied; while some described their tendency to use it because of its attractiveness (approximately 20%), more described it as unattractive, with one response describing it as brutal, and more saying they could not judge their tendency to use it because they did not understand the space (approximately 50%) (shown in Appendix 1.0).

The contention and confusion caused by the low affordance space in comparison to the other two spaces can be further inferred through Figure 5.3.2. In column 3, standard deviation scores imply higher diversity in responses in relation to the low affordance space than any other; this was particularly evident in the tendency criterion, meaning there were mixed thoughts. Tendency to use the space was also ranked lowest in the low affordance space, as shown in Figure 5.3.1. Both sets of numbers combined with the qualitative data remarks suggest that the low affordance space was not liked due to its complexity, ambiguity and consequent confusion. While the likeability of the space was not something targeted by affordance model

questions, it is something that affected respondents' justifications for their understanding and usage of the scenarios they were faced with.

The argument being formed here is a new hypothesis; affordance strength may correlate to ZAJ values, but the likeability of the space itself appears to affect the judgement of those within it regardless of their behaviour. The likeability of the space is highly subjective, but is somewhat dependent on its aesthetic likeability and how easy and clear it is to understand. This is a similar phenomenon to Mode A outlined in Chapter 2, whereby the perceived characteristics and value of a space are attributed to the people within it. This new hypothesis may explain why qualitative judgements of the actor were comparatively more negative in the high affordance scenario than the medium and low (as originally hypothesised), because overall quantitative ZAJ reflected to some degree the respondents' likeability of the space itself and how easy it is to comprehend. This is because, again, we need to know with some immediacy 'what is going on here' when presented with any situation, and we look to space as a significant cue to achieve this to a satisfactory level that allows us to know what to expect (and find comfort in this). This is to say, that since we assign agency to people and space has none, when considering space and people together, we assign blame to the people in contexts that may cause confusion, frustration or dislike.

The original hypothesis may still be supported to some degree. However, as the articulation of space decreases, so might people's clear understandings of it, which leads to frustration and angst that can be projected onto other occupants. Perhaps this is why the medium affordance scenario was where the actor was most valued, as it was a space that was perhaps articulated to a level sufficient to avoid frustration and angst, yet ambiguous enough to invite a diverse array of behaviours, as well as being considered attractive.

This new hypothesis might simultaneously be supported by and assist in explaining some of the anomalies in the analysis so far:

1. In Part 5, respondents were surer, or there was more consensus, in their ZAJ of value/likeability than any other subjective judgements (as reflected in standard deviation).
2. In Part 5, qualitative data exposed that comfort was dependent on expectedness, which was part of the original hypothesis; however, the quantitative data did not support this notion. Something else was suspected to be affecting comfort levels.

Regarding point 1, an explanation could be that the respondents were depending on space to some degree as a contributing factor to the value of the person. Since space is arguably more static and tangible than the actor and his behaviour, respondents were able to easily form ZAJ using the space as a considerable informant and therefore generate greater consensus in answers. In other words, the likeability of the space had a direct effect on the ZAJ of the person in it.

Point 2 might explain that while expectedness is an informant of comfort, considering the above rationalisation of the new hypothesis, so too is space itself. Space is not only the stage that frames or even incites expectedness, but it is also a direct contributing factor to levels of comfort experienced by judges, in the sense that it can cause frustration if not articulated to a satisfying level. This has a knock-on-effect to the likeability of those within, since they have agency and a space does not.

5.5 A new hypothesis and its significance for research and practice

The original hypothesis is that typicality and appropriateness contribute to levels of expectedness (of behaviour), which relates to comfort. Levels of comfort are then directly linked to value/likeability. Space is an active backdrop in this equation, since we use it to cue ideas of typicality, appropriateness, and therefore, expectations of behaviour. This is pictured in graphic form below in Figure 5.5.1, where space is represented as the container of the situation, that permeates ideas of typicality, appropriateness,

and therefore expectedness. This has a knock-on effect to comfort levels and therefore likeability/value.

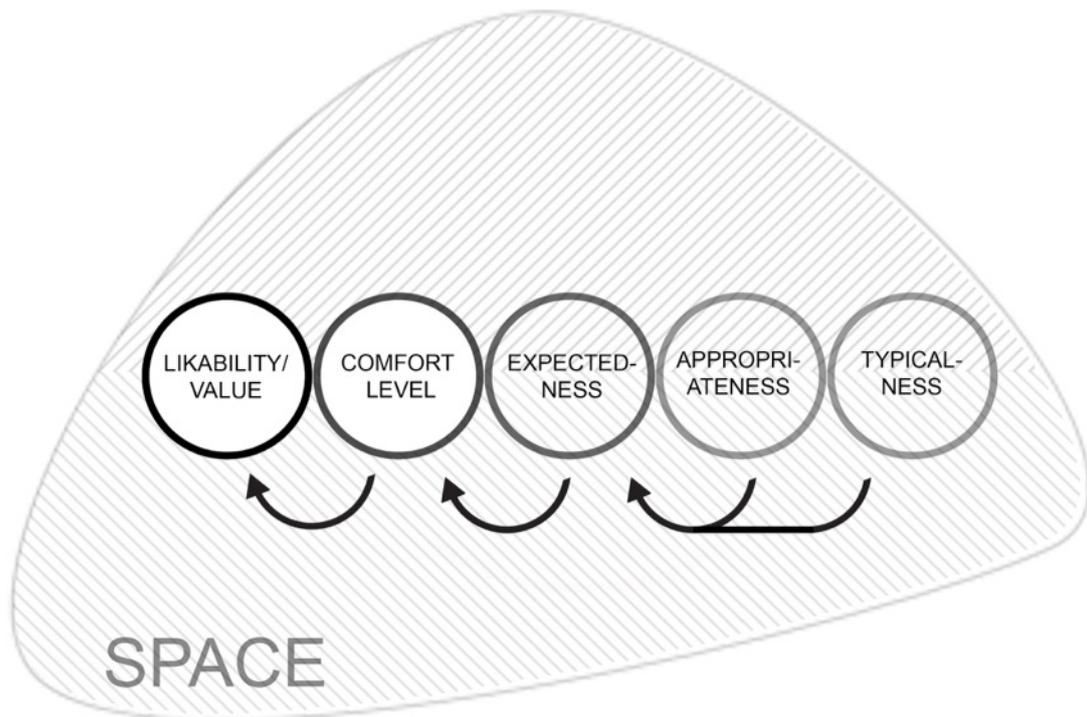


Figure 5.5.1: The original hypothesis in diagrammatic form (Author, 2019)

Figure 5.5.2 illustrates a new hypothesis, showing space as a cuing backdrop with which typicality, appropriateness, and therefore expectedness are gauged by occupants. This expectedness has an impact on levels of comfort, since we are made to feel uncomfortable and even threatened when people do not adhere to expectations, thus affecting ZAJ. However, likeability and comfort levels are also directly affected by space too, in that likeability or value of the space is associated with its occupants, and levels of comprehension of space provide levels of comfort for judges trying to understand their situations to some satisfying level. These two points play a role in the valuation/likeability of people in the space.

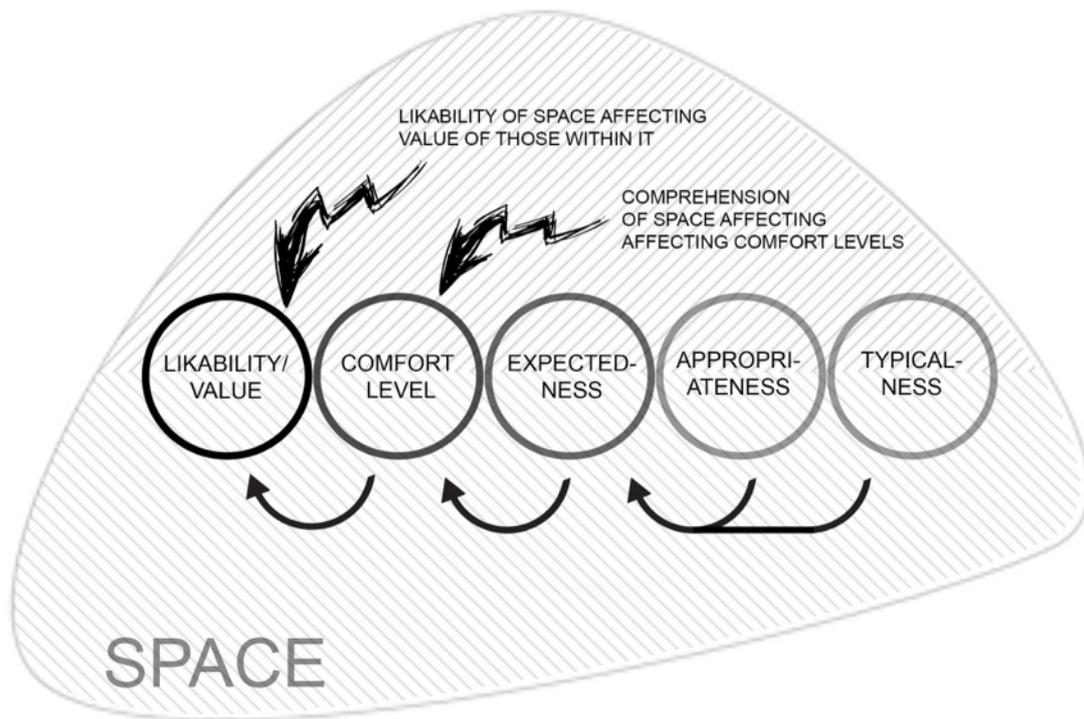


Figure 5.5.2: The modified hypothesis in diagrammatic form (Author, 2019)

If this new hypothesis is more appropriate, it means that less affordance or articulation can allow a diversity of behaviours to take place with positive judgement, only to the point that the space itself does not become a point of frustration or contention. Further, that the likeability of the space itself is associated with the people within, as with Mode A (outlined in Chapter 2), which affects value judgements of occupants. These two points are highly subjective and somewhat interdependent, with people potentially disliking spaces that confuse them to a point where they have no idea what to expect.

5.6 Conclusion

This chapter has analysed data collected from a comprehensive online survey-experiment advertised to over 24,000 people across the English-speaking world. 230 responses were deemed useful for analysis in consideration of demographic information across an array of places with varying civic transitory spaces. The idea that the data collected might be reflective of an especially tolerant type of person was put forward (particularly

women and people with spare time) and therefore the social judgements provided in the data might be understood as more forgiving or positive than those that might be cast in real-life.

Part 4 of the survey data was analysed in isolation to gauge the effectiveness of the Affordance Strength Model as applied to the spatial realm and to ensure that the spaces selected would be understood generally by participants as being high, medium or low. The reliability of the model and the largely expected data it produced was pointed out alongside adjunct insights which also became relevant for the new hypothesis: that we look to space as a primary factor in understanding situations we are faced with — though this is always in context — and in the absence of spatial cues, context becomes more heavily relied on. This was attributed to the notion that we must satisfy ourselves away from the unknown to some degree and that space is something we use to do so in no small part. This idea positioned space as a pivotal contributor of ZAJ.

Part 5 of the survey data was analysed to reveal the fundamental motive for judgement, which supported the idea that people are devalued when they make judgers uncomfortable by not adhering to expectations — as articulated through Goffman's symbolically interactive dramaturgy (throughout Chapter 3). Analysis of Part 5 highlighted how consistent the actor's behaviour was across all scenarios, thereby isolating space as the variable in the overall experiment, while also illustrating differences in likeability/value of the actors across scenarios.

In the causal comparative analysis, Parts 4 and 5 of the survey data were compared, which immediately highlighted that the original hypothesis of the research was not supported by the quantitative data. However, when consulting qualitative data in tandem with the quantitative, a new hypothesis that builds on the original emerged: that likeable/valuable spaces with relatively low strength affordance have the potential to positively affect ZAJ of behaviour if they are articulate enough as to avoid frustration for occupants.

Chapter 6

Findings and implications

6.0 Introduction

The previous chapter investigated the hypothesis of the research, and through analysis and discussion of the collected data, a modified hypothesis was articulated. The implications of this analysis and discussion, including the background research around the ZAJ concept, discrimination, and conviviality are explored in this chapter. A discussion unfolds that reveals new understandings of how ZAJ might be affected by space.

6.1 Implications for socio-spatial discrimination

The new hypothesis opens discriminatory spatial discourse to consider how people are judged in space in broader, more holistic terms than by looking to disenfranchised groups in particular. For example, how race, gender, sexuality, and disability are expressed in unexpected behaviours for potential judges and that this expectation is partly cued by the design of space; it could be the unexpected in any instance which causes discomfort, for which the potentially judged is blamed and devalued. This insight may illuminate a core theme or idea for researchers within existing discriminatory frameworks that can be utilised in future studies, or perhaps recognised as a unifying theme or idea that can transgress framework boundaries. This is because it explains that regardless what type of disenfranchised person someone might be, or even if someone is not disenfranchised, they can still catalyse the unexpected in others in relation to space.

How people judge behaviour in space was argued as a lesser explored area of study within discriminatory design frameworks (Chapter 2, Section 2.5). This concept was referred to as Mode C. Through the lens of the newly articulated hypothesis, it would seem that behaviour is judged in accordance with how expected it is, and how this expectation is fulfilled or not affects comfort and therefore value judgements. This phenomenon might not be

confined to a ZAJ scenario but also occur more generally, for example, in thin slice scenarios where we are exposed to others for longer periods of time. It is assumable that the longer period we are exposed to an unexpected and therefore discomforting behaviour, the harsher our judgements might be, though it is also conceivable that longer exposure makes what is regarded as initially unexpected behaviour become normalised and therefore expected — like exposure therapy. This would have a knock-on effect, with comfort and therefore value/likeability increasing.

Recognising the hypothesised motivation for judgement might have ramifications for practice. If social value judgements are cast in space, which are seminally dependent on our expectations, then designers or legislators that wish to manipulate space for conviviality might engage the MAYA design principle. MAYA is an acronym for ‘most advanced, yet acceptable’; it essentially suggests that to get users on-board with products and keep them satisfied, they should only advance gradually over time and include familiarity as changes are made (Dam, 2019). Doing this will ensure the product will take the user with them, pulling them forward through interaction while avoiding too much discomfort or frustration with the new and unknown. This might relate to spaces or legislations for space, which aim to increase conviviality by advising designers to make gradient changes which invite a diversity of peoples and behaviours — indoctrinating this diversity into our expectations over time — thereby avoiding major disruption of expectations, and eventually promoting comfort and therefore likeability of other inhabitants.

While this research sets out to investigate the lesser explored Mode C of how behaviour is judged through space at zero acquaintance, the newly articulated hypothesis regarding the behaviour-space-judgement relationship might also have ramifications for the other space-ZAJ Modes (A and B).

Through the discriminatory literature, it has been conceptualised that spaces have recognisable characteristics and value that occupants across spaces can be judged in association with. This concept is referred to as Mode A. It has been explored how separation to varying degrees across the built

environment facilitates spatial judgement in accordance with where occupants might be, whether someone is in the bad part of town or the good part, or whether someone is one side of a rope or another. Feminist, queer, racial and disability frameworks all serve to highlight how spaces can be divisive, and thus discriminatory by hindering people's access and facilitating judgements of each other's value at zero acquaintance.

The newly articulated hypothesis aligns with the idea that the characteristics and value of a space play a part in the judgements of others, with the likeability and comprehension of spaces resulting in varying levels of comfort for judges, which then affect ZAJ. It is also understandable how this spatial division can be perpetuated, with spaces that are unfamiliar to potential judges creating levels of discomfort. This is because discomfort is experienced when encountering unexpected things. When encountering or imagining the slum, the project, the gay village, the disabled toilet and so on, the unfamiliarity and subsequent lack of ability to expect may play a role in facilitating ZAJ across spaces.

The fact that the disenfranchised have historically been whisked away into the outskirts of town (racial Other and queer), the closet, banished to the home (female and disabled), and at some point given no territory at all, avoids acknowledging their existence — at least from public everyday acknowledgement. The newly articulated hypothesis might serve to explain that this is not only a result of territorial and identity thinking, as stipulated within the frameworks (Chapter 2), but also a way to provide certain levels of comfort to those who have historically controlled and dominated public life and public spaces. In this way, the spatial division that creates and perpetuates ZAJ might be considered to be fundamentally about creating comfort through the expectations of what and who might be encountered where.

With civil rights movements and the integration of the disenfranchised into 'mainstream' society, levels of comfort were again provided through segregation rather than isolation, through racial partitions, hidden gay establishments, and the like. Reading back into Urbach's (2003) metaphor for

the closet and the bedroom then, the soiling of everyday life is what might cause judger's discomfort through a lack of expectation of what has been before. This is to say, unexpected types of people can be perceived as soiling somebody's expected everyday scenarios.

In summary, the spatial division is not only about territory or identity, it is also about framing expectation of what type of person is where. Fulfillment of this expectation assists in the comfort and understanding of the immediate world around individuals (judger's), and transgression of boundaries is seen as a threat which could cause angst. This is not only about who or what type of person has value in society and who does not, but also about consistency and categorisation that can keep us from engaging new and therefore potentially discomforting things. This notion aids in understanding how people could be judged in association with spaces that are not necessarily part of any identifiable disenfranchised group. Naturally, those who find themselves divided and secured away in such non- or adjunct-spaces might be aware that others would find their presence in certain spaces unexpected and therefore they would avoid them to escape judgement. This is in conjunction with the idea in Chapter 2 (Section 2.3), where the disenfranchised are regarded as avoiding participating in space to the same degree as others, due to limited resources and access.

The idea that ZAJs across space are cast in relation to the characteristic and value of a space invites solutions, such as improving the aesthetic of a disenfranchised area in the hope this would foster more value association between space and occupant. Other solutions might try to integrate the disenfranchised in the everyday through such intervention as disabled access. Considering the new hypothesis, if places imply the value of people who reside in them for judgers, and value is somewhat linked to the expected and familiar, then attracting and engaging cohorts of people into disenfranchised precincts like gay villages, less fortunate neighbourhoods, and the like, might assist in creating levels of expectedness, familiarity and comfort among potential judgers. This might result in improved ZAJ across divided spaces.

Through the discriminatory literature, it was conceptualised that people are judged in accordance with how well they belong in a space, based on their static visual cues (the visually identifiable type of person they are). This concept was referred to as Mode B.

Mode B can be further articulated through the new hypothesis, which might provide more insight as to the socio-spatial motivation for ZAJ in this manner, as well as expand understandings of how people in general might be judged through spatial belonging, beyond disenfranchised groups. Essentially, the new hypothesis would imply that a lack of association of certain types of people with space, that is, seeing them as less typical and appropriate, might cause potential judges to understand their presence as unexpected. This can be explained through the routinisation of our life-worlds; how symbols, including space and people, become associated with one another through time and exposure. Of course, when we encounter the unexpected, the new hypothesis provides the idea that we feel uncomfortable and enter into some sort of shock or angst which leads to blame and devaluation of the culprit. As Serlin (2010) explains in his chapter 'Pissing without pity' in reference to encountering the disabled in the public restroom,

A dam of unintended consequences can break through the discomfited silence, as the 'normal' person seeks ways to not notice, avoid looking like they are trying not to notice, all the while busily defending their own capacity for privileged accomplishment. (Serlin, 2010, p. 215)

Here, Serlin implies the presence of the disabled can cause discomfort for others and that it is often easier for some to pretend they do not notice them. Through the newly articulated hypothesis, it might also be implied that this is some form of defence mechanism for potential judges, to avoid acknowledging the unexpected and thereby avoid this discomfort.

In Chapter 2 (Section 2.4) it was articulated that the public restroom has been and still is a point of contention, where the typical, appropriate and therefore

expected user group has seceded use to other groups over time. The word secede here is important because it implies that a proportion of the original users did not want to encounter the other (disenfranchised group members) in the restroom. Arguments were directly and indirectly formed to explain that this lack of willingness to secede access to others was due to territory, power, ownership and the like. This may be the case; however, the newly articulated hypothesis might also add another dimension to the motivation: the original users did not want to encounter the atypical, the unfamiliar, and therefore interrupt their everyday life routines and expectations which might result in shock, angst and discomfort.

The articulation of Mode B through the new hypothesis can also explain how not only the disenfranchised are judged through their static belonging, but all people. The author offers anecdotal support through a short video that once circulated social media, which recorded the experience of a white man going to an afro hair salon somewhere in the USA. While the hairdressers and barbers were likely capable of cutting the man's hair, the situation was tense, and sneers and stares were made out of negative judgement from other patrons and some shocked staff. If the white man was walking by on the street that day, this may not have been the case; this situation caused judgement arguably because the patrons and staff had never encountered it before in the context of the afro salon. This is an example of how someone who is not disenfranchised might not adhere to expectations of belonging to space through their appearance, interrupting the unexpected, causing discomfort and leading to judgement of them.

A similar video was created documenting the experience of a heterosexual white female who was meeting her black partner, again, in an afro salon. After several jeers from patrons, some time passed before other patrons slowly came to her defence, commenting on her right to be there and that she should not worry about those who think her presence is offensive. In the public restroom, not all people would avoid acknowledging the disabled, or perhaps, after some time, most might rationalise and defend the disabled presence, much the same as some of the patrons in the afro salon. Through these

examples it is highlighted how the unexpected, which could cause angst and shock, might restrict people from having the time or clarity to be able to rationalise others as belonging. Sure, we can say 'we'll get over it, not all people are the same, we all have varying abilities and appearances,' but this is not something that immediately comes to mind when confronted with the presence of an alien phenomenon — especially when considering short and superficial everyday ZAJ scenarios where we come into contact with strangers — and especially true when acknowledging that we try to comprehend every situation we are confronted by with immediacy (Goffman, 1974).

Another personal anecdote is offered of how the author of this research was judged for not belonging. It took place in a nail bar in Perth, Australia:

It was my first and last experience of having a manicure, and I was prompted to do so in preparation for an event later that night where (for some reason) people would be staring at and grabbing my left hand. This is to say, I possibly avoided the nail bar previously as I acknowledged my own lack of belonging to the space. Similar to the white man in the afro shop, I was met by the staff with shock; they kindly sat me down and consulted me regardless. Similar to the woman in the afro shop, I was met with unsubtle eye contact and looks of confusion and even frustration. However, I, like the woman, am identifiable from one or more of the 'disenfranchised' groups discussed.

These three anecdotal scenarios illustrate not only how the non-disenfranchised are subject to ZAJ in accordance with space, but also, how the disenfranchised still judge one another in accordance with space: a white heterosexual male being judged by black men; women judging women; women judging queers and people with disabilities. Throughout the discriminatory literature, this purely interpersonal framing of judgement is not explicitly acknowledged, and this can lead readers to consider that some form of normal or hegemonic type practises judgement rather than anyone.

This research set out to consider ZAJ through spatial design, to find understandings about how space affects the ZAJ phenomenon. It has consulted spatial discriminatory literature and spatial philosophy as the main sources to draw on in this quest. Through this analysis chapter, new understandings have emerged regarding spatial motivation for ZAJs of behaviour, which have been explicitly identified as levels of expectedness and comfort. The findings have spatial implications for other modes of ZAJ as well as more broadly for how space can be regarded as discriminatory and inviting judgement other than what is typically found in current discourse. Returning to the origin of ZAJ in psychology while considering the new hypothesis unveils further detail or nuances and potentially assists in supporting findings as well as how they have been articulated.

Travis Proulx, Michael Inzlicht and Eddie Harmon-Jones wrote the paper, 'Understanding all inconsistency compensation as a palliative response to violated expectations' (2012). The paper broadly considers what happens to people when they encounter the unexpected through a review of psychological studies starting with a 60-year-old study by Bruner and Postman (1949) that explored people's responses to simple visual anomalies: reverse-coloured playing cards, for example, a four of black hearts. At first, the unexpected was assimilated into their expectations, automatically seeing the card as if it were a four of spades, before eventually realising the anomalous nature of the card and accommodating or shifting their world-view accordingly (Proulx, Inzlicht and Harmon-Jones, 2012, pp. 285-286). This highlights how people fundamentally approach the world with predetermined expectations formed by past socio-physical experiences, which allow them to easily understand what they are experiencing (similar to the arguments formed in Chapter 3 through Dionysiou and Tsoukas, 2012; Ericksen, 2014; Goffman, 1974; Hatch, 2003; Jenkins, 2014; Jones, 1984; Mead, 1934).

Despite how trivial the unmet expectation in the case of the playing card, the recognition and subsequent adjustment required to realise what is actually occurring was noted in Bruner and Postman's (1949) as a cause for personal

distress. This type of personal distress was then investigated by Janoff-Bulman (1992) in the paper 'Shattered perceptions', where it was found that unexpected events cause a double dose of anxiety: first, the shock of the event itself; second, from having one's committed world-view violated more generally. This aligns with the notion that angst is experienced from an unexpected event, such as seeing someone where they are understood not to belong, or acting in a certain way that is unexpected. Further, this is essentially generated by a questioning of one's understanding of the world around them — as with much of Goffman's ideas discussed in Chapter 3 (Section 3.4).

Prolux, Inzlicht and Harmon-Jones's (2012) study seems to support the fundamental reasons for ZAJ motivation as articulated through this research and the hypothesis, though it does not mention anything about how the person-space relationship intersects with the unexpected. Prolux, Inzlicht and Harmon-Jones's (2012) study also gives further psychological insight into the physical and neurological effects of the unexpected, adding rationale and justification to the judger's perception of the ZAJ scenario. The study explains how, because we approach the world in an expected manner, when violation of expectations is detected by neurocognitive structures, a common syndrome of aversive arousal, often termed 'dissonance', 'disequilibrium' or 'uncertainty' is evoked (Prolux, Inzlicht and Harmon-Jones, 2012, p. 288). This has an effect on the cardiovascular system, which acts as though there has been some kind of external threat, as well as a hormonal effect which drops dopamine levels in the midbrain. In other words, the unexpected has a tendency to make us measurably uncomfortable (Prolux, Inzlicht and Harmon-Jones, 2012, p. 288).

Interestingly, Prolux, Inzlicht and Harmon-Jones's (2012) study also notes that some time after the initial encounter with the unexpected, people begin to enter phases of assimilation and accommodation. These concepts are essentially about incorporating what was unexpected into their life worlds and future expectations and learning to deal with those they cannot. This notion aligns with the ways forward for potential intervention mentioned earlier, thus

introducing similar concepts to the MAYA principles in design guidelines, as well as the possibility of increasing the exposure of people across spaces to understanding the unknown or unfamiliar.

The tangible effects of challenged expectations on people, combined with how space plays a vital role in cuing expectations, highlights the potency that the role of space has in ZAJ scenarios. Considering Modes A, B and C through the new hypothesis for spatial motivation invites speculation as to how spaces might be made more conducive to ZAJ in lessening social discrimination. Across all three modes of how space affects ZAJ, it would seem that promoting comfort levels to distance the observer from the unexpected and resultant angst might assist. Through reflection and initial speculation, this may be part be spatially promoted through:

- 1) Designing space to invite a considered level of ambiguity (low or medium affordance);
- 2) Ensuring ambiguity of space does not confuse or frustrate occupants (not too low affordance);
- 3) Promoting the value and likeability of a space through aesthetics (which become associated with occupants), and;
- 4) Broadening expectations of other people through gradual exposure (to them and/or the spaces to which they may be seen to belong).

6.2 Implications for conviviality

The approach of this research and its findings also have significance for convivial space research. In *Convivial Urban Spaces* (2008), planning academic Henry Shaftoe focussed on how and why we need to create effective public spaces. The word convivial runs through the book and is defined relative to space as, 'festive, sociable, jovial and ...where citizens can gather, linger or wander through' (Shaftoe, 2015, p. 4). While a space might be able to elicit some of these actions and experiences for people in isolation, clearly, a space that is convivial is one that elicits a particular social dynamic. Convivial spaces offer one of the few opportunities for people to directly

encounter others with different ethnicities, cultures, abilities, and behaviours, and build up solidarity with fellow citizens (Shaftoe, 2015, p. 13). They are more than arenas where people can have a good time — they are at the heart of democratic living (Shaftoe, 2015, p.5). Without convivial public spaces, cities, towns, and villages would be mere accretions of buildings with no deliberate opportunities for casual encounters and positive interactions between friends or strangers, and this would lead to a potentially privatised and polarising society. Essentially, this would incite ZAJ en masse across spaces like Mode A.

Shaftoe notes historic examples of public spaces across the world and throughout time, from ancient Greece, Africa, India, the Far East and the Roman Empire, framing it as a fundamental typology for human nature (Shaftoe, 2015, p. 8). This is a similar point raised in Chapter 1 from a psychological perspective about the need to belong, beyond family and friends, to the greater community (Bourgeois and Leary 2001; Gonasalkorale and Williams 2007; Leary, 2003; Snapp and Leary 2001; Williams and Zardo 2005; cited in Steckler and Tracy, 2014).

Besides the societal, communal and personal need for convivial urban space, there are also financial benefits that are generated through foot traffic, encouraging refreshment outlets and tourism-related sales, and also indirectly through nearby property values (Shaftoe, 2015, p. 14). Urban theorist Richard Florida explicitly focuses on how public places can have positive economic ramifications. His *Cities and the Creative Class* (2008) was revisited in a later publication, *The Rise of the Creative Class* (2014). His central idea is that the 21st century economy and society is fuelled by creativity, as opposed to previous eras of agriculture and manufacturing. What he means by creativity is advancement and innovation of ideas, technology, software, and the like, which gravitate around particular places, and will do so increasingly. This is similar to how the American automotive industry once gravitated around places like Detroit.

Throughout his publications Florida (2008; 2014) makes the argument in many ways — that places that are creative centres are undoubtedly the

economic winners of our age, increasing population, employment and wages. However, unlike economic winning cities of the past, the 21st century city will not thrive for traditional economic reasons — they are not required to be a resource or a transport hub, and this is because people can create and innovate anywhere. For this reason, Florida (2008; 2014) postulates the success of the 21st century city relies almost directly on its ability to attract and maintain diverse and creative talent from all walks of life, and this, he argues, is dependent on tolerance. If tolerance (defined as openness, inclusiveness, and diversity of all ethnicities, races, and walks of life) is abundant in a city, there are more opportunities for ideas to be shared, other perspectives to be considered, and innovative ideas to bubble to the top. If tolerance and the open mindset is not available, then some places might be able to attract a limited amount of creative talent (if at all) for a short period before it moves on. For example, Florida notes that many industrial cities have attempted to attract creative talent through stimulating high-tech industries to invest heavily in various combinations of technology transfer and commercialisation, university-industry partnerships, entrepreneurial incubation, and venture capital; but time and again, they have made little to no difference, as each time, people leaked away (Florida, 2008, p. 18). In contrast, an abundance of tolerance encourages talent to anchor and group to a place as people find their partners, friends, and families, attracting not only more diversity and therefore creativity and innovation, but business itself — a compounding effect of growth. Florida (2008; 2014) explains how companies are now moving their headquarters and offices into other cities (for example, San Francisco and New York) and other countries in a bid to employ and take advantage of their diverse talent pools, and paying for these in the forms of both rent and income.

Part of Florida's tolerance definition (2004; 2014) talks to allowing people to feel accepted for who they are — to validate their distinct identities — through others. Florida (2008; 2014) also makes the point that creative, talented people, who drive city economies, prefer this acceptance in a passive form, from large amounts of people casually, rather than through lots of tight-knit relationships. This is another point which compounds economic growth; tight-

knit or 'cliquey' communities can just as easily shut people out as they can welcome more people in (Florida, 2008, p.31). Tolerance then, would seem to be a progressive tool, economically and societally, for places to consider. One of the main arenas it can passively and therefore successfully be mobilised in is civic transitory space, where we interact passively with strangers every day.

Parallels can be drawn between what Shaftoe defines as convivial space and how Florida argues that cities and their public arenas can be tolerant; both require places and people to be diverse and open-minded. These qualities are essential for the formation of community belonging, and in turn, generate creativity and economic growth. However, these scholars' research does not consider first person perspectives involved in gauging how accepted or valuable people feel in space, or how open-minded they feel about others in space. Instead, they look to what makes people gather and/or use space as an indication of conviviality (Shaftoe, 2015, p. 9). The conceptualisation of Modes A and B in Chapter 2, and Mode C throughout this research, highlights how discriminatory design research can aid in understanding how space affects whether people feel like they belong and have value, and how a space might make people more open-minded. Shaftoe (2015) himself notes that the important debate about what deems a successful convivial space often gets superseded by narrower technical discussion about physical sustainability, security, management, and aesthetics (rather than engaging first-person perspectives). Again, this is in part because guidance is based on what professional designers consider a good place, and less research has been undertaken into what ordinary citizens want from their public spaces and what they perceive convivial spaces to be.

Shaftoe's (2015) conclusions, as formed through case study, theory and research, include four dimensions to what constitutes (spatial) conviviality: physical, geographical, managerial, and psychological/sensual;

Physical

- Plenty of sitting spaces
- Good quality
- Adaptable
- Proportioned

- Variety of details
- Considered surface treatments
- Not too large or too small.

Geographical

- Location (central/convergence routes)
- Type of neighbourhood (not unsafe)
- Clusters of spaces
- Transport.

Managerial

- Diversity of use
- Round-the-clock culture
- Inclusiveness (everyone should feel welcome)
- Clean
- Vehicular controlled
- Adequately lit
- Animation – activities and events.

Psychological and sensual

- Human scale
- Uniqueness
- Safety
- Comfortable/microclimate
- Visually satisfying
- Natural elements
- Acoustics and small
- Opportunities to eat and drink.

This research can add to these ideas for conviviality in several ways, and questions whether or not any of them in isolation or combination genuinely contribute to conviviality as it is originally defined, in terms of social tolerance and acceptance. For example, a sense of safety in public space might contribute to the gathering of people in the same area, but has there been an investigation into how open-minded people become, or how likeable people rate each other as, as a consequence? The same question can be asked about adequately lit spaces or spaces with round-the-clock culture. A spatial designer may provide ample opportunities for sitting, as suggested in the above list and in Shaftoe's publications — but who is to say a mass of people do not sit down thinking, 'who are the rest of these idiots?'

Informed by this research, a question can be posed about these proposed attributes for conviviality and any others; do spatial attributes that help people congregate and interact automatically mean they will be open-minded and like/value one another? And therefore, how might we understand and analyse the currently proposed ideas for conviviality in terms of whether they are effective in inciting open-mindedness and tolerance? Such a question might serve to more genuinely design and achieve convivial space. Some of Shaftoe's criteria for conviviality are directly and indirectly mentioned through this research, which invites more questions as well as adds potential support for them.

This research project has found that a space that is aesthetically satisfying and valued contributes to the likeability of its occupants. This is similar to numerous points raised by Shaftoe (2015) above; visually satisfying, not too large or too small, good quality. However, Shaftoe (2015) frames these as things that contribute to how likeable a space is, as tools to attract a diverse array of users — he does not make the connection that aesthetics facilitate more positive social dynamics more directly through symbolic association amongst its users.

Similarly, Shaftoe's diversity of usage, feelings of inclusiveness and adaptability, are spatial attributes potentially supported by this research as having direct socially positive effects. This research has found that spaces with a low(er) affordance strength (which implies a diversity and adaptability of use), that do not confuse or frustrate users, have direct social convivial outcomes — they can encourage people to be more open-minded and tolerant of others because they cue less expectations.

Another point that is raised in Shaftoe's (2015) and Florida's (2008; 2014) works both explicitly and implicitly is about exposure to others as a tool to generate more acceptance of others more generally. Through several points above, this research has also suggested that exposure to others is integral to facilitating more positive social judgements (ZAJ). However, this research also

helps explain the fundamental reason why this exposure through space and time is important to conviviality — because it builds expectations over time.

6.3 Adjunct implications

Ray Siemens et al. (2012), who research in the digital humanities, use the Affordance Strength Model developed by Reucker et al. (2016) as a tool to prototype with. They discuss the use of e-books and look at ways they might potentially maximise affordance strength for access and usage. The same prototyping process might be adapted through the spatialised adaptation of the model this research offers, using it to produce high affordance strength in spaces and scenarios that require greater consensus in interpretations and consequent expectations and behaviours — and vice versa. This process might involve a participatory design action research scenario in practice with participants being presented prototypes (to-scale models or 3D tours) of space and asked to complete a similar affordance strength questionnaire to the one developed for this research (outlined in Chapter 4, Section 4.8). Spatial practice might benefit from this in several foreseeable ways; for example, in heavy traffic areas where people must adhere to location and time, such as a bus port, providing a well-articulated space that would be beneficial for most occupants. This is in contrast to a public courtyard or parklet that might be designed to allow a multitude of unplanned or impromptu activities (playing catch or napping), which might be supported through a space with a lower affordance strength.

Beyond the general affordance strength of a space, the individual criteria of the Affordance Strength Model allow practitioners to create spaces that exemplify one or a combination of the attributes of space for the benefit of occupants; for example, providing greater accessibility to people. Given the subjective and contextual nature of the Affordance Strength Model, this might push designs beyond codes that mandate wheelchair access and facilitate a more diverse participation in space. A hypothetical scenario of this might lead to such things as injection booths in cafes or restaurants for diabetics or peoples with extreme allergies, or more open areas to sit in for people with

claustrophobia, or more areas for prams to be parked for new parents. When designing an atelier, one might wish to make the tacit capacity of a space as low as possible, so that residents and artists are not coerced or restricted by clear ideas of usage, but rather, presented with opportunities for multiple or limitless purposes, potentially removing subliminal spatial boundaries that might directly or indirectly limit creative practice.

The adaption of the Affordance Strength Model into the spatial realm is a minor contribution of this research to the practice and research of the spatial disciplines, most foreseeably in the design development and prototyping of space, but also for studies that wish to measure spatial articulation.

6.4 Conclusion

The fundamental spatial motivation for judgement has ramifications for the other conceptualised modes of the space-ZAJ phenomenon. Mode A can be understood as occurring not only due to territorial and identity issues, but also as being about keeping people in places where they are expected to promote expectations and comfort. Mode B can be understood as occurring, again, not only due to territorial and identity issues, but as an attempt to avoid the new, unfamiliar, and therefore unexpected. All three modes of how ZAJ can be affected by space also allow an understanding of how anyone can be subject to the discriminatory spatial effects of judgement, regardless of whether they are disenfranchised.

Using the spatially articulated hypothesis and searching for ideas of expectations and comfort in the field of psychology, it has been made apparent that the unexpected can be so shocking it can be physically measurable — regardless of how slight the unexpected may be. This adds weight to the potency of space in how we come to form judgements of others, since space is a large cuing factor in how we form expectations of people's behaviour, location and belonging.

The hypothesis has also resulted in a several speculative points which might be used in further studies about the discriminatory nature of space. These

points involve designing space to be ambiguous to a degree so as to avoid frustration, making space likeable and valuable, and creating spatial interventions to expose and intermix people and spaces over time. Further findings also invite questions into how conviviality can be analysed or gauged in relation to spatial design.

Chapter 7

A conclusion to zero acquaintance judgements and space

7.0 Conclusive overview

The broad purpose of this research is to understand how everyday spaces where we encounter strangers might affect our first impressions. This research aimed to do this through a psychological concept which aptly frames these scenarios, known as zero acquaintance judgements (ZAJ). ZAJs are cast in everyday contexts when we encounter strangers and are based on appearance and actions (Ambady et al., 2000). A ZAJ is considered amongst the most fleeting of human interactions lasting no longer than a few minutes (Ambady et al., 2000); therefore, malls, trains, coffee shops, restaurants, public toilets, and the street are some examples of where this prevalent and natural phenomenon takes place (Gosling, Rentfrow, Vazire and Naumann, 2009, p.1661).

Studying ZAJ in relation to space essentially frames how space can elicit interpersonal discrimination between persons rather than how a space can directly discriminate against particular people or user groups. That is, ZAJ focuses on the interpersonal effects of the discriminatory nature of design as well as on how this can happen in such fleeting scenarios. Conceptualising ZAJ in relation to space therefore highlights how one person can immediately judge another through the other's use of a disabled ramp or access way, rather than how this ramp might be seen as an object of discrimination for the disabled persons using it.

While seemingly superficial in nature, given ZAJs are short bursts of exposure to others, they are important phenomena on several accounts. First impressions count and are difficult to change, so once a ZAJ is cast it affects future interrelations between people (Dougherty, Turban and Callander, 1994). Given ZAJs are innate psychological mechanisms, they are prolific in nature. Humans also innately need to feel like they belong and they have some value relative to others at a societal and community level (Steckler and Tracy, 2014,

p.175). These three points highlight the social importance to and effect of ZAJs to individuals and groups. As our cities and communities continue to grow and diversify so does the opportunity to encounter strangers within them, the prevalence of ZAJ may only increase, making it a pertinent phenomenon to study in general (Dunning and Fetchenhauer, 2010; Snijders and Keren, 2001). In particular, understanding how space affects ZAJ might also highlight how the disciplines in the built environment can spatially address ZAJ for individual, social, anti-discriminatory design agendas, as well as supporting convivial agendas to improve social interactions through space. At the least, this research endeavour might provide avenues for conflict avoidance in public spaces.

ZAJ has been studied extensively in social psychology (Dougherty, Turban, and Callender, 1994; Houser, Horan, Fuller, 2007; Johar, 2005; Praetorius et al., 2015) though only one study makes direct links to space as a factor that might interact with judgements cast. Gosling et al.'s (2002) 'A Room with a cue: Personality judgements based on offices and bedrooms' introduces people to judging strangers through their personalised and private environments, essentially using these spaces as proxy representations of the people who reside in or adorn them. This is an atypical way in which people can be judged at zero acquaintance in comparison to the more everyday scenario where we encounter strangers in public — that is, where ZAJs naturally and frequently occur. However, this is not to say studies that look to how people are judged upon their home and personalised environment are not useful or important to spatial design discourse. For example, a study that builds on Gosling et al.'s (2002) work, and this research, might be useful for spatial designers and researchers interested in making social and entertainment spaces of the home reflect favourably upon their hosts in the eyes of guests. Such knowledge could also be implemented in the shared spaces of multi-residential scenarios to support neighbourliness.

The fact that the field of social psychology does not fully address how space in common scenarios affects ZAJs has invited spatial design and therefore spatial knowledge to bridge this gap, since it can be assumed that spatial

knowledge might bring forward more spatial understandings of a social issue. While attempting to address the ZAJ–space link more clearly through a spatial design approach, this research has implications for the field from which ZAJ is articulated as a concept — social psychology. Future and adjunct studies within this field may use the findings and approach of this research to push forward the initial ZAJ–space knowledge generated from this project; for example, to investigate how gender and other demographic differences affect judgements in relation to varying types of space. However, it was outlined at the outset of this research that its primary contribution is for the discipline of spatial design and relevant adjacent areas within the traditionally defined disciplines of the built environment: urban design and planning, architecture, and interiors.

This research contributes to the field of spatial design and more acutely, discriminatory design, by framing the discriminatory nature of design within a specific scenario: when strangers encounter each other in the everyday; and through a specific relationship: from person-to-person as affected by space, rather than from space to person in a direct manner (as with the disabled ramp example). By anchoring this research around the ZAJ concept, spatial insight can be produced that looks specifically to how space is discriminatory within this acute and understudied phenomenon.

Addressing objective 1: to conceptualise from literature about spatial discrimination how space interacts and affects judgements of social value, with reference to zero acquaintance scenarios, this research initially took a discursive approach to understanding how ZAJs are affected by space by consulting with relevant literature in spatial design; namely Feminist, Queer, Racial and Disability discriminatory frameworks. As stated in the definition of ZAJ, they are made through both static and expressive channels of appearance; what we look like, and what we act like (Gosling, Rentfrow, Vazire and Naumann, 2009, p. 1661). Through a review of spatial discriminatory literature in Chapter 2, several ways in which space affects ZAJ were made apparent. They were conceptualised into three broad modes:

- Mode A (location-value-association): ZAJs are facilitated across the spectrum of physical division through the built environment (the Bronx versus 5th Avenue or the kitchen versus the restaurant). This is because spaces have an inherent social value with which their occupants become associated, and the relationship is static in nature — how people and the built environment *look*.
- Mode B (belonging-value-association — static): spaces symbolise the static *type* of occupants that belong in them. People see themselves and others according to varying degrees of belonging (and therefore value) in relation to this *type* (how we *look*), which can affect ZAJ.
- Mode C (belonging-value-association — behavioural): spaces symbolise behaviours to be conducted within them. People see themselves and others to varying degrees of belonging (and therefore value) in relation to how well they can fulfil these behaviours which can affect ZAJ.

Examples of Mode A (Chapter 2, Section 2.2) include: the home as the feminine womb, and the city as a place of hustle and bustle and masculinity, both alluding to the value of their occupants within; the gay village and establishments that symbolise particular groups encourage division and consequently suggest secrecy and deviancy; the racial and poor slums and housing projects that symbolise the low social and economic status of occupants; the division encountered by the disabled who physically cannot access space, or cannot access the same space (being restricted to their own toilet typology, for example).

Examples of Mode B (Chapter 2, Section 2.3) include airplane seats that do not fit larger people; toilets which are gendered, highlighting others who do not clearly subscribe to gender dichotomy as different; the virile-based ergonomics of space highlighting the female as automatically other; the lighting of gay village pylons at night, symbolising belonging for some at night but not necessarily in the daytime; modernist styles signifying western and

therefore white superiority; and the medicalised aesthetics implemented in space as highlighting the special or different needs of the disabled and how they can be considered afterthoughts.

Examples of Mode C (Chapter 2, Section 2.4) are provided through: accounts of how the disabled are perceived as misusing the built environment (a bus in the case of Jean Ryan, 2006); how people can be judged negatively for lying down in certain contexts but not others; how people can be judged for their level of sanitation in accordance with their ability to use bathrooms for their perceived correct or normative use; and how the homeless are judged for appropriating public space in a private way.

Modes A, B and C shed light on how ZAJs can be affected by space in a multitude of ways; however, existing research was found to overlook how *behaviour* in space affects ZAJ (Mode C) in comparison to the static *appearance* of people (Modes A and B). The focus on the stasis and staticness of people and space was cited as a prevalent phenomenon in spatial discourse, with some claiming this attitude is almost habitual (Thomsen, 2008).

More findings from a review of the relevant discriminatory discourse included a lack of insight from the first-person perspective, and a tendency to confine the idea of spatial discrimination to particular spatial user groups (the disenfranchised). The first-person perspective was found to be often omitted from spatial discriminatory discourse, with researchers approaching the issue from a detached and critical perspective, citing historical events to articulate the discriminatory nature of space (Chapter 2, Section 2.5). Examples include the civil rights movement's equal use of spaces regardless of race, the evolution of public toilet user groups, and metaphors involving the closet and bedroom to explain the hiding away of the queer from the public's eye.

When a first-person perspective is engaged in the literature, it is almost wholly the perspective of the potentially judged party — often auto-ethnographically. This is most likely because discriminatory design focuses on how the built environment directly discriminates against people, and therefore the people

involved in this phenomenon might be the best source to report and investigate. However, since ZAJ is a phenomenon that is about interpersonal discrimination as a product of spatial discrimination (how the built environment affects judgements), it was found prudent to attempt to investigate the judging party's perspective. Such a perspective is argued to potentially uncover more ideas of what might spatially motivate people in ZAJ scenarios to judge others, and to do so better than from the perspective of the judged party, since the judged could be making assumptions about how and why they are being judged. At the least, engaging the judger's perspective was argued to invite potentially new, adjunct, or more insight into spatial discrimination in general, and more specifically, the ZAJ-space relationship (Chapter 2, Section 2.5). Future studies that investigate spatial discriminatory events may, however, benefit from engaging both the judged and the judger's perspectives. Such an approach may invite insights such as a misreading of negative judgment from one person to another on account of certain spatial attributes, or may conceal the apparentness of negative social judgment. Public change rooms could be pertinent scenario where the application of such a re-framing of the typical perspective would be useful.

Further, the majority of the literature engaged in spatial discriminatory discourse was noted as pertaining explicitly to the disenfranchised — the feminine, the queer, the racial Other, and the disabled. While many of the resources discussed in Chapter 2 within these frameworks can be related directly or indirectly to others (the queer to the feminine and the racial to the queer and so on), they do not necessarily articulate information that highlights broadly how any person can be discriminated against by space, which leads to them being judged at zero acquaintance. ZAJ as a concept is wholly interpersonal and is not isolated to disenfranchised groups, and so in conceptualising it through the (feminist, queer, racial and disability) frameworks, the fundamentals of how space can be wholly discriminatory are highlighted. In Mode A, spatial division affects ZAJ; in Mode B, spatial associations with types of people (static) cause ideas of belonging and subsequent ZAJ; in Mode C, spatial associations with types of behaviour cause ideas of belonging and subsequent ZAJ. None of these notions are

limited wholly to a specific disenfranchised group, and they are articulated in a way that shows spatial discrimination and ZAJ as applicable *to* any person *from* any person.

A symbolic position was identified across all literature reviewed as being used to forge links between ZAJ and space; how spaces symbolise value and how spaces symbolise belonging (and therefore value) in a static and performative sense. This is because symbolism serves as a medium between the physical and social worlds (Chapter 2, Section 2.5 and 2.6).

Partly addressing objective 2 — to identify the gaps in available understandings — the comparative lack of understanding that can be conceptualised from discriminatory literature with regard to Mode C (Chapter 2, Section 2.6), resulted in the following aim; to understand how space affects ZAJs of behaviour. It aimed to do so by using a symbolic approach, as with the discriminatory research reviewed, combined with the first-person perspective of the judging party.

Addressing the remainder of objective 2 — to propose alternative theoretical approaches to address said gaps — Chapter 3 responded to this aim by engaging symbolic interactionist philosophy. Symbolic interactionism (phenomenologically) positions the world around us as a thing that we come to interpret and layer meaning on through past socio-physical interactions. As the name suggests, the theory is highly symbolic and makes explicit links to the perception of space and other people within it (Blumer, 1986; Dionysiou and Tsoukas, 2012, p. 186). While seminal theorists Mead (1934) and Blumer (1986) were engaged, Irving Goffman's dramaturgical approach to symbolic interactionism was used in particular to address this aim, as it separately identifies, yet interrelates, the static and active attributes of people as encountered by an individual (how others look and behave) (Goffman, 1973). As such, Goffman's dramaturgy was thought to deliver on the required first-person perspective in a symbolic manner and assist in isolating the performative attributes of people, which can be judged at zero acquaintance (Chapter 3, Sections 3.1 and 3.2).

Goffman was used to explicitly outline how space is used as both a prop to perform with and a stage to cue action — almost in a coercive manner (Chapter 3, Section 3.3). Examples were cited, such as how an (American) judge would require a hammer to be cast as a judge and how the standardisation of workspace symbolises the required standardisation of staff. The discussion led to the idea that behavioural expectations are largely cued by space, though of course always affected by context, and this is because people are exposed to numerous iterations of the same repeated patterns of behaviour relative to their environments over time. Given the interpretive nature of symbolic interactionism, it was noted that these expectations would vary to certain degrees from person to person, depending on what socio-spatial relations they had been exposed to previously. However, the relative standardisation of social ritual and space in the western world was argued to provide commonalities in expectations between people. In this concluding chapter, it is noted that Goffman's explanation of social ritual patterns and the acknowledgement that the built environment bears similarities within cultures could inform a replication of this research within other cultures such as Islamic countries, China, Latin America, and so forth.

Symbolic interactionism was used to position people as immersed in the world yet separated from it, in terms of being a conscious thing with no direct connection to other consciousnesses. In other words, SI serves the idea that the world is something each individual can never fully grasp but rather must try to come to terms with. Goffman was used to explain that we try to come to terms with the world in order to navigate it, and we crave understandings with immediacy; we would not be able to function without forming expectations of how to act in given situations (Goffman, 1974). The physical world, therefore, is argued as something that provides the self with stability and familiarity so that we believe our perceptions of it to be objectively real or true (McCarthy, 1984; Smith and Bugni, 2006).

Through Goffman and others (Ericksen, 2014; Johar, 2005) it was further postulated that a breach in expectations of the world around us is something

that can cause shock, self-doubt, vulnerability, anxiety, and distress, since having one's expectations unfulfilled or contested brings into question the patness of how we perceive and understand the world. In other words, the unexpected questions our reality in an existential way.

Since space cues expectations of people and their behaviour, it was articulated that behaviours and actions that contrast with someone's expectations would be considered a personal threat, and this would lead to a devaluation of those involved in the transgression. Furthermore, because space does not have agency and people do, those that do not conform to expectations are held to blame — regardless of whether they can help this lack of conformity (Goffman, 1974). For example, a disabled person's attempt to board a non-disabled access bus can lead to them being blamed, rather than the lack of accessibility provided by the structure and space of the bus itself. Goffman was also used to note the opposite; that those who do conform to expectations are held in high esteem, as they are essentially affirming the truths we have established about the world, therefore affirming our perception and grasp on reality (Goffman, 1974).

A question was posed in response to the idea that space is something that cues expectations and when they are not met, a threat is perceived; if the fundamental reason space affects ZAJ of behaviour is that it cues expectations which are potentially not met, then which spaces are more cuing than others, and would this affect the value judgements cast within them? For which, a further question arose; how might we understand space as a composition that can invite or obfuscate expectations?

Aligning with symbolically interactive dramaturgy, Affordance Theory was identified as something that engages the first-person perspective and is symbolic in nature — engaging space, people, and their repeated performative relations through time (Chapter 3, Sections 3.6 and 3.7). The discussion of affordance outlined how space can be regarded as a type of walk-through machine, something that serves a purpose and provides opportunities for action. In this way, spatial behaviours can be regarded as

something that are simultaneously learned and yet invited by the inanimate objects and spaces that surround us through their physical properties and composition. For example, a flat hard surface affords walking on and a chair affords sitting on — if someone was to stand on a cushioned chair, an oddness might be recognised.

Returning back to the question of how a space could be more or less encouraging of behavioural expectations, an Affordance Strength Model (Ruecker et al., 2016) was found that gauges personal perceptions of how well a space can invite clear notions of its purpose and therefore actions that are appropriate within it. This model originated in user interface design and comprises five criteria that were each conceptualised in the spatial realm using theory and precedents. The five criteria gauged the tacit capacity of a space — how well it serves its purpose, the availability of a space, the tendency and ability to use a space, as well as how others in the space affect its perceived purpose. The first two criteria are more focussed on the actual space itself, whereas the last three are more involved in personal opinions and context; thereby they offer opportunities to analyse how space might invite action and behaviour, while taking into account spatial composition and personal and contextual factors (Chapter 3, Sections 3.7 and 3.8).

Addressing objective 3 through the combination of Goffman's symbolically interactive dramaturgy and affordance, it was hypothesised that spaces with high strength affordances would facilitate more negative judgements of others' behaviour at zero acquaintance and vice versa. This is because highly articulated spaces could foreseeably provide clearer ideas of their purpose and appropriate action, thereby cuing the expectations of others, which could cause angst, blame and negative judgements if not met (Chapter 3, Section 3.9).

Future studies that wish to investigate social phenomena in relation to the composition of space may use the modified Affordance Strength Model from this research. Further, studies that seek to find potentially more spatial motivations for ZAJ or social judgments more generally could replicate this

study using alternative models and frameworks — for example, Space Syntax or spatial semiotics.

To address this hypothesis, an experimental procedure was outlined, broadly informed by two precedent studies that investigated socio-spatial phenomena from a first-person perspective. The procedure involved inviting 230 participants to take a survey about the composition of one of three spaces along a continuum of affordance strength, and then view an unexpected behaviour within it to prompt ZAJs. Questions invited justification and explanation for participants' ZAJs, which could then be compared to their perception of affordance strength. One of the informing precedent studies by Long and Baran (2011) was critiqued for lacking insight into causality, ascribing varying perceptions of community from respondents between one neighbourhood and another to the design of each. This study did not allow respondents to cast judgement on the spatial composition of the neighbourhood they resided in, as the researchers prescribed this analysis prior to the investigation. This approach arguably omitted spatial nuances in the participants' motivations for judgements on their community lives.

Another study by Kim (2007) was explored, as it looked more closely to how personal opinions of space and ideas of community related, comparing one set of data with another. Kim's approach was labelled causal comparative, as it sought to identify spatial causes for such social judgements via comparison of data sets (opinions of space alongside opinions of community). Thus, the structure of this research was largely informed by Kim's study, as it sought to understand the nuances of what aspects of space might be affecting social judgements. It also built upon Kim's (2007) study, mitigating its lack of control by adding experimental aspects to the research procedure; that is, by exposing participants to only one of three socio-spatial scenarios at random (high, medium and low affordance) and asking them about their perception of the spaces in each; and further, by controlling the behaviour being judged across all scenarios as well as the duration of exposure through the use of video simulation. This is in contrast to Kim's (2007) study, which did not take into account respondents' existing relations to their spatial scenarios (long

term versus short term residents, for example). To integrate more experimental rigour, considerable benchmarking processes were undertaken, as follows.

Firstly, a series of civic transitory spaces were identified along a continuum of affordance strength in Perth, using a group of briefed research assistants. Civic transitory space was considered the most appropriate typology to study the effects of space on ZAJ, because they are where ZAJ scenarios are best conjured and are largely unceremonious compared to other typologies; this allowed spatial composition itself to be compared to social judgements (avoiding rich social contexts). The three selected spaces in Perth city were supported in their allocation along a continuum of affordance strength by research assistants and through pilot studies (Chapter 4, Section 5; Appendix 2.1).

Secondly, the actor and his behaviour were orchestrated. The selection of a heteronormative white male was rationalised for the type of actor in the survey-experiment scenarios, so as to isolate behaviour as the variable of the experiment being judged. All other types of people were assumed to be judged more harshly than this non-disenfranchised type, since race, gender and sexuality are regarded as influential or swaying factors in ZAJ rather than globally forming of them (Ambady and Rosenthal, 1993; Houser, Horan and Fuller, 2007). Through a series of observations in civic transitory space, a collection and analysis of data revealed a list of typical behaviours (Chapter 4, Section 6). Contrasting these behaviours with the assistance of a choreographer was thought to lead potential participants to experience the unexpected and cue negative judgements. This was confirmed through a further pilot study which showed a significant difference in the actor's perceived value from when he was acting 'normally' compared to acting in the orchestrated manner (Chapter 4, Section 7; Appendix 3.3).

The data collection method of the survey was outlined — in-line with a typical causal comparative case study and the precedent studies reviewed (Long and Baran, 2011; Kim, 2007) — alongside an explanation for each of the

questions posed to participants, which gathered spatial analyses in response to images of the given site, and ZAJs in response to a video of the actor within these. A Facebook advertisement was developed which tried to entice as many respondents as possible across the developed, English-speaking world (Chapter 4, Section 8).

Addressing objective 4, to conduct an experiment, the advertisement successfully reached over 24,000 people, and from a pool of over 1000 responses, 230 were fully completed and deemed useful for data analysis. Given the amount of information required from the participants for a full causal comparative analysis, the survey took a longer time (13 minutes on average) than what is generally advised (maximum 7 minutes) to avoid survey fatigue, and this was cited as the main cause for participant drop-out.

A diversity of respondents was attained across the English-speaking world; however, responses were predominantly from females. The topic of the survey itself, combined with the fact that females are more inclined to contribute to research than males, served to explain this gendered response. The gender disparity also cued an exploration of the fewer male responses in comparison to the rest of the data, which led to the idea that men might be more judgemental than women in socio-spatial scenarios (Chapter 5, Section 5.1). It was also posited that the data collected would reflect less harsh judgements than what might occur in real life, since it was conceded that those who had 15 minutes to spare in their day to contribute to the development of this research might be an especially tolerant type of person. Further, responses were thought to be especially tolerant because the nature of the experiment limited it to simulation and thus, encountering the scenario(s) could be more confronting in real life.

The reliability of the modified Affordance Strength Model as a tool to gauge people's understandings of how well a space affords/articulates and invites its usage was demonstrated through the data collected in Part 4 of the survey (spatial judgement part, Chapter 5, Section 5.2). The data aligned with that gathered through the benchmarking process pilot study, and attracted

standard deviation scores that implied responses had a high level of consensus, meaning the data was reflective of a majority of people's perception of space.

The analysis of the affordance strength perceptions in isolation also added weight to how space is encountered as a significant cuing factor in the formation of our understandings of everyday situations (and therefore in the ZAJ phenomenon), though again, always subject to contextual information. This supported a similar articulation by Goffman in Chapter 3's discussion of symbolically interactive dramaturgy (Chapter 3, Section 3.3). The modified Affordance Strength Model, and the questions developed for participants to gauge affordance, were also noted as a potential tool that could be used for spatial prototyping processes and further spatial research that aims to investigate the articulation of space, while taking into consideration first-person perspectives and contextual factors.

Analysis of Part 5 of the survey in isolation (the ZAJ and accompanying questions that invited justification and elaboration) allowed the fundamental hypothesised motivation for ZAJ of behaviour (in relation to space) to be studied (Chapter 5, Section 5.3). Through Goffman and other symbolic interactionists, it was articulated that encountering unexpected behaviours in space would lead to an existential discomfort; this would then cause negative judgement for the party in question (the actor in this case). This idea was supported by the data.

The idea that expectations between people and space are largely generated through one's past, through past exposure, was articulated through Goffman, to explain the nuances involved in how space cues the expected. While this idea was also supported, the data revealed that, while the typicality of something does affect expectations, this is always in conjunction with what is understood as context-appropriate. This is to say that past exposure to behaviour alone will not necessarily mean it becomes expected.

The causal comparison of the spatial affordance judgement and ZAJ data immediately highlighted that the hypothesis of the research was not supported; that is, high affordance strength of space, and how this seems to generate clear expectations of behaviour within it, do not universally make ZAJ harsher (Chapter 5, Section 5.4). Though the discussion of several points of data and further rationalisation, a modified hypothesis was put forward: that a low level of affordance strength may assist in expanding the limitations of expectations cued by space, and thereby improve ZAJ in comparison to high affordance scenarios, and vice versa. However, this depended on two points: that the space must afford to a certain degree to avoid occupant frustration that can be blamed on other inhabitants; and similarly, that the space must not be viewed as unlikeable and non-valuable in itself, so that this judgement cannot be associated with those within (Chapter 5, Section 5.5).

The idea that a breach of expectations is the fundamental motive for negative ZAJ of behaviour (and potentially vice versa) was supported, which adds further understanding to Mode C of the varying ways ZAJ can be understood as affected by space. This motive was also highlighted to be a core theme that could explain how anyone could be discriminated against in spatial terms, leading to social discrimination in the form of negative ZAJ. That is, the space-expectation motivation can explain, not only why the disenfranchised can be discriminated against for their behaviours in space, but rather, why anyone can. The space-expectation motivation has also had ramifications for how people are judged on their static appearance across and within space rather than their behaviour (Modes A and B). Again, the fundamental idea is that keeping some people away from spaces lessens the likelihood that they will come into contact and expose others to the unexpected (Chapter 6, Section 6.1).

This research has contributed to spatial design knowledge by framing an acute social phenomenon, as articulated through the psychological concept of ZAJ, as being affected by space. Three broad modes of how space elicits interpersonal discrimination were conceptualised and one investigate further through theorisation and experimentation, thus contributing to discriminatory

knowledge. As a product of this investigation, this knowledge was discussed for its contribution to convivial discourse.

The theoretical investigation conducted in order to form the hypothesis may have use for future research projects investigating socio-spatial relations. For example, the explanation that the judge's perspective is often omitted and might uncover unforeseen spatial motivations for how we react to and potential judge others: and the use of dramaturgy as a way to focus on behaviour and/or appearance as attributes people judge relative to space.

The expectation hypothesis itself, as well as the data that supports it, also sheds light on perhaps a core motivation that can help or hinder discriminatory and convivial scenarios. That is, our judgments of others in space regardless of what mode or type, may have a lot to do with our personal and shared expectations.

From the data analysis and findings, several ideas around the ZAJ-space link can be speculated upon as potentially good starting points to intervene in how space is socially discriminative — to potentially improve first impressions. These included: designing space to have a low or medium affordance which does not frustrate occupants trying to navigate it; promoting the value and likeability of space through aesthetic intervention; and broadening expectations of others (both statically and behaviourally) through exposure. This project's engagement with the first-person perspective in socio-spatial phenomena, its methodology, as well as some of its core findings, can be used to both support and question discourse on discriminatory and convivial design, and ultimately highlight pathways to investigate and design inclusivity through space.

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APPENDIX 1.0

RAW DATA

Demographic Data

Q2.1 - Which city/town do you live in?

Which city/town do you live in?

Adelaide

Brunswick

Bolton

Brisbane

St Marys Tas

Colwyn Bay

Perth

Norwich

Kinlochleven

Adelaide

Taihape

Canberra

Newcastle

Auckland

Liverpool

Hanmer

Hayling Island

Gorey

Portland

Banchory

Roscrea

Brotton near Saltburn-by-the-Sea

Canberra

Winnipeg

Buncrana

Ottawa, Ontario, Canada

Roscommon

Tramore co Waterford. Ireland

Christchurch, NZ

Bray

Cranbrook, BC

Rosslare

Arlington Heights, Illinois

Strokestown

Newcastle NSW

Bunbury WA

Drogheda

Capel Curig

Dublin

Canberra

Birmingham

Galway

Westport

Whangarei, New Zealand

Vancouver

Calgary

Auckland

Southampton, UK

Olney, Buckinghamshire, England

perth

Newquay

auckland

Birmingham

Holbein

Uk

Leeds

Adelaide

Swansea

Hobart

Dublin

Dunedin

BARTON upon humber

Wyong

Invercargill

Canberra

Gosford

Cremorne

Lismore Nsw

Cork

Ruthin

St John's

Corby

Glanworth

Hitchin

Kilmacanogur

Ballina mayo

Hickory

Adelaide

Tyrrellspass

Kerry

Newtownmountkennedy

Napier

Summerhill

Kells co meath

Birmingham, UK

Canberra

Winchester, UK

Botley

Man

Southampton

Canterbury

Sydney

Liverpool, Merseyside

Punakaiki

Auburn

Letterkenny

Dundee

Sussex. UK

Dublin, Ireland

Ireland

Fallon

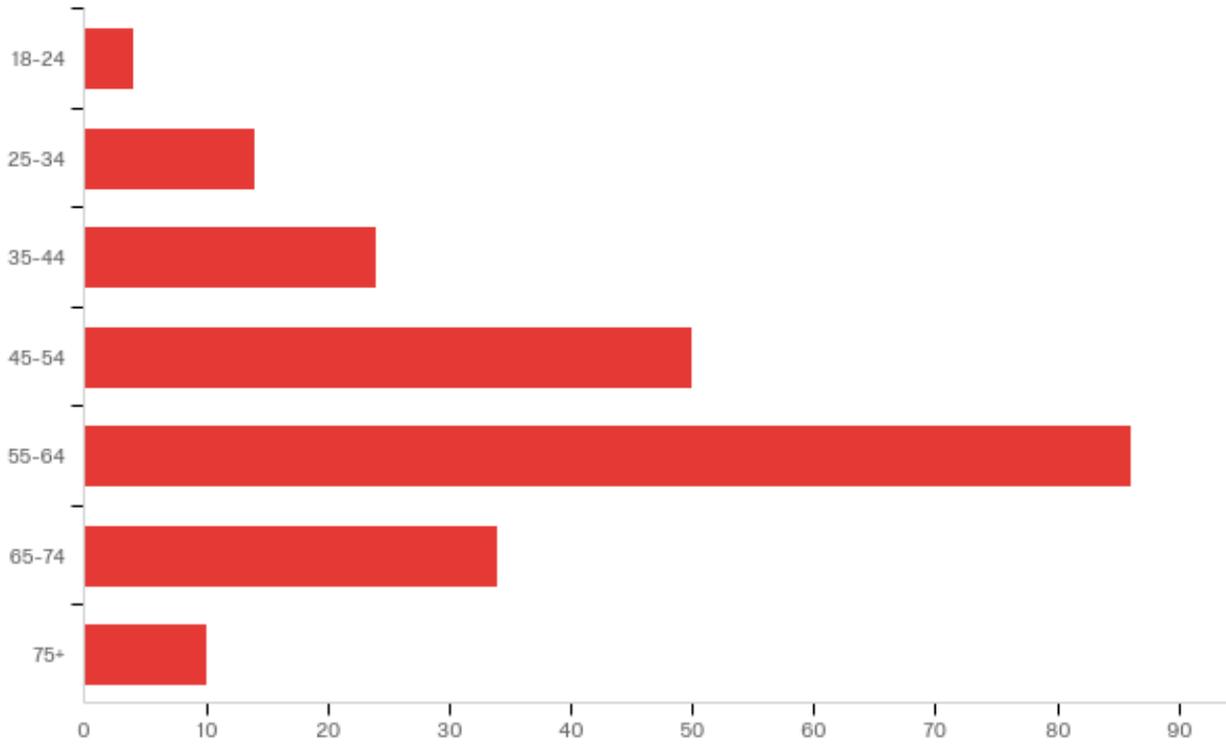
Perth/ Victoria park

Empire Bay

Perth

Perth

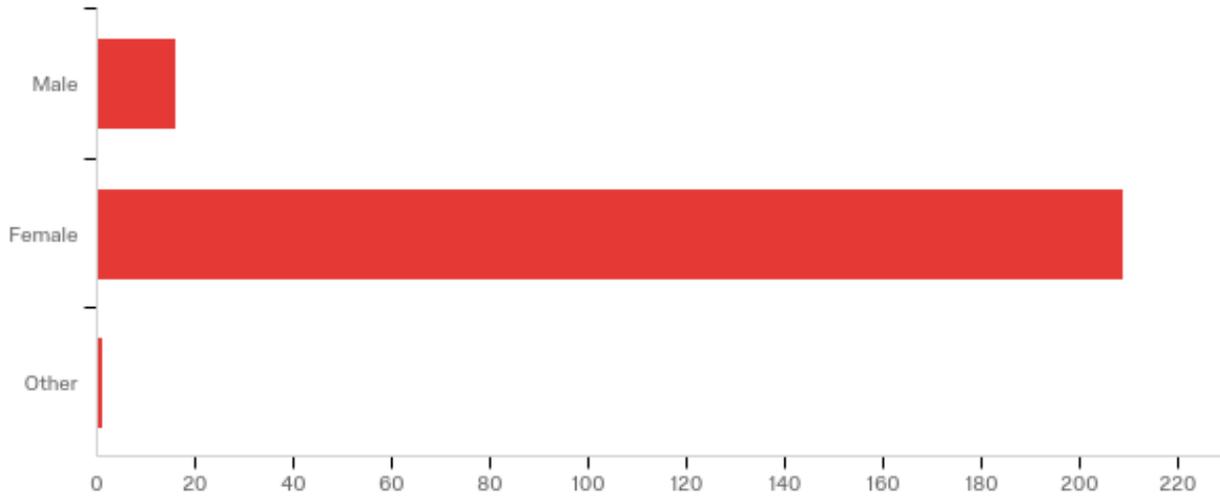
Q2.2 - How old are you?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Select age bracket	1.00	7.00	4.54	1.28	1.64	222

#	Answer	%	Count
1	18-24	1.80%	4
2	25-34	6.31%	14
3	35-44	10.81%	24
4	45-54	22.52%	50
5	55-64	38.74%	86
6	65-74	15.32%	34
7	75+	4.50%	10
	Total	100%	222

Q2.3 - What is your gender?

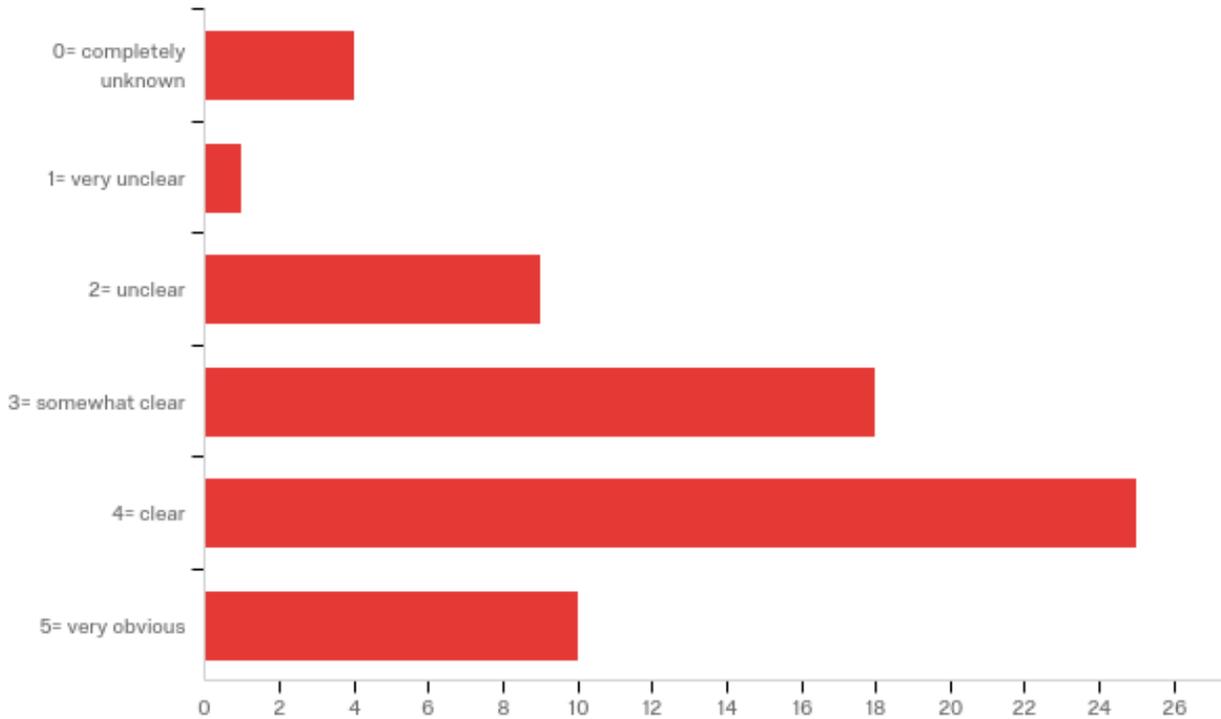


#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	What is your gender?	4.00	6.00	4.93	0.27	0.07	226

#	Answer	%	Count
4	Male	7.08%	16
5	Female	92.48%	209
6	Other	0.44%	1
	Total	100%	226

High Affordance Scenario

Q3.6 - On a scale of 0-5, how obvious do you think the purpose(s) of this space is?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How obvious is the purpose	1.00	6.00	4.33	1.26	1.59	67

#	Answer	%	Count
1	0= completely unknown	5.97%	4
2	1= very unclear	1.49%	1
3	2= unclear	13.43%	9
4	3= somewhat clear	26.87%	18
5	4= clear	37.31%	25
6	5= very obvious	14.93%	10
	Total	100%	67

Q3.7 - In your own words, why do you think this is?

In your own words, why do you think this is?

Open spaces with people moving between buildings.

Its a walkway..obvious

Covered walkways and large glass windows suggest business use.

I think it's an entrance to a transport hub

Guiding you to were you should go

To guide people to a destination

No obvious signs or clues.

The spaces shown guide you to where youre going

The appearance is familiar and easily recognisable

It's a shaded walk way to get you from one place to the next. There are signs.

Signage in the third picture. Thoroughfare to trains and other places

You can see it's a walk way through to get to other spaces

Access to a public area

Jumbled rooflines convey confusion. No way to know what's important in the space.

I believe it is to provide weather protection around a building

Connecting spaces

No hints. No references

A walkway

Fairly bland and utilitarian

area allows users to visually and logically follow routes

Campus walkway in hot country

Pedestrian walkway - covered

Could be airport or college public building of some sort

sheltered connections between a number of places

No signs, icons, labels

A walkway, pedestrian crossing

University walk way

Clinical colour scheme and signage

Perth Convention Center (I read the sign) It appears to be a public walk way connecting buildings with infrastructure

It's funded!

The space seems to be connecting or leading people from one space to another. It creates corridors that lead people through the space.

The city I live in has many walkways like that

It guides you in.

fly over for train station?

I access to work or official space

There is a covered pathway. The are what I presume to be information /direction signs.

It is a sheltered walkway between two buildings and a staircase to another level.

open. steps. covered. people walking on it. rails. unobstructed path. spacious

Unreadable small signage

Link between buildings and protection from the elements

Concrete, cameras, lights in lines

It's a walkway with a connecting bridge

It has no design

Lowish ceiling clear glass ooen suded for light

Walkway

Large clear flat covered areas designed so people can easily see ahead in large or small numbers.

Clearly defined walking areas

It conveys efficiency not purpose

The building. Corridors. The colours. The size.

Walkways are kept clear of obstructions.

Walkthrough to a specific place/s

There are no seating areas so it's a walkway

Signage

College campus

Entrance and corridor

There are no pointers as to its use.

It leads from one or more spaces to others

It's clearly a public space, denoted by the cameras and sign, but it could be any public space.

It has no clear signage or obvious use as an area for people to use.

It's a funnel to move people through

I suspect it might be a university, but it could be an office building

Train station

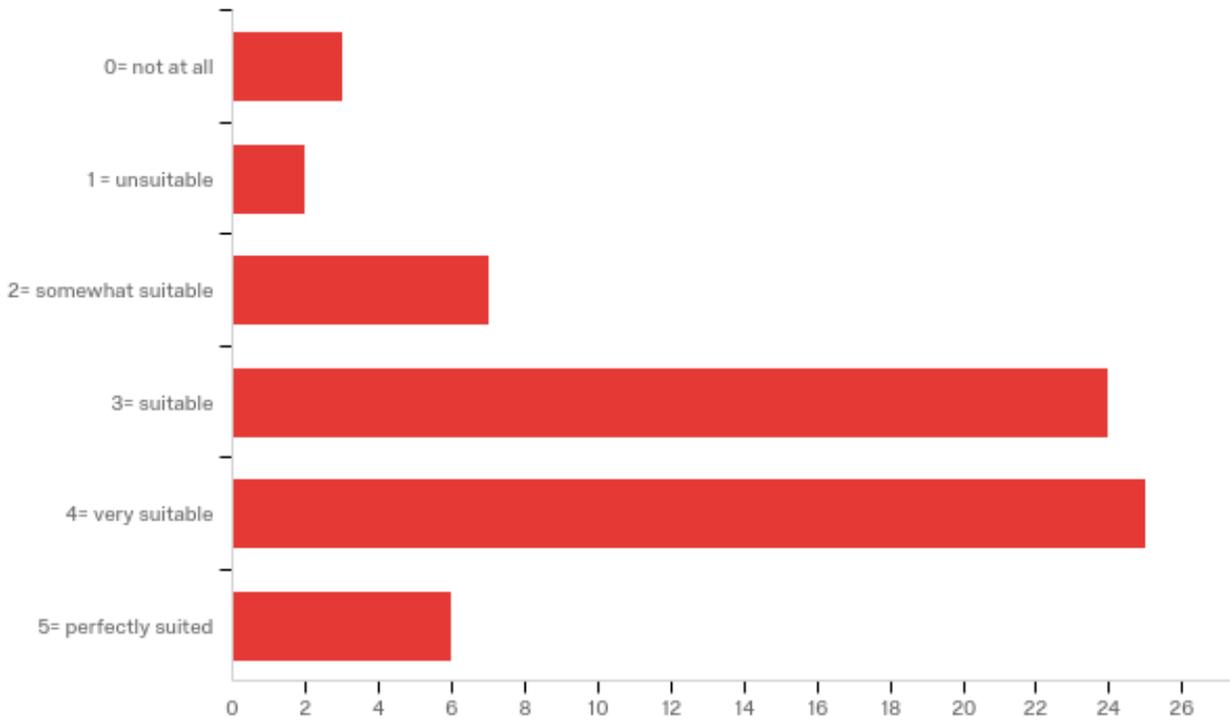
It's a walkway - and the curved roof kind of gives a sense of the path. The signage is limited so it's not clear what it's a walkway for/to

It had directional signs.

Signage and clear pathways

It is close to offices and public transport - very clear use, perhaps not maximised

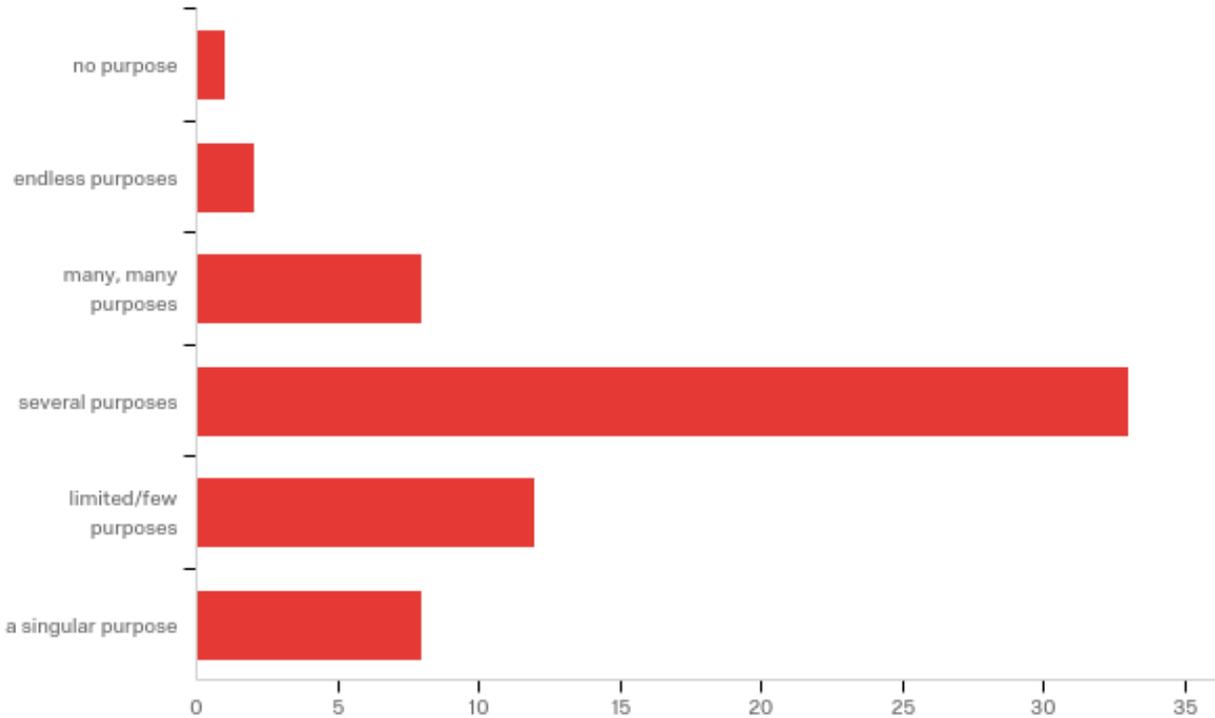
Q3.8 - On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How suitable is the design for its purpose	1.00	6.00	4.25	1.14	1.29	67

#	Answer	%	Count
1	0= not at all	4.48%	3
2	1 = unsuitable	2.99%	2
3	2= somewhat suitable	10.45%	7
4	3= suitable	35.82%	24
5	4= very suitable	37.31%	25
6	5= perfectly suited	8.96%	6
	Total	100%	67

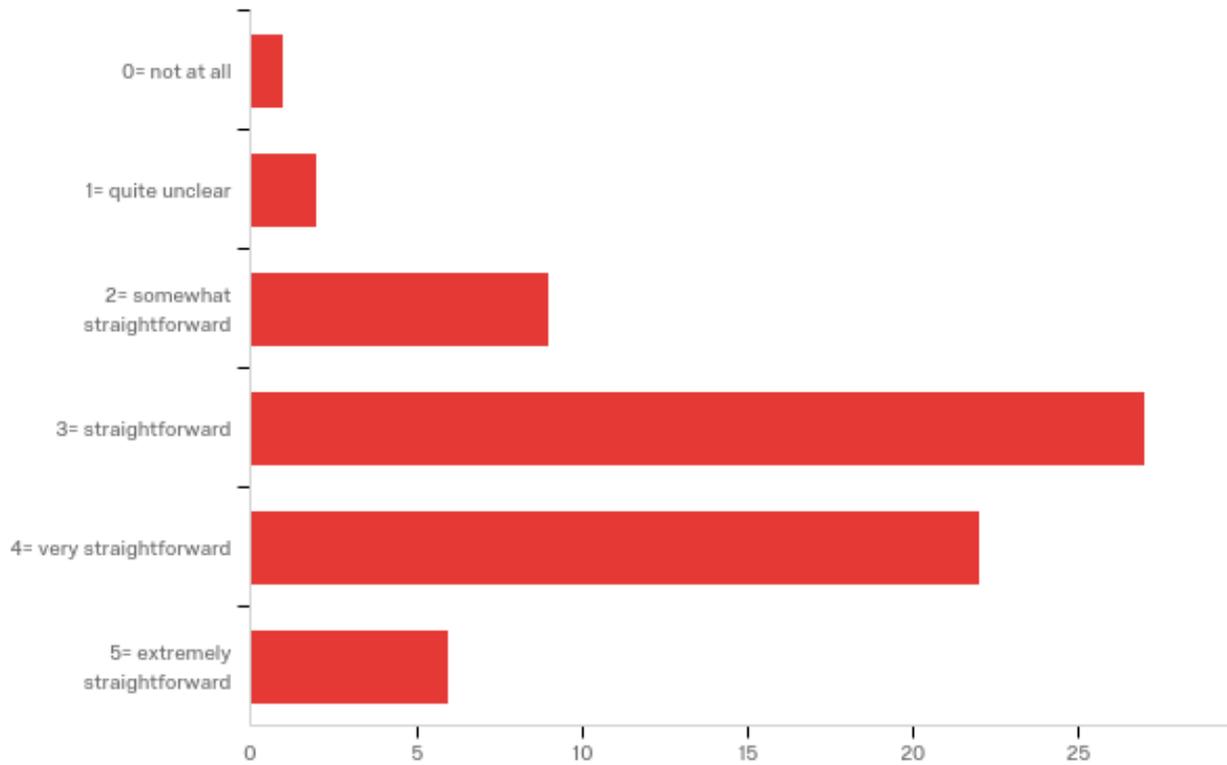
Q3.9 - Select one of the following that best describes this space...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	The space has...	1.00	6.00	4.20	1.02	1.04	64

#	Answer	%	Count
1	no purpose	1.56%	1
2	endless purposes	3.13%	2
3	many, many purposes	12.50%	8
4	several purposes	51.56%	33
5	limited/few purposes	18.75%	12
6	a singular purpose	12.50%	8
	Total	100%	64

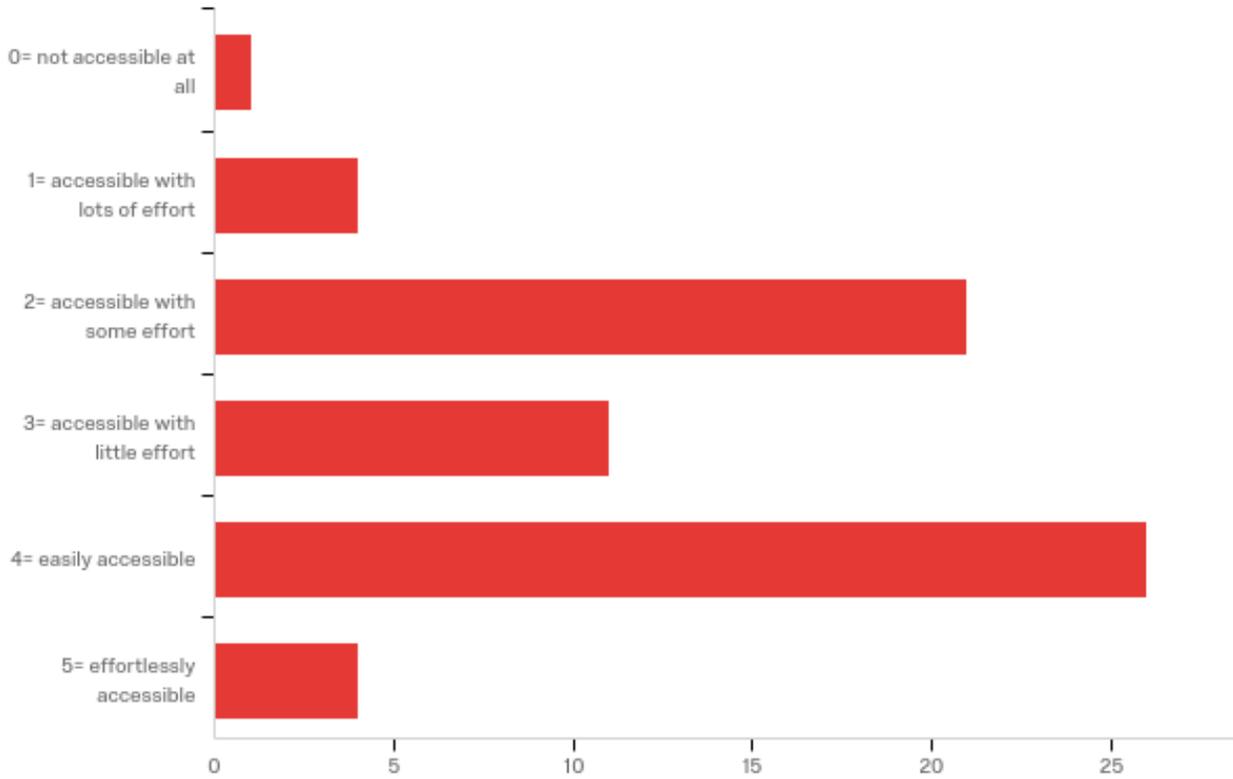
Q3.11 - On a scale of 0-5, how straight-forward do you think this space is to use?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How straightforward	1.00	6.00	4.27	1.00	1.00	67

#	Answer	%	Count
1	0= not at all	1.49%	1
2	1= quite unclear	2.99%	2
3	2= somewhat straightforward	13.43%	9
4	3= straightforward	40.30%	27
5	4= very straightforward	32.84%	22
6	5= extremely straightforward	8.96%	6
	Total	100%	67

Q3.12 - On a scale of 0-5, how easy would it be to access this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Visual and physical accessibility:	1.00	6.00	4.03	1.15	1.31	67

#	Answer	%	Count
1	0= not accessible at all	1.49%	1
2	1= accessible with lots of effort	5.97%	4
3	2= accessible with some effort	31.34%	21
4	3= accessible with little effort	16.42%	11
5	4= easily accessible	38.81%	26
6	5= effortlessly accessible	5.97%	4
	Total	100%	67

Q3.13 - In your own words, why do you think this is?

In your own words, why do you think this is?

No lift visible.

Open spaces make for easy accessibility

Too many stairs. No obvious lifts.

No barriers, steps, elevators

All flows well

The walkways are quite clear and accessible

Because the purpose of the space isn't clear, why would I be using it? Also there appear to be stairs, and again, no clear signage.

I did see stairs but no ramp or elevator

It's on one level, bright and airy. Design of the space tells you what you are meant to do

Not sure from the photos where multi ability people access this. I think I see a lift in one photo. Surfaces are smooth for wheelchairs etc

Level access and lift. There is info signage

There are stairs , so some people might have trouble

Outlook open and use of signs with directions

I don't see an entrance or an exit.

Surrounds the building

There are stairs and corridors leading you to this space

I don't see access for disabled people

It is wide, can accommodate various modes of transportation.. wheelchair, scooter.

Stairs present a mobility issue for those on wheels

Ramp and stair access and egress

Stairs difficult for crowds or some with limited mobility

Stairs, some is uncovered and weather exposed, while a private building it appears to be a public space

Lots of space and no steps

this space appears to provide sheltered connections between public transportation and businesses

No visible ramps

It's very open with clearly defined paths

Sloped ramps

There are stairs which for someone with mobility problems could be difficult unless there's a hidden lift.

Not sure I see an escalator which would move more people faster, only one lift for handicapped people in wheelchairs, no speakers spotted to give audio clues to the blind, missing brail signage, multi-language signage for international guests, points of convergence with stairs, lift, walkway seem crowded for a building that hosts large groups.

Still dont know what this space is for..

Sight seems to be required to guide you through open space to the corridor you need. There is an escalator and elavator.

Looks like it is

Open wide space

I can see stairs and a lift so it's accessible.

Doesnt seem to have adiquite access for people with limited mobility or seats to rest or wait on.

There is information. The walkways are wide with plenty of natural light.

Although there are steps, most of it is on the level.

looks to be up off ground level so would need some sort of ramp, step dystem which I cant see to he able to be used by everyone.

No steps

There are several access points

You have to know where the lift is situated. Wide clear corridor useful but a lot of grey so a bit more variety, say in shape of columns on right would help visually impaired get a sense of journey.

It's wide and easily traversed by walkers

There is no greeting no invite

There are stairs but no ramp and the floor is just concrete

Flat layout clear or opaque coverings good light and no gradients.

Wide enough for wheelchair acess and also strollers

It doesn't seem to have any indication of direction for users that are unfamiliar with it

Open entrance, wide corridors, melding of out and in.

The use of glass optimises light and makes it easy to see and use.

Cannot tell if access for the disabled

It obviously leads from one building to another with plenty of access routes to different areas via stairs and lifts and a sign post with information on it

It's bright, uncluttered and has obvious signs

College campus

It is often however from the images it is unclear how you get into the concrete area,

It looks like it has stairs and lifts

Steps and escalators are inaccessible for some people

From the pictures access appear straightforward, however, there are stairs that are leading downward suggesting that it may not be that accessible for disabled persona

We can see walk spaces as well as escalators allowing for many to access it.

It is open and shows clear passage

It appears to possibly have both stairs and an elevator

No signage. Didnt see wheelchair access

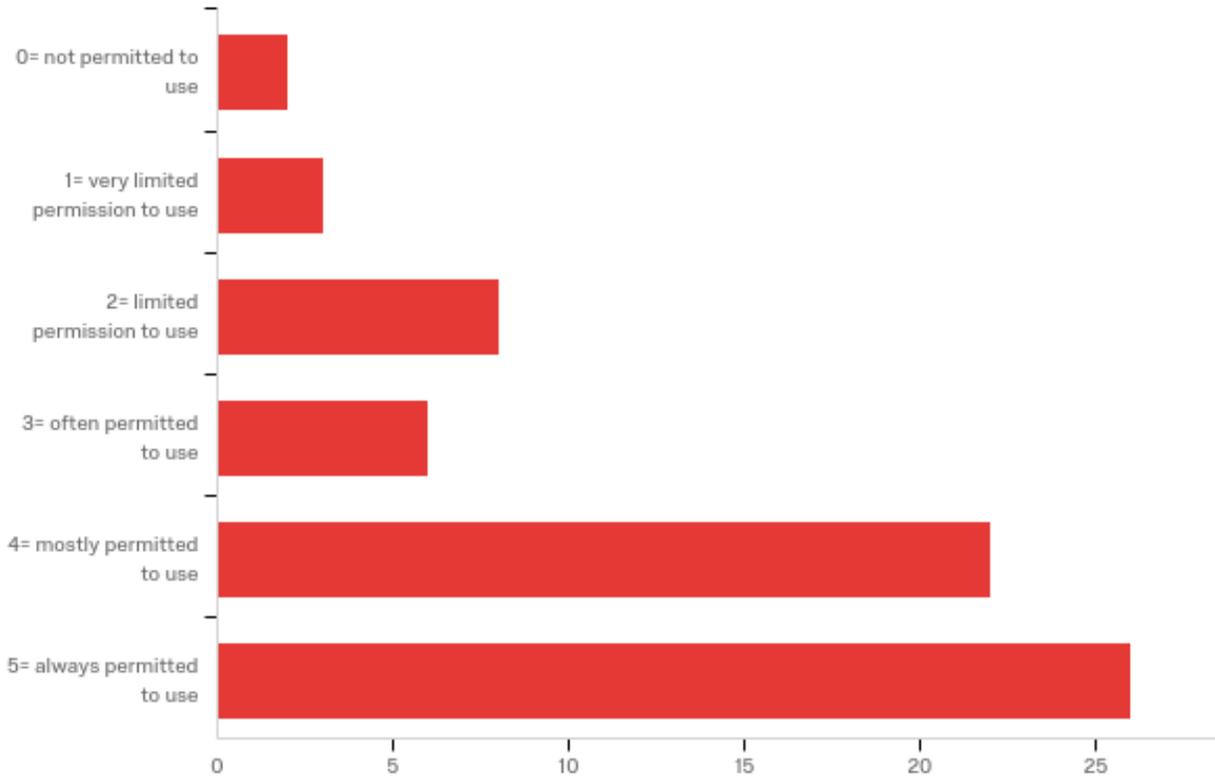
If you had a visual impairment I think it would be hard to navigate where to go as the path and entrance isn't very clear. If a physical disability that impacted mobility then there are steps and a long way to walk that could be hard

Stairs, light, bright.

Its flat , there are lifts to the space and wide clear pathways

Vry close to stairs and walking areas/passages

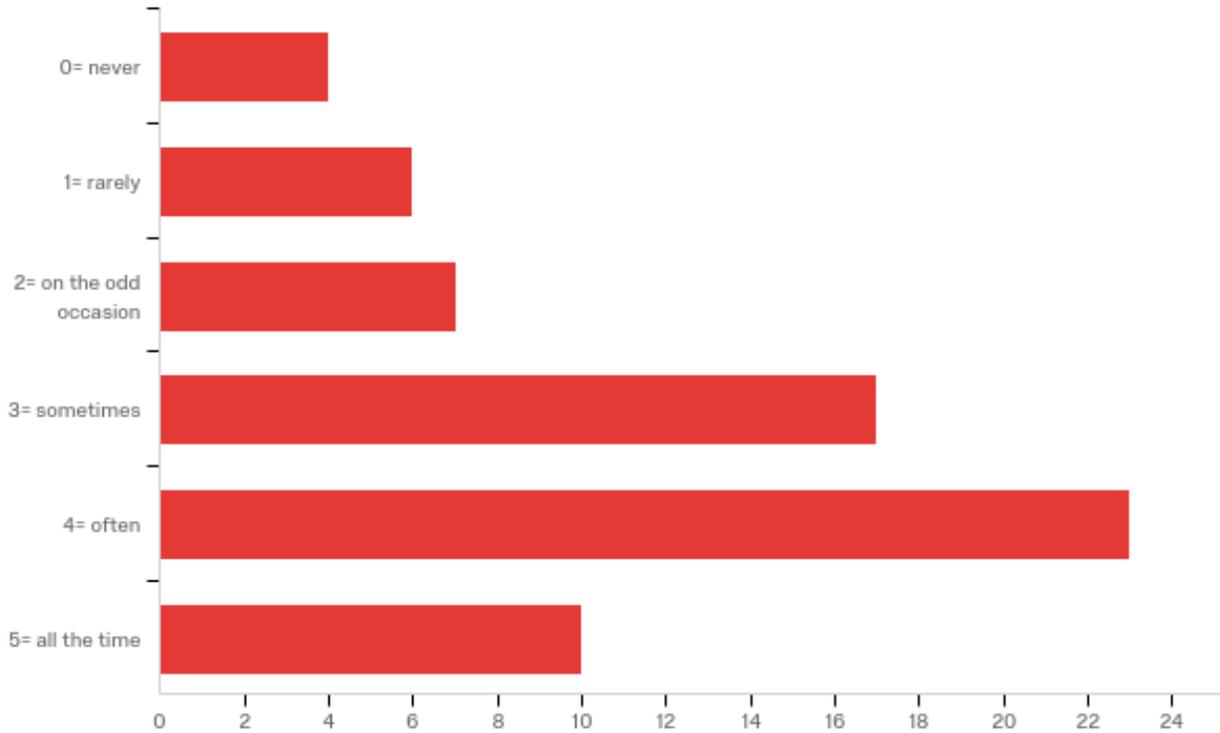
Q3.14 - On a scale of 0-5, how permitted do you think you would be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Permission to access	1.00	6.00	4.81	1.34	1.80	67

#	Answer	%	Count
1	0= not permitted to use	2.99%	2
2	1= very limited permission to use	4.48%	3
3	2= limited permission to use	11.94%	8
4	3= often permitted to use	8.96%	6
5	4= mostly permitted to use	32.84%	22
6	5= always permitted to use	38.81%	26
	Total	100%	67

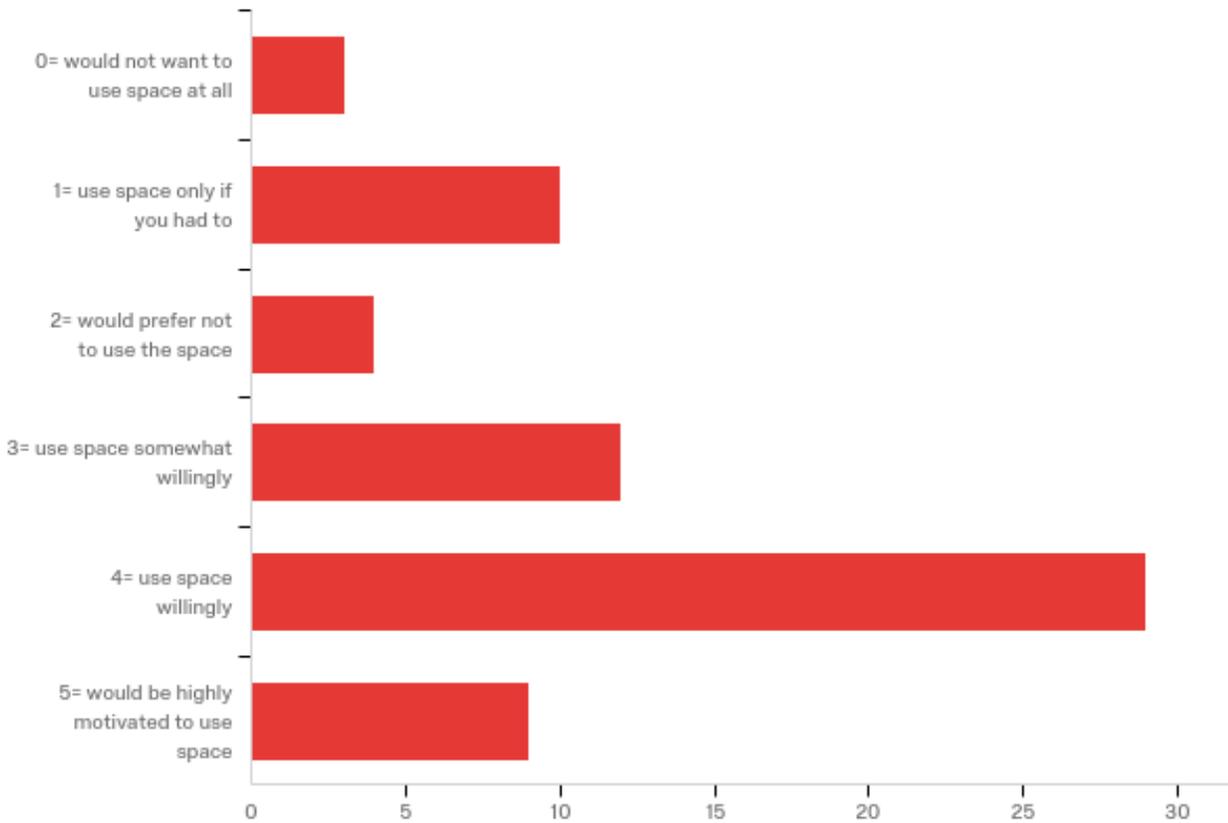
Q3.16 - On a scale of 0-5, how often would you use a space like this?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How often	1.00	6.00	4.18	1.38	1.91	67

#	Answer	%	Count
1	0= never	5.97%	4
2	1= rarely	8.96%	6
3	2= on the odd occasion	10.45%	7
4	3= sometimes	25.37%	17
5	4= often	34.33%	23
6	5= all the time	14.93%	10
	Total	100%	67

Q3.17 - On a scale of 0-5, how inclined would you be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How inclined	1.00	6.00	4.21	1.41	1.99	67

#	Answer	%	Count
1	0= would not want to use space at all	4.48%	3
2	1= use space only if you had to	14.93%	10
3	2= would prefer not to use the space	5.97%	4
4	3= use space somewhat willingly	17.91%	12
5	4= use space willingly	43.28%	29
6	5= would be highly motivated to use space	13.43%	9
	Total	100%	67

Q3.18 - In your own words, why do you think this is?

In your own words, why do you think this is?

But it doesn't seem to be wheelchair accessible.

It looks clean,not dark,even path

Open

It is a way to reach a location

Looks like a short cut between several areas. I would use it if so.

Im not sure if it is public or private

If the buildings I use are connected by this space I would use it. Not at all if the facilities I use do not require it.

This is a space to move from one place to another not really a place to hang out

If it's away to get through to different parts then you would uses it

Not clear why I would use it but could be put off by pillars if using alone

I would use this space to get from one important thing to another. Nothing important goes on in the spaces pictured.

Sure looks innocuous to me.

If I needed to pass through the space to go somewhere I would willingly use iy

It's wide, has natural setting, in an environment where weather would be nice year round it would be great.. fresh air..

It's a transition space to get from one place to another

Access and intuitive flow

Utilitarian - it seems a practical joiner between buildings.

It is open and clean and provides a view of the landscaping around it

Hard surfaces, cold

It's beautiful and clean and open

Recent mobility problems would cause me to reconsider using this space if the event might be crowded, or if weather was poor.

It seems like the only way to get from point a to point b.

Looks like public space to me

because it's been built there for the public to use.

Dont think it has adiquite access for people with mobility issues. Also no seati g or recreational space

Its spacious and airy.

I like the safety of the walkway and the attraction of the outdoors and the central space would make a great party/exhibition/meeting venue.

looks accessible. No restrictions seem to be stopping me.

It appears open

Floor looks depressing and probably grubby. Put it this way: would not do yoga there.

It appears to connect buildings and areas to each other

There is nothing inviting. Nothing that says you are safe.

Love the access to the natural light and nature outside

It seems like it's an unfinished path there seems to be no protection barriers on the upper level. the foot path is unfinished and it seems dark and dingy. And organise seem like it's a private business establishment.

Grey and empty. Transit use. Public space no rest areas.

I live in the country, and find spaces like these can be overwhelming, alienating

Open space, well lit and no visible hazards

Visually stunning relaxing spaciousness

It is very open with all that glass and looks like u are amongst the tree tops. Provided I wasn't in a rush it would be almost tranquil

It's open, bright, uncluttered and scenic

Open look looks public

I like the fact that a useful access space has Fenery abs glass do you can see the blue sky. It makes an indoor space seen larger and more inviting

Because it looks like its in a city. I don't like cities, I am from the countryside.

I could move fairly easily from one space to another

Whilst there is space and light, the space appears to be for people who are commuting from one place to another, there are no seats to sit and relax

Seems unimportant and avoidable

Open and clear .. visually appealing

I would feel like I didn't belong there, because I am not a student or office worker or whatever group it is meant for

As im not sure of the purpose of the space

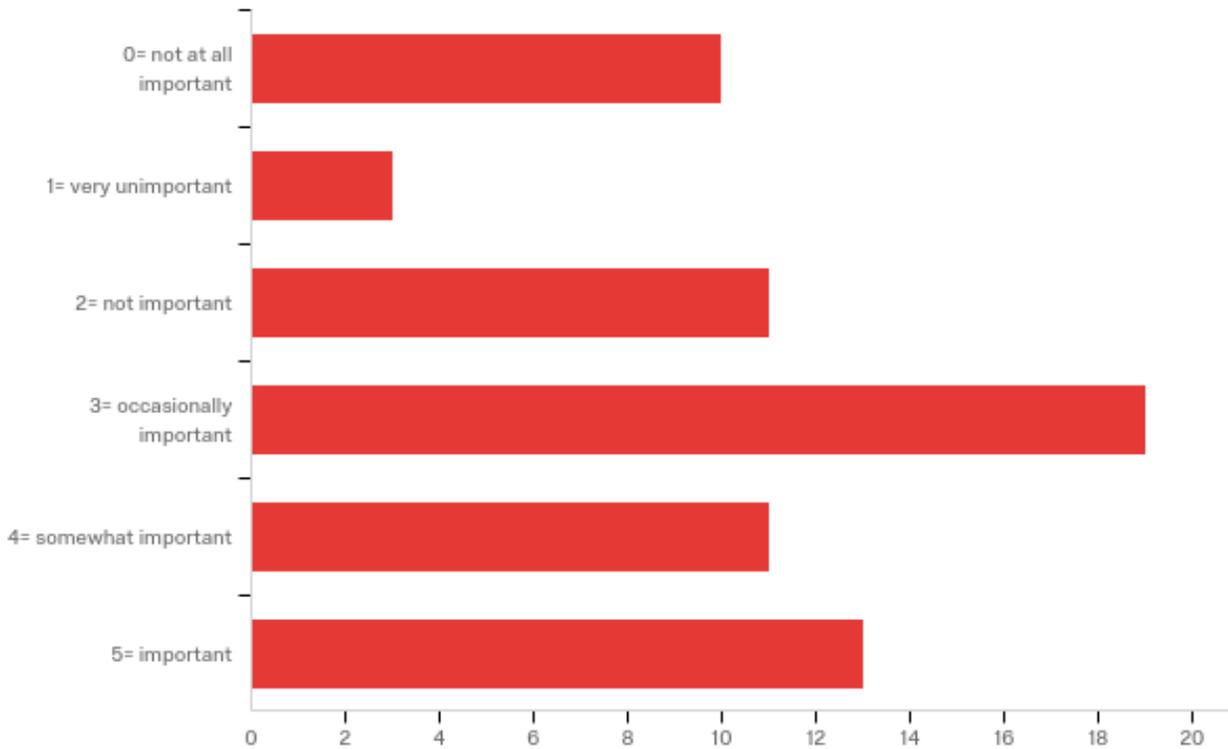
It looks closed off - like it belongs to EY

Bright welcoming open

It appears safe, its easily accessible and it looks like its a thoroughfare to a few different parts of the city

Sometimes it could be too narrow, with people not very pleasant to be around

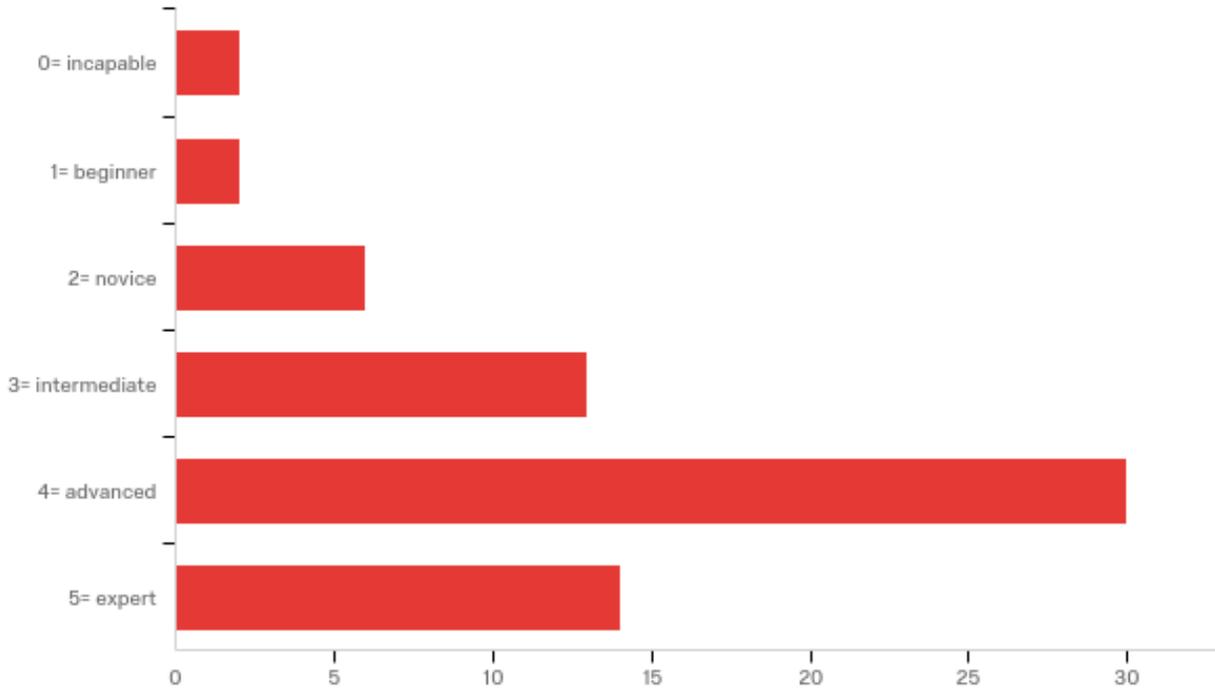
Q3.19 - On a scale of 0-5, how important would you say a space like this is to your daily life?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How important to your daily life	1.00	6.00	3.85	1.61	2.60	67

#	Answer	%	Count
1	0= not at all important	14.93%	10
2	1= very unimportant	4.48%	3
3	2= not important	16.42%	11
4	3= occasionally important	28.36%	19
5	4= somewhat important	16.42%	11
6	5= important	19.40%	13
	Total	100%	67

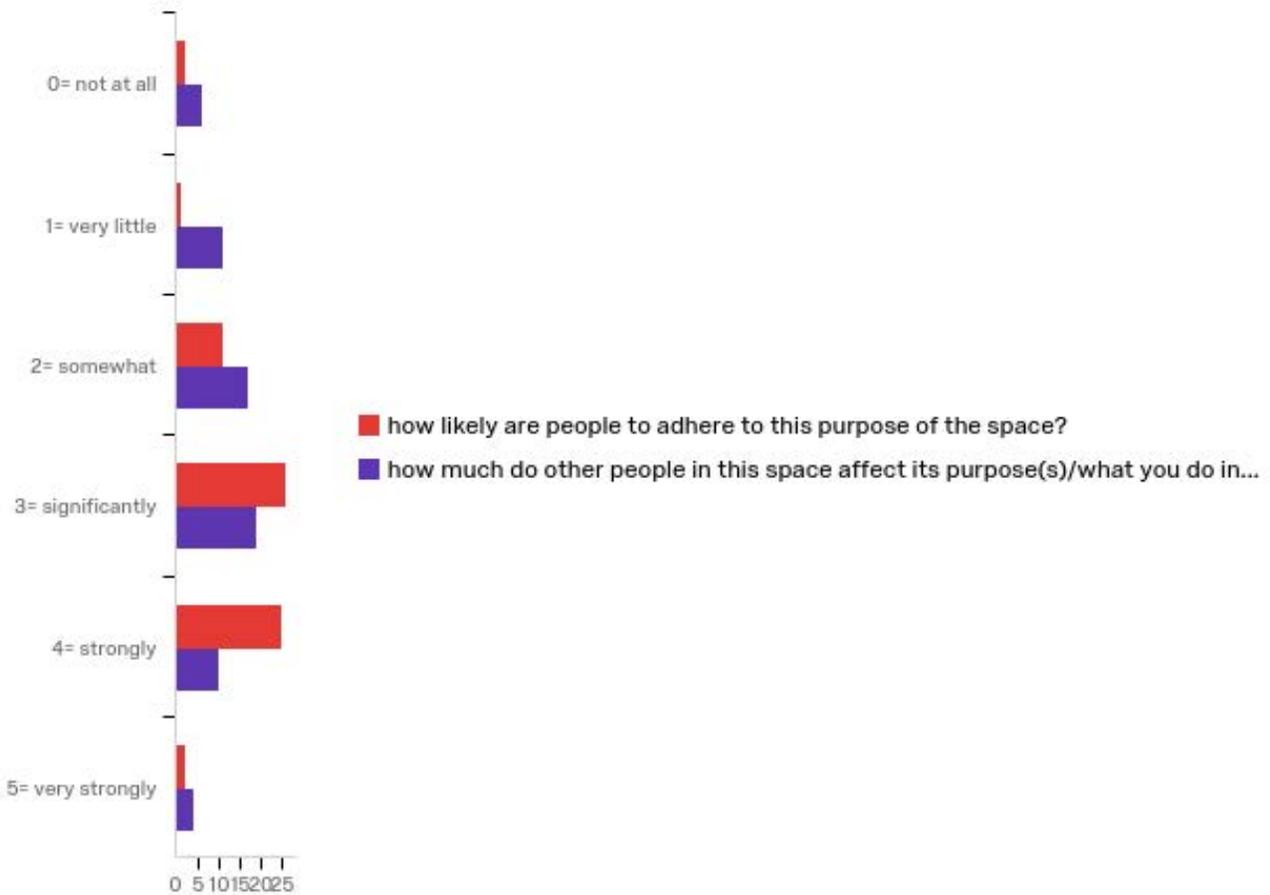
Q3.21 - On a scale of 0-5, how competent would you be at using this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How competent	1.00	6.00	4.63	1.17	1.37	67

#	Answer	%	Count
1	0= incapable	2.99%	2
2	1= beginner	2.99%	2
3	2= novice	8.96%	6
4	3= intermediate	19.40%	13
5	4= advanced	44.78%	30
6	5= expert	20.90%	14
	Total	100%	67

Q3.23 - On a scale of 0-5, mark out...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likely are people to adhere to this purpose of the space?	1.00	6.00	4.15	0.98	0.96	67
2	how much do other people in this space affect its purpose(s)/what you do in it?	1.00	6.00	3.42	1.33	1.77	67

#	Question	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly	Total
1	how likely are people to adhere to this purpose of the space?	2.99%	1.49%	16.42%	38.81%	37.31%	2.99%	67

2	how much do other people in this space affect its purpose(s)/what you do in it?	8.96 %	6	16.42 %	11	25.37%	17	28.36%	19	14.93%	10	5.97%	4	67
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Q4.2 - What do you think about the person in the video?

What do you think about the person in the video?

Having fun

He's having fun in his own world

Odd. Weird. Joker. Unbalanced mentally

Just someone waving his arm around. I would need to see his face and hear him to be able to give an informed opinion

Bit strange

Just being silly...maybe drug affected..

Not much!

That they were doing a psychological test or a video

He is joking

Doing something silly for the purposes of this research.

Acting unusual

Think he might have a problem with how he deals with the space around him

Acting out of "the norm"

He's testing himself in fun.

He's a an artist/dancer

Cool

I am not sure if they are practicing dance moves or need help

What's that guy doing?

A bit odd but could have an impairment of some type

Being goofy, or OCD

Idiot

eccentric-probably having fun

Looks light-hearted, possibly celebrating

Awesome

He's playing up

I assume this young man to perhaps have movement disorder (a form of Tourettes). I would observe his actions (particularly as he approached the railing for fear he might jump) but continue on my way, without any further concern

He is trying to expand to fill the space creatively.

Very funny

Having a good time fooling around

he is doing what he feels like doing.

He is fristrated at being in a tight strucured invironment.

Autistic

Love him!

Performing

Troubled

An attention seeker

Attention seeking artist. Hope his awareness of other space-users needs is highly developed.

He appears happy

Free spirit

Haha very confident

May have mental health issues. Would watch and avoid.

Commy uni student, no he seems to make the space a little more human. A little threatening but humorous.

He's being silly. Something might have happened to make him defiant. School kid.

Uninhibited

Going against the norm rebelling against the space

He likes to express himself anyway he can and isn't shy

Their behaviour is strange but not threatening and they do not seem to be in need of help

Odd

I imagine he has either been asked to do this to see the reaction of he may have additional needs and find the open space unnerving hence why he did steps the grate and hills onto the railingrailing

He was relaxed and having a bit of fun

He's practicing a routine or just wants to take up a lot of space

I think he is acting out with the norm, but this might be his norm. He doesn't appear threatening so I don't really think anything about him

Strange and unnerving

Unusual behaviour but for a purpose (unknown) to the viewer

He is unpredictable and therefore scary

Its a joke or is drunk or a social experiment

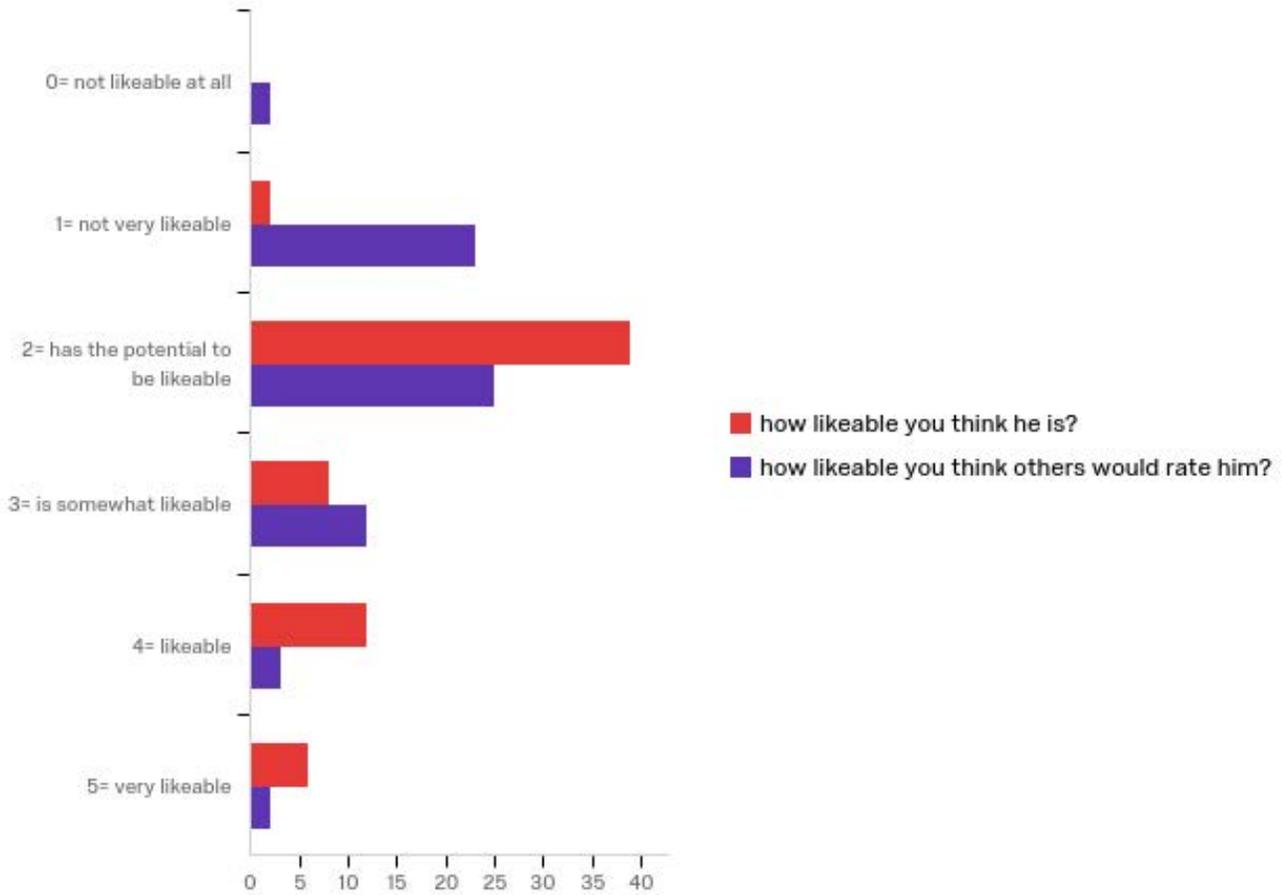
Looks like he's had a long day in the office!

Eccentric weird

Hes crazy

He's trying to get attention

Q4.3 - On a scale of 0-5, indicate...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likeable you think he is?	2.00	6.00	3.72	1.08	1.16	67
2	how likeable you think others would rate him?	1.00	6.00	2.96	1.04	1.09	67

#	Question	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable	Total
1	how likeable you think he is?	0.00% 0	2.99% 2	58.21% 39	11.94% 8	17.91% 12	8.96% 6	67

2	how likeable you think others would rate him?	2.99%	2	34.33%	23	37.31%	25	17.91%	12	4.48%	3	2.99%	2	67
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Q4.4 - In your own words, why do you think this is?

In your own words, why do you think this is?

Most people aren't impressed by random behaviour.

Free spirit, doesn't care what other people think

Behaviour very much outside what is "normal"

I don't know enough about him to make a judgement

Strange very strange

Well if he is acting the goat he is probably a bit of a comic....should it be due to drugs not acceptable

Appears to be playing to the camera, perhaps a bit of a show off.

Most people do not like being confronted with unusual behaviour

Appears drunk initially but on further watching appears to be mocking the convention of walking directly through the corridor

Could be a larkin or entertaining

His behavior is odd

Some people can be a bit scared of things and peoplefoing things out of the ordinary

Naturally wary of people who behave differently

I'm guessing he's suffering from hallucinations or compulsion or both.

Why would he be other than likeable?

I don't know him, so presume he's ok.

Fear of the absurd

Definitely not what would be considered socially appropriate behaviour

Bit odd...

Don't know him -

Behaviour is odd. When not following the norm people tend to reject others

Hes a Messer- funny

a lot of people are afraid of people who don't conform to societal expectations of behaviour

Actions are appealing

He seems full of joy

He can laugh at himself

People are conditioned to fear others who display unusual behaviours in public. I have worked with many people who have mental illnesses as well as worked in public buildings.

He is funny. Others may perceive him as weird and maybe even a little scary.

Looks like he is doing it for fun

Depending on what he does next

because I can't judge what he is like as a person just because of the way he is acting.

Most people shy away from the abstract or different. Unless you are uniformly marching to & from your destination or purpose for being there it makes other uncomfortable in their normality.

He didn't enter anyone's personal space .

He has a sense of humour, freedom and fun! I want to meet him! He behaves like a child in a shirt and tie. What's not to love?

People would watch for a while to see what comes next

Afraid he might try to jump. Erratic actions.

He's being disruptive

Acting outside the norms of a traffic flow space on his own. It could be used as theatre space but there are no visual clues/warnings before the perceived use is disrupted.

Happy

Nothing about the ordinary

Original

Someone who's very happy about something and loves to dance

Unpredictable behaviors not social norms potential for dangerous behaviors unknown.

Non appreciating others space treating the purpose with disregard.

Seems to be able to think for and act for himself

Everyone is calm, he's not acting normal for the scenario

Further engagement may or may not show him to be someone who I'd like.

People's perceptions violating the space

Some people would have concerns about being in his company as he would attract a lot of attention

His behaviour hints at a whacky sense of humour!

He is quirky

I think it is a very personal thing so cannot speak for others however I assume most people won't judge him just on what was recorded

He looks open and approachable

People get scared of difference

Behaviour

I think some people are quick to judge

He is dressed smartly so one would assume he has charisma and therefore the chance of being likable but the opposite is also possible due to his strange behaviour

People shy away from unusual behaviour

People are cruel to eccentrics generally.

Behaving in a not usual way

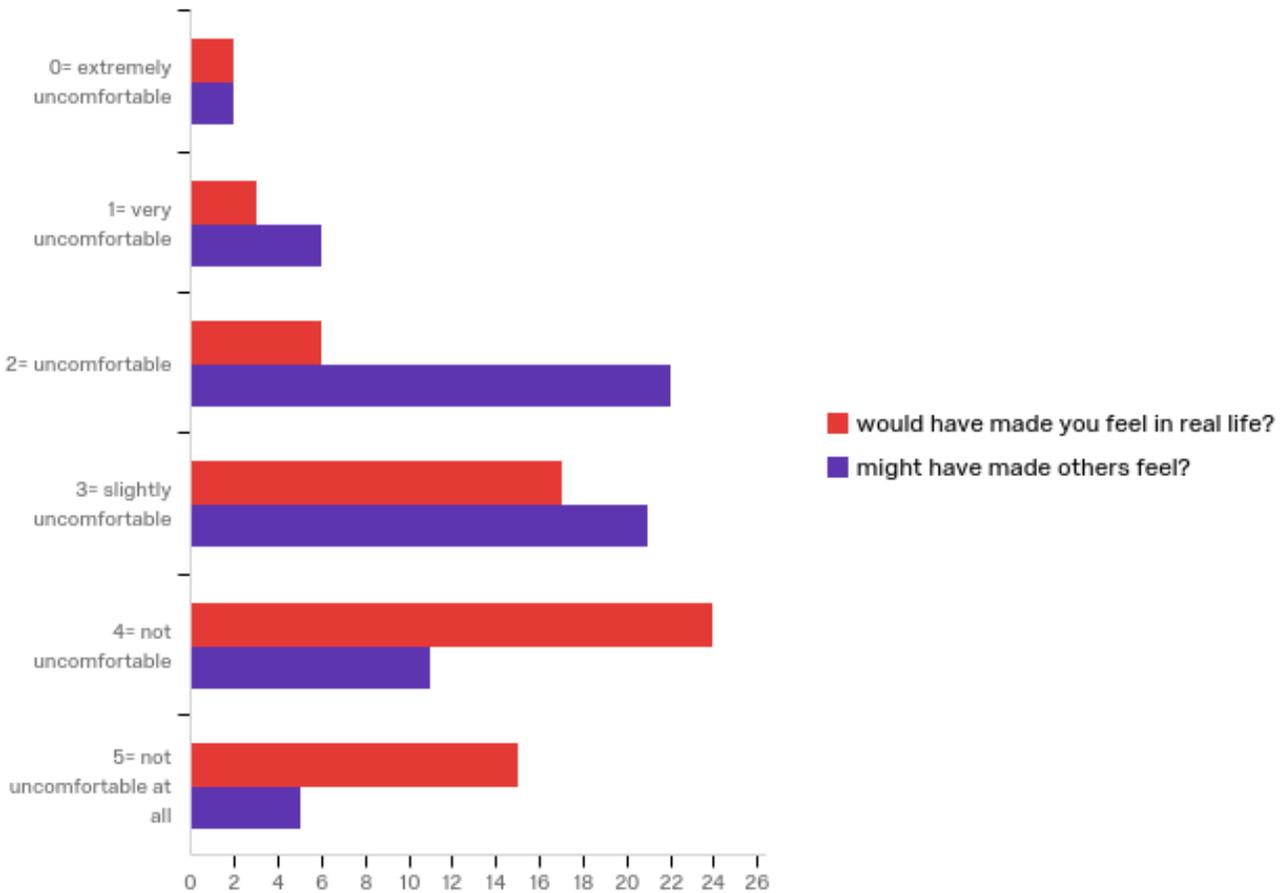
Seems fun/light hearted. Acting genuinely without regard to what others think

People tend to shy away from those who seem weird/crazy

He's navigating the space in a weird way

An odd behaviour considering the space where he's acting in

Q4.5 - On a scale of 0-5, how uncomfortable do you think the person in the video...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	would have made you feel in real life?	1.00	6.00	4.54	1.23	1.50	67
2	might have made others feel?	1.00	6.00	3.72	1.16	1.34	67

#	Question	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all	Total
1	would have made you feel in	2.99% 2	4.48% 3	8.96% 6	25.37% 7	35.82% 12	22.39% 5	67

	real life?													
2	might have made other s feel?	2.99%	2	8.96%	6	32.84%	2 2	31.34%	2 1	16.42%	1 1	7.46%	5	67

Q4.6 - In your own words, why do you think this is?

In your own words, why do you think this is?

He's just having fun. Makes me grin.

I don't mind crazy people but others may be embarrassed by what they perceive to be inappropriate behaviour

Because his motivation for his actions is unclear

He is not using angry or threatening gestures

Because it was not natural

If drugs involved would make for uncomfortable

Unpredictable behaviour

Im more comfortable than most with people outside social norms

If I didn't know him he seems drunk at first

If people thought his behaviour was due to mental instability people might be slightly worried.

His movement is odd

Everyone has there own way of dealing with things in there lives

Some people react more to differences than others

People who suffer like this aren't usually dangerous, but they're likely to engage others in awkward ways.

His actions affect no one but himself.

His erratic behaviour

I'm an artist

We are not sure why people behave in ways that are not in line with what we expect as socially acceptable behaviour

People don't seem to appreciate weirdness

His actions are self directed. We're they directed at others they would feel more uncomfortable.

He was non threatening

same as above

His actions are physically mobile

People tend to feel uncomfortable when someone is acting out of social norms

Odd behavior

I enjoy pushing the boundaries

Same answer as before. In public, unusual actions by strangers can create anxiety and fear in others.

His actions are unexpected.

I just think he is funny

Just enjoying the space

he was just doing his own thing in his own way. he wasn't bothering anyone else.

Everyone uses space differently he was not in anyone's close personal space so was stretching his out.

Interest in others

He's my kind of guy! But po-faced, buttoned-up people would disapprove of his behaviour.

some people get annoyed at change and unexplained things

Unpredictable

As he's a stranger it's difficult to know if he's just an idiot or crazy. If he's crazy he could become violent.

Time is key - as is own state of 'busyness'. Initial disruptive shock might be accompanied by annoyance at this buffoon stopping me getting on with my planned day. Then, might think is he ok? Then perhaps start looking for the rest of the troupe.

People find behaviour strange

Ordinary

Unusual, different behaviour unsettles the majority of people

Someone behaving against societal norms.

As above.

Of his body language

He is acting outside of the normal

It's not normal behaviour for that area.

Many people prefer everyone to behave in a conservative manner and conform

Wondering if he is ok

When people don't act "normally" others feel out of place as if they might be associated with him.

There is nothing threatening about his behaviour

As a rule people are unnerved by difference particularly when it is in public

He wasn't bothering anyone

See previous answer

I guess it all depends on where you are standing when this man comes along. From the camera angle, you'd be out with his route, so therefore you might feel less uncomfortable, however, if you were in his direct path, you may feel differently

His behaviour is strange and possibly unnerving to some due to the peculiarity of it.

Same as above

Other people have less anxiety than I do.

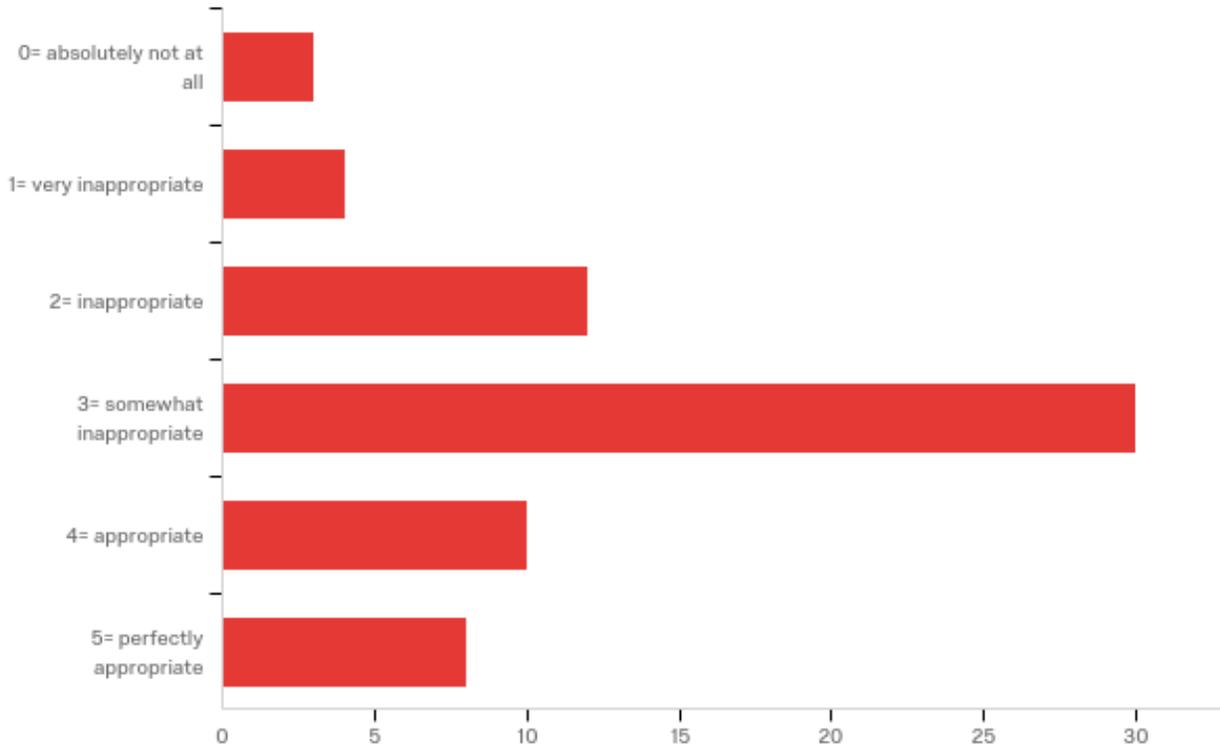
Worried that he is drunk

Acting outside the norm

He's not behaving how you would expect

You would not expect this scenario near the EY building

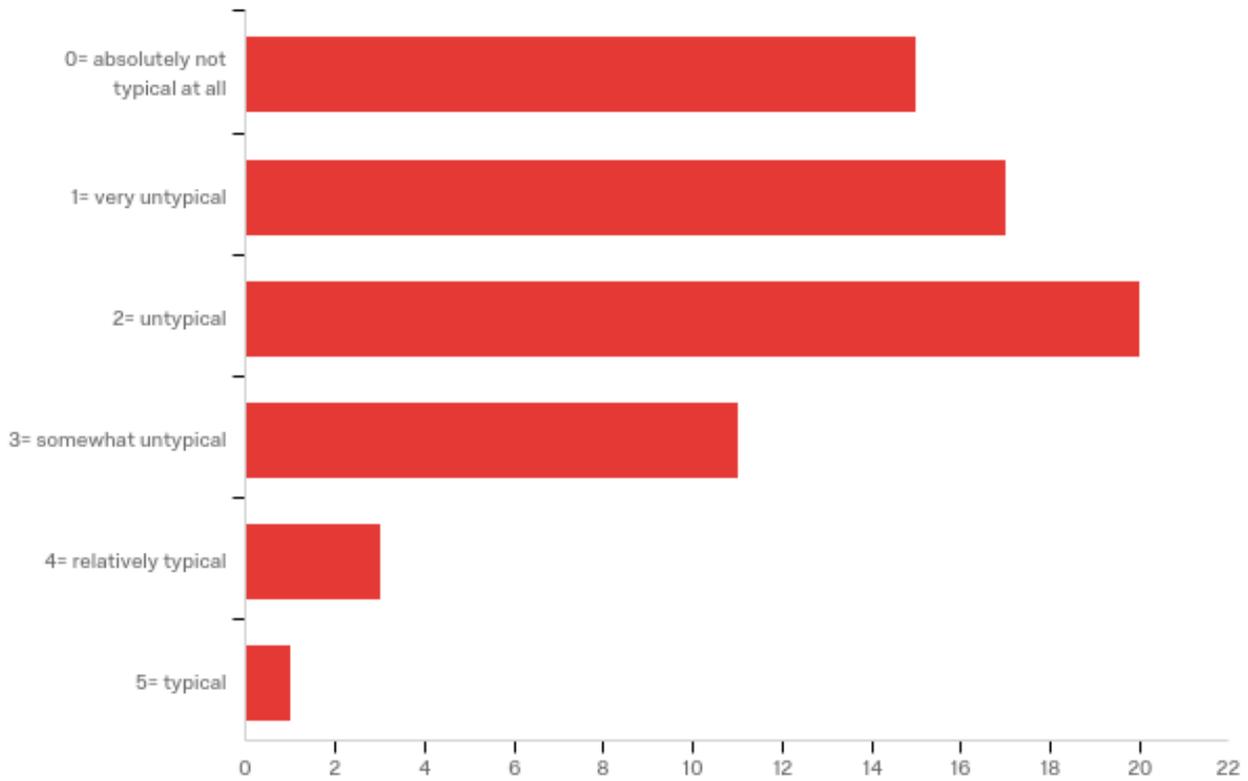
Q4.7 - On a scale of 0-5, how appropriate was the person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Appropriateness	1.00	6.00	3.96	1.20	1.45	67

#	Answer	%	Count
1	0= absolutely not at all	4.48%	3
2	1= very inappropriate	5.97%	4
3	2= inappropriate	17.91%	12
4	3= somewhat inappropriate	44.78%	30
5	4= appropriate	14.93%	10
6	5= perfectly appropriate	11.94%	8
	Total	100%	67

Q4.8 - On a scale of 0-5, how typical was this person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Typicalness	1.00	6.00	2.60	1.21	1.46	67

#	Answer	%	Count
1	0= absolutely not typical at all	22.39%	15
2	1= very untypical	25.37%	17
3	2= untypical	29.85%	20
4	3= somewhat untypical	16.42%	11
5	4= relatively typical	4.48%	3
6	5= typical	1.49%	1
	Total	100%	67

Q4.9 - What do you think the person in the video was doing?

What do you think the person in the video was doing?

Just mucking around.

His own thing

Interpretive dance. Or drunk

Waving to someone and trying to attract their attention

Struggling

Being a twat

Showing off

Seeing what reactions he would get

Already answered above mocking conventional use of the space

Being deliberately silly for this research.

I don't know

Think they might have had a hard time getting through the space cos of other people around

Being filmed for passerby reaction

compulsive behavior indicative of mental illness

Patterning.

Dancing, exercising or an art performance

Feeling the space

Dancing or having an anxiety episode

dancing, goofing and being silly

Not a clue

I want to be free

Based on attire (tie and business shirt) he was probably goofing around. Had he been dressed differently I'm sure people would be more wary.

Having a laugh to see what kind of attention he would get

marching to his own drummer

Expressing pleasure

Getting their groove on

No idea

Watching people's reactions

Exhibiting signs of a movement disorder and continuing on with his normal day...perhaps in transit to or from an appointment

Getting totally pissed off with the world

Dancing

Having fun

Fooling around

because he was drawing attention to himself and could end up being bullied for doing so.

Releasing stress.& rejoicing

Can not answer how typical his behaviour is. As far as what he was doing perhaps he was just expressing his happiness

Dancing. Enjoying the space.

performing

No idea.

Acting for the purpose of this survey!! In real life I would think he was looking for attention.

Disruptive performance artist

Perhaps he has just hit a job and is celebrating

Letting stress out

Testing the space embracing the feeling

Doing what they feel like without a care of being judged

Acting out to internal and external impulses

Acting irresponsible

Acting for the video. Juxtaposing his freedoms against the implied boundaries of the space . Humanising the space

Being silly. Acting out

Expressing how he felt at that time

Rebelling against the use of the space . Of the space dictating his actions

He may have be doing a celebratory walk (good news of some sort). He maybe hyperactive as an individual and this is his way of using up that energy

Acting the fool!!

Joking around

Either acting as required for the research purposes of they may have additional beds and find the larger space makes them uneasy

Messing about, enjoying a lunch break

See previous answers

Being upset

I have no idea, celebrating something?, or deep in thought about something?

Dancing in an unusual way as well as havibg an odd kind of fun

Acting

Being goofy and having fun.

Joking drunk or social experiments

Releasing emotion

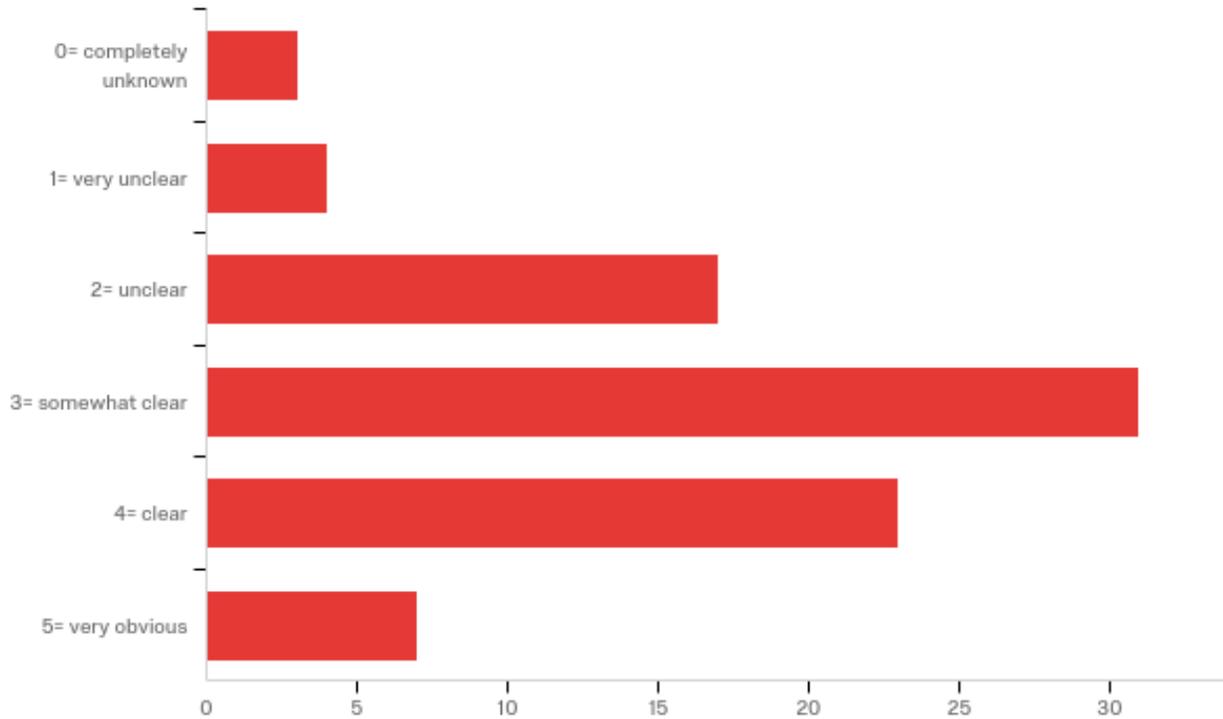
Making space for themselves/ dancing

Moving through the space in an unconventional way

Trying to get attention/ recording the video for the prurpose of this surveyy

Medium Affordance Scenario

Q5.6 - On a scale of 0-5, how obvious do you think the purpose(s) of this space is?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How obvious is the purpose	1.00	6.00	4.04	1.14	1.30	85

#	Answer	%	Count
1	0= completely unknown	3.53%	3
2	1= very unclear	4.71%	4
3	2= unclear	20.00%	17
4	3= somewhat clear	36.47%	31
5	4= clear	27.06%	23
6	5= very obvious	8.24%	7
	Total	100%	85

Q5.7 - In your own words, why do you think this is?

In your own words, why do you think this is?

Looks like it could be an outdoor performance space, a bit like an amphitheater, but the umbrellas might suggest a sit down space, although there are no chairs. Not sure why the entrance is covered

It falls between art installation & maybe a relaxation area

Shaded area

Walkway, outdoor performance area

It's a public space, could be multi purpose, perhaps for eating or for sport.

Its cluttered

It feels so cluttered, even though it isn't. I think its a quiet shdy place to rest but doesn't feel very restful to me

could be a sitting space but unsure of place and destination

Spaces for sitting socialising and moving around

Because your eye is drawn into the space before you enter

Provides shade

shade, paving and grassed areas indicate thoroughfare for foot traffic with resting space, and amphitheatre structure invites performing/watching

very open in the last 2 pics

I think it's a market ?

Shaded areas are obviously there for people to sit under for some time to relax or socialise.

shade and a performance area

I'm not sure if it's a park or just a walkway with interesting architecture

Become of the environment it is in

It could have many uses

Communal meeting area

I don't know how to answer this.

It is delineated on the ground but the roof conflicts with that delineation and makes it unclear.

Pathway well defined. Umbrellas invite stopping

I have absolutely no idea what this space is for, is it just a fancy shaded area? Who knows!

I thought it was a resort then saw what I thought were petrol pumps

Shady area

Unusual design

There is nothing there to suggest what its purpose is

All of the fixed furniture in the space, also the covering for the space indicates to me that ppl can be there for a few or more hours

A covered walking area to provide dappled shade in a hot country

For me its for shade

A garden?

A resting place - somewhere to relax, have lunch, chat.

There is shade and seating. It appears to be some kind of meeting space

Shaded seating area

Leisure space, sunshade, outside eating area.

An entrance way

A shady oasis

It has obvious areas for sitting which mostly face in the direction of an empty space which could be temporarily used. for something to look at

Shaded seating area

The roof is in ordinary design, has holes, is covering public walkway/spaces so its use is obvious.

There seems to be tiered seating and shade.

Could be one of a number of purposes

Art installation

It appears to be an entry way. No seating, pedestrians, all cement, post boxes. Hard unwelcoming surfaces

It's decorative, filters light, provides shade

I'm not sure if it's a walkway or place for hanging out or what.

It belongs to a larger series of spaces to make up a pattern

It possibly has multiple purposes

Because of grass, open to the elements, airy

Circular space looking down into the centre with shade around the circumference

There is nothing in the photo that suggests the purpose but it does look like a stadium

Park to go in and relax in some shade

Looks like a relax space - see people relaxing and taking time out

There are seats and shaded areas

To provide a shaded protected space

At first I thought it was simply an outdoor space at a university, but the tiered steps/seats made me think it could be used as an amphitheatre for live music etc

Area to provide shade and space

Have no idea. Is it to provide shade?

Seems to have multiple purposes and not one clear defined purpose

For the large volume of visitors

Dappled shade on a sunny day

Sun umbrellas

No chairs or tables but there are umbrellas. Is there a coffee shop nearby?

Highly decorated which is pleasing but unsure its purposes

Just shade

It does not completely shade the sun

Too many structures and shadows

There is nothing eye catching to indicate purpose

No clues as to its intended purpose

Open courtyard between buildings, place to relax but also walk through.

Shade and seating provided in a large open space for people to gather or just be comfortable in the outdoors.

Shade and air

Looks as if it could be used as an eating area or entertainment or just relaxing

At first glance it seems to be a seaside resort but then there's also a stadium for spectators. Maybe it's a sports venue.

No signs

It looks like it may be a leisure setting but with no people there and no other indication of its purpose I can't be certain

Shelter, relief.

There is an entertainment space

Public meeting place

An area where people can meet, relax & enjoy the outdoors.

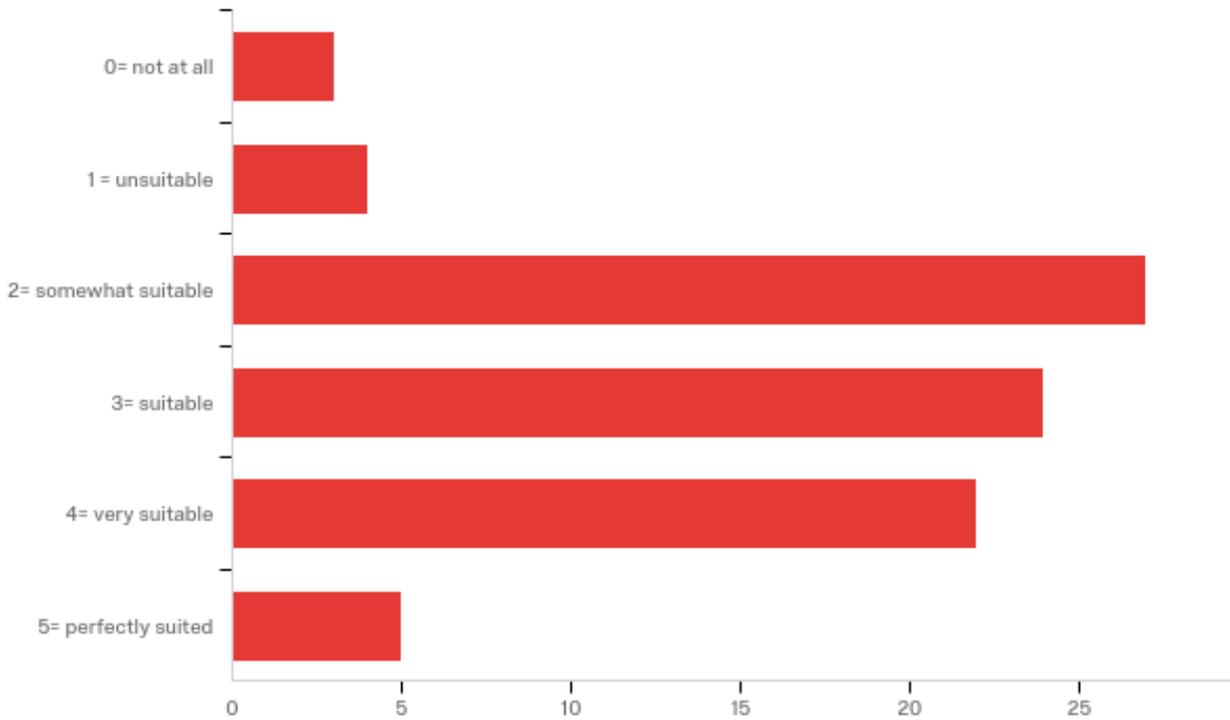
Holiday resort

It seems obvious that the canopy provides shade over several different seating areas, but it is not clear if the seating is for something specific, and if so, what it is

Walking through - seems to be a fancy pathway which joins two useful spaces

This is a public space in a major city, possibly leading to public transport.

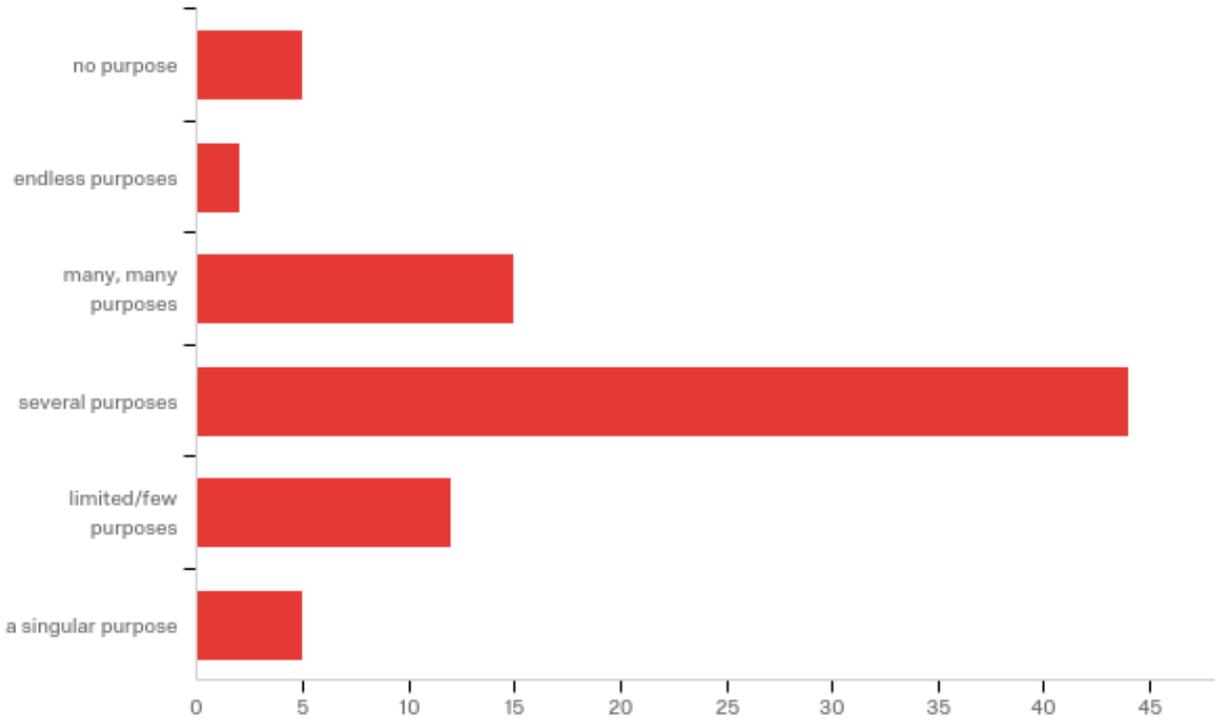
Q5.8 - On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How suitable is the design for its purpose	1.00	6.00	3.86	1.14	1.30	85

#	Answer	%	Count
1	0= not at all	3.53%	3
2	1 = unsuitable	4.71%	4
3	2= somewhat suitable	31.76%	27
4	3= suitable	28.24%	24
5	4= very suitable	25.88%	22
6	5= perfectly suited	5.88%	5
	Total	100%	85

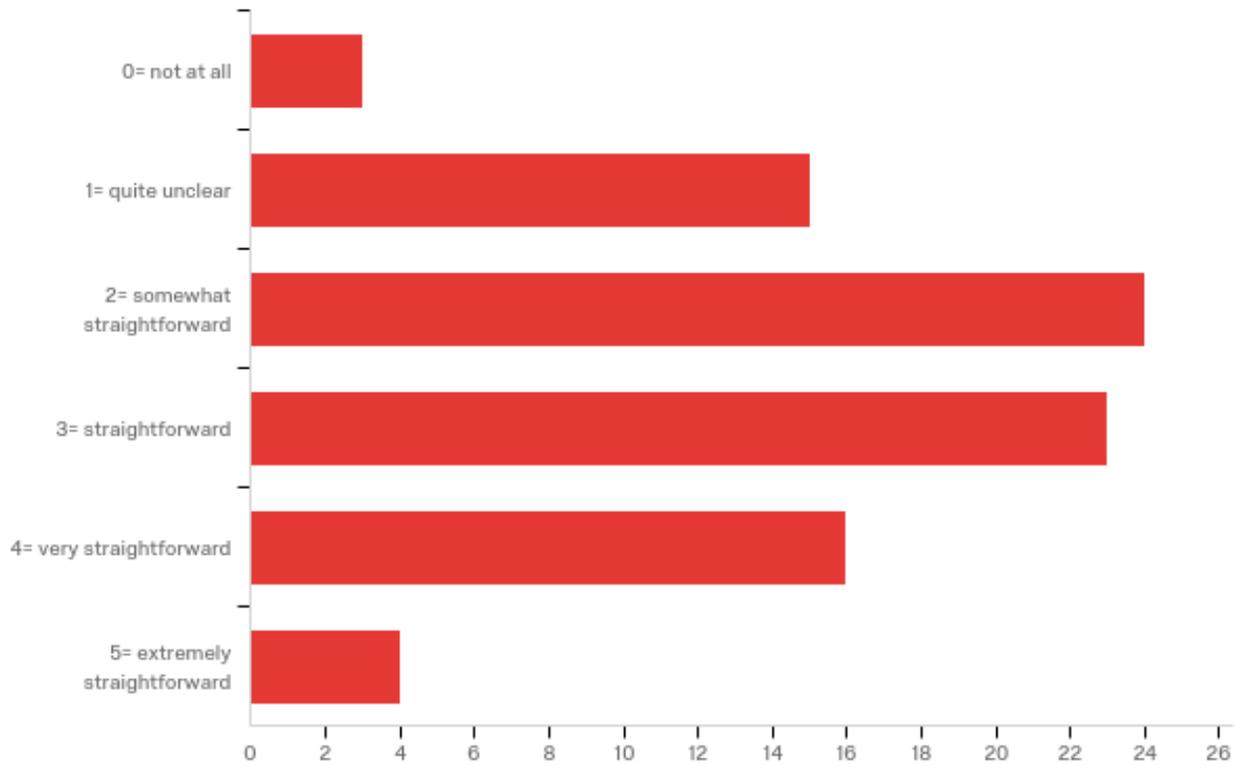
Q5.9 - Select one of the following that best describes this space...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	The space has...	1.00	6.00	3.86	1.09	1.18	83

#	Answer	%	Count
1	no purpose	6.02%	5
2	endless purposes	2.41%	2
3	many, many purposes	18.07%	15
4	several purposes	53.01%	44
5	limited/few purposes	14.46%	12
6	a singular purpose	6.02%	5
	Total	100%	83

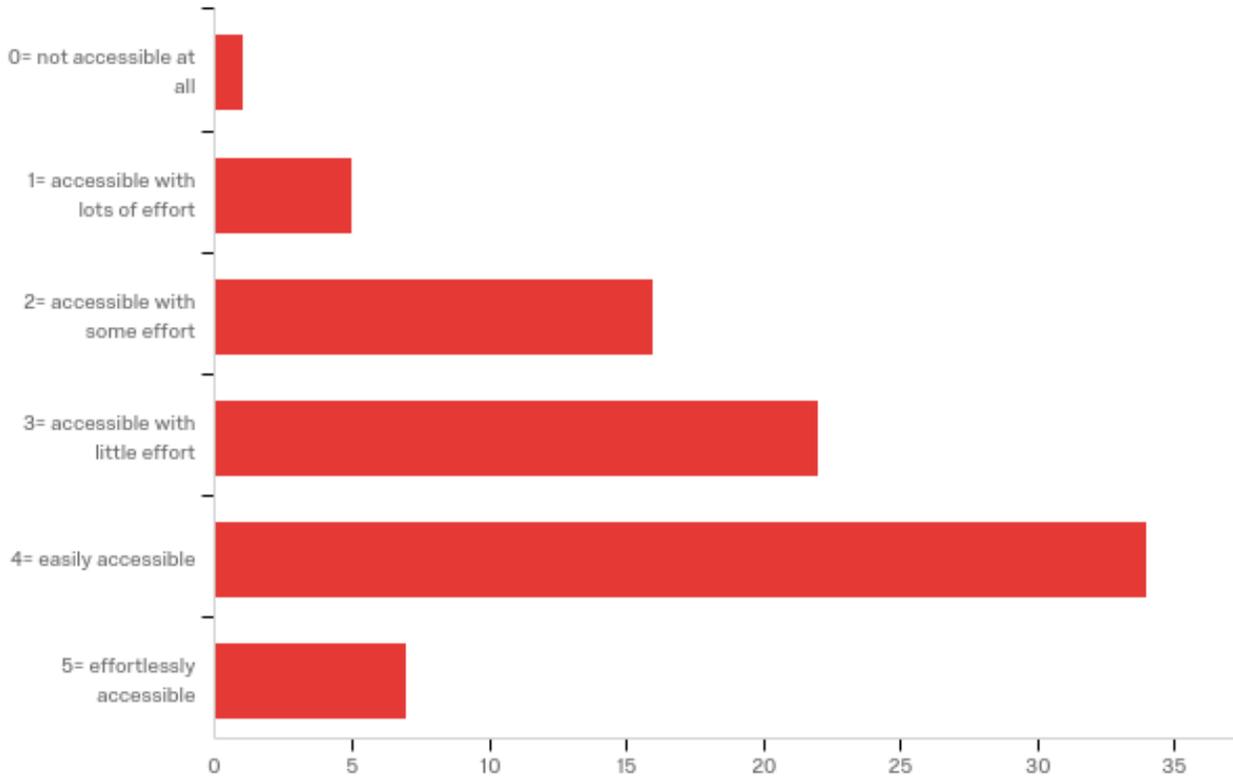
Q5.11 - On a scale of 0-5, how straight-forward do you think this space is to use?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How straightforward	1.00	6.00	3.54	1.21	1.47	85

#	Answer	%	Count
1	0= not at all	3.53%	3
2	1= quite unclear	17.65%	15
3	2= somewhat straightforward	28.24%	24
4	3= straightforward	27.06%	23
5	4= very straightforward	18.82%	16
6	5= extremely straightforward	4.71%	4
	Total	100%	85

Q5.12 - On a scale of 0-5, how easy would it be to access this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Visual and physical accessibility:	1.00	6.00	4.22	1.10	1.21	85

#	Answer	%	Count
1	0= not accessible at all	1.18%	1
2	1= accessible with lots of effort	5.88%	5
3	2= accessible with some effort	18.82%	16
4	3= accessible with little effort	25.88%	22
5	4= easily accessible	40.00%	34
6	5= effortlessly accessible	8.24%	7
	Total	100%	85

Q5.13 - In your own words, why do you think this is?

In your own words, why do you think this is?

Uneven ground. Stairs to seating area.

Lots of openings, flat & seems to be groundlevel so easy to access for diierent abilities, servers, older people,

Because it is a wide open space. No barriers / doors

Open space to move, some patrs visually spiky

Flat pathways but dappled light makes it confusing.

Contained and structured without purpose

one level - pathway

Space is anchored by overhead sails and also ground work

There are no obstructions

layout and visual cues to usage; comfort with shade, seating

can see the open area in the centre

Open space

Ramp leading in with a line off to the side for impaired people

I see a lot of stairs and as someone who uses a mobility device I'm not sure I could access that whole second tier in the background

Just is

Space is open access as far as i can see, but i only see what the photographer wants me to see

Raised tiered spaces cant see ramps accessing them

The walking distances and limited seating would make this area inaccessible to some.

It's open sided.

Flat surfaces. Wide pathways.

It looks quite wide and open but appears to slope slightly.

It depends on signage

Its on flat ground

No steps...colourful...high curved design against usual boxed shape

The pathways are clearly difined and it looks easy to walk on

Because there is a few entrances to it

Wide paths

I see lots of stairs, both joining parts of the space and to access it from what looks like the road below.

There are shaded areas and flat paths

Seem to be random and somewhat unnecessary objects

One level, wide avenue.

Open ended space

No clearly notable entry points

Appears to have a wide entrance suitable for delivery and pedestrians. The visual effect could be a little confusing depending on the vantage point.

Good open pathways

Most appears to be on flat ground, space between bollard and surrounding wall means buggies and wheelchairs can get in.

The space seems large.

Most public spaces require some effort to access in a wheel chair.

Too distracting, would be difficult for VI users

I think once you passed through the entry access is ready enough.

Foot-friendly flooring, strong lines, differing textures underfoot clearly demarcated

There's not too many stairs

There are multiple openings

Looks like you can climb but you could also stay on ground level

Many open entrance ways

Multiple entry and exit points, more than one type of space, ramps available, seating available. Not all weather.

It looks very large and uniform so it would be easy to get lost and it could take some time to get from one point particularly because it would have a high capacity

It's quite open and there doesn't seem to be any security.

Flat and open for walkers and small wheeled vehicles/mobility aids

Flat walkways

Open sides many entry and exit points

Open space aids mobility

The shading may be confusing for someone with restricted sight

It's open on all sides

Steps, changes in lighting, no clear edges to spaces which are a hazard

In an area obviously used by people

Flat for disabled

Too many steps

Textured surfaces for visual impaired and gentle ramping

It's a walk through

I can see the entrance

It doesn't look like it has steps but paths are wide with no handrails

Its all flat

There are some stairs, but no obvious hinderances.

No steps, apart from the bleachers seating. Good access for all abilities.

This depends on the abilities of clients....ie viually impared or autistic or elderly may find shadows and layout confusing

Immediate access is easy because everything is flat but then there are lots of viewing spaces that are based on tiered seating which is not obviously accessible for all.

It appears to be flat for wheelchair use and the shadiness invites you in

The immediate accessibility is clear but its surroundings less clear

I see a restricted entrance .

Lots of entry points

Wide paving for wheelchairs, buggies etc. Shaded areas to sit

I am unaware if the site is on public property or private.

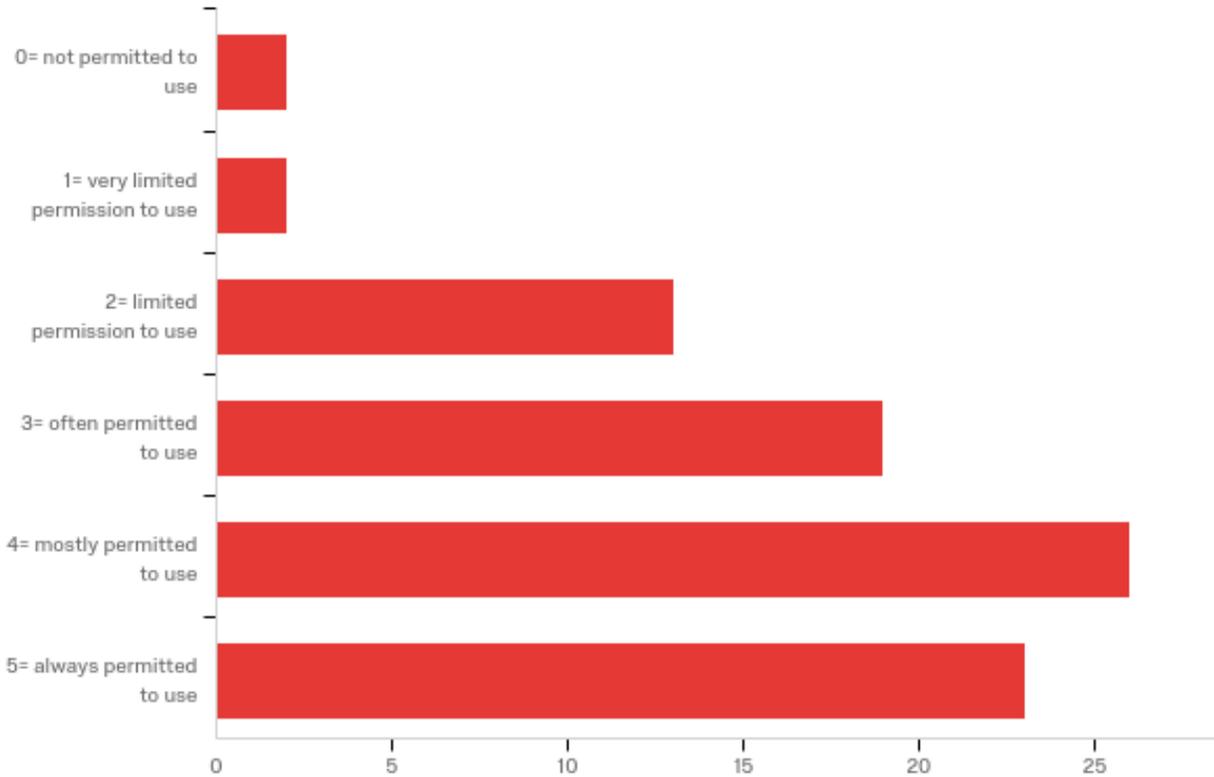
Open and no steps

Entrances are wide and there are plenty of accessible spaces for wheelchairs etc.

It's just a fancy path without fences or permits - there does not seem to be a cost for entry; so it seems accessible

Looking at the stairs and height inrelation to the surrounding buildings it looks accessible to the surrounding building but no ground level

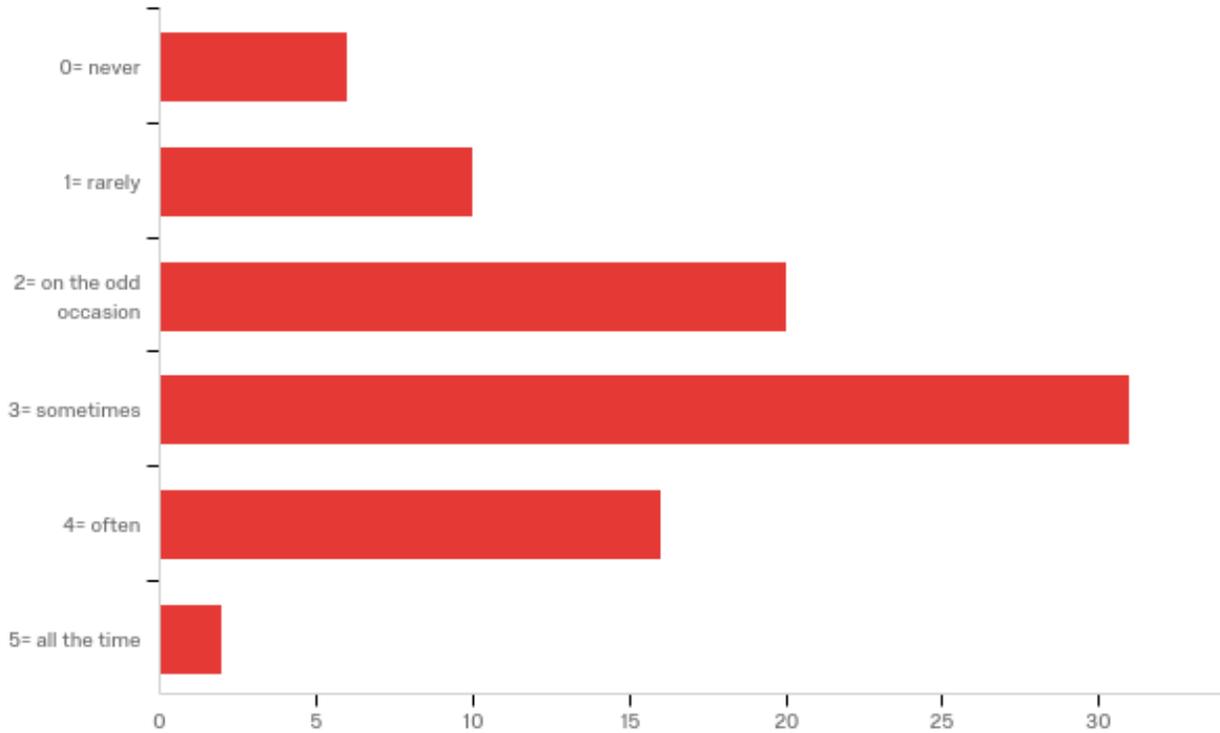
Q5.14 - On a scale of 0-5, how permitted do you think you would be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Permission to access	1.00	6.00	4.58	1.23	1.51	85

#	Answer	%	Count
1	0= not permitted to use	2.35%	2
2	1= very limited permission to use	2.35%	2
3	2= limited permission to use	15.29%	13
4	3= often permitted to use	22.35%	19
5	4= mostly permitted to use	30.59%	26
6	5= always permitted to use	27.06%	23
	Total	100%	85

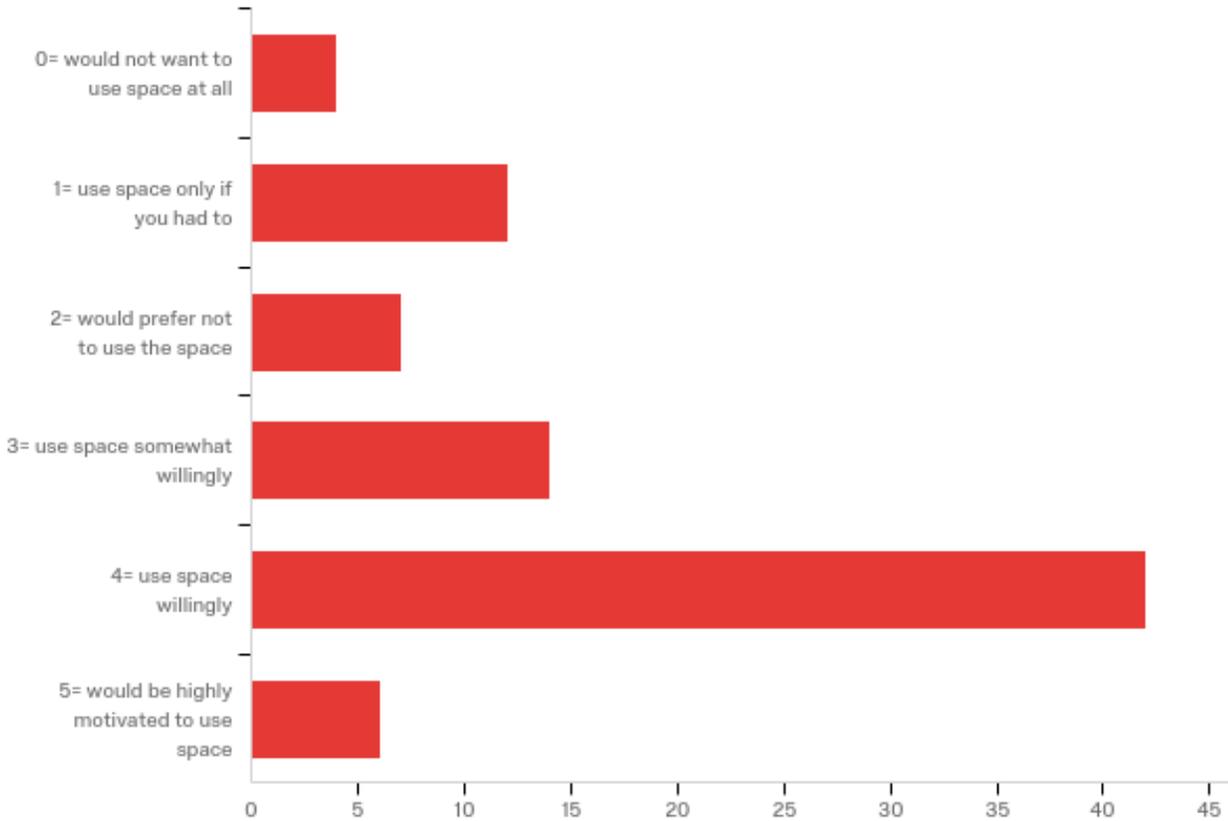
Q5.16 - On a scale of 0-5, how often would you use a space like this?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How often	1.00	6.00	3.55	1.19	1.42	85

#	Answer	%	Count
1	0= never	7.06%	6
2	1= rarely	11.76%	10
3	2= on the odd occasion	23.53%	20
4	3= sometimes	36.47%	31
5	4= often	18.82%	16
6	5= all the time	2.35%	2
	Total	100%	85

Q5.17 - On a scale of 0-5, how inclined would you be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How inclined	1.00	6.00	4.13	1.35	1.83	85

#	Answer	%	Count
1	0= would not want to use space at all	4.71%	4
2	1= use space only if you had to	14.12%	12
3	2= would prefer not to use the space	8.24%	7
4	3= use space somewhat willingly	16.47%	14
5	4= use space willingly	49.41%	42
6	5= would be highly motivated to use space	7.06%	6
	Total	100%	85

Q5.18 - In your own words, why do you think this is?

In your own words, why do you think this is?

Feels too exposed. Might use if it was a performance of some sort o was interested in, but seating doesn't look very comfy. Other than that, may walk through it on my way to another space. Geometry doesn't feel particularly inviting or relaxing.

Loks like a great socialising, relaxation spot

Easily accessible and lots of outdoor space.

Not interested in the types of activities that might be held there.

I am inclined toward using less enclosed spaces.

It looks ridiculoud.... what are those beams pointing to the sky... i hope theyre light

It feels busy. If there were an slternative, convenient space i would use that inestead uf it were more natursl snd ooen-feeling

unclear of connectedness to place

Looks reasonably welcoming for social and recreational purposes

It welcomes you.

comfort and expectation of entertainment

seems open and uncluttered but not particularly inviting

Open and shaded

The space affords privacy because of its scale.

it is like an ampitheatre and could be set up for displays

It seems like a nice place to sit and relax, if that's the intent of the space. I'd be willing to go if others wanted to, but am not really outdoorsy myself

Beautiful space and light

It looks cool relaxing and pleasant

Sparse people for undisturbed reading. But it's unclear whether there is size-accessible seating.

It guides you (in a rather chaotic way) towards an end goal.

It is so open and i don't know the purpose of the space so would feel uncomfortable there

It doesn't appear inviting enough

If i needed to stand out the sun

Open....curved structure.....durable

Its not inviting

The shading has a large part to play for how long I would stay and how regularly I would use the space

I wouldn't travel to this space but I would enjoy using it as part of an experience

It looks sunny and shady with places to amble along and sit down. Seems mostly hard ground though so maybe better for adults than young children.

I would be concerned about using the space during hot weather, because the shelters throw only some cover over the area, and that cover has large gaps in it. In cooler weather, it would be good.

It feels inviting.

Seems unclear why I would use it, has a feeling like a waiting area, slightly uncomfortable

Sunshine, no commercial units

Too much concrete no softness. Petrol pumps close

It looks inviting enough to suit the types of activity that I might be inclined to need a space like that for.

Is a lot of open space/seating so not much to attract me there but useful if I need to sit down for a bit.

It appears open to nature.

Probably a sports stadium - not interested

Find the shadows and enclosed feeling uncomfortable

I see it as purely for access. If I need to go what is behind, I would have to use it

Attractive, interesting visually. leaning supports are sort of numerous. Shade from sun.

It's very concretey, I like green natural spaces. The shelter is over what looks like a walkway.

It's covered which means there are multiple options if use for the space underneath

It looks great for being outside for lunch for picnics and small music events

Because of its openness outdoor feel

Free space to sit without buying coffee

I would attend this for certain reasons like special occasions but I wouldn't go out of my way to use the space

To me, it seems to be a peaceful area

Looks quiet and calm space

Looks relaxing and cool

Same function as a crossroads

Weather permitting - hot days or wet weather would put me off using it - the shadows make me think the 'roof' is holey.

No seats

It's too open

In hot weather it would be cool and attractive

Pleasant to walk through

Lots of open areas for children to run, ride bikes, roller skate.

There is no seating it feels like a walk way

Its boring and only partially blocks the sun

No clear spaces

It doesn't look welcoming or comfortable

It appears to be a way to go somewhere rather than the destination

I enjoy spaces where people can mingle but also be alone.

I am getting lots of ideas for what you could do here, for instance outdoor markets, live music and other entertainment

It looks as tho its owned by someone and permission would be needed

It looks like somewhere to sit and watch the world go by.

Because it is not clear what its purpose is

Open

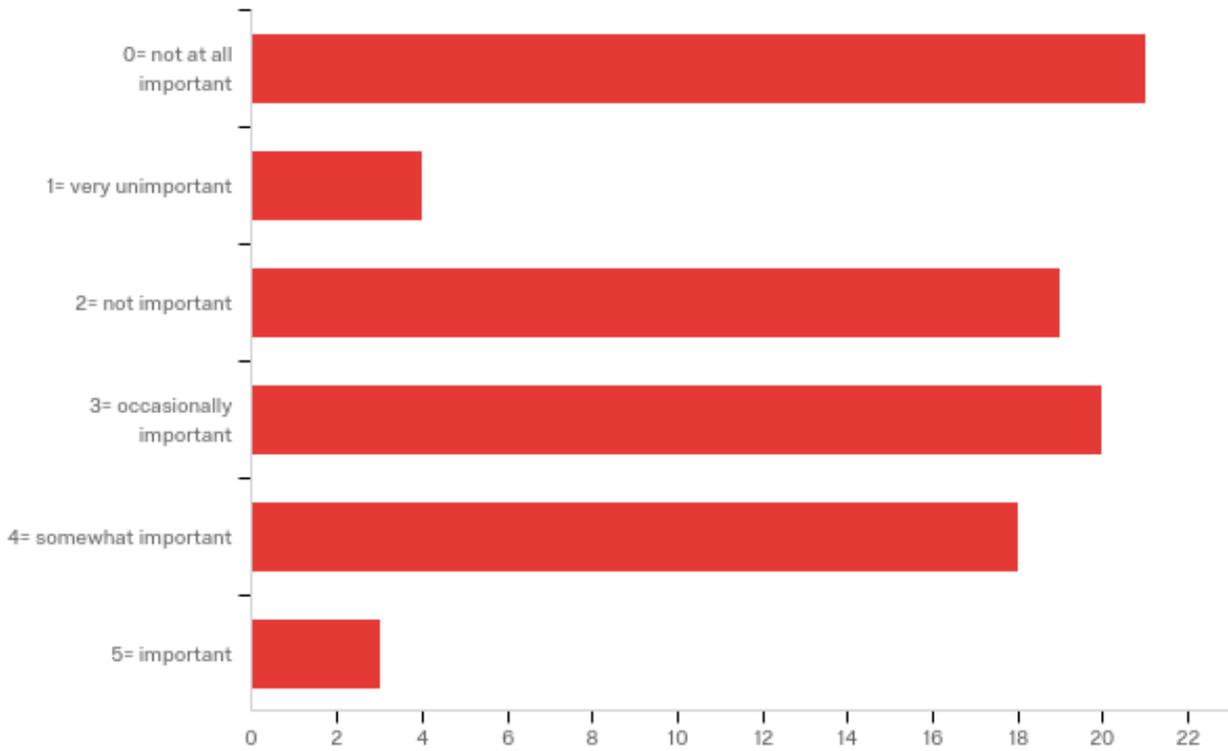
Open space aesthetic shady

I use a Service Dog 24/7, but in spite of Federal & state laws, were not always welcome in such a space.

I would only use if if walking though- for that purpose it seem quite nice. I wouldn't hang around this space

If I worked in the surrounding buildings I would love to use this space during my lunch break in nice days

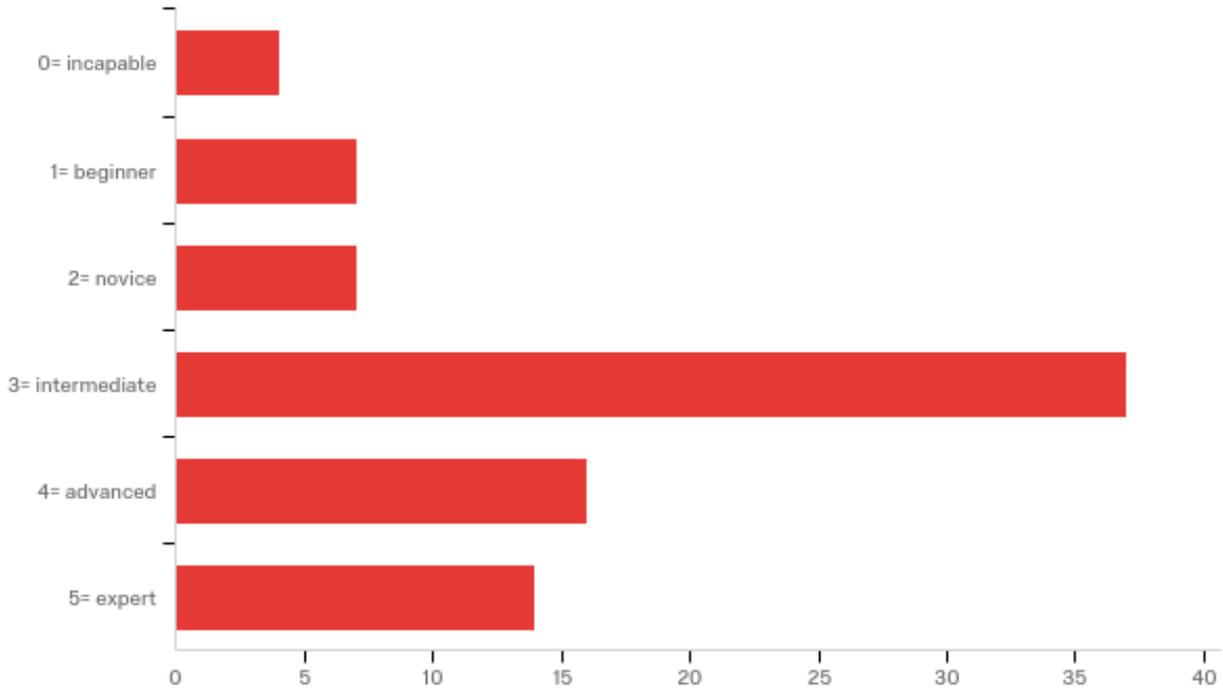
Q5.19 - On a scale of 0-5, how important would you say a space like this is to your daily life?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How important to your daily life	1.00	6.00	3.22	1.54	2.39	85

#	Answer	%	Count
1	0= not at all important	24.71%	21
2	1= very unimportant	4.71%	4
3	2= not important	22.35%	19
4	3= occasionally important	23.53%	20
5	4= somewhat important	21.18%	18
6	5= important	3.53%	3
	Total	100%	85

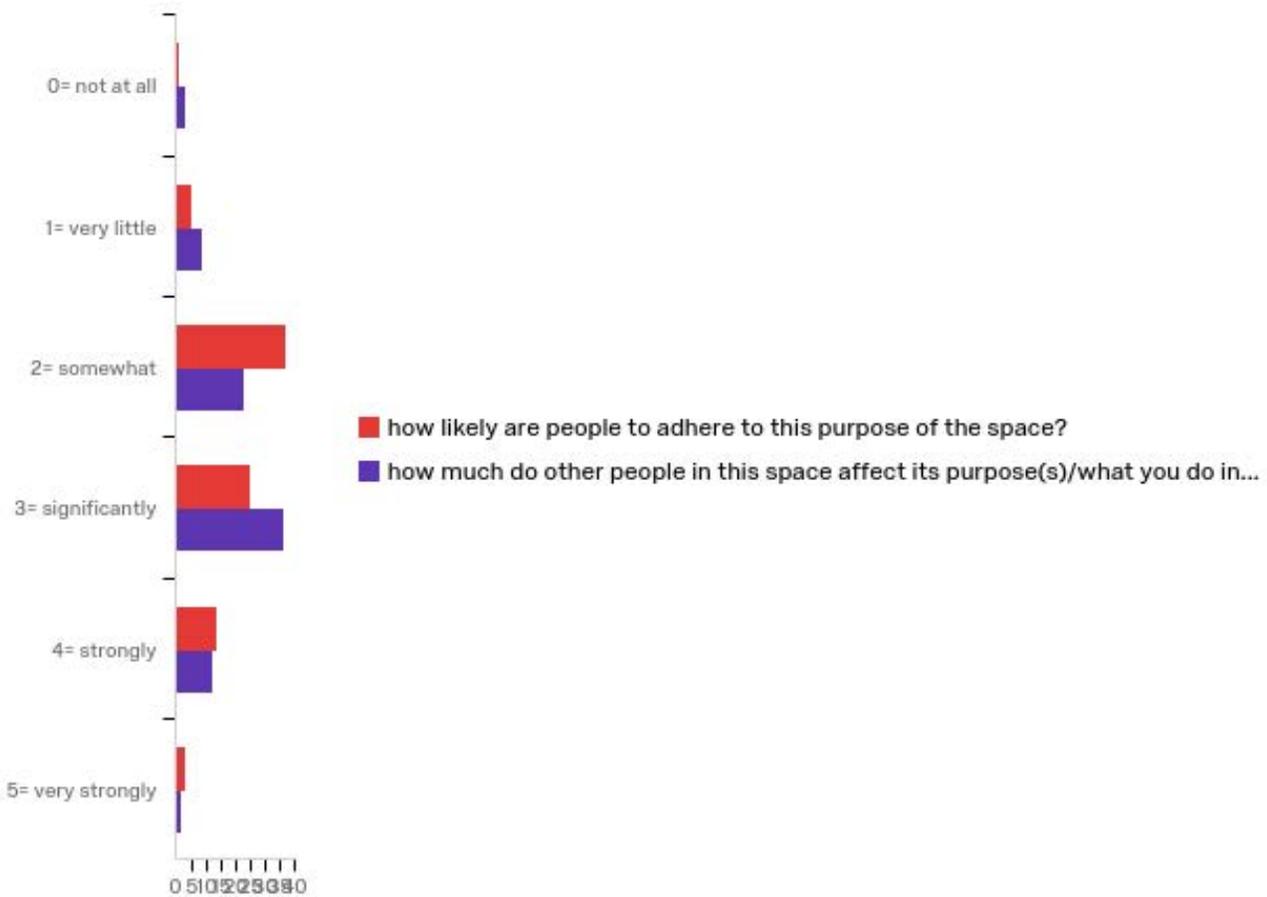
Q5.21 - On a scale of 0-5, how competent would you be at using this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How competent	1.00	6.00	4.13	1.29	1.67	85

#	Answer	%	Count
1	0= incapable	4.71%	4
2	1= beginner	8.24%	7
3	2= novice	8.24%	7
4	3= intermediate	43.53%	37
5	4= advanced	18.82%	16
6	5= expert	16.47%	14
	Total	100%	85

Q5.23 - On a scale of 0-5, mark out...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likely are people to adhere to this purpose of the space?	1.00	6.00	3.65	0.98	0.96	85
2	how much do other people in this space affect its purpose(s)/what you do in it?	1.00	6.00	3.60	1.04	1.09	85

#	Question	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly	Total
1	how likely are people to adhere to this purpose of the space?	1.18% 1	5.88% 5	43.53% 37	29.41% 25	16.47% 14	3.53% 3	85

2	how much do other people in this space affect its purpose(s)/wh at you do in it?	3.53 %	3	10.59 %	9	27.06%	2 3	42.35%	3 6	14.12%	1 2	2.35%	2	85
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Q6.2 - What do you think about the person in the video?

What do you think about the person in the video?

Odd

Brave

Not sure. Was he checking the size available to him for his performance ,?

A bit strange

He is at ease anywhere

I think anything.... another being

Creative but probsbly annoying

creative type

He finds the space liberating and playful for him

It's he ok at first then he is fine

No idea

playful

slightly weird

Acting something out

Interesting and unusual

They look like some form of performance art

He's a Monty Python fan

Flamboyant

Unclear as to whether he is drunk messing or has an intellectual difficulty

I think he's either a performance artist or engaged in an ethnomethodological experiment.

He's responding to the confusing patterns from shadows

He is playing around

He is enjoying life

He hasOCD

Fun

Has some stress issues

He is his own person

Odd

They're either a bit 'touched' or in touch with their playful side

Slightly weird behaviour but harmless

Childlike, enjoys fun.

He's having fun

Difficulty with lines and spaces, OCD

No opinion

Not sure I understood this...

He's friendly superficially bit odd

Amusing

At first I thought it could be someone with ticks but then figured it was a kid just being weird.

Creative use of the space. Non conformist.

Carrying out some sort of task/game/ritual

Strange

He's perhaps wanting to be different

He enjoys the playful urge of line and pattern. Having a break from his work, he is inspired to act like a child, he feels free and happy for a while

They are having fun in a pretty boring space.

He is having a bit of fun

He is interesting

Clowning around lol

Either putting it on, or possibly unaware.

Someone who has a lot of energy and high fitness levels with an interest in par cor. Someone confident and with an above average income and social standing

He's doing his own thing

He letting of some energy

He is mentally unwell

Nuts

Student of theatre exploring movement, space, and architecture.

I don't have a strong opinion. I don't know him

Mad

Have ing fun

No opinion

He is young. Plenty of space for him to move.

Unsuitable behaviour

There's more yhan one person in the video

Cheerful and lively

That he may have a learning difference or is intoxicated

Hes an idiot

I think he is confident to express himself without caring what anyone thinks.

He is behaving a little eccentrically. I wonder if he is autistic, and responding to the sensory stimulation of the shadows made by the shade sail.

Dancer?

Trying to show off

His behaviour is unusual. Is he practising a routine or is he spaced/ mentally unbalanced?

Weird

Acting strangely

Fun

Eccentric

Fun

Looks like he's shaking off stiffness/tiredness from sitting at a desk for a long period.

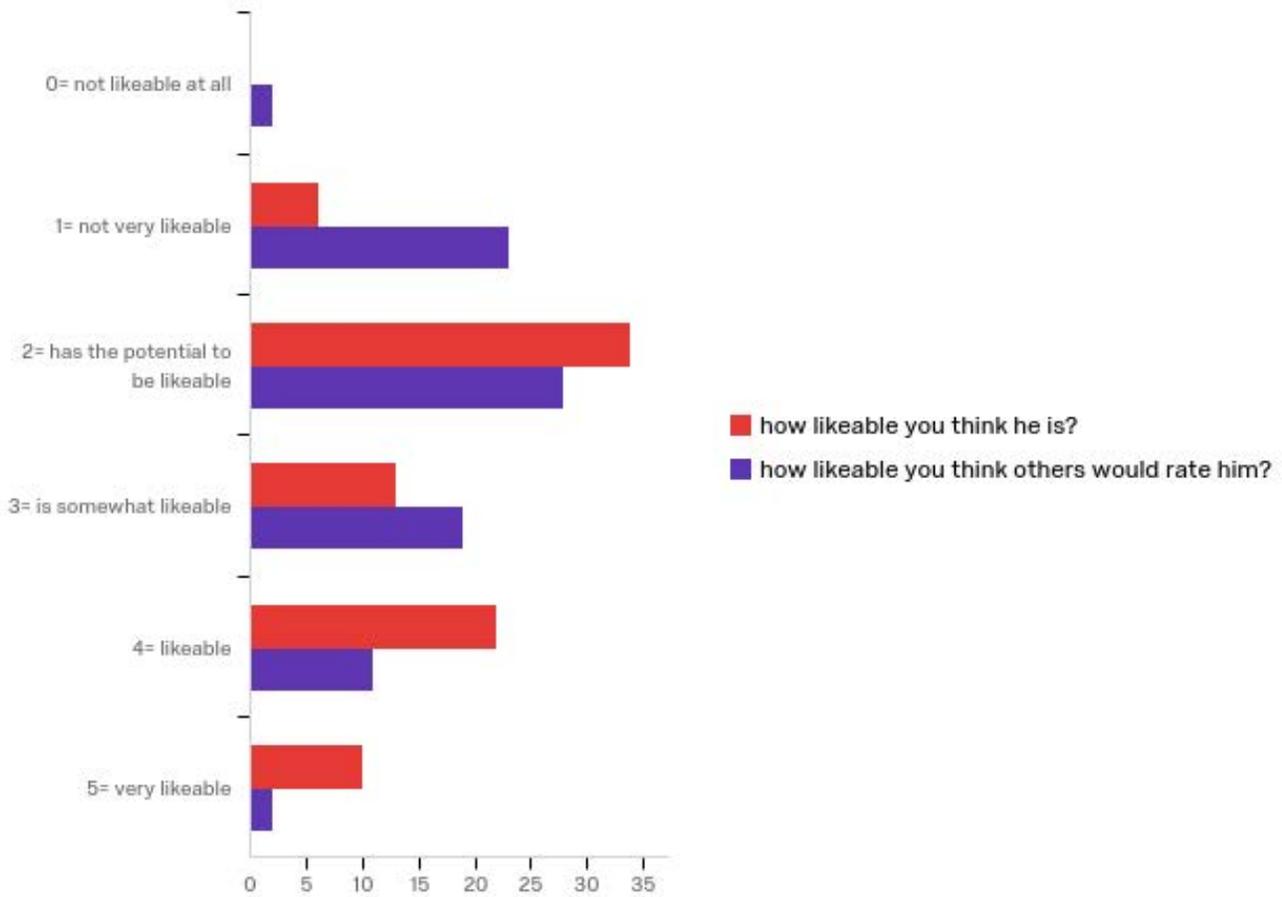
Acting up

He is acting very strangely

Male, smartly dressed, athletic movements- would expect to be in active wear.

He looks to be stretching or excercising

Q6.3 - On a scale of 0-5, indicate...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likeable you think he is?	2.00	6.00	3.95	1.19	1.41	85
2	how likeable you think others would rate him?	1.00	6.00	3.24	1.12	1.26	85

#	Question	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable	Total
1	how likeable you think he is?	0.00% 0	7.06% 6	40.00% 34	15.29% 13	25.88% 22	11.76% 10	85

2	how likeable you think others would rate him?	2.35%	2	27.06%	23	32.94%	28	22.35%	19	12.94%	11	2.35%	2	85
---	---	-------	---	--------	----	--------	----	--------	----	--------	----	-------	---	----

Q6.4 - In your own words, why do you think this is?

In your own words, why do you think this is?

He's acting strangely in the space. Not the usual behaviour you would see

He interacts with the space, i think he is a performance artist so a thinker, interesting & likable, cha"enging maybe

Because of his energy and his dress code.

Odd behavior but well dressed

His unguarded behaviour in a public space makes him spontaneous and approachable.

Relaxed

Too showy for me unness he were someone i knew otherwise. Though if this were a celebration of something goof i woul feel more positive, but other people like this more than I do

random movements - young

He looks as if he is enjoying himself

They may be concerned when bends over but once he up and moving no problems

No idea

some people are uncomfortable with adult playfulness in public

does not behave normally

People often don't like different and unusual people.

fun actions

The first thing I thought of was the Department of Silly Walks sketch so I liked him but I bet most people would think he was weird.

Some would not be comfortable with his behaviour ,

Cannot get enough visual info to be able to tell

He is well dressed and not noisy

I don't know who he is. Others would probably make assumptions about his mental state.

None of us know him yet and it's best to assume people are likeable until proven otherwise!

He looks fun

Because he is going through the space how he wants to and not how other people perceive that he should

He is presentable and quirky

He seemed upbeat

He is working out some issues and is more vulnerable

He's doing something that is out of the ordinary

He is using the space without consideration of others. He also seems disconnected.

I think he could be a funny guy

He's not behaving normally

His behavior is odd for an adult, but he looks like he might just be a worker letting off steam, according to his manner of dress.

He seems to have a sense of humour

People sometimes react with discomfort to those who are a little unique

He is not threatening, doing no harm

Not threatening to me

Odd avoiding behaviour

Unusual behaviour bothers a lot of people. I think usual behaviour is a bit boring.

Bizarre behaviour

People are quickly annoyed or put off by weirdness in others.

Non conformist.

Odd behaviour is generally not well received

He is annoying because he is not walking properly

His behaviour is different from others passing through

Playfulness, inhibition

Because what he's doing is different.

Fun things create nice images of people so the video stays in people's minds

Others might be intimidated by the deviant behaviours. Specifically older people

If you step out of the norm people are wary of you

Anyone who does things differently is automatically suspect for many.

His body language creates a happy, friendly impression

Some people might think there is something weird about him and not want to be near him.

Doesn't come across as threatening although his behaviour is out of the ordinary

His behavior is odd, unpredictable and erratic

Happy and unafraid of opinions

Because of the unusual way he engaged with the space, which doesn't match the stereotypical impression given by his attire.

Well dressed, young, doesn't interfere with others

He's a nitwit

Easygoing

His sense of fun

He is behaving in a childlike manner.

The unexplained behaviour stop people wanting to get to know

Because he's acting mental

Everybody has potential to be likable

It is not clear whether he is intoxicated or not.

Because he behaves without purpose

You can't really tell much about an unknown person just from their looks and dress, even if they exhibit what seems like eccentric behaviour. He is minding his own business and yet some people might see him as threatening, simply because he did not just walk through the space, but moved his body rather unpredictably as he did so. Some people on the other hand might see it as quirky and interesting behaviour, and wonder, as I did, if he had a form of autism.

No reason not to

He is an Attention seeking twat

He doesn't appear threatening. He's clean, well groomed and well dressed. He seems to have a sense of humour based on the start of the video.

Not sure

Could be a fun person

Fear as he is acting differently .

Looks free spirited

Odd behaviour

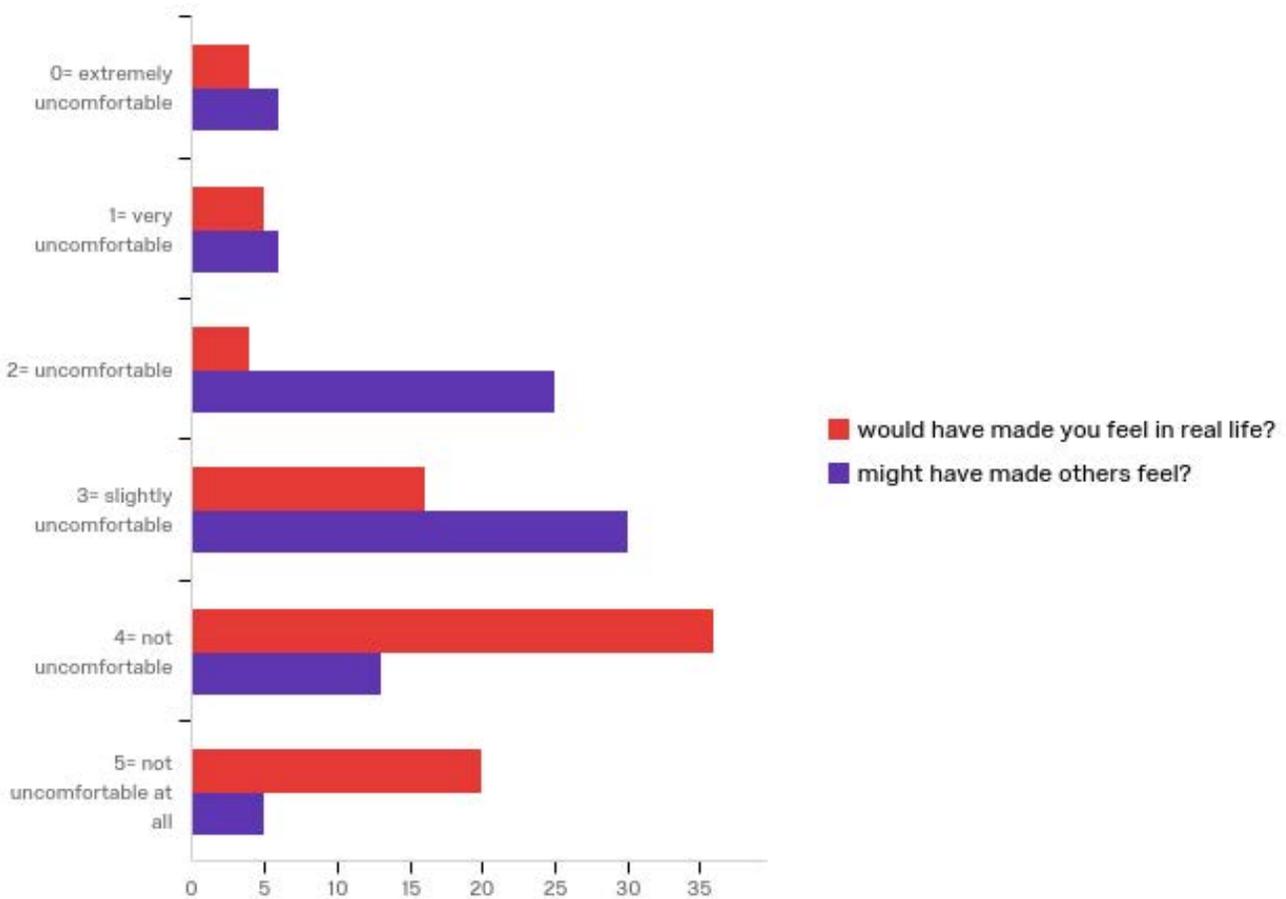
He is nicely dressed & seems relaxed enough to be himself, but some people are not comfortable with people acting in unexpected ways.

Looks light hearted

Everyone has the potential to be likeable

He seems quirky and a little off beat and interesting.

Q6.5 - On a scale of 0-5, how uncomfortable do you think the person in the video...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	would have made you feel in real life?	1.00	6.00	4.59	1.31	1.72	85
2	might have made others feel?	1.00	6.00	3.62	1.21	1.46	85

#	Question	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all	Total
1	would have made you feel in	4.71% 4	5.88% 5	4.71% 4	18.82% 16	42.35% 36	23.53% 20	85

	real life?													
2	might have made other s feel?	7.06%	6	7.06%	6	29.41%	25	35.29%	30	15.29%	13	5.88%	5	85

Q6.6 - In your own words, why do you think this is?

In your own words, why do you think this is?

He is acting strangely. Might assume he is drunk and or has a mental health issue. Would be more uncomfortable if he interacted with me. If just doing his own thing, I would probably be amused and not think too much about it.

His body is somewhat rigid & facial expression a bit stiff

He seems to be an approachable young man.

Unusual behaviour

I would be amused. Others may think he is a little crazy.

A moment of freedom ?

Live and let live. Not foing any harm in an empty space. However my kids have ASD and might find the behaviour uncomfortable

too energetic

I encourage playfulness in others in suitable spaces

People are cautious

No idea

not expected social behavior

does not behave normally uses unpredictable and unusual mannerisms

He's obviously just being silly

I'm very accepting of unusual behaviour.

performing out of place actions can disturb many while others find it humorous

I'm pretty easy-going and willing to take folks as they are, but a lot of people don't have this attitude.

Each to their own

His behaviour may be perceived as unusual by some

As above makes me uncertain as to why he is acting in that way

People are discomfited by others breaking norms. They also fear those who appear to experience alternative realities.

I work with children who have additional needs so it is not unfamiliar. Others may find it more odd if they don't regularly see this kind of thing.

He is acting differently to the norm

Because people are sometimes afraid of anyone doing something out of the ordinary

I meet a lot of personality traits in my job

Unusual behaviour

Fear of not been able to deal with him if he interacts with them

Hes different

As above he was acting out of the ordinary

I would worry about him jostling into me. I would also wonder if he was trying to provide distraction for something more sinister.

That s because people feel embarrassed

People are often fearful or judgemental if they don't know or understand why

He's not doing anything that disturbs my pleasure of the area.

Not everybody is ok with just expressing themselves like this

We all see what we see based on our own experiences

Isn't confirming

Unpredictable

Abnormal actions

People are often afraid of other people who behave unconventionally. I tend not to be too conventional myself.

Erratic bizarre behaviour

People like predictability and this kid was unpredictable so they would have been uncomfortable.

I think he is choosing to behave like this.

Previous answer

He is acting weird. Why is he not walking normally.

I think I am able to assess people reasonably well

He's doing what I'd like to do in that space

He's doing something out of the ordinary.

People are embarrassed when people do out of the norm things

His behaviours isn't normal and that worries people that it may be drug related ECT and that they might be in danger

He's his own person, so that makes people wary of you

Every time someone behaves outside the social conventions, his or her behaviour is evaluated by onlookers in terms of 'danger to me'. Is he drunk? On drugs? Mentally ill? Putting it on? Just being silly?

Some people may find that behaviour strange, abnormal, silly, etc but I did not form this opinion

I would probably talk to him and ask him about his ritual, however, in my experience with most people these days would be afraid of his behavior.

Think it depends on age, life experience and how experience you are with out of the ordinary situations

Because his behavior is odd

Confident

I am much more open-minded than many people I know.

Some people may think his behaviour was odd

Acting crazy

Behaviour unusual

Assume he's enjoying himself? Why be uncomfortable

Doing no harm

I have sons and grandsons. He is behaving like a young person trying to slightly shock an older person.

As said above

Strange unpredictable behaviour

He jumping about and smelling the bushes

Harmless person

I believe myself to be tolerant of others

Unnatural movement in the space

Some people may suspect mental illness or that he may interact with them in his lack of inhibitors.

For the reasons I gave above.

Not threatening

He is behaving awkwardly and i would not quite know how to reslind

I wouldn't be quite sure exactly what was going on and it would be hard to predict what would happen next. He doesn't present as threatening or manic but I don't understand what he is doing. I'm also unsure what he will do next. Maybe he will become threatening or out of control.

Odd behaviour

Unpredictable

Wild .

Acting oddly

His behaviour is u expected

I was surprised by his activity, but not uncomfortable. I know a fair number of people who would question his behavior & possibly be a little uncomfortable.

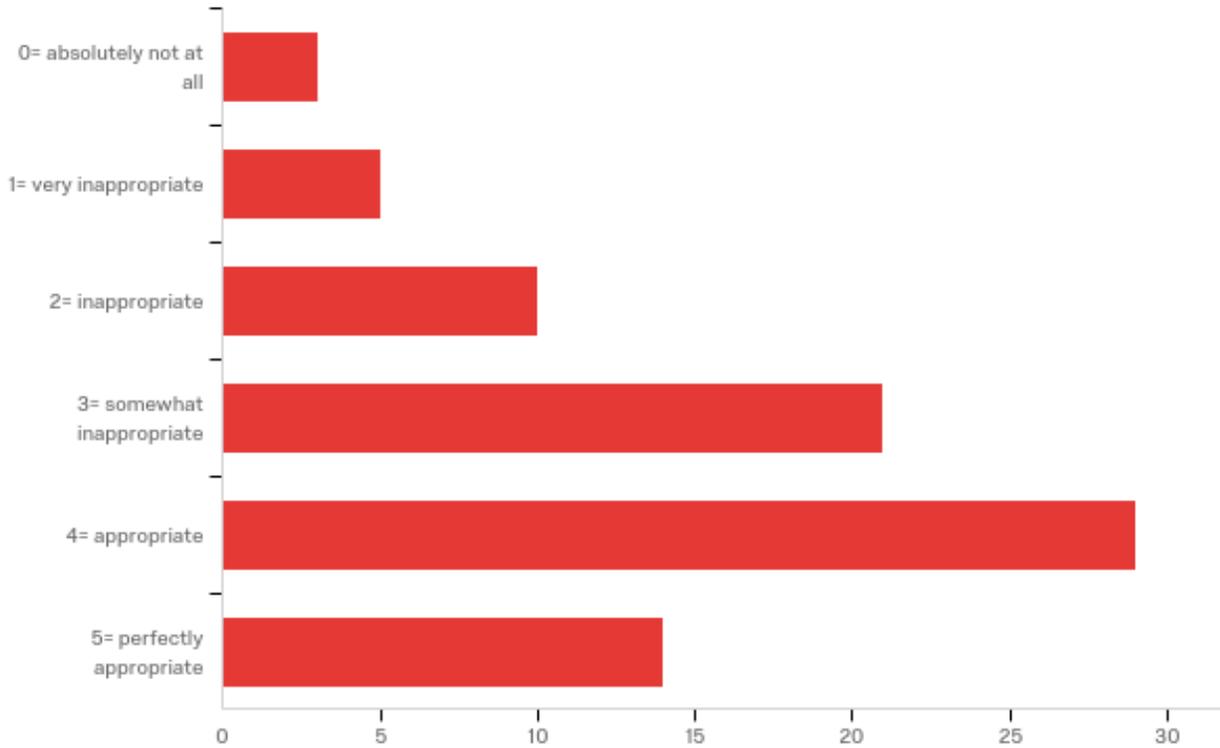
Non threatening

He is not acting in a manner deemed as 'normal'

I think we are supposed to feel uncomfortable but I don't think people really do

Some people may have looked at him and thought he was strange

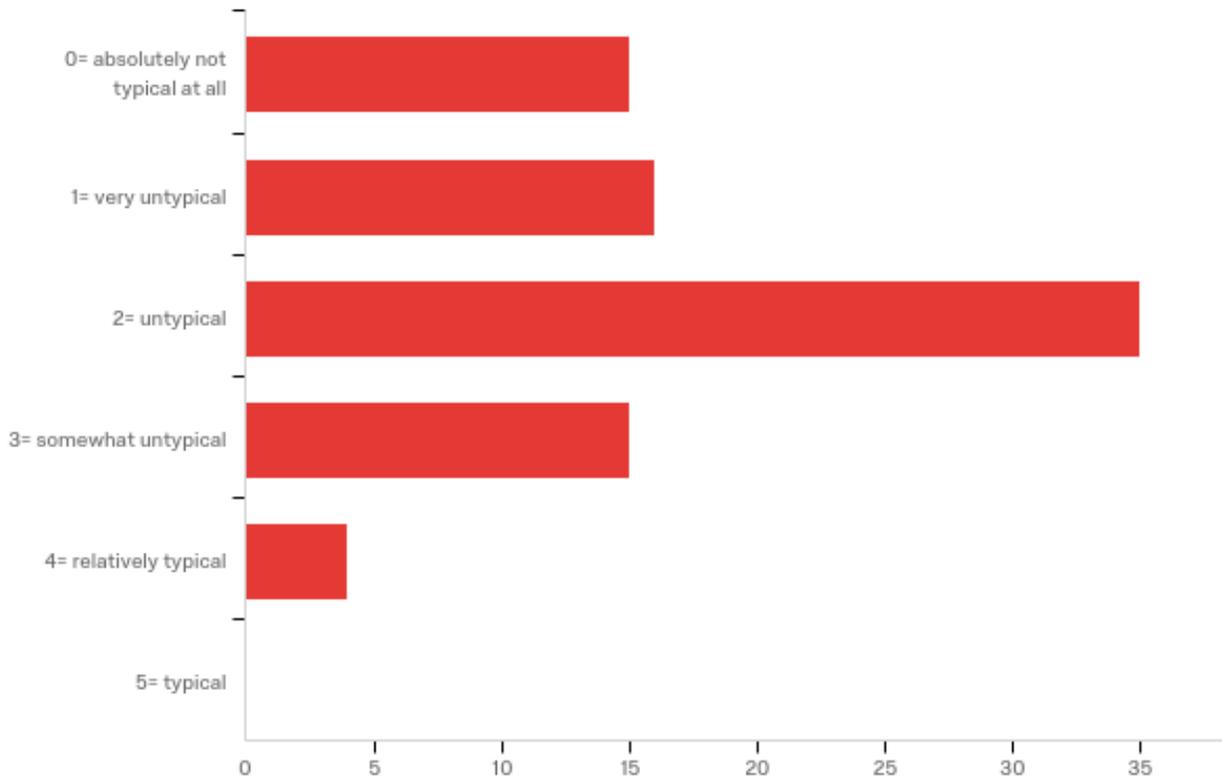
Q6.7 - On a scale of 0-5, how appropriate was the person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Appropriateness	1.00	6.00	4.34	1.27	1.62	82

#	Answer	%	Count
1	0= absolutely not at all	3.66%	3
2	1= very inappropriate	6.10%	5
3	2= inappropriate	12.20%	10
4	3= somewhat inappropriate	25.61%	21
5	4= appropriate	35.37%	29
6	5= perfectly appropriate	17.07%	14
	Total	100%	82

Q6.8 - On a scale of 0-5, how typical was this person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Typicalness	1.00	5.00	2.73	1.09	1.19	85

#	Answer	%	Count
1	0= absolutely not typical at all	17.65%	15
2	1= very untypical	18.82%	16
3	2= untypical	41.18%	35
4	3= somewhat untypical	17.65%	15
5	4= relatively typical	4.71%	4
6	5= typical	0.00%	0
	Total	100%	85

Q6.9 - What do you think the person in the video was doing?

What do you think the person in the video was doing?

Being silly

Performance piece, interacting with the environment to gauge reactions & responses of others,

Possibly measuring the sitting room...

Being silly, having fun

Looking for someone he knew.

An extrovert exploring the space

Making shapes and creating from the unusual environment

moving dance like

Connecting with his feelings and not afraid to display these to others

Interacting with the space

No idea

playing, exploring the environment

showing their individualness

Tripping, moving along the gutter walking backwards

Expressing emotion

acting/performing a task for a drama class/just crazy

I really think it's either some kind of performance art or he's a Monty Python fan doing a Department of Silly Walks impression.

Being playful

Trying out the space and forms

Enjoying the space

Performing

Responding to the confusing pattern of the shadow by finding other points of contact (straight lines/'walls' to bounce off).

Playing around

Moving in his own way

Either playing a game or going through a ritual

Having a dance

Destressing

Having fun

Providing an example for the study... or playing around with silly walks

Because they were having fun

Expressing himself (or acting for this video)

He was watching the effect of light, and the changing levels of the wall.

Not sure

Avoiding lines or spaces or light

Playing relaxing unwinding

Moving in a world of his own

Avoiding people

Amusing himself.

Acting like a child

Maybe being silly in public to make friends who are watching laugh. Or maybe the person has ticks and is just doing what they have to do.

Being free to express himself.

See earlier response

Dancing? Not sure really

Simply having fun moving differently, doing a Cleese silly walk

Playing, relaxing, enjoying line and geometry. Recalling childhood games

Mucking around.

Being a goose and having fun

Acting up for the video. But in real life I would assume it was a specific individual exercise.

Clowning around, having a bit of fun

Being silly.

Par Core

Some ritual that he does, maybe every day or maybe just when he's happy.

Letting off some steam

No idea

Celebrating a lotto win

Student of theatre exploring movement, space, and architecture.

Perhaps the pattern on the ground was confusing and he leaned on the low wall for support

Being silly

Messing

Enjoying the space

Amusing himself

Stretching his legs

Assume behavioural issues from mental issue

Dancing?

Having a laugh

Playing?

Being a silly billy

Moving through the space in his own way - maybe dancing or making a video?

I felt that they were reacting to the shadows made by the shade sail, in a very spontaneous way, rather like an autistic child .

Using the space. Performing?

Showing off

I really don't know. Was he trying to provoke a reaction? Maybe he was practising a routine for a performance although he is not in costume. Maybe he is unwell and living in a world of his own.

No idea

Trying to get a reaction

Being themselves in a beautiful environment .

Play acting

Dancing

Seemed to be shaking off stiffness or tiredness. Also, he might have been dancing while listening to music that I am unaware of.

Acting up

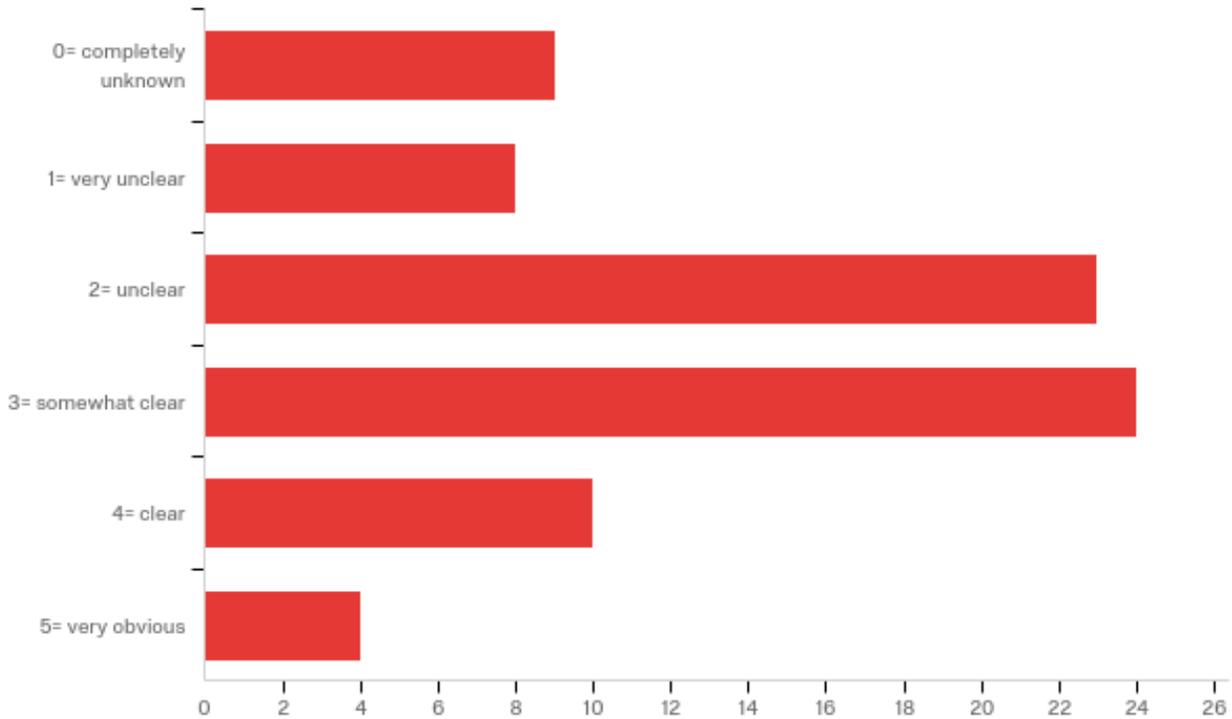
I have no idea

Walking

I think he was stretching

Low Affordance Scenario

Q7.6 - On a scale of 0-5, how obvious do you think the purpose(s) of this space is?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How obvious is the purpose	1.00	6.00	3.38	1.30	1.70	78

#	Answer	%	Count
1	0= completely unknown	11.54%	9
2	1= very unclear	10.26%	8
3	2= unclear	29.49%	23
4	3= somewhat clear	30.77%	24
5	4= clear	12.82%	10
6	5= very obvious	5.13%	4
	Total	100%	78

Q7.7 - In your own words, why do you think this is?

In your own words, why do you think this is?

There is no clear long view

I can come up with several possible uses. i.e. entrance to a museum, shady spot to relax outside an office building or in a park

The way the arches line up suggests walking in a certain way

A place for washing

The objective is to move people through the space.

I'm not sure

Not sure, it's a nice looking structure reminiscent of a church by design.

Sort of church like but wrong shape

It is a series of tall and open spaces that intersect. They look like they might be elevated. I think they're passageways

Hard to tell because can't see all of it - am thinking it's a sort of covered walk space possibly connecting a church to something? It's beautiful so it's maybe been built by someone/thing who isn't just looking for the cheapest functional option. I'm thinking maybe a religious building because of the gothic arches but that could be not as relevant if it's in a country with more secular buildings with arches

It looks like it's attached to a church because of its shapes. But don't know what it's used for... Perhaps just for people to hang around?

Open space

Office building or craft shops

church or university - looks like cloisters

Contemplation space

Find it aesthetic rather than functional

It appears to be a covered walkway, easily accessible and protecting people from the elements as they move between buildings.

Walkway

Because I'm not sure what its purpose is

The type of architecture used suggests a cloister

Walkway in a public building

Vestibule or cloister

Entrance to church, gallery or public space

Looks like cathedral cloisters but probably is a walkway

Uncertainty of surroundings

Cannot see from the pics what the area is for however i like it

The shape of the arches

It is a mixture of traditional and modern , very attractive

Outdoor corridor

A quiet space

It looks busy and could be multi purposr

Its so bare of intent for use

Cloisters, entry? passageway? meeting space? pure decoration?

At first glance it looks like it would be a display space because it's so ornate but then looking at it from a few angles it seems it's just a fancy walkway to provide shelter from rain/sun in an outdoor connecting walkway.... Still not 100% sure though

A corridor

No idea

There seems to be more to the structure than is necessary for whatever function it may have.

Not enough information

The images show closeups of a structure but you can see what surrounds it. Entrances, signs etc.

It doesn't seem like the space is very usable.

Cloister

There is insufficient context. I cannot be certain of the purpose unless I see more of the surroundings.

Covered walk way, nit seeing the context makes it hard to understand

To many things it could be.

an open corridor to protect from sun

Had to take a second look, but guessing its a sheltered walkway as I cant see any other clear purpose.

Looks like a good sculpture you want to go underneath. I assume it's a breakout area or entry point.

It's a covered walkway - a modern cloister

The arches make you think of a church but the space seems toosmall

Don't know what it is

Could suit several purposes

The pointed arches make it look like a church. (That said, it could be a university too.)

Historically this pointed arch has been used ecclesiastically

A walkway between buildings or a sculptural response to the place of religion in modern business

No clue as to what this space is. Maybe a sculpture or cloister type building

Hallway

Pictures/perspective

No cues to purpose

Connection between two buildings, covered external corridor

The space seems to be intended to visually break up a large flat area and provide some shade/shelter. I think its purpose isn't obvious because this is a subtle effect.

Its just arched. Could be a church entrance

It looks like a church

There is nothing to define it's use.

Open space for gathering or just looking around with additional space directing people along a corridor

Contemplative walkway

There is no obvious markers telling me what it is used for (e.g. some sort of hotel markings).

Archways

The pointed arches show that it is a covered walkway. Enough light is let in from both sides.

Religious space

Not welcoming at all

Because there is nothing there.

It's confusing

No idea

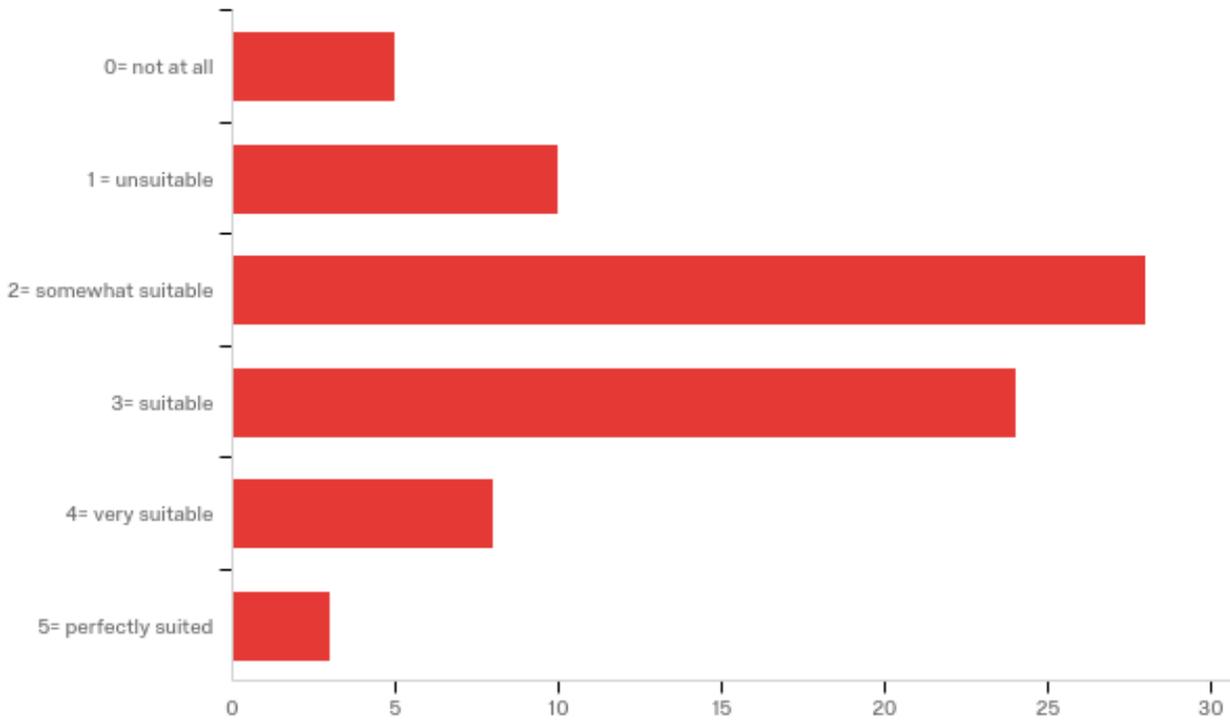
Shade and cover from the weather

Walkway

It is very cramped but with open sided so dont know if it is for small personal interactions or mrant as s public space for groups

A campus in university grounds

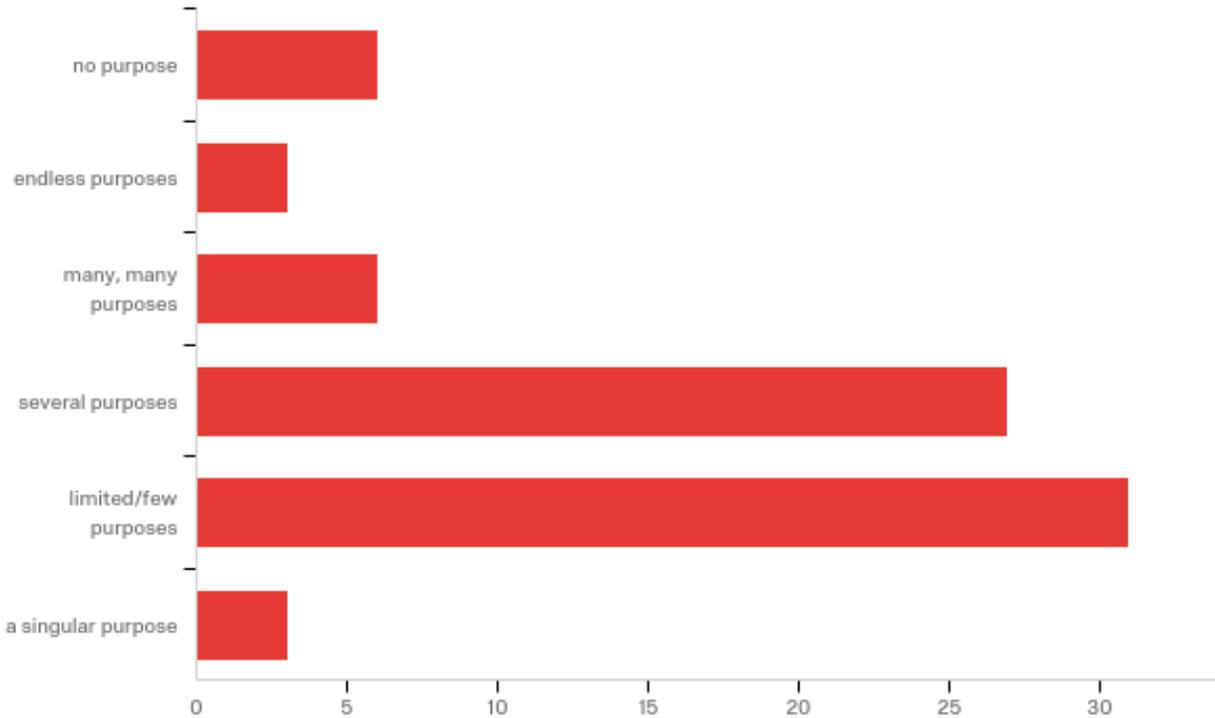
Q7.8 - On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How suitable is the design for its purpose	1.00	6.00	3.37	1.14	1.31	78

#	Answer	%	Count
1	0= not at all	6.41%	5
2	1 = unsuitable	12.82%	10
3	2= somewhat suitable	35.90%	28
4	3= suitable	30.77%	24
5	4= very suitable	10.26%	8
6	5= perfectly suited	3.85%	3
	Total	100%	78

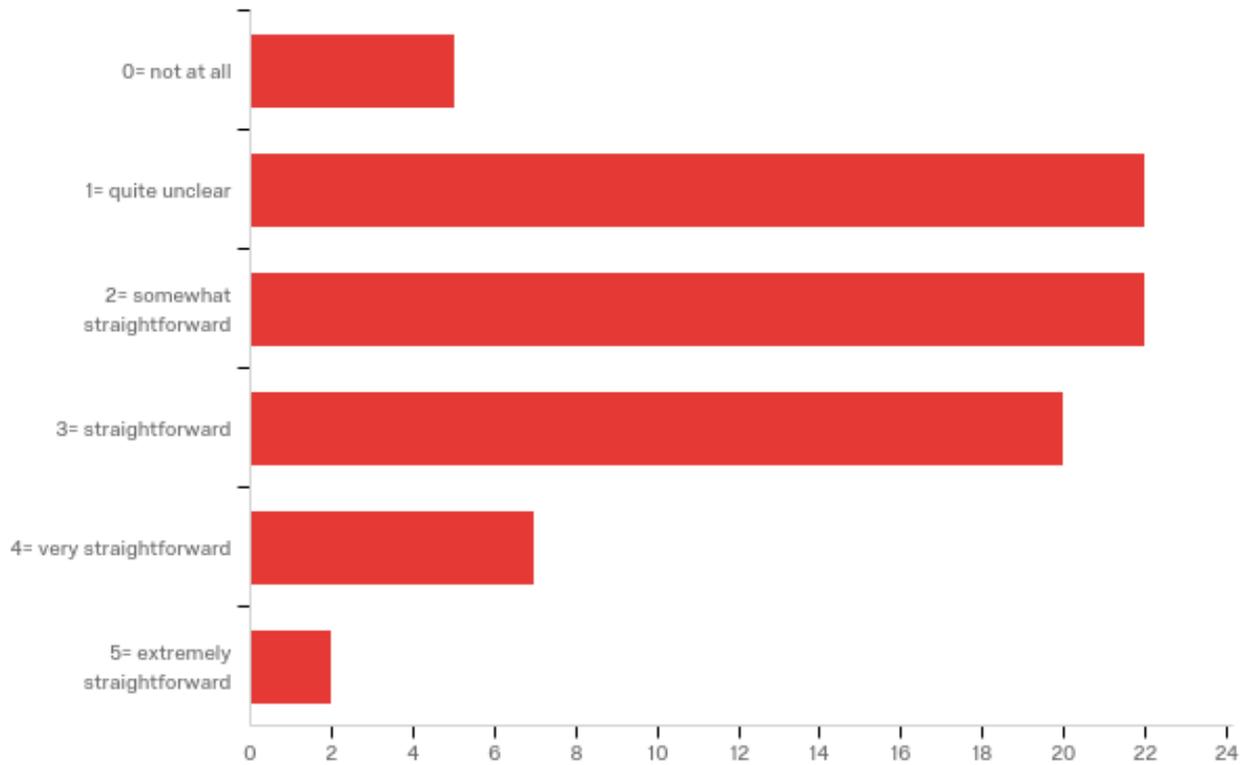
Q7.9 - Select one of the following that best describes this space...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	The space has...	1.00	6.00	4.09	1.23	1.50	76

#	Answer	%	Count
1	no purpose	7.89%	6
2	endless purposes	3.95%	3
3	many, many purposes	7.89%	6
4	several purposes	35.53%	27
5	limited/few purposes	40.79%	31
6	a singular purpose	3.95%	3
	Total	100%	76

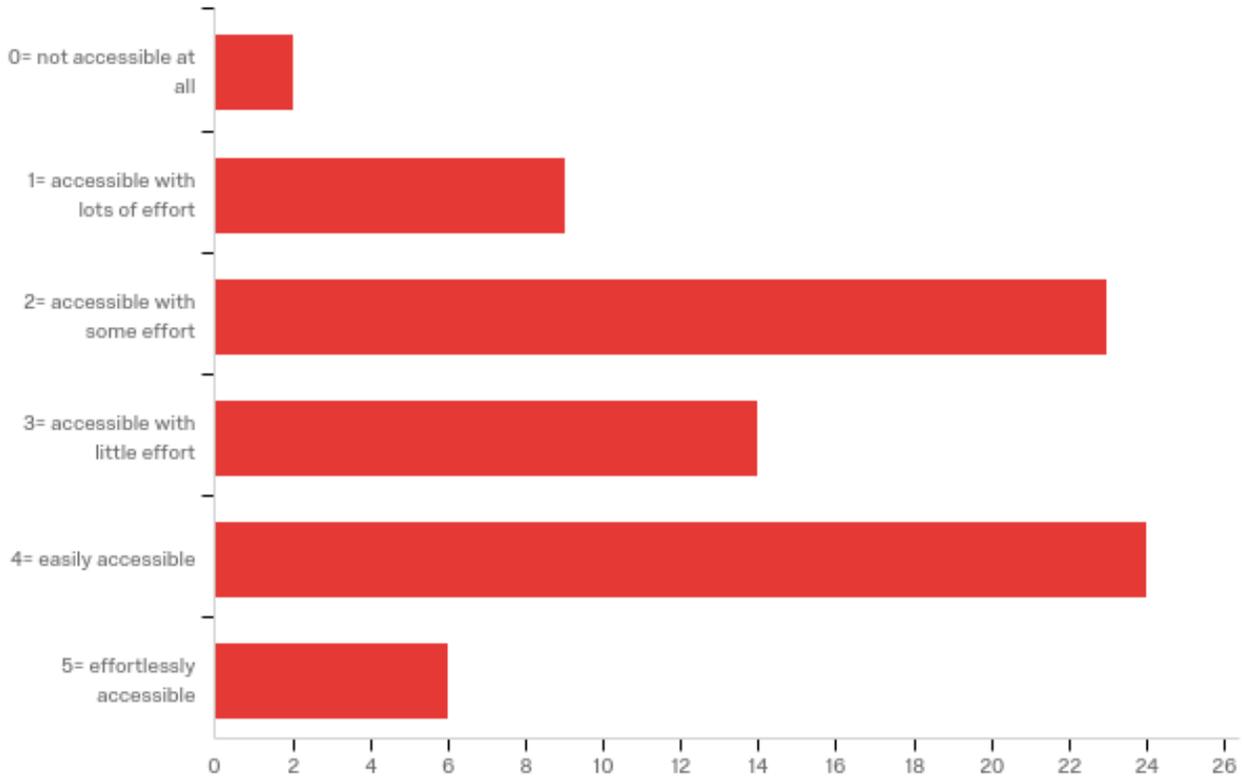
Q7.11 - On a scale of 0-5, how straight-forward do you think this space is to use?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How straightforward	1.00	6.00	3.10	1.17	1.37	78

#	Answer	%	Count
1	0= not at all	6.41%	5
2	1= quite unclear	28.21%	22
3	2= somewhat straightforward	28.21%	22
4	3= straightforward	25.64%	20
5	4= very straightforward	8.97%	7
6	5= extremely straightforward	2.56%	2
	Total	100%	78

Q7.12 - On a scale of 0-5, how easy would it be to access this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Visual and physical accessibility:	1.00	6.00	3.86	1.26	1.58	78

#	Answer	%	Count
1	0= not accessible at all	2.56%	2
2	1= accessible with lots of effort	11.54%	9
3	2= accessible with some effort	29.49%	23
4	3= accessible with little effort	17.95%	14
5	4= easily accessible	30.77%	24
6	5= effortlessly accessible	7.69%	6
	Total	100%	78

Q7.13 - In your own words, why do you think this is?

In your own words, why do you think this is?

too many pillars

space between columns seems to be sufficient for most mobility-assist devices

It seems quite obvious how to use this space and for any one who is disabled and reliant upon devices ie wheelchairs I see no reason why this space would not be accessible

Too much like a maze

Steps rather than a ramp. The direction of flow of the space is a tight right angle to the direction of entry into it.

It seems cluttered and complicated and like it could be difficult to move around

Looks complicated and 'crowded'

Plenty of room.

So very open

Looks like can just be walked through - I have based the answer on my personal situation though. It looks like there might be steps to access it from some directions so might not be accessible to everyone

The ground is perfectly flat so nice for wheelchairs, however, it would be confusing for visually impaired people.

Need to know which way the office or shop number run

It is non conventional and that is the point

Its an open structure

Lots of open archways

It looks like a walkway with wide spaces

So many arches and posts to get in way

Too many pillars

It can be easily walked through

Clear pathway trajectory

Accessible entrance and space

Spaces big enough to walk through

There appears to be space to move between the forms

A cloister in a cathedral

It is spacious

Big doorways

Too busy

Wheelchairs

It looked a bit narrow at first but on closer inspection it looks wide enough to take a wheelchair or buggy (child's stroller)

Archways look a bit narrow from the perspective of the photo

Pillars block visibility and physical access

It's a very open space and thus it should be easily accessible.

Steps

Cannot determine the width or height of the structure

It looks like there are steps that will make it less accessible

Multiple accesses

I find it visually unsettling - even somewhat threatening. It appears to be a corridor, guiding people from one space to another, but I don't find it inviting. A person in a wheelchair might find it difficult to navigate.

Depends on how busy the area is, it looks beautiful, but could very easily feel unsafe as it has lots of hidden areas

Lots of pillars to manoeuvre around

it seems like a space that is slightly hidden.

Looks to be on at least second floor, so depends on access. Hard to judge width, but may be hard to turn or exit in wheelchair, especially if there are lots of people. Depending on the climate and how high up it is, may be difficult in wind/rain.

Open area no obstacles wide enough for more than one person to pass through

Many perforations

Very open

Fairly open

I tossed up between this and "not at all". The multitude of pillars would impede movement in the space, and also impede clear lines of sight if seated.

The number of pillars

Because if it is a walkway used by default to get to from a to b. People wouldn't even think about it.

Can't answer this don't know what it's intended to be. Is it a sculpture on private land?

I did not see a ramp near the steps

There is no continuity shown with access points or other spaces

Flat floor, seems quite wide

It is visually striking in form and colour, and the ground is flat and smooth. I think the proximity and number of the columns could potentially make access difficult for people with certain mobility issues.

The entrances appear flat and easily accessible for walkers or those who have mobility aids

It appears to be an entry

There are no steps

Steps and width of arches if you wanted to amble along in any direction

Lots of sight line breaks, not sure how wide for access

It's a very crowded space which makes it inaccessible for people with visual impairments and physical disabilities.

There is space between each arch and through each arch

Looks to be flat surface, easy for people with limited mobility. However, there isn't an indicator of how to enter the space. This could change my opinion

Many small doorways

Feels to crowded ,

Because it has lots of space.

I do not understand what the purpose of this space is

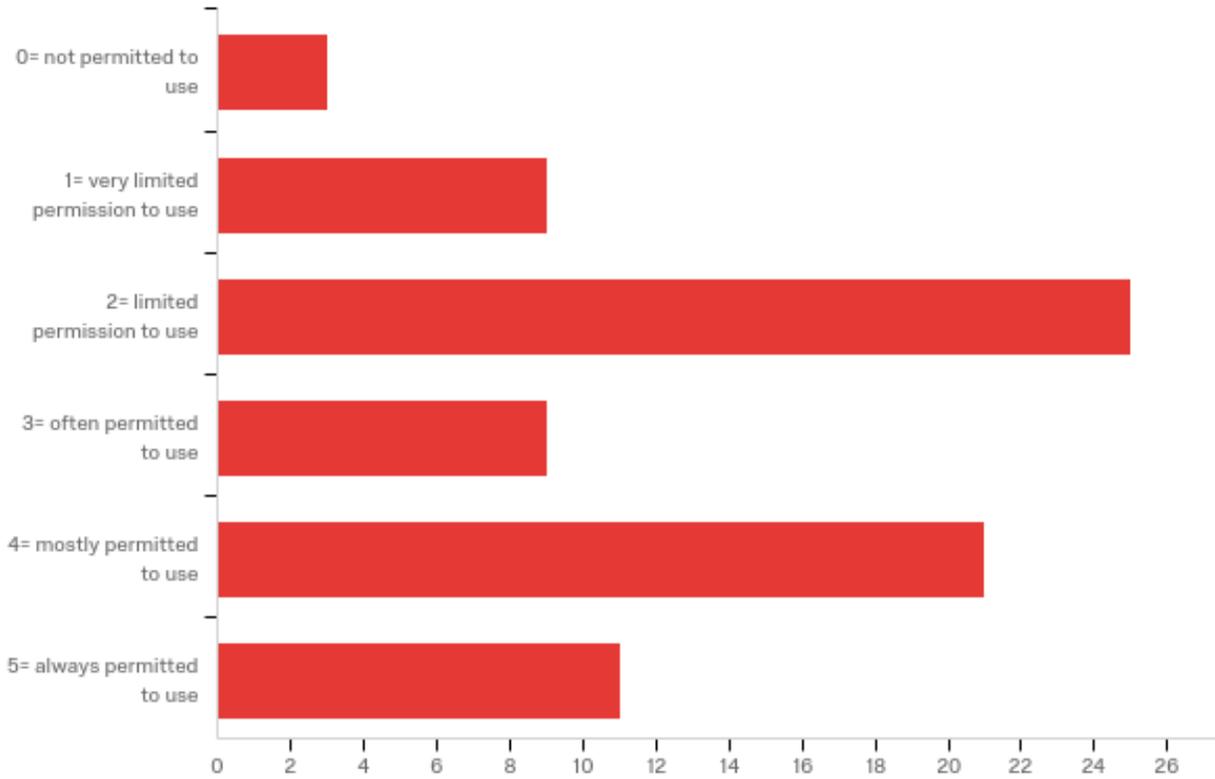
A but random

Looks like a covered entrance/walkway. No reason not to

Because its surface is flat

Not clear to see or walk through as lots of columns on the way and no signs to say what it is or where to go

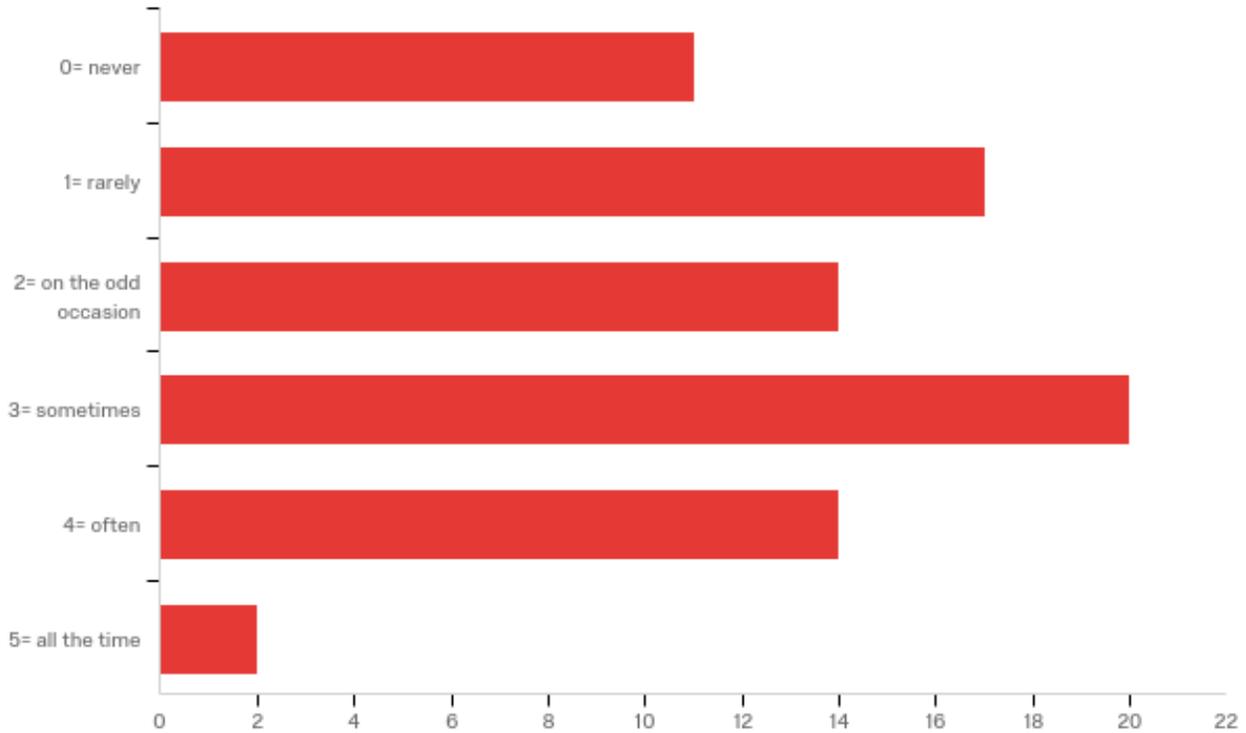
Q7.14 - On a scale of 0-5, how permitted do you think you would be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Permission to access	1.00	6.00	3.88	1.40	1.95	78

#	Answer	%	Count
1	0= not permitted to use	3.85%	3
2	1= very limited permission to use	11.54%	9
3	2= limited permission to use	32.05%	25
4	3= often permitted to use	11.54%	9
5	4= mostly permitted to use	26.92%	21
6	5= always permitted to use	14.10%	11
	Total	100%	78

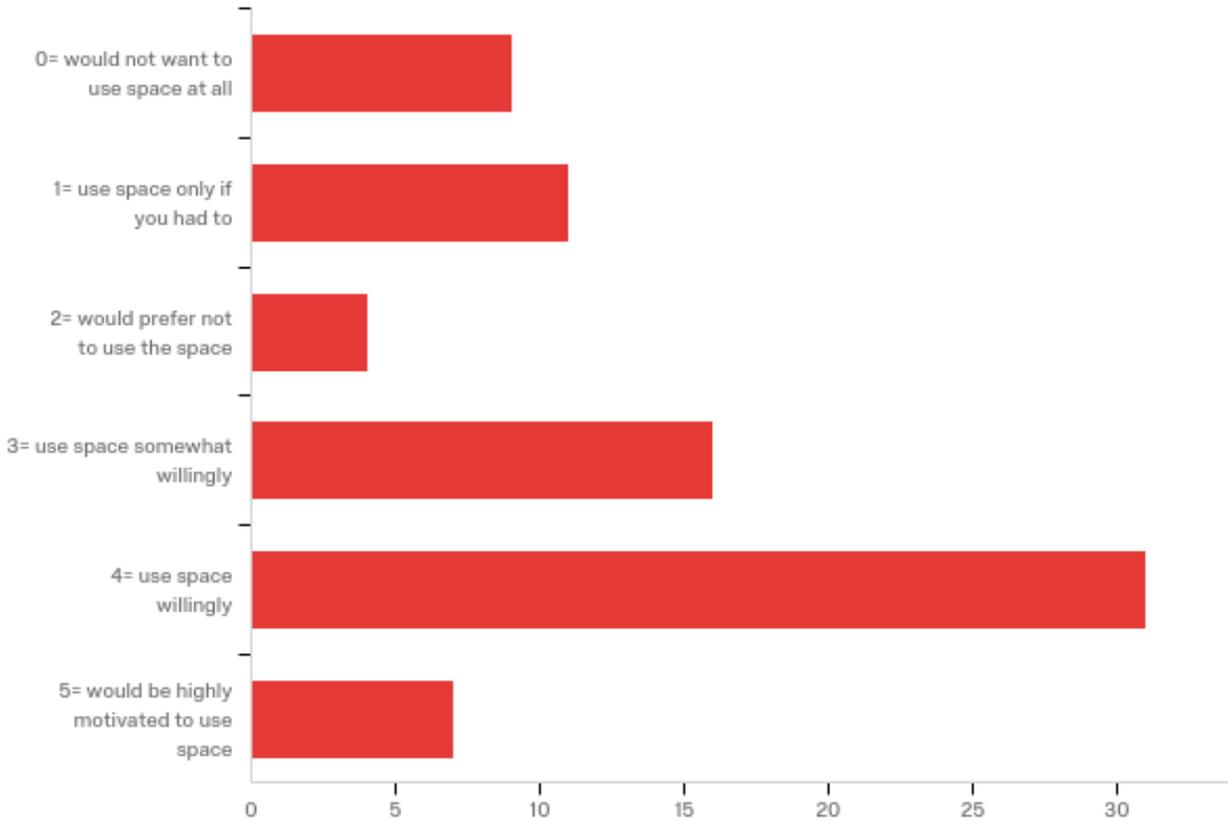
Q7.16 - On a scale of 0-5, how often would you use a space like this?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How often	1.00	6.00	3.19	1.40	1.95	78

#	Answer	%	Count
1	0= never	14.10%	11
2	1= rarely	21.79%	17
3	2= on the odd occasion	17.95%	14
4	3= sometimes	25.64%	20
5	4= often	17.95%	14
6	5= all the time	2.56%	2
	Total	100%	78

Q7.17 - On a scale of 0-5, how inclined would you be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How inclined	1.00	6.00	3.90	1.55	2.40	78

#	Answer	%	Count
1	0= would not want to use space at all	11.54%	9
2	1= use space only if you had to	14.10%	11
3	2= would prefer not to use the space	5.13%	4
4	3= use space somewhat willingly	20.51%	16
5	4= use space willingly	39.74%	31
6	5= would be highly motivated to use space	8.97%	7
	Total	100%	78

Q7.18 - In your own words, why do you think this is?

In your own words, why do you think this is?

hard, cold, cluttered and it looks churchy yuk

all of my answers depend on its actual purpose, but I'm basing them on what I see it as being

I do not feel that the sharp arches feel welcoming, they'd make me feel like I had to hurry to wherever my destination was and not linger

Not for me

It imposes a very formal structure to the area and not a free flowing movement of traffic.

I don't understand it

Doesn't look too spacious

Beautiful, accessible and uplifting

It's beautiful, and it's nice to walk through interesting spaces Am unsure if allowed access though

It looks like a flash building... So most likely you have to pay to get to it, or if it's part of a church then you might not have access to it all the time.

Visit shops

open, airy, appealing

Quiet contemplative space

Love access to open spaces

It's attractive, inviting and intriguing . I would like to see the effects of light and shadows at different times of the day .

Depends if I am going where the walkway leads

It's free and available and under cover

Rather peaceful and churchlike

It's open broad covering.

Potential for possible performances /readings

Airy and comfortable

It looks inviting

Peaceful sense from cathedral arches

Because it is beautiful

I think it is impressive

Outdoor corridor

Not welcoming, complicated.

Its cold

It looks really interesting and I love interestingly designed spaces

It depends where it is and why I was there. The picture does not give enough info

Hard lines, lots of barriers, no clear line of sight

Don't know what it's purpose is

Seems like an unusual place to explore

It look like there isn't much usable space

Peaceful

Again, I find it unsettling.

It is beautiful and looks fun to play in

I would be suspicius of the pillars. Maybe people hiding.

I like hidden spaces in public.

It looks like an entry to a larger building

Attractive and practical

Light and bright seems restful

To me,it is unwelcoming

The strong implication of church would limit the extent one feels able to behave as one pleases.

Not comfortable in anything ecclesiastical

Its nice to get outside during the day great excuse moving between buildings to get some fresh air and see what the day is like

Don't know what it is. Is it a public space or private?

Covered space. Protection from weather

It does not acknowledge human frailty

Welcoming, intriguing

I like shade and variegated light, which is created in this space. I would be curious about the space.

If its a church i may use it.

A place of reflection and worship would be used more frequently if I lived in the vicinity.

It would depend on where the space was

Simple and visually appealing space.

Looks calm

I would not be able to access this space due to both visual impairment and physical disability.

Its interesting, and could have many uses

It is flat, easy to navigate and protected from sun and to a limited extent, rain

Religious appearance

Doesn't give me a nice feeling

Because it looks like a public place.

It's purpose is unclear.

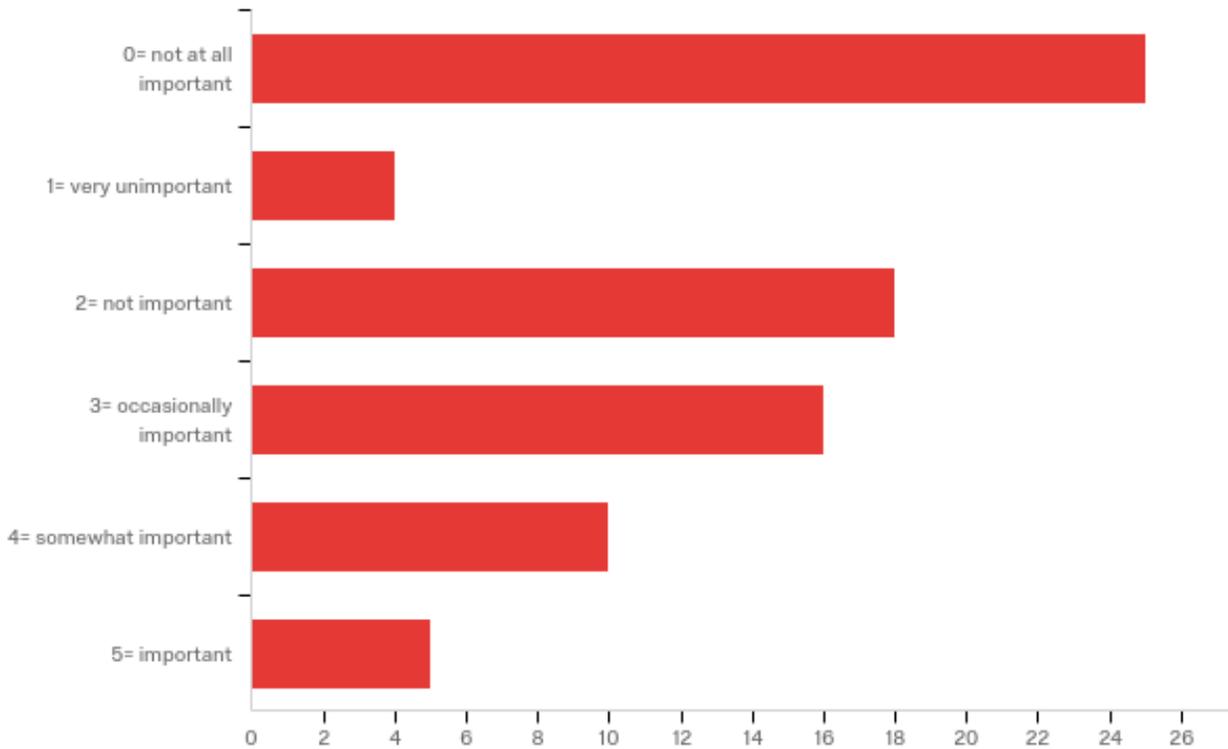
Purposeless

It doesn't seem scary or unwelcoming

It's a beautiful space that plays with shape, light and shade

Couldn't see if something creeping up on you. Couldn't walk quickly and straight. Not private.

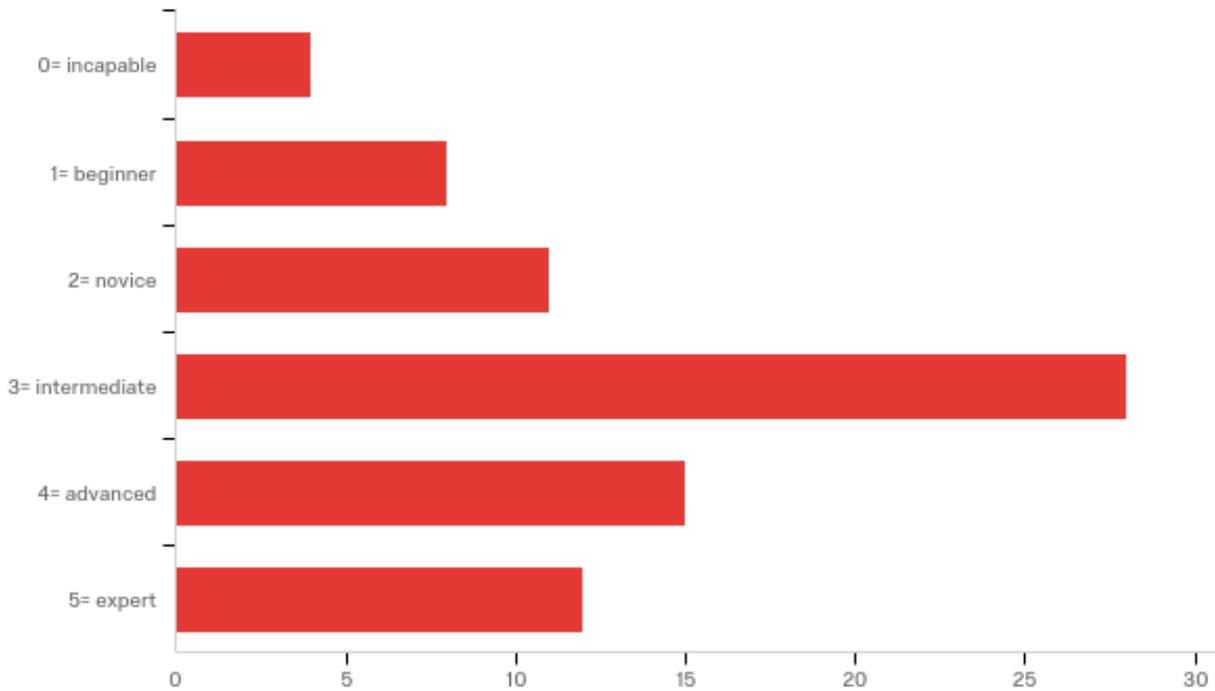
Q7.19 - On a scale of 0-5, how important would you say a space like this is to your daily life?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How important to your daily life	1.00	6.00	2.96	1.62	2.63	78

#	Answer	%	Count
1	0= not at all important	32.05%	25
2	1= very unimportant	5.13%	4
3	2= not important	23.08%	18
4	3= occasionally important	20.51%	16
5	4= somewhat important	12.82%	10
6	5= important	6.41%	5
	Total	100%	78

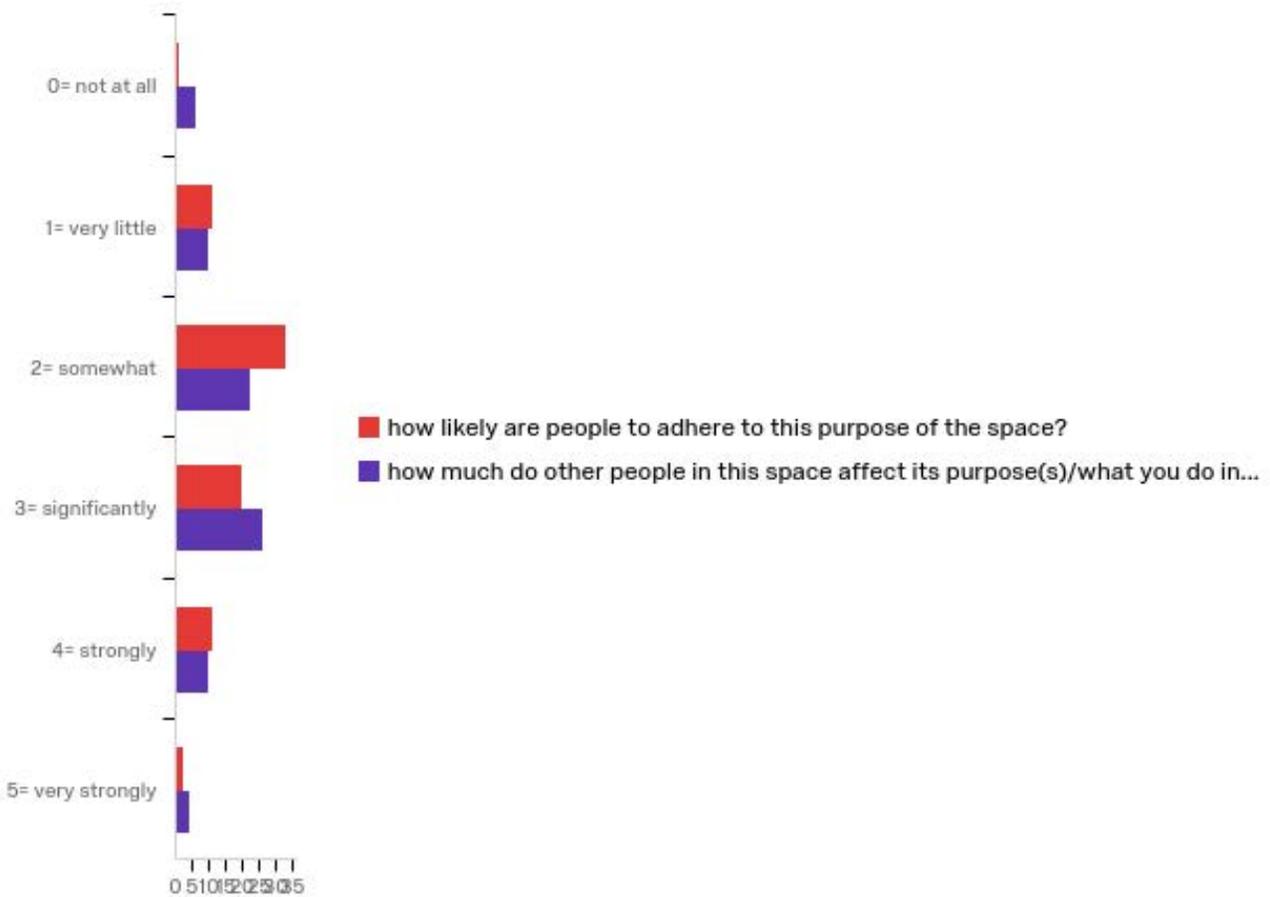
Q7.21 - On a scale of 0-5, how competent would you be at using this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How competent	1.00	6.00	4.00	1.35	1.82	78

#	Answer	%	Count
1	0= incapable	5.13%	4
2	1= beginner	10.26%	8
3	2= novice	14.10%	11
4	3= intermediate	35.90%	28
5	4= advanced	19.23%	15
6	5= expert	15.38%	12
	Total	100%	78

Q7.23 - On a scale of 0-5, mark out...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likely are people to adhere to this purpose of the space?	1.00	6.00	3.45	1.02	1.04	78
2	how much do other people in this space affect its purpose(s)/what you do in it?	1.00	6.00	3.46	1.24	1.53	78

#	Question	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly	Total
1	how likely are people to adhere to this purpose of the space?	1.28% 1	14.10% 1	42.31% 3	25.64% 2	14.10% 1	2.56% 2	78

2	how much do other people in this space affect its purpose(s)/wh at you do in it?	7.69 %	6	12.82 %	10	28.21%	22	33.33%	26	12.82%	10	5.13%	4	78
---	--	--------	---	---------	----	--------	----	--------	----	--------	----	-------	---	----

Q8.2 - What do you think about the person in the video?

What do you think about the person in the video?

not much

he's either strange, or is having fun walking through with friends.

He seems bored and fooling around, probably some young dude wishing he wasn't stuck in an office

An idiot

I think he finds the structures formality confronting and is rebelling against it.

His behaviour is unusual

Appears unwell !

Making fun of it

Uni student - art or something like that

He's being strange, or perhaps trying to explore the space in as many ways as possible

Different

Walking through the space

having fun, creative, dancing - original

Which one. Male or female

Very exaggerated reaction

He looks like a dancer or performer

Funny

Acting a little strange. Dancing to his own style

Playful

He's having fun

Exploring space, breaking defined pathways

Nothing

Bored

He appears stressed

Imaginative, exploring his reactions to the space

Playing around

Sneaky

Awkward

playful, uninhibited,

He looks like he's testing out the limits of how he can navigate the space by being silly and overdramatic
Touching all the extremities, squeezing through narrow gaps, walking backwards etc..

He's having fun

Theatrical

They're a not-so-serious person who likes to have some fun in life.

Nutter

They are showing off

Quirky

A bit intrusive

He is playing with the space

He is a bit overdramatic

self conscious/

They are exploring the space, possibly arty or very open personality. Lust for life and experience

Nutcase but I can see he is moving around the space dodging invisible people implying movement in the space

He has been told to proceed in a creative way

Odd

He looks like a reliable person.

Unusual. Also noticed a female

They are a artist or student of art of some sort

No opinion

Dancing in the space

He might be fun to be around, and it looks like he doesn't care whether he affects the people around him

Young office worker

Funny, interesting

If i encountered someone behaving like the person in the video, I might think they have a physical tic or that they were neurodivergent in some way. I would also wonder whether they were creating/staging a performance.

Weird

He is interacting with the space

He's having fun!

Young dancer well dressed white male i dont kniw any more about him

They are moving erratically

I think that they are very creative in their thinking (in terms of seeing the potential of the space provided).

Nothing

Nothing

Drunken

The person abit drunk

He is free.

Nothing

He looks confused

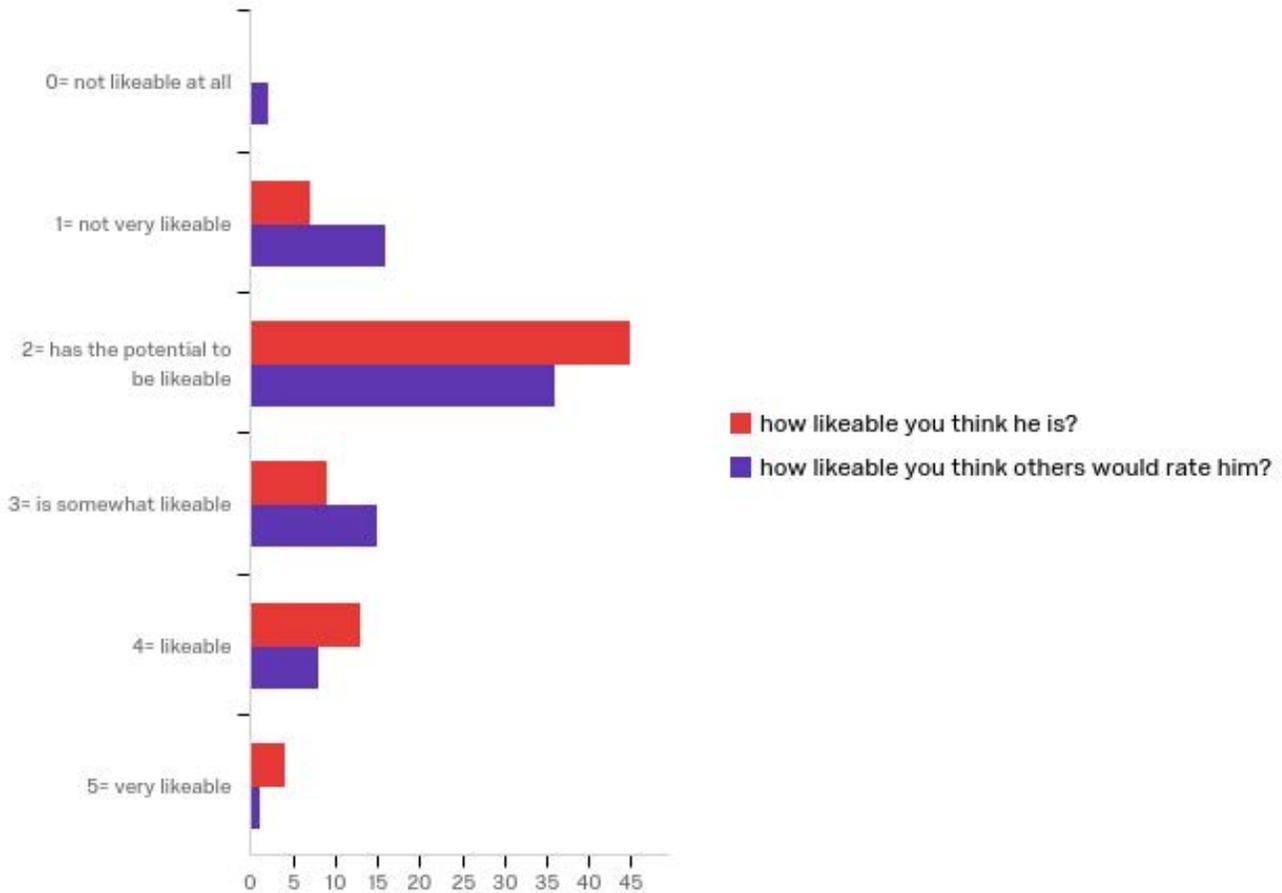
He was making his day interesting

He's having fun

Video didn't work there is no content

Nothing untoward

Q8.3 - On a scale of 0-5, indicate...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likeable you think he is?	2.00	6.00	3.51	1.03	1.07	78
2	how likeable you think others would rate him?	1.00	6.00	3.18	1.00	0.99	78

#	Question	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable	Total
1	how likeable you think he is?	0.00% 0	8.97% 7	57.69% 45	11.54% 9	16.67% 13	5.13% 4	78

2	how likeable you think others would rate him?	2.56%	2	20.51%	16	46.15%	36	19.23%	15	10.26%	8	1.28%	1	78
---	---	-------	---	--------	----	--------	----	--------	----	--------	---	-------	---	----

Q8.4 - In your own words, why do you think this is?

In your own words, why do you think this is?

he appears to be doing what some people would think is weird

again, depends on the actual context. If he's just having fun, then he becomes likeable.

He seems harmless

You cant see him properly

He may be doing it with a sense of humor or he may be doing it out of arrogance.

Attire and behaviour

Could not see the purpose of his actions

His behavior is unusual, which may frighten some people (not everyone)

Looks like business clothes which is dull. Dancing is kind of neat, but I dunno just bored of blokes in the workplace so although I like that he's responding to the space in an unexpected way mostly he looks tedious

I don't know. Maybe because he appeared eccentric. Maybe because he was unpredictable?

Everyone has potential to be liked

others may find him strange, but not unlikeable.

People are perplexed and confused by sponaneity

He may feel hemmed in and this does not and should not be factor on his likeability

People don't always see the funny side

He isn't afraid to have fun while others are watching. Doesn't keep on a mask of 'appropriate behaviour'. Genuine and funny

He's cute and having fun

Playfulness

He is having fun and using space uniquely

I don't know them

Harmless release from boredom

Some people maybe reluctant to engage with him

Could be seen to be acting strangely

Has little respect

Looks like he is fooling around but he could just be weird

Provocative, anti social

He is sneaky

Everyone has potential likeability

being playful, distracted from his purpose, mabe fun

He could be a funny guy or a guy who thinks he's funny but is just annoying because he can't ever be serious

He may be fun or he may end up being painful

Odd behaviour can be good or bad

He doesn't take life completely seriously and people like to be around others like that.

Don't know

He's being silly, which can be fun

I don't know him i can't judge if he is likeable. I think others would like him as he seem out going

Not threatening

He is behaving strangely, and I think many people would be made uncomfortable by his behaviour. For me, his behaviour lightens the mood of the place.

He is able to play in a public space

Dont know enough about him to think he would be unlikable

he makes no eye contact, has his back to us mostly.

Seems fun and intriguing, I have a sense of admiration. May also be absorbed in their own experience and a little arrogant or self centered.

Looks drunk moving in an erratic way

He is behaving in a way that some would perceive as strange. If there were no explanations of his movement, people may suspect that he is high, drunk or mad.

Not conforming

Weird behaviour

I've no idea how others would view him, but "don't know" isn't an option.

Most people are put off by unusual behaviours. I am willing to be open minded

Everyone is likeable just need the opportunity to meet and get to know each other....hard to say hi when prancing and dancing

Doesn't seem to be threatening

He is dancing so he has potential to be reasonable

Others may cut him more slack because of his age and race

He is 'safe'

Extrovert, intriguing, could disturb

I would feel wary of someone using large erratic gestures in public - if they are neurodivergent they may be in distress, which would make me feel concerned and sympathetic (but i think others often act with disgust or fear

towards neurodivergence). If their gestures were part of a public performance I would feel nervous that they would try to incorporate me into the performance against my will/without my consent. I often distrust people who enjoy public performance because in my experience they are not very sensitive to others' comfort and will disregard others for the sake of their ego. But I think, generally, many other people are more sympathetic towards public performers.

Clean tidy appearance

He is head down not making visual contact with anyone else.

He's having fun, not worried about what others are thinking.

Does not appear aggressive or threatening in any way

Does not appear to be considerate of others in the space

Others may see him as not using the space as intended or that he is not being respectful of the space.

Seems silly

Haven't met him. Can't form an opinion

Taking up all the space. People may not understand him

Well if he is drunk , then he might just do something Scilly and make someone laugh

Because his manner evokes freedom.

I am guessing. You cannot judge a person's likeability by how he uses a space.

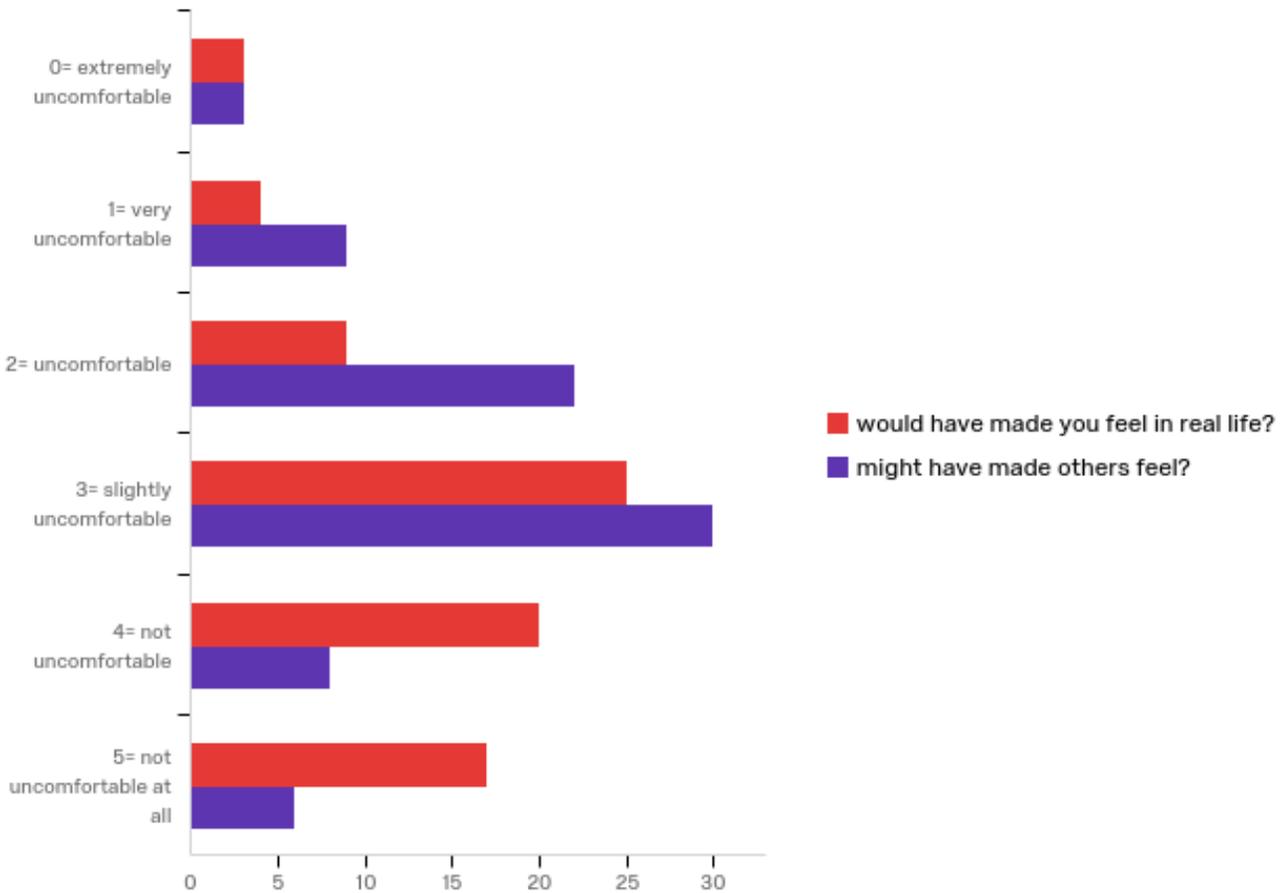
He looks lost

He was happy with himself

He is enjoying the space and is uninhibited

Everyone has potential to be liked

Q8.5 - On a scale of 0-5, how uncomfortable do you think the person in the video...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	would have made you feel in real life?	1.00	6.00	4.36	1.29	1.67	78
2	might have made others feel?	1.00	6.00	3.63	1.17	1.36	78

#	Question	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all	Total
1	would have made you feel in	3.85% 3	5.13% 4	11.54% 9	32.05% 25	25.64% 20	21.79% 17	78

	real life?													
2	might have made other s feel?	3.85%	3	11.54%	9	28.21%	22	38.46%	30	10.26%	8	7.69%	6	78

Q8.6 - In your own words, why do you think this is?

In your own words, why do you think this is?

I am a wheelchair user so try not to judge others' physical appearance or behaviour because I am sick of people doing it to me

odd way to progress through the columns

In case he wanted to engage with me in any way

He is awkward

Because I would be in sympathy with him and when I was younger would have been likely to have dne similar.

Because his behaviour is out of the ordinary

Behaviour not considered 'normal'

Don't know why he was doing what he was doing

He wasn't threatening, just unusual. If he were near me, I would simply remain where I could see him, or go elsewhere about my own business.

I like people doing odd things I'm not sure how much others do

Unpredictable, but also could be amusing or even inspirational for acting without fear of judgement

Unusual way to walk

others may think he's not walking "normally" through the space - unsure why.

Xpresses himself

He appears to lack direction

His movements are unpredictable

But everyone has the same sense of fun

Because dancing and shaking arms like that isn't normal in public

Acting in an unusual manner

He makes me smile

Because it is there, it has a contemporary aesthetic that challenges you to use in more anti establishment ways

Is not behaving how many people would expect him to behave

I'm not that bothered about the behaviour of others if it doesn't impact physically on myself or other people

Some people have a greater need for people to be predictable

People may be concerned

I would have been intrigued

Behaviour is odd and childish

Not sure what he is up to

Deliberately acting like this

He looks as though he is up to something

No fluidity of motion

I am too inhibited and would have thought he was foolish

Because I wouldn't know if he was messing, or maybe was a little unstable.... Either way I wouldn't know what he might do next...

It depends whether is acting like this for fun or because of a compulsion

His unpredictably would be a concern.

His behaviour and fun character would tend to put people at ease.

Just a tad weird

His movements are a bit stiff

People usually make me feel uncomfortable. He is doing thing out of the norm that can make people feel uncomfortable

Not something I would do

I tend to be more tolerant of odd behaviour than people around me.

He is a tall young man who spears not to be very aware of other people like the ypunv woman at the end of the video and he might startle her

I personally dont like drama

he looks like he is trying to stretch or dance..but neither is carried through.

People can fear behaviours that deviate from the expected. Personally this does not bother me, and lifts my spirits as many would want to do similar

As above people don't like sharp movements in a public area

With no explanation, I would have been wary. He could be dangerous or confronting.

I do not appreciate unconventional behaviour

Because hes doing something unpredictable (dancing in a suit).

As above

Not everyone comfortabke watching men preform in a artistic sense publically

Behaviour seems a bit odd

Non threatning. Involved in a performance

He is not dangerous

I like out of ordinary things others might not

I would feel distracted rather than uncomfortable. If I could determine that the person was not in distress, and not likely to interact with me aggressively, I would feel comfortable with them and curious about them. I think other people would be more uncomfortable, as the person in the video was moving erratically through a space in which most others would be moving in straight lines, at consistent pace, etc.

Hes just kidding around

He appears confined by the space.

I would want him to keep having fun

Just doing his own thing not interfering with anyone

Not sure what they are doing and how they will interact, but dressed fairly smartly

Because he is moving within the space in a unconventional way.

He is acting strangely

He is in control of his physical actions and not interfering with others

Because he's not following societal rules. Act normal. Walk in straight line. Don't draw attention to yourself.

Cos he didn't look like an angry drunk , just had to much

Because of the way he is moving.

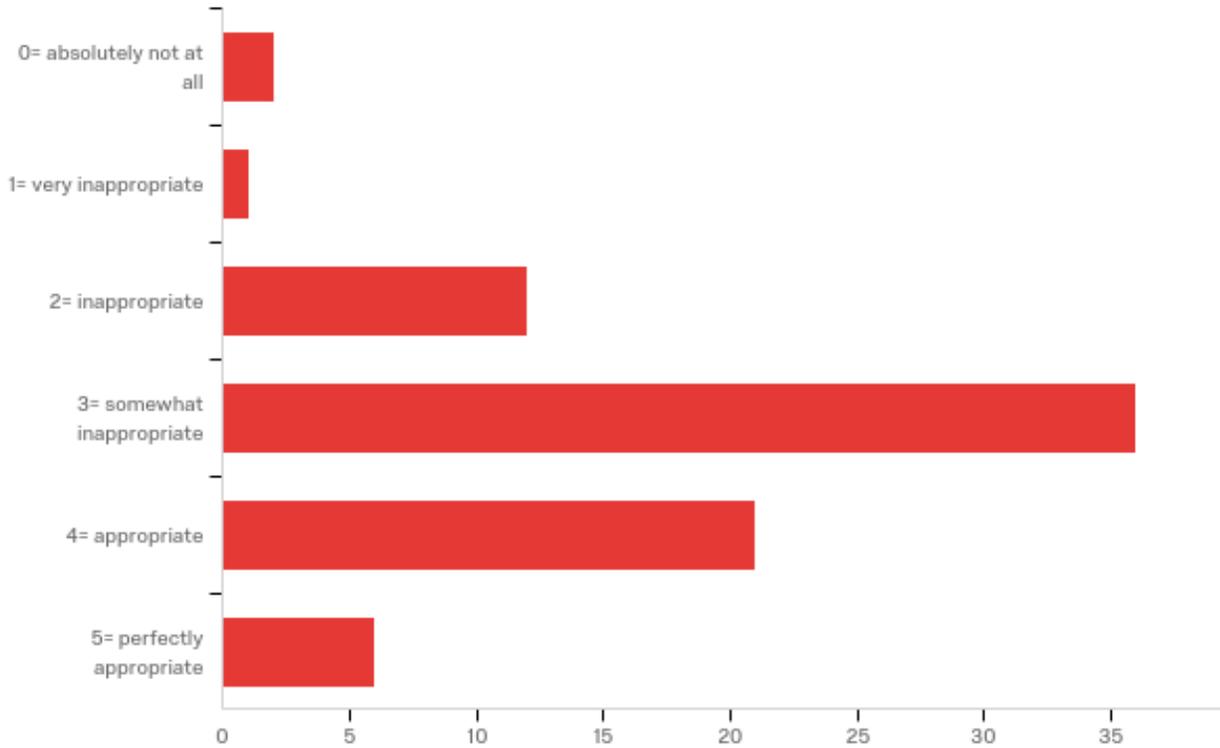
Instinct

He was not doing anything bad

People are afraid of different

Because his video doesn't work and that makes everyone sad

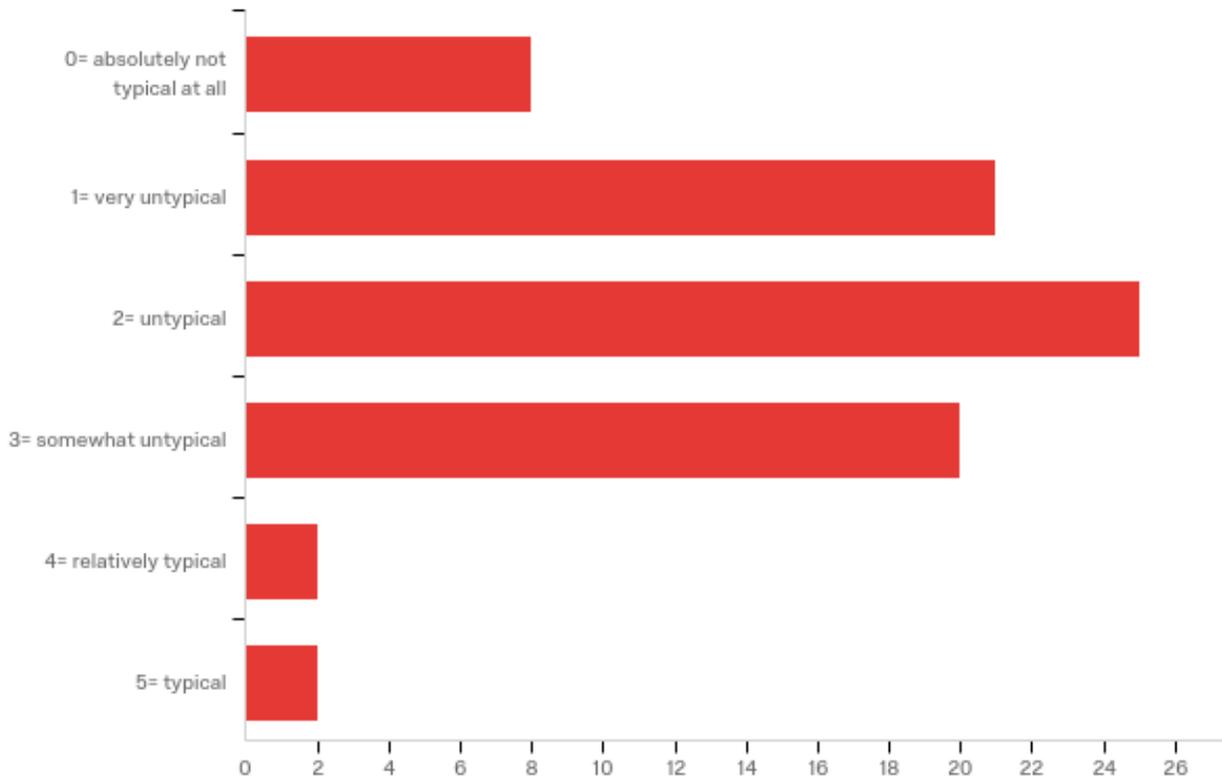
Q8.7 - On a scale of 0-5, how appropriate was the person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Appropriateness	1.00	6.00	4.17	0.99	0.99	78

#	Answer	%	Count
1	0= absolutely not at all	2.56%	2
2	1= very inappropriate	1.28%	1
3	2= inappropriate	15.38%	12
4	3= somewhat inappropriate	46.15%	36
5	4= appropriate	26.92%	21
6	5= perfectly appropriate	7.69%	6
	Total	100%	78

Q8.8 - On a scale of 0-5, how typical was this person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Typicalness	1.00	6.00	2.91	1.12	1.26	78

#	Answer	%	Count
1	0= absolutely not typical at all	10.26%	8
2	1= very untypical	26.92%	21
3	2= untypical	32.05%	25
4	3= somewhat untypical	25.64%	20
5	4= relatively typical	2.56%	2
6	5= typical	2.56%	2
	Total	100%	78

Q8.9 - What do you think the person in the video was doing?

What do you think the person in the video was doing?

having a bit of his own fun

hopefully, being silly to make friends laugh

Clowning around because he was bored and wished he was elsewhere

Trying to get from a to b

Snubbing their nose at the authority and formality of the space.

I'm not sure

Could be anything from illness to performance art

Just fooling around

Dancing, following an exercise routine or some kind of dare

Celebrating the space by dancing it

Exploring the space

No clue

Dancing to his own tune.

Dancing, making a point about space/movement.

Dancing or releasing frustration

Baffled by his action so cant comment

Performance art

Amusing themselves by having some fun

Seemed to be following a particular pattern or route that he chooses and almost dancing or close to it(

Pretending to be a secret agrnt

Having fun (or avoiding some areas?)

Having fun getting from a to b

Finding his way but with fun

Getting a feel for the place

Playing with someone unseen

Thinking

Enjoying the structure

Drunkenly following a girl

Fooling around

Acting odd for the sake of it

Hiding, trying to get somewhere without being seen, maybe following someone.

No idea

playing

As I said in earlier answer.... Overexaggerating his movements to show the limits of the space.... Squeezing, reaching etc.

Mucking around

Performing

Moving from one side of the structure to the other but in a fun way.

Being daft

Playing to the camera

Having fun

No idea

I have no idea.

playing with the space why is less clear, he might just be playing and unaware of others or he might be trying to attract the attention of the young woman at the end of the video either to engage her to play in the space or assert his authority to startle her if she does not respond it hard to tell out of context. eo

Was trying to draw attention to himself and the space

posing

Exploring the space on way between places

Moving around the perimeters on the space filling in the volume, simulating a crowd

He is demonstrating an unexpected way of proceeding through the space. He's jamming it up a bit.

Pretending to be stealthy

Dancing out his emotions.

Responding to whatever he was thinking

A performing arts piece

Have no idea

Dance performance

Whatever he felt like (despite it taking up a lot of space in a shared space)

Having a break from or going to work

Using the space outside the box

Maybe dancing, or stimming.

Joking about

Trying to push out the boundaries

Imagining a scenario in his mind

Exercising his right to move in his own way !

Using the space in a tactile way?

He may have been trying to test the unconventional ways that he could move around in the space provided.

Looks like performance art

Moving about, possibly performance art

Showing off

Looked like he had a few too many and staggering fallily into the building

Enjoying the space.

Trying to suss out where he's going

Having a bit of fun in an interesting space

Playing with the space

Nothing as no video so that's untypical if you expect a video but appropriate to the absence of video

Releasing inhibitions

APPENDIX 1.1
MALE ONLY RAW DATA

Showing data from Part 4 of the survey; spatial affordance, male only population.

SITES	AFFORDANCE QUESTIONS %	AFFORDANCE CRITERIA %	SPACE-FOCUSSED + RELATION FOCUSSED%	OVERALL AFFORDANCE STRENGTH %
Column #1	Column #2	Column #3	Column #4	Column #5
Male population across all affordance strength scenarios	Obviousness 224432305351=2.8	Tacit capacity 3	Space-focussed 2.9	48%
	Suitability 225531425351=3.2			
	Purpose(s) 355230342314=2.9			
	Simplicity 214421343251=2.7	Availability 2.8		
	Ease 234224424431=2.9			
	Permitted 445432412403=2.8			
	Frequency 123431512340=2.5	Tendency 2.8	Relation-focussed 2.9	
	Inclination 224542514451=3.3			
	Importance 243542402420=2.7			
	Competence 335441353453=3.6	Ability 3.6		
	Adherence 312423422231=2.4	Agency 2.3		
	Affect 233323012331=2.2			

Showing data from Part 5 of the survey; social judgment and motivations — general population versus male only across all sites.

	LIKEABILITY %	COMFORT %	EXPECTEDNESS %	APPROPRIATNESS %	TYPICALNESS %
	Column #2	Column #3	Column #4	Column #5	Column #6
GENERAL SAMPLE	63	75	58	70	45
MALE ONLY	47	57	45	54	35
DIFFERENCE	16	18	13	24	10



Q7.5.
This section gauges how well a space suits its purpose (tacit capacity)...

Q7.6.
 On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

	0= completely unknown	1= very unclear	2= unclear	3= somewhat clear	4= clear	5= very obvious
How obvious is the purpose	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q7.7.
 In your own words, why do you think this is?

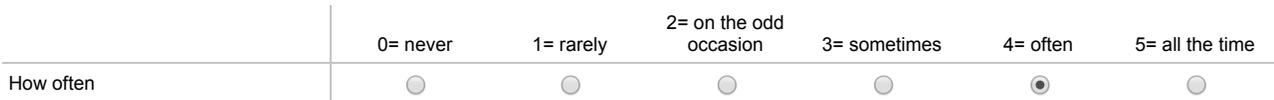
Contemplation space

Q7.15.

This section gauges how inclined you would be to use a space (tendency)...

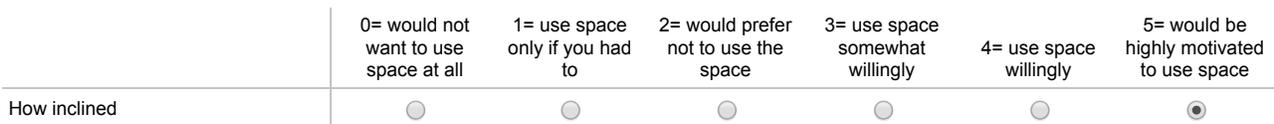
Q7.16.

On a scale of 0-5, how often would you use a space like this?



Q7.17.

On a scale of 0-5, how inclined would you be to use this space?



Q7.18. In your own words, why do you think this is?

Quiet contemplative space

Q7.19.

On a scale of 0-5, how important would you say a space like this is to your daily life?

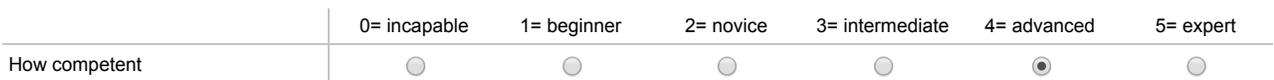


Q7.20.

This section gauges how able you are to use a space (ability)...

Q7.21.

On a scale of 0-5, how competent would you be at using this space?



Q7.22.

Q7.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

	0= not at all	1 = unsuitable	2= somewhat suitable	3= suitable	4= very suitable	5= perfectly suited
How suitable is the design for its purpose	<input type="radio"/>	<input checked="" type="radio"/>				

Q7.9. Select one of the following that best describes this space...

	no purpose	endless purposes	many, many purposes	several purposes	limited/few purposes	a singular purpose
The space has...	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7.10.

This section gauges the clarity and ease of a space (availability)...

Q7.11.

On a scale of 0-5, how straight-forward do you think this space is to use?

	0= not at all	1= quite unclear	2= somewhat straightforward	3= straightforward	4= very straightforward	5= extremely straightforward
How straightforward	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q7.12.

On a scale of 0-5, how easy would it be to access this space?

	0= not accessible at all	1= accessible with lots of effort	2= accessible with some effort	3= accessible with little effort	4= easily accessible	5= effortlessly accessible
Visual and physical accessibility:	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7.13. In your own words, why do you think this is?

It is non conventional and that is the point

Q7.14. On a scale of 0-5, how permitted do you think you would be to use this space?

	0= not permitted to use	1= very limited permission to use	2= limited permission to use	3= often permitted to use	4= mostly permitted to use	5= always permitted to use
Permission to access	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q7.15.

This section gauges how inclined you would be to use a space (tendency)...

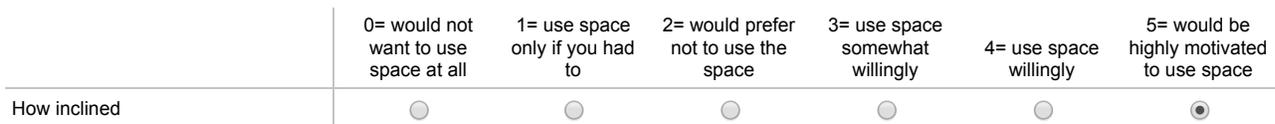
Q7.16.

On a scale of 0-5, how often would you use a space like this?



Q7.17.

On a scale of 0-5, how inclined would you be to use this space?

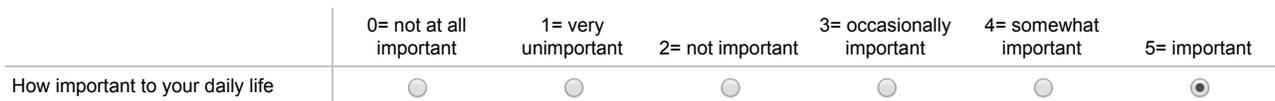


Q7.18. In your own words, why do you think this is?

Quiet contemplative space

Q7.19.

On a scale of 0-5, how important would you say a space like this is to your daily life?

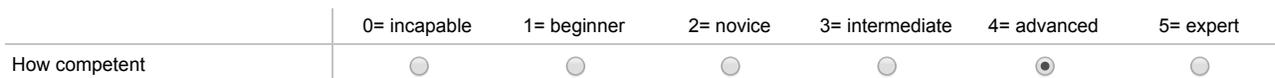


Q7.20.

This section gauges how able you are to use a space (ability)...

Q7.21.

On a scale of 0-5, how competent would you be at using this space?



Q7.22.

This section gauges the impact of other people on a space (agency)...

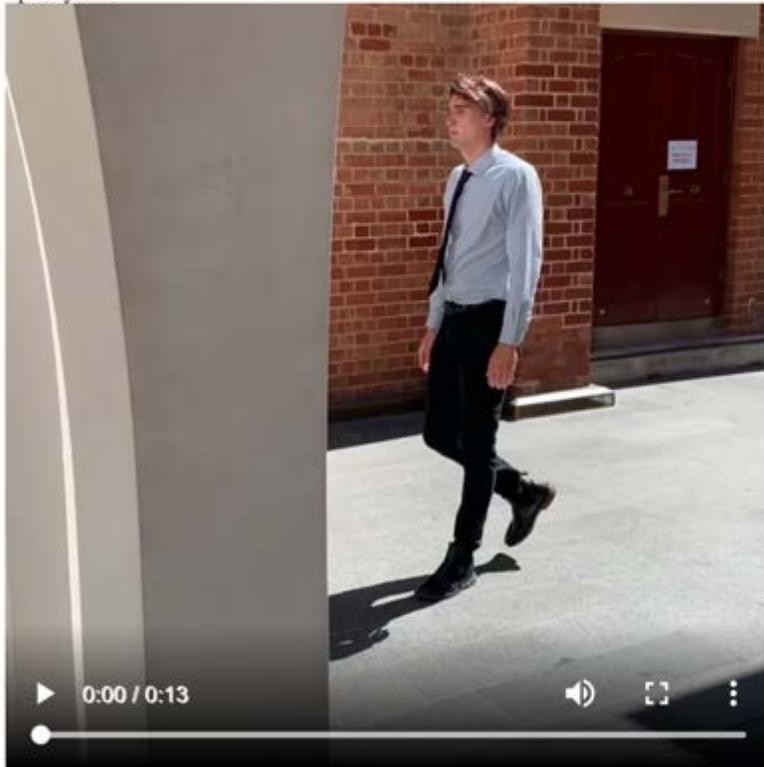
Q7.23.

On a scale of 0-5, mark out...

	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly
how likely are people to adhere to this purpose of the space?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
how much do other people in this space affect its purpose(s)/what you do in it?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.1.

Imagine encountering this video scenario in real life and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.



Q8.2.

What do you think about the person in the video?

Which one. Male or female

Q8.3.

On a scale of 0-5, indicate...

	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable
how likeable you think he is?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
how likeable you think others would rate him?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.4. In your own words, why do you think this is?

People are perplexed and confused by sponaneity

Q8.5.

On a scale of 0-5, how uncomfortable do you think the person in the video...

	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all
would have made you feel in real life?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
might have made others feel?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.6. In your own words, why do you think this is?

Xpresses himself

Q8.7.

On a scale of 0-5, how appropriate was the person's behaviour in the space?

	0= absolutely not at all	1= very inappropriate	2= inappropriate	3= somewhat inappropriate	4= appropriate	5= perfectly appropriate
Appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

Q8.8. On a scale of 0-5, how typical was this person's behaviour in the space?

	0= absolutely not typical at all	1= very untypical	2= untypical	3= somewhat untypical	4= relatively typical	5= typical
Typicalness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>



Q7.5.
This section gauges how well a space suits its purpose (tacit capacity)...

Q7.6.
 On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

	0= completely unknown	1= very unclear	2= unclear	3= somewhat clear	4= clear	5= very obvious
How obvious is the purpose	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7.7.
 In your own words, why do you think this is?

The type of architecture used suggests a cloister

Q7.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

	0= not at all	1 = unsuitable	2= somewhat suitable	3= suitable	4= very suitable	5= perfectly suited
How suitable is the design for its purpose	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7.9. Select one of the following that best describes this space...

	no purpose	endless purposes	many, many purposes	several purposes	limited/few purposes	a singular purpose
The space has...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7.10.

This section gauges the clarity and ease of a space (availability)...

Q7.11.

On a scale of 0-5, how straight-forward do you think this space is to use?

	0= not at all	1= quite unclear	2= somewhat straightforward	3= straightforward	4= very straightforward	5= extremely straightforward
How straightforward	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7.12.

On a scale of 0-5, how easy would it be to access this space?

	0= not accessible at all	1= accessible with lots of effort	2= accessible with some effort	3= accessible with little effort	4= easily accessible	5= effortlessly accessible
Visual and physical accessibility:	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7.13. In your own words, why do you think this is?

Too many pillars

Q7.14. On a scale of 0-5, how permitted do you think you would be to use this space?

	0= not permitted to use	1= very limited permission to use	2= limited permission to use	3= often permitted to use	4= mostly permitted to use	5= always permitted to use
Permission to access	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7.15.

This section gauges how inclined you would be to use a space (tendency)...

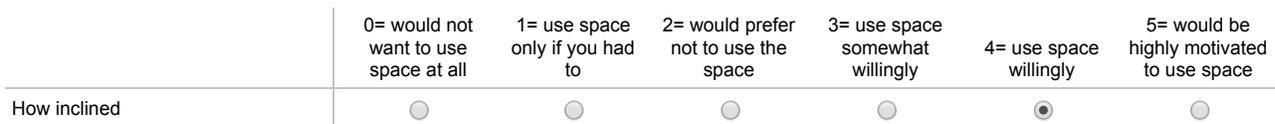
Q7.16.

On a scale of 0-5, how often would you use a space like this?



Q7.17.

On a scale of 0-5, how inclined would you be to use this space?

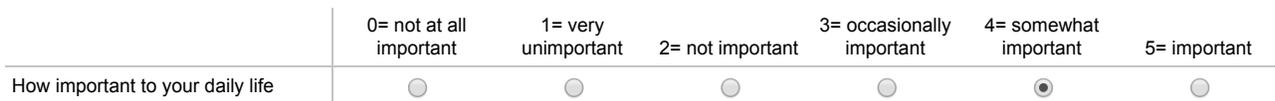


Q7.18. In your own words, why do you think this is?

Rather peaceful and churchlike

Q7.19.

On a scale of 0-5, how important would you say a space like this is to your daily life?

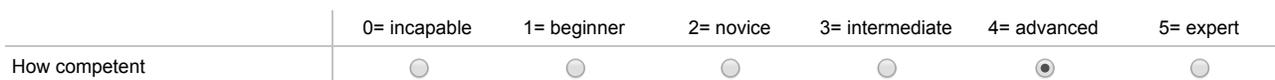


Q7.20.

This section gauges how able you are to use a space (ability)...

Q7.21.

On a scale of 0-5, how competent would you be at using this space?



Q7.22.

This section gauges the impact of other people on a space (agency)...

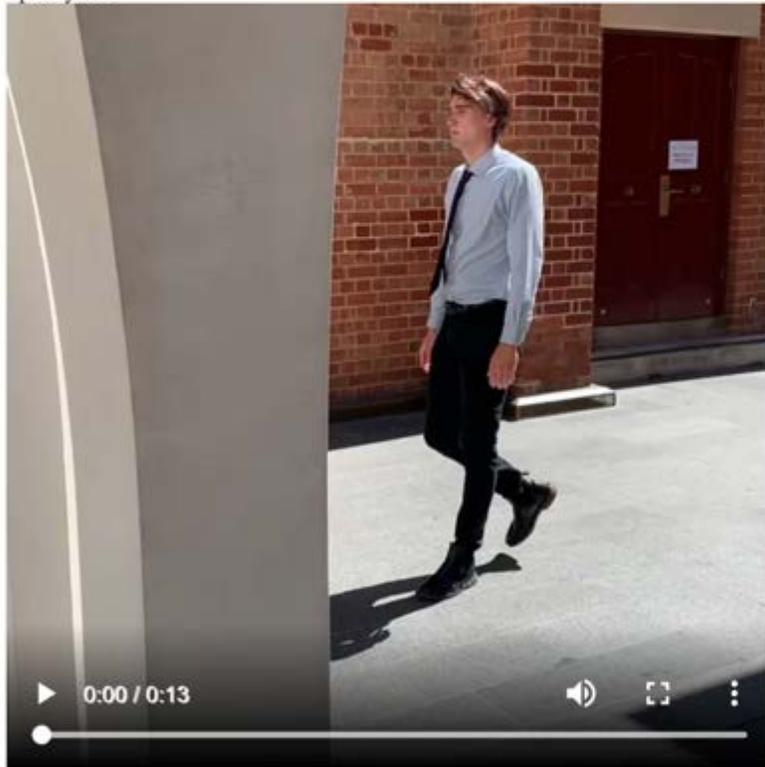
Q7.23.

On a scale of 0-5, mark out...

	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly
how likely are people to adhere to this purpose of the space?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how much do other people in this space affect its purpose(s)/what you do in it?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.1.

Imagine encountering this video scenario in real life and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.



Q8.2.

What do you think about the person in the video?

Playful

Q8.3.

On a scale of 0-5, indicate...

	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable
how likeable you think he is?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how likeable you think others would rate him?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.4. In your own words, why do you think this is?

He's cute and having fun

Q8.5.

On a scale of 0-5, how uncomfortable do you think the person in the video...

	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all
would have made you feel in real life?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
might have made others feel?	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.6. In your own words, why do you think this is?

Acting in an unusual manner

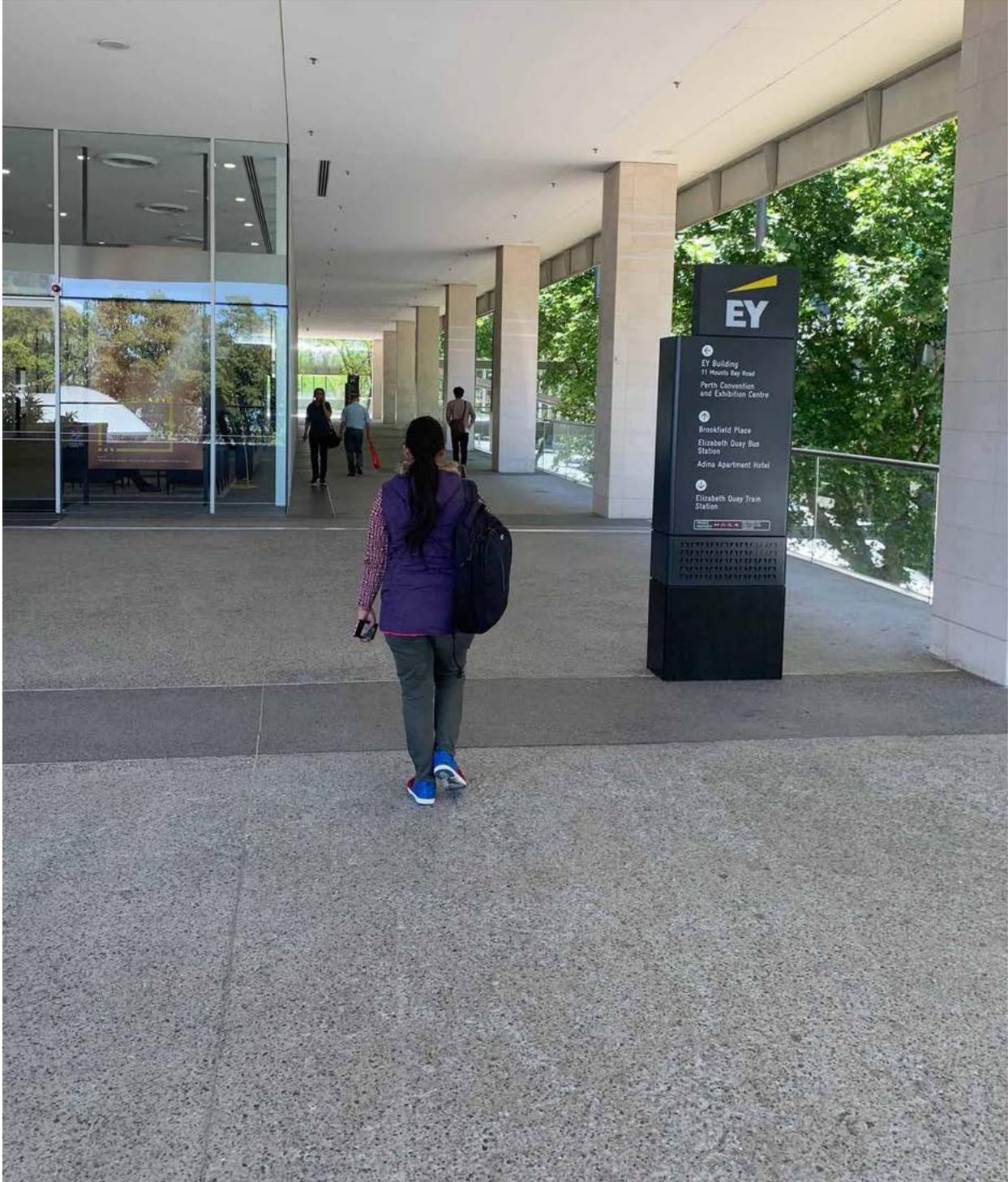
Q8.7.

On a scale of 0-5, how appropriate was the person's behaviour in the space?

	0= absolutely not at all	1= very inappropriate	2= inappropriate	3= somewhat inappropriate	4= appropriate	5= perfectly appropriate
Appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q8.8. On a scale of 0-5, how typical was this person's behaviour in the space?

	0= absolutely not typical at all	1= very untypical	2= untypical	3= somewhat untypical	4= relatively typical	5= typical
Typicalness	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Q3.5.
This section gauges how well a space suits its purpose (tacit capacity)...

Q3.6.

On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

	0= completely unknown	1= very unclear	2= unclear	3= somewhat clear	4= clear	5= very obvious
How obvious is the purpose	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q3.7.

In your own words, why do you think this is?

The appearance is familiar and easily recognisable

Q3.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

	0= not at all	1 = unsuitable	2= somewhat suitable	3= suitable	4= very suitable	5= perfectly suited
How suitable is the design for its purpose	<input type="radio"/>	<input checked="" type="radio"/>				

Q3.9. Select one of the following that best describes this space...

	no purpose	endless purposes	many, many purposes	several purposes	limited/few purposes	a singular purpose
The space has...	<input type="radio"/>	<input checked="" type="radio"/>				

Q3.10.

This section gauges the clarity and ease of a space (availability)...

Q3.11.

On a scale of 0-5, how straight-forward do you think this space is to use?

	0= not at all	1= quite unclear	2= somewhat straightforward	3= straightforward	4= very straightforward	5= extremely straightforward
How straightforward	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q3.12.

On a scale of 0-5, how easy would it be to access this space?

	0= not accessible at all	1= accessible with lots of effort	2= accessible with some effort	3= accessible with little effort	4= easily accessible	5= effortlessly accessible
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

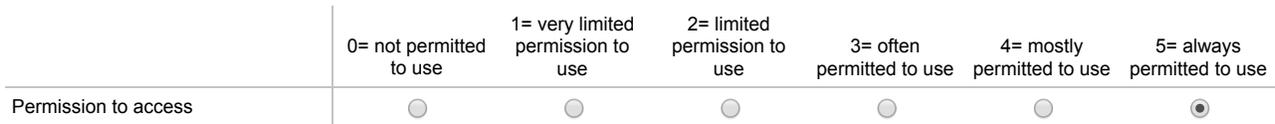
Visual and physical accessibility:



Q3.13. In your own words, why do you think this is?

It's on one level, bright and airy. Design of the space tells you what you are meant to do

Q3.14. On a scale of 0-5, how permitted do you think you would be to use this space?



Q3.15.

This section gauges how inclined you would be to use a space (tendency)...

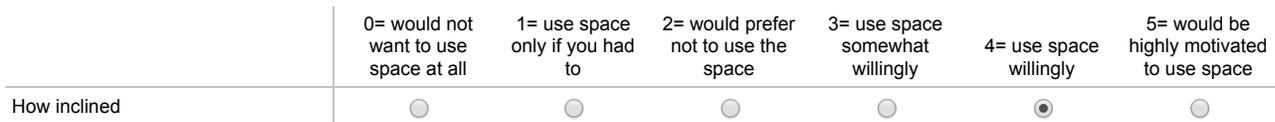
Q3.16.

On a scale of 0-5, how often would you use a space like this?



Q3.17.

On a scale of 0-5, how inclined would you be to use this space?



Q3.18. In your own words, why do you think this is?

Q3.19.

On a scale of 0-5, how important would you say a space like this is to your daily life?



How important to your daily life

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
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Q3.20.

This section gauges how able you are to use a space (ability)...

Q3.21.

On a scale of 0-5, how competent would you be at using this space?

	0= incapable	1= beginner	2= novice	3= intermediate	4= advanced	5= expert
How competent	<input type="radio"/>	<input checked="" type="radio"/>				

Q3.22.

This section gauges the impact of other people on a space (agency)...

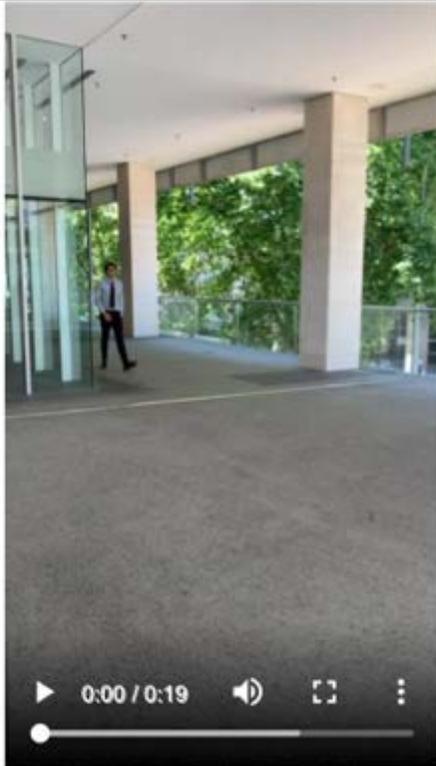
Q3.23.

On a scale of 0-5, mark out...

	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly
how likely are people to adhere to this purpose of the space?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how much do other people in this space affect its purpose(s)/what you do in it?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4.1.

Imagine encountering this video scenario in real life, and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.



Q4.2.

What do you think about the person in the video?

He is joking

Q4.3.

On a scale of 0-5, indicate...

	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable
how likeable you think he is?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how likeable you think others would rate him?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4.4. In your own words, why do you think this is?

Appears drunk initially but on further watching appears to be mocking the convention of walking directly through the corridor

Q4.5.

On a scale of 0-5, how uncomfortable do you think the person in the video...

	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all
would have made you feel in real life?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
might have made others feel?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4.6. In your own words, why do you think this is?

If I didn't know him he seems drunk at first

Q4.7.

On a scale of 0-5, how appropriate was the person's behaviour in the space?

	0= absolutely not at all	1= very inappropriate	2= inappropriate	3= somewhat inappropriate	4= appropriate	5= perfectly appropriate
Appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4.8. On a scale of 0-5, how typical was this person's behaviour in the space?

	0= absolutely not typical at all	1= very untypical	2= untypical	3= somewhat untypical	4= relatively typical	5= typical
Typicalness	<input checked="" type="radio"/>	<input type="radio"/>				

Q4.9. What do you think the person in the video was doing?

Already answered above mocking conventional use of the space

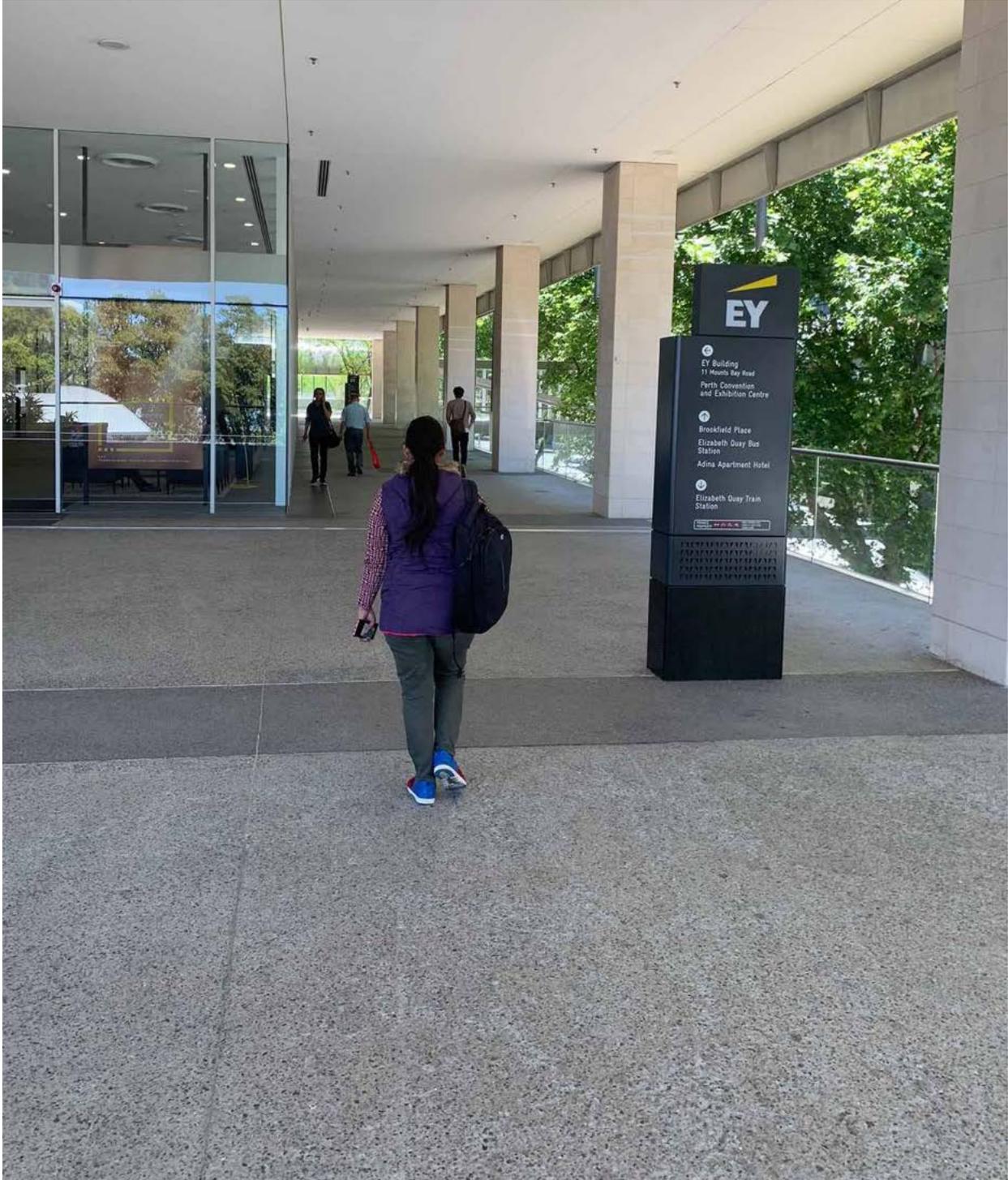
Q9.1. If you would like a copy of the findings report from this research, please provide your email below. Your email will not be used in any other way but to provide the report once complete.

gordimhor235@googlemail.com

Q5.1.

Take a look at this space and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.

This question was not displayed to the respondent.



Q3.5.
This section gauges how well a space suits its purpose (tacit capacity)...

Q3.6.

On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

	0= completely unknown	1= very unclear	2= unclear	3= somewhat clear	4= clear	5= very obvious
How obvious is the purpose	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q3.7.

In your own words, why do you think this is?

Jumbled rooflines convey confusion. No way to know what's important in the space.

Q3.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

	0= not at all	1 = unsuitable	2= somewhat suitable	3= suitable	4= very suitable	5= perfectly suited
How suitable is the design for its purpose	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q3.9. Select one of the following that best describes this space...

	no purpose	endless purposes	many, many purposes	several purposes	limited/few purposes	a singular purpose
The space has...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q3.10.

This section gauges the clarity and ease of a space (availability)...

Q3.11.

On a scale of 0-5, how straight-forward do you think this space is to use?

	0= not at all	1= quite unclear	2= somewhat straightforward	3= straightforward	4= very straightforward	5= extremely straightforward
How straightforward	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q3.12.

On a scale of 0-5, how easy would it be to access this space?

	0= not accessible at all	1= accessible with lots of effort	2= accessible with some effort	3= accessible with little effort	4= easily accessible	5= effortlessly accessible
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

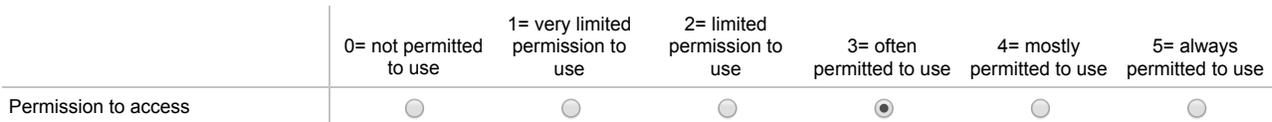
Visual and physical accessibility:



Q3.13. In your own words, why do you think this is?

I don't see an entrance or an exit.

Q3.14. On a scale of 0-5, how permitted do you think you would be to use this space?

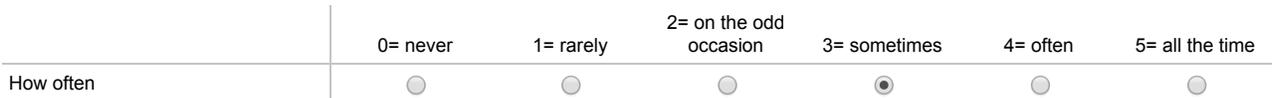


Q3.15.

This section gauges how inclined you would be to use a space (tendency)...

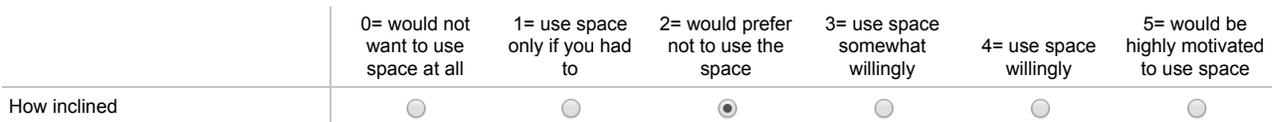
Q3.16.

On a scale of 0-5, how often would you use a space like this?



Q3.17.

On a scale of 0-5, how inclined would you be to use this space?



Q3.18. In your own words, why do you think this is?

I would use this space to get from one important thing to another. Nothing important goes on in the spaces pictured.

Q3.19.

On a scale of 0-5, how important would you say a space like this is to your daily life?



How important to your daily life

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
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Q3.20.

This section gauges how able you are to use a space (ability)...

Q3.21.

On a scale of 0-5, how competent would you be at using this space?

	0= incapable	1= beginner	2= novice	3= intermediate	4= advanced	5= expert
How competent	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q3.22.

This section gauges the impact of other people on a space (agency)...

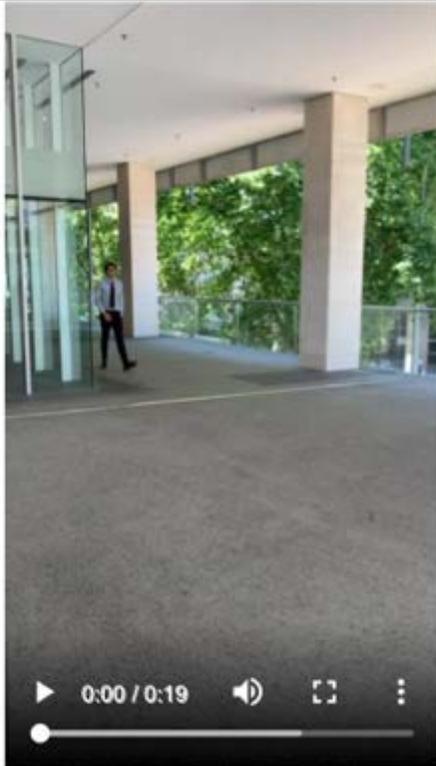
Q3.23.

On a scale of 0-5, mark out...

	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly
how likely are people to adhere to this purpose of the space?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
how much do other people in this space affect its purpose(s)/what you do in it?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4.1.

Imagine encountering this video scenario in real life, and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.



Q4.2.

What do you think about the person in the video?

Q4.3.

On a scale of 0-5, indicate...

	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable
how likeable you think he is?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how likeable you think others would rate him?	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4.4. In your own words, why do you think this is?

Q4.5.

On a scale of 0-5, how uncomfortable do you think the person in the video...

	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all
would have made you feel in real life?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
might have made others feel?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q4.6. In your own words, why do you think this is?

People who suffer like this aren't usually dangerous, but they're likely to engage others in awkward ways.

Q4.7.

On a scale of 0-5, how appropriate was the person's behaviour in the space?

	0= absolutely not at all	1= very inappropriate	2= inappropriate	3= somewhat inappropriate	4= appropriate	5= perfectly appropriate
Appropriateness	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4.8. On a scale of 0-5, how typical was this person's behaviour in the space?

	0= absolutely not typical at all	1= very untypical	2= untypical	3= somewhat untypical	4= relatively typical	5= typical
Typicalness	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4.9. What do you think the person in the video was doing?

compulsive behavior indicative of mental illness

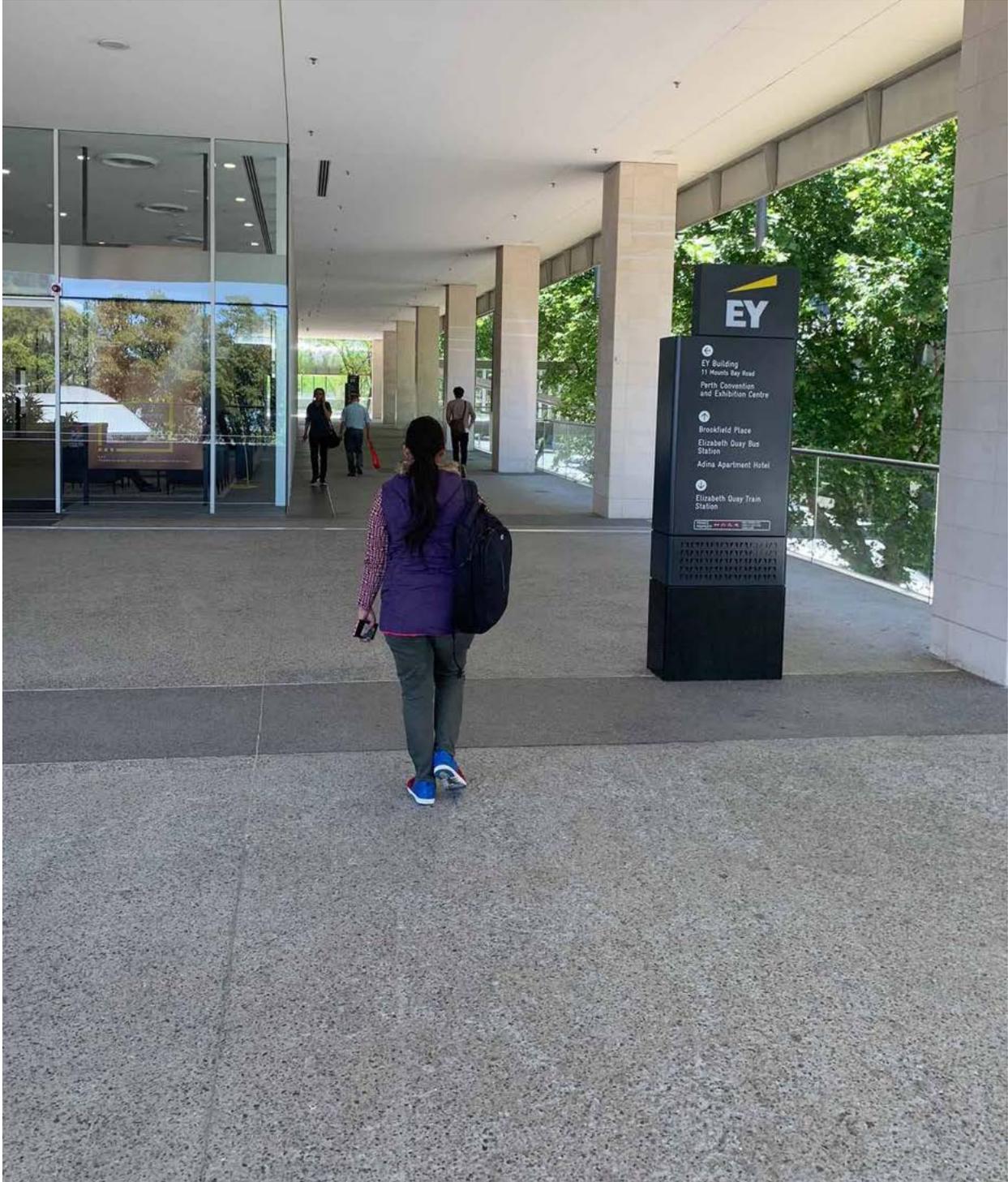
Q9.1. If you would like a copy of the findings report from this research, please provide your email below. Your email will not be used in any other way but to provide the report once complete.

robin@robinwill.com

Q5.1.

Take a look at this space and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.

This question was not displayed to the respondent.



Q3.5.
This section gauges how well a space suits its purpose (tacit capacity)...

Q3.6.

On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

	0= completely unknown	1= very unclear	2= unclear	3= somewhat clear	4= clear	5= very obvious
How obvious is the purpose	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q3.7.

In your own words, why do you think this is?

University walk way

Q3.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

	0= not at all	1 = unsuitable	2= somewhat suitable	3= suitable	4= very suitable	5= perfectly suited
How suitable is the design for its purpose	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q3.9. Select one of the following that best describes this space...

	no purpose	endless purposes	many, many purposes	several purposes	limited/few purposes	a singular purpose
The space has...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q3.10.

This section gauges the clarity and ease of a space (availability)...

Q3.11.

On a scale of 0-5, how straight-forward do you think this space is to use?

	0= not at all	1= quite unclear	2= somewhat straightforward	3= straightforward	4= very straightforward	5= extremely straightforward
How straightforward	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q3.12.

On a scale of 0-5, how easy would it be to access this space?

	0= not accessible at all	1= accessible with lots of effort	2= accessible with some effort	3= accessible with little effort	4= easily accessible	5= effortlessly accessible
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

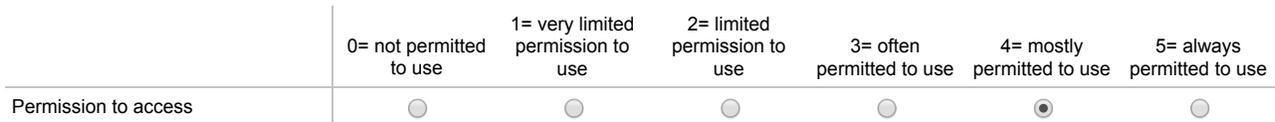
Visual and physical accessibility:



Q3.13. In your own words, why do you think this is?

Sloped ramps

Q3.14. On a scale of 0-5, how permitted do you think you would be to use this space?



Q3.15.

This section gauges how inclined you would be to use a space (tendency)...

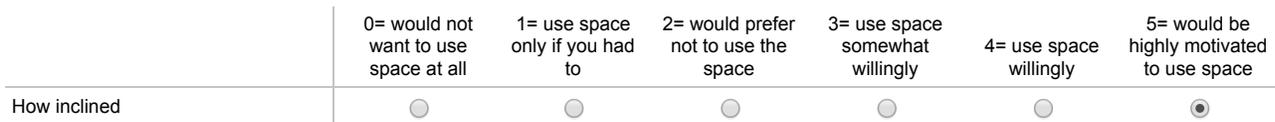
Q3.16.

On a scale of 0-5, how often would you use a space like this?



Q3.17.

On a scale of 0-5, how inclined would you be to use this space?



Q3.18. In your own words, why do you think this is?

Q3.19.

On a scale of 0-5, how important would you say a space like this is to your daily life?



How important to your daily life

Q3.20.

This section gauges how able you are to use a space (ability)...

Q3.21.

On a scale of 0-5, how competent would you be at using this space?

	0= incapable	1= beginner	2= novice	3= intermediate	4= advanced	5= expert
How competent	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q3.22.

This section gauges the impact of other people on a space (agency)...

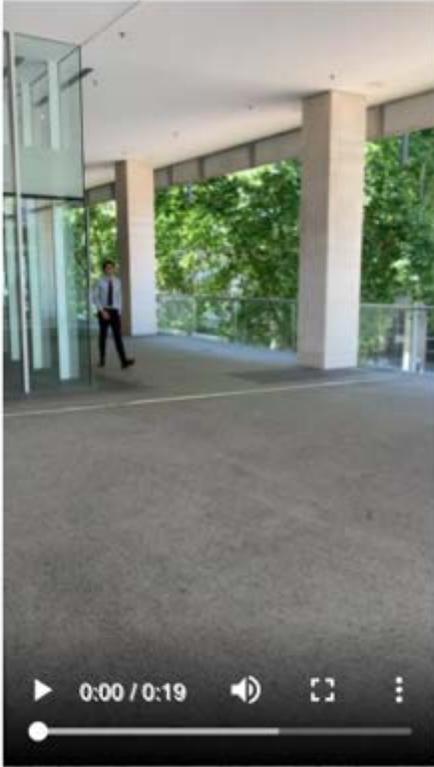
Q3.23.

On a scale of 0-5, mark out...

	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly
how likely are people to adhere to this purpose of the space?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
how much do other people in this space affect its purpose(s)/what you do in it?	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4.1.

Imagine encountering this video scenario in real life, and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.



Q4.2.

What do you think about the person in the video?

Q4.3.

On a scale of 0-5, indicate...

	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable
how likeable you think he is?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how likeable you think others would rate him?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4.4. In your own words, why do you think this is?

Q4.5.

On a scale of 0-5, how uncomfortable do you think the person in the video...

	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all
would have made you feel in real life?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
might have made others feel?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4.6. In your own words, why do you think this is?

Odd behavior

Q4.7.

On a scale of 0-5, how appropriate was the person's behaviour in the space?

	0= absolutely not at all	1= very inappropriate	2= inappropriate	3= somewhat inappropriate	4= appropriate	5= perfectly appropriate
Appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4.8. On a scale of 0-5, how typical was this person's behaviour in the space?

	0= absolutely not typical at all	1= very untypical	2= untypical	3= somewhat untypical	4= relatively typical	5= typical
Typicalness	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4.9. What do you think the person in the video was doing?

No idea

Q9.1. If you would like a copy of the findings report from this research, please provide your email below. Your email will not be used in any other way but to provide the report once complete.

Q5.1.

Take a look at this space and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.

This question was not displayed to the respondent.



Q7.5.
This section gauges how well a space suits its purpose (tacit capacity)...

Q7.6.
 On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

	0= completely unknown	1= very unclear	2= unclear	3= somewhat clear	4= clear	5= very obvious
How obvious is the purpose	<input checked="" type="radio"/>	<input type="radio"/>				

Q7.7.
 In your own words, why do you think this is?

Not enough information

Q7.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

	0= not at all	1 = unsuitable	2= somewhat suitable	3= suitable	4= very suitable	5= perfectly suited
How suitable is the design for its purpose	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7.9. Select one of the following that best describes this space...

	no purpose	endless purposes	many, many purposes	several purposes	limited/few purposes	a singular purpose
The space has...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q7.10.

This section gauges the clarity and ease of a space (availability)...

Q7.11.

On a scale of 0-5, how straight-forward do you think this space is to use?

	0= not at all	1= quite unclear	2= somewhat straightforward	3= straightforward	4= very straightforward	5= extremely straightforward
How straightforward	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q7.12.

On a scale of 0-5, how easy would it be to access this space?

	0= not accessible at all	1= accessible with lots of effort	2= accessible with some effort	3= accessible with little effort	4= easily accessible	5= effortlessly accessible
Visual and physical accessibility:	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7.13. In your own words, why do you think this is?

Steps

Q7.14. On a scale of 0-5, how permitted do you think you would be to use this space?

	0= not permitted to use	1= very limited permission to use	2= limited permission to use	3= often permitted to use	4= mostly permitted to use	5= always permitted to use
Permission to access	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7.15.

This section gauges how inclined you would be to use a space (tendency)...

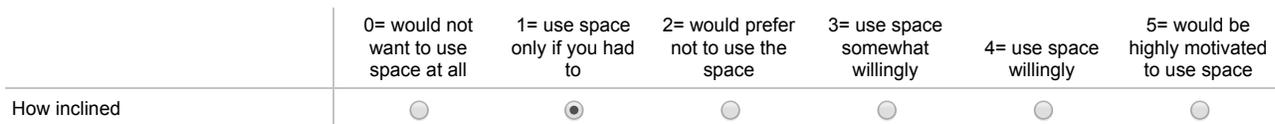
Q7.16.

On a scale of 0-5, how often would you use a space like this?



Q7.17.

On a scale of 0-5, how inclined would you be to use this space?

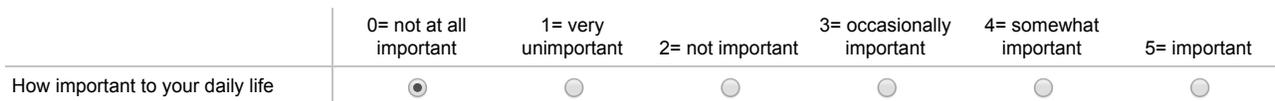


Q7.18. In your own words, why do you think this is?

Don't know what it's purpose is

Q7.19.

On a scale of 0-5, how important would you say a space like this is to your daily life?

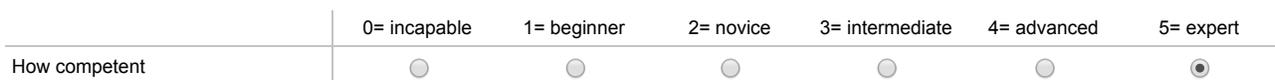


Q7.20.

This section gauges how able you are to use a space (ability)...

Q7.21.

On a scale of 0-5, how competent would you be at using this space?



Q7.22.

This section gauges the impact of other people on a space (agency)...

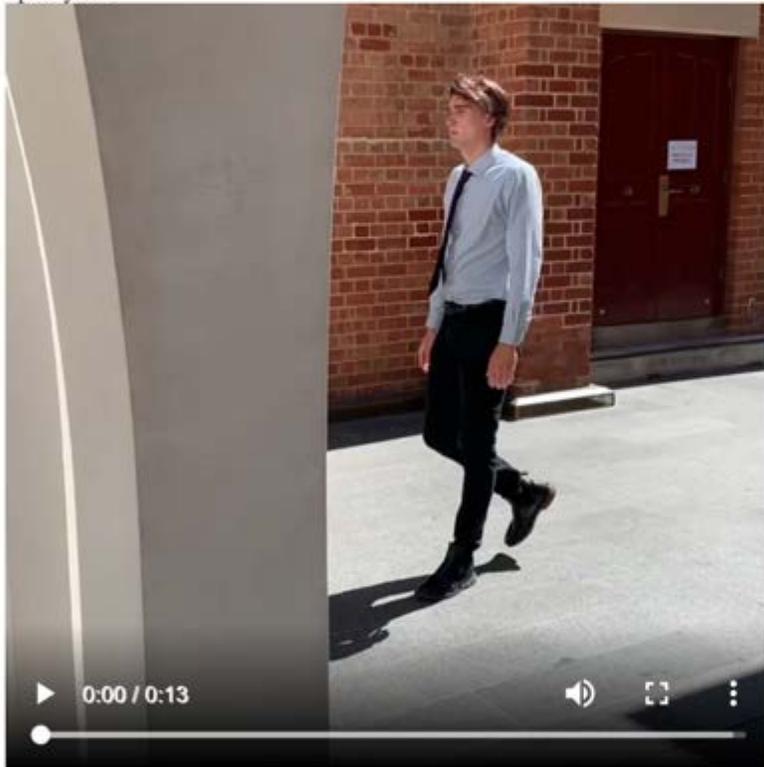
Q7.23.

On a scale of 0-5, mark out...

	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly
how likely are people to adhere to this purpose of the space?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how much do other people in this space affect its purpose(s)/what you do in it?	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.1.

Imagine encountering this video scenario in real life and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.



Q8.2.

What do you think about the person in the video?

Nutter

Q8.3.

On a scale of 0-5, indicate...

	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable
how likeable you think he is?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how likeable you think others would rate him?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.4. In your own words, why do you think this is?

Don't know

Q8.5.

On a scale of 0-5, how uncomfortable do you think the person in the video...

	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all
would have made you feel in real life?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
might have made others feel?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.6. In your own words, why do you think this is?

Just a tad weird

Q8.7.

On a scale of 0-5, how appropriate was the person's behaviour in the space?

	0= absolutely not at all	1= very inappropriate	2= inappropriate	3= somewhat inappropriate	4= appropriate	5= perfectly appropriate
Appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.8. On a scale of 0-5, how typical was this person's behaviour in the space?

	0= absolutely not typical at all	1= very untypical	2= untypical	3= somewhat untypical	4= relatively typical	5= typical
Typicalness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>



Q5.5.
This section gauges how well a space suits its purpose (tacit capacity)...

Q5.6.
 On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

	0= completely unknown	1= very unclear	2= unclear	3= somewhat clear	4= clear	5= very obvious
How obvious is the purpose	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.7.
 In your own words, why do you think this is?

Looks like it could be an outdoor performance space, a bit like an amphitheater, but the umbrellas might suggest a sit down space, although there are no chairs. Not sure why the entrance is covered

Q5.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

	0= not at all	1 = unsuitable	2= somewhat suitable	3= suitable	4= very suitable	5= perfectly suited
How suitable is the design for its purpose	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.9. Select one of the following that best describes this space...

	no purpose	endless purposes	many, many purposes	several purposes	limited/few purposes	a singular purpose
The space has...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.10.

This section gauges the clarity and ease of a space (availability)...

Q5.11.

On a scale of 0-5, how straight-forward do you think this space is to use?

	0= not at all	1= quite unclear	2= somewhat straightforward	3= straightforward	4= very straightforward	5= extremely straightforward
How straightforward	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.12.

On a scale of 0-5, how easy would it be to access this space?

	0= not accessible at all	1= accessible with lots of effort	2= accessible with some effort	3= accessible with little effort	4= easily accessible	5= effortlessly accessible
Visual and physical accessibility:	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.13. In your own words, why do you think this is?

Uneven ground. Stairs to seating area.

Q5.14. On a scale of 0-5, how permitted do you think you would be to use this space?

	0= not permitted to use	1= very limited permission to use	2= limited permission to use	3= often permitted to use	4= mostly permitted to use	5= always permitted to use
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Permission to access



Q5.15.

This section gauges how inclined you would be to use a space (tendency)...

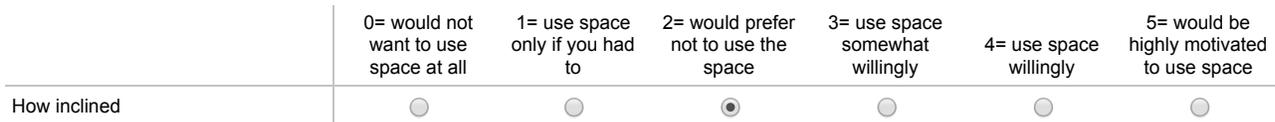
Q5.16.

On a scale of 0-5, how often would you use a space like this?



Q5.17.

On a scale of 0-5, how inclined would you be to use this space?

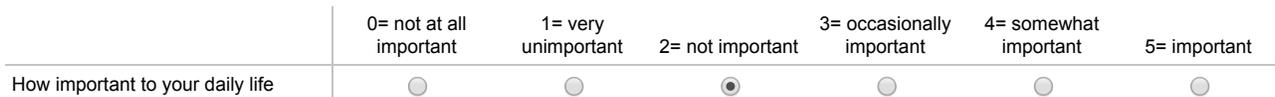


Q5.18. In your own words, why do you think this is?

Feels too exposed. Might use if it was a performance of some sort or was interested in, but seating doesn't look very comfy. Other than that, may walk through it on my way to another space. Geometry doesn't feel particularly inviting or relaxing.

Q5.19.

On a scale of 0-5, how important would you say a space like this is to your daily life?

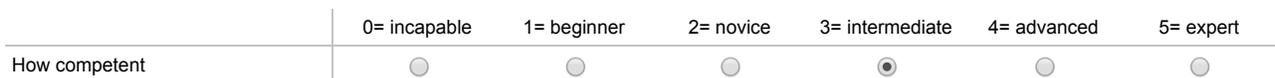


Q5.20.

This section gauges how able you are to use a space (ability)...

Q5.21.

On a scale of 0-5, how competent would you be at using this space?



Q5.22.

This section gauges the impact of other people on a space (agency)...

Q5.23.

On a scale of 0-5, mark out...

	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly
how likely are people to adhere to this purpose of the space?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
how much do other people in this space affect its purpose(s)/what you do in it?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.1.

Imagine encountering this video scenario in real life, and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.



Q6.2.

What do you think about the person in the video?

Odd

Q6.3.

On a scale of 0-5, indicate...

	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable
how likeable you think he is?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how likeable you think others would rate him?	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.4. In your own words, why do you think this is?

He's acting strangely in the space. Not the usual behaviour you would see

Q6.5.

On a scale of 0-5, how uncomfortable do you think the person in the video...

	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all
would have made you feel in real life?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
might have made others feel?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.6. In your own words, why do you think this is?

He is acting strangely. Might assume he is drunk and or has a mental health issue. Would be more uncomfortable if he interacted with me. If just doing his own thing, I would probably be amused and not think too much about it.

Q6.7.

On a scale of 0-5, how appropriate was the person's behaviour in the space?

	0= absolutely not at all	1= very inappropriate	2= inappropriate	3= somewhat inappropriate	4= appropriate	5= perfectly appropriate
Appropriateness	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.8. On a scale of 0-5, how typical was this person's behaviour in the space?

	0= absolutely not typical at all	1= very untypical	2= untypical	3= somewhat untypical	4= relatively typical	5= typical
	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Q5.5.
This section gauges how well a space suits its purpose (tacit capacity)...

Q5.6.
 On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

	0= completely unknown	1= very unclear	2= unclear	3= somewhat clear	4= clear	5= very obvious
How obvious is the purpose	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.7.
 In your own words, why do you think this is?

could be a sitting space but unsure of place and destination

Q5.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

	0= not at all	1 = unsuitable	2= somewhat suitable	3= suitable	4= very suitable	5= perfectly suited
How suitable is the design for its purpose	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.9. Select one of the following that best describes this space...

	no purpose	endless purposes	many, many purposes	several purposes	limited/few purposes	a singular purpose
The space has...	<input type="radio"/>	<input checked="" type="radio"/>				

Q5.10.

This section gauges the clarity and ease of a space (availability)...

Q5.11.

On a scale of 0-5, how straight-forward do you think this space is to use?

	0= not at all	1= quite unclear	2= somewhat straightforward	3= straightforward	4= very straightforward	5= extremely straightforward
How straightforward	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.12.

On a scale of 0-5, how easy would it be to access this space?

	0= not accessible at all	1= accessible with lots of effort	2= accessible with some effort	3= accessible with little effort	4= easily accessible	5= effortlessly accessible
Visual and physical accessibility:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.13. In your own words, why do you think this is?

one level - pathway

Q5.14. On a scale of 0-5, how permitted do you think you would be to use this space?

	0= not permitted to use	1= very limited permission to use	2= limited permission to use	3= often permitted to use	4= mostly permitted to use	5= always permitted to use
Permission to access	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q5.15.

This section gauges how inclined you would be to use a space (tendency)...

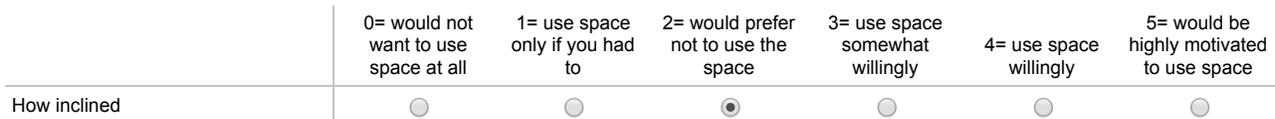
Q5.16.

On a scale of 0-5, how often would you use a space like this?



Q5.17.

On a scale of 0-5, how inclined would you be to use this space?

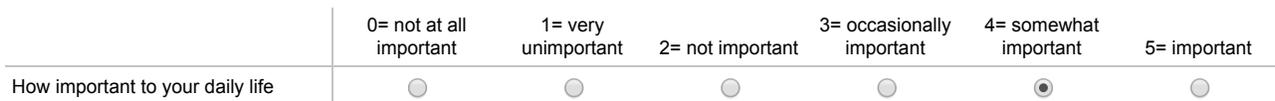


Q5.18. In your own words, why do you think this is?

unclear of connectedness to place

Q5.19.

On a scale of 0-5, how important would you say a space like this is to your daily life?

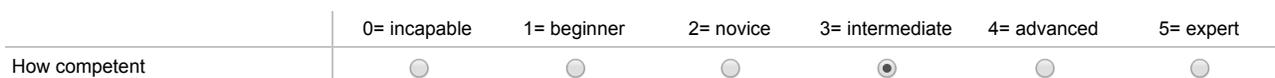


Q5.20.

This section gauges how able you are to use a space (ability)...

Q5.21.

On a scale of 0-5, how competent would you be at using this space?



Q5.22.

This section gauges the impact of other people on a space (agency)...

Q5.23.

On a scale of 0-5, mark out...

	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly
how likely are people to adhere to this purpose of the space?	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how much do other people in this space affect its purpose(s)/what you do in it?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.1.

Imagine encountering this video scenario in real life, and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.



Q6.2.

What do you think about the person in the video?

creative type

Q6.3.

On a scale of 0-5, indicate...

	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable
how likeable you think he is?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
how likeable you think others would rate him?	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.4. In your own words, why do you think this is?

random movements - young

Q6.5.

On a scale of 0-5, how uncomfortable do you think the person in the video...

	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all
would have made you feel in real life?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
might have made others feel?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.6. In your own words, why do you think this is?

too energetic

Q6.7.

On a scale of 0-5, how appropriate was the person's behaviour in the space?

	0= absolutely not at all	1= very inappropriate	2= inappropriate	3= somewhat inappropriate	4= appropriate	5= perfectly appropriate
Appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.8. On a scale of 0-5, how typical was this person's behaviour in the space?

	0= absolutely not typical at all	1= very untypical	2= untypical	3= somewhat untypical	4= relatively typical	5= typical
Typicalness	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Q5.5. This section gauges how well a space suits its purpose (tacit capacity)...

Q5.6. On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

	0= completely unknown	1= very unclear	2= unclear	3= somewhat clear	4= clear	5= very obvious
How obvious is the purpose	<input type="radio"/>	<input checked="" type="radio"/>				

Q5.7. In your own words, why do you think this is?

To provide a shaded protected space

Q5.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

	0= not at all	1 = unsuitable	2= somewhat suitable	3= suitable	4= very suitable	5= perfectly suited
How suitable is the design for its purpose	<input type="radio"/>	<input checked="" type="radio"/>				

Q5.9. Select one of the following that best describes this space...

	no purpose	endless purposes	many, many purposes	several purposes	limited/few purposes	a singular purpose
The space has...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q5.10.

This section gauges the clarity and ease of a space (availability)...

Q5.11.

On a scale of 0-5, how straight-forward do you think this space is to use?

	0= not at all	1= quite unclear	2= somewhat straightforward	3= straightforward	4= very straightforward	5= extremely straightforward
How straightforward	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.12.

On a scale of 0-5, how easy would it be to access this space?

	0= not accessible at all	1= accessible with lots of effort	2= accessible with some effort	3= accessible with little effort	4= easily accessible	5= effortlessly accessible
Visual and physical accessibility:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q5.13. In your own words, why do you think this is?

Open sides many entry and exit points

Q5.14. On a scale of 0-5, how permitted do you think you would be to use this space?

	0= not permitted to use	1= very limited permission to use	2= limited permission to use	3= often permitted to use	4= mostly permitted to use	5= always permitted to use
Permission to access	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.15.

This section gauges how inclined you would be to use a space (tendency)...

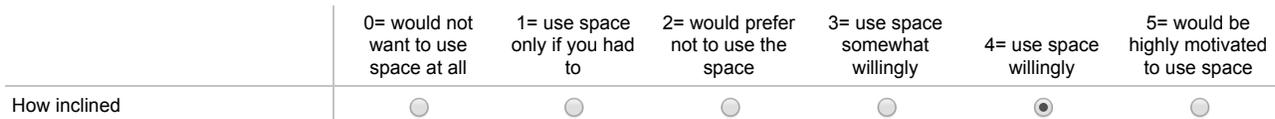
Q5.16.

On a scale of 0-5, how often would you use a space like this?



Q5.17.

On a scale of 0-5, how inclined would you be to use this space?

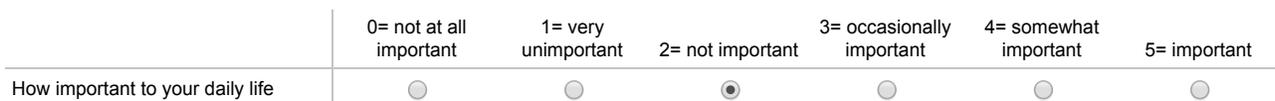


Q5.18. In your own words, why do you think this is?

Same function as a crossroads

Q5.19.

On a scale of 0-5, how important would you say a space like this is to your daily life?

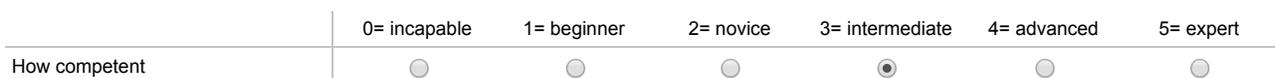


Q5.20.

This section gauges how able you are to use a space (ability)...

Q5.21.

On a scale of 0-5, how competent would you be at using this space?



Q5.22.

This section gauges the impact of other people on a space (agency)...

Q5.23.

On a scale of 0-5, mark out...

	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly
how likely are people to adhere to this purpose of the space?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how much do other people in this space affect its purpose(s)/what you do in it?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.1.

Imagine encountering this video scenario in real life, and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.



Q6.2.

What do you think about the person in the video?

Nuts

Q6.3.

On a scale of 0-5, indicate...

	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable
how likeable you think he is?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
how likeable you think others would rate him?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q6.4. In your own words, why do you think this is?

Happy and unafraid of opinions

Q6.5.

On a scale of 0-5, how uncomfortable do you think the person in the video...

	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all
would have made you feel in real life?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
might have made others feel?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

Q6.6. In your own words, why do you think this is?

Confident

Q6.7.

On a scale of 0-5, how appropriate was the person's behaviour in the space?

	0= absolutely not at all	1= very inappropriate	2= inappropriate	3= somewhat inappropriate	4= appropriate	5= perfectly appropriate
Appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q6.8. On a scale of 0-5, how typical was this person's behaviour in the space?

	0= absolutely not typical at all	1= very untypical	2= untypical	3= somewhat untypical	4= relatively typical	5= typical
Typicalness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.9. What do you think the person in the video was doing?

Celebrating a lotto win

Q7.1.

Take a look at this space and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.

This question was not displayed to the respondent.

Q7.2. Cf3

This question was not displayed to the respondent.

Q7.3. Cf1

This question was not displayed to the respondent.

Q7.4. Cf2

This question was not displayed to the respondent.

Q7.5.

This section gauges how well a space suits its purpose (tacit capacity)...

This question was not displayed to the respondent.

Q7.6.

On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

This question was not displayed to the respondent.

Q7.7.

In your own words, why do you think this is?

This question was not displayed to the respondent.

Q7.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

This question was not displayed to the respondent.

Q7.9. Select one of the following that best describes this space...



Q5.5.
This section gauges how well a space suits its purpose (tacit capacity)...

Q5.6.
 On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

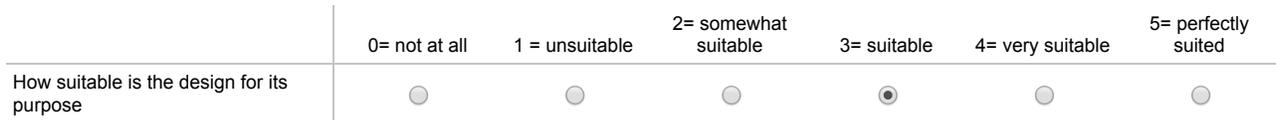
	0= completely unknown	1= very unclear	2= unclear	3= somewhat clear	4= clear	5= very obvious
How obvious is the purpose	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.7.
 In your own words, why do you think this is?

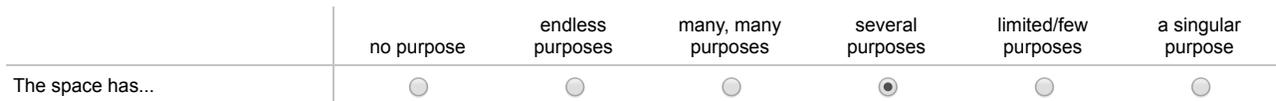
Highly decorated which is pleasing but unsure its purposes

Q5.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?



Q5.9. Select one of the following that best describes this space...

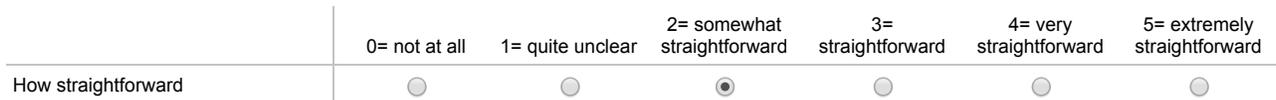


Q5.10.

This section gauges the clarity and ease of a space (availability)...

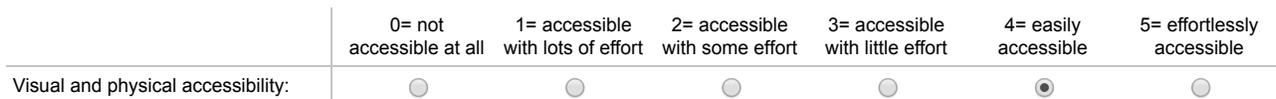
Q5.11.

On a scale of 0-5, how straight-forward do you think this space is to use?



Q5.12.

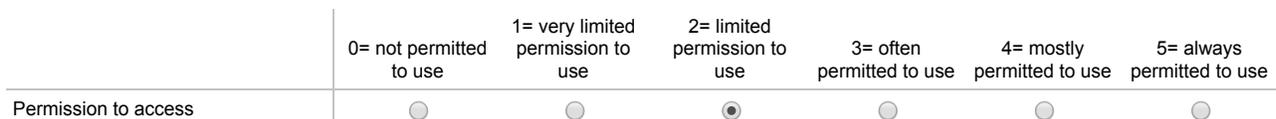
On a scale of 0-5, how easy would it be to access this space?



Q5.13. In your own words, why do you think this is?

Textured surfaces for visual impaired and gentle ramping

Q5.14. On a scale of 0-5, how permitted do you think you would be to use this space?



Q5.15.

This section gauges how inclined you would be to use a space (tendency)...

Q5.16.

On a scale of 0-5, how often would you use a space like this?

	0= never	1= rarely	2= on the odd occasion	3= sometimes	4= often	5= all the time
How often	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.17.

On a scale of 0-5, how inclined would you be to use this space?

	0= would not want to use space at all	1= use space only if you had to	2= would prefer not to use the space	3= use space somewhat willingly	4= use space willingly	5= would be highly motivated to use space
How inclined	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q5.18. In your own words, why do you think this is?

Q5.19.

On a scale of 0-5, how important would you say a space like this is to your daily life?

	0= not at all important	1= very unimportant	2= not important	3= occasionally important	4= somewhat important	5= important
How important to your daily life	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q5.20.

This section gauges how able you are to use a space (ability)...

Q5.21.

On a scale of 0-5, how competent would you be at using this space?

	0= incapable	1= beginner	2= novice	3= intermediate	4= advanced	5= expert
How competent	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q5.22.

This section gauges the impact of other people on a space (agency)...

Q5.23.

On a scale of 0-5, mark out...

	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly
how likely are people to adhere to this purpose of the space?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how much do other people in this space affect its purpose(s)/what you do in it?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.1.

Imagine encountering this video scenario in real life, and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.



Q6.2.

What do you think about the person in the video?

Q6.3.

On a scale of 0-5, indicate...

	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable
how likeable you think he is?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
how likeable you think others would rate him?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.4. In your own words, why do you think this is?

The unexplained behaviour stop people wanting to get to know

Q6.5.

On a scale of 0-5, how uncomfortable do you think the person in the video...

	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all
would have made you feel in real life?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
might have made others feel?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.6. In your own words, why do you think this is?

As said above

Q6.7.

On a scale of 0-5, how appropriate was the person's behaviour in the space?

	0= absolutely not at all	1= very inappropriate	2= inappropriate	3= somewhat inappropriate	4= appropriate	5= perfectly appropriate
Appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q6.8. On a scale of 0-5, how typical was this person's behaviour in the space?

	0= absolutely not typical at all	1= very untypical	2= untypical	3= somewhat untypical	4= relatively typical	5= typical
Typicalness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q6.9. What do you think the person in the video was doing?

Assume behavioural issues from mental issue

Q7.1.

Take a look at this space and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.

This question was not displayed to the respondent.

Q7.2. Cf3

This question was not displayed to the respondent.

Q7.3. Cf1

This question was not displayed to the respondent.

Q7.4. Cf2

This question was not displayed to the respondent.

Q7.5.

This section gauges how well a space suits its purpose (tacit capacity)...

This question was not displayed to the respondent.

Q7.6.

On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

This question was not displayed to the respondent.

Q7.7.

In your own words, why do you think this is?

This question was not displayed to the respondent.

Q7.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

This question was not displayed to the respondent.

Q7.9. Select one of the following that best describes this space...



Q7.5.
This section gauges how well a space suits its purpose (tacit capacity)...

Q7.6.
 On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

	0= completely unknown	1= very unclear	2= unclear	3= somewhat clear	4= clear	5= very obvious
How obvious is the purpose	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7.7.
 In your own words, why do you think this is?

Because there is nothing there.

Q7.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

	0= not at all	1 = unsuitable	2= somewhat suitable	3= suitable	4= very suitable	5= perfectly suited
How suitable is the design for its purpose	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7.9. Select one of the following that best describes this space...

	no purpose	endless purposes	many, many purposes	several purposes	limited/few purposes	a singular purpose
The space has...	<input checked="" type="radio"/>	<input type="radio"/>				

Q7.10.

This section gauges the clarity and ease of a space (availability)...

Q7.11.

On a scale of 0-5, how straight-forward do you think this space is to use?

	0= not at all	1= quite unclear	2= somewhat straightforward	3= straightforward	4= very straightforward	5= extremely straightforward
How straightforward	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7.12.

On a scale of 0-5, how easy would it be to access this space?

	0= not accessible at all	1= accessible with lots of effort	2= accessible with some effort	3= accessible with little effort	4= easily accessible	5= effortlessly accessible
Visual and physical accessibility:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q7.13. In your own words, why do you think this is?

Because it has lots of space.

Q7.14. On a scale of 0-5, how permitted do you think you would be to use this space?

	0= not permitted to use	1= very limited permission to use	2= limited permission to use	3= often permitted to use	4= mostly permitted to use	5= always permitted to use
Permission to access	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7.15.

This section gauges how inclined you would be to use a space (tendency)...

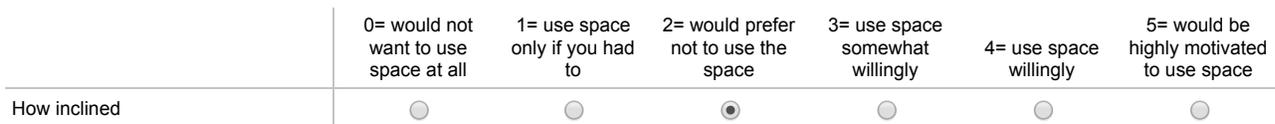
Q7.16.

On a scale of 0-5, how often would you use a space like this?



Q7.17.

On a scale of 0-5, how inclined would you be to use this space?

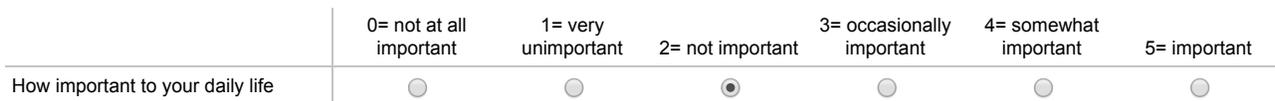


Q7.18. In your own words, why do you think this is?

Because it looks like a public place.

Q7.19.

On a scale of 0-5, how important would you say a space like this is to your daily life?



Q7.20.

This section gauges how able you are to use a space (ability)...

Q7.21.

On a scale of 0-5, how competent would you be at using this space?



Q7.22.

This section gauges the impact of other people on a space (agency)...

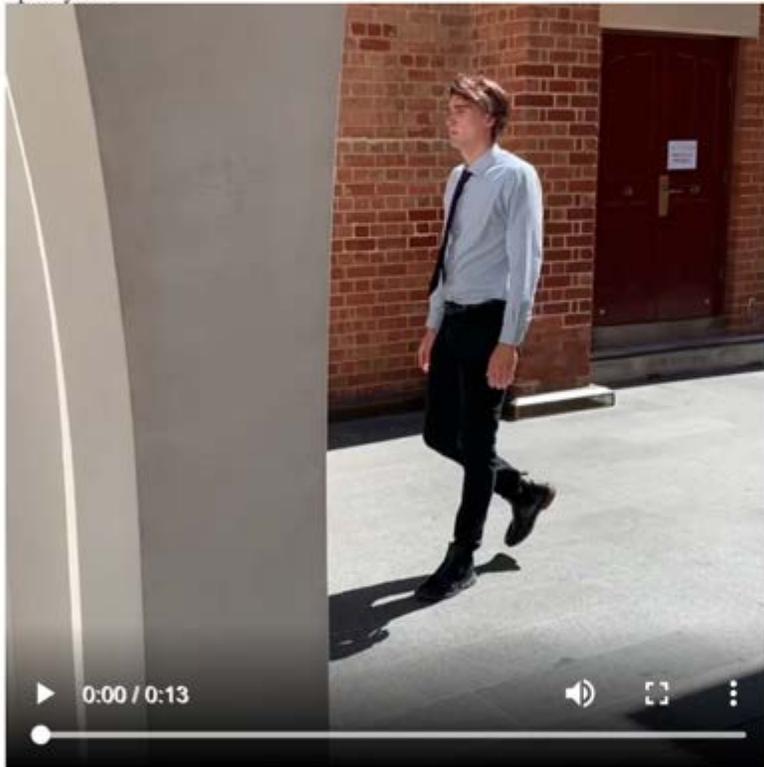
Q7.23.

On a scale of 0-5, mark out...

	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly
how likely are people to adhere to this purpose of the space?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
how much do other people in this space affect its purpose(s)/what you do in it?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.1.

Imagine encountering this video scenario in real life and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.



Q8.2.

What do you think about the person in the video?

He is free.

Q8.3.

On a scale of 0-5, indicate...

	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable
how likeable you think he is?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
how likeable you think others would rate him?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.4. In your own words, why do you think this is?

Because his manner evokes freedom.

Q8.5.

On a scale of 0-5, how uncomfortable do you think the person in the video...

	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all
would have made you feel in real life?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
might have made others feel?	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.6. In your own words, why do you think this is?

Because of the way he is moving.

Q8.7.

On a scale of 0-5, how appropriate was the person's behaviour in the space?

	0= absolutely not at all	1= very inappropriate	2= inappropriate	3= somewhat inappropriate	4= appropriate	5= perfectly appropriate
Appropriateness	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.8. On a scale of 0-5, how typical was this person's behaviour in the space?

	0= absolutely not typical at all	1= very untypical	2= untypical	3= somewhat untypical	4= relatively typical	5= typical
Typicalness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>



Q7.5.
This section gauges how well a space suits its purpose (tacit capacity)...

Q7.6.
 On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

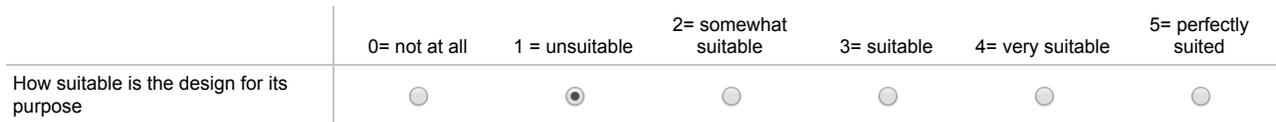
	0= completely unknown	1= very unclear	2= unclear	3= somewhat clear	4= clear	5= very obvious
How obvious is the purpose	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7.7.
 In your own words, why do you think this is?

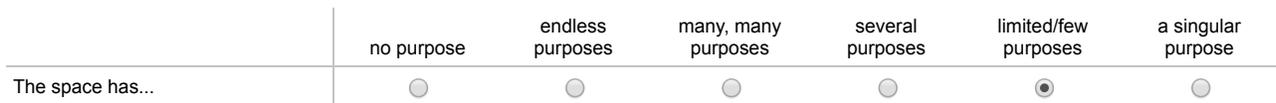
It's confusing

Q7.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?



Q7.9. Select one of the following that best describes this space...

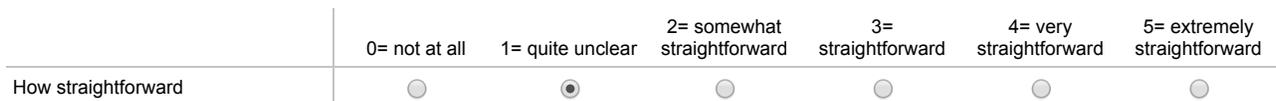


Q7.10.

This section gauges the clarity and ease of a space (availability)...

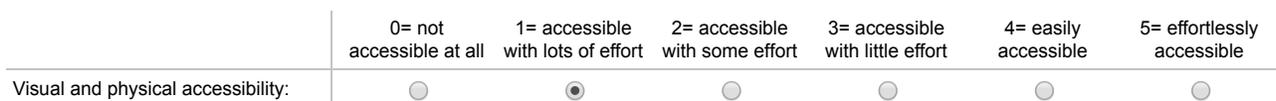
Q7.11.

On a scale of 0-5, how straight-forward do you think this space is to use?



Q7.12.

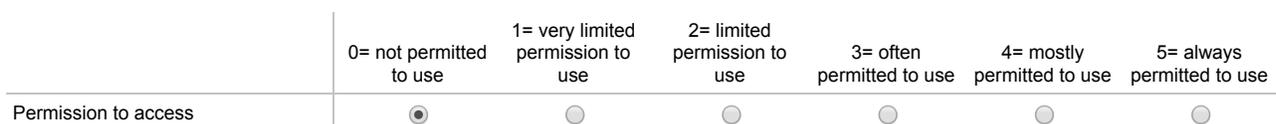
On a scale of 0-5, how easy would it be to access this space?



Q7.13. In your own words, why do you think this is?

I do not understand what the purpose of this space is

Q7.14. On a scale of 0-5, how permitted do you think you would be to use this space?



Q7.15.

This section gauges how inclined you would be to use a space (tendency)...

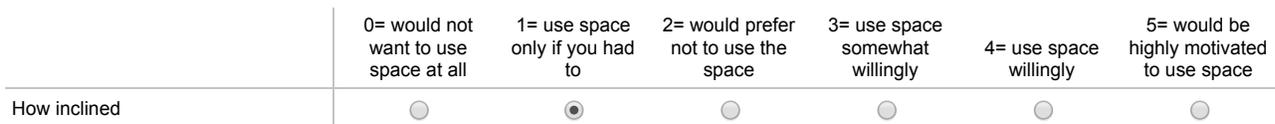
Q7.16.

On a scale of 0-5, how often would you use a space like this?



Q7.17.

On a scale of 0-5, how inclined would you be to use this space?

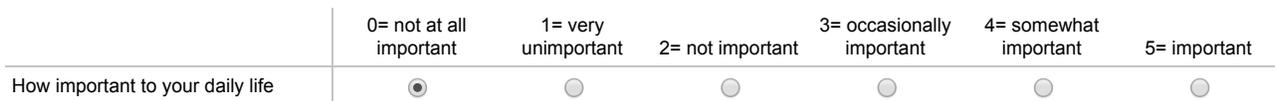


Q7.18. In your own words, why do you think this is?

It's purpose is unclear.

Q7.19.

On a scale of 0-5, how important would you say a space like this is to your daily life?

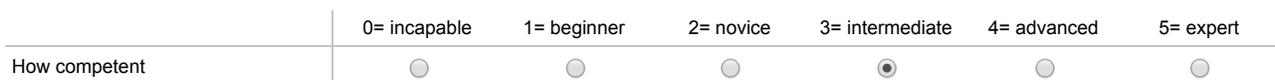


Q7.20.

This section gauges how able you are to use a space (ability)...

Q7.21.

On a scale of 0-5, how competent would you be at using this space?



Q7.22.

This section gauges the impact of other people on a space (agency)...

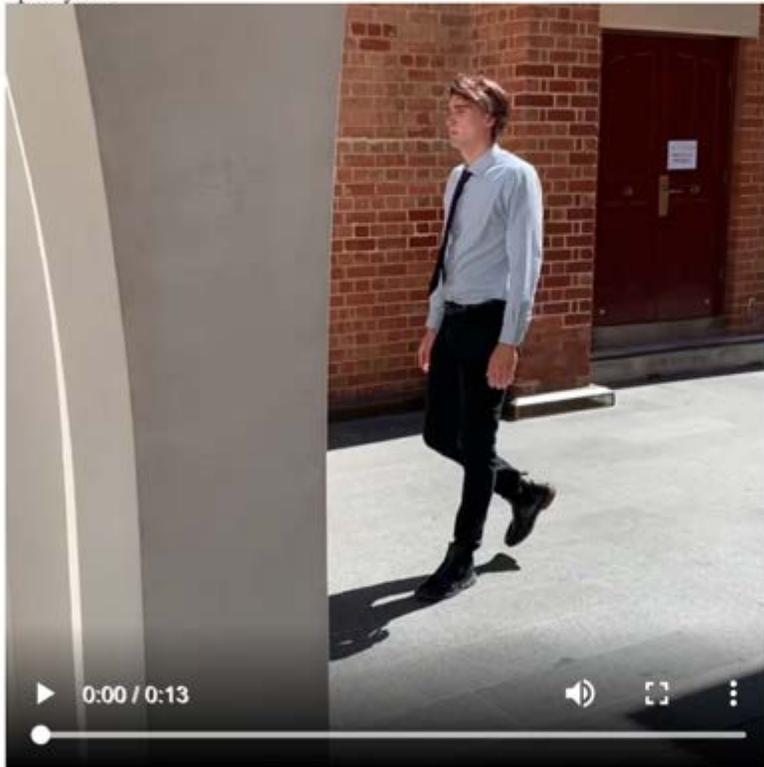
Q7.23.

On a scale of 0-5, mark out...

	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly
how likely are people to adhere to this purpose of the space?	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how much do other people in this space affect its purpose(s)/what you do in it?	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.1.

Imagine encountering this video scenario in real life and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.



Q8.2.

What do you think about the person in the video?

Nothing

Q8.3.

On a scale of 0-5, indicate...

	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable
how likeable you think he is?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how likeable you think others would rate him?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.4. In your own words, why do you think this is?

I am guessing. You cannot judge a person's likeability by how he uses a space.

Q8.5.

On a scale of 0-5, how uncomfortable do you think the person in the video...

	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all
would have made you feel in real life?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
might have made others feel?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.6. In your own words, why do you think this is?

Q8.7.

On a scale of 0-5, how appropriate was the person's behaviour in the space?

	0= absolutely not at all	1= very inappropriate	2= inappropriate	3= somewhat inappropriate	4= appropriate	5= perfectly appropriate
Appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8.8. On a scale of 0-5, how typical was this person's behaviour in the space?

	0= absolutely not typical at all	1= very untypical	2= untypical	3= somewhat untypical	4= relatively typical	5= typical
Typicalness	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Q5.5.
This section gauges how well a space suits its purpose (tacit capacity)...

Q5.6.
 On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

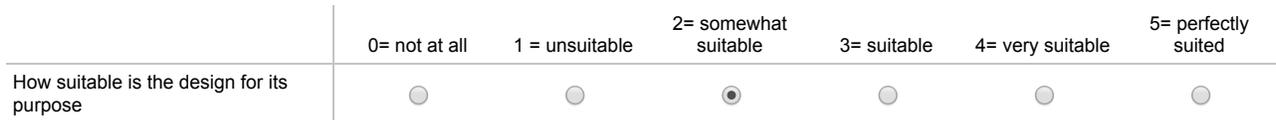
	0= completely unknown	1= very unclear	2= unclear	3= somewhat clear	4= clear	5= very obvious
How obvious is the purpose	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.7.
 In your own words, why do you think this is?

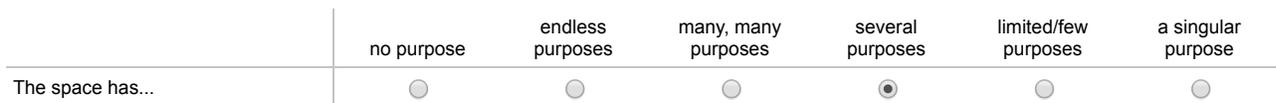
It looks like it may be a leisure setting but with no people there and no other indication of its purpose i cant be certain

Q5.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?



Q5.9. Select one of the following that best describes this space...

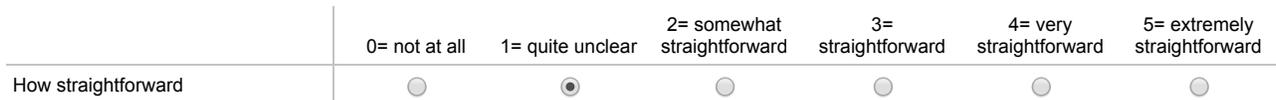


Q5.10.

This section gauges the clarity and ease of a space (availability)...

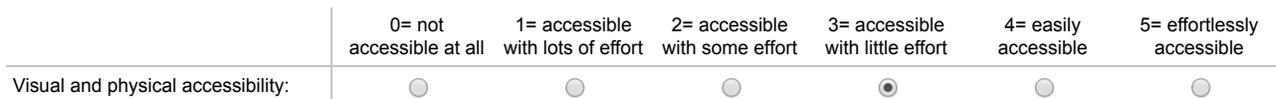
Q5.11.

On a scale of 0-5, how straight-forward do you think this space is to use?



Q5.12.

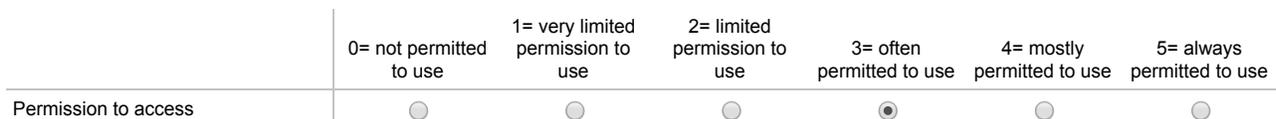
On a scale of 0-5, how easy would it be to access this space?



Q5.13. In your own words, why do you think this is?

The immediate accessibility is clear but its surroundings less clear

Q5.14. On a scale of 0-5, how permitted do you think you would be to use this space?



Q5.15.

This section gauges how inclined you would be to use a space (tendency)...

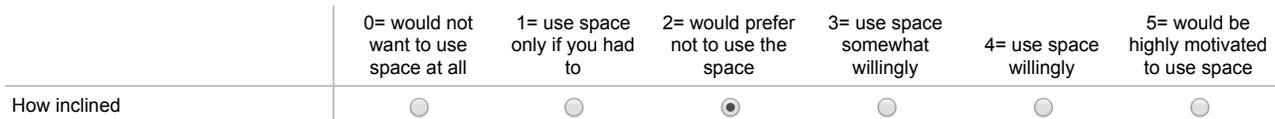
Q5.16.

On a scale of 0-5, how often would you use a space like this?



Q5.17.

On a scale of 0-5, how inclined would you be to use this space?

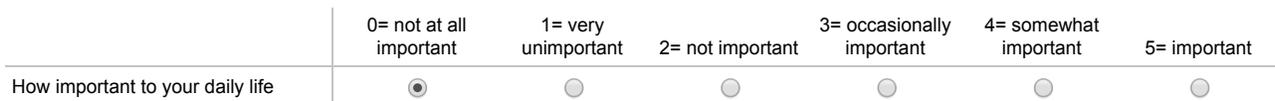


Q5.18. In your own words, why do you think this is?

Because it is not clear what its purpose is

Q5.19.

On a scale of 0-5, how important would you say a space like this is to your daily life?

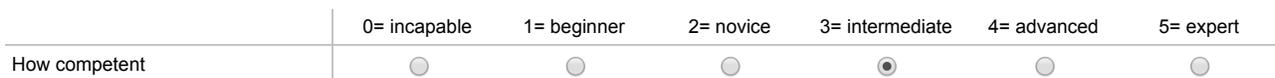


Q5.20.

This section gauges how able you are to use a space (ability)...

Q5.21.

On a scale of 0-5, how competent would you be at using this space?



Q5.22.

This section gauges the impact of other people on a space (agency)...

Q5.23.

On a scale of 0-5, mark out...

	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly
how likely are people to adhere to this purpose of the space?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how much do other people in this space affect its purpose(s)/what you do in it?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.1.

Imagine encountering this video scenario in real life, and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.



Q6.2.

What do you think about the person in the video?

Acting strangely

Q6.3.

On a scale of 0-5, indicate...

	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable
how likeable you think he is?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
how likeable you think others would rate him?	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.4. In your own words, why do you think this is?

Could be a fun person

Q6.5.

On a scale of 0-5, how uncomfortable do you think the person in the video...

	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all
would have made you feel in real life?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
might have made others feel?	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.6. In your own words, why do you think this is?

Unpredictable

Q6.7.

On a scale of 0-5, how appropriate was the person's behaviour in the space?

	0= absolutely not at all	1= very inappropriate	2= inappropriate	3= somewhat inappropriate	4= appropriate	5= perfectly appropriate
Appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.8. On a scale of 0-5, how typical was this person's behaviour in the space?

	0= absolutely not typical at all	1= very untypical	2= untypical	3= somewhat untypical	4= relatively typical	5= typical
Typicalness	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.9. What do you think the person in the video was doing?

Trying to get a reaction

Q7.1.

Take a look at this space and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.

This question was not displayed to the respondent.

Q7.2. Cf3

This question was not displayed to the respondent.

Q7.3. Cf1

This question was not displayed to the respondent.

Q7.4. Cf2

This question was not displayed to the respondent.

Q7.5.

This section gauges how well a space suits its purpose (tacit capacity)...

This question was not displayed to the respondent.

Q7.6.

On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

This question was not displayed to the respondent.

Q7.7.

In your own words, why do you think this is?

This question was not displayed to the respondent.

Q7.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

This question was not displayed to the respondent.

Q7.9. Select one of the following that best describes this space...



Q5.5.
This section gauges how well a space suits its purpose (tacit capacity)...

Q5.6.
 On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

	0= completely unknown	1= very unclear	2= unclear	3= somewhat clear	4= clear	5= very obvious
How obvious is the purpose	<input type="radio"/>	<input checked="" type="radio"/>				

Q5.7.
 In your own words, why do you think this is?

Shelter ,relief .

Q5.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

	0= not at all	1 = unsuitable	2= somewhat suitable	3= suitable	4= very suitable	5= perfectly suited
How suitable is the design for its purpose	<input type="radio"/>	<input checked="" type="radio"/>				

Q5.9. Select one of the following that best describes this space...

	no purpose	endless purposes	many, many purposes	several purposes	limited/few purposes	a singular purpose
The space has...	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.10.

This section gauges the clarity and ease of a space (availability)...

Q5.11.

On a scale of 0-5, how straight-forward do you think this space is to use?

	0= not at all	1= quite unclear	2= somewhat straightforward	3= straightforward	4= very straightforward	5= extremely straightforward
How straightforward	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

Q5.12.

On a scale of 0-5, how easy would it be to access this space?

	0= not accessible at all	1= accessible with lots of effort	2= accessible with some effort	3= accessible with little effort	4= easily accessible	5= effortlessly accessible
Visual and physical accessibility:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.13. In your own words, why do you think this is?

I see a restricted entrance .

Q5.14. On a scale of 0-5, how permitted do you think you would be to use this space?

	0= not permitted to use	1= very limited permission to use	2= limited permission to use	3= often permitted to use	4= mostly permitted to use	5= always permitted to use
Permission to access	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

Q5.15.

This section gauges how inclined you would be to use a space (tendency)...

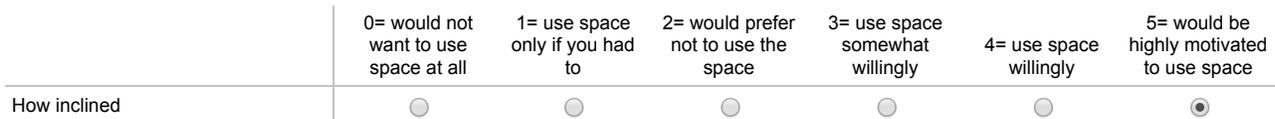
Q5.16.

On a scale of 0-5, how often would you use a space like this?



Q5.17.

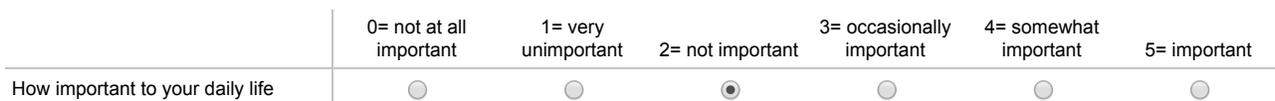
On a scale of 0-5, how inclined would you be to use this space?



Q5.18. In your own words, why do you think this is?

Q5.19.

On a scale of 0-5, how important would you say a space like this is to your daily life?

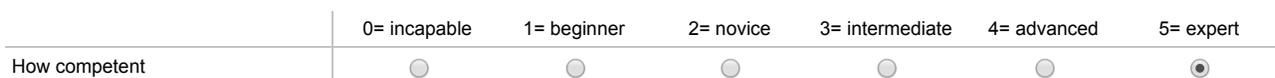


Q5.20.

This section gauges how able you are to use a space (ability)...

Q5.21.

On a scale of 0-5, how competent would you be at using this space?



Q5.22.

This section gauges the impact of other people on a space (agency)...

Q5.23.

On a scale of 0-5, mark out...

	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly
how likely are people to adhere to this purpose of the space?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
how much do other people in this space affect its purpose(s)/what you do in it?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.1.

Imagine encountering this video scenario in real life, and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.



Q6.2.

What do you think about the person in the video?

Fun

Q6.3.

On a scale of 0-5, indicate...

	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable
how likeable you think he is?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
how likeable you think others would rate him?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.4. In your own words, why do you think this is?

Fear as he is acting differently .

Q6.5.

On a scale of 0-5, how uncomfortable do you think the person in the video...

	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all
would have made you feel in real life?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
might have made others feel?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.6. In your own words, why do you think this is?

Wild .

Q6.7.

On a scale of 0-5, how appropriate was the person's behaviour in the space?

	0= absolutely not at all	1= very inappropriate	2= inappropriate	3= somewhat inappropriate	4= appropriate	5= perfectly appropriate
Appropriateness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.8. On a scale of 0-5, how typical was this person's behaviour in the space?

	0= absolutely not typical at all	1= very untypical	2= untypical	3= somewhat untypical	4= relatively typical	5= typical
Typicalness	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6.9. What do you think the person in the video was doing?

Being themselves in a beautiful environment .

Q7.1.

Take a look at this space and answer the questions that follow. Remember, there are no right or wrong answers, only your personal opinion matters. Answers can be simple key words or a short sentence — this is up to you.

This question was not displayed to the respondent.

Q7.2. Cf3

This question was not displayed to the respondent.

Q7.3. Cf1

This question was not displayed to the respondent.

Q7.4. Cf2

This question was not displayed to the respondent.

Q7.5.

This section gauges how well a space suits its purpose (tacit capacity)...

This question was not displayed to the respondent.

Q7.6.

On a scale of 0-5, how obvious do you think the purpose(s) of this space is?

This question was not displayed to the respondent.

Q7.7.

In your own words, why do you think this is?

This question was not displayed to the respondent.

Q7.8.

On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

This question was not displayed to the respondent.

Q7.9. Select one of the following that best describes this space...

APPENDIX 1.2
AGE COMPARISON DATA

18-34 YEARS

full data

How civic transitory space affects zero acquaintance judgments

February 25th 2020, 10:40 pm MST

Q2.1 - Which city/town do you live in?

Which city/town do you live in?

Brunswick

Norwich

Auckland

Newquay

Canberra

Cork

Hickory

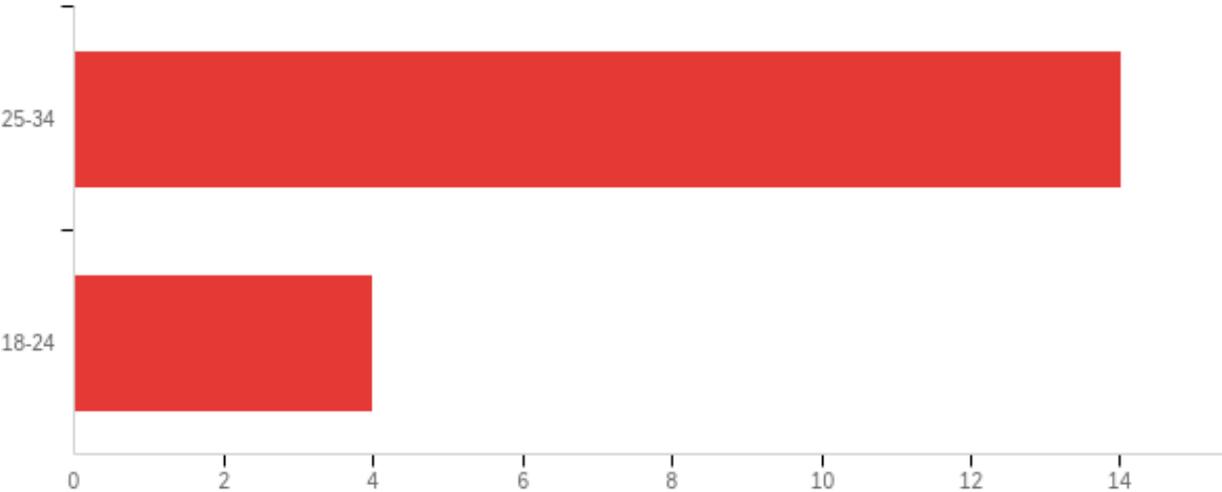
Summerhill

Botley

Dublin, Ireland

Perth

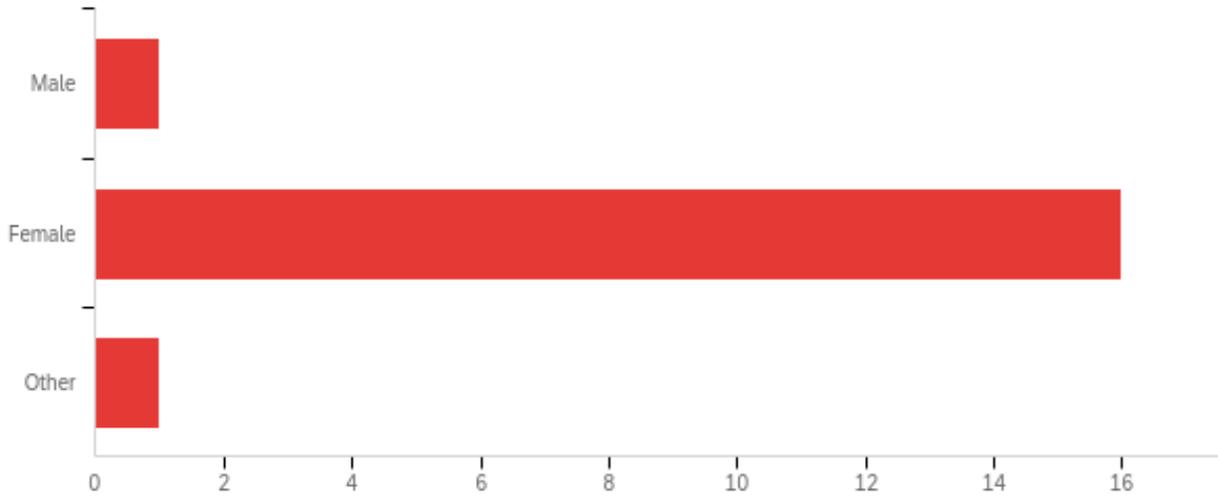
Q2.2 - How old are you?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Select age bracket	1.00	2.00	1.78	0.42	0.17	18

#	Answer	%	Count
1	25-34	77.78%	14
2	18-24	22.22%	4
	Total	100%	18

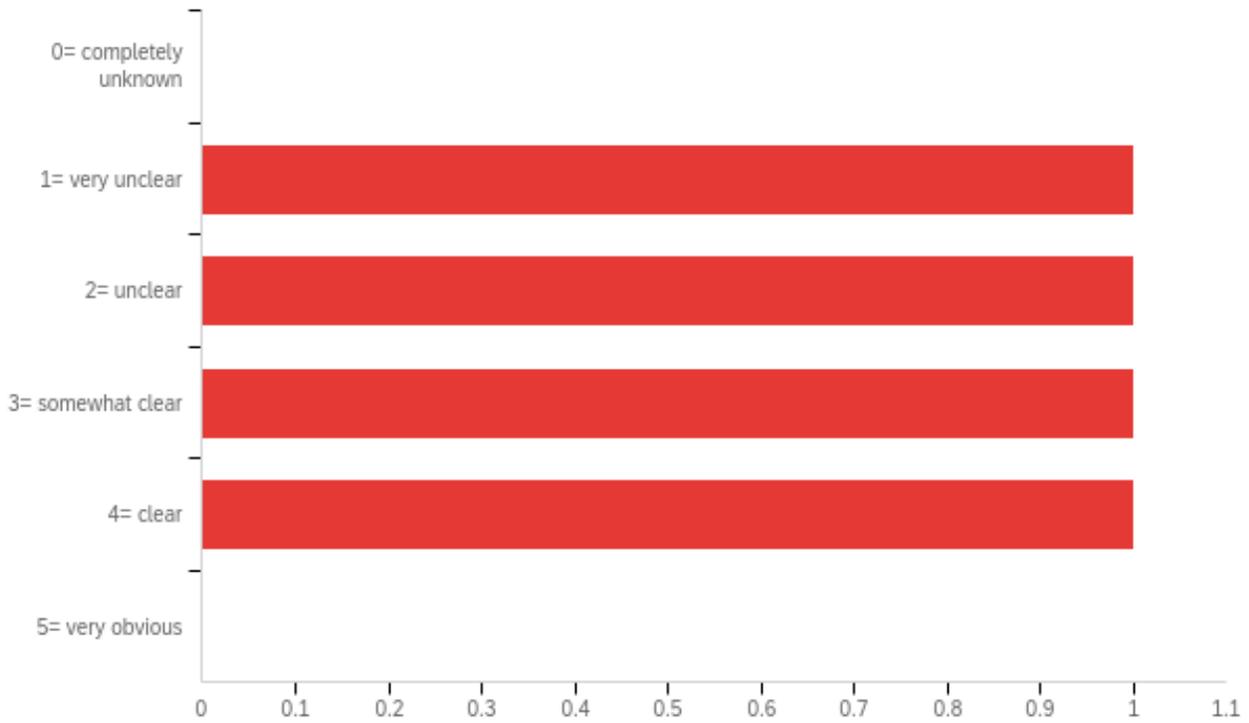
Q2.3 - What is your gender?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	What is your gender?	4.00	6.00	5.00	0.33	0.11	18

#	Answer	%	Count
4	Male	5.56%	1
5	Female	88.89%	16
6	Other	5.56%	1
	Total	100%	18

Q3.6 - On a scale of 0-5, how obvious do you think the purpose(s) of this space is?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How obvious is the purpose	2.00	5.00	3.50	1.12	1.25	4

#	Answer	%	Count
1	0= completely unknown	0.00%	0
2	1= very unclear	25.00%	1
3	2= unclear	25.00%	1
4	3= somewhat clear	25.00%	1
5	4= clear	25.00%	1
6	5= very obvious	0.00%	0
	Total	100%	4

Q3.7 - In your own words, why do you think this is?

In your own words, why do you think this is?

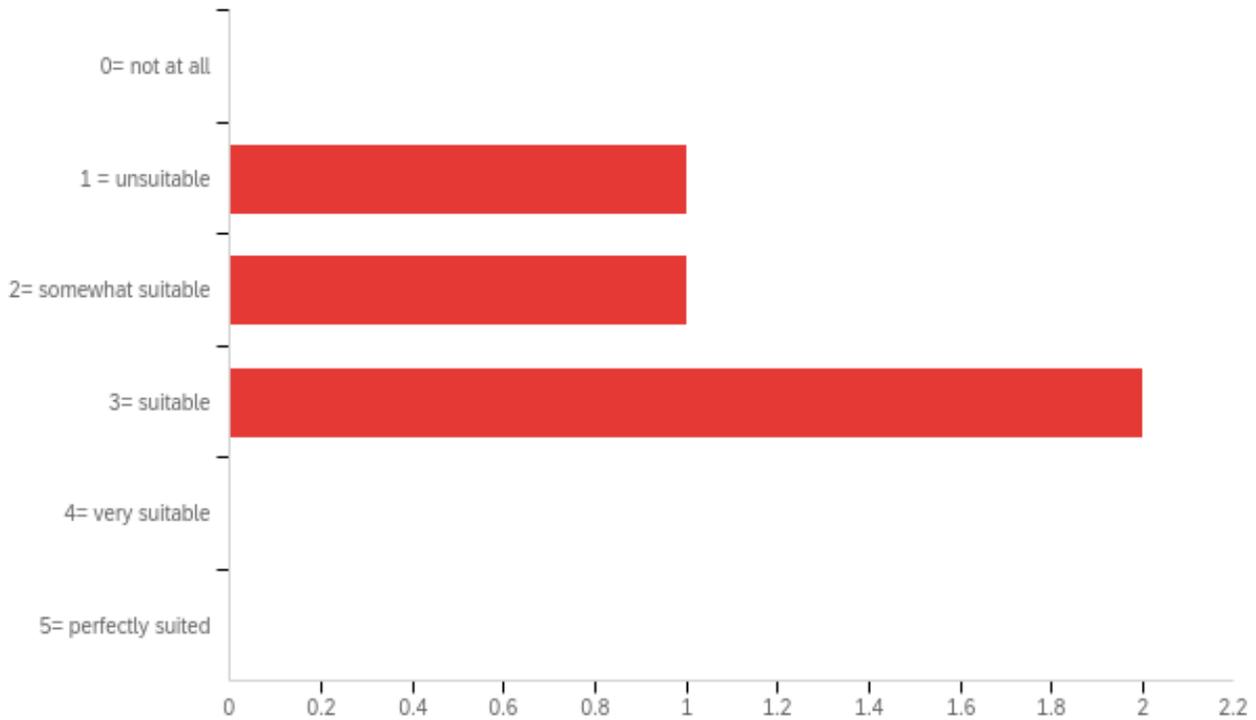
Walkway

It has no clear signage or obvious use as an area for people to use.

It's a walkway - and the curved roof kind of gives a sense of the path. The signage is limited so it's not clear what it's a walkway for/to

It is close to offices and public transport - very clear use, perhaps not maximised

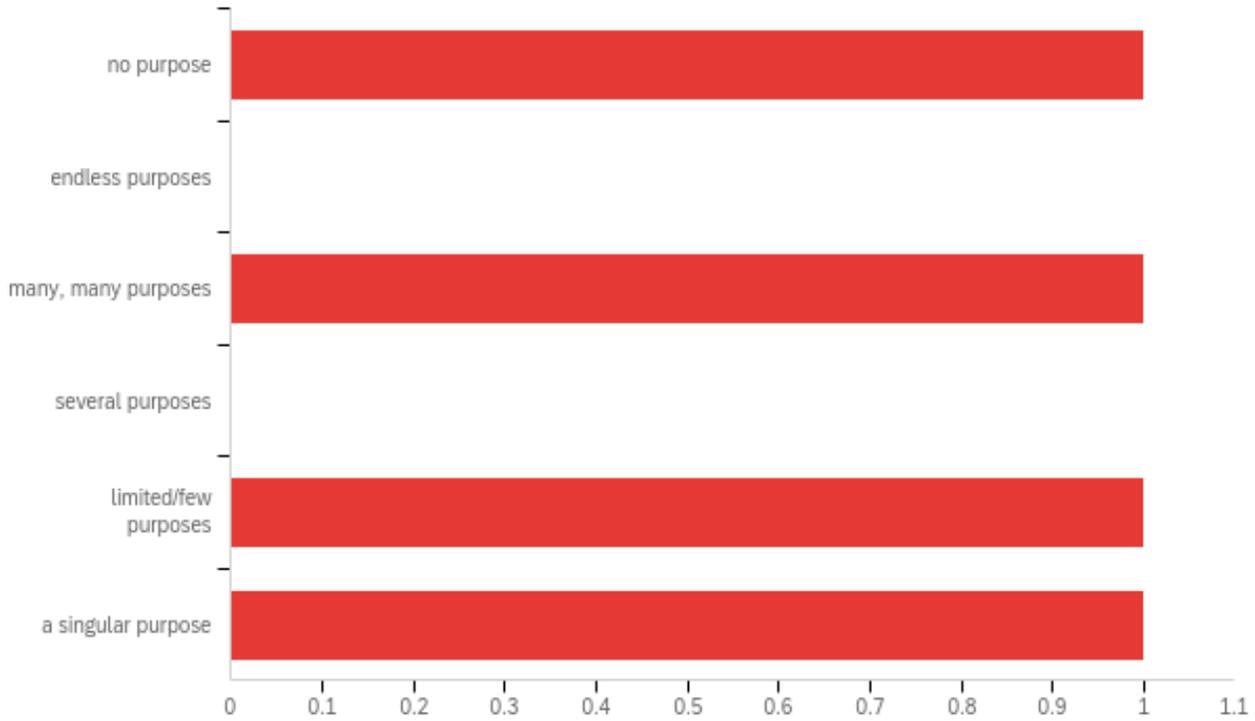
Q3.8 - On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How suitable is the design for its purpose	2.00	4.00	3.25	0.83	0.69	4

#	Answer	%	Count
1	0= not at all	0.00%	0
2	1 = unsuitable	25.00%	1
3	2= somewhat suitable	25.00%	1
4	3= suitable	50.00%	2
5	4= very suitable	0.00%	0
6	5= perfectly suited	0.00%	0
	Total	100%	4

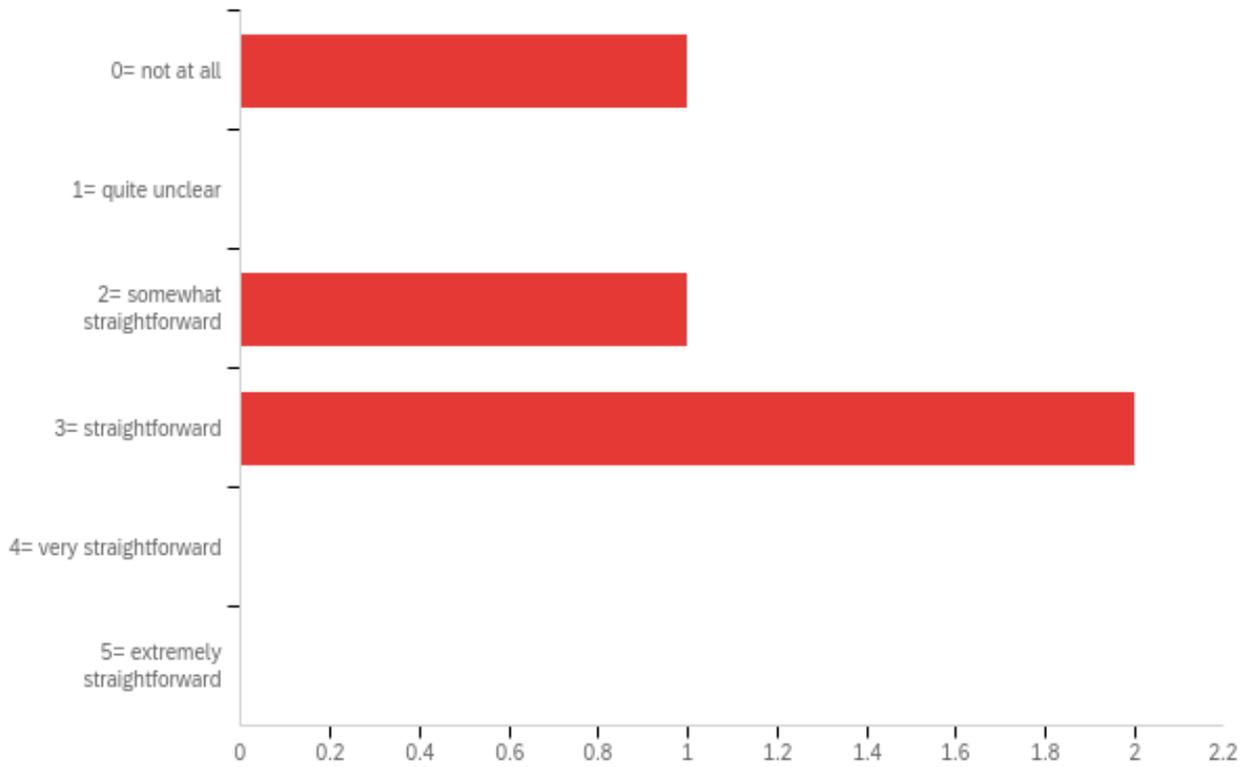
Q3.9 - Select one of the following that best describes this space...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	The space has...	1.00	6.00	3.75	1.92	3.69	4

#	Answer	%	Count
1	no purpose	25.00%	1
2	endless purposes	0.00%	0
3	many, many purposes	25.00%	1
4	several purposes	0.00%	0
5	limited/few purposes	25.00%	1
6	a singular purpose	25.00%	1
	Total	100%	4

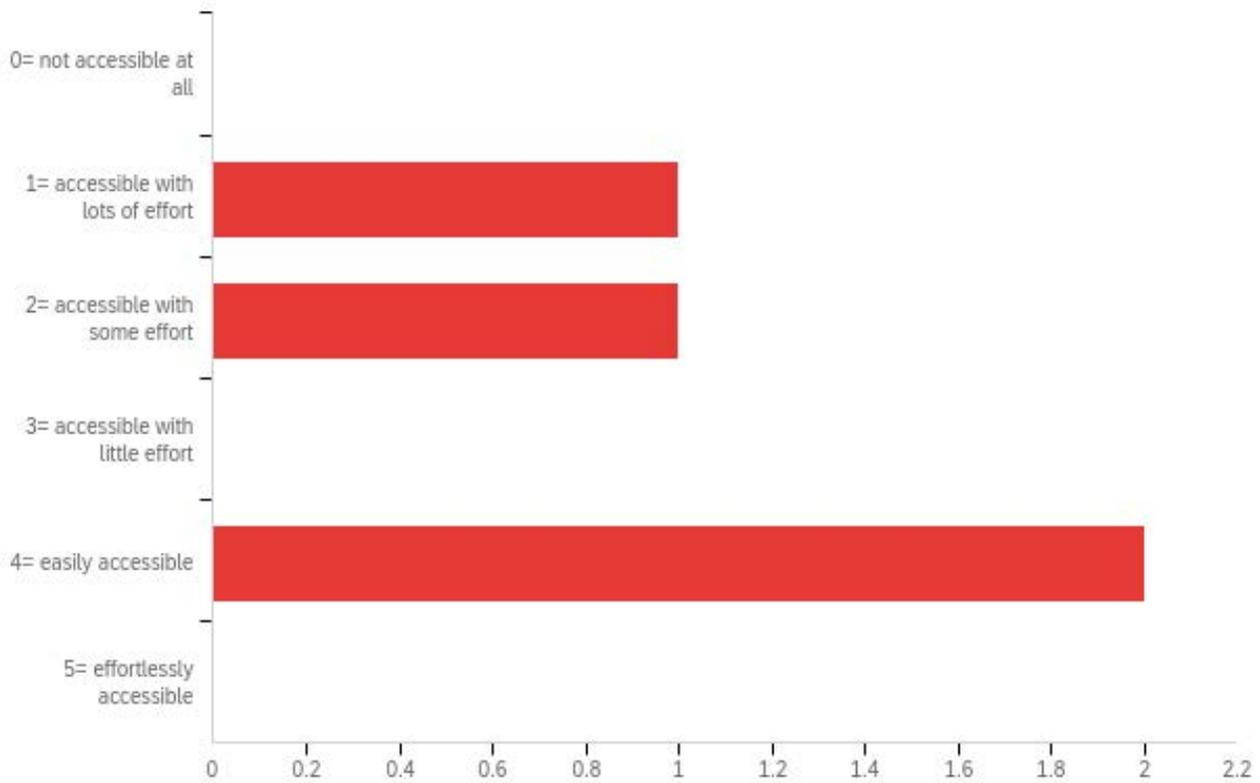
Q3.11 - On a scale of 0-5, how straight-forward do you think this space is to use?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How straightforward	1.00	4.00	3.00	1.22	1.50	4

#	Answer	%	Count
1	0= not at all	25.00%	1
2	1= quite unclear	0.00%	0
3	2= somewhat straightforward	25.00%	1
4	3= straightforward	50.00%	2
5	4= very straightforward	0.00%	0
6	5= extremely straightforward	0.00%	0
	Total	100%	4

Q3.12 - On a scale of 0-5, how easy would it be to access this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Visual and physical accessibility:	2.00	5.00	3.75	1.30	1.69	4

#	Answer	%	Count
1	0= not accessible at all	0.00%	0
2	1= accessible with lots of effort	25.00%	1
3	2= accessible with some effort	25.00%	1
4	3= accessible with little effort	0.00%	0
5	4= easily accessible	50.00%	2
6	5= effortlessly accessible	0.00%	0
	Total	100%	4

Q3.13 - In your own words, why do you think this is?

In your own words, why do you think this is?

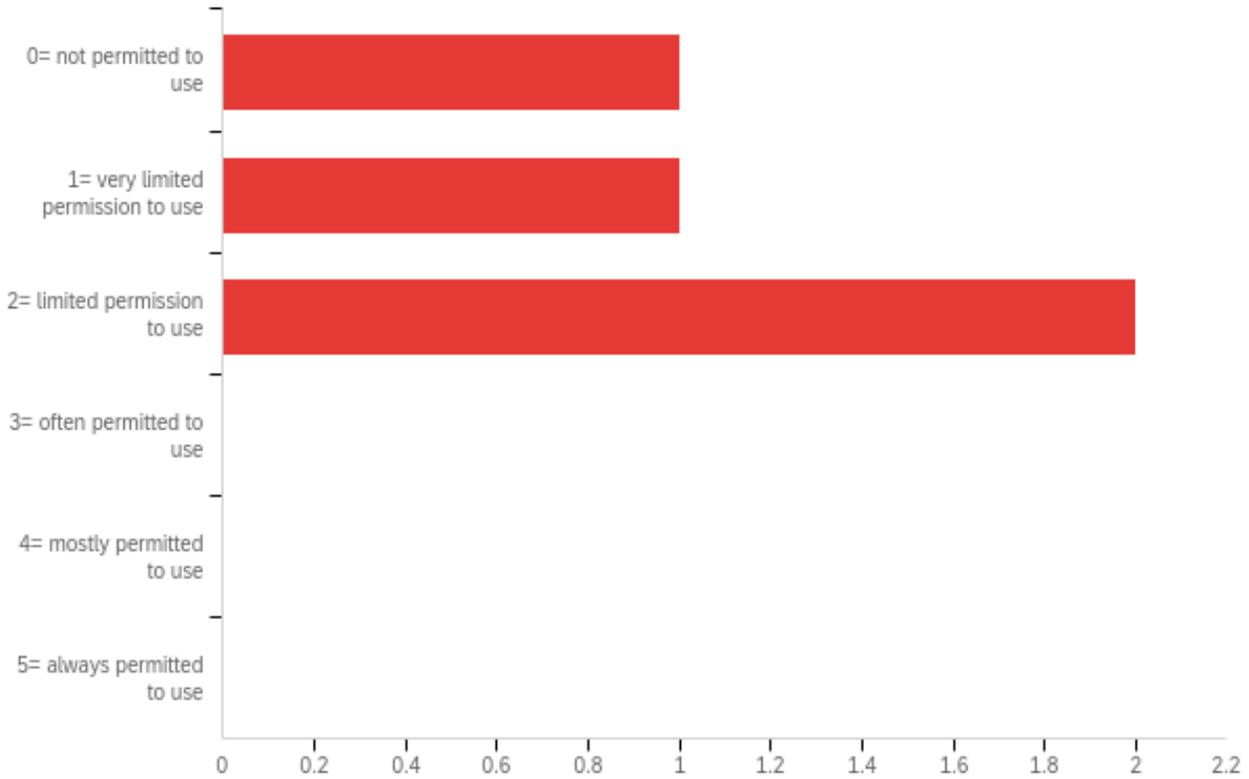
There are stairs but no ramp and the floor is just concrete

We can see walk spaces as well as escalators allowing for many to access it.

If you had a visual impairment I think it would be hard to navigate where to go as the path and entrance isn't very clear. If a physical disability that impacted mobility then there are steps and a long way to walk that could be hard

Vry close to stairs and walking areas/passages

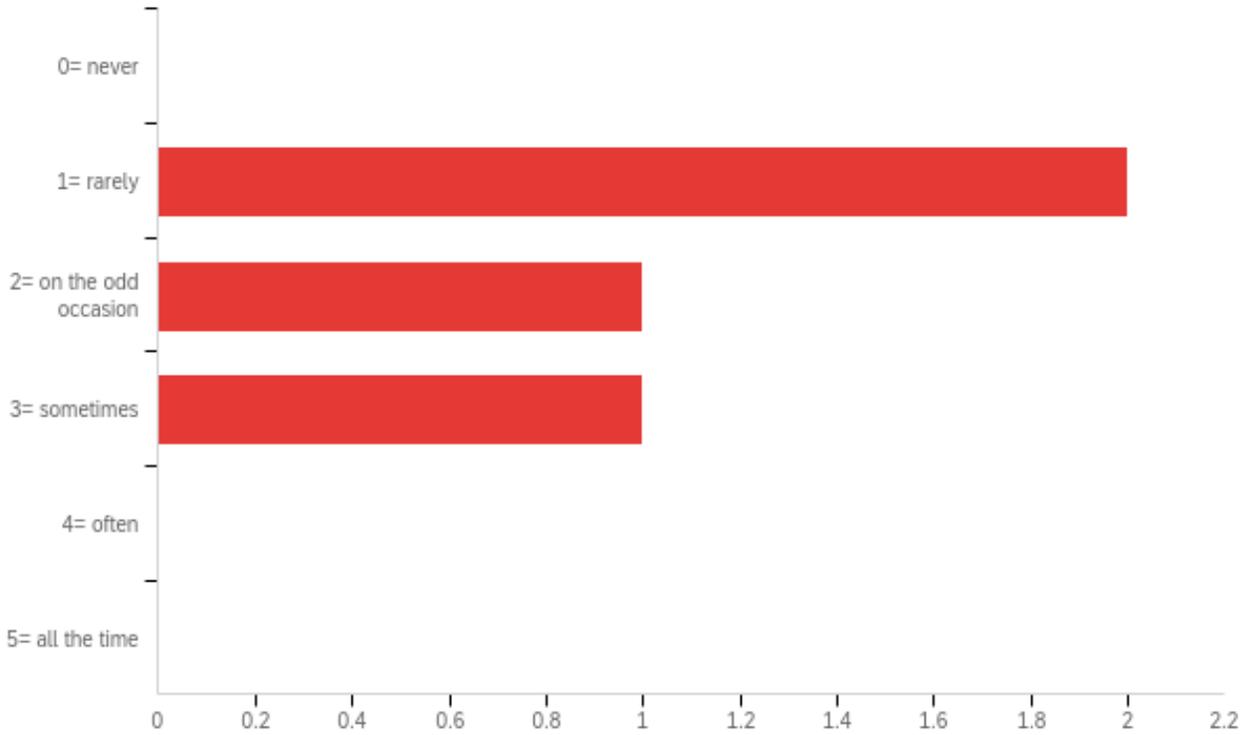
Q3.14 - On a scale of 0-5, how permitted do you think you would be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Permission to access	1.00	3.00	2.25	0.83	0.69	4

#	Answer	%	Count
1	0= not permitted to use	25.00%	1
2	1= very limited permission to use	25.00%	1
3	2= limited permission to use	50.00%	2
4	3= often permitted to use	0.00%	0
5	4= mostly permitted to use	0.00%	0
6	5= always permitted to use	0.00%	0
	Total	100%	4

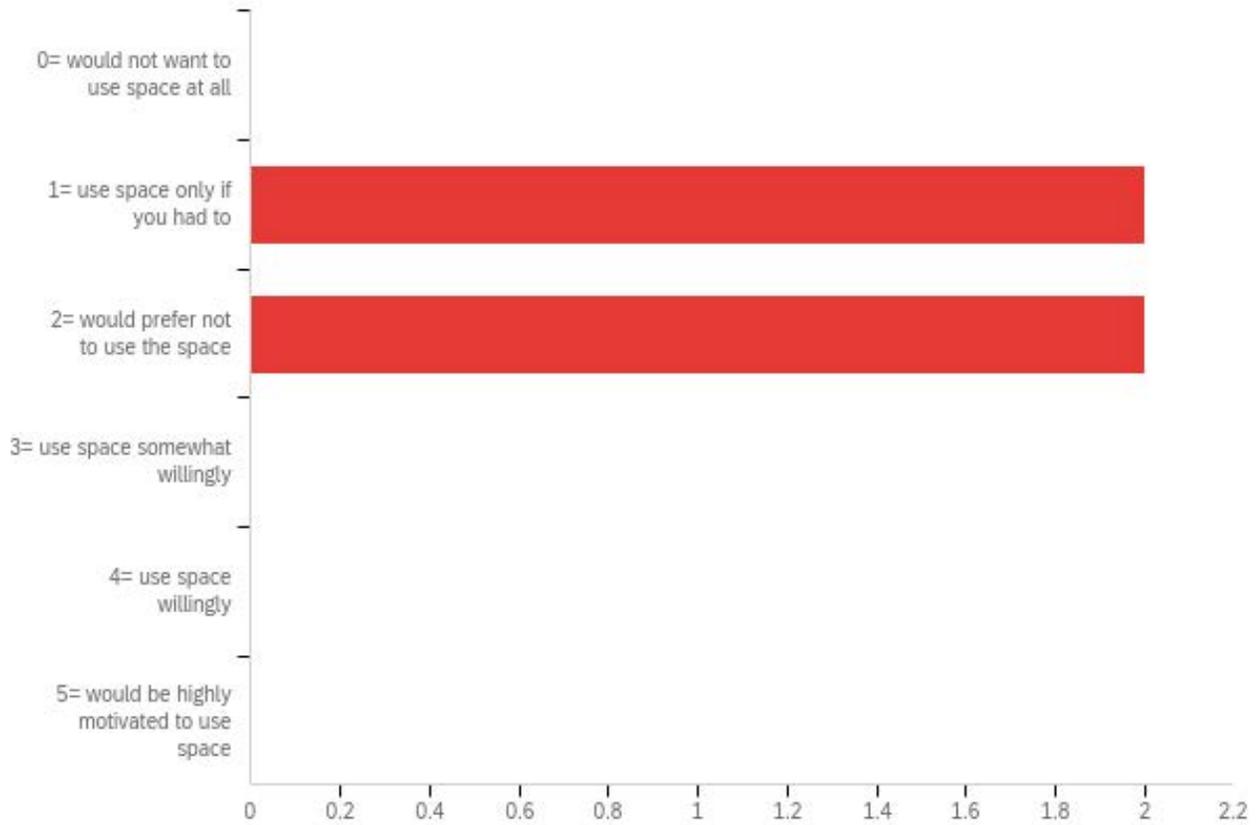
Q3.16 - On a scale of 0-5, how often would you use a space like this?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How often	2.00	4.00	2.75	0.83	0.69	4

#	Answer	%	Count
1	0= never	0.00%	0
2	1= rarely	50.00%	2
3	2= on the odd occasion	25.00%	1
4	3= sometimes	25.00%	1
5	4= often	0.00%	0
6	5= all the time	0.00%	0
	Total	100%	4

Q3.17 - On a scale of 0-5, how inclined would you be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How inclined	2.00	3.00	2.50	0.50	0.25	4

#	Answer	%	Count
1	0= would not want to use space at all	0.00%	0
2	1= use space only if you had to	50.00%	2
3	2= would prefer not to use the space	50.00%	2
4	3= use space somewhat willingly	0.00%	0
5	4= use space willingly	0.00%	0
6	5= would be highly motivated to use space	0.00%	0
	Total	100%	4

Q3.18 - In your own words, why do you think this is?

In your own words, why do you think this is?

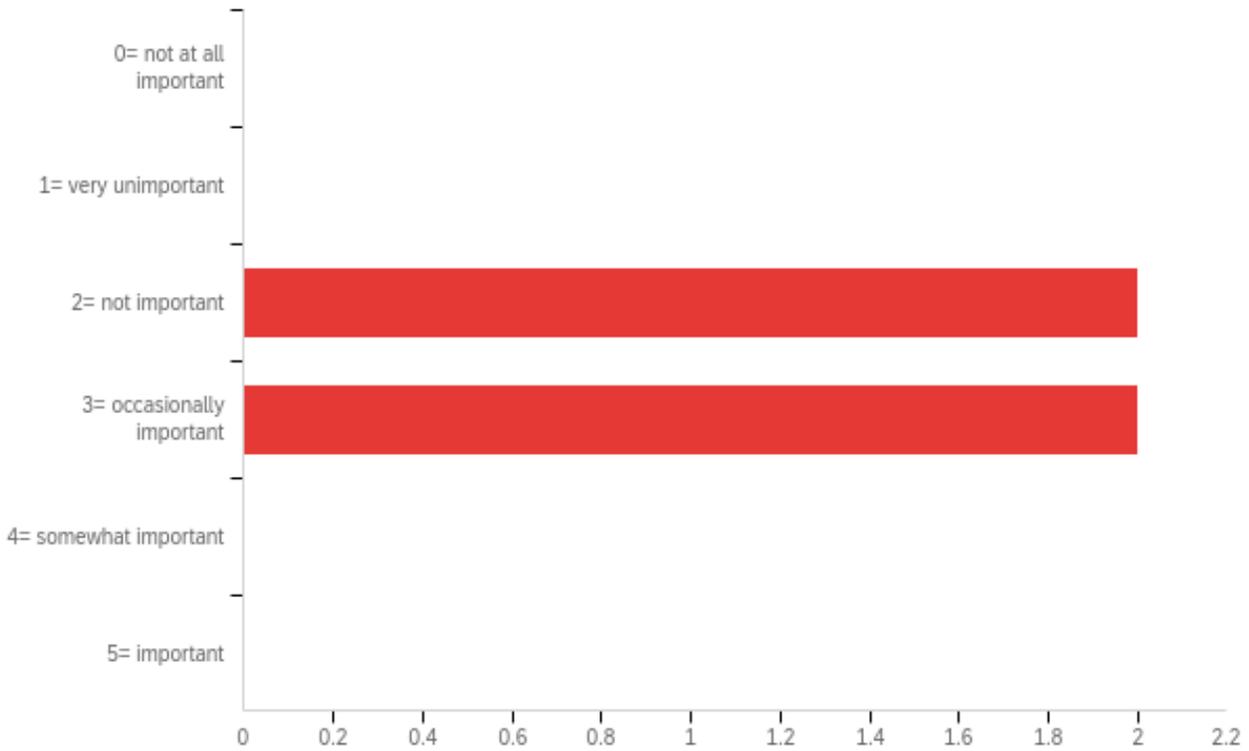
It seems like it's an unfinished path there seems to be no protection barriers on the upper level.the foot path is unfinished and it seems dark and dingy. And organise seem like it's a private business establishment.

Seems unimportant and avoidable

It looks closed off - like it belongs to EY

Sometmes it could be too narrow, with people not very pleasant to be around

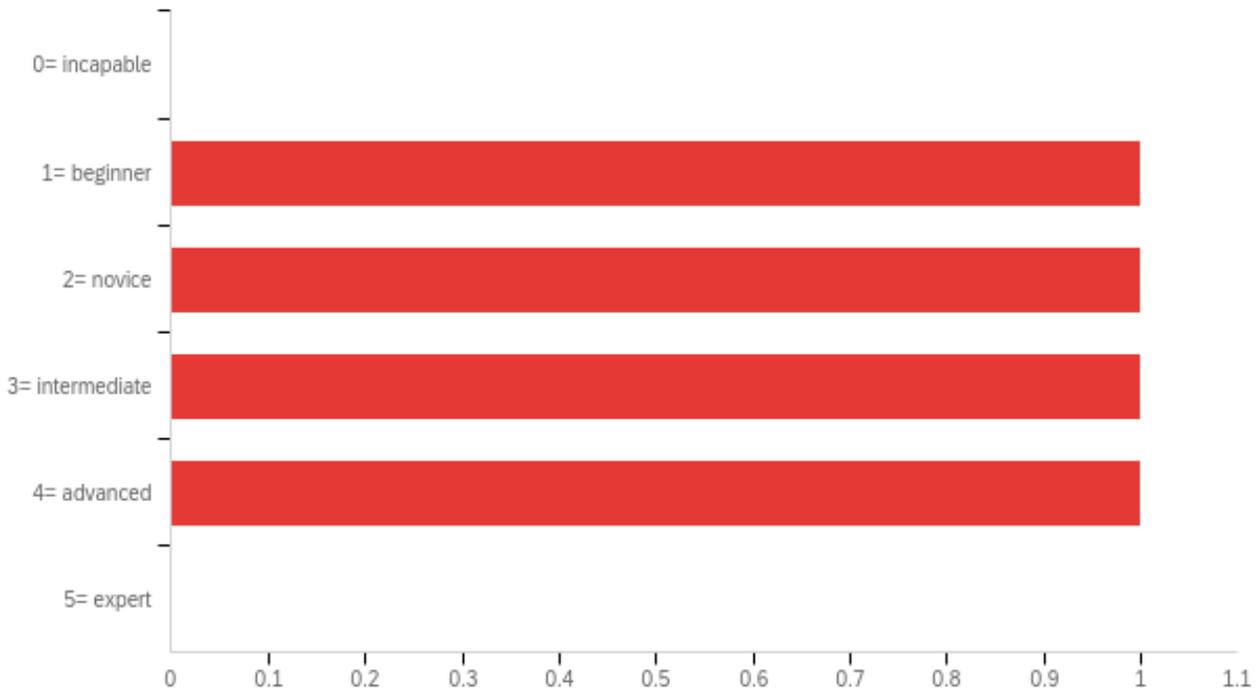
Q3.19 - On a scale of 0-5, how important would you say a space like this is to your daily life?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How important to your daily life	3.00	4.00	3.50	0.50	0.25	4

#	Answer	%	Count
1	0= not at all important	0.00%	0
2	1= very unimportant	0.00%	0
3	2= not important	50.00%	2
4	3= occasionally important	50.00%	2
5	4= somewhat important	0.00%	0
6	5= important	0.00%	0
	Total	100%	4

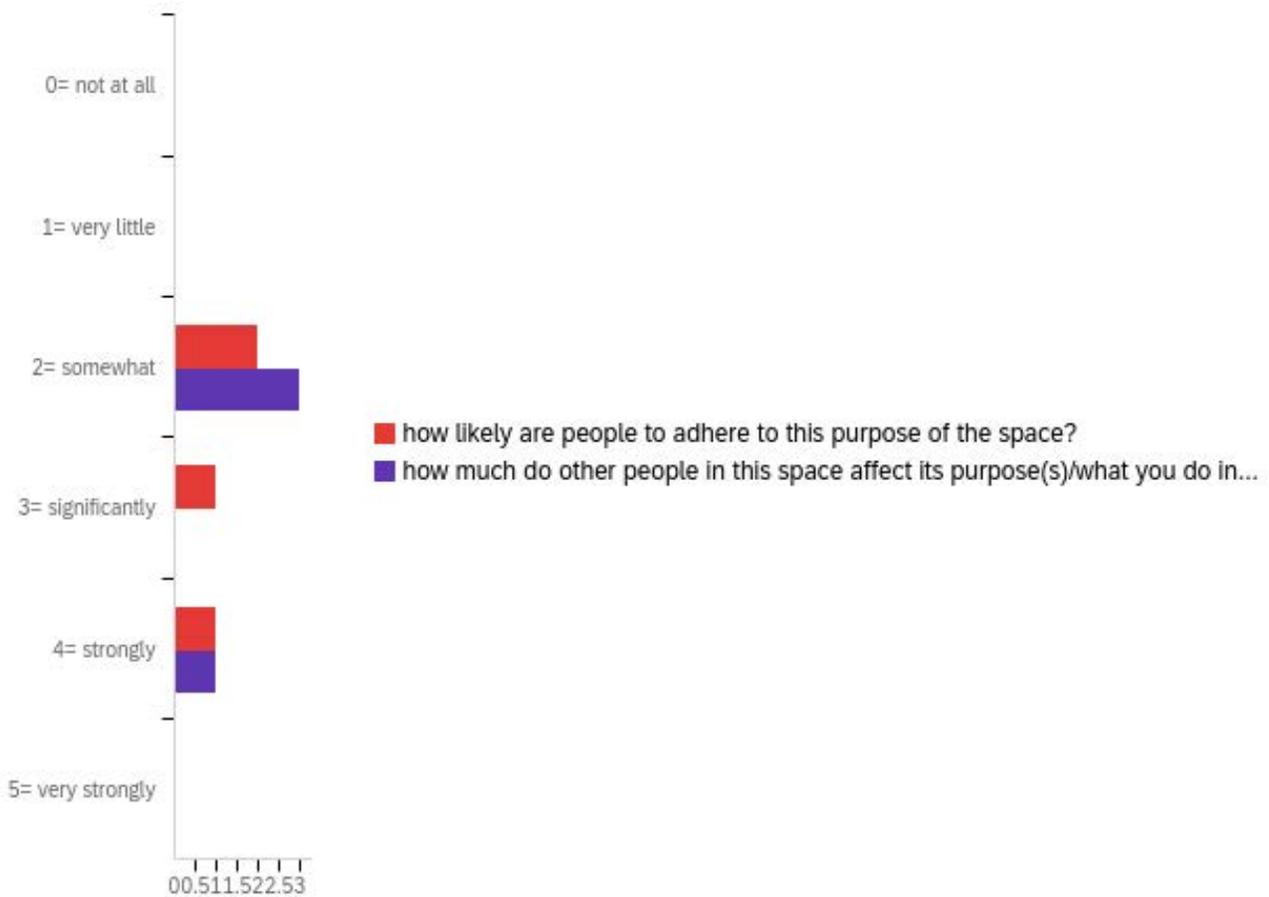
Q3.21 - On a scale of 0-5, how competent would you be at using this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How competent	2.00	5.00	3.50	1.12	1.25	4

#	Answer	%	Count
1	0= incapable	0.00%	0
2	1= beginner	25.00%	1
3	2= novice	25.00%	1
4	3= intermediate	25.00%	1
5	4= advanced	25.00%	1
6	5= expert	0.00%	0
	Total	100%	4

Q3.23 - On a scale of 0-5, mark out...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likely are people to adhere to this purpose of the space?	3.00	5.00	3.75	0.83	0.69	4
2	how much do other people in this space affect its purpose(s)/what you do in it?	3.00	5.00	3.50	0.87	0.75	4

#	Question	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly	Total
1	how likely are people to adhere to this purpose of the space?	0.00% 0	0.00% 0	50.00% 2	25.00% 1	25.00% 1	0.00% 0	4

2	how much do other people in this space affect its purpose(s)/what you do in it?	0.00%	0	0.00%	0	75.00%	3	0.00%	0	25.00%	1	0.00%	0	4
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Q4.2 - What do you think about the person in the video?

What do you think about the person in the video?

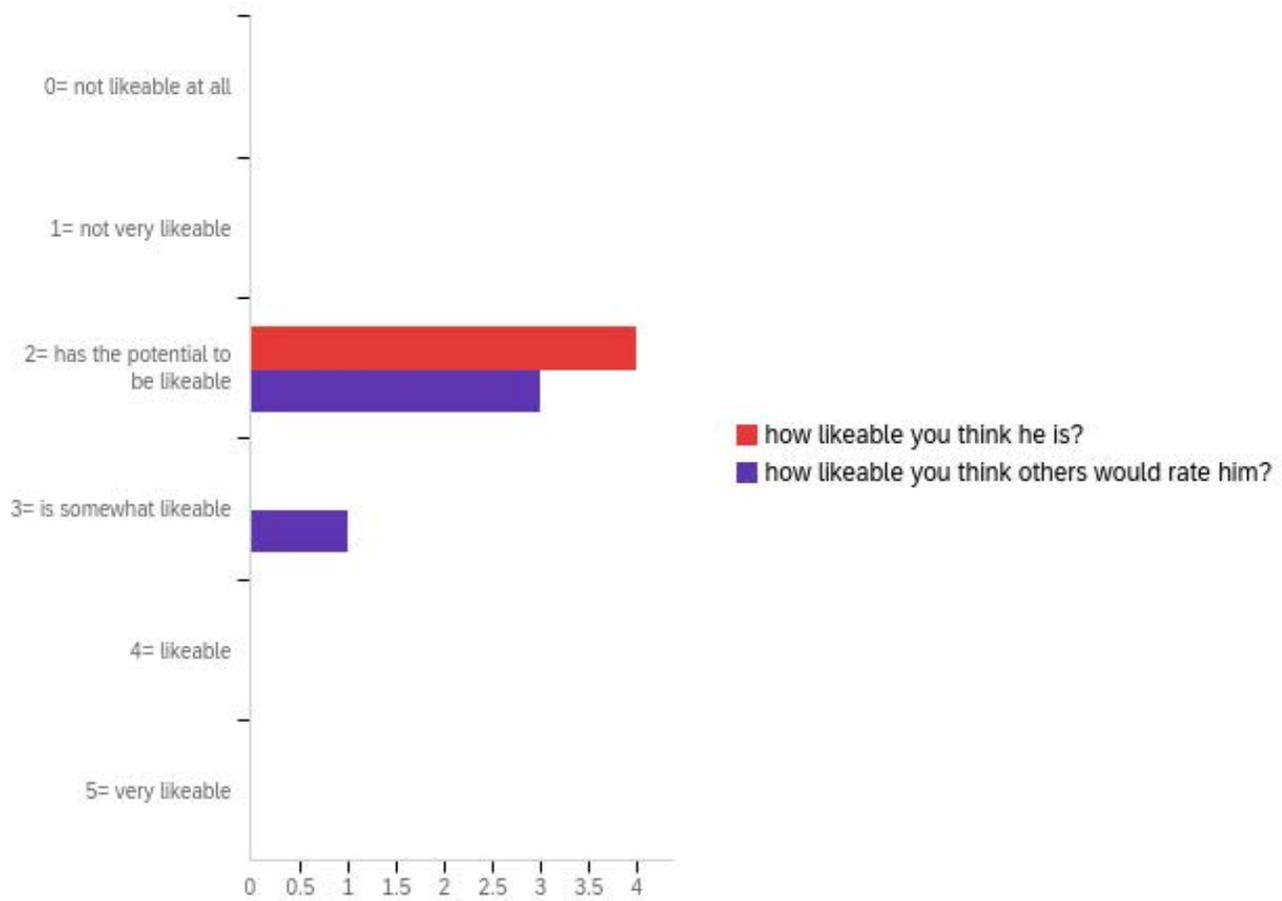
Haha very confident

Strange and unnerving

Looks like he's had a long day in the office!

He's trying to get attention

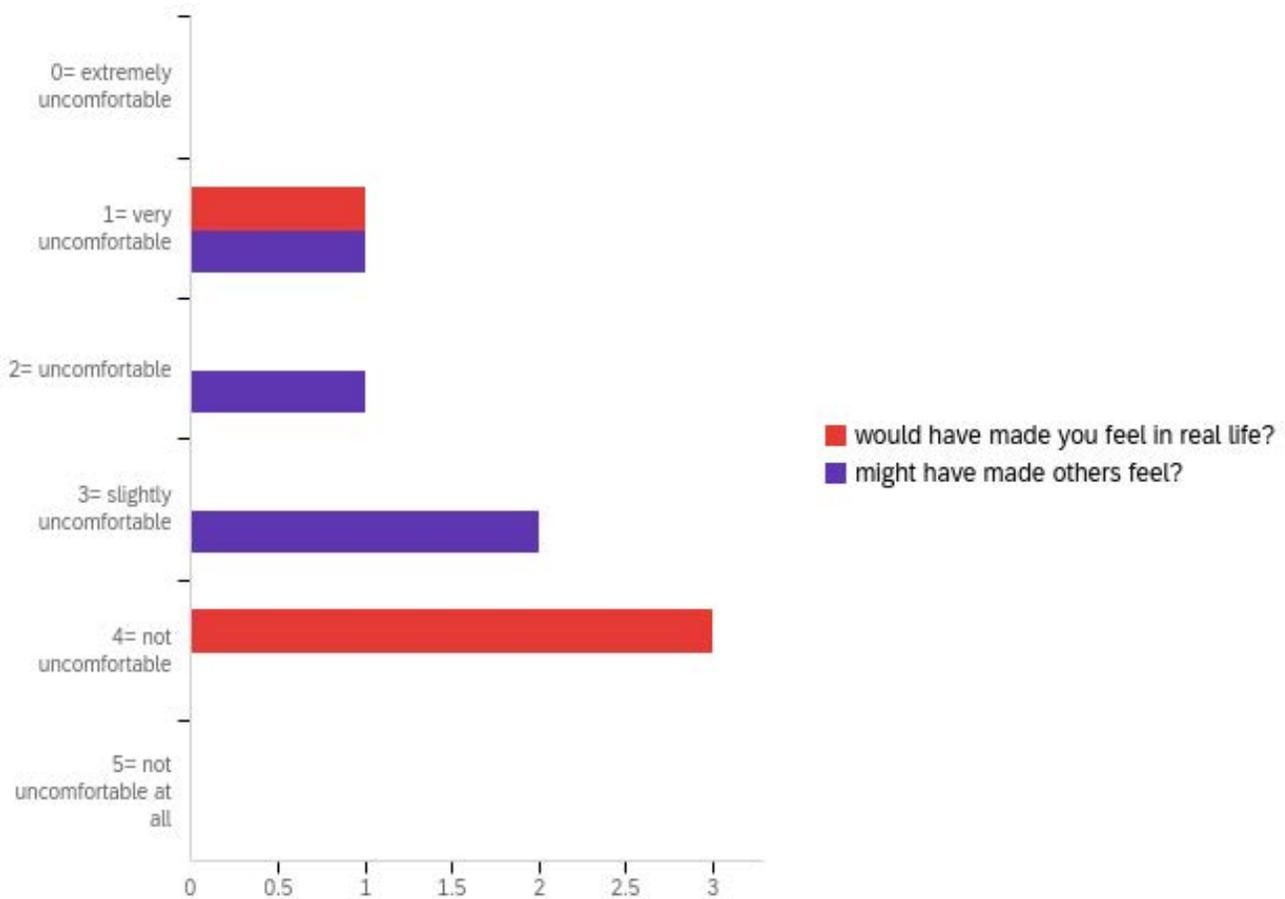
Q4.3 - On a scale of 0-5, indicate...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likeable you think he is?	3.00	3.00	3.00	0.00	0.00	4
2	how likeable you think others would rate him?	3.00	4.00	3.25	0.43	0.19	4

#	Question	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable	Total
1	how likeable you think he is?	0.00% 0	0.00% 0	100.00% 4	0.00% 0	0.00% 0	0.00% 0	4
2	how likeable you think others	0.00% 0	0.00% 0	75.00% 3	25.00% 1	0.00% 0	0.00% 0	4

Q4.5 - On a scale of 0-5, how uncomfortable do you think the person in the video...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	would have made you feel in real life?	2.00	5.00	4.25	1.30	1.69	4
2	might have made others feel?	2.00	4.00	3.25	0.83	0.69	4

#	Question	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all	Total
1	would have made you feel in	0.00% 0	25.00% 1	0.00% 0	0.00% 0	75.00% 3	0.00% 0	4

	real life?													
2	might have made others feel?	0.00%	0	25.00%	1	25.00%	1	50.00%	2	0.00%	0	0.00%	0	4

Q4.6 - In your own words, why do you think this is?

In your own words, why do you think this is?

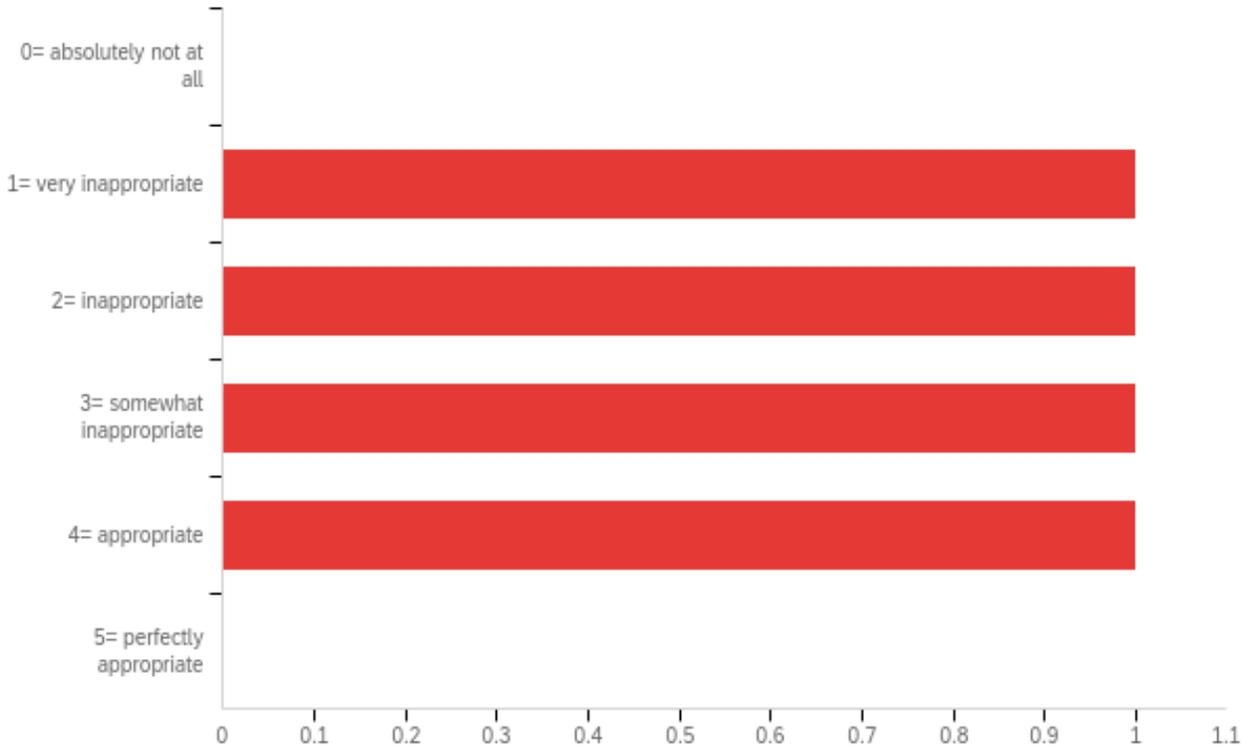
Someone behaving against societal norms.

His behaviour is strange and possibly unnerving to some due to the peculiarity of it.

Acting outside the norm

You would not expect this scenario near the EY building

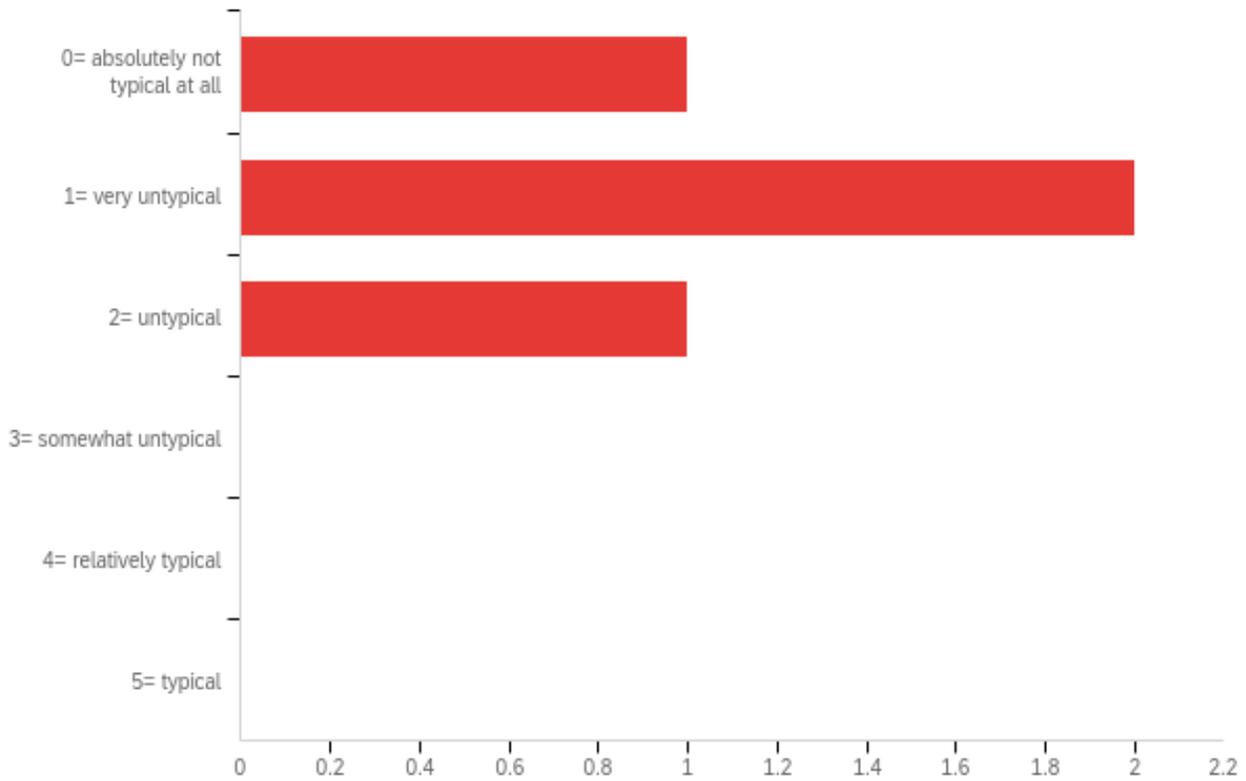
Q4.7 - On a scale of 0-5, how appropriate was the person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Appropriateness	2.00	5.00	3.50	1.12	1.25	4

#	Answer	%	Count
1	0= absolutely not at all	0.00%	0
2	1= very inappropriate	25.00%	1
3	2= inappropriate	25.00%	1
4	3= somewhat inappropriate	25.00%	1
5	4= appropriate	25.00%	1
6	5= perfectly appropriate	0.00%	0
	Total	100%	4

Q4.8 - On a scale of 0-5, how typical was this person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Typicalness	1.00	3.00	2.00	0.71	0.50	4

#	Answer	%	Count
1	0= absolutely not typical at all	25.00%	1
2	1= very untypical	50.00%	2
3	2= untypical	25.00%	1
4	3= somewhat untypical	0.00%	0
5	4= relatively typical	0.00%	0
6	5= typical	0.00%	0
	Total	100%	4

Q4.9 - What do you think the person in the video was doing?

What do you think the person in the video was doing?

Doing what they feel like without a care of being judged

Dancing in an unusual way as well as havibg an odd kind of fun

Releasing emotion

Trying to get attention/ recording the video for the prurpose of this surveyy

Q9.1 - If you would like a copy of the findings report from this research, please provide your email below. Your email will not be used in any other way but to provide the report once complete.

If you would like a copy of the findings report from this research, please provide your email below. Your email will not be used in any other way but to provide the report once complete.

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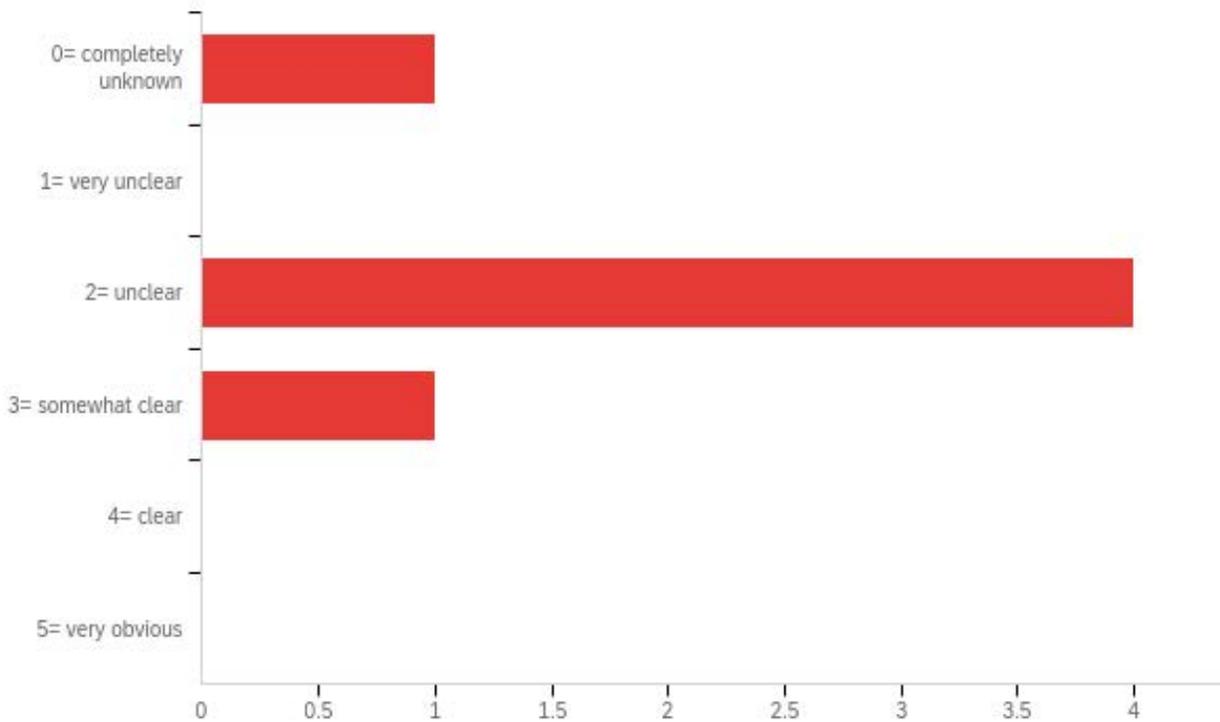
Stephaniebcox@gmail.com

rebeccawilson978@gmail.com

vixter85@hotmail.co.uk

annejbyrne@gmail.com

Q5.6 - On a scale of 0-5, how obvious do you think the purpose(s) of this space is?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How obvious is the purpose	1.00	4.00	2.83	0.90	0.81	6

#	Answer	%	Count
1	0= completely unknown	16.67%	1
2	1= very unclear	0.00%	0
3	2= unclear	66.67%	4
4	3= somewhat clear	16.67%	1
5	4= clear	0.00%	0
6	5= very obvious	0.00%	0
	Total	100%	6

Q5.7 - In your own words, why do you think this is?

In your own words, why do you think this is?

Looks like it could be an outdoor performance space, a bit like an amphitheater, but the umbrellas might suggest a sit down space, although there are no chairs. Not sure why the entrance is covered

I have absolutely no idea what this space is for, is it just a fancy shaded area? Who knows!

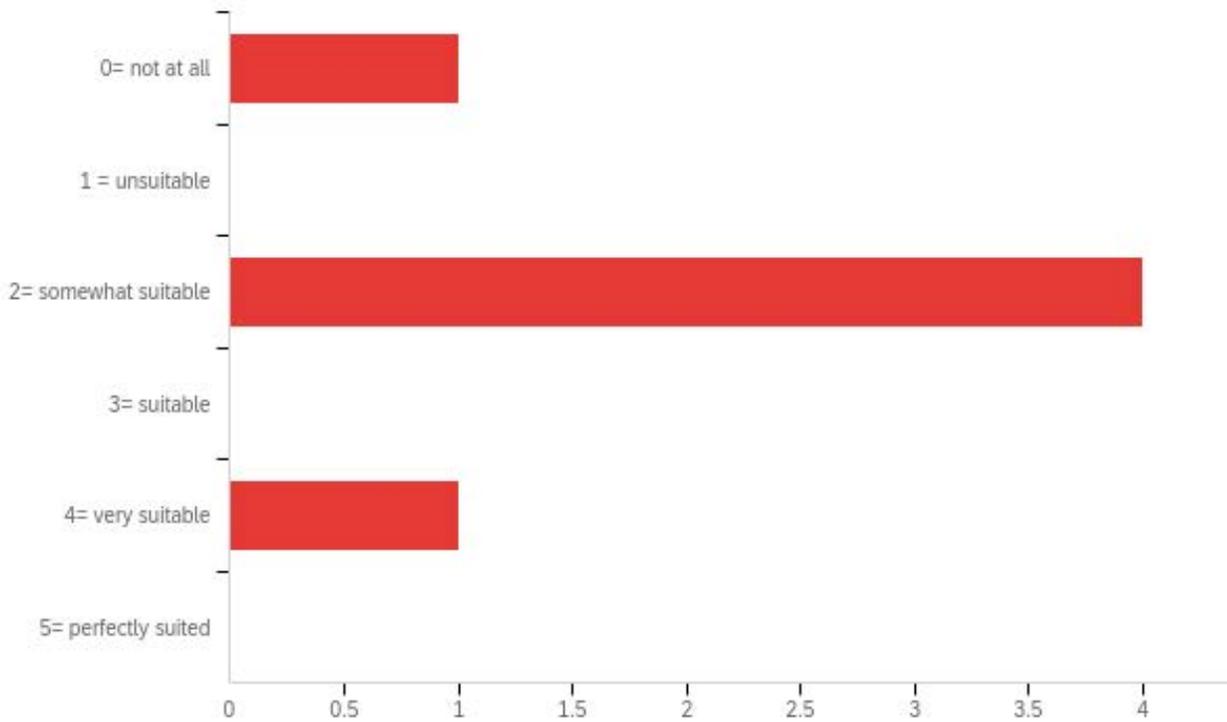
It possibly has multiple purposes

There is nothing in the photo that suggests the purpose but it does look like a stadium

Seems to have multiple purposes and not one clear defined purpose

Just shade

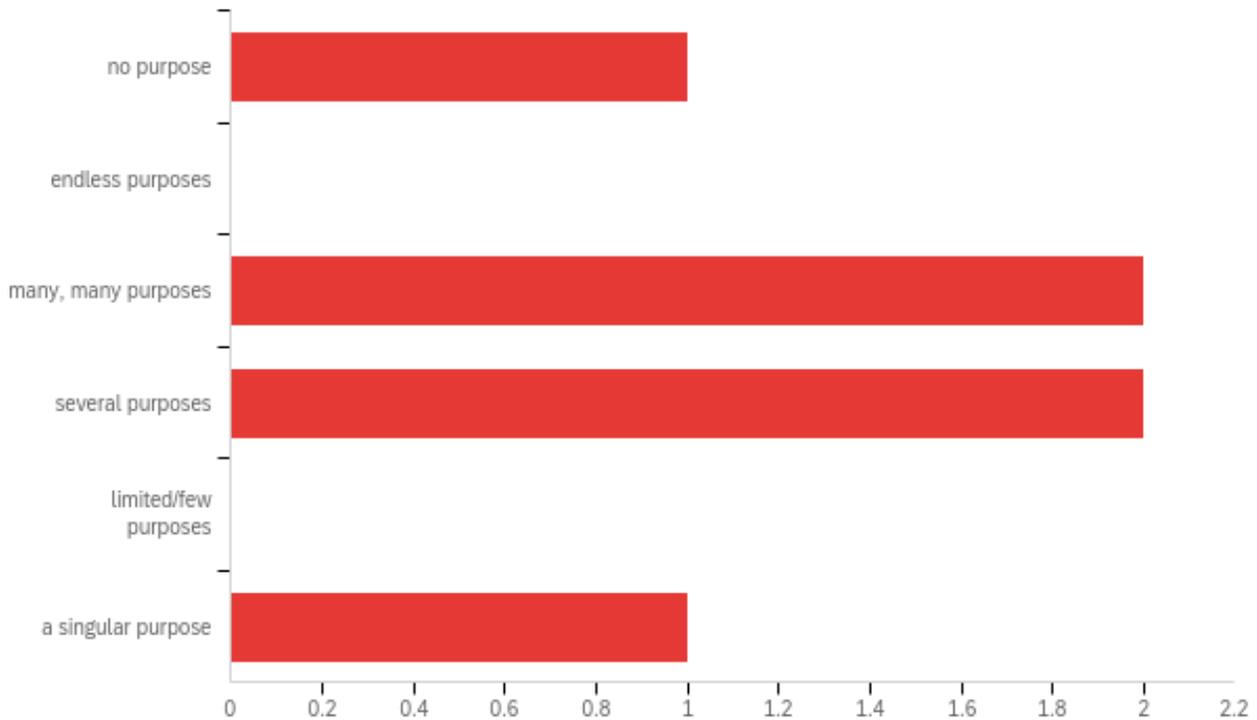
Q5.8 - On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How suitable is the design for its purpose	1.00	5.00	3.00	1.15	1.33	6

#	Answer	%	Count
1	0= not at all	16.67%	1
2	1 = unsuitable	0.00%	0
3	2= somewhat suitable	66.67%	4
4	3= suitable	0.00%	0
5	4= very suitable	16.67%	1
6	5= perfectly suited	0.00%	0
	Total	100%	6

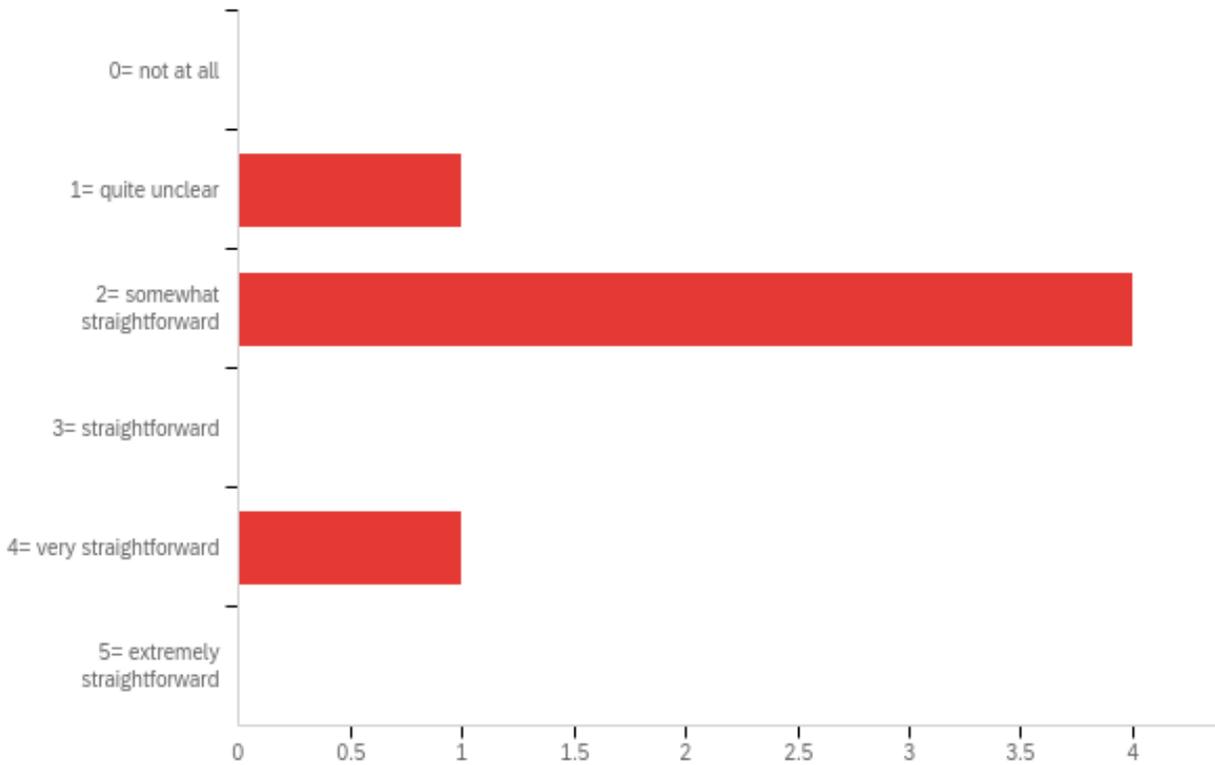
Q5.9 - Select one of the following that best describes this space...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	The space has...	1.00	6.00	3.50	1.50	2.25	6

#	Answer	%	Count
1	no purpose	16.67%	1
2	endless purposes	0.00%	0
3	many, many purposes	33.33%	2
4	several purposes	33.33%	2
5	limited/few purposes	0.00%	0
6	a singular purpose	16.67%	1
	Total	100%	6

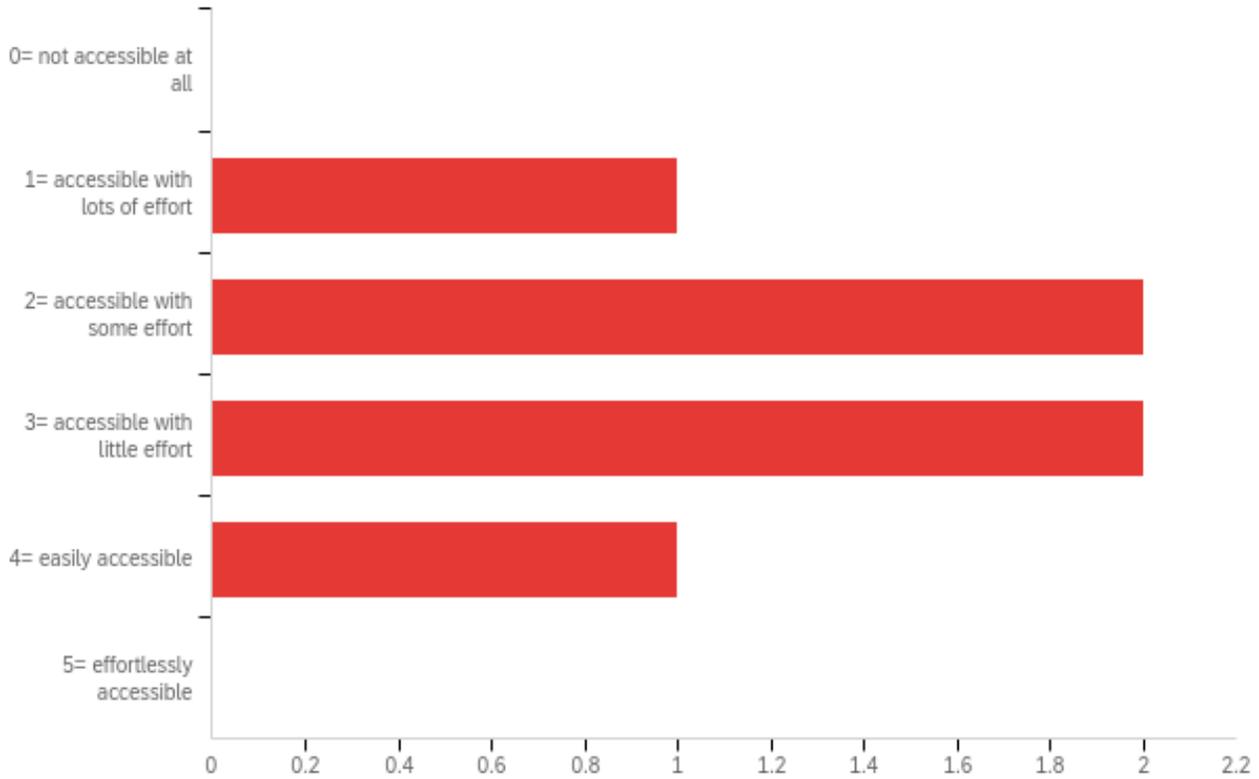
Q5.11 - On a scale of 0-5, how straight-forward do you think this space is to use?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How straightforward	2.00	5.00	3.17	0.90	0.81	6

#	Answer	%	Count
1	0= not at all	0.00%	0
2	1= quite unclear	16.67%	1
3	2= somewhat straightforward	66.67%	4
4	3= straightforward	0.00%	0
5	4= very straightforward	16.67%	1
6	5= extremely straightforward	0.00%	0
	Total	100%	6

Q5.12 - On a scale of 0-5, how easy would it be to access this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Visual and physical accessibility:	2.00	5.00	3.50	0.96	0.92	6

#	Answer	%	Count
1	0= not accessible at all	0.00%	0
2	1= accessible with lots of effort	16.67%	1
3	2= accessible with some effort	33.33%	2
4	3= accessible with little effort	33.33%	2
5	4= easily accessible	16.67%	1
6	5= effortlessly accessible	0.00%	0
	Total	100%	6

Q5.13 - In your own words, why do you think this is?

In your own words, why do you think this is?

Uneven ground. Stairs to seating area.

It looks quite wide and open but appears to slope slightly.

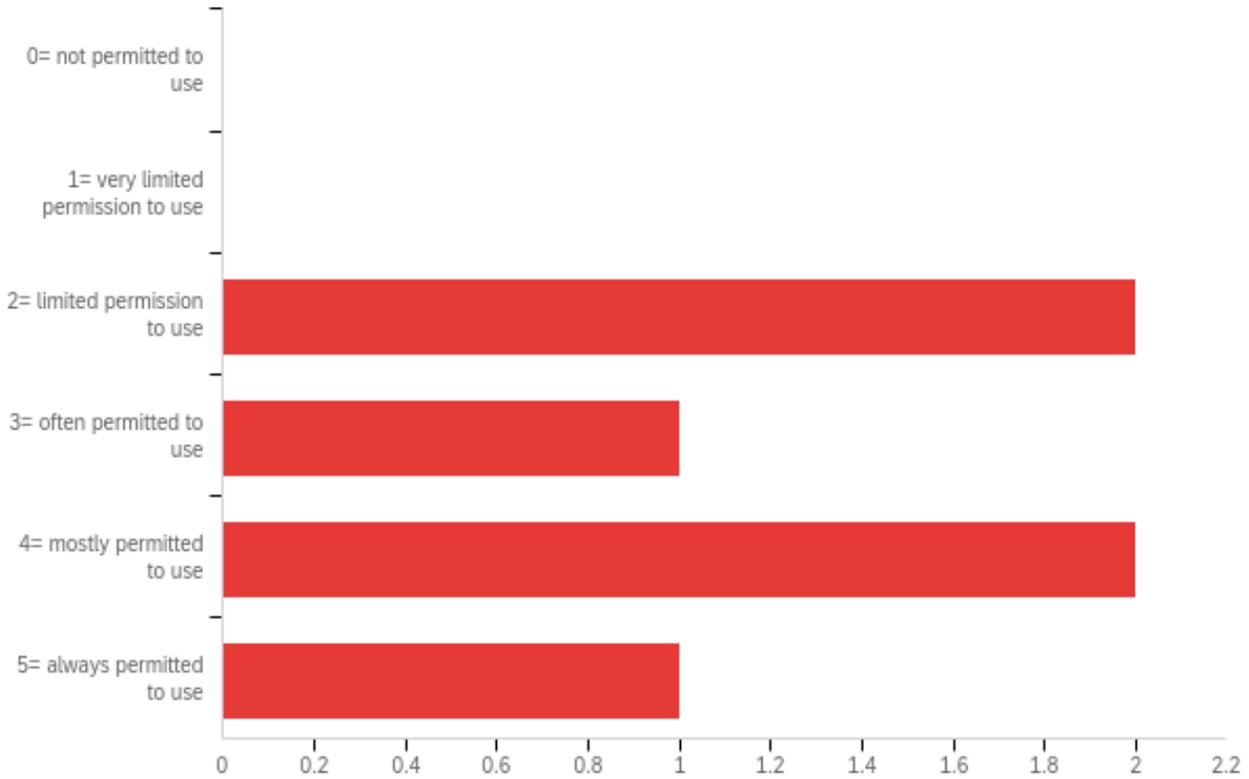
Looks like you can climb but you could also stay on ground lev

It looks very large and uniform so it would be easy to get lost and it could take some time to get from one point particularly because it would have a high capacity

Steps, changes in lighting, no clear edges to spaces which are a hazard

It's a walk through

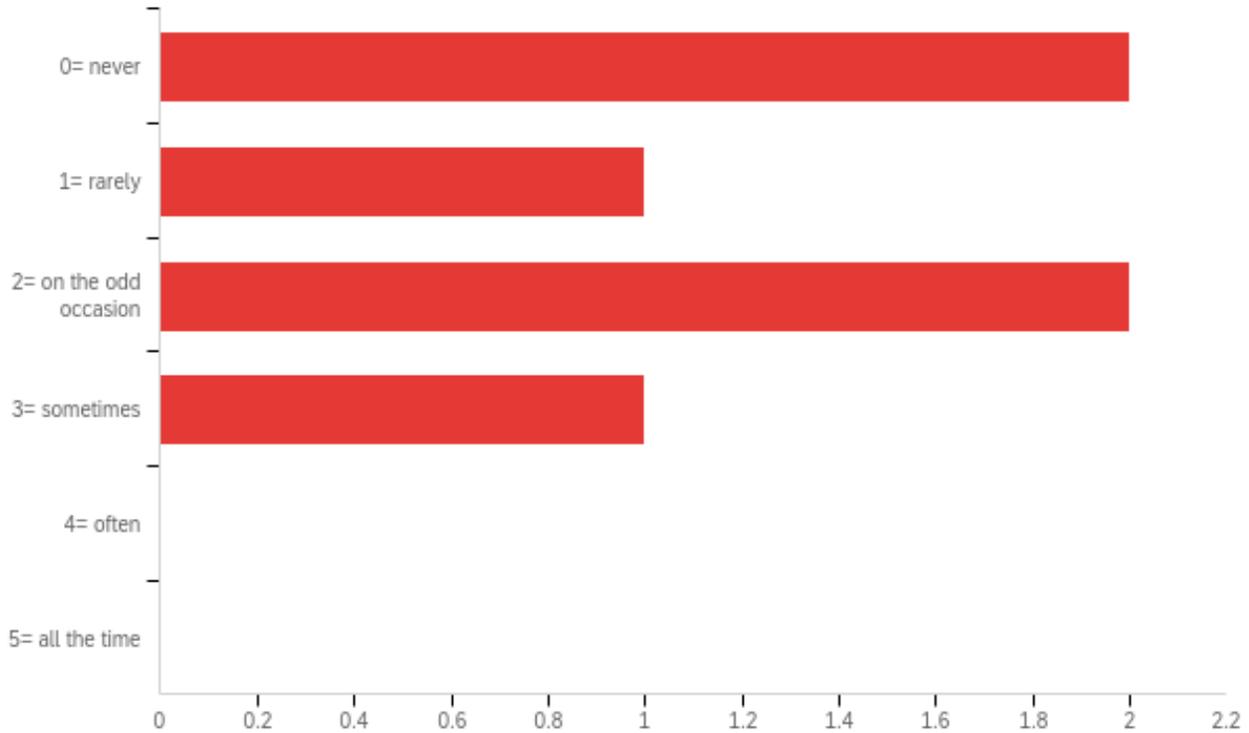
Q5.14 - On a scale of 0-5, how permitted do you think you would be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Permission to access	3.00	6.00	4.33	1.11	1.22	6

#	Answer	%	Count
1	0= not permitted to use	0.00%	0
2	1= very limited permission to use	0.00%	0
3	2= limited permission to use	33.33%	2
4	3= often permitted to use	16.67%	1
5	4= mostly permitted to use	33.33%	2
6	5= always permitted to use	16.67%	1
	Total	100%	6

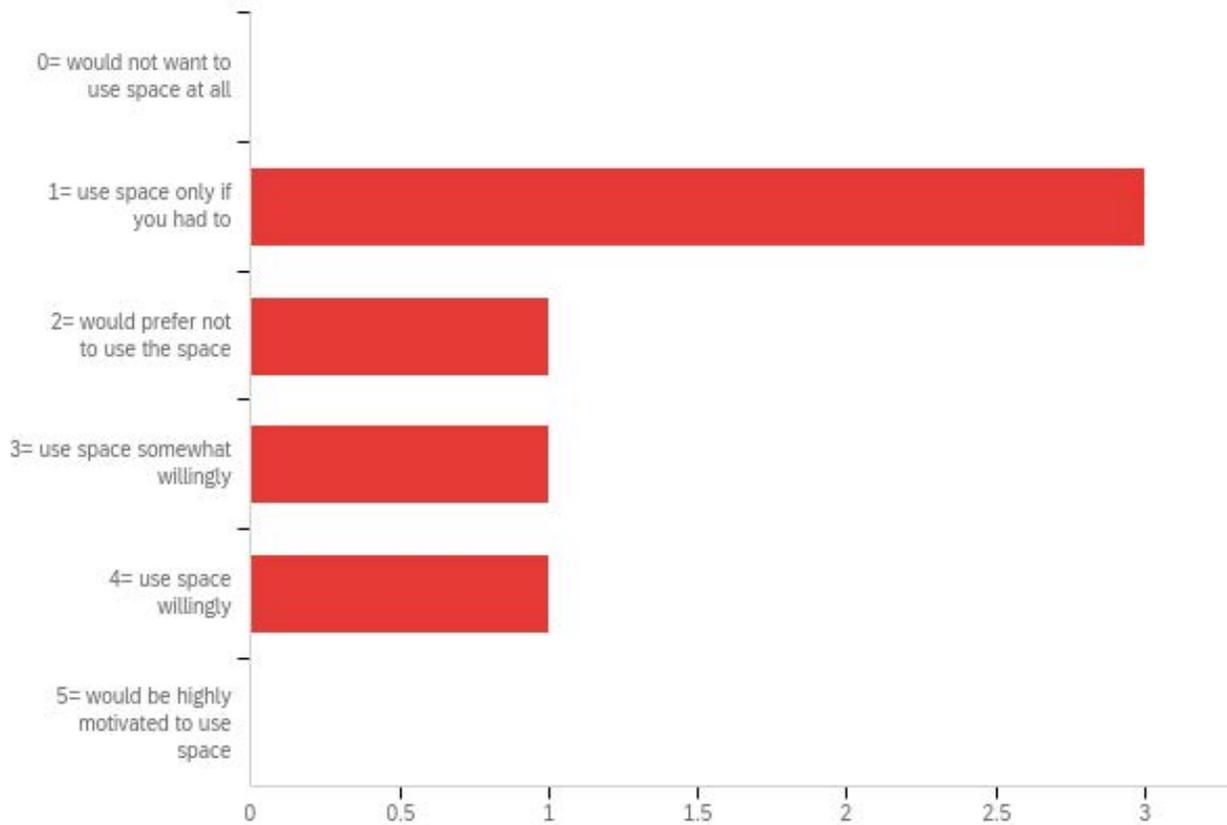
Q5.16 - On a scale of 0-5, how often would you use a space like this?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How often	1.00	4.00	2.33	1.11	1.22	6

#	Answer	%	Count
1	0= never	33.33%	2
2	1= rarely	16.67%	1
3	2= on the odd occasion	33.33%	2
4	3= sometimes	16.67%	1
5	4= often	0.00%	0
6	5= all the time	0.00%	0
	Total	100%	6

Q5.17 - On a scale of 0-5, how inclined would you be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How inclined	2.00	5.00	3.00	1.15	1.33	6

#	Answer	%	Count
1	0= would not want to use space at all	0.00%	0
2	1= use space only if you had to	50.00%	3
3	2= would prefer not to use the space	16.67%	1
4	3= use space somewhat willingly	16.67%	1
5	4= use space willingly	16.67%	1
6	5= would be highly motivated to use space	0.00%	0
	Total	100%	6

Q5.18 - In your own words, why do you think this is?

In your own words, why do you think this is?

Feels too exposed. Might use if it was a performance of some sort o was interested in, but seating doesn't look very comfy. Other than that, may walk through it on my way to another space. Geometry doesn't feel particularly inviting or relaxing.

It is so open and i don't know the purpose of the space so would feel uncomfortable there

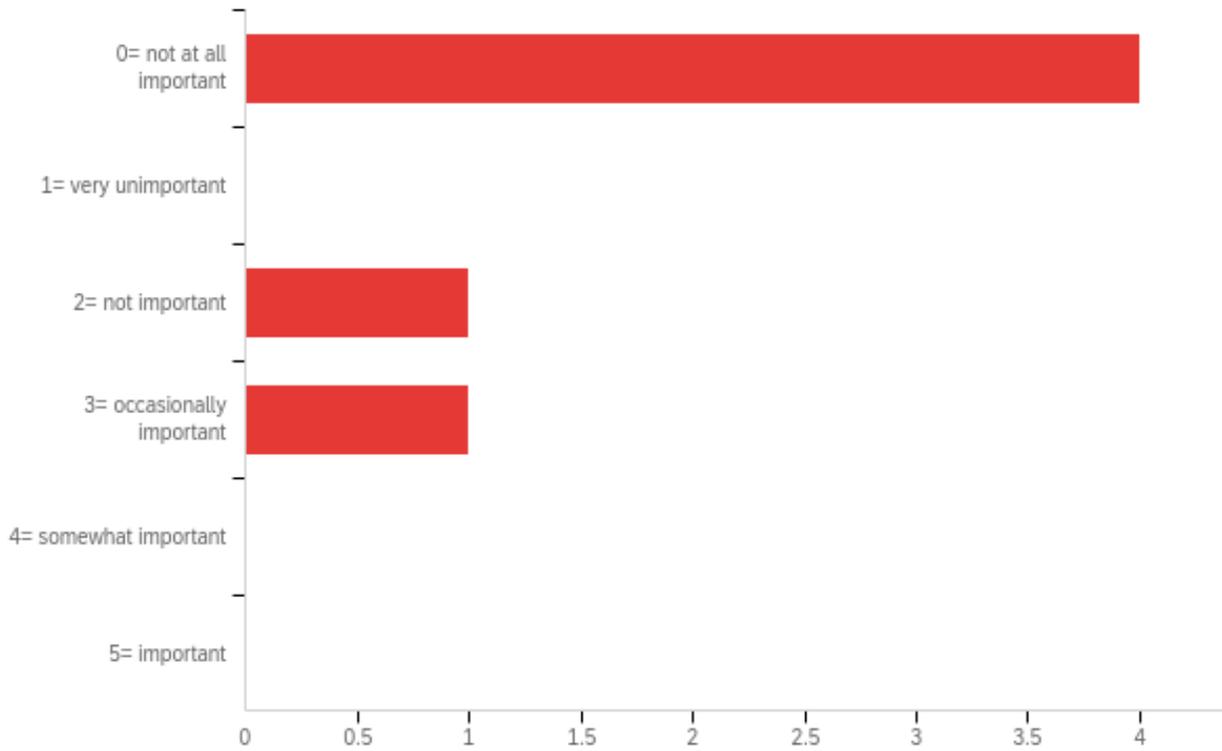
It look great for being outside for lunch for picnics and small music events

I would attend this for certaain reasons like special occasions but I wouldnt go out of ny way to use the space

Its too open

There is no seating it feels like a walk way

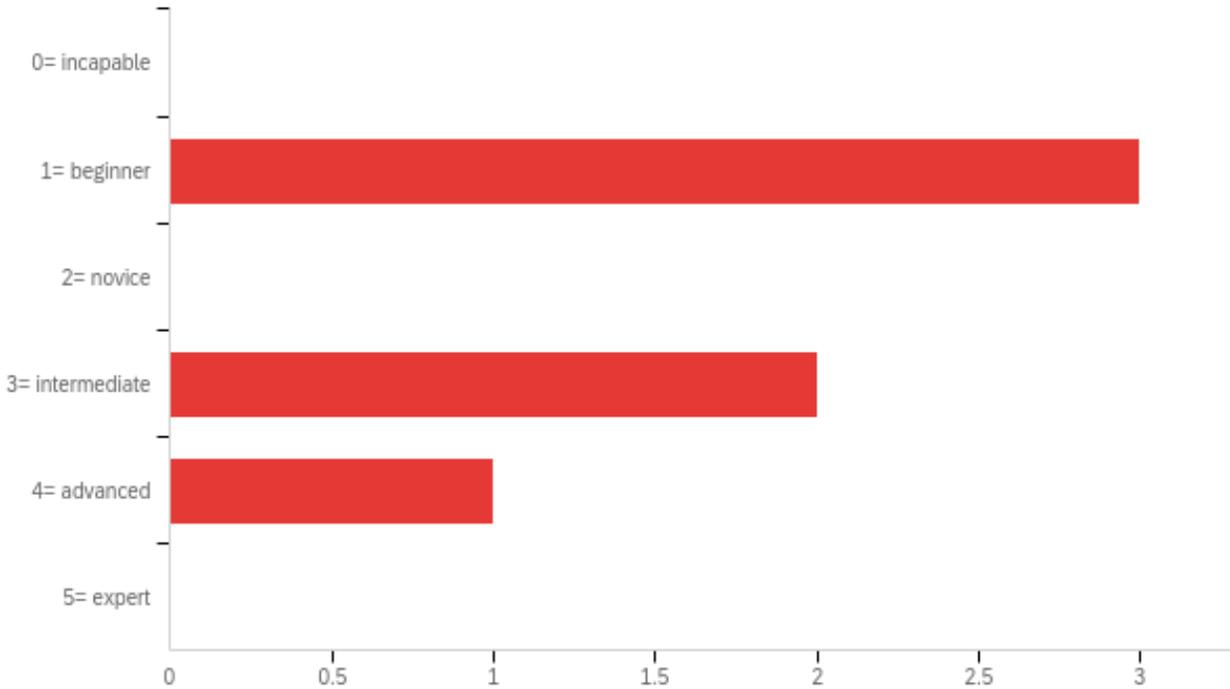
Q5.19 - On a scale of 0-5, how important would you say a space like this is to your daily life?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How important to your daily life	1.00	4.00	1.83	1.21	1.47	6

#	Answer	%	Count
1	0= not at all important	66.67%	4
2	1= very unimportant	0.00%	0
3	2= not important	16.67%	1
4	3= occasionally important	16.67%	1
5	4= somewhat important	0.00%	0
6	5= important	0.00%	0
	Total	100%	6

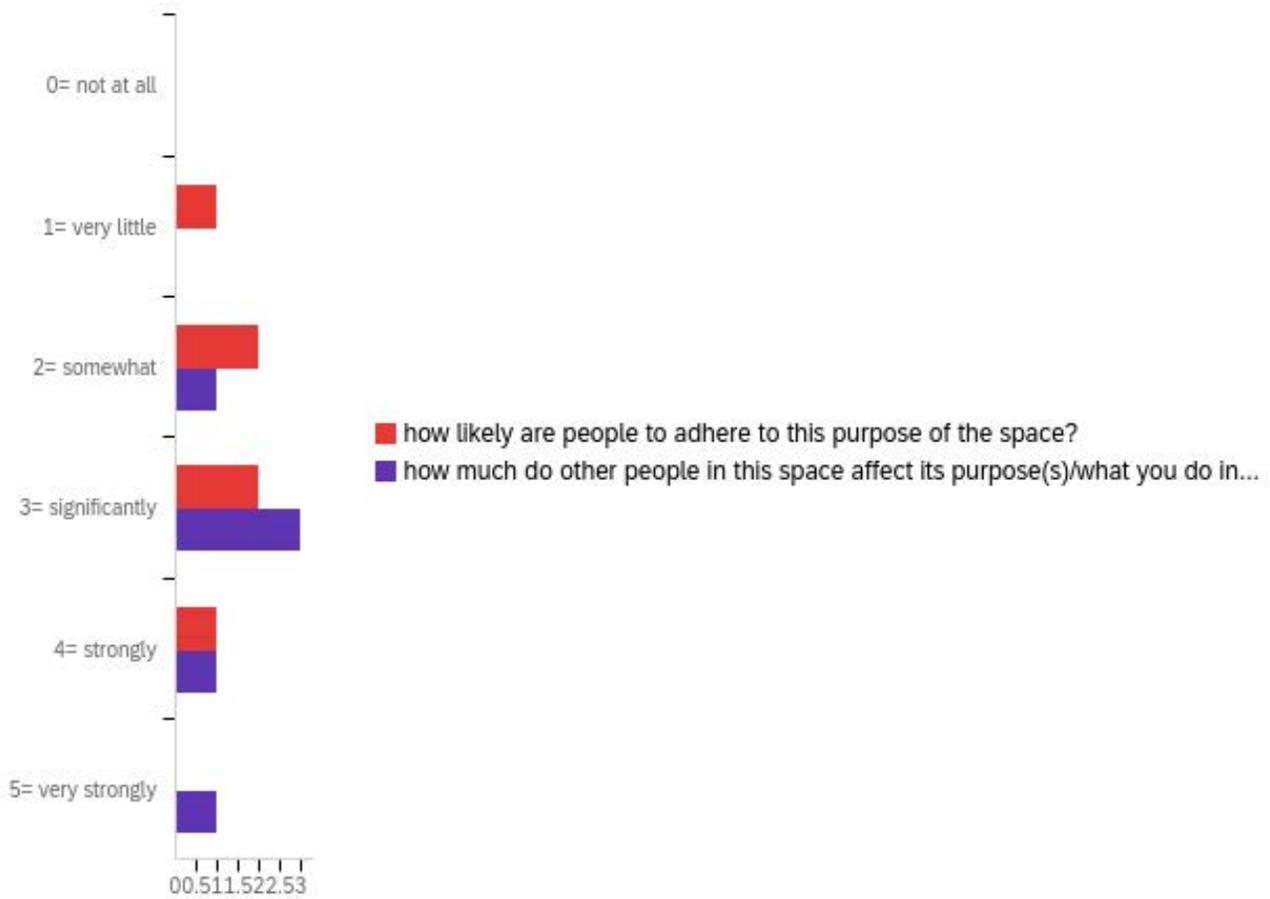
Q5.21 - On a scale of 0-5, how competent would you be at using this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How competent	2.00	5.00	3.17	1.21	1.47	6

#	Answer	%	Count
1	0= incapable	0.00%	0
2	1= beginner	50.00%	3
3	2= novice	0.00%	0
4	3= intermediate	33.33%	2
5	4= advanced	16.67%	1
6	5= expert	0.00%	0
	Total	100%	6

Q5.23 - On a scale of 0-5, mark out...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likely are people to adhere to this purpose of the space?	2.00	5.00	3.50	0.96	0.92	6
2	how much do other people in this space affect its purpose(s)/what you do in it?	3.00	6.00	4.33	0.94	0.89	6

#	Question	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly	Total
1	how likely are people to adhere to this purpose of the space?	0.00% 0	16.67% 1	33.33% 2	33.33% 2	16.67% 1	0.00% 0	6

2	how much do other people in this space affect its purpose(s)/what you do in it?	0.00%	0	0.00%	0	16.67%	1	50.00%	3	16.67%	1	16.67%	1	6
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Q6.2 - What do you think about the person in the video?

What do you think about the person in the video?

Odd

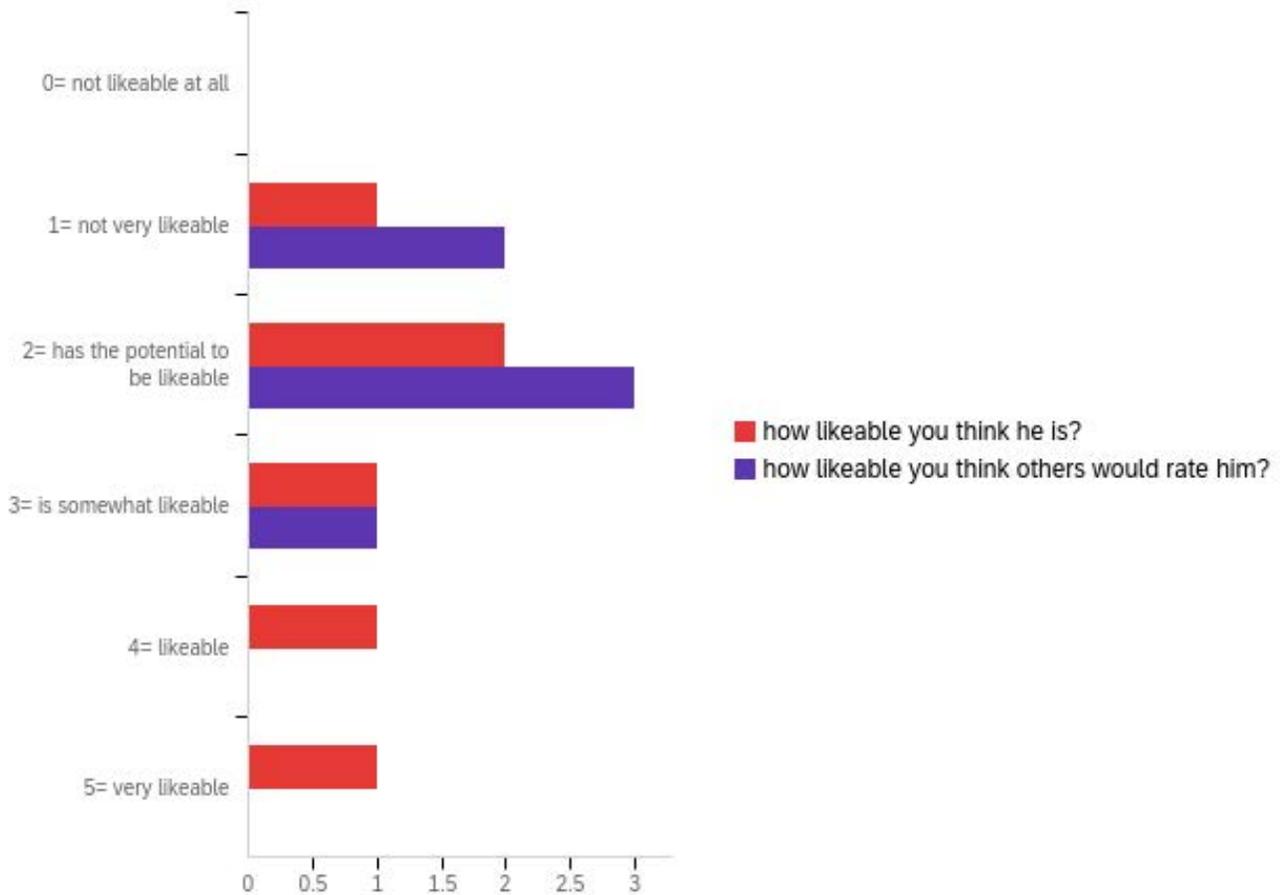
He is enjoying life

He is interesting

Someone who has a lot of energy and high fitness levels with an interest in par cor. Someone confident and with an above average income and social standing

Unsuitable behaviour

Q6.3 - On a scale of 0-5, indicate...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likeable you think he is?	2.00	6.00	3.83	1.34	1.81	6
2	how likeable you think others would rate him?	2.00	4.00	2.83	0.69	0.47	6

#	Question	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable	Total
1	how likeable you think he is?	0.00% 0	16.67% 1	33.33% 2	16.67% 1	16.67% 1	16.67% 1	6
2	how likeable	0.00% 0	33.33% 2	50.00% 3	16.67% 1	0.00% 0	0.00% 0	6

you think
others
would rate
him?

Q6.4 - In your own words, why do you think this is?

In your own words, why do you think this is?

He's acting strangely in the space. Not the usual behaviour you would see

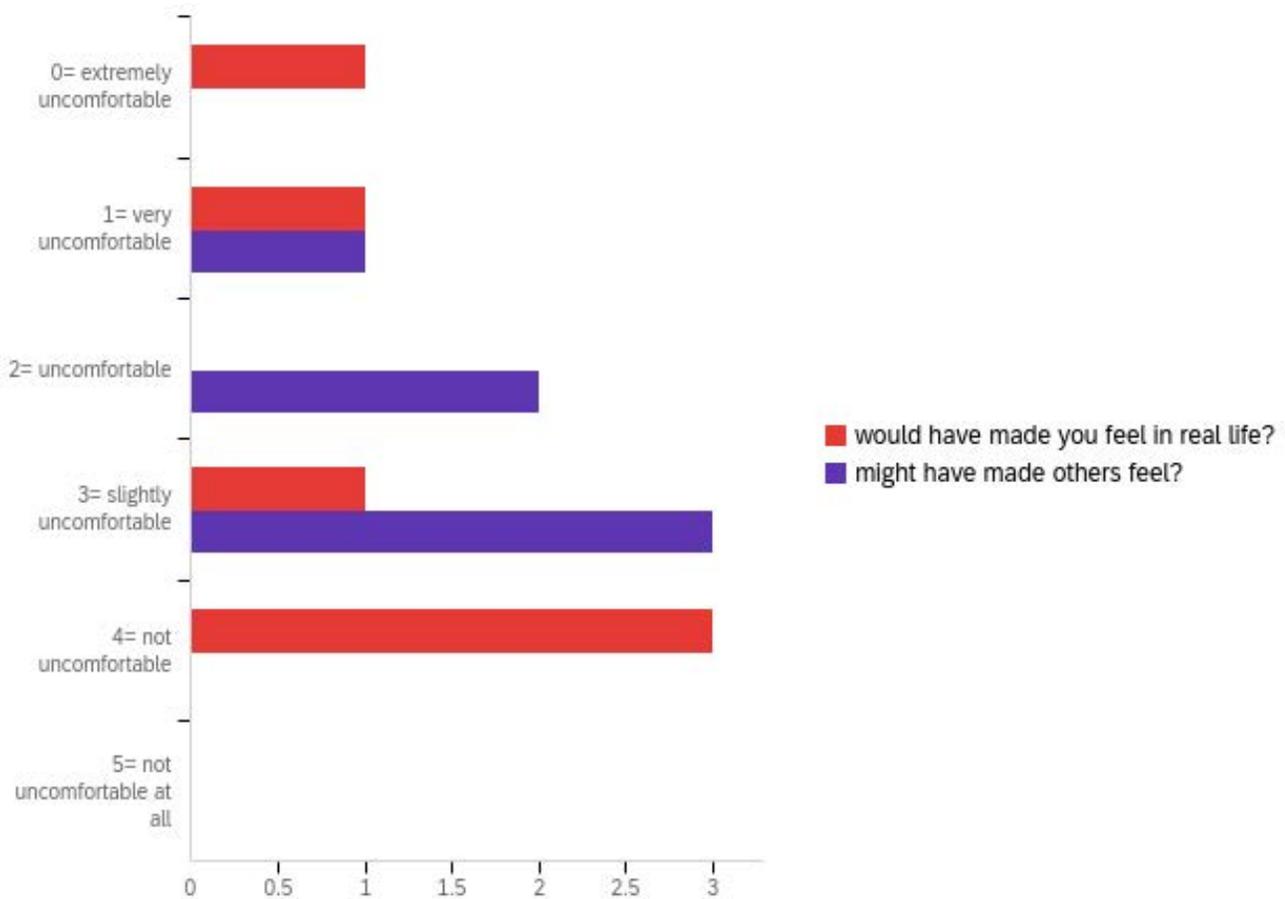
Because he is going through the space how he wants to and not how other people perceive that he should

Others might be intimidated vlbv the diviant behaviours. Specificaly older people

His body language creates a happy, friendly impression

Because he's acting mental

Q6.5 - On a scale of 0-5, how uncomfortable do you think the person in the video...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	would have made you feel in real life?	1.00	5.00	3.67	1.60	2.56	6
2	might have made others feel?	2.00	4.00	3.33	0.75	0.56	6

#	Question	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all	Total
1	would have made you feel in	16.67% 1	16.67% 1	0.00% 0	16.67% 1	50.00% 3	0.00% 0	6

	real life?													
2	might have made others feel?	0.00%	0	16.67%	1	33.33%	2	50.00%	3	0.00%	0	0.00%	0	6

Q6.6 - In your own words, why do you think this is?

In your own words, why do you think this is?

He is acting strangely. Might assume he is drunk and or has a mental health issue. Would be more uncomfortable if he interacted with me. If just doing his own thing, I would probably be amused and not think too much about it.

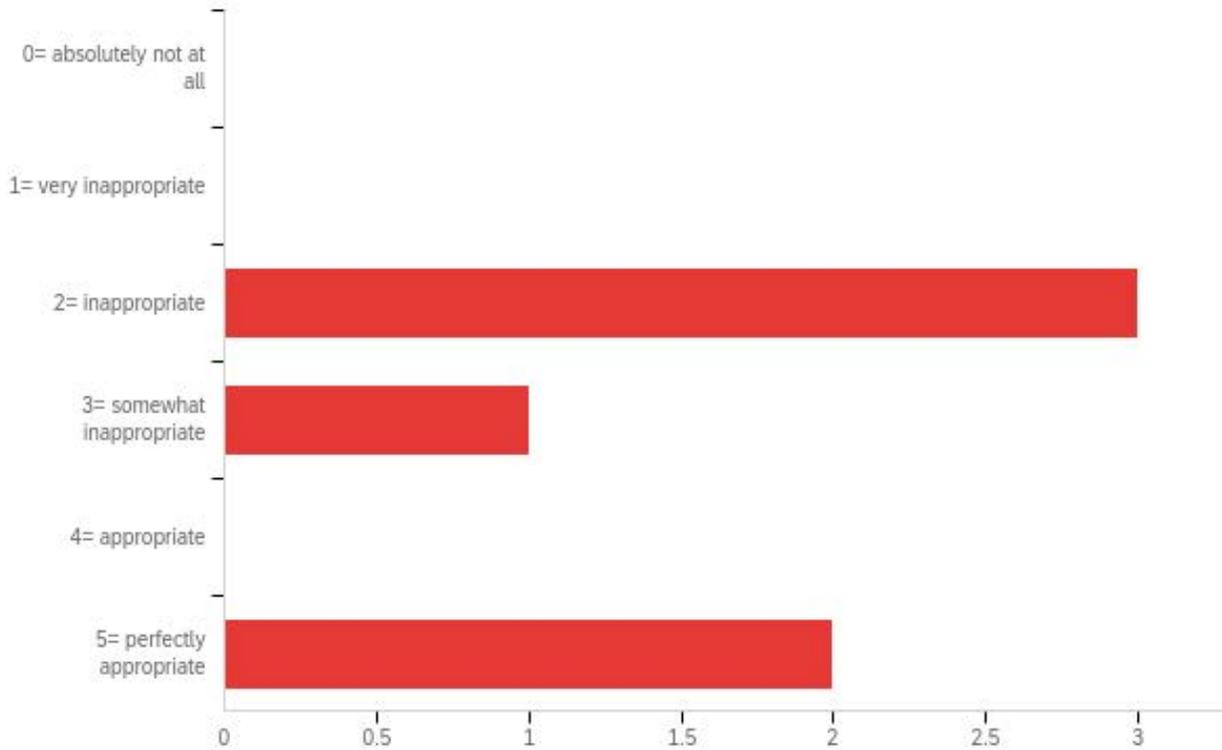
Because people are sometimes afraid of anyone doing something out of the ordinary

His behaviours isn't normal and that worries people that it may be drug related ECT and that they might be in danger

Some people may finx that behaviour stranbe, abnormal, silly, etc but I did not form this opinion

Strange unpredictable behaviour

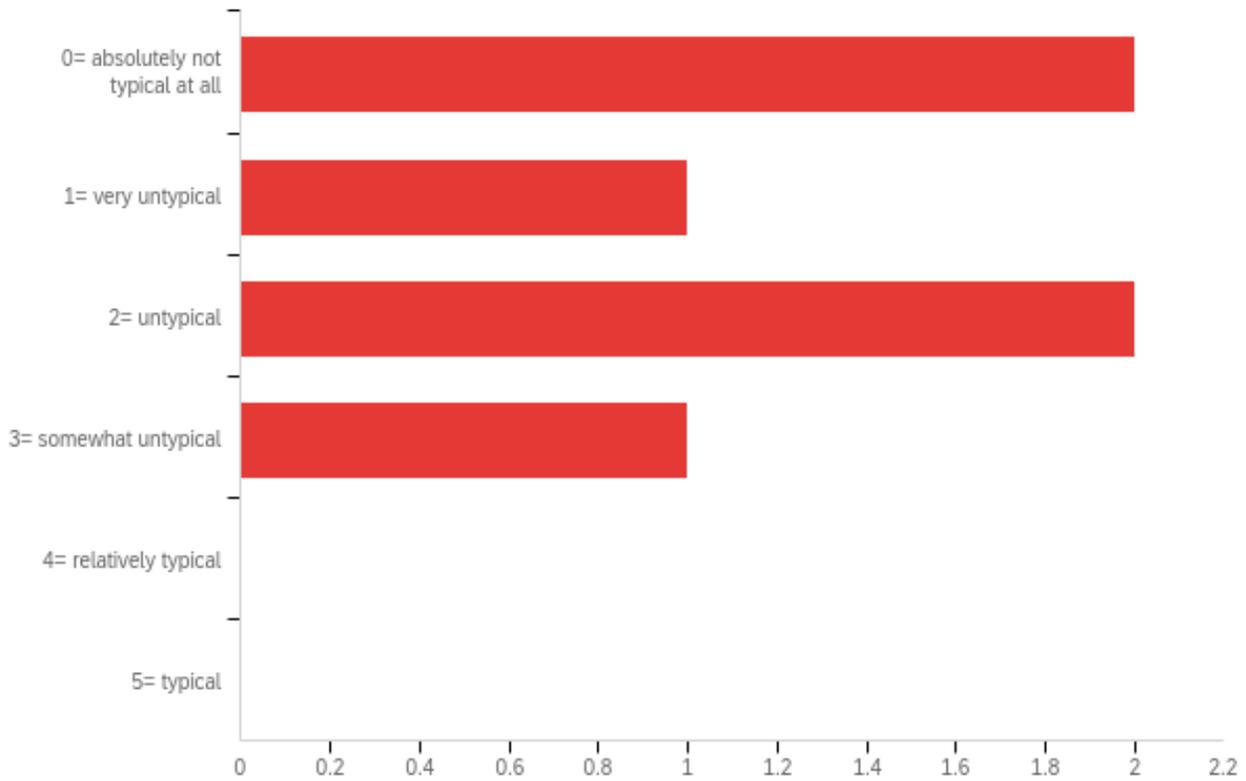
Q6.7 - On a scale of 0-5, how appropriate was the person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Appropriateness	3.00	6.00	4.17	1.34	1.81	6

#	Answer	%	Count
1	0= absolutely not at all	0.00%	0
2	1= very inappropriate	0.00%	0
3	2= inappropriate	50.00%	3
4	3= somewhat inappropriate	16.67%	1
5	4= appropriate	0.00%	0
6	5= perfectly appropriate	33.33%	2
	Total	100%	6

Q6.8 - On a scale of 0-5, how typical was this person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Typicalness	1.00	4.00	2.33	1.11	1.22	6

#	Answer	%	Count
1	0= absolutely not typical at all	33.33%	2
2	1= very untypical	16.67%	1
3	2= untypical	33.33%	2
4	3= somewhat untypical	16.67%	1
5	4= relatively typical	0.00%	0
6	5= typical	0.00%	0
	Total	100%	6

Q6.9 - What do you think the person in the video was doing?

What do you think the person in the video was doing?

Being silly

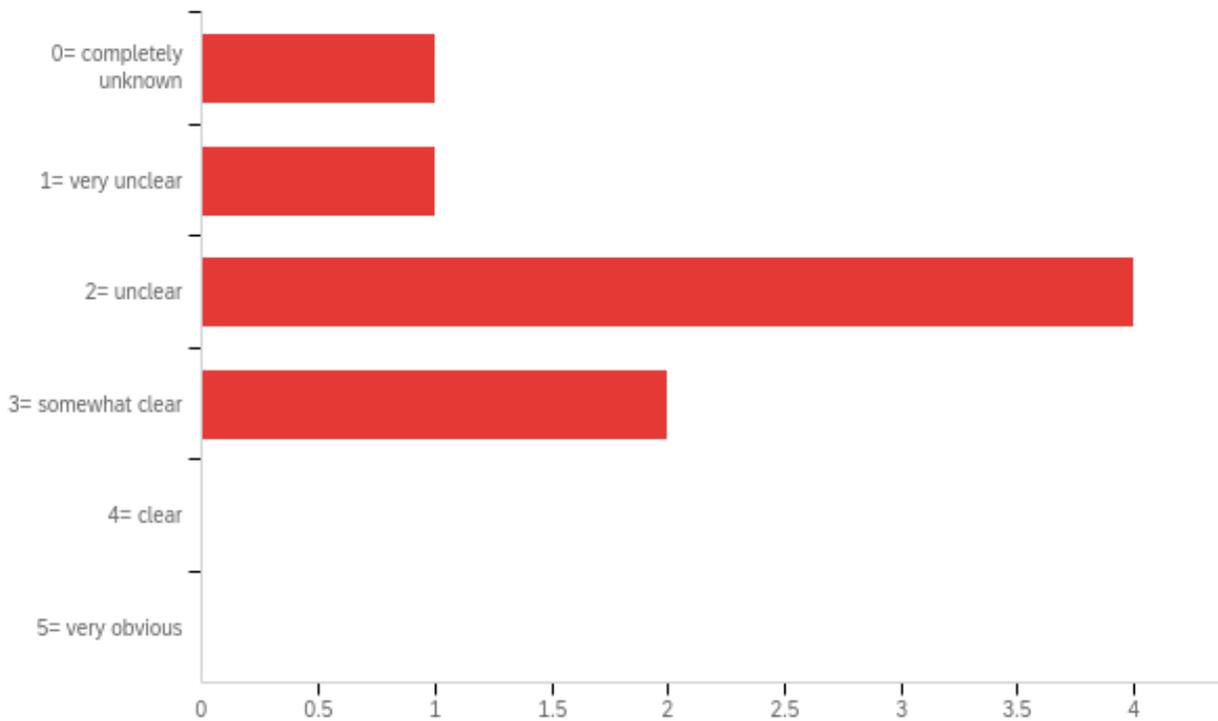
Moving in his own way

Acting up for the video. But in real life I would assume it was a specific individual exercise.

Par Core

Dancing?

Q7.6 - On a scale of 0-5, how obvious do you think the purpose(s) of this space is?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How obvious is the purpose	1.00	4.00	2.88	0.93	0.86	8

#	Answer	%	Count
1	0= completely unknown	12.50%	1
2	1= very unclear	12.50%	1
3	2= unclear	50.00%	4
4	3= somewhat clear	25.00%	2
5	4= clear	0.00%	0
6	5= very obvious	0.00%	0
	Total	100%	8

Q7.7 - In your own words, why do you think this is?

In your own words, why do you think this is?

I'm not sure

It looks like it's attached to a church because of its shape. But I don't know what it's used for... Perhaps just for people to hang around?

It doesn't seem like the space is very usable.

Had to take a second look, but guessing it's a sheltered walkway as I can't see any other clear purpose.

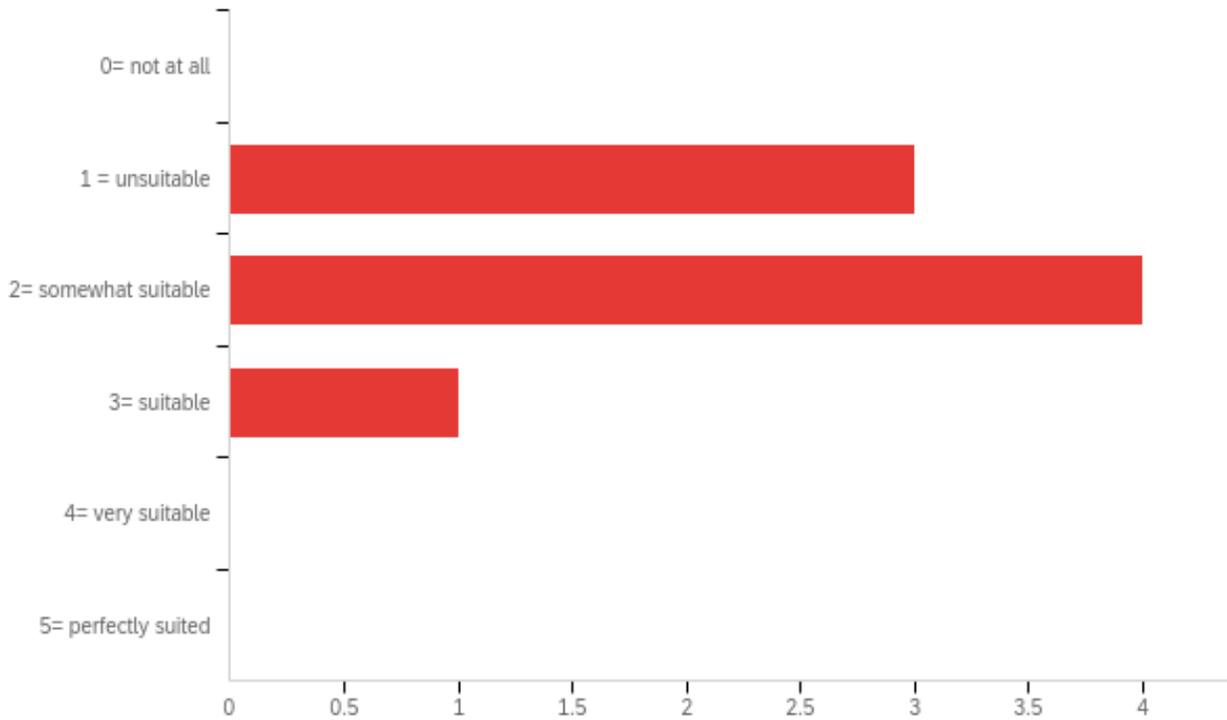
Pictures/perspective

The space seems to be intended to visually break up a large flat area and provide some shade/shelter. I think its purpose isn't obvious because this is a subtle effect.

There are no obvious markers telling me what it is used for (e.g. some sort of hotel markings).

Religious space

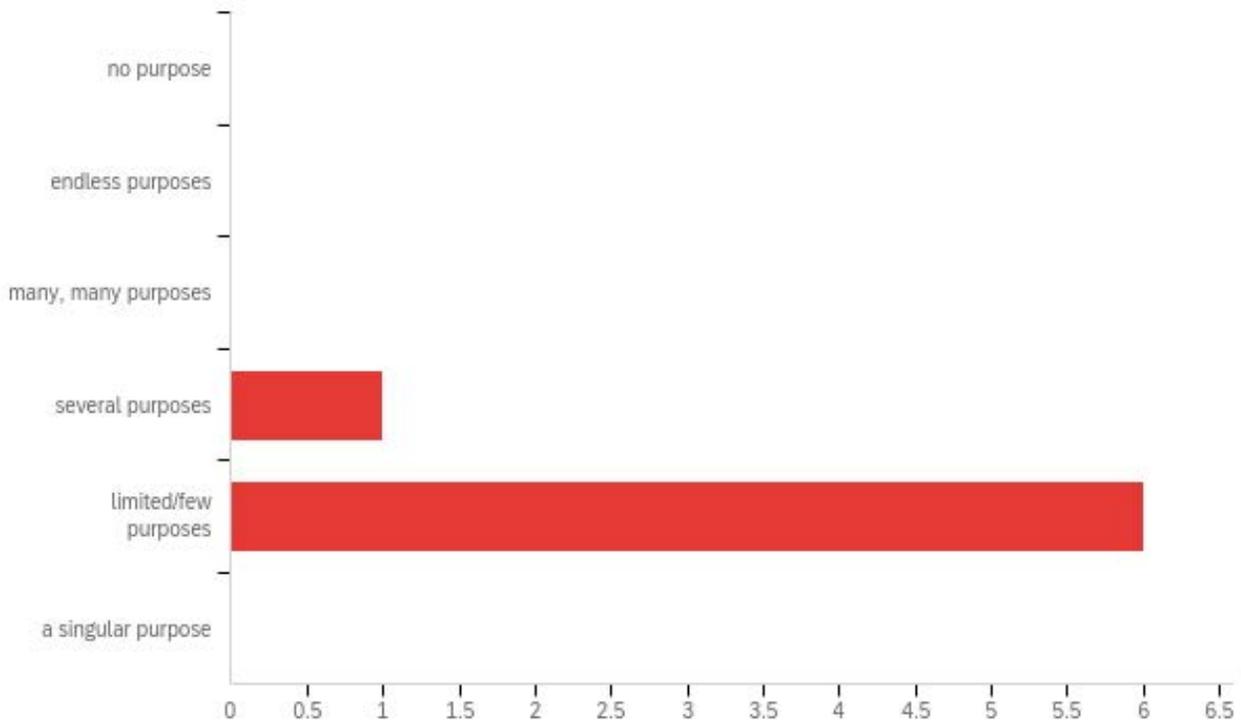
Q7.8 - On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How suitable is the design for its purpose	2.00	4.00	2.75	0.66	0.44	8

#	Answer	%	Count
1	0= not at all	0.00%	0
2	1 = unsuitable	37.50%	3
3	2= somewhat suitable	50.00%	4
4	3= suitable	12.50%	1
5	4= very suitable	0.00%	0
6	5= perfectly suited	0.00%	0
	Total	100%	8

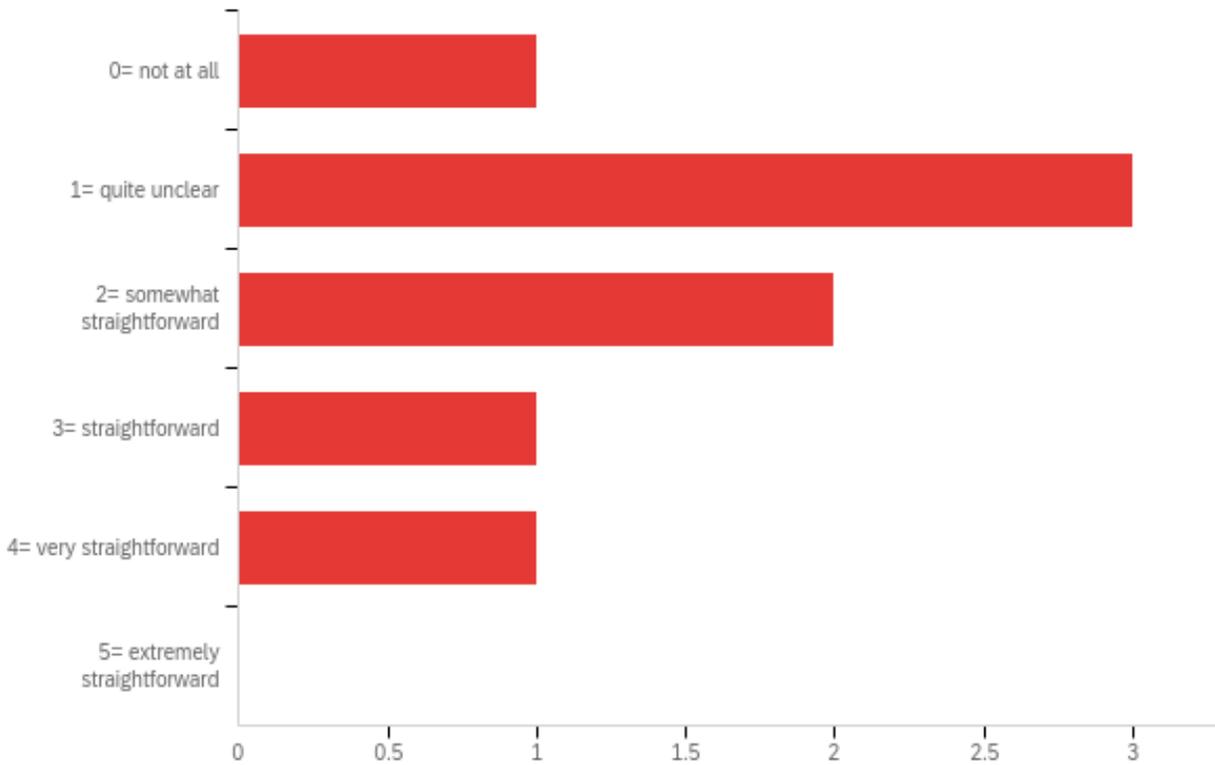
Q7.9 - Select one of the following that best describes this space...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	The space has...	4.00	5.00	4.86	0.35	0.12	7

#	Answer	%	Count
1	no purpose	0.00%	0
2	endless purposes	0.00%	0
3	many, many purposes	0.00%	0
4	several purposes	14.29%	1
5	limited/few purposes	85.71%	6
6	a singular purpose	0.00%	0
	Total	100%	7

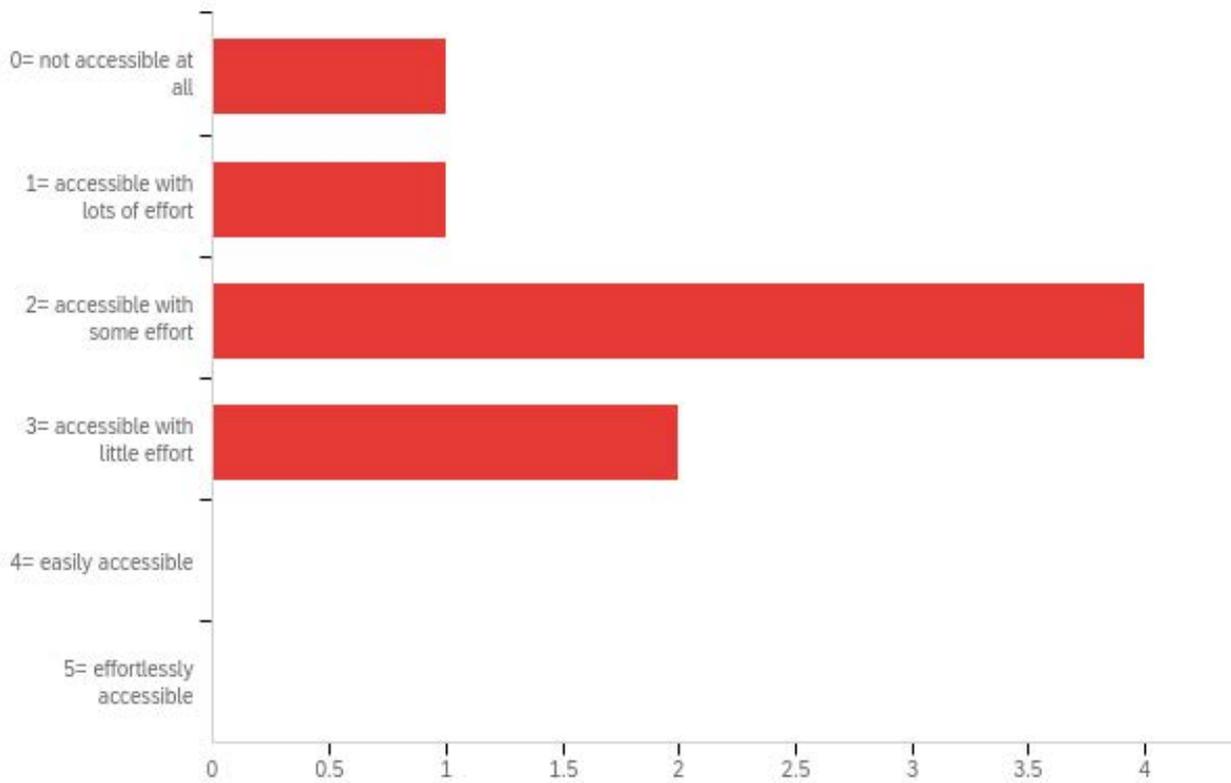
Q7.11 - On a scale of 0-5, how straight-forward do you think this space is to use?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How straightforward	1.00	5.00	2.75	1.20	1.44	8

#	Answer	%	Count
1	0= not at all	12.50%	1
2	1= quite unclear	37.50%	3
3	2= somewhat straightforward	25.00%	2
4	3= straightforward	12.50%	1
5	4= very straightforward	12.50%	1
6	5= extremely straightforward	0.00%	0
	Total	100%	8

Q7.12 - On a scale of 0-5, how easy would it be to access this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Visual and physical accessibility:	1.00	4.00	2.88	0.93	0.86	8

#	Answer	%	Count
1	0= not accessible at all	12.50%	1
2	1= accessible with lots of effort	12.50%	1
3	2= accessible with some effort	50.00%	4
4	3= accessible with little effort	25.00%	2
5	4= easily accessible	0.00%	0
6	5= effortlessly accessible	0.00%	0
	Total	100%	8

Q7.13 - In your own words, why do you think this is?

In your own words, why do you think this is?

It seems cluttered and complicated and like it could be difficult to move around

The ground is perfectly flat so nice for wheelchairs, however, it would be confusing for visually impaired people.

It looks like there are steps that will make it less accessible

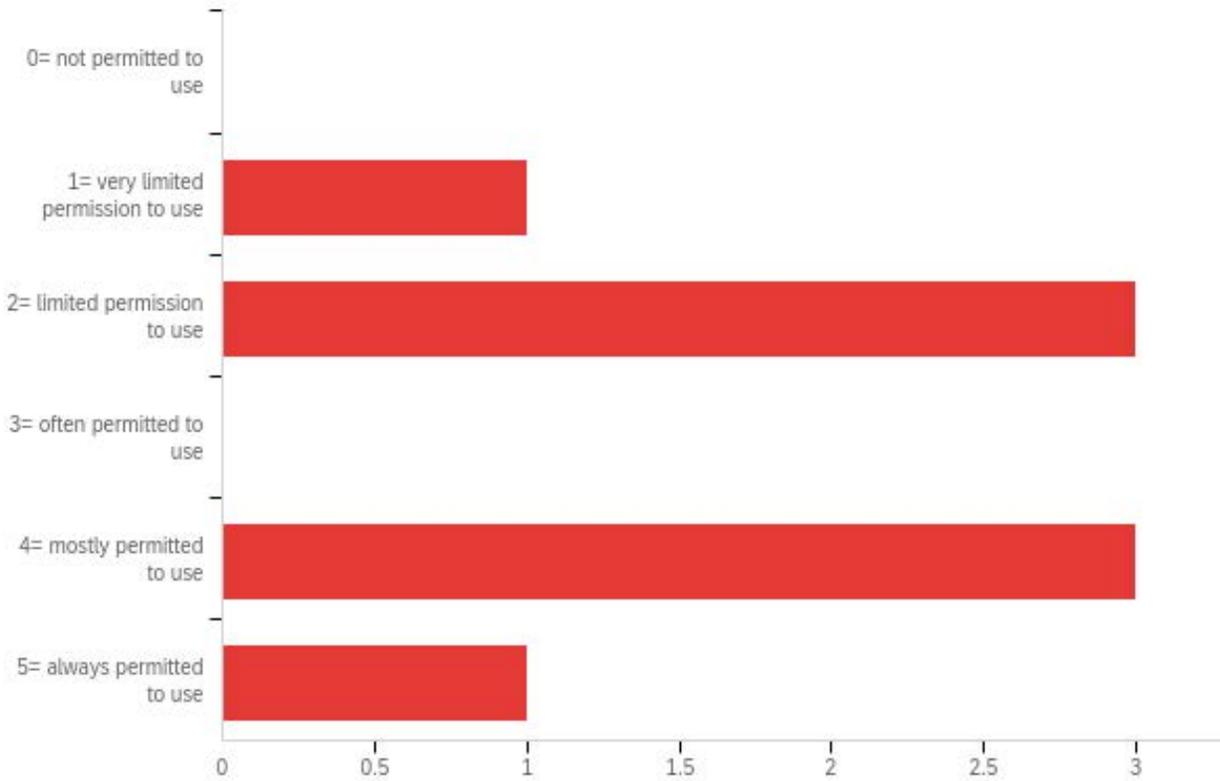
Looks to be on at least second floor, so depends on access. Hard to judge width, but may be hard to turn or exit in wheelchair, especially if there are lots of people. Depending on the climate and how high up it is, may be difficult in wind/rain.

It is visually striking in form and colour, and the ground is flat and smooth. I think the proximity and number of the columns could potentially make access difficult for people with certain mobility issues.

It's a very crowded space which makes it inaccessible for people with visual impairments and physical disabilities.

Many small doorways

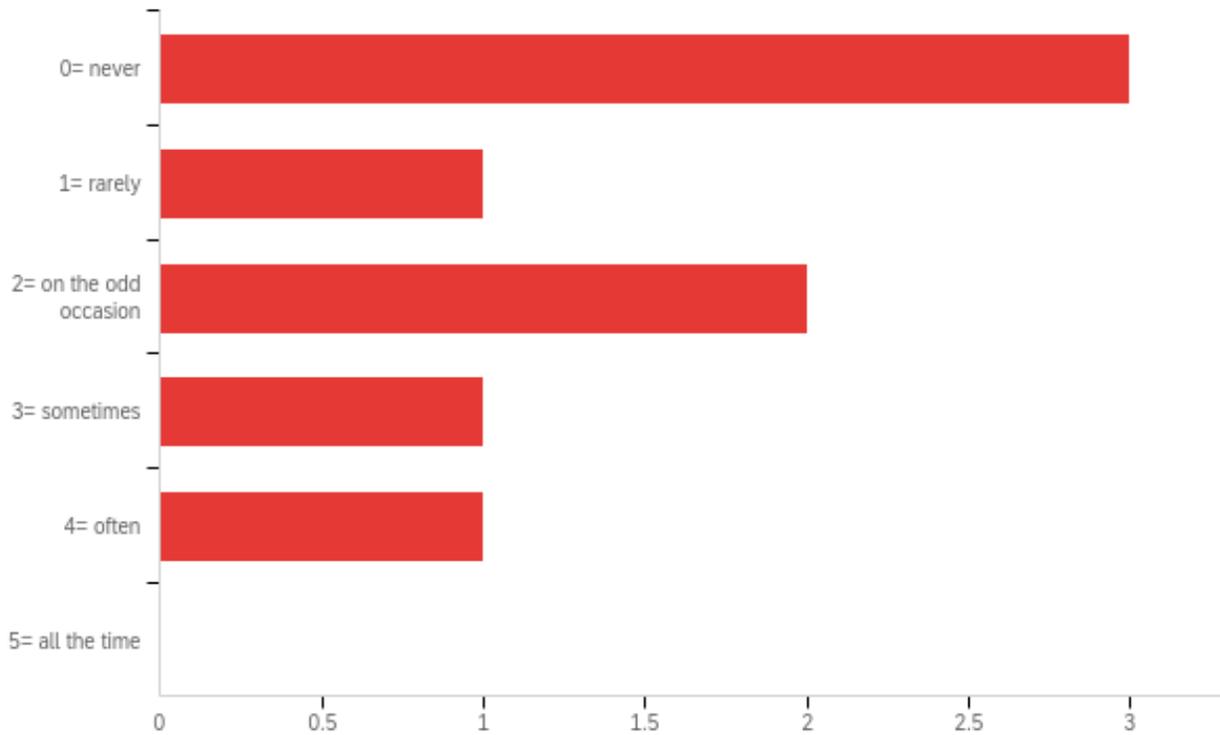
Q7.14 - On a scale of 0-5, how permitted do you think you would be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Permission to access	2.00	6.00	4.00	1.32	1.75	8

#	Answer	%	Count
1	0= not permitted to use	0.00%	0
2	1= very limited permission to use	12.50%	1
3	2= limited permission to use	37.50%	3
4	3= often permitted to use	0.00%	0
5	4= mostly permitted to use	37.50%	3
6	5= always permitted to use	12.50%	1
	Total	100%	8

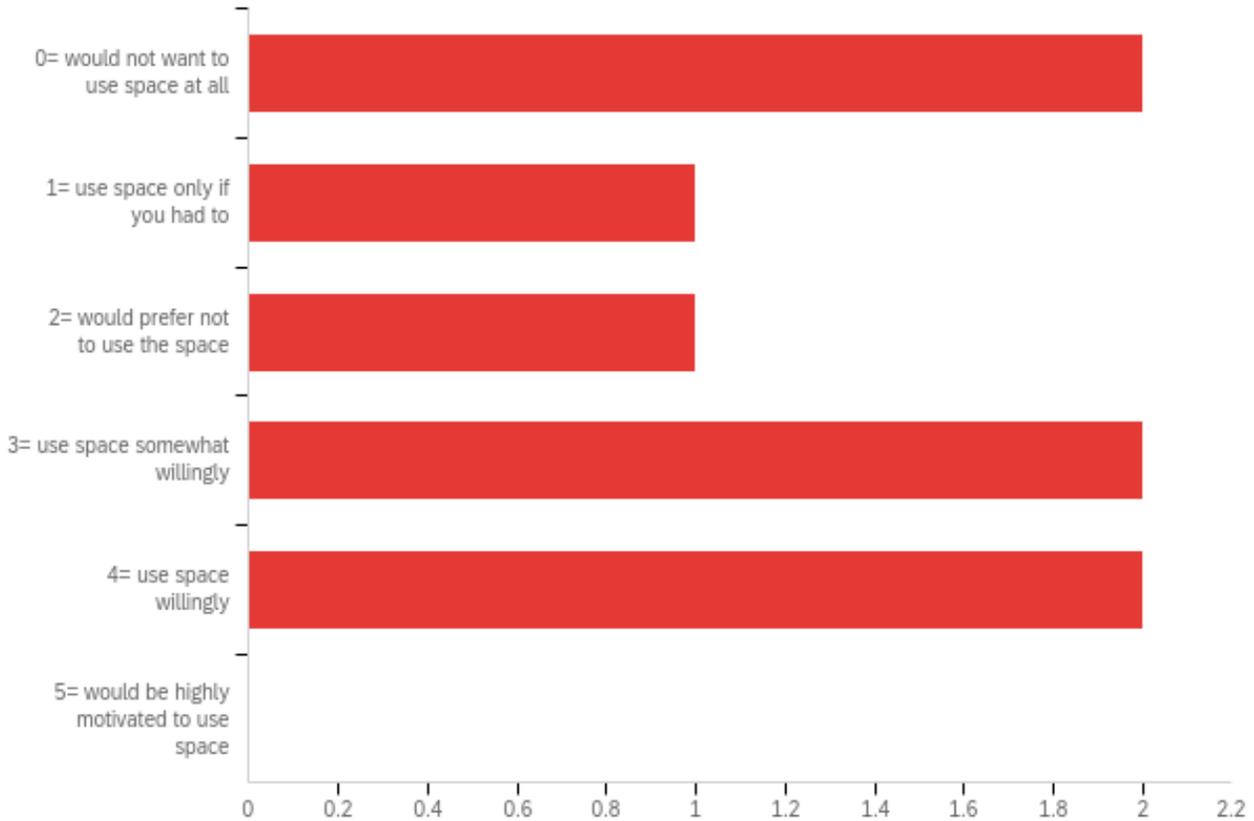
Q7.16 - On a scale of 0-5, how often would you use a space like this?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How often	1.00	5.00	2.50	1.41	2.00	8

#	Answer	%	Count
1	0= never	37.50%	3
2	1= rarely	12.50%	1
3	2= on the odd occasion	25.00%	2
4	3= sometimes	12.50%	1
5	4= often	12.50%	1
6	5= all the time	0.00%	0
	Total	100%	8

Q7.17 - On a scale of 0-5, how inclined would you be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How inclined	1.00	5.00	3.13	1.54	2.36	8

#	Answer	%	Count
1	0= would not want to use space at all	25.00%	2
2	1= use space only if you had to	12.50%	1
3	2= would prefer not to use the space	12.50%	1
4	3= use space somewhat willingly	25.00%	2
5	4= use space willingly	25.00%	2
6	5= would be highly motivated to use space	0.00%	0
	Total	100%	8

Q7.18 - In your own words, why do you think this is?

In your own words, why do you think this is?

I don't understand it

It looks like a flash building... So most likely you have to pay to get to it, or if it's part of a church then you might not have access to it all the time.

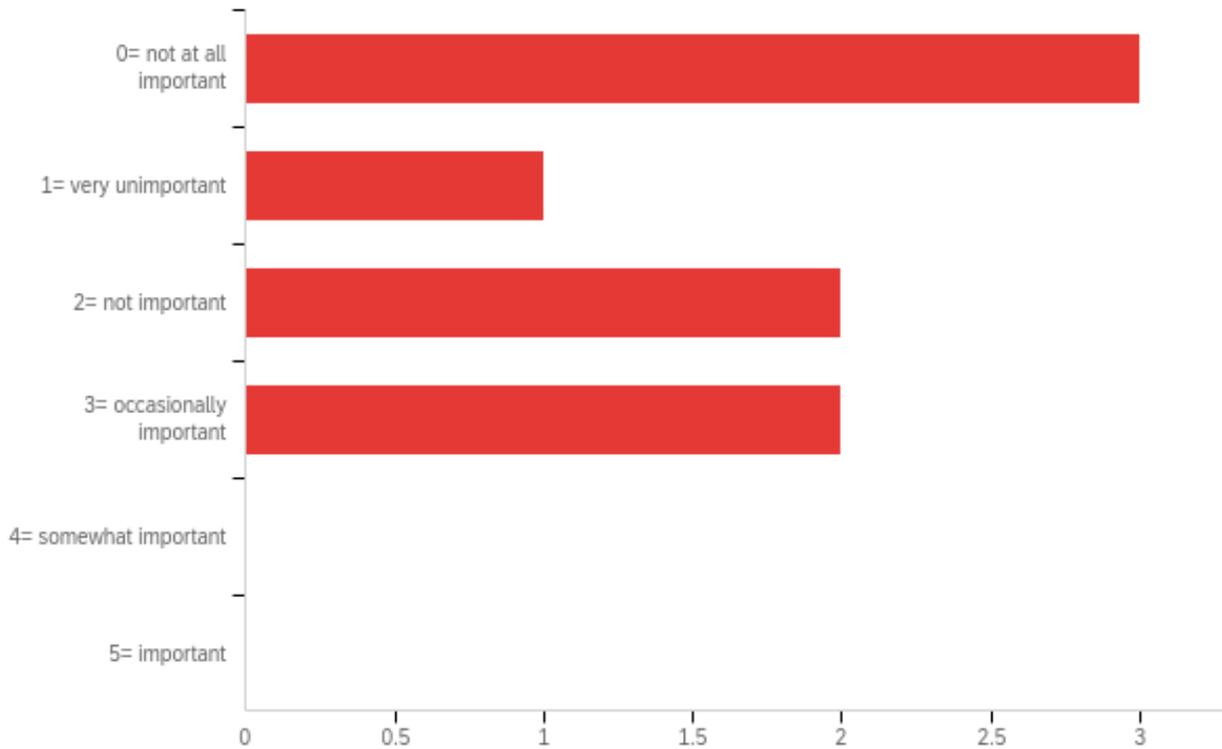
It look like there isn't much usable space

I like shade and variegated light, which is created in this space. I would be curious about the space.

I would not be able to access this space due to both visual impairment and physical disability.

Religious appearance

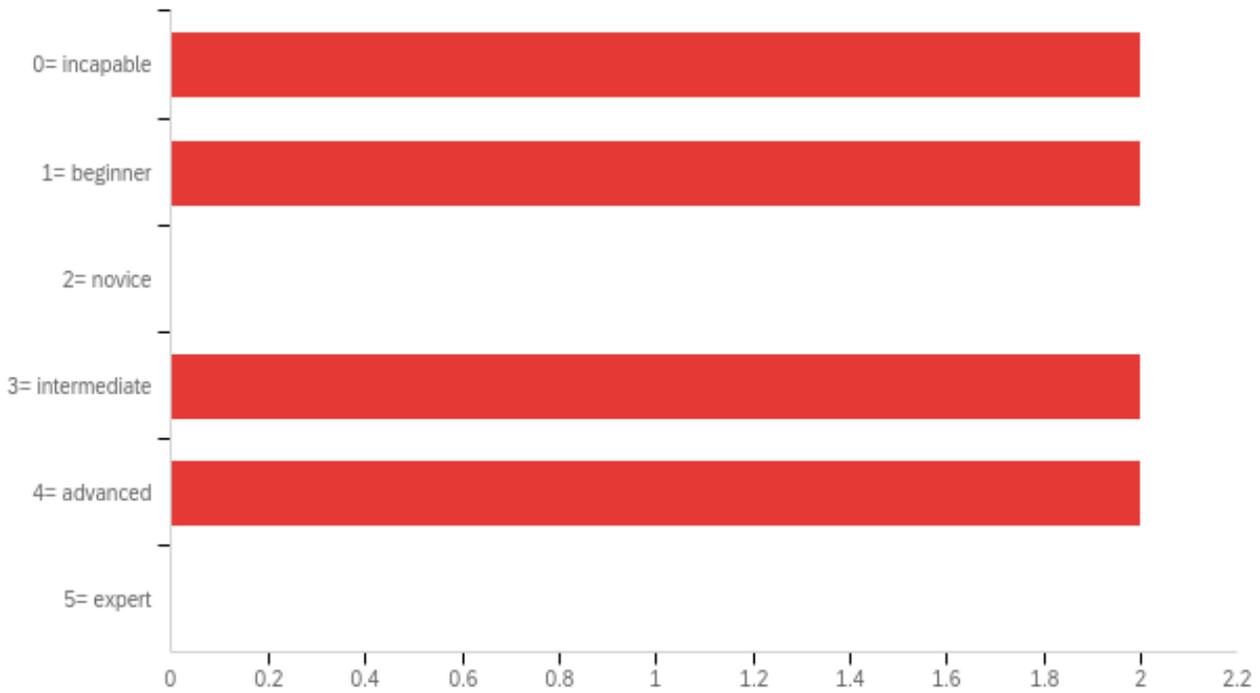
Q7.19 - On a scale of 0-5, how important would you say a space like this is to your daily life?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How important to your daily life	1.00	4.00	2.38	1.22	1.48	8

#	Answer	%	Count
1	0= not at all important	37.50%	3
2	1= very unimportant	12.50%	1
3	2= not important	25.00%	2
4	3= occasionally important	25.00%	2
5	4= somewhat important	0.00%	0
6	5= important	0.00%	0
	Total	100%	8

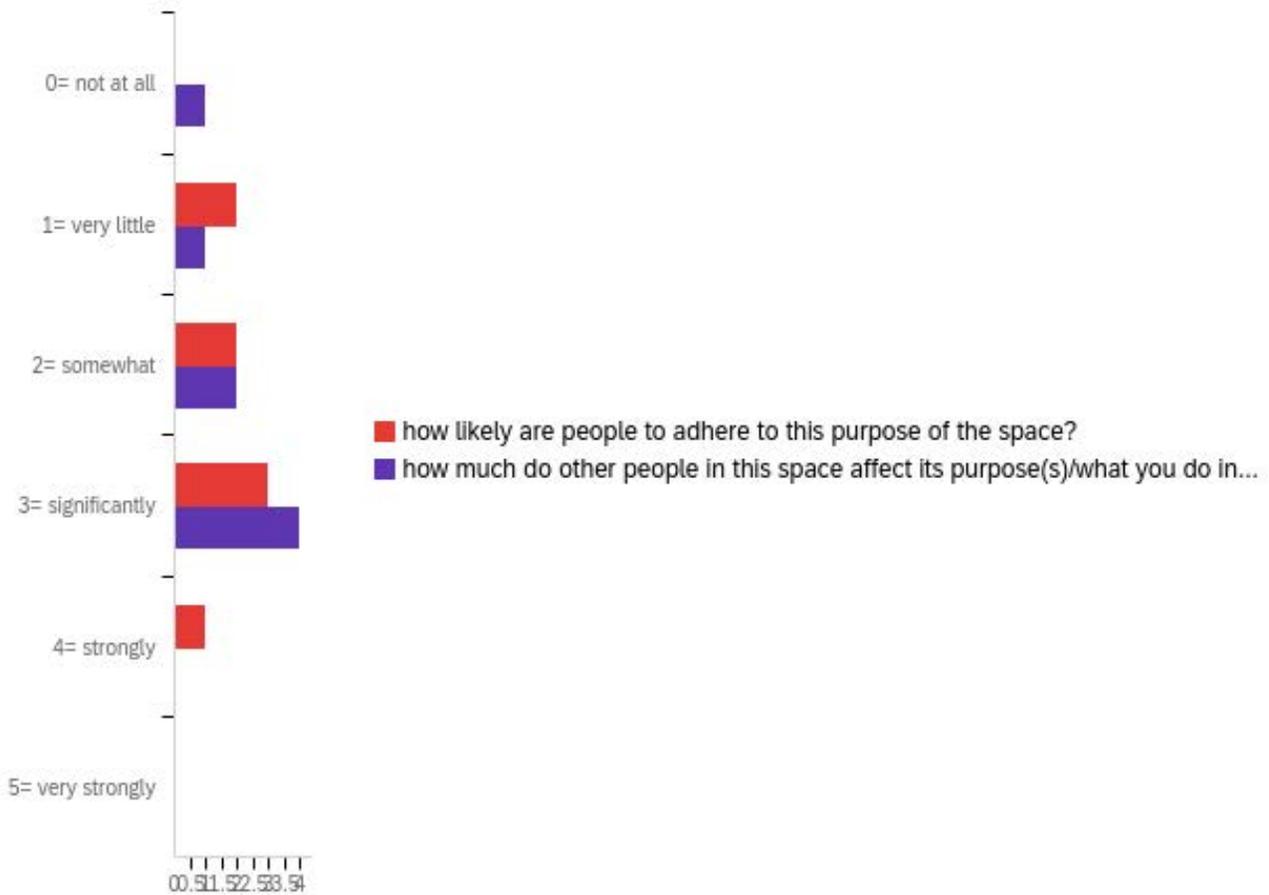
Q7.21 - On a scale of 0-5, how competent would you be at using this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How competent	1.00	5.00	3.00	1.58	2.50	8

#	Answer	%	Count
1	0= incapable	25.00%	2
2	1= beginner	25.00%	2
3	2= novice	0.00%	0
4	3= intermediate	25.00%	2
5	4= advanced	25.00%	2
6	5= expert	0.00%	0
	Total	100%	8

Q7.23 - On a scale of 0-5, mark out...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likely are people to adhere to this purpose of the space?	2.00	5.00	3.38	0.99	0.98	8
2	how much do other people in this space affect its purpose(s)/what you do in it?	1.00	4.00	3.13	1.05	1.11	8

#	Question	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly	Total
1	how likely are people to adhere to this purpose of the space?	0.00% 0	25.00% 2	25.00% 2	37.50% 3	12.50% 1	0.00% 0	8

2	how much do other people in this space affect its purpose(s)/what you do in it?	12.50%	1	12.50%	1	25.00%	2	50.00%	4	0.00%	0	0.00%	0	8
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Q8.2 - What do you think about the person in the video?

What do you think about the person in the video?

His behaviour iis unusual

He's being strange, or perhaps trying to explore the space in as many ways as possible

Quirky

They are exploring the space, possibly arty or very open personality. Lust for life and experience

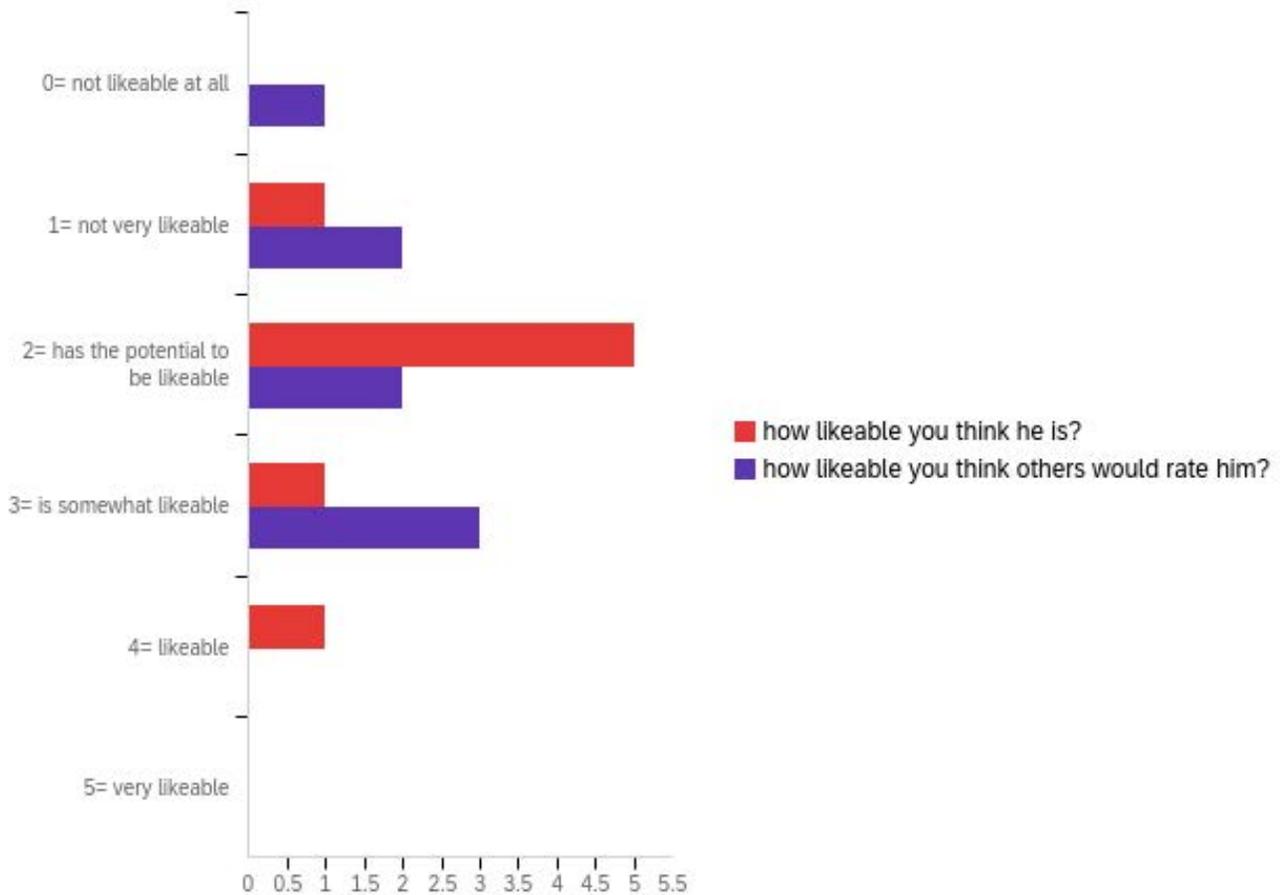
He might be fun to be around, and it looks like he doesn't care whether he affects the people around him

If i encountered someone behaving like the person in the video, I might think they have a physical tic or that they were neurodivergent in some way. I would also wonder whether they were creating/staging a performance.

I think that they are very creative in their thinking (in terms of seeing the potential of the space provided).

Drunken

Q8.3 - On a scale of 0-5, indicate...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likeable you think he is?	2.00	5.00	3.25	0.83	0.69	8
2	how likeable you think others would rate him?	1.00	4.00	2.88	1.05	1.11	8

#	Question	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable	Total
1	how likeable you think he is?	0.00% 0	12.50% 1	62.50% 5	12.50% 1	12.50% 1	0.00% 0	8
2	how likeable	12.50% 1	25.00% 2	25.00% 2	37.50% 3	0.00% 0	0.00% 0	8

you think
others
would rate
him?

Q8.4 - In your own words, why do you think this is?

In your own words, why do you think this is?

I don't know. Maybe because he appeared eccentric. Maybe because he was unpredictable?

I don't know him i can't judge if he is likeable. I think others would like him as he seem out going

Seems fun and intriguing, I have a sense of admiration. May also be absorbed in their own experience and a little arrogant or self centered.

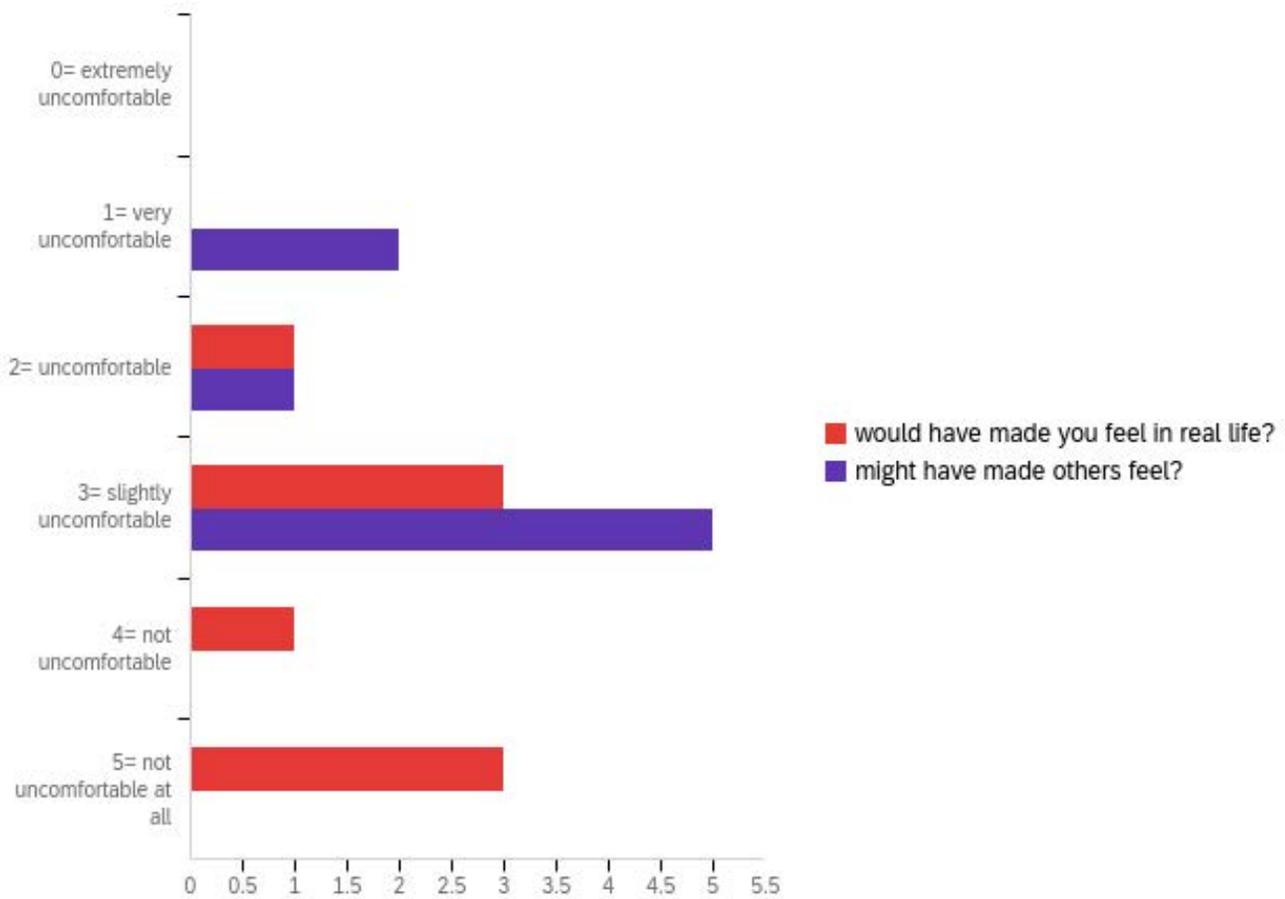
Others may cut him more slack because of his age and race

I would feel wary of someone using large erratic gestures in public - if they are neurodivergent they may be in distress, which would make me feel concerned and sympathetic (but i think others often act with disgust or fear towards neurodivergence). If their gestures were part of a public performance I would feel nervous that they would try to incorporate me into the performance against my will/without my consent. I often distrust people who enjoy public performance because in my experience they are not very sensitive to others' comfort and will disregard others for the sake of their ego. But I think, generally, many other people are more sympathetic towards public performers.

Others may see him as not using the space as intended or that he is not being respectful of the space.

Taking up all the space. People may not understand him

Q8.5 - On a scale of 0-5, how uncomfortable do you think the person in the video...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	would have made you feel in real life?	3.00	6.00	4.75	1.09	1.19	8
2	might have made others feel?	2.00	4.00	3.38	0.86	0.73	8

#	Question	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all	Total
1	would have made you feel in	0.00% 0	0.00% 0	12.50% 1	37.50% 3	12.50% 1	37.50% 3	8

	real life?													
2	might have made others feel?	0.00%	0	25.00%	2	12.50%	1	62.50%	5	0.00%	0	0.00%	0	8

Q8.6 - In your own words, why do you think this is?

In your own words, why do you think this is?

Because his behaviour is out of the ordinary

Unpredictable, but also could be amusing or even inspirational for acting without fear of judgement

People usually make me feel uncomfortable. He is doing thing out of the norm that can make people feel uncomfortable

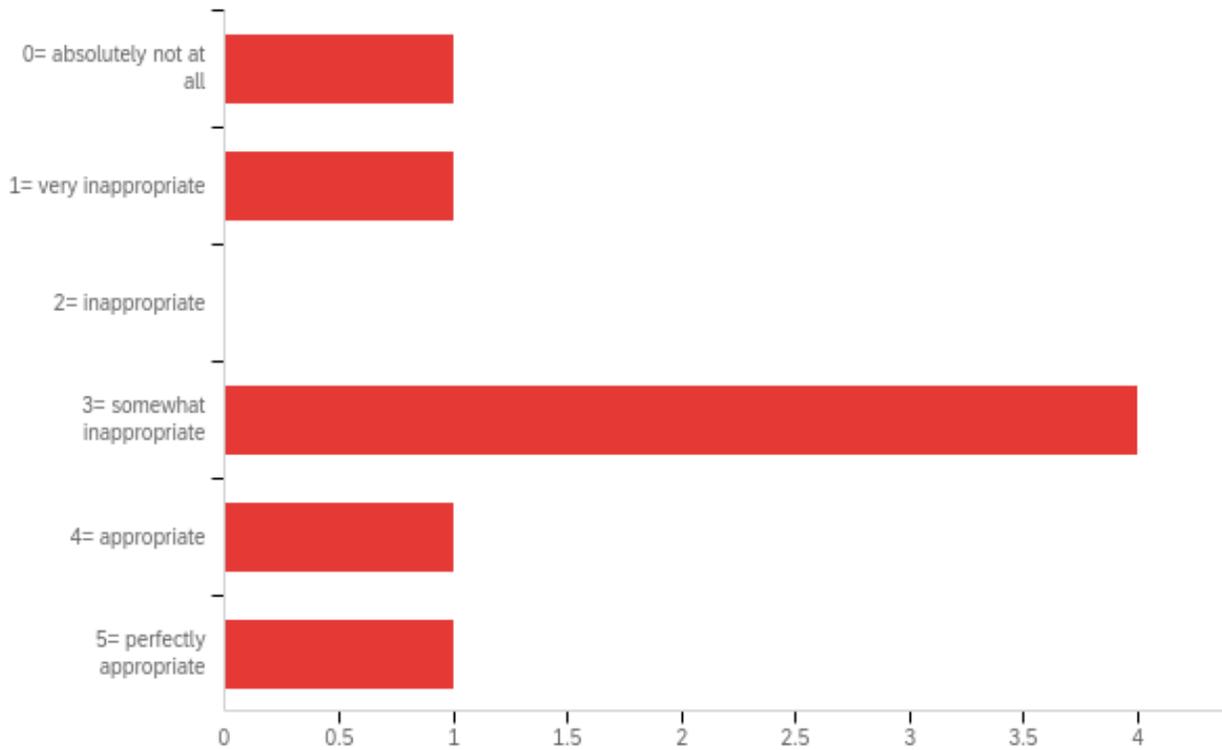
People can fear behaviours that deviate from the expected. Personally this does not bother me, and lifts my spirits as many would want to do similar

I would feel distracted rather than uncomfortable. If I could determine that the person was not in distress, and not likely to interact with me aggressively, I would feel comfortable with them and curious about them. I think other people would be more uncomfortable, as the person in the video was moving erratically through a space in which most others would be moving in straight lines, at consistent pace, etc.

Because he is moving within the space in a unconventional way.

Because he's not following societal rules. Act normal. Walk in straight line. Don't draw attention to yourself.

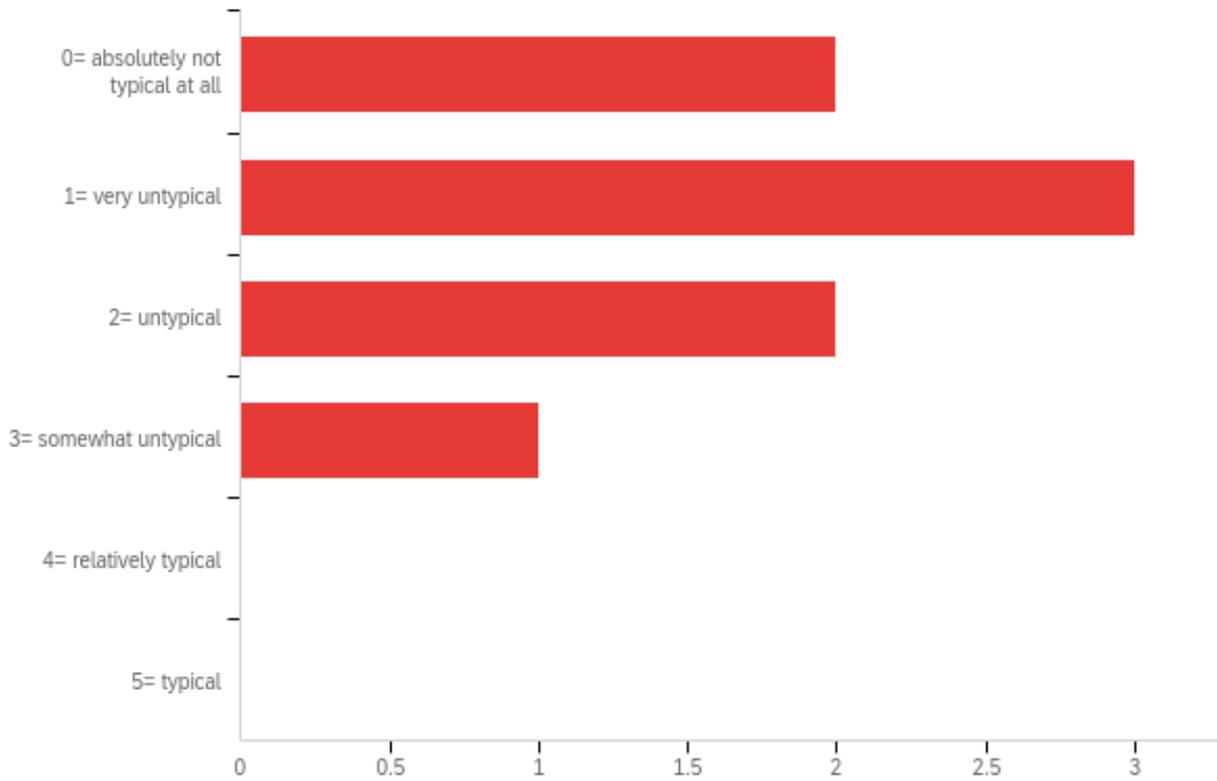
Q8.7 - On a scale of 0-5, how appropriate was the person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Appropriateness	1.00	6.00	3.75	1.48	2.19	8

#	Answer	%	Count
1	0= absolutely not at all	12.50%	1
2	1= very inappropriate	12.50%	1
3	2= inappropriate	0.00%	0
4	3= somewhat inappropriate	50.00%	4
5	4= appropriate	12.50%	1
6	5= perfectly appropriate	12.50%	1
	Total	100%	8

Q8.8 - On a scale of 0-5, how typical was this person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Typicalness	1.00	4.00	2.25	0.97	0.94	8

#	Answer	%	Count
1	0= absolutely not typical at all	25.00%	2
2	1= very untypical	37.50%	3
3	2= untypical	25.00%	2
4	3= somewhat untypical	12.50%	1
5	4= relatively typical	0.00%	0
6	5= typical	0.00%	0
	Total	100%	8

Q8.9 - What do you think the person in the video was doing?

What do you think the person in the video was doing?

I'm not sure

Exploring the space

Having fun

Exploring the space on way between places

Whatever he felt like (despite it taking up a lot of space in a shared space)

Maybe dancing, or stimming.

He may have been trying to test the unconventional ways that he could move around in the space provided.

Showing off

35-54 YEARS

full data

How civic transitory space affects zero acquaintance judgments

February 25th 2020, 9:50 pm MST

Q2.1 - Which city/town do you live in?

Which city/town do you live in?

Bolton

Colwyn Bay

Hanmer

Portland

Canberra

Winnipeg

Roscommon

Christchurch, NZ

Bunbury WA

Drogheda

Westport

Vancouver

Southampton, UK

perth

Birmingham

Leeds

Dunedin

Wyong

Gosford

Cremorne

Corby

Ballina mayo

Tyrrellspass

Kerry

Newtownmountkennedy

Winchester, UK

Man

Southampton

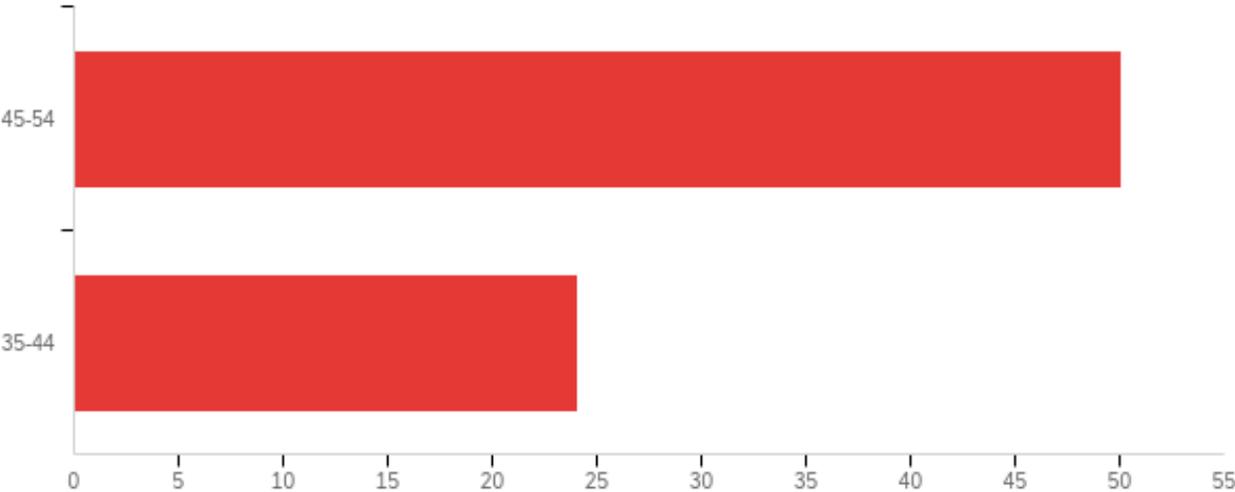
Ireland

Perth/ Victoria park

Empire Bay

Perth

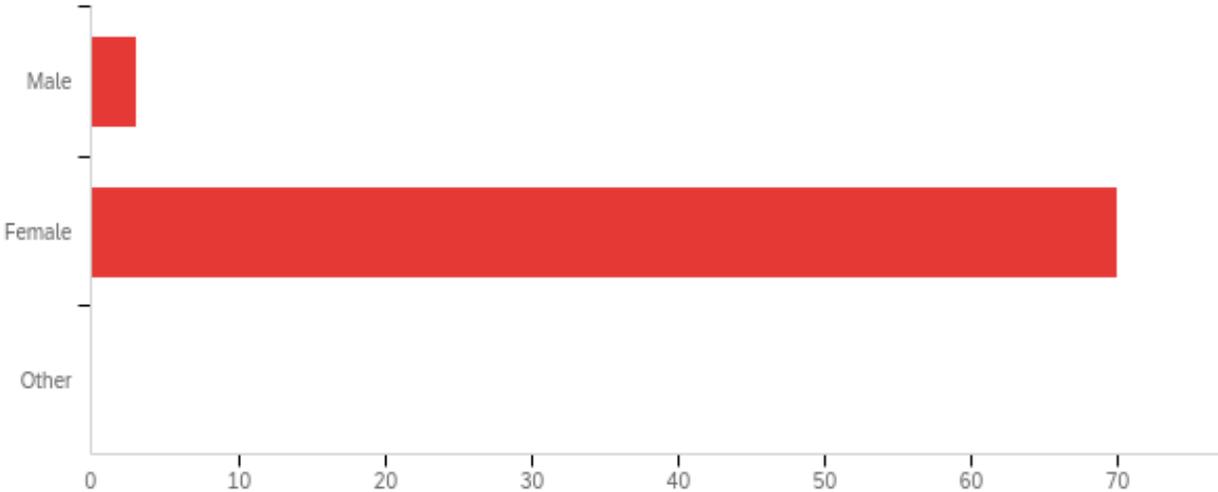
Q2.2 - How old are you?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Select age bracket	3.00	4.00	3.68	0.47	0.22	74

#	Answer	%	Count
1	45-54	67.57%	50
2	35-44	32.43%	24
	Total	100%	74

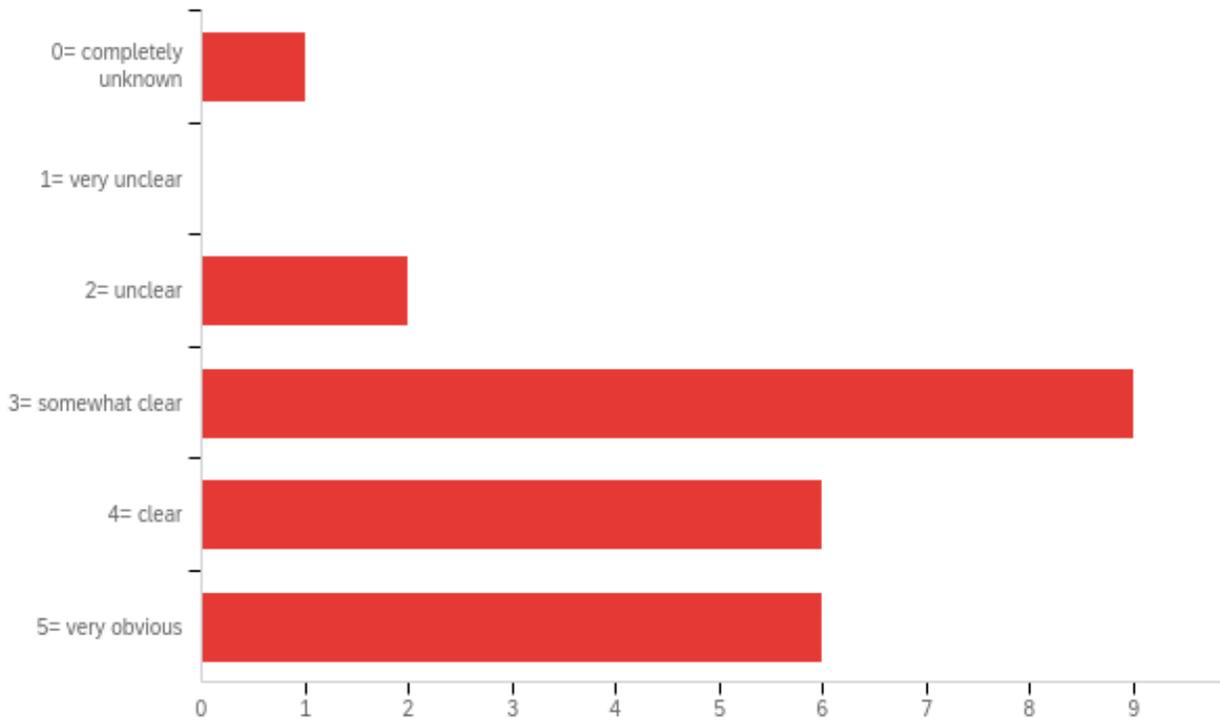
Q2.3 - What is your gender?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	What is your gender?	4.00	5.00	4.96	0.20	0.04	73

#	Answer	%	Count
4	Male	4.11%	3
5	Female	95.89%	70
6	Other	0.00%	0
	Total	100%	73

Q3.6 - On a scale of 0-5, how obvious do you think the purpose(s) of this space is?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How obvious is the purpose	1.00	6.00	4.54	1.19	1.41	24

#	Answer	%	Count
1	0= completely unknown	4.17%	1
2	1= very unclear	0.00%	0
3	2= unclear	8.33%	2
4	3= somewhat clear	37.50%	9
5	4= clear	25.00%	6
6	5= very obvious	25.00%	6
	Total	100%	24

Q3.7 - In your own words, why do you think this is?

In your own words, why do you think this is?

Covered walkways and large glass windows suggest business use.

Guiding you to where you should go

No obvious signs or clues.

The spaces shown guide you to where you're going

Signage in the third picture. Thoroughfare to trains and other places

Connecting spaces

A walkway

Fairly bland and utilitarian

A walkway, pedestrian crossing

It's funded!

The space seems to be connecting or leading people from one space to another. It creates corridors that lead people through the space.

fly over for train station?

open. steps. covered. people walking on it. rails. unobstructed path. spacious

Link between buildings and protection from the elements

Large clear flat covered areas designed so people can easily see ahead in large or small numbers.

The building. Corridors. The colours. The size.

There are no seating areas so it's a walkway

Signage

Entrance and corridor

It's clearly a public space, denoted by the cameras and sign, but it could be any public space.

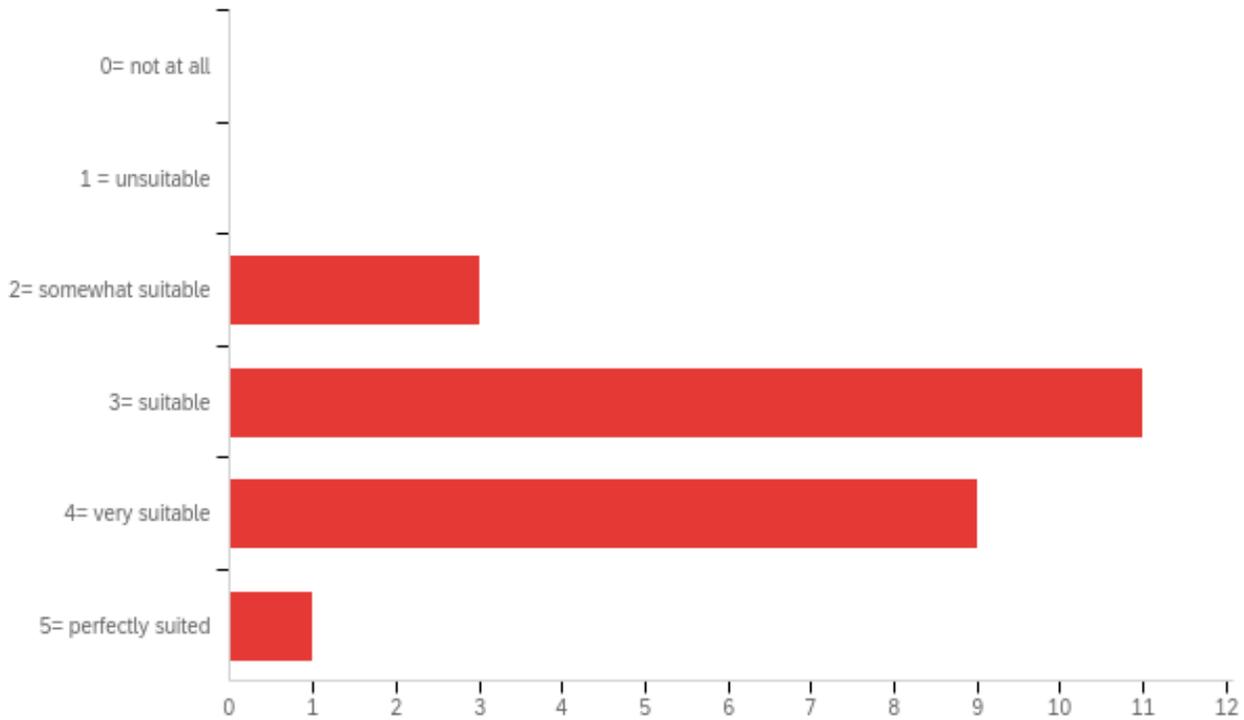
I suspect it might be a university, but it could be an office building

Train station

It had directional signs.

Signage and clear pathways

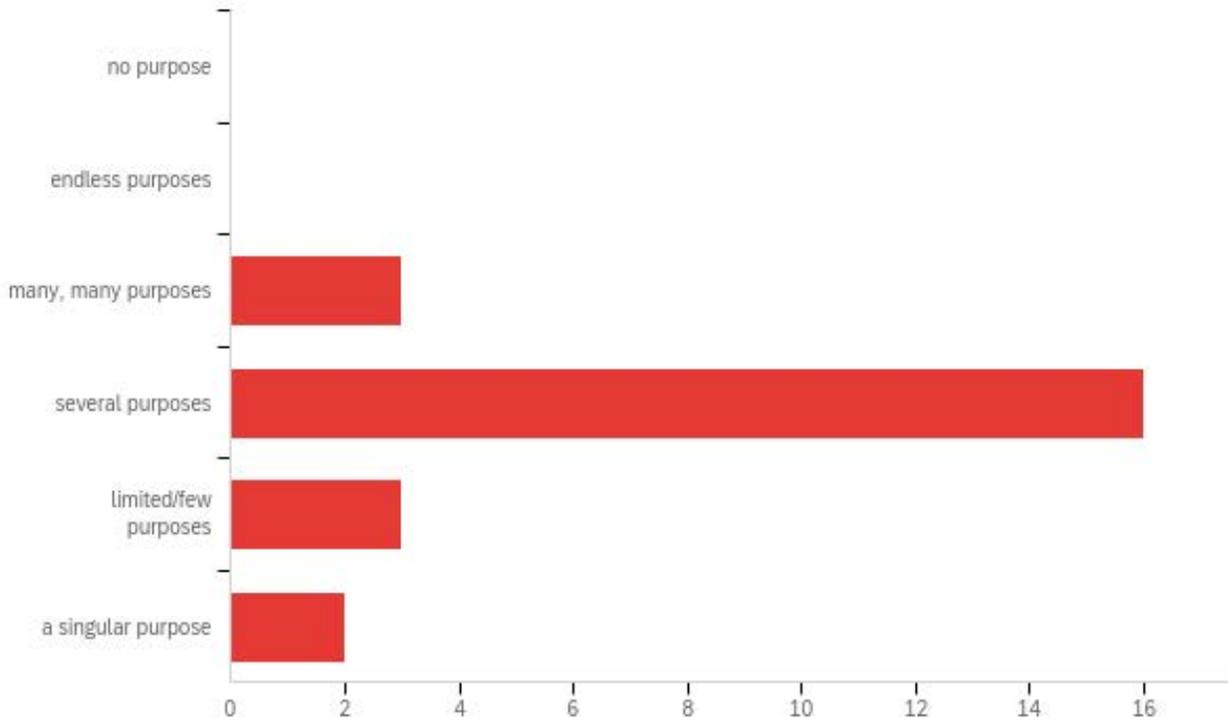
Q3.8 - On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How suitable is the design for its purpose	3.00	6.00	4.33	0.75	0.56	24

#	Answer	%	Count
1	0= not at all	0.00%	0
2	1 = unsuitable	0.00%	0
3	2= somewhat suitable	12.50%	3
4	3= suitable	45.83%	11
5	4= very suitable	37.50%	9
6	5= perfectly suited	4.17%	1
	Total	100%	24

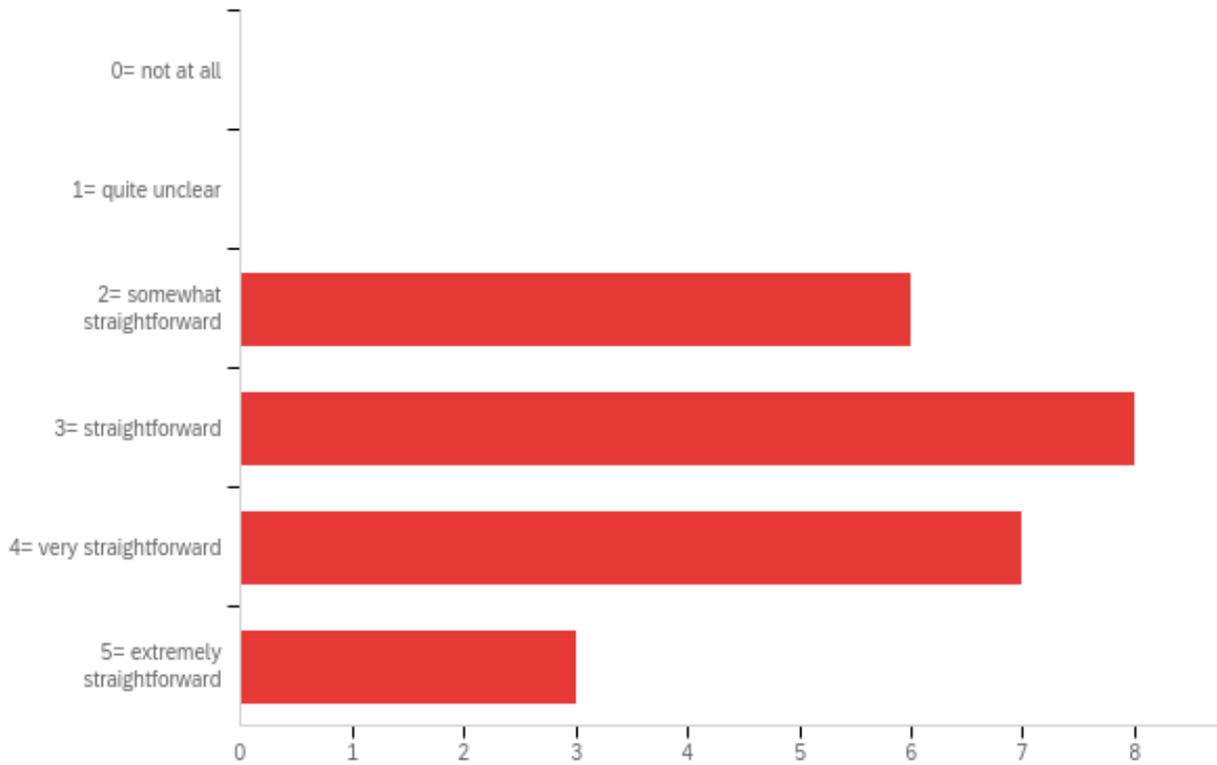
Q3.9 - Select one of the following that best describes this space...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	The space has...	3.00	6.00	4.17	0.75	0.56	24

#	Answer	%	Count
1	no purpose	0.00%	0
2	endless purposes	0.00%	0
3	many, many purposes	12.50%	3
4	several purposes	66.67%	16
5	limited/few purposes	12.50%	3
6	a singular purpose	8.33%	2
	Total	100%	24

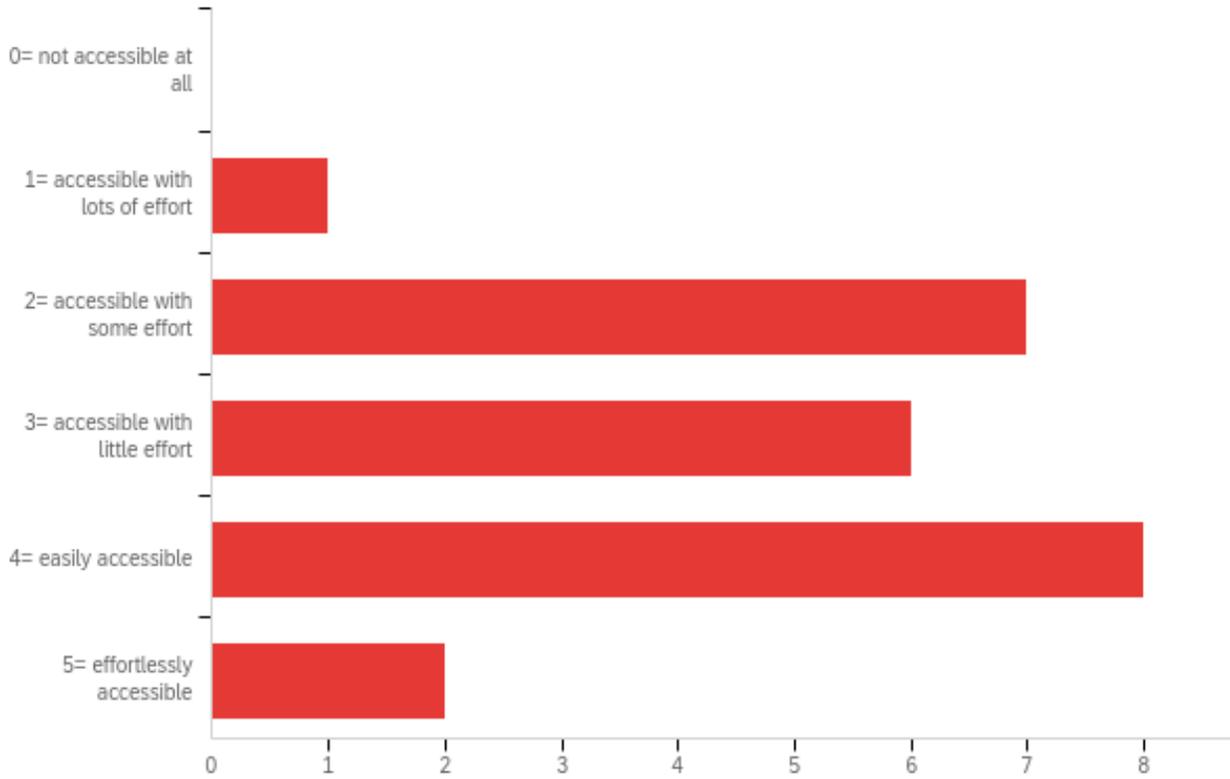
Q3.11 - On a scale of 0-5, how straight-forward do you think this space is to use?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How straightforward	3.00	6.00	4.29	0.98	0.96	24

#	Answer	%	Count
1	0= not at all	0.00%	0
2	1= quite unclear	0.00%	0
3	2= somewhat straightforward	25.00%	6
4	3= straightforward	33.33%	8
5	4= very straightforward	29.17%	7
6	5= extremely straightforward	12.50%	3
	Total	100%	24

Q3.12 - On a scale of 0-5, how easy would it be to access this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Visual and physical accessibility:	2.00	6.00	4.13	1.05	1.11	24

#	Answer	%	Count
1	0= not accessible at all	0.00%	0
2	1= accessible with lots of effort	4.17%	1
3	2= accessible with some effort	29.17%	7
4	3= accessible with little effort	25.00%	6
5	4= easily accessible	33.33%	8
6	5= effortlessly accessible	8.33%	2
	Total	100%	24

Q3.13 - In your own words, why do you think this is?

In your own words, why do you think this is?

Too many stairs. No obvious lifts.

All flows well

Because the purpose of the space isn't clear, why would I be using it? Also there appear to be stairs, and again, no clear signage.

I did see stairs but no ramp or elevator

Level access and lift. There is info signage

There are stairs and corridors leading you to this space

It is wide, can accommodate various modes of transportation.. wheelchair, scooter.

Stairs present a mobility issue for those on wheels

It's very open with clearly defined paths

Still dont know what this space is for..

Sight seems to be required to guide you through open space to the corridor you need. There is an escalator and elevator.

I can see stairs and a lift so it's accessible.

looks to be up off ground level so would need some sort of ramp, step system which I cant see to be able to be used by everyone.

There are several access points

Flat layout clear or opaque coverings good light and no gradients.

Open entrance, wide corridors, melding of out and in.

It obviously leads from one building to another with plenty of access routes to different areas via stairs and lifts and a sign post with information on it

It's bright, uncluttered and has obvious signs

It is often however from the images it is unclear how you get into the concrete area,

From the pictures access appear straightforward, however, there are stairs that are leading downward suggesting that it may not be that accessible for disabled persona

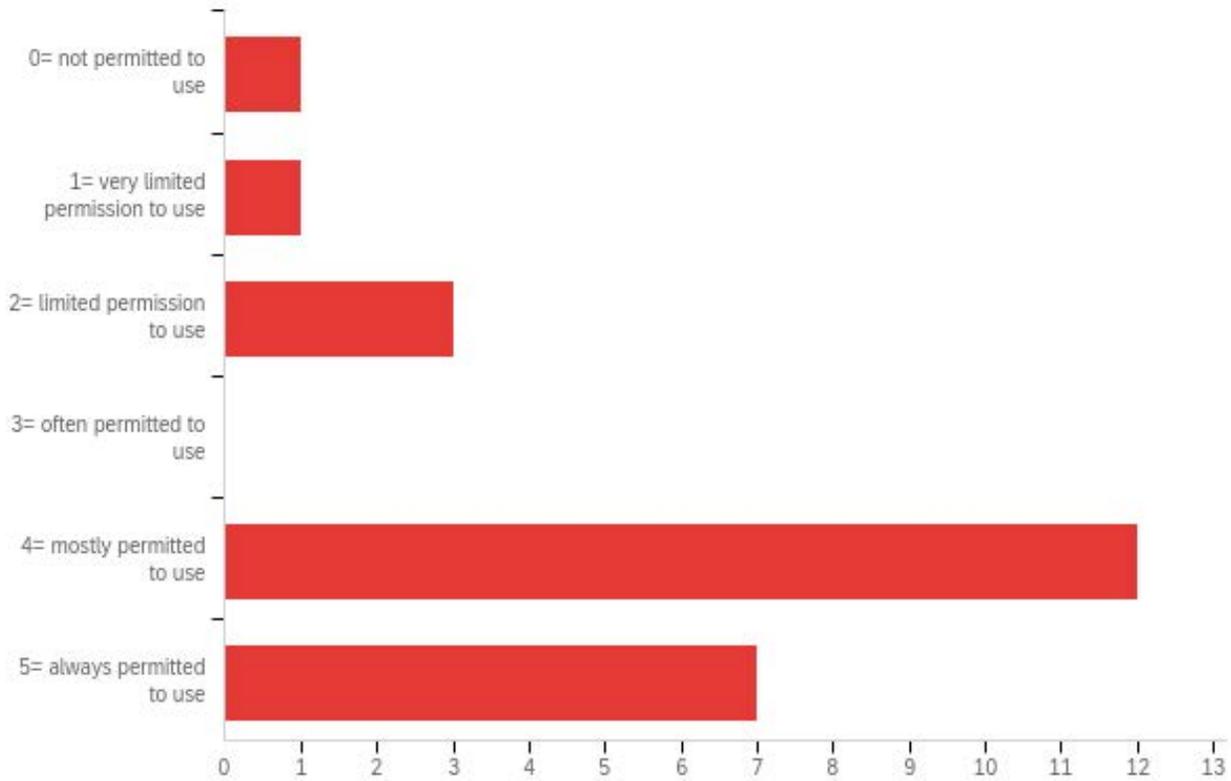
It appears to possibly have both stairs and an elevator

No signage. Didnt see wheelchair access

Stairs, light, bright.

Its flat , there are lifts to the space and wide clear pathways

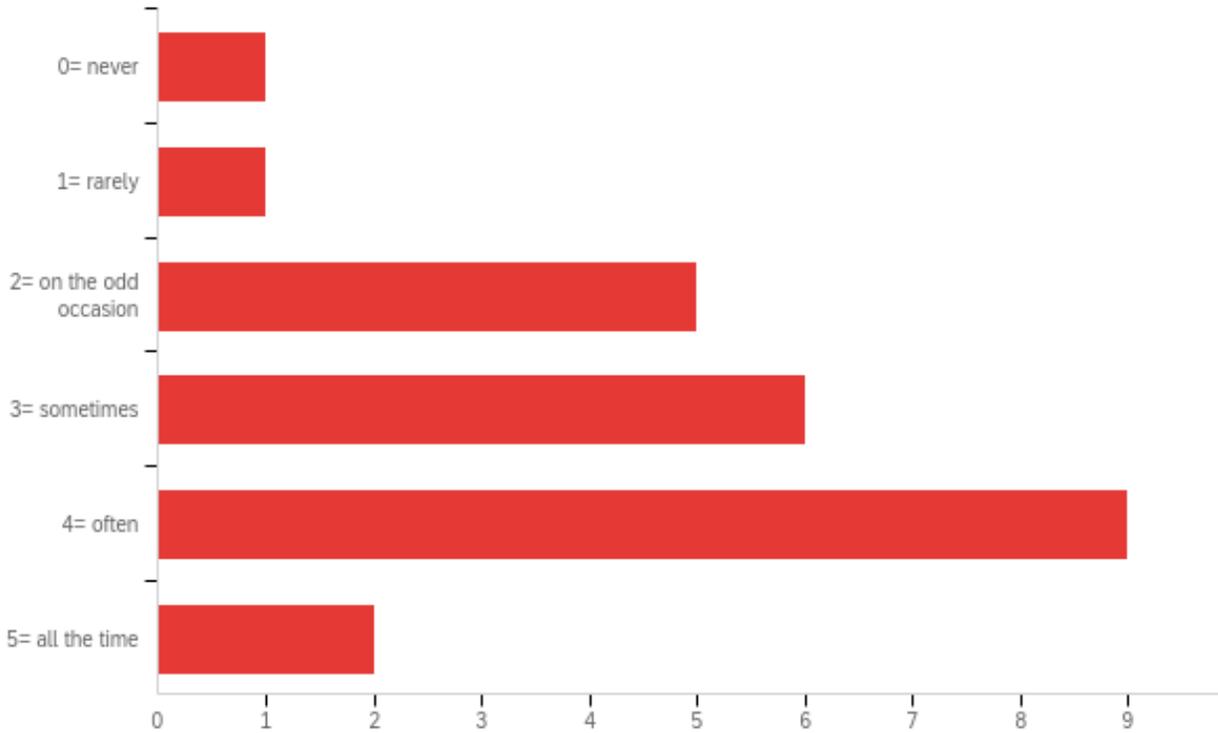
Q3.14 - On a scale of 0-5, how permitted do you think you would be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Permission to access	1.00	6.00	4.75	1.33	1.77	24

#	Answer	%	Count
1	0= not permitted to use	4.17%	1
2	1= very limited permission to use	4.17%	1
3	2= limited permission to use	12.50%	3
4	3= often permitted to use	0.00%	0
5	4= mostly permitted to use	50.00%	12
6	5= always permitted to use	29.17%	7
	Total	100%	24

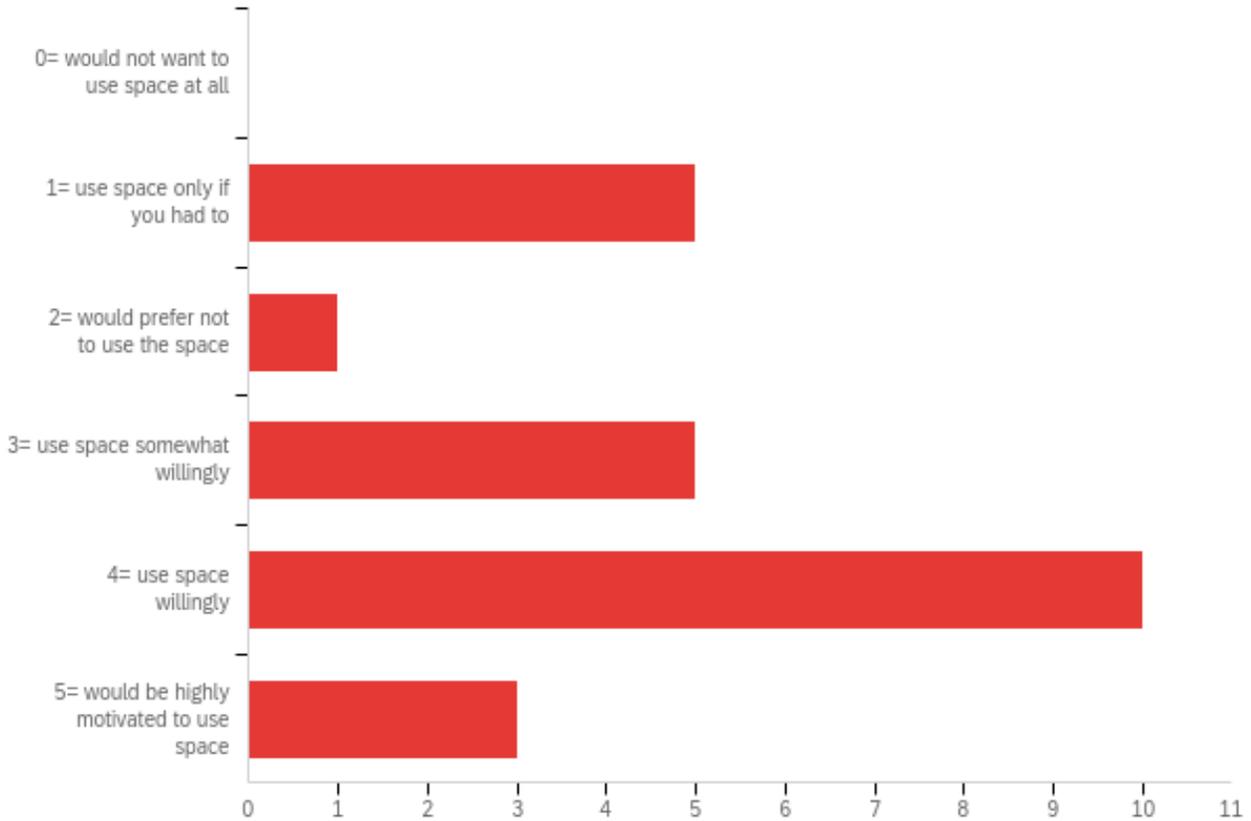
Q3.16 - On a scale of 0-5, how often would you use a space like this?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How often	1.00	6.00	4.13	1.20	1.44	24

#	Answer	%	Count
1	0= never	4.17%	1
2	1= rarely	4.17%	1
3	2= on the odd occasion	20.83%	5
4	3= sometimes	25.00%	6
5	4= often	37.50%	9
6	5= all the time	8.33%	2
	Total	100%	24

Q3.17 - On a scale of 0-5, how inclined would you be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How inclined	2.00	6.00	4.21	1.32	1.75	24

#	Answer	%	Count
1	0= would not want to use space at all	0.00%	0
2	1= use space only if you had to	20.83%	5
3	2= would prefer not to use the space	4.17%	1
4	3= use space somewhat willingly	20.83%	5
5	4= use space willingly	41.67%	10
6	5= would be highly motivated to use space	12.50%	3
	Total	100%	24

Q3.18 - In your own words, why do you think this is?

In your own words, why do you think this is?

Open

Looks like a short cut between several areas. I would use it if so.

Im not sure if it is public or private

This is a space to move from one place to another not really a place to hang out

If I needed to pass through the space to go somewhere I would willingly use it

It's wide, has natural setting, in an environment where weather would be nice year round it would be great.. fresh air..

It's a transition space to get from one place to another

It's beautiful and clean and open

It seems like the only way to get from point a to point b.

because it's been built there for the public to use.

looks accessible. No restrictions seem to be stopping me.

It appears open

Grey and empty. Transit use. Public space no rest areas.

It is very open with all that glass and looks like u are amongst the tree tops. Provided I wasn't in a rush it would be almost tranquil

It's open, bright, uncluttered and scenic

I like the fact that a useful access space has Fenery abs glass do you can see the blue sky. It makes an indoor space seen larger and more inviting

Whilst there is space and light, the space appears to be for people who are commuting from one place to another, there are no seats to sit and relax

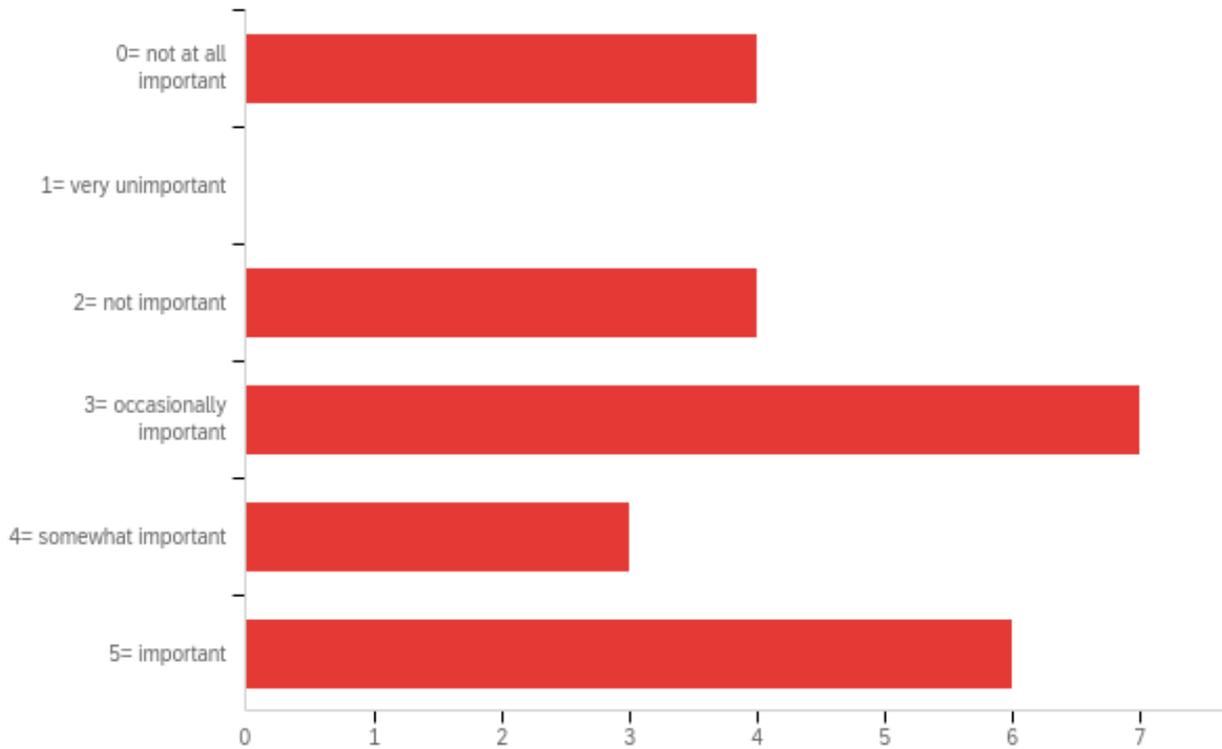
I would feel like I didn't belong there, because I am not a student or office worker or whatever group it is meant for

As im not sure of the purpose of the space

Bright welcoming open

It appears safe, its easily accessible and it looks like its a thoroughfare to a few different parts of the city

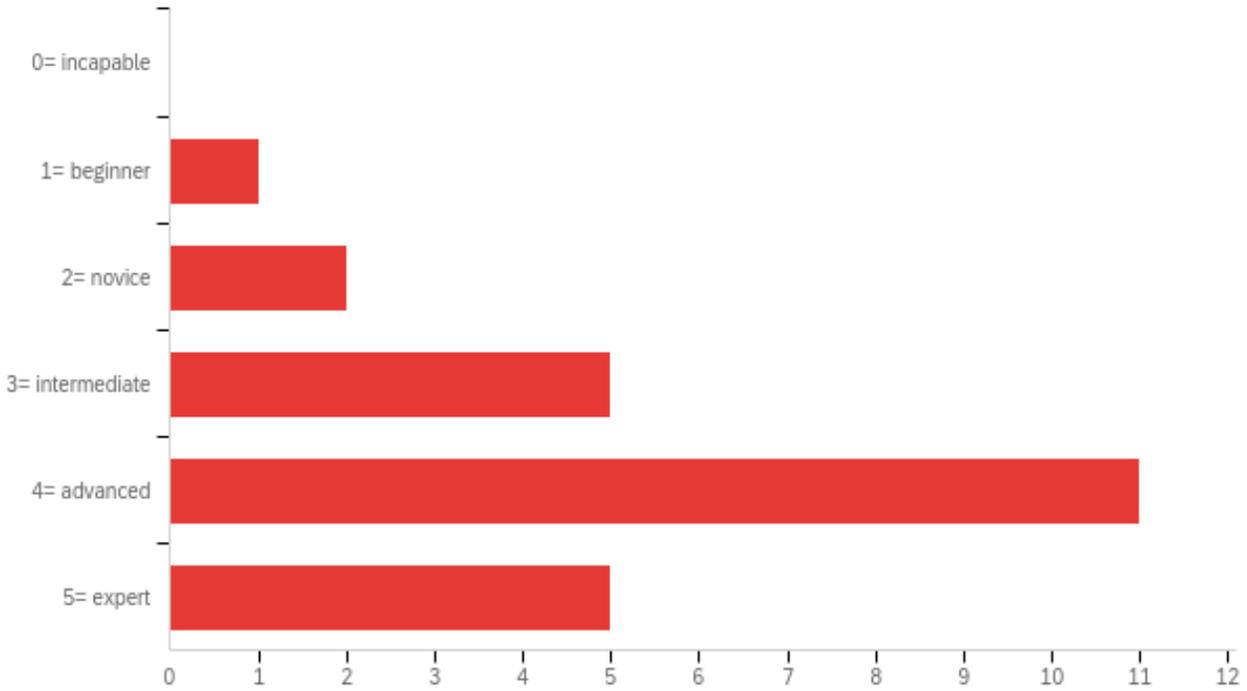
Q3.19 - On a scale of 0-5, how important would you say a space like this is to your daily life?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How important to your daily life	1.00	6.00	3.96	1.67	2.79	24

#	Answer	%	Count
1	0= not at all important	16.67%	4
2	1= very unimportant	0.00%	0
3	2= not important	16.67%	4
4	3= occasionally important	29.17%	7
5	4= somewhat important	12.50%	3
6	5= important	25.00%	6
	Total	100%	24

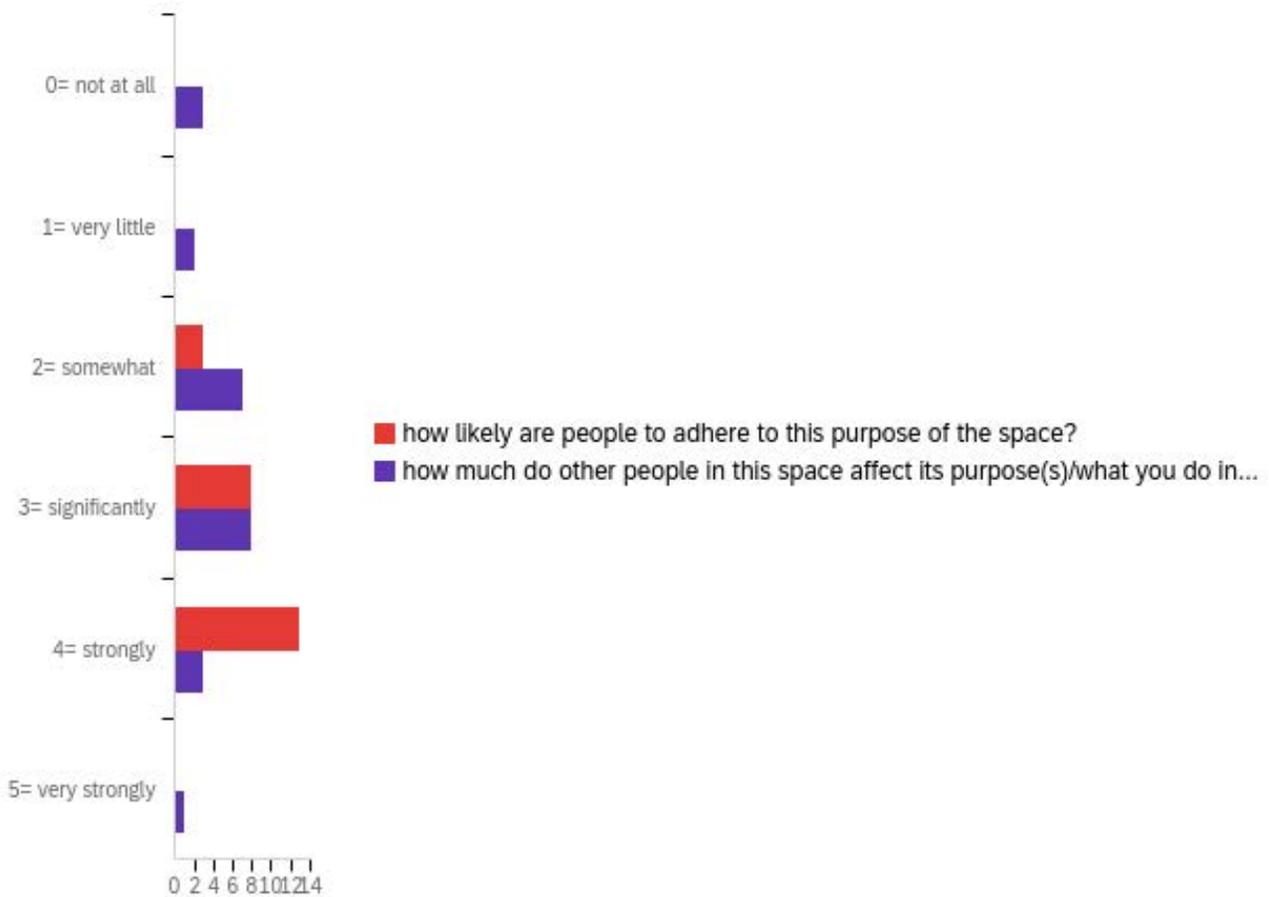
Q3.21 - On a scale of 0-5, how competent would you be at using this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How competent	2.00	6.00	4.71	1.02	1.04	24

#	Answer	%	Count
1	0= incapable	0.00%	0
2	1= beginner	4.17%	1
3	2= novice	8.33%	2
4	3= intermediate	20.83%	5
5	4= advanced	45.83%	11
6	5= expert	20.83%	5
	Total	100%	24

Q3.23 - On a scale of 0-5, mark out...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likely are people to adhere to this purpose of the space?	3.00	5.00	4.42	0.70	0.49	24
2	how much do other people in this space affect its purpose(s)/what you do in it?	1.00	6.00	3.38	1.28	1.65	24

#	Question	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly	Total
1	how likely are people to adhere to this purpose of the space?	0.00% 0	0.00% 0	12.50% 3	33.33% 8	54.17% 13	0.00% 0	24

2	how much do other people in this space affect its purpose(s)/what you do in it?	12.50%	3	8.33%	2	29.17%	7	33.33%	8	12.50%	3	4.17%	1	24
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Q4.2 - What do you think about the person in the video?

What do you think about the person in the video?

Odd. Weird. Joker. Unbalanced mentally

Bit strange

Not much!

That they were doing a psychological test or a video

Acting unusual

He's a an artist/dancer

I am not sure if they are practicing dance moves or need help

What's that guy doing?

Awesome

He is trying to expand to fill the space creatively.

he is doing what he feels like doing.

Performing

An attention seeker

May have mental health issues. Would watch and avoid.

He's being silly. Something might have happened to make him defiant. School kid.

He likes to express himself anyway he can and isn't shy

Their behaviour is strange but not threatening and they do not seem to be in need of help

I imagine he has either been asked to do this to see the reaction of he may have additional needs and find the open space unnerving hence why he did steps the grate and hills onto the railingrailing

I think he is acting out with the norm, but this might be his norm. He doesn't appear threatening so I don't really think anything about him

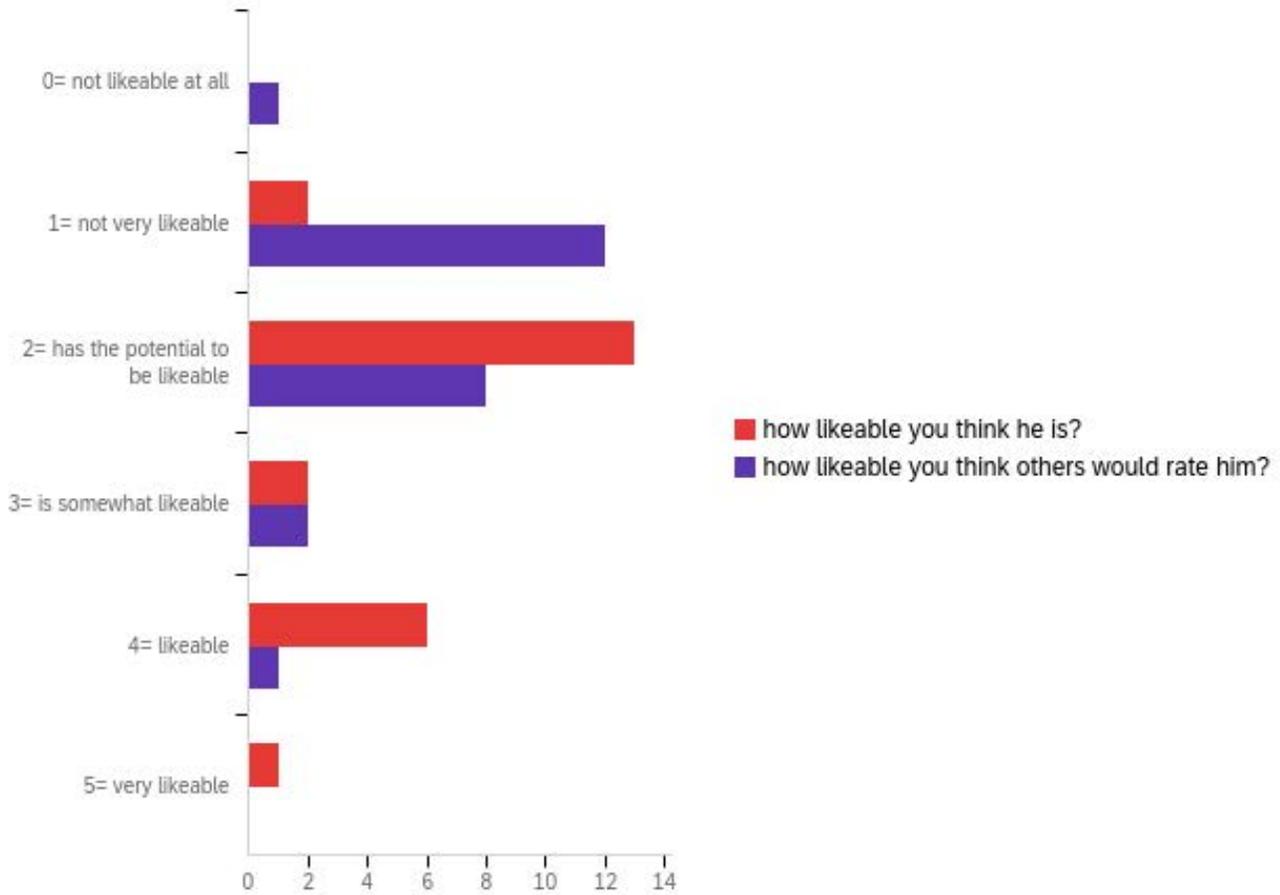
He is unpredictable and therefore scary

Its a joke or is drunk or a social experiment

Eccentric weird

Hes crazy

Q4.3 - On a scale of 0-5, indicate...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likeable you think he is?	2.00	6.00	3.63	1.07	1.15	24
2	how likeable you think others would rate him?	1.00	5.00	2.58	0.86	0.74	24

#	Question	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable	Total
1	how likeable you think he is?	0.00% 0	8.33% 2	54.17% 13	8.33% 2	25.00% 6	4.17% 1	24

2	how likeable you think others would rate him?	4.17%	1	50.00%	12	33.33%	8	8.33%	2	4.17%	1	0.00%	0	24
---	---	-------	---	--------	----	--------	---	-------	---	-------	---	-------	---	----

Q4.4 - In your own words, why do you think this is?

In your own words, why do you think this is?

Behaviour very much outside what is "normal"

Strange very strange

Appears to be playing to the camera, perhaps a bit of a show off.

Most people do not like being confronted with unusual behaviour

His behavior is odd

I don't know him, so presume he's ok.

Definitely not what would be considered socially appropriate behaviour

Bit odd...

He seems full of joy

He is funny. Others may perceive him as weird and maybe even a little scary.

because I can't judge what he is like as a person just because of the way he is acting.

People would watch for a while to see what comes next

He's being disruptive

Unpredictable behaviors not social norms potential for dangerous behaviors unknown.

Everyone is calm, he's not acting normal for the scenario

Some people would have concerns about being in his company as he would attract a lot of attention

His behaviour hints at a whacky sense of humour!

I think it is a very personal thing so cannot speak for others however I assume most people won't judge him just on what was recorded

I think some people are quick to judge

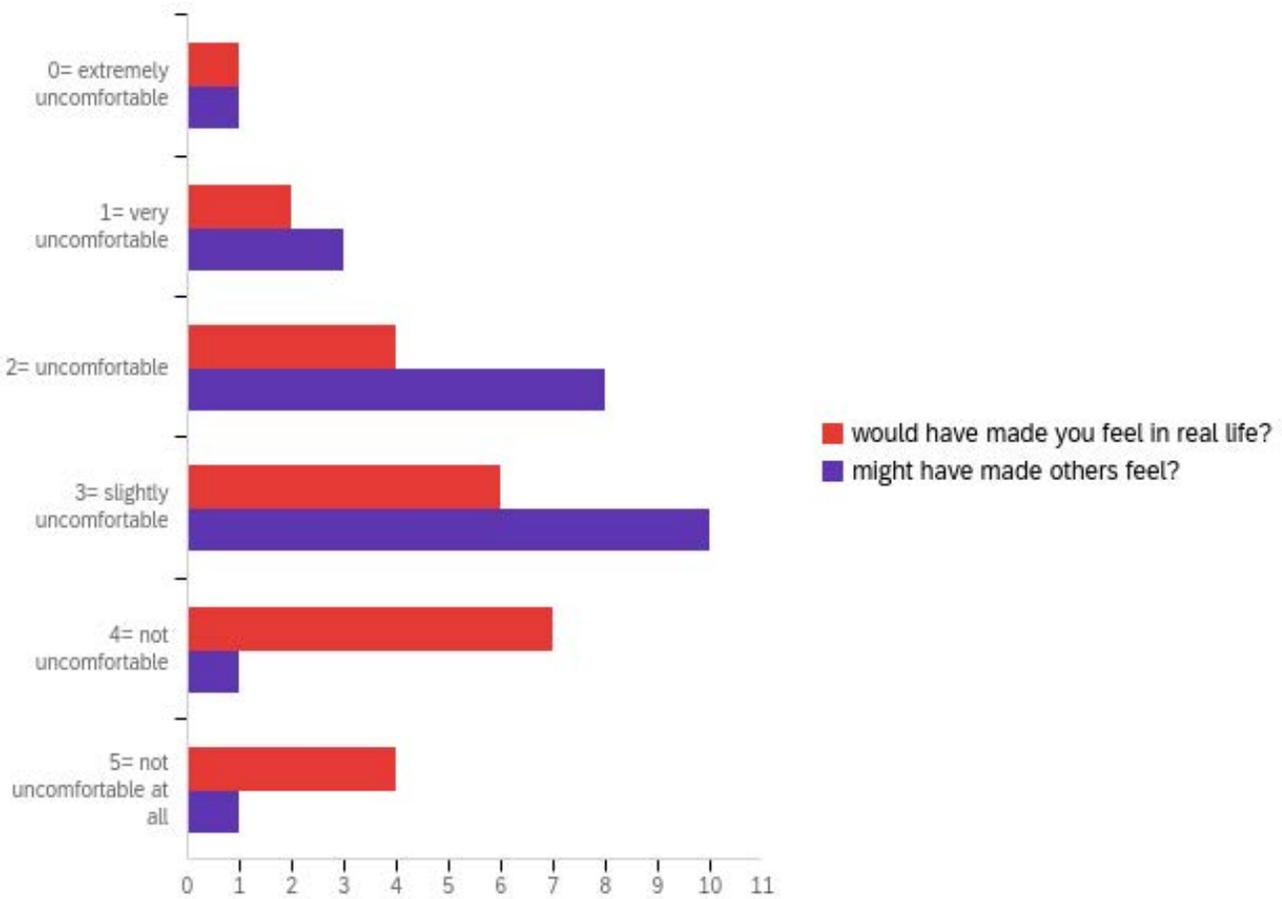
People are cruel to eccentrics generally.

Behaving in a not usual way

People tend to shy away from those who seem weird/crazy

He's navigating the space in a weird way

Q4.5 - On a scale of 0-5, how uncomfortable do you think the person in the video...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	would have made you feel in real life?	1.00	6.00	4.17	1.34	1.81	24
2	might have made others feel?	1.00	6.00	3.42	1.04	1.08	24

#	Question	0= extremely uncomfor table	1= very uncomfor table	2= uncomfor table	3= slightly uncomfor table	4= not uncomfor table	5= not uncomfor table at all	Tot al
1	would have made you feel in	4.17% 1	8.33% 2	16.67% 4	25.00% 6	29.17% 7	16.67% 4	24

	real life?													
2	might have made others feel?	4.17%	1	12.50%	3	33.33%	8	41.67%	1 0	4.17%	1	4.17%	1	24

Q4.6 - In your own words, why do you think this is?

In your own words, why do you think this is?

Because his motivation for his actions is unclear

Because it was not natural

Unpredictable behaviour

Im more comfortable than most with people outside social norms

His movement is odd

His erratic behaviour

We are not sure why people behave in ways that are not in line with what we expect as socially acceptable behaviour

People don't seem to appreciate weirdness

People tend to feel uncomfortable when someone is acting out of social norms

His actions are unexpected.

he was just doing his own thing in his own way. he wasn't bothering anyone else.

some people get annoyed at change and unexplained things

As he's a stranger it's difficult to know if he's just an idiot or crazy. If he's crazy he could become violent.

As above.

It's not normal behaviour for that area.

When people don't act "normally" others feel out of place as if they might be associated with him.

There is nothing threatening about his behaviour

As a rule people are unnerved by difference particularly when it is in publicpublic

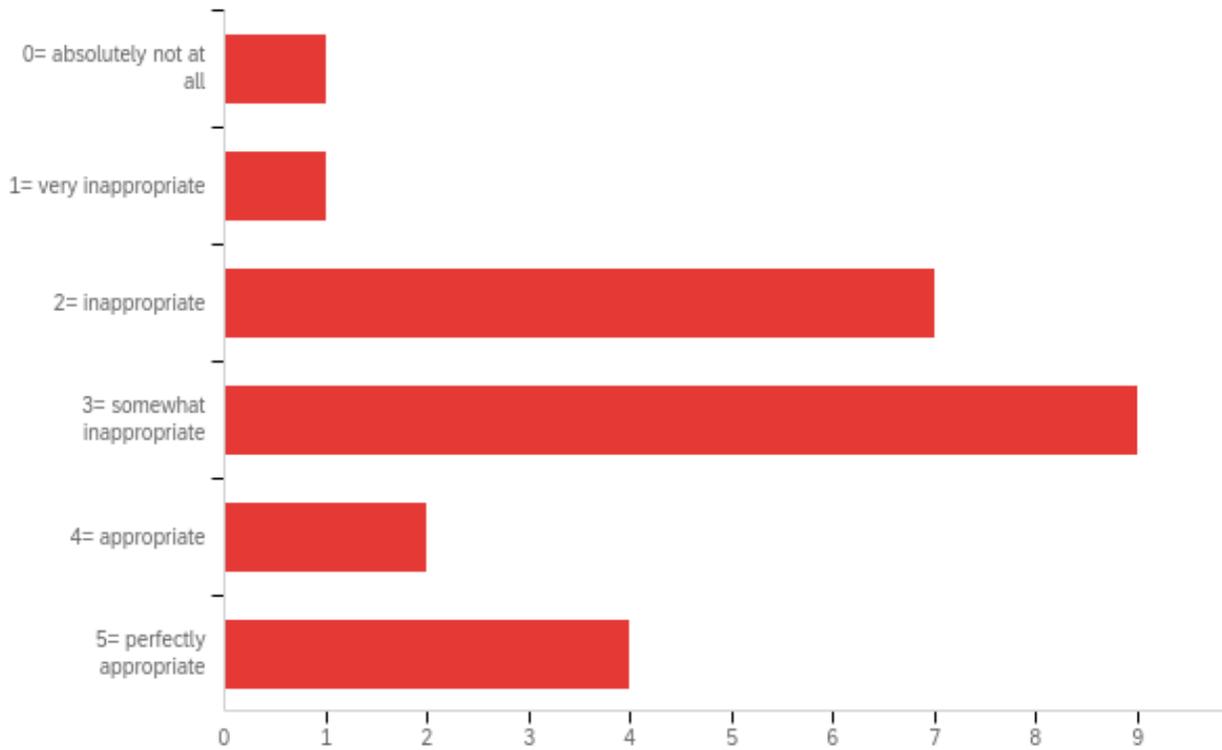
I guess it all depends on where you are standing when this man comes along. From the camera angle, you'd be out with his route, so therefore you might feel less uncomfortable, however, if you were in his direct path, you may feel differently

Other people have less anxiety than I do.

Worried that he is drunk

Hes not behaving how you would expect

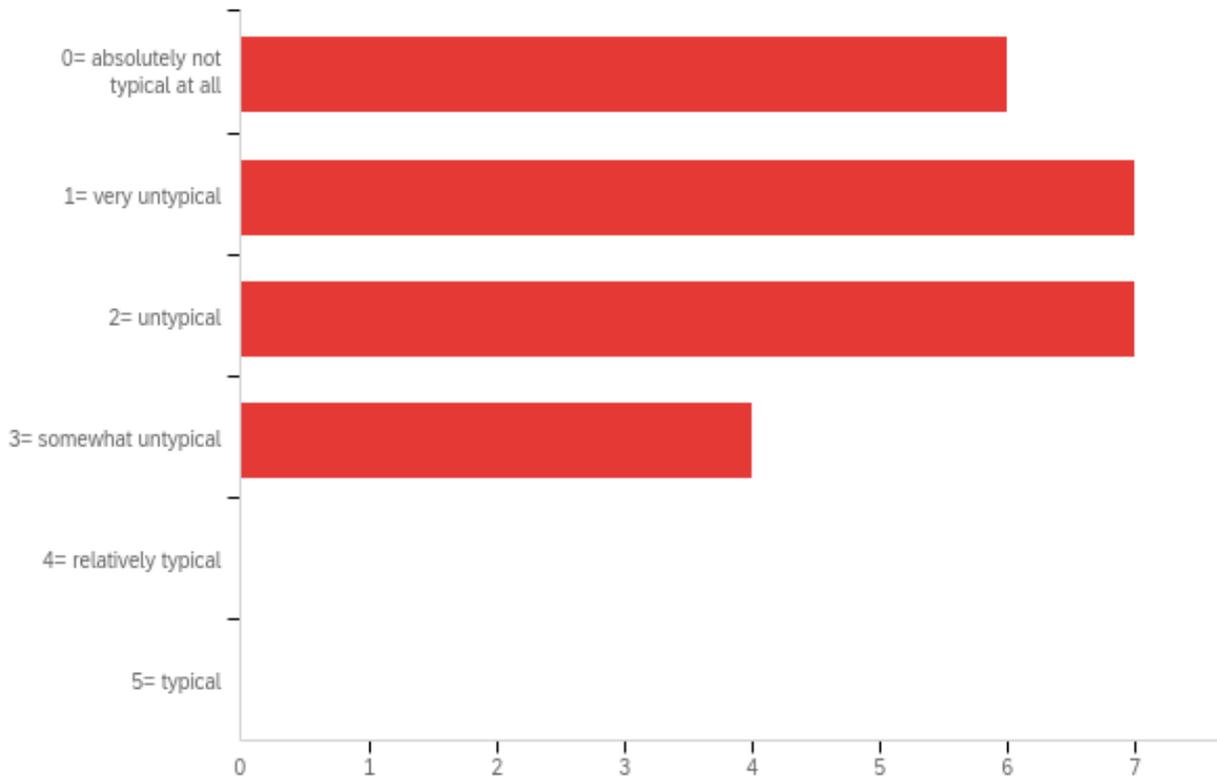
Q4.7 - On a scale of 0-5, how appropriate was the person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Appropriateness	1.00	6.00	3.92	1.26	1.58	24

#	Answer	%	Count
1	0= absolutely not at all	4.17%	1
2	1= very inappropriate	4.17%	1
3	2= inappropriate	29.17%	7
4	3= somewhat inappropriate	37.50%	9
5	4= appropriate	8.33%	2
6	5= perfectly appropriate	16.67%	4
	Total	100%	24

Q4.8 - On a scale of 0-5, how typical was this person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Typicalness	1.00	4.00	2.38	1.03	1.07	24

#	Answer	%	Count
1	0= absolutely not typical at all	25.00%	6
2	1= very untypical	29.17%	7
3	2= untypical	29.17%	7
4	3= somewhat untypical	16.67%	4
5	4= relatively typical	0.00%	0
6	5= typical	0.00%	0
	Total	100%	24

Q4.9 - What do you think the person in the video was doing?

What do you think the person in the video was doing?

Interpretive dance. Or drunk

Struggling

Showing off

Seeing what reactions he would get

I don't know

Dancing, exercising or an art performance

Dancing or having an anxiety episode

dancing, goofing and being silly

Getting their groove on

Getting totally pissed off with the world

Dancing

because he was drawing attention to himself and could end up being bullied for doing so.

performing

Acting for the purpose of this survey!! In real life I would think he was looking for attention.

Acting out to internal and external impulses

Being silly. Acting out

He may have be doing a celebratory walk (good news of some sort). He maybe hyperactive as an individual and this is his way of using up that energy

Acting the fool!!

Either acting as required for the research purposes of they may have additional beds and find the larger space makes them uneasy

I have no idea, celebrating something?, or deep in thought about something?

Being goofy and having fun.

Joking drunk or social experiments

Making space for themselves/ dancing

Moving through the space in an unconventional way

Q9.1 - If you would like a copy of the findings report from this research, please provide your email below. Your email will not be used in any other way but to provide the report once complete.

If you would like a copy of the findings report from this research, please provide your email below. Your email will not be used in any other way but to provide the report once complete.

Mmurrss@gmail.com

Julieblyth_1@hotmail.com

thelibbykennedy@gmail.com

donna_m_g65@hotmail.com

Lindahughes@ozemail.com.au

carysta@hotmail.com

fragglesue@gmail.com

david_pierce_4@hotmail.com

Felicity.robertson@gmail.com

Y094989@tafe.wa.edu.au

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cbpascoe@gmail.com

Queva@virgilio.it

siobhanbrosnan05@gmail.com

Alison.wilson@virgin.net

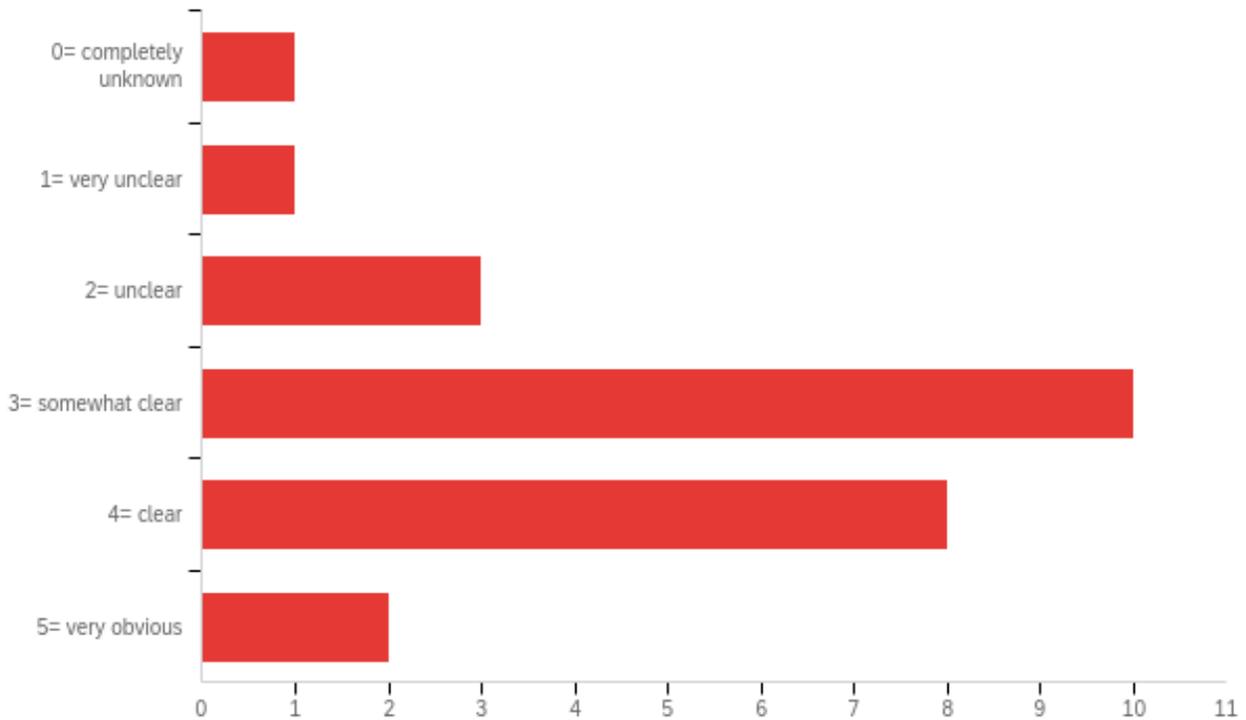
art_snail@live.com

Stlegermary@gmail.com

pjwilkinson3@optusnet.com.au

melissadalecook@gmail.com

Q5.6 - On a scale of 0-5, how obvious do you think the purpose(s) of this space is?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How obvious is the purpose	1.00	6.00	4.16	1.12	1.25	25

#	Answer	%	Count
1	0= completely unknown	4.00%	1
2	1= very unclear	4.00%	1
3	2= unclear	12.00%	3
4	3= somewhat clear	40.00%	10
5	4= clear	32.00%	8
6	5= very obvious	8.00%	2
	Total	100%	25

Q5.7 - In your own words, why do you think this is?

In your own words, why do you think this is?

Its cluttered

Provides shade

I'm not sure if it's a park or just a walkway with interesting architecture

Become of the environment it is in

I don't know how to answer this.

It is delineated on the ground but the roof conflicts with that delineation and makes it unclear.

Shady area

All of the fixed furniture in the space, also the covering for the space indicates to me that ppl can be there for a few or more hours

A covered walking area to provide dappled shade in a hot country

There is shade and seating. It appears to be some kind of meeting space

Shaded seating area

The roof is in ordinary design, has holes, is covering public walkway/spaces so its use is obvious.

Art instillation

It's decorative, filters light, provides shade

I'm not sure if it's a walkway or place for hanging out or what.

It belongs to a larger series of spaces to make up a pattern

Looks like a relax space - see people relaxing and taking time out

At first I thought it was simply an outdoor space at a university, but the tiered steps/seats made me think it could be used as an amphitheatre for live music etc

Highly decorated which is pleasing but unsure its purposes

There is nothing eye catching to indicate purpose

There is an entertainment space

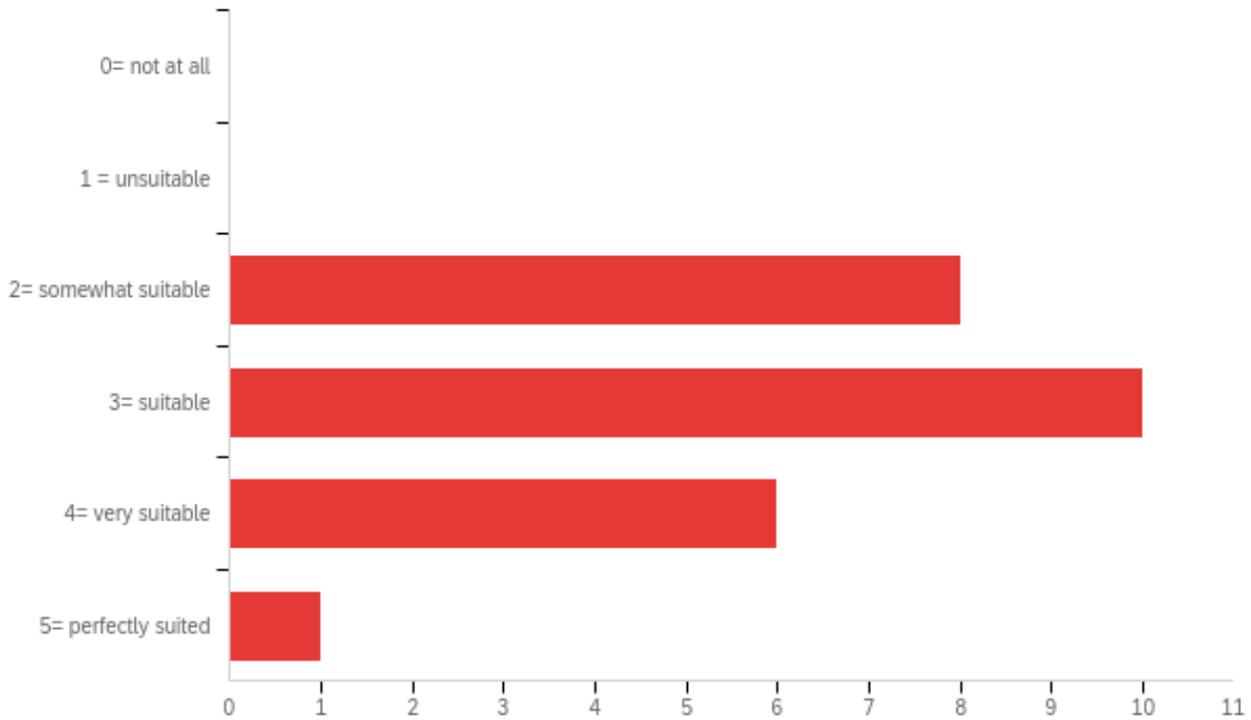
Public meeting place

It seems obvious that the canopy provides shade over several different seating areas, but it is not clear if the seating is for something specific, and if so, what it is

Walking through - seems to be a fancy pathway which joins two useful spaces

This is a public space in a major city, possibly leading to public transport.

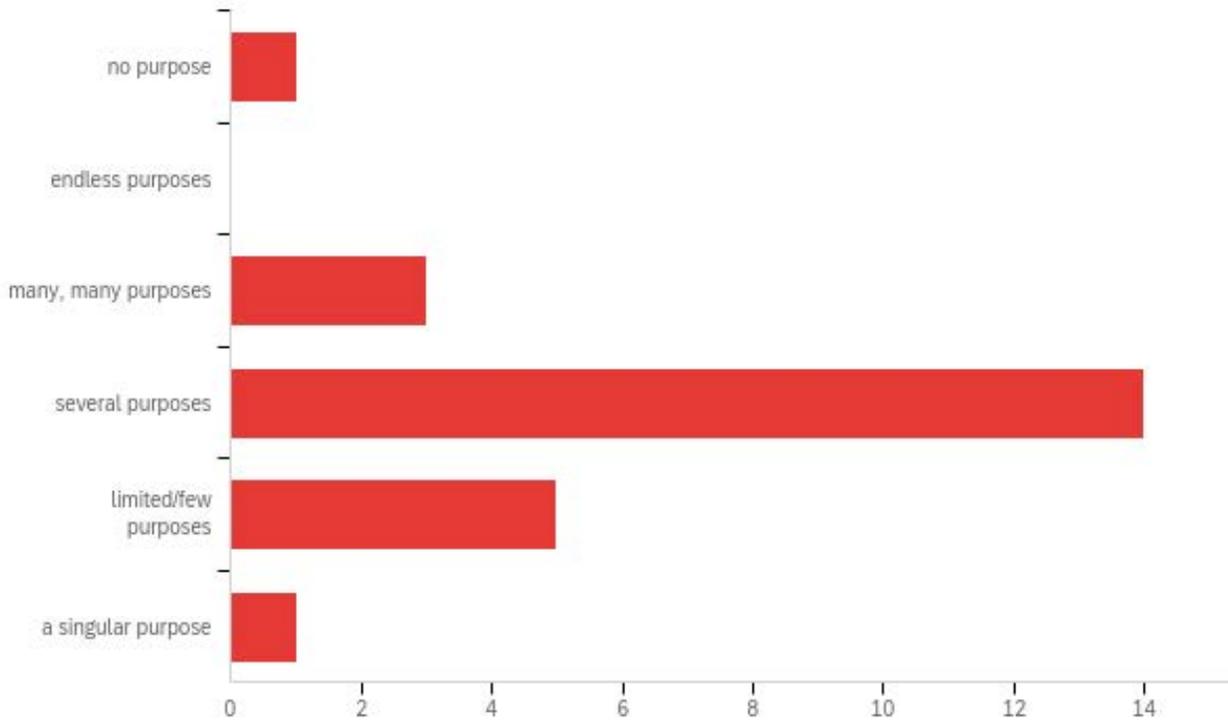
Q5.8 - On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How suitable is the design for its purpose	3.00	6.00	4.00	0.85	0.72	25

#	Answer	%	Count
1	0= not at all	0.00%	0
2	1 = unsuitable	0.00%	0
3	2= somewhat suitable	32.00%	8
4	3= suitable	40.00%	10
5	4= very suitable	24.00%	6
6	5= perfectly suited	4.00%	1
	Total	100%	25

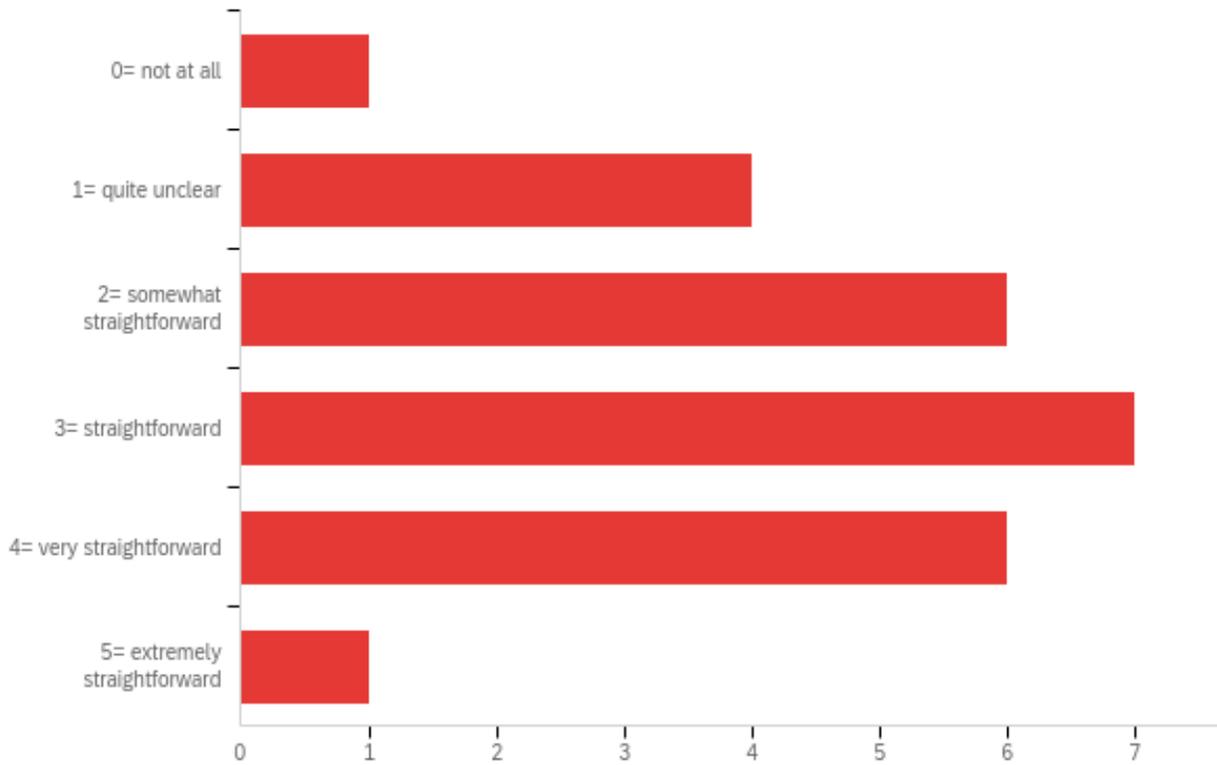
Q5.9 - Select one of the following that best describes this space...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	The space has...	1.00	6.00	4.04	0.93	0.87	24

#	Answer	%	Count
1	no purpose	4.17%	1
2	endless purposes	0.00%	0
3	many, many purposes	12.50%	3
4	several purposes	58.33%	14
5	limited/few purposes	20.83%	5
6	a singular purpose	4.17%	1
	Total	100%	24

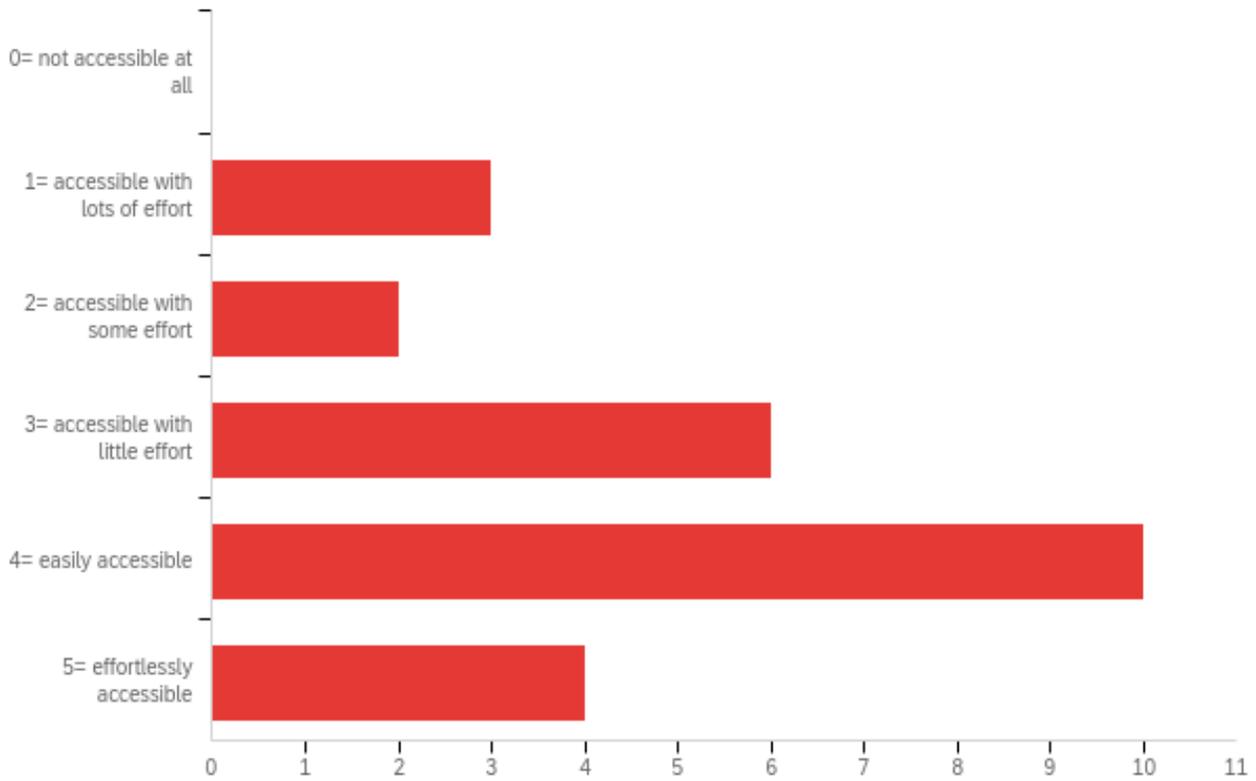
Q5.11 - On a scale of 0-5, how straight-forward do you think this space is to use?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How straightforward	1.00	6.00	3.64	1.23	1.51	25

#	Answer	%	Count
1	0= not at all	4.00%	1
2	1= quite unclear	16.00%	4
3	2= somewhat straightforward	24.00%	6
4	3= straightforward	28.00%	7
5	4= very straightforward	24.00%	6
6	5= extremely straightforward	4.00%	1
	Total	100%	25

Q5.12 - On a scale of 0-5, how easy would it be to access this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Visual and physical accessibility:	2.00	6.00	4.40	1.20	1.44	25

#	Answer	%	Count
1	0= not accessible at all	0.00%	0
2	1= accessible with lots of effort	12.00%	3
3	2= accessible with some effort	8.00%	2
4	3= accessible with little effort	24.00%	6
5	4= easily accessible	40.00%	10
6	5= effortlessly accessible	16.00%	4
	Total	100%	25

Q5.13 - In your own words, why do you think this is?

In your own words, why do you think this is?

Contained and structured without purpose

I see a lot of stairs and as someone who uses a mobility device I'm not sure I could access that whole second tier in the background

Just is

The walking distances and limited seating would make this area inaccessible to some.

It's open sided.

Its on flat ground

The pathways are clearly difined and it looks easy to walk on

There are shaded areas and flat paths

Good open pathways

Most appears to be on flat ground, space between bullard and surroundi.g wall mean buggies and wheelchairs can get in.

Too distracting, would be difficult for VI users

Foot-friendly flooring, strong lines, differing textures underfoot learly demarkated

There's not too many stairs

There are multiple openings

Flat and open for walkers and small wheeled vehicles/mobility aids

Open space aids mobility

Texured surfaces for visual impaired and gentle ramping

It doesn't look like it has steps but paths are wide with no handrails

Lots of entry points

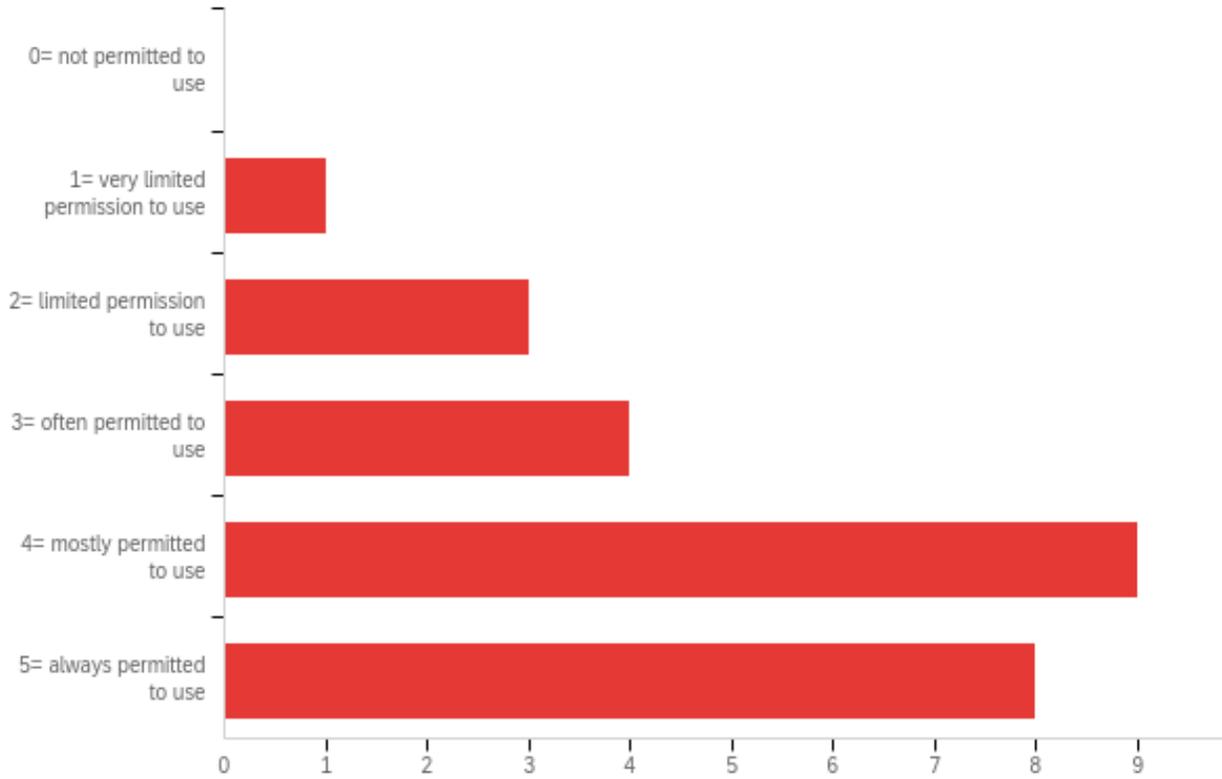
Wide paving for wheelchairs, buggies etc. Shaded areas to sit

Entrances are wide and there are plenty of accessible spaces for wheelchairs etc.

It's just a fancy path without fences or permits - there does not seem to be a cost for entry; so it seems accessible

Looking at the stairs and height inrelation to the surrounding buildings it looks accessible to the surrounding building but no ground level

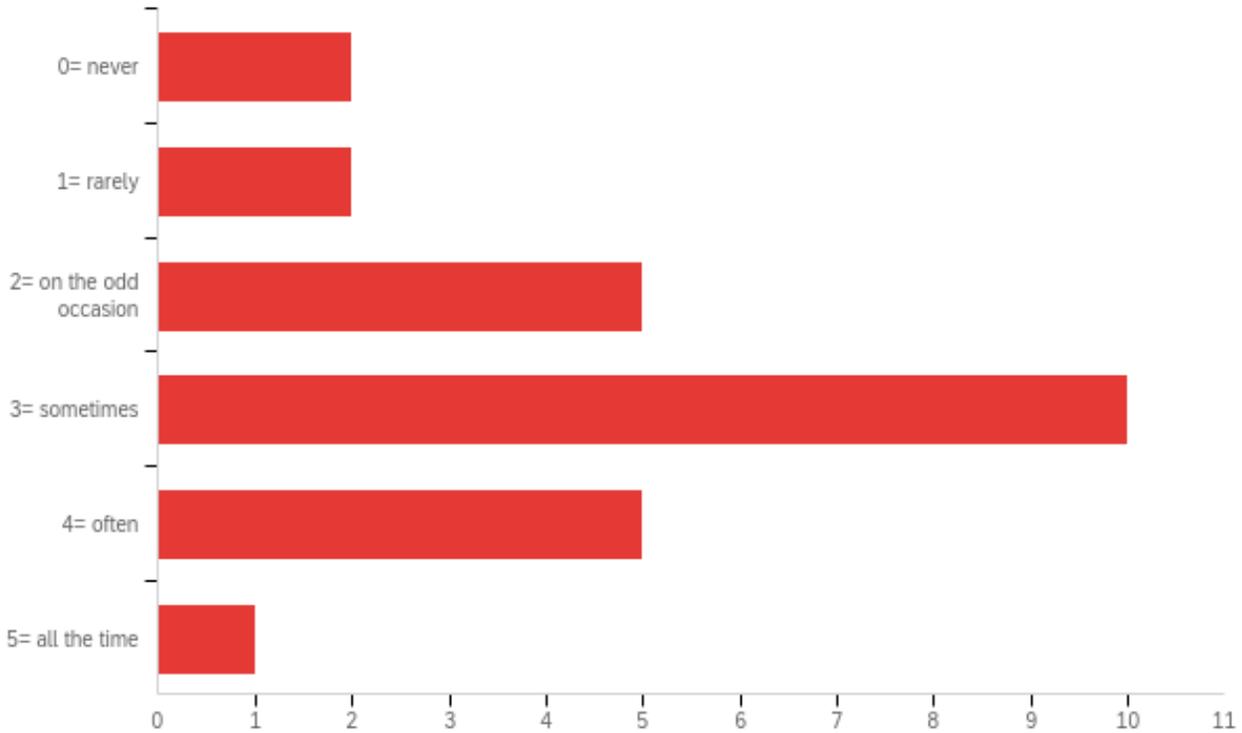
Q5.14 - On a scale of 0-5, how permitted do you think you would be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Permission to access	2.00	6.00	4.80	1.13	1.28	25

#	Answer	%	Count
1	0= not permitted to use	0.00%	0
2	1= very limited permission to use	4.00%	1
3	2= limited permission to use	12.00%	3
4	3= often permitted to use	16.00%	4
5	4= mostly permitted to use	36.00%	9
6	5= always permitted to use	32.00%	8
	Total	100%	25

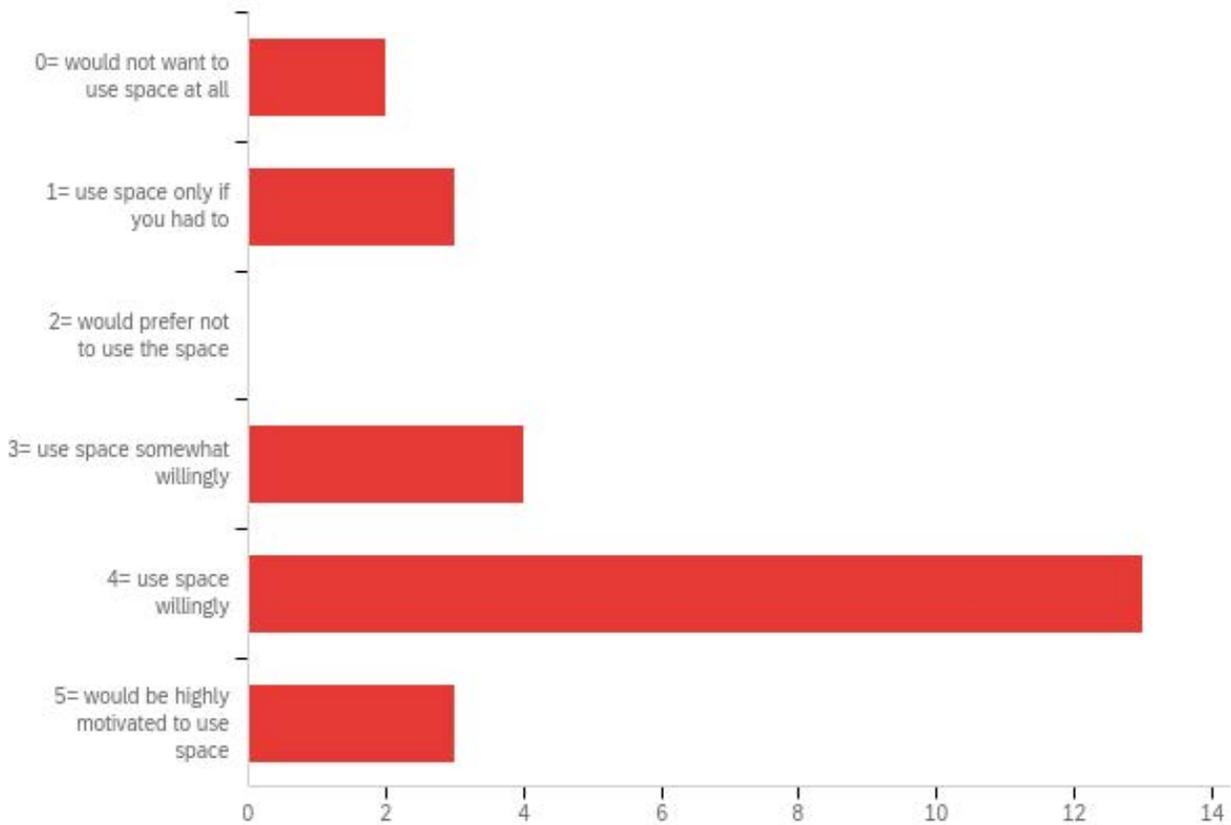
Q5.16 - On a scale of 0-5, how often would you use a space like this?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How often	1.00	6.00	3.68	1.22	1.50	25

#	Answer	%	Count
1	0= never	8.00%	2
2	1= rarely	8.00%	2
3	2= on the odd occasion	20.00%	5
4	3= sometimes	40.00%	10
5	4= often	20.00%	5
6	5= all the time	4.00%	1
	Total	100%	25

Q5.17 - On a scale of 0-5, how inclined would you be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How inclined	1.00	6.00	4.28	1.46	2.12	25

#	Answer	%	Count
1	0= would not want to use space at all	8.00%	2
2	1= use space only if you had to	12.00%	3
3	2= would prefer not to use the space	0.00%	0
4	3= use space somewhat willingly	16.00%	4
5	4= use space willingly	52.00%	13
6	5= would be highly motivated to use space	12.00%	3
	Total	100%	25

Q5.18 - In your own words, why do you think this is?

In your own words, why do you think this is?

It looks ridiculoud.... what are those beams pointing to the sky... i hope theyre light

It seems like a nice place to sit and relax, if that's the intent of the space. I'd be willing to go if others wanted to, but am not really outdoorsy myself

Beautiful space and light

Sparse people for undisturbed reading. But it's unclear whether there is size-accessible seating.

It guides you (in a rather chaotic way) towards an end goal.

If i needed to stand out the sun

The shading has a large part to play for how long I would stay and how regularly I would use the space

I wouldnt travel to this space but i would enjoy using it as part of an experience

It feels inviting.

Is a lot of open space/seating so not much to attract me there but useful if I need to sit down for a bit.

Find the shadows and enclosed feeling uncomfortable

Attractive, interesting visually.leaning supports are sort of humerous. Shade from sun.

It's very concretey, I like green natural spaces. The shelter is over what looks like a walkway.

It's covered which means there are multiple options if use for the space underneath

Looks quiet and calm space

Weather permitting - hot days or wet weather would put me off using it - the shadows make me think the 'roof' is holey.

It doesn't look welcoming or comfortable

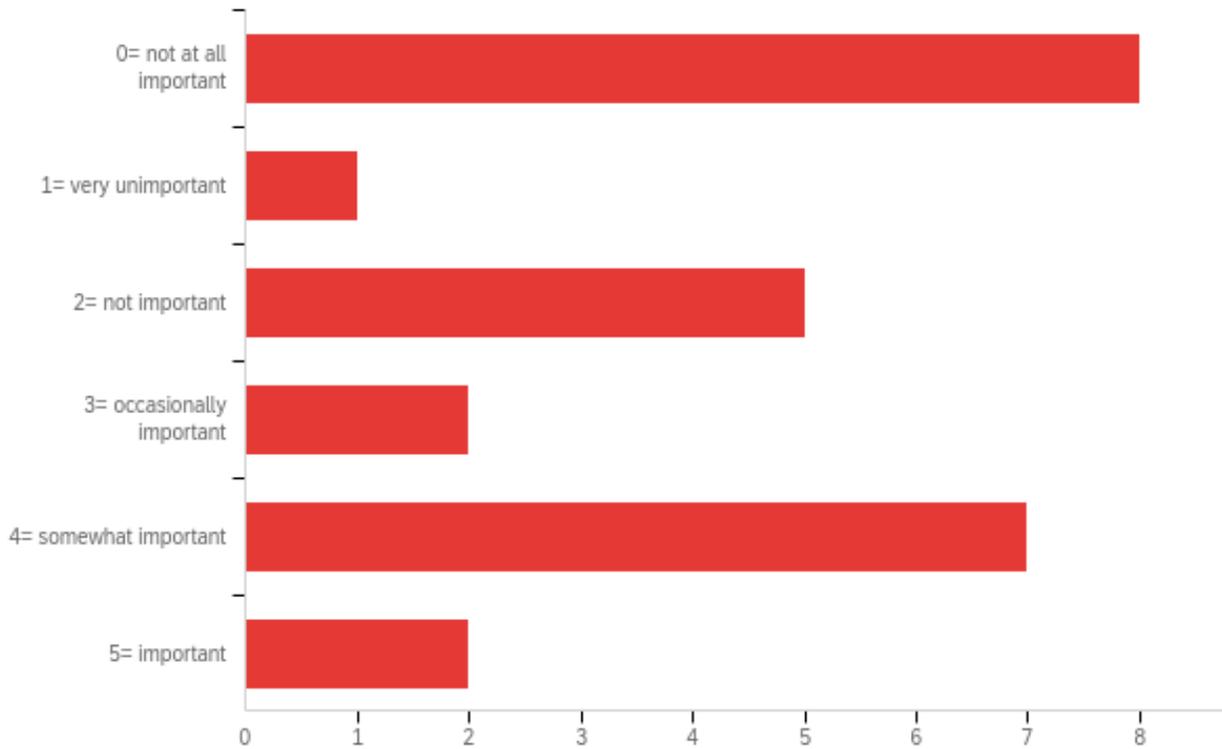
Open

Open space aesthetic shady

I would only use if if walking though- for that purpose it seem quite nice. I wouldn't hang around this space

If I worked in the surrounding buildings I would love to use this space during my lunch break in nice days

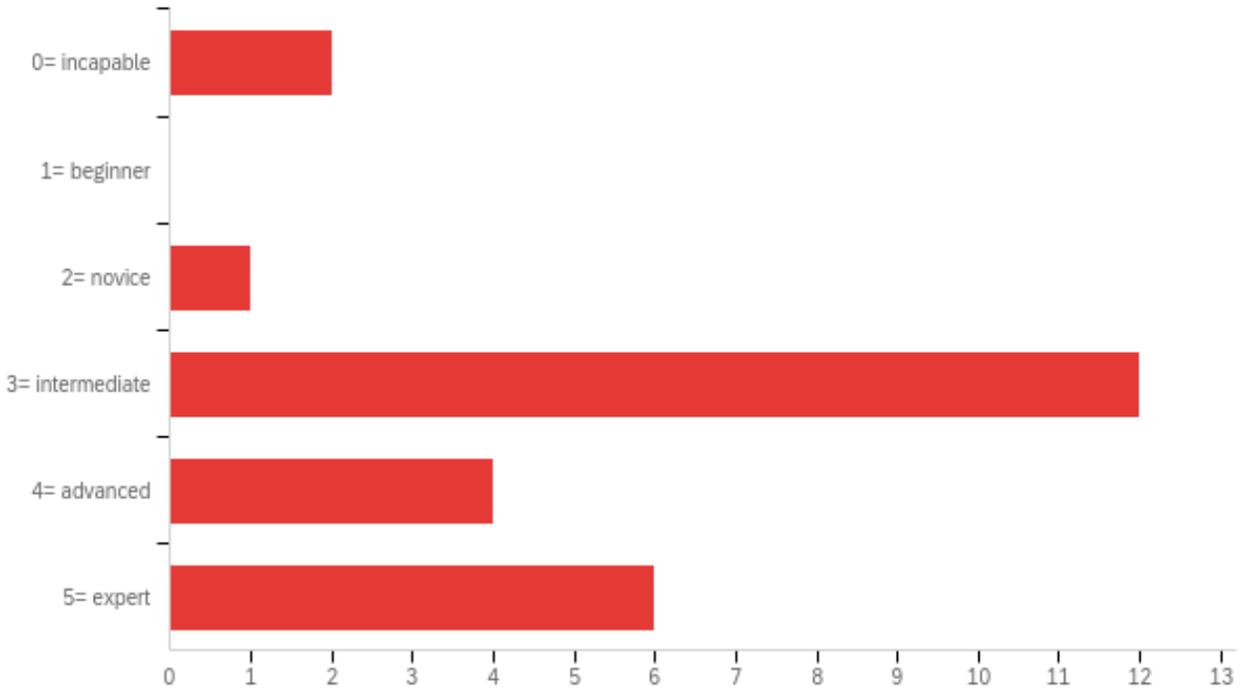
Q5.19 - On a scale of 0-5, how important would you say a space like this is to your daily life?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How important to your daily life	1.00	6.00	3.20	1.79	3.20	25

#	Answer	%	Count
1	0= not at all important	32.00%	8
2	1= very unimportant	4.00%	1
3	2= not important	20.00%	5
4	3= occasionally important	8.00%	2
5	4= somewhat important	28.00%	7
6	5= important	8.00%	2
	Total	100%	25

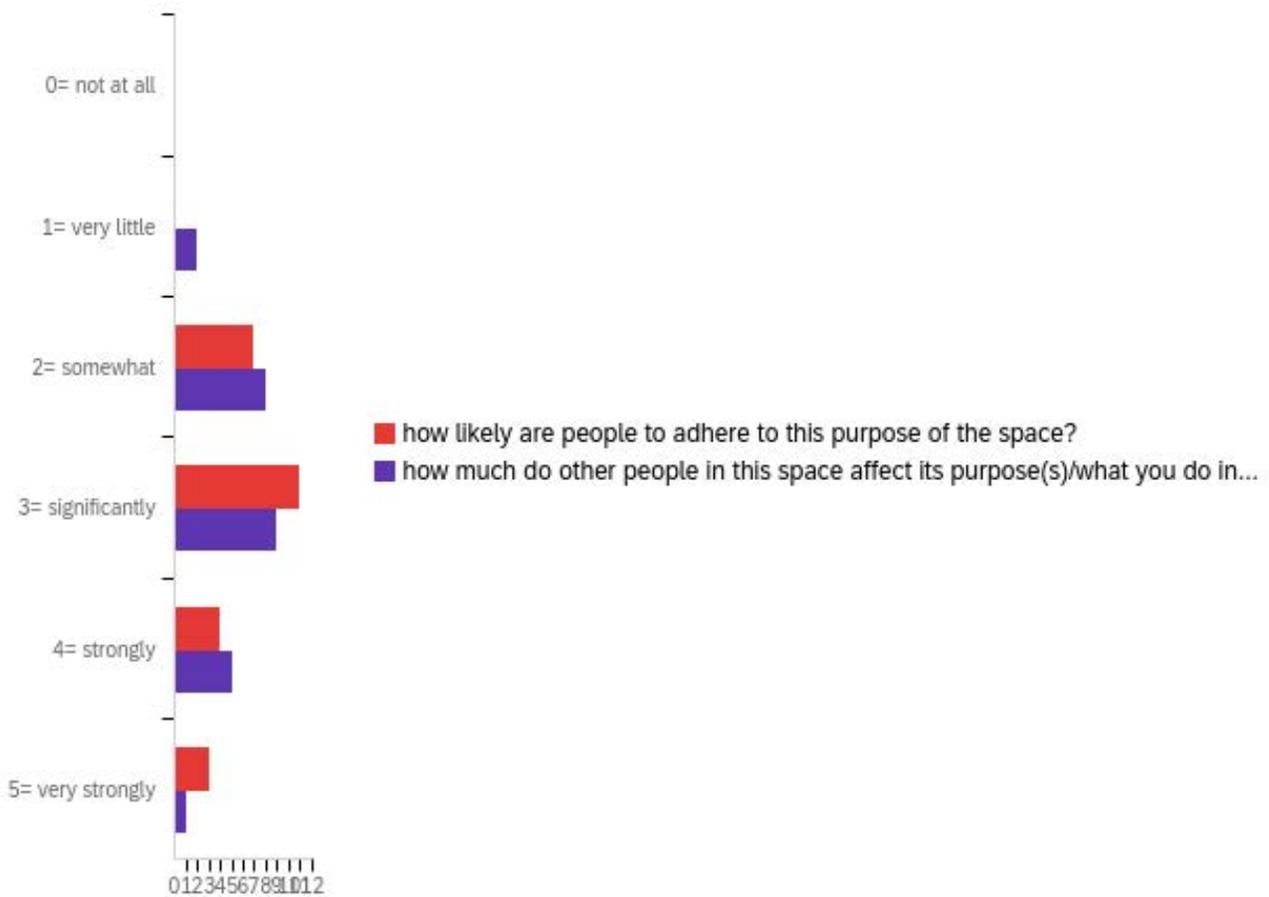
Q5.21 - On a scale of 0-5, how competent would you be at using this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How competent	1.00	6.00	4.36	1.32	1.75	25

#	Answer	%	Count
1	0= incapable	8.00%	2
2	1= beginner	0.00%	0
3	2= novice	4.00%	1
4	3= intermediate	48.00%	12
5	4= advanced	16.00%	4
6	5= expert	24.00%	6
	Total	100%	25

Q5.23 - On a scale of 0-5, mark out...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likely are people to adhere to this purpose of the space?	3.00	6.00	4.12	0.95	0.91	25
2	how much do other people in this space affect its purpose(s)/what you do in it?	2.00	6.00	3.80	0.98	0.96	25

#	Question	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly	Total
1	how likely are people to adhere to this purpose of the space?	0.00% 0	0.00% 0	28.00% 7	44.00% 11	16.00% 4	12.00% 3	25

2	how much do other people in this space affect its purpose(s)/what you do in it?	0.00%	0	8.00%	2	32.00%	8	36.00%	9	20.00%	5	4.00%	1	25
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Q6.2 - What do you think about the person in the video?

What do you think about the person in the video?

I think anything.... another being

No idea

He's a Monty Python fan

Flamboyant

I think he's either a performance artist or engaged in an ethnomethodological experiment.

He's responding to the confusing patterns from shadows

Fun

Odd

They're either a bit 'touched' or in touch with their playful side

He's having fun

At first I thought it could be someone with ticks but then figured it was a kid just being weird.

Strange

He enjoys the playful urge of line and pattern. Having a break from his work, he is inspired to act like a child, he feels free and happy for a while

They are having fun in a pretty boring space.

He is having a bit of fun

He letting off some energy

Student of theatre exploring movement, space, and architecture.

That he may have a learning difference or is intoxicated

Eccentric

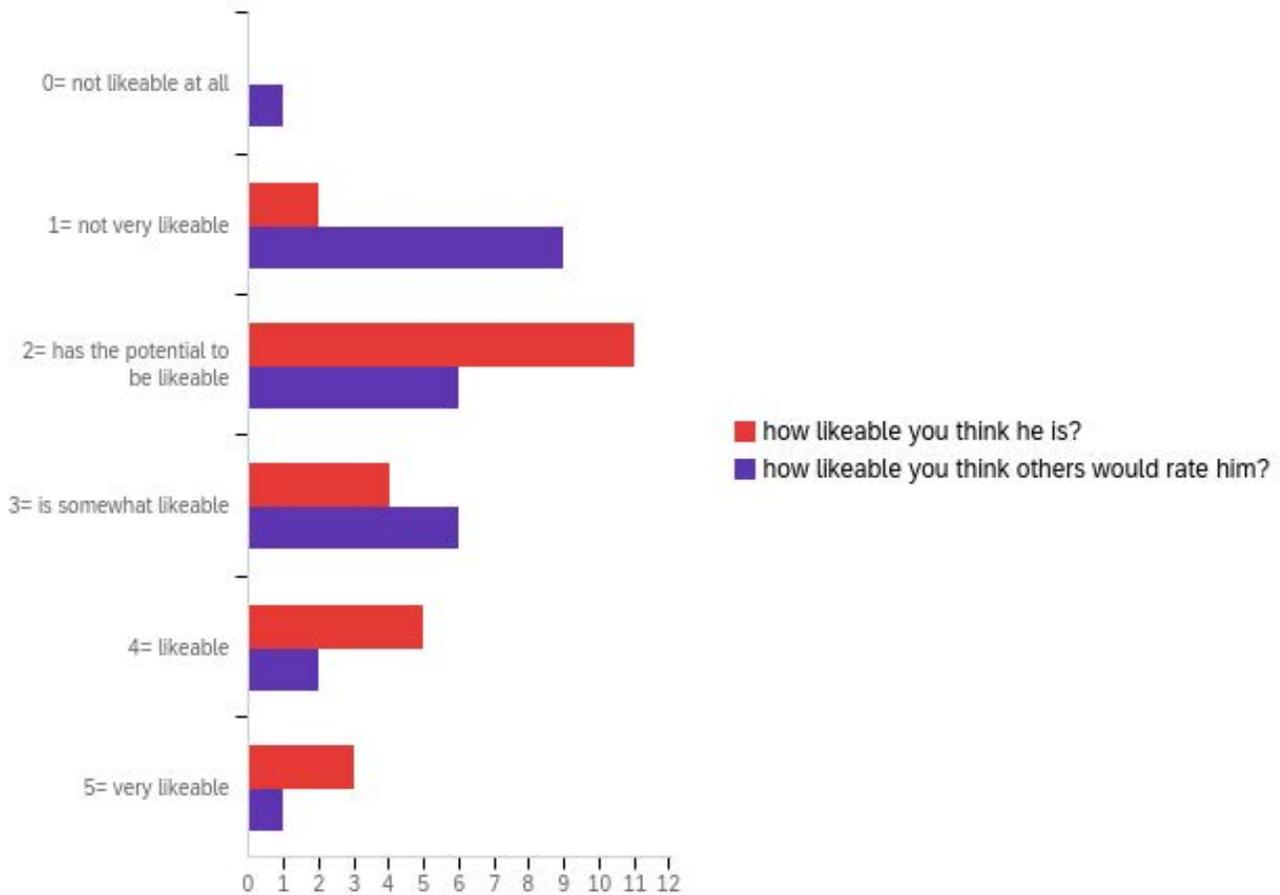
Fun

He is acting very strangely

Male, smartly dressed, athletic movements- would expect to be in active wear.

He looks to be stretching or exercising

Q6.3 - On a scale of 0-5, indicate...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likeable you think he is?	2.00	6.00	3.84	1.19	1.41	25
2	how likeable you think others would rate him?	1.00	6.00	3.08	1.20	1.43	25

#	Question	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable	Total
1	how likeable you think he is?	0.00% 0	8.00% 2	44.00% 11	16.00% 4	20.00% 5	12.00% 3	25
2	how likeable	4.00% 1	36.00% 9	24.00% 6	24.00% 6	8.00% 2	4.00% 1	25

you think
others
would rate
him?

--	--	--	--	--	--	--	--	--	--

Q6.4 - In your own words, why do you think this is?

In your own words, why do you think this is?

Relaxed

No idea

The first thing I thought of was the Department of Silly Walks sketch so I liked him but I bet most people would think he was weird.

Some would not be comfortable with his behaviour ,

I don't know who he is. Others would probably make assumptions about his mental state.

None of us know him yet and it's best to assume people are likeable until proven otherwise!

He seemed upbeat

He's doing something that is out of the ordinary

He is using the space without consideration of others. He also seems disconnected.

He seems to have a sense of humour

Bizarre behaviour

People are quickly annoyed or put off by weirdness in others.

He is annoying because he is not walking properly

Playfulness, inhibition

Because what he's doing is different.

Fun things create nice images of people so the video stays in people's minds

Doesn't come across as threatening although his behaviour is out of the ordinary

Because of the unusual way he engaged with the space, which doesn't match the stereotypical impression given by his attire.

The unexplained behaviour stops people wanting to get to know

It is not clear whether he is intoxicated or not.

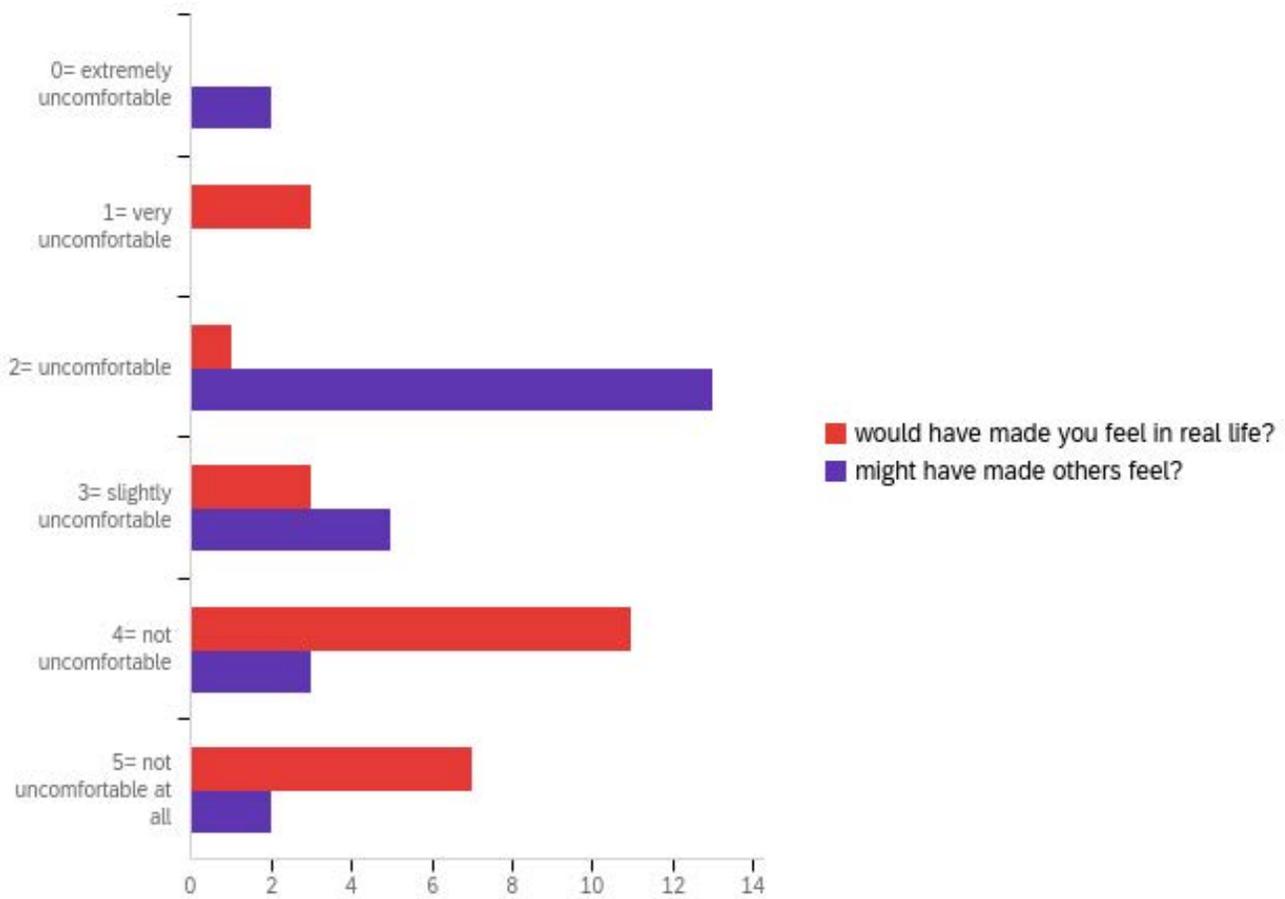
Looks free spirited

Odd behaviour

Everyone has the potential to be likeable

He seems quirky and a little off beat and interesting.

Q6.5 - On a scale of 0-5, how uncomfortable do you think the person in the video...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	would have made you feel in real life?	2.00	6.00	4.72	1.25	1.56	25
2	might have made others feel?	1.00	6.00	3.52	1.20	1.45	25

#	Question	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all	Total
1	would have made you feel in	0.00% 0	12.00% 3	4.00% 1	12.00% 3	44.00% 11	28.00% 7	25

	real life?													
2	might have made other s feel?	8.00%	2	0.00%	0	52.00%	1 3	20.00%	5	12.00%	3	8.00%	2	25

Q6.6 - In your own words, why do you think this is?

In your own words, why do you think this is?

A moment of freedom ?

No idea

I'm pretty easy-going and willing to take folks as they are, but a lot of people don't have this attitude.

Each to their own

People are discomfited by others breaking norms. They also fear those who appear to experience alternative realities.

I work with children who have additional needs so it is not unfamiliar. Others may find it more odd if they don't regularly see this kind of thing.

Unusual behaviour

As above he was acting out of the ordinary

I would worry about him jostling into me. I would also wonder if he was trying to provide distraction for something more sinister.

Not everybody is ok with just expressing themselves like this

Erratic bizarre behaviour

People like predictability and this kid was unpredictable so they would have been uncomfortable.

He is acting weird. Why is he not walking normally.

He's doing what I'd like to do in that space

He's doing something out of the ordinary.

People are embarrassed when people do out of the norm things

Think it depends on age, life experience and how experience you are with out of the ordinary situations

I am much more open-minded than many people I know.

As said above

I believe myself to be tolerant of others

Acting oddly

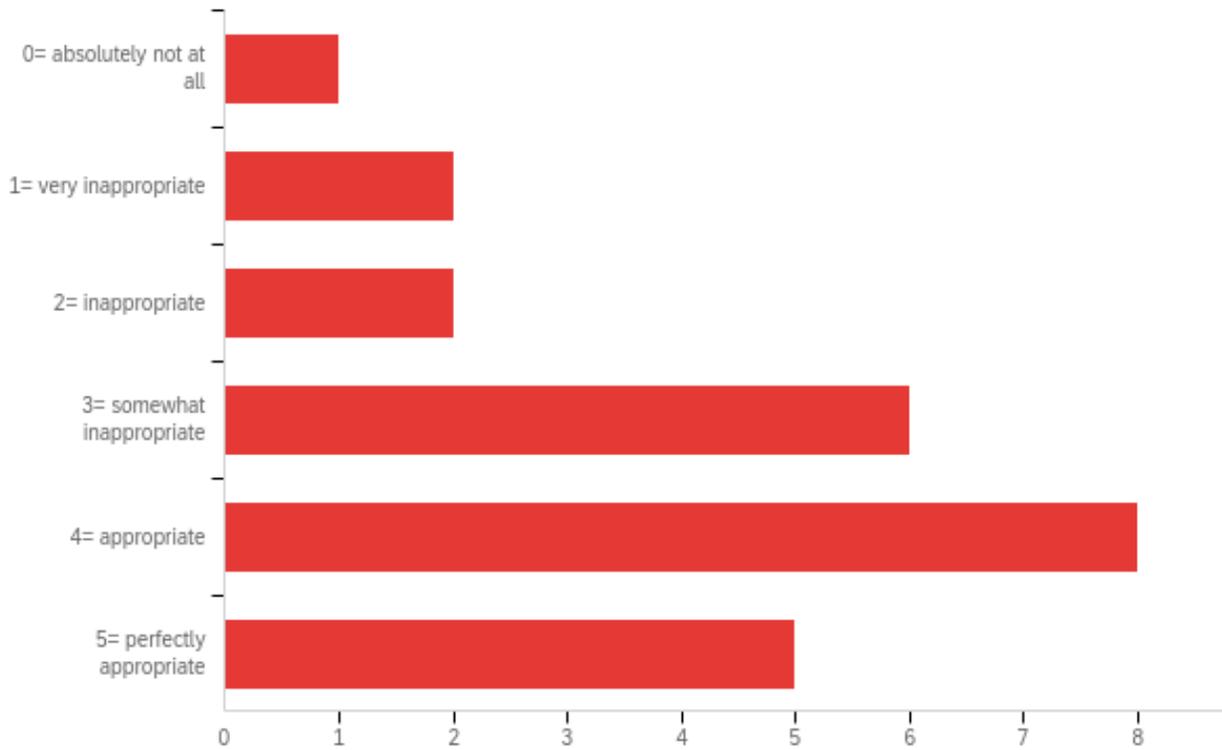
His behaviour is u expected

He is not acting in a manner deemed as 'normal'

I think we are supposed to feel uncomfortable but I don't think people really do

Some people may have looked at him and thought he was strange

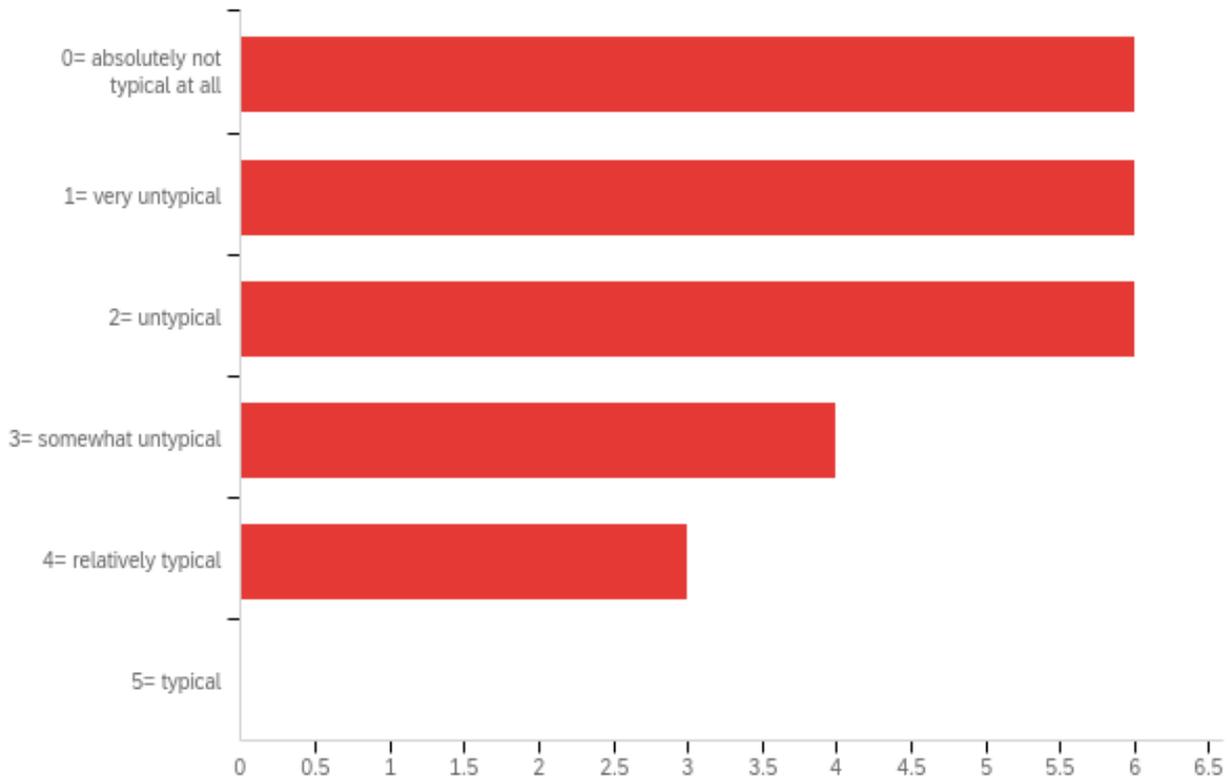
Q6.7 - On a scale of 0-5, how appropriate was the person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Appropriateness	1.00	6.00	4.38	1.35	1.82	24

#	Answer	%	Count
1	0= absolutely not at all	4.17%	1
2	1= very inappropriate	8.33%	2
3	2= inappropriate	8.33%	2
4	3= somewhat inappropriate	25.00%	6
5	4= appropriate	33.33%	8
6	5= perfectly appropriate	20.83%	5
	Total	100%	24

Q6.8 - On a scale of 0-5, how typical was this person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Typicalness	1.00	5.00	2.68	1.32	1.74	25

#	Answer	%	Count
1	0= absolutely not typical at all	24.00%	6
2	1= very untypical	24.00%	6
3	2= untypical	24.00%	6
4	3= somewhat untypical	16.00%	4
5	4= relatively typical	12.00%	3
6	5= typical	0.00%	0
	Total	100%	25

Q6.9 - What do you think the person in the video was doing?

What do you think the person in the video was doing?

An extrovert exploring the space

No idea

I really think it's either some kind of performance art or he's a Monty Python fan doing a Department of Silly Walks impression.

Being playful

Performing

Responding to the confusing pattern of the shadow by finding other points of contact (straight lines/'walls' to bounce off).

Having a dance

Having fun

Providing an example for the study... or playing around with silly walks

Not sure

Acting like a child

Maybe being silly in public to make friends who are watching laugh. Or maybe the person has ticks and is just doing what they have to do.

Dancing? Not sure really

Playing, relaxing, enjoying line and geometry. Recalling childhood games

Mucking around.

Being a goose and having fun

Letting off some steam

Student of theatre exploring movement, space, and architecture.

Assume behavioural issues from mental issue

Playing?

Play acting

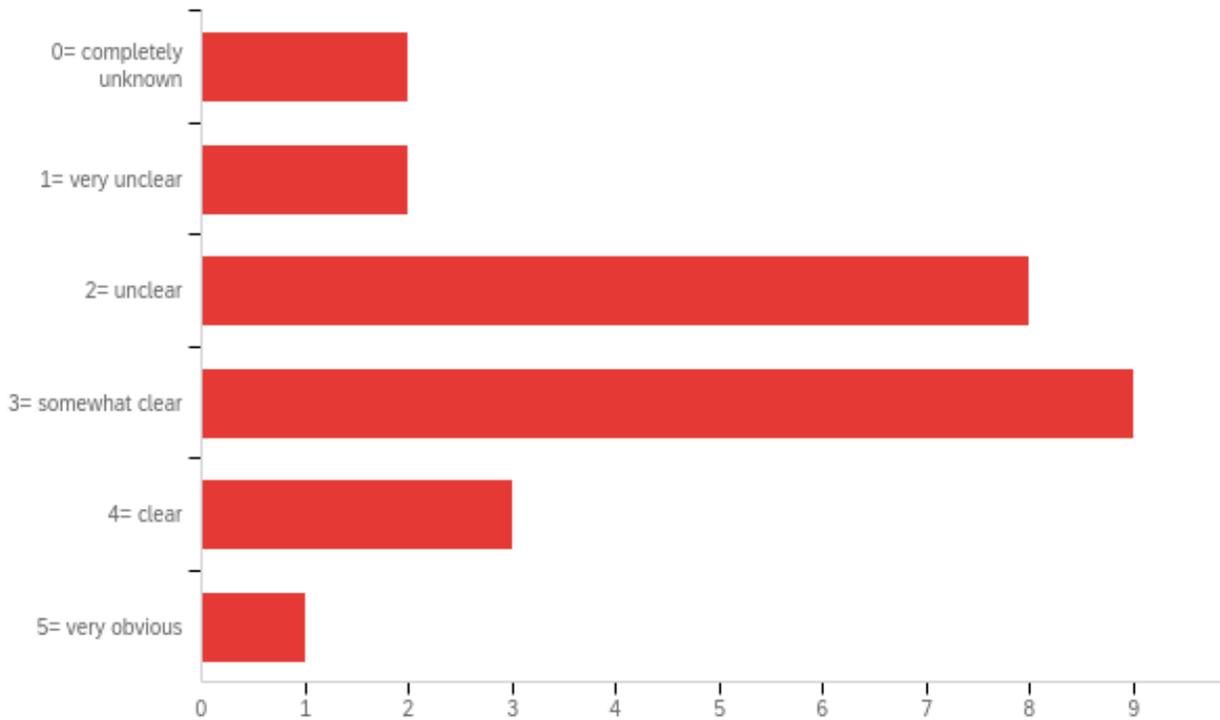
Dancing

I have no idea

Walking

I think he was stretching

Q7.6 - On a scale of 0-5, how obvious do you think the purpose(s) of this space is?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How obvious is the purpose	1.00	6.00	3.48	1.17	1.37	25

#	Answer	%	Count
1	0= completely unknown	8.00%	2
2	1= very unclear	8.00%	2
3	2= unclear	32.00%	8
4	3= somewhat clear	36.00%	9
5	4= clear	12.00%	3
6	5= very obvious	4.00%	1
	Total	100%	25

Q7.7 - In your own words, why do you think this is?

In your own words, why do you think this is?

The way the arches line up suggests walking in a certain way

The objective is to move people through the space.

Not sure, it's a nice looking structure reminiscent of a church by design.

Hard to tell because can't see all of it - am thinking it's a sort of covered walk space possibly connecting a church to something? It's beautiful so it's maybe been built by someone/thing who isn't just looking for the cheapest functional option. I'm thinking maybe a religious building because of the gothic arches but that could be not as relevant if it's in a country with more secular buildings with arches

church or university - looks like cloisters

Contemplation space

It appears to be a covered walkway, easily accessible and protecting people from the elements as they move between buildings.

Walkway

Because I'm not sure what it's purpose is

Its so bare of intent for use

At first glance it looks like it would be a display space because it's so ornate but then looking at it from a few angles it seems it's just a fancy walkway to provide shelter from rain/sun in an outdoor connecting walkway.... Still not 100% sure though

A corridor

No idea

The images show closeups of a structure but you can see what surrounds it. Entrances, signs etc.

Covered walk way, nit seeing the context makes it hard to understand

an open corridor to protect from sun

Looks like a good sculpture you want to go underneath. I assume it's a breakout area or entry point.

The arches make you think of a church but the space seems toosmall

The pointed arches make it look like a church. (That said, it could be a university too.)

A walkway between buildings or a sculptural response to the place of religion in modern business

Connection between two buildings, covered external corridor

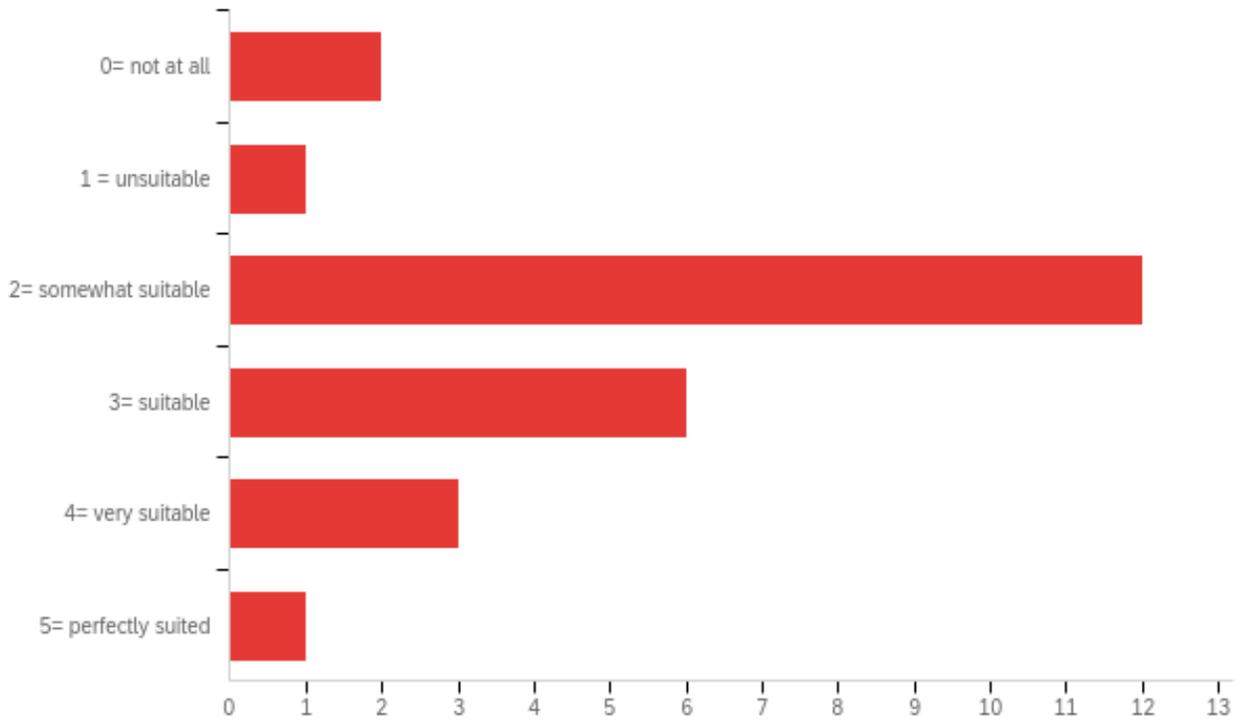
Its just arched. Could be a church entrance

Open space for gathering or just looking around with additional space directing people along a corridor

Contemplative walkway

It is very cramped but with open sided so dont know if it is for small personal interactions or mrant as s public space for groups

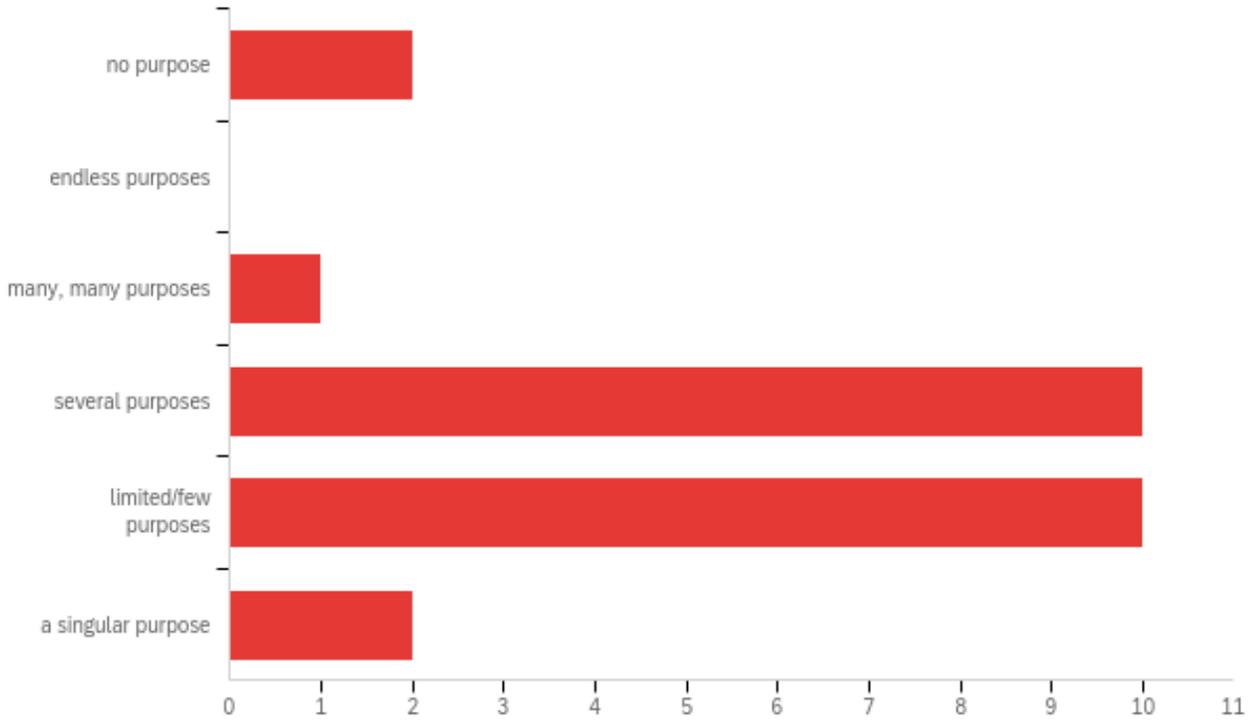
Q7.8 - On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How suitable is the design for its purpose	1.00	6.00	3.40	1.13	1.28	25

#	Answer	%	Count
1	0= not at all	8.00%	2
2	1 = unsuitable	4.00%	1
3	2= somewhat suitable	48.00%	12
4	3= suitable	24.00%	6
5	4= very suitable	12.00%	3
6	5= perfectly suited	4.00%	1
	Total	100%	25

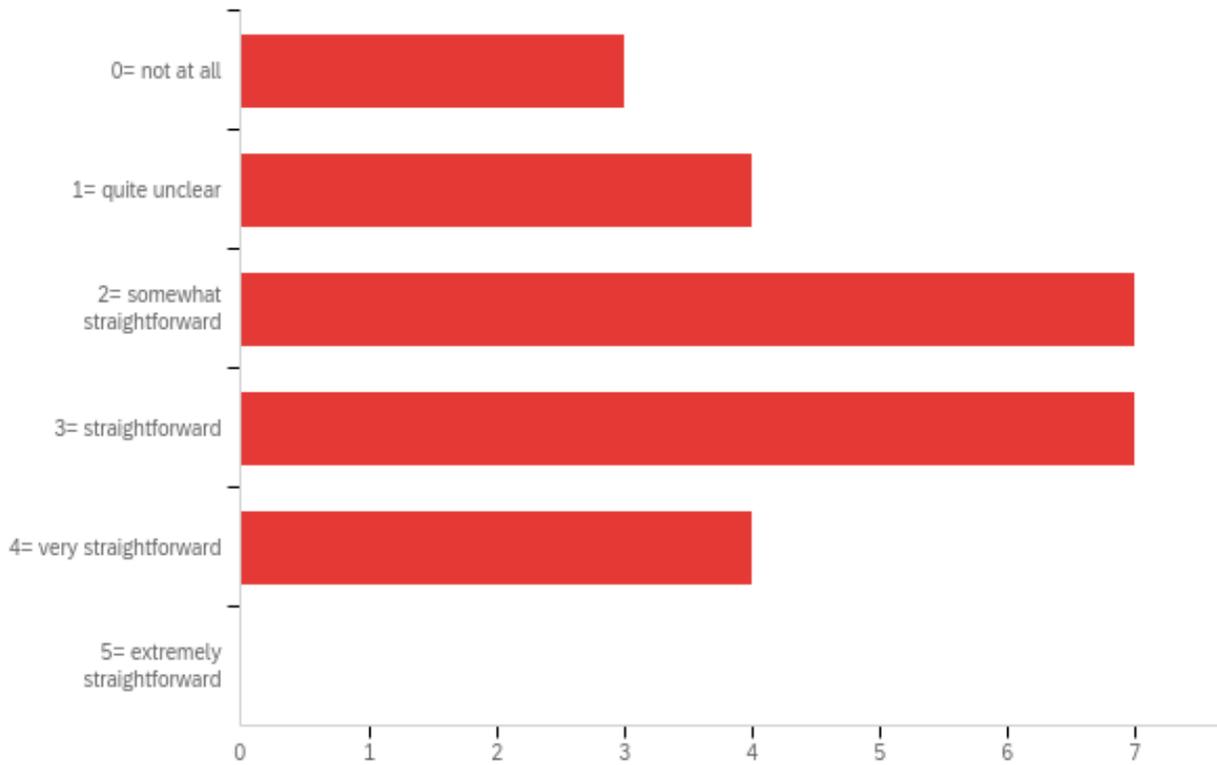
Q7.9 - Select one of the following that best describes this space...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	The space has...	1.00	6.00	4.28	1.18	1.40	25

#	Answer	%	Count
1	no purpose	8.00%	2
2	endless purposes	0.00%	0
3	many, many purposes	4.00%	1
4	several purposes	40.00%	10
5	limited/few purposes	40.00%	10
6	a singular purpose	8.00%	2
	Total	100%	25

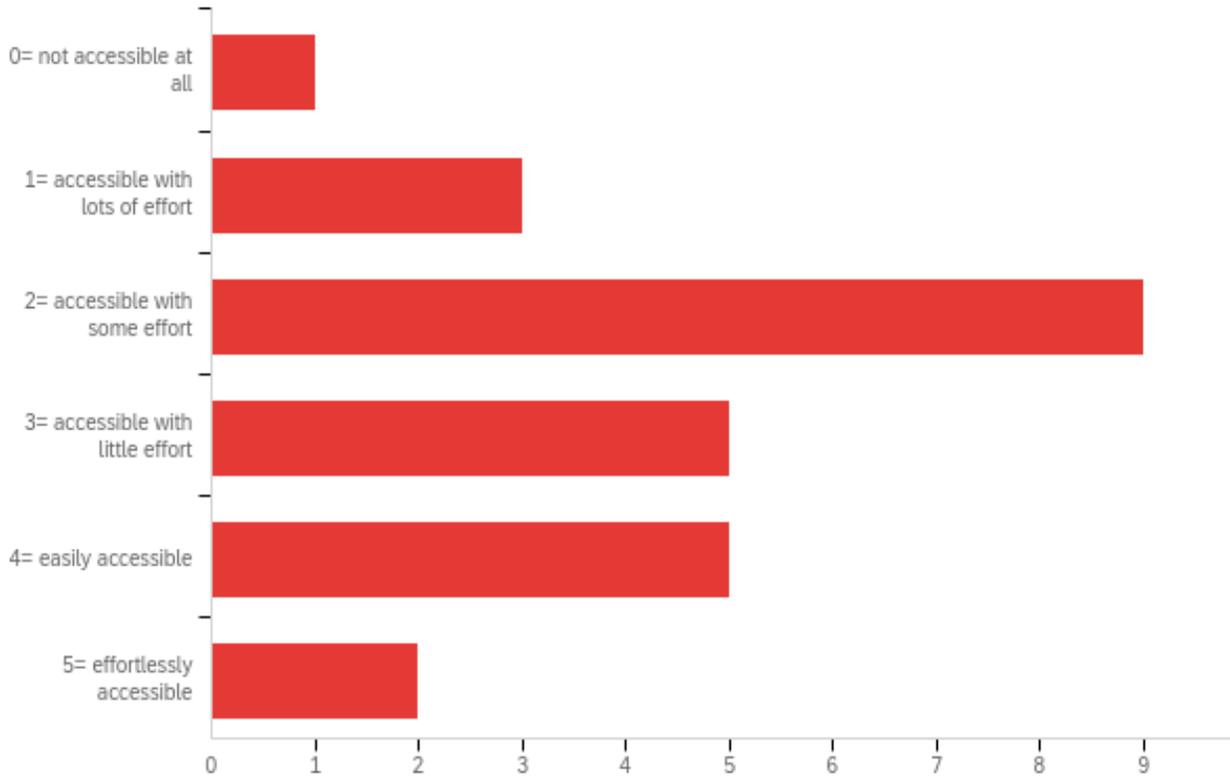
Q7.11 - On a scale of 0-5, how straight-forward do you think this space is to use?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How straightforward	1.00	5.00	3.20	1.23	1.52	25

#	Answer	%	Count
1	0= not at all	12.00%	3
2	1= quite unclear	16.00%	4
3	2= somewhat straightforward	28.00%	7
4	3= straightforward	28.00%	7
5	4= very straightforward	16.00%	4
6	5= extremely straightforward	0.00%	0
	Total	100%	25

Q7.12 - On a scale of 0-5, how easy would it be to access this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Visual and physical accessibility:	1.00	6.00	3.64	1.26	1.59	25

#	Answer	%	Count
1	0= not accessible at all	4.00%	1
2	1= accessible with lots of effort	12.00%	3
3	2= accessible with some effort	36.00%	9
4	3= accessible with little effort	20.00%	5
5	4= easily accessible	20.00%	5
6	5= effortlessly accessible	8.00%	2
	Total	100%	25

Q7.13 - In your own words, why do you think this is?

In your own words, why do you think this is?

It seems quite obvious how to use this space and for any one who is disabled and reliant upon devices ie wheelchairs I see no reason why this space would not be accessible

Steps rather than a ramp. The direction of flow of the space is a tight right angle to the direction of entry into it.

Looks complicated and 'crowded'

Looks like can just be walked through - I have based the answer on my personal situation though. It looks like there might be steps to access it from some directions so might not be accessible to everyone

It is non conventional and that is the point

Lots of open archways

It looks like a walkway with wide spaces

So many arches and posts to get in way

Wheelchairs

It looked a bit narrow at first but on closer inspection it looks wide enough to take a wheelchair or buggy (child's stroller)

Archways look a bit narrow from the perspective of the photo

Pillars block visiibiity and physical access

Cannot determine the width or height of the structure

Depends on how busy the area is, it looks beautiful, but cpukd very easily feel unsafe as it has lots of hidden areas

it seems like a space that is slightly hidden.

Open area no obstacles wide enough for more than one person to pass through

Very open

I tossed up between this and "not at all". The multitude of pillars would impede movement in the space, and also impede clear lines of sight if seated.

Because if it is a walkway used by default to get to from a to b. People wouldn't even think about it.

Flat floor, seems quite wide

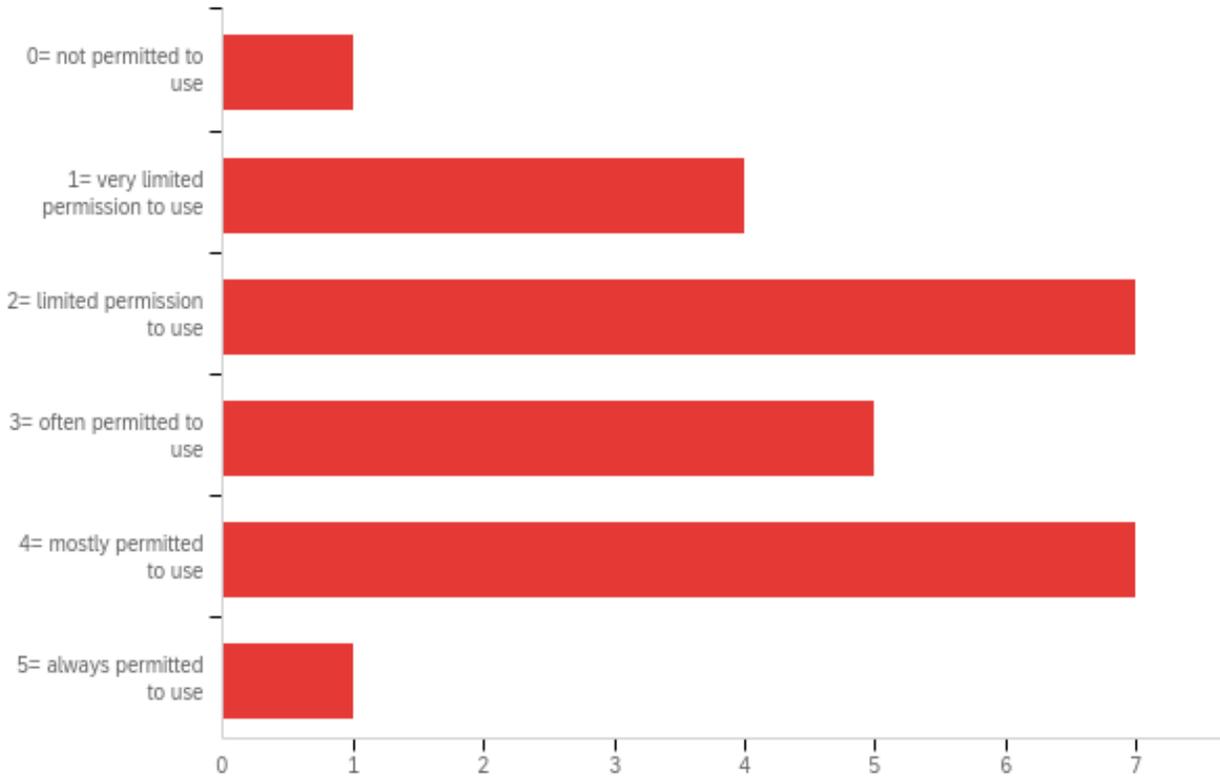
The entrances appear flat and easily accessible for walkers or those who have mobility aids

Steps and width of arches if you wanted to amble alobg in any direction

Lots of sight line breaks, not sure how wide for access

Not clear to see or walk through as lota of columns on the eay and no signs to say what it is or where to go

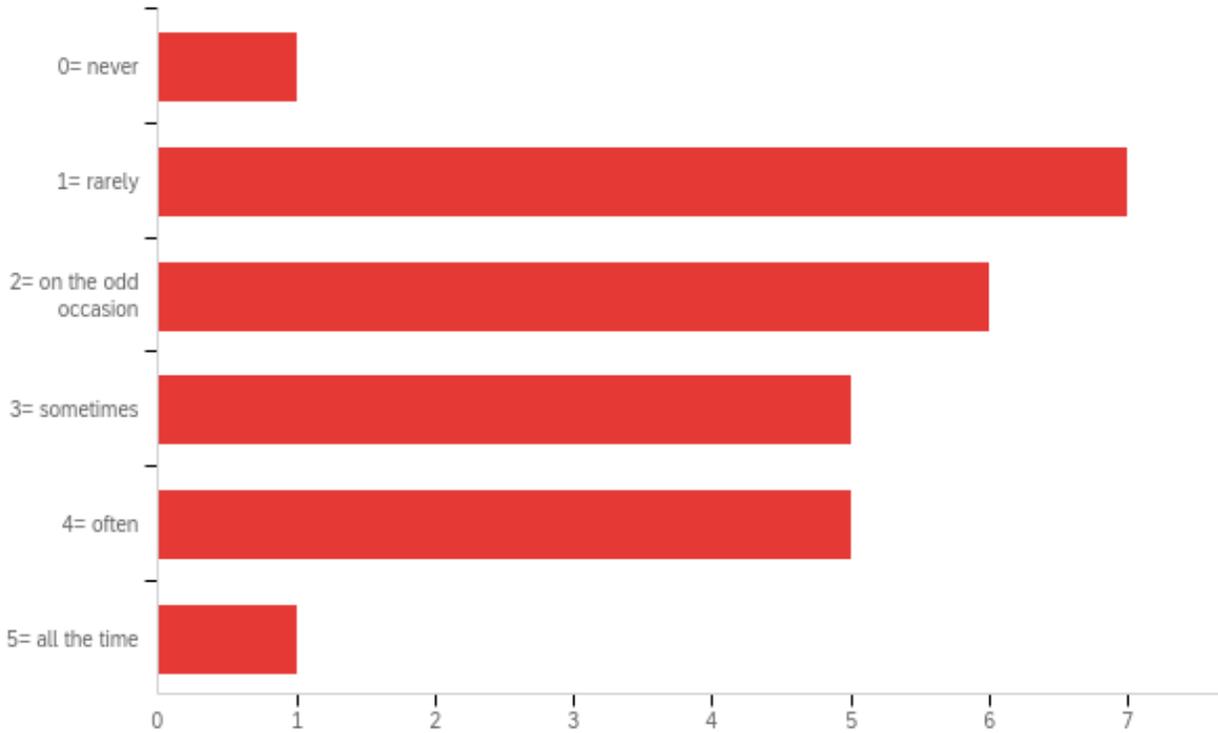
Q7.14 - On a scale of 0-5, how permitted do you think you would be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Permission to access	1.00	6.00	3.64	1.26	1.59	25

#	Answer	%	Count
1	0= not permitted to use	4.00%	1
2	1= very limited permission to use	16.00%	4
3	2= limited permission to use	28.00%	7
4	3= often permitted to use	20.00%	5
5	4= mostly permitted to use	28.00%	7
6	5= always permitted to use	4.00%	1
	Total	100%	25

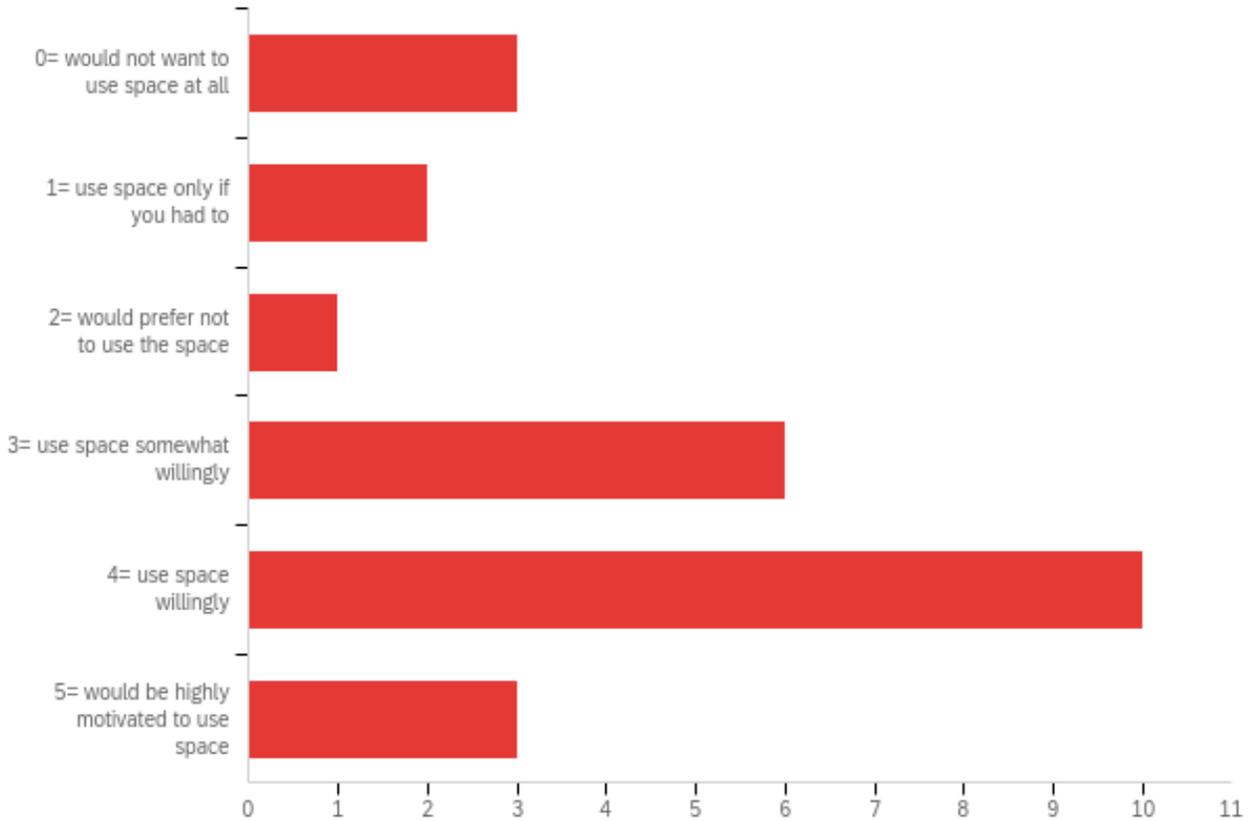
Q7.16 - On a scale of 0-5, how often would you use a space like this?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How often	1.00	6.00	3.36	1.29	1.67	25

#	Answer	%	Count
1	0= never	4.00%	1
2	1= rarely	28.00%	7
3	2= on the odd occasion	24.00%	6
4	3= sometimes	20.00%	5
5	4= often	20.00%	5
6	5= all the time	4.00%	1
	Total	100%	25

Q7.17 - On a scale of 0-5, how inclined would you be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How inclined	1.00	6.00	4.08	1.52	2.31	25

#	Answer	%	Count
1	0= would not want to use space at all	12.00%	3
2	1= use space only if you had to	8.00%	2
3	2= would prefer not to use the space	4.00%	1
4	3= use space somewhat willingly	24.00%	6
5	4= use space willingly	40.00%	10
6	5= would be highly motivated to use space	12.00%	3
	Total	100%	25

Q7.18 - In your own words, why do you think this is?

In your own words, why do you think this is?

I do not feel that the sharp arches feel welcoming, they'd make me feel like I had to hurry to wherever my destination was and not linger

It imposes a very formal structure to the area and not a free flowing movement of traffic.

Doesn't look too spacious

It's beautiful, and it's nice to walk through interesting spaces Am unsure if allowed access though

open, airy, appealing

Quiet contemplative space

It's attractive, inviting and intriguing . I would like to see the effects of light and shadows at different times of the day .

Depends if I am going where the walkway leads

It's free and available and under cover

Its cold

It looks really interesting and I love interestingly designed spaces

It depends where it is and why I was there. The picture does not give enough info

Hard lines, lots of barriers, no clear line of sight

Seems like an unusual place to explore

It is beautiful and looks fun to play in

I like hidden spaces in public.

It looks like an entry to a larger building

Light and bright seems restful

The strong implication of church would limit the extent one feels able to behave as one pleases.

Its nice to get outside during the day great excuse moving between buildings to get some fresh air and see what the day is like

Welcoming, intriguing

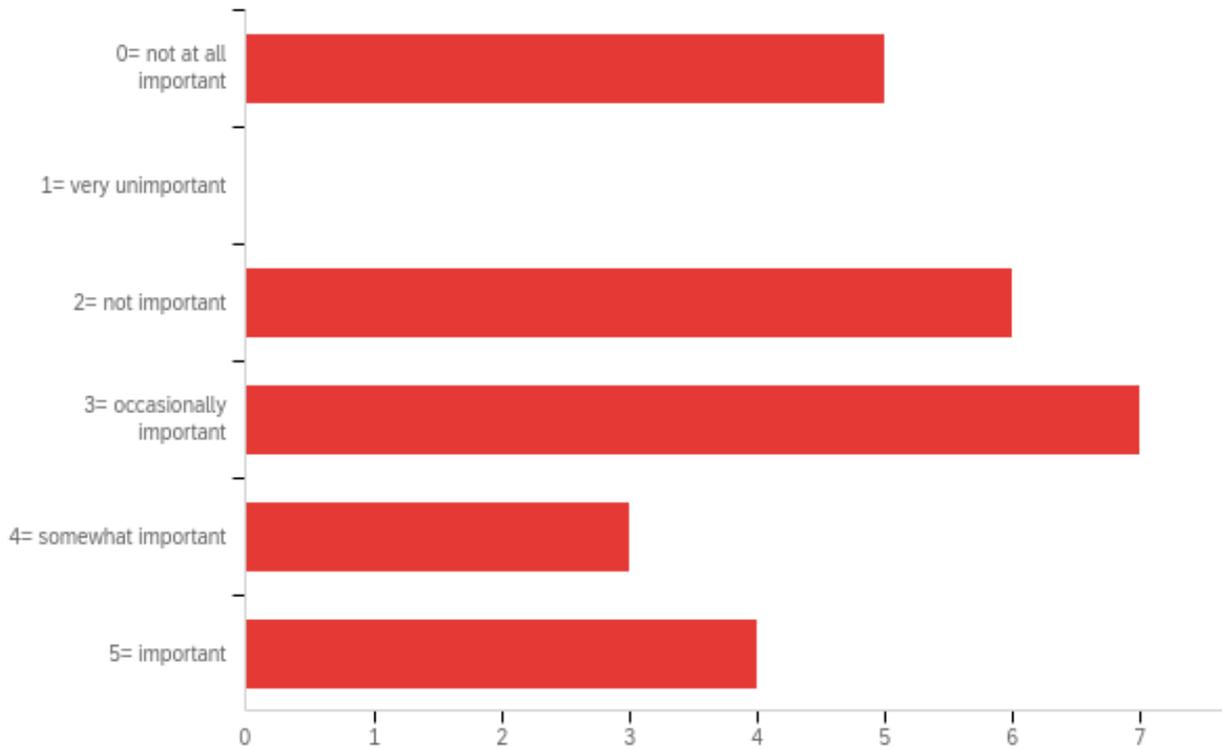
If its a church i may use it.

Simple and visually appealing space.

Looks calm

Couldn't see if something creeping up on you. Couldn't walk quickly and straight. Not private.

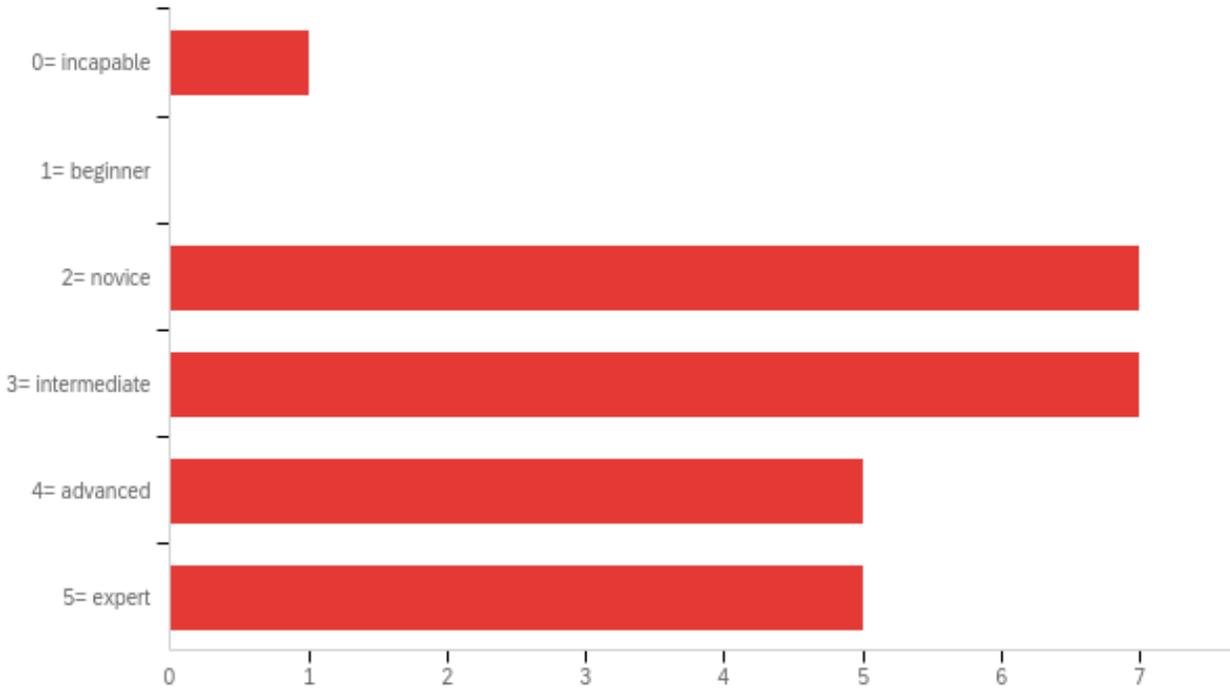
Q7.19 - On a scale of 0-5, how important would you say a space like this is to your daily life?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How important to your daily life	1.00	6.00	3.60	1.62	2.64	25

#	Answer	%	Count
1	0= not at all important	20.00%	5
2	1= very unimportant	0.00%	0
3	2= not important	24.00%	6
4	3= occasionally important	28.00%	7
5	4= somewhat important	12.00%	3
6	5= important	16.00%	4
	Total	100%	25

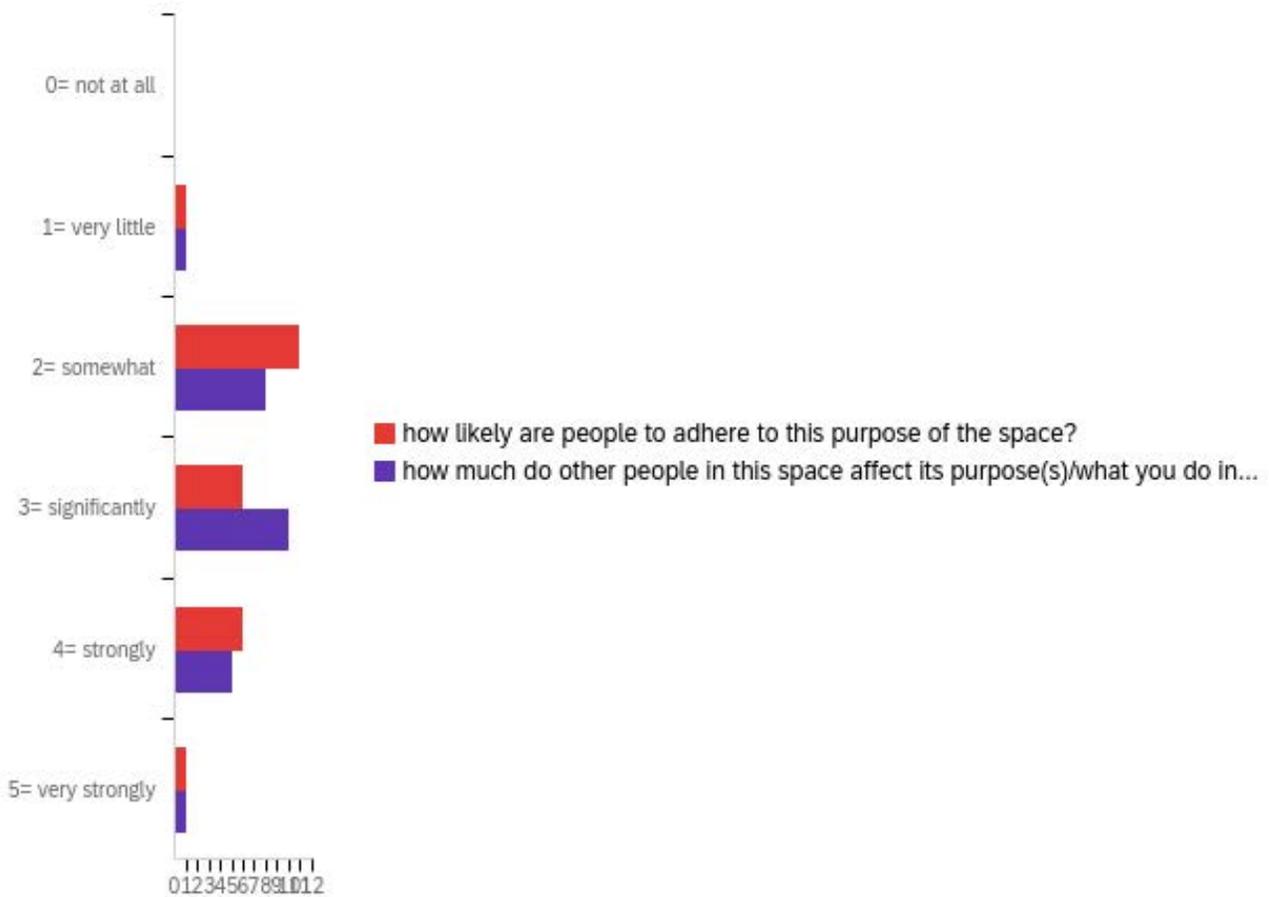
Q7.21 - On a scale of 0-5, how competent would you be at using this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How competent	1.00	6.00	4.20	1.26	1.60	25

#	Answer	%	Count
1	0= incapable	4.00%	1
2	1= beginner	0.00%	0
3	2= novice	28.00%	7
4	3= intermediate	28.00%	7
5	4= advanced	20.00%	5
6	5= expert	20.00%	5
	Total	100%	25

Q7.23 - On a scale of 0-5, mark out...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likely are people to adhere to this purpose of the space?	2.00	6.00	3.80	0.98	0.96	25
2	how much do other people in this space affect its purpose(s)/what you do in it?	2.00	6.00	3.88	0.91	0.83	25

#	Question	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly	Total
1	how likely are people to adhere to this purpose of the space?	0.00 % 0	4.00 % 1	44.00% 11	24.00% 6	24.00% 6	4.00% 1	25

2	how much do other people in this space affect its purpose(s)/what you do in it?	0.00%	0	4.00%	1	32.00%	8	40.00%	10	20.00%	5	4.00%	1	25
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Q8.2 - What do you think about the person in the video?

What do you think about the person in the video?

He seems bored and fooling around, probably some young dude wishing he wasn't stuck in an office

I think he finds the structures formality confronting and is rebelling against it.

Appears unwell !

Uni student - art or something like that

having fun, creative, dancing - original

Which one. Male or female

He looks like a dancer or performer

Funny

Acting a little strange. Dancing to his own style

Awkward

He looks like he's testing out the limits of how he can navigate the space by being silly and overdramatic
Touching all the extremities, squeezing through narrow gaps, walking backwards etc..

He's having fun

Theatrical

They are showing off

He is playing with the space

self conscious/

Nutcase but I can see he is moving around the space dodging invisible people implying movement in the space

Odd

He looks like a reliable person.

They are a artist or student of art of some sort

Funny, interesting

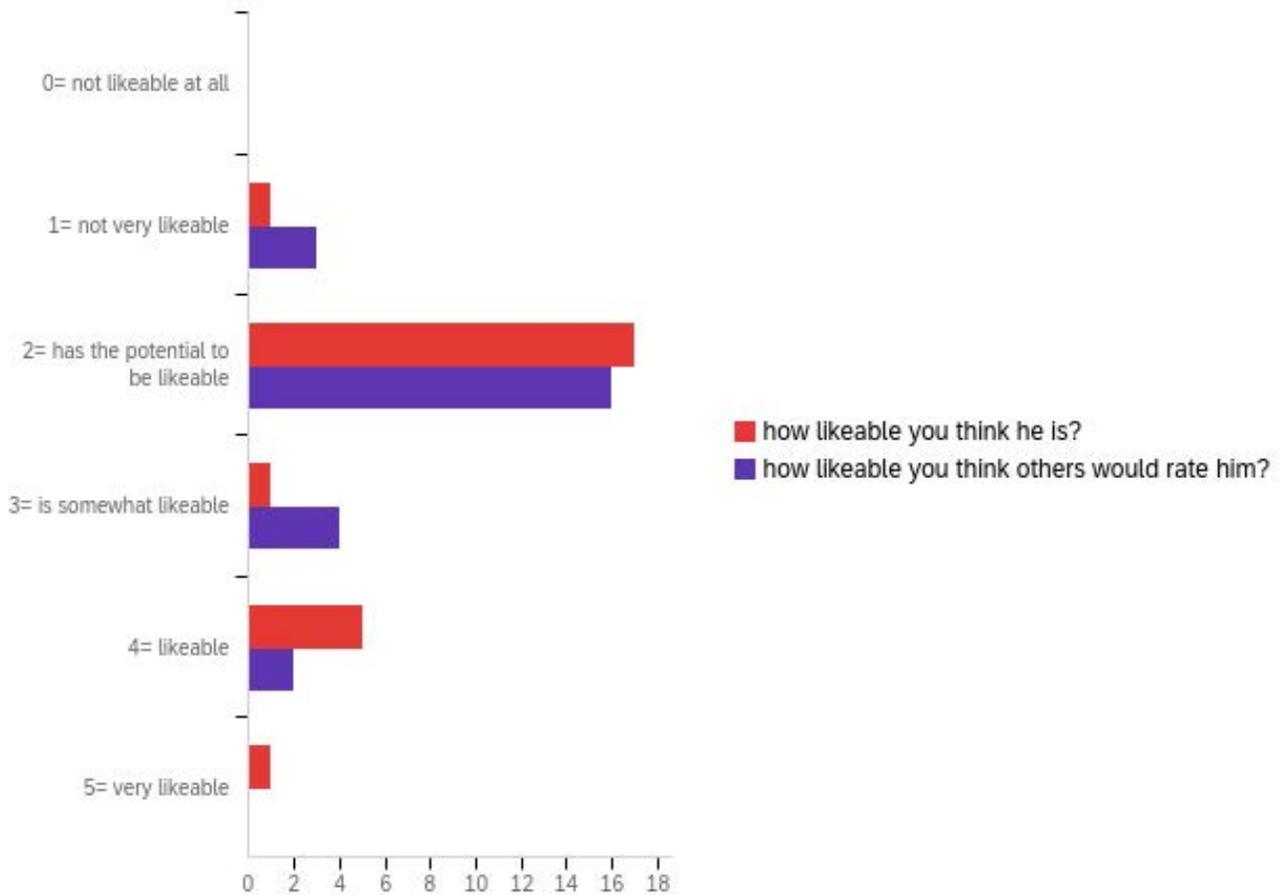
Weird

Young dancer well dressed white male i dont kniw any more about him

They are moving erratically

Video didn't work there is no content

Q8.3 - On a scale of 0-5, indicate...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likeable you think he is?	2.00	6.00	3.52	0.98	0.97	25
2	how likeable you think others would rate him?	2.00	5.00	3.20	0.75	0.56	25

#	Question	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable	Total
1	how likeable you think he is?	0.00% 0	4.00% 1	68.00% 17	4.00% 1	20.00% 5	4.00% 1	25
2	how likeable	0.00% 0	12.00% 3	64.00% 16	16.00% 4	8.00% 2	0.00% 0	25

you think
others
would rate
him?

--	--	--	--	--	--	--	--	--	--

Q8.4 - In your own words, why do you think this is?

In your own words, why do you think this is?

He seems harmless

He may be doing it with a sense of humor or he may be doing it out of arrogance.

Attire and behaviour

Looks like business clothes which is dull. Dancing is kind of neat, but I dunno just bored of blokes in the workplace so although I like that he's responding to the space in an unexpected way mostly he looks tedious

others may find him strange, but not unlikeable.

People are perplexed and confused by sponaneity

People don't always see the funny side

He isn't afraid to have fun while others are watching. Doesn't keep on a mask of 'appropriate behaviour'. Genuine and funny

Everyone has potential likeability

He could be a funny guy or a guy who thinks he's funny but is just annoying because he can't ever be serious

He may be fun or he may end up being painful

Odd behaviour can be good or bad

He's being silly, which can be fun

He is able to play in a public space

he makes no eye contact, has his back to us mostly.

Looks drunk moving in an erratic way

Not conforming

I've no idea how others would view him, but "don't know" isn't an option.

Everyone is likeable just need the opportunity to meet and get to know each other....hard to say hi when prancing and dancing

Extrovert, intriguing, could disturb

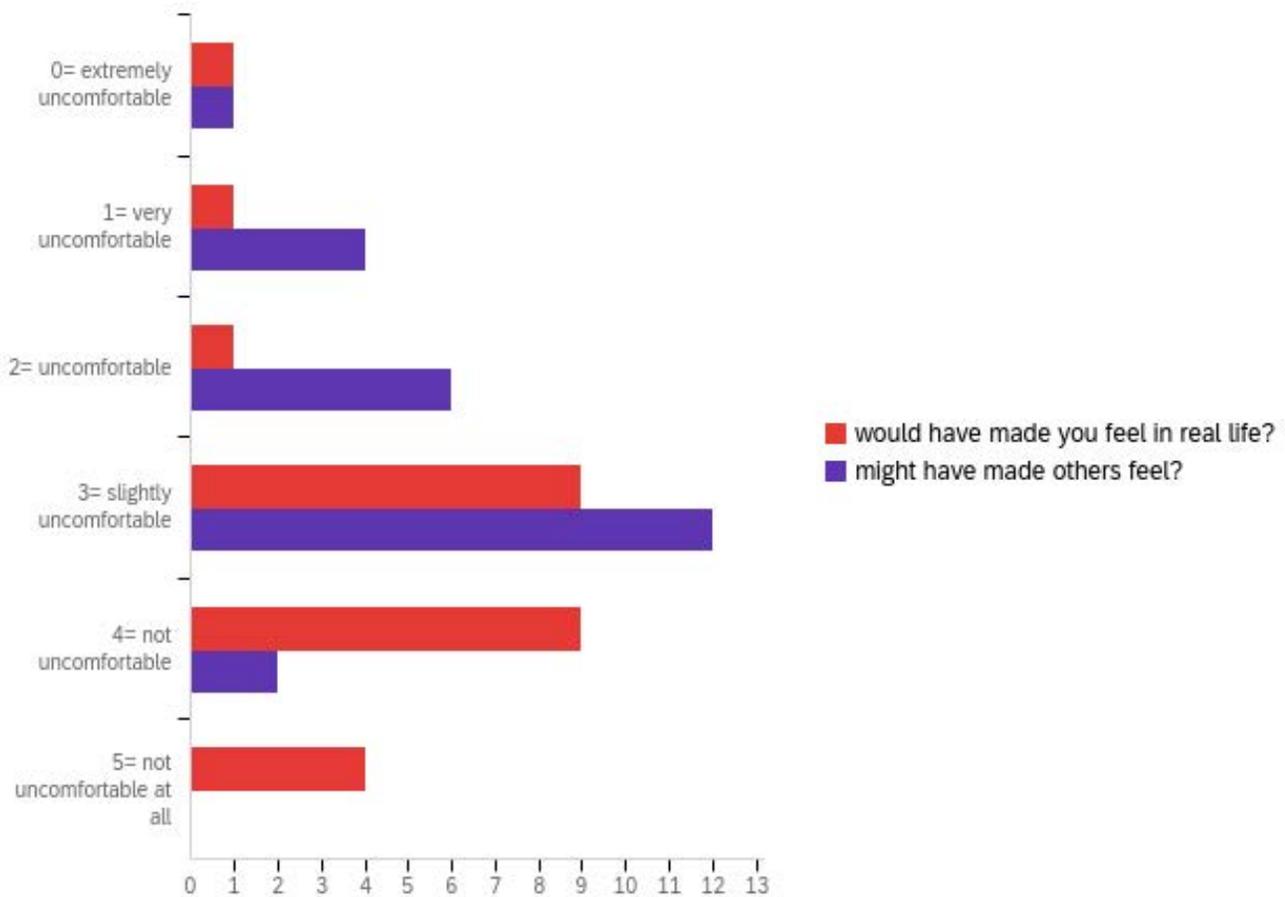
Clean tidy appearance

Does not appear aggressive or threatening in any way

Does not appear to be considerate of others in the space

Everyone has potential to be liked

Q8.5 - On a scale of 0-5, how uncomfortable do you think the person in the video...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	would have made you feel in real life?	1.00	6.00	4.44	1.17	1.37	25
2	might have made others feel?	1.00	5.00	3.40	0.98	0.96	25

#	Question	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all	Total
1	would have made you feel in	4.00% 1	4.00% 1	4.00% 1	36.00% 9	36.00% 9	16.00% 4	25

	real life?													
2	might have made others feel?	4.00%	1	16.00%	4	24.00%	6	48.00%	1 2	8.00%	2	0.00%	0	25

Q8.6 - In your own words, why do you think this is?

In your own words, why do you think this is?

In case he wanted to engage with me in any way

Because I would be in sympathy with him and when I was younger would have been likely to have done similar.

Behaviour not considered 'normal'

I like people doing odd things I'm not sure how much others do

others may think he's not walking "normally" through the space - unsure why.

Expresses himself

His movements are unpredictable

But everyone has the same sense of fun

Because dancing and shaking arms like that isn't normal in public

No fluidity of motion

Because I wouldn't know if he was messing, or maybe was a little unstable.... Either way I wouldn't know what he might do next...

It depends whether he is acting like this for fun or because of a compulsion

His unpredictability would be a concern.

His movements are a bit stiff

He is a tall young man who appears not to be very aware of other people like the young woman at the end of the video and he might startle her

he looks like he is trying to stretch or dance..but neither is carried through.

As above people don't like sharp movements in a public area

Because he's doing something unpredictable (dancing in a suit).

Not everyone comfortable watching men perform in an artistic sense publicly

I like out of ordinary things others might not

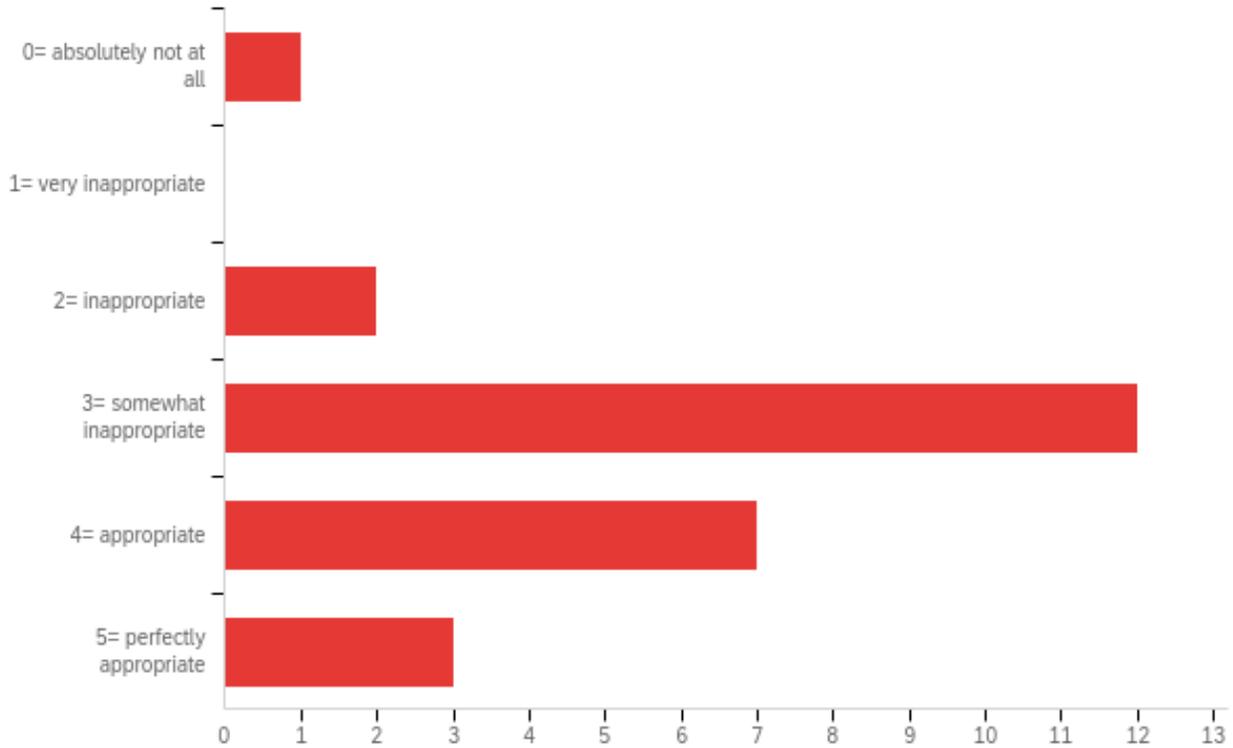
He's just kidding around

Just doing his own thing not interfering with anyone

Not sure what they are doing and how they will interact, but dressed fairly smartly

Because his video doesn't work and that makes everyone sad

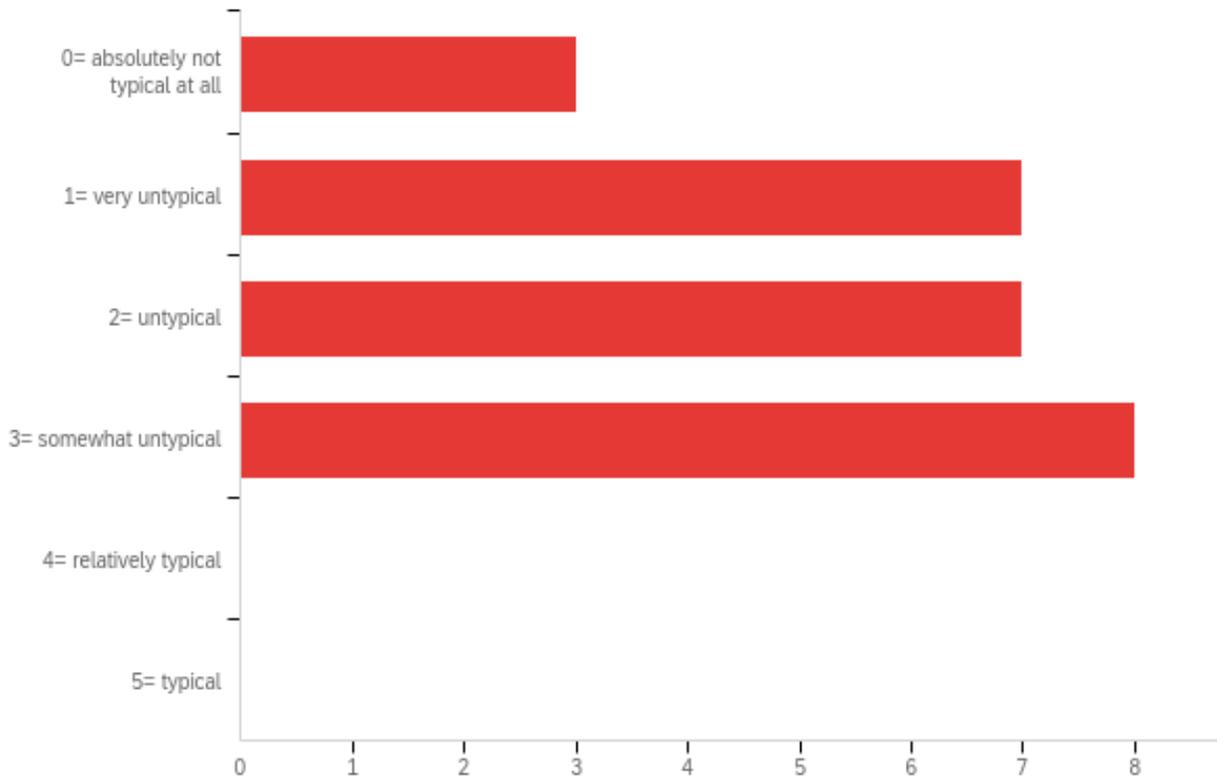
Q8.7 - On a scale of 0-5, how appropriate was the person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Appropriateness	1.00	6.00	4.32	1.05	1.10	25

#	Answer	%	Count
1	0= absolutely not at all	4.00%	1
2	1= very inappropriate	0.00%	0
3	2= inappropriate	8.00%	2
4	3= somewhat inappropriate	48.00%	12
5	4= appropriate	28.00%	7
6	5= perfectly appropriate	12.00%	3
	Total	100%	25

Q8.8 - On a scale of 0-5, how typical was this person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Typicalness	1.00	4.00	2.80	1.02	1.04	25

#	Answer	%	Count
1	0= absolutely not typical at all	12.00%	3
2	1= very untypical	28.00%	7
3	2= untypical	28.00%	7
4	3= somewhat untypical	32.00%	8
5	4= relatively typical	0.00%	0
6	5= typical	0.00%	0
	Total	100%	25

Q8.9 - What do you think the person in the video was doing?

What do you think the person in the video was doing?

Clowning around because he was bored and wished he was elsewhere

Snubbing their nose at the authority and formality of the space.

Could be anything from illness to performance art

Celebrating the space by dancing it

Dancing, making a point about space/movement.

Dancing or releasing frustration

Performance art

Amusing themselves by having some fun

Seemed to be following a particular pattern or route that he chooses and almost dancing or close to it(

No idea

As I said in earlier answer.... Overexaggerating his movements to show the limits of the space.... Squeezing, reaching etc.

Mucking around

Performing

Playing to the camera

playing with the space why is less clear, he might just be playing and unaware of others or he might be trying to attract the attention of the young woman at the end of the video either to engage her to play in the space or assert his authority to startle her if she does not respond it hard to tell out of context. eo

posing

Moving around the perimeters on the space filling in the volume, simulating a crowd

Dancing out his emotions.

A performing arts piece

Using the space outside the box

Joking about

Exercising his right to move in his own way !

Using the space in a tactile way?

Nothing as no video so thats untypical if you expect a video but appropriate to the absence of video

55 YEARS +

full data

How civic transitory space affects zero acquaintance judgments

February 25th 2020, 10:20 pm MST

Q2.1 - Which city/town do you live in?

Which city/town do you live in?

Adelaide

Brisbane

St Marys Tas

Perth

Kinlochleven

Taihape

Canberra

Newcastle

Liverpool

Hayling Island

Gorey

Banchory

Roscrea

Brotton near Saltburn-by-the-Sea

Buncrana

Ottawa, Ontario, Canada

Tramore co Waterford. Ireland

Bray

Cranbrook, BC

Rosslare

Arlington Heights, Illinois

Strokestown

Newcastle NSW

Capel Curig

Dublin

Canberra

Birmingham

Galway

Whangarei, New Zealand

Calgary

Auckland

Olney, Buckinghamshire, England

Holbein

Uk

Adelaide

Swansea

Hobart

Dublin

BARTON upon humber

Invercargill

Lismore Nsw

Ruthin

St John's

Glanworth

Hitchin

Kilmacanogur

Adelaide

Napier

Kells co meath

Birmingham, UK

Canberra

Canterbury

Sydney

Liverpool, Merseyside

Punakaiki

Auburn

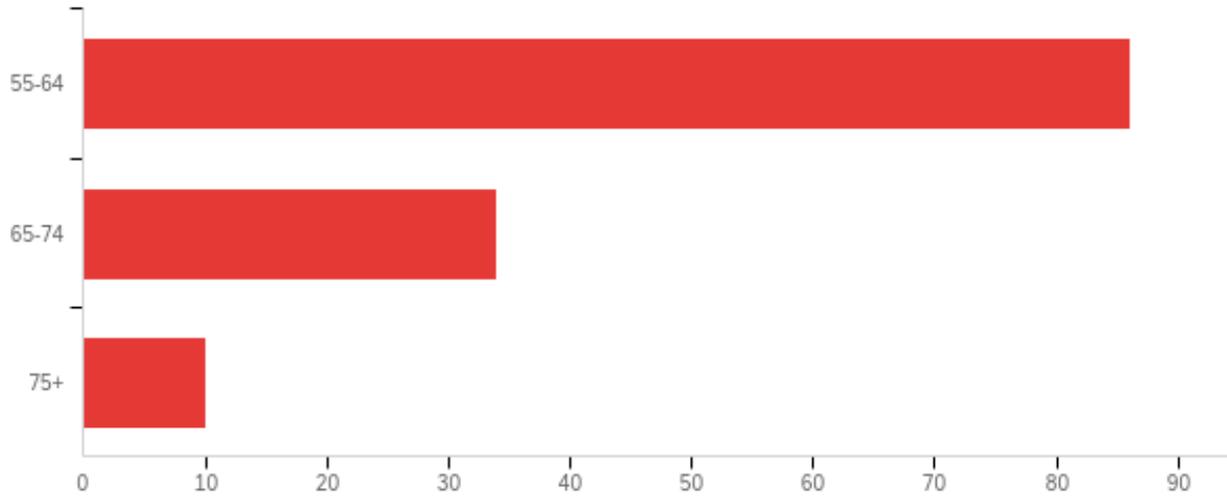
Letterkenny

Dundee

Sussex. UK

Fallon

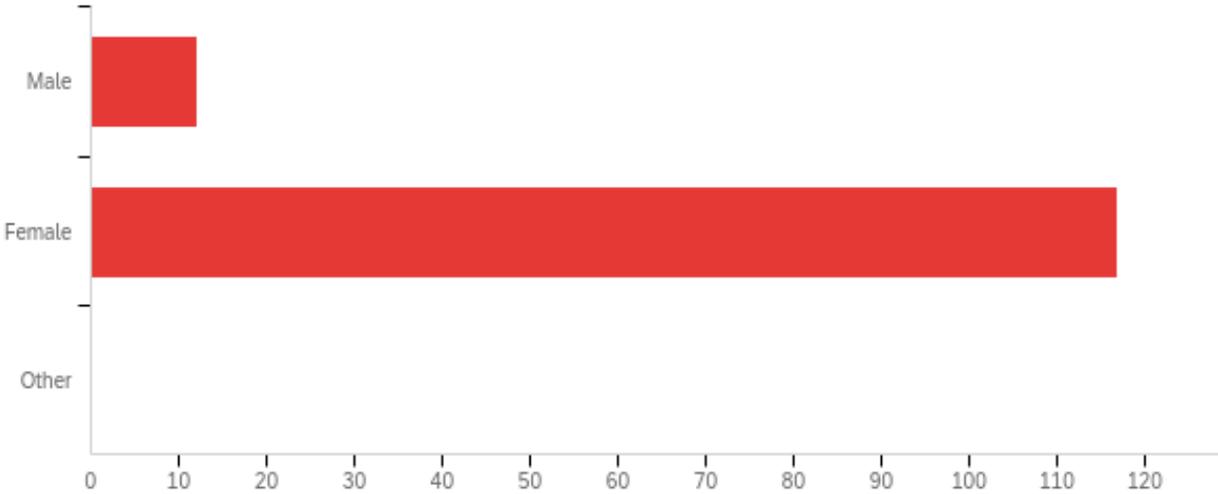
Q2.2 - How old are you?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Select age bracket	5.00	7.00	5.42	0.63	0.40	130

#	Answer	%	Count
1	55-64	66.15%	86
2	65-74	26.15%	34
3	75+	7.69%	10
	Total	100%	130

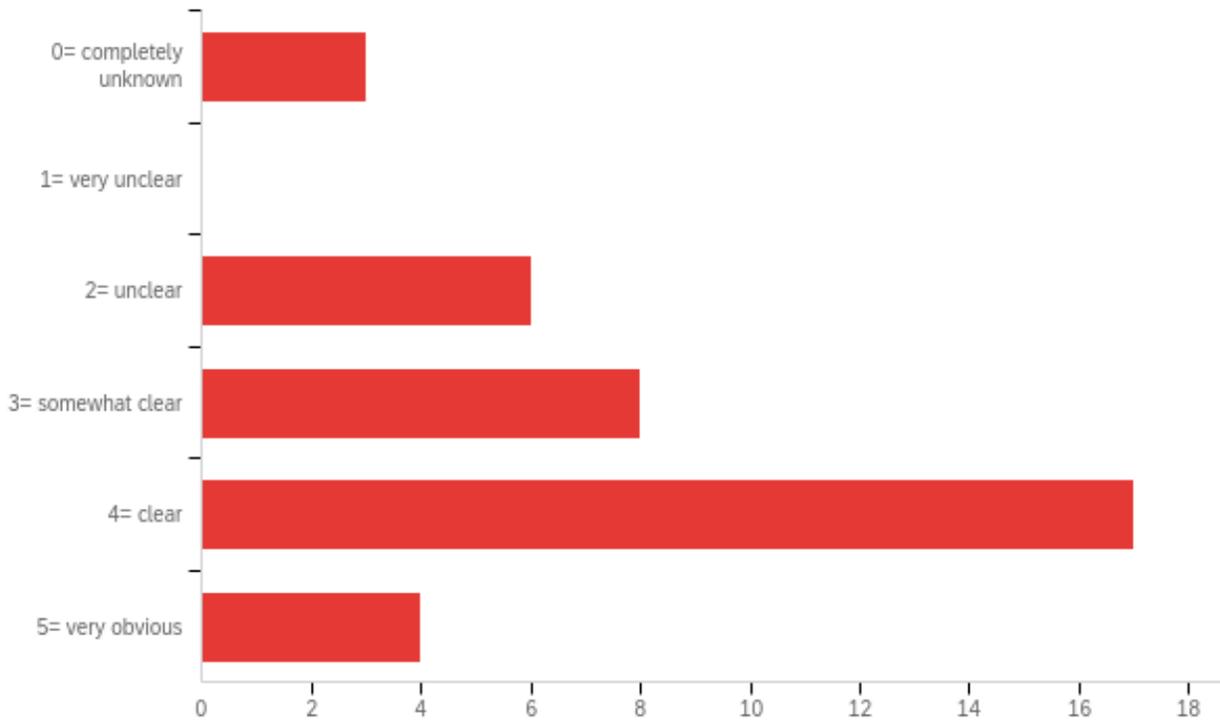
Q2.3 - What is your gender?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	What is your gender?	4.00	5.00	4.91	0.29	0.08	129

#	Answer	%	Count
4	Male	9.30%	12
5	Female	90.70%	117
6	Other	0.00%	0
	Total	100%	129

Q3.6 - On a scale of 0-5, how obvious do you think the purpose(s) of this space is?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How obvious is the purpose	1.00	6.00	4.26	1.29	1.67	38

#	Answer	%	Count
1	0= completely unknown	7.89%	3
2	1= very unclear	0.00%	0
3	2= unclear	15.79%	6
4	3= somewhat clear	21.05%	8
5	4= clear	44.74%	17
6	5= very obvious	10.53%	4
	Total	100%	38

Q3.7 - In your own words, why do you think this is?

In your own words, why do you think this is?

Open spaces with people moving between buildings.

Its a walkway..obvious

I think it's an entrance to a transport hub

To guide people to a destination

The appearance is familiar and easily recognisable

It's a shaded walk way to get you from one place to the next. There are signs.

You can see it's a walk way through to get to other spaces

Access to a public area

Jumbled rooflines convey confusion. No way to know what's important in the space.

I believe it is to provide weather protection around a building

No hints. No references

area allows users to visually and logically follow routes

Campus walkway in hot country

Pedestrian walkway - covered

Could be airport or college public building of some sort

sheltered connections between a number of places

No signs, icons, labels

University walk way

Clinical colour scheme and signage

Perth Convention Center (I read the sign) It appears to be a public walk way connecting buildings with infrastructure

The city I live in has many walkways like that

It guides you in.

I access to work or official space

There is a covered pathway. The are what I presume to be information /direction signs.

It is a sheltered walkway between two buildings and a staircase to another level.

Unreadable small signage

Concrete, cameras, lights in lines

It's a walkway with a connecting bridge

Lowish ceiling clear glass ooen suded for light

Clearly defined walking areas

It conveys efficiency not purpose

Walkways are kept clear of obstructions.

Walkthrough to a specific place/s

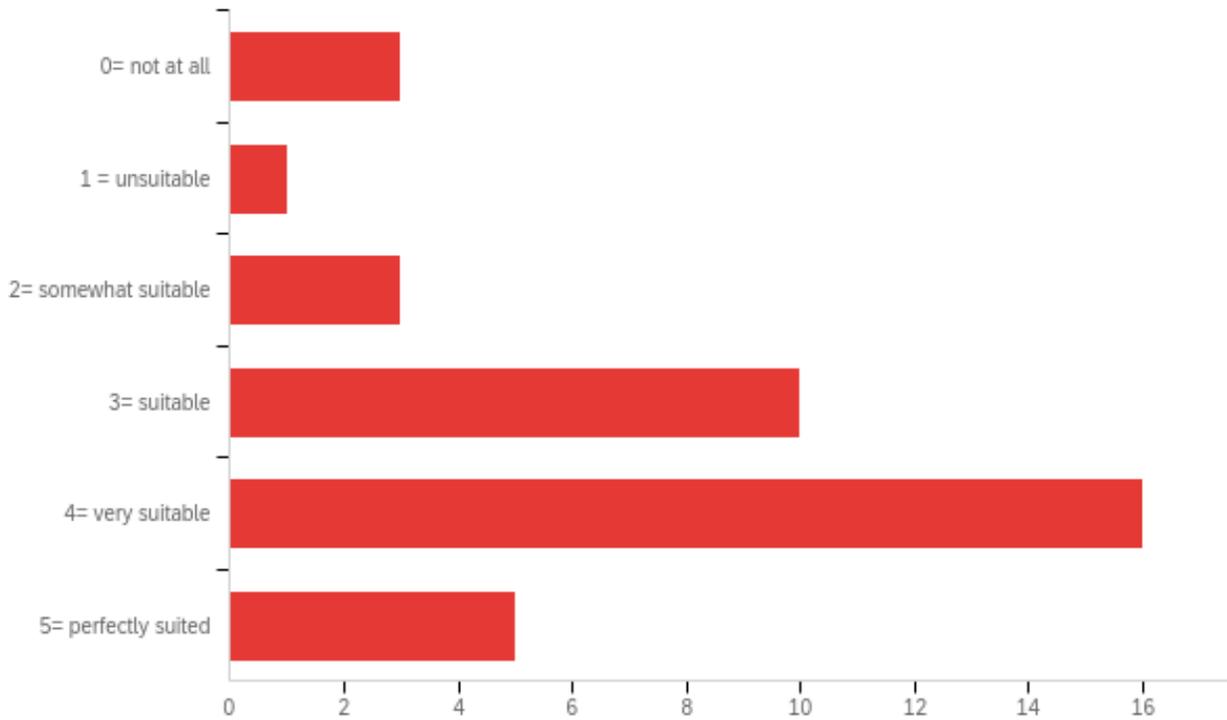
College campus

There are no pointers as to its use.

It leads from one or more spaces to others

It's a funnel to move people through

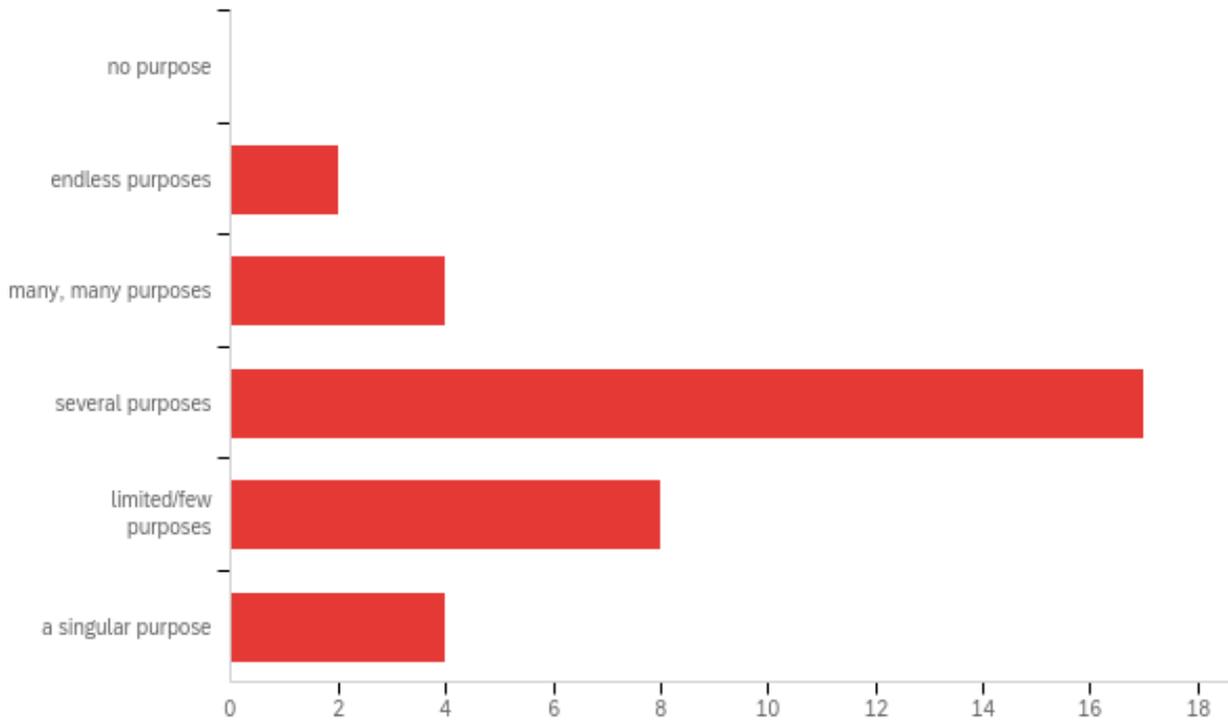
Q3.8 - On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How suitable is the design for its purpose	1.00	6.00	4.32	1.32	1.74	38

#	Answer	%	Count
1	0= not at all	7.89%	3
2	1 = unsuitable	2.63%	1
3	2= somewhat suitable	7.89%	3
4	3= suitable	26.32%	10
5	4= very suitable	42.11%	16
6	5= perfectly suited	13.16%	5
	Total	100%	38

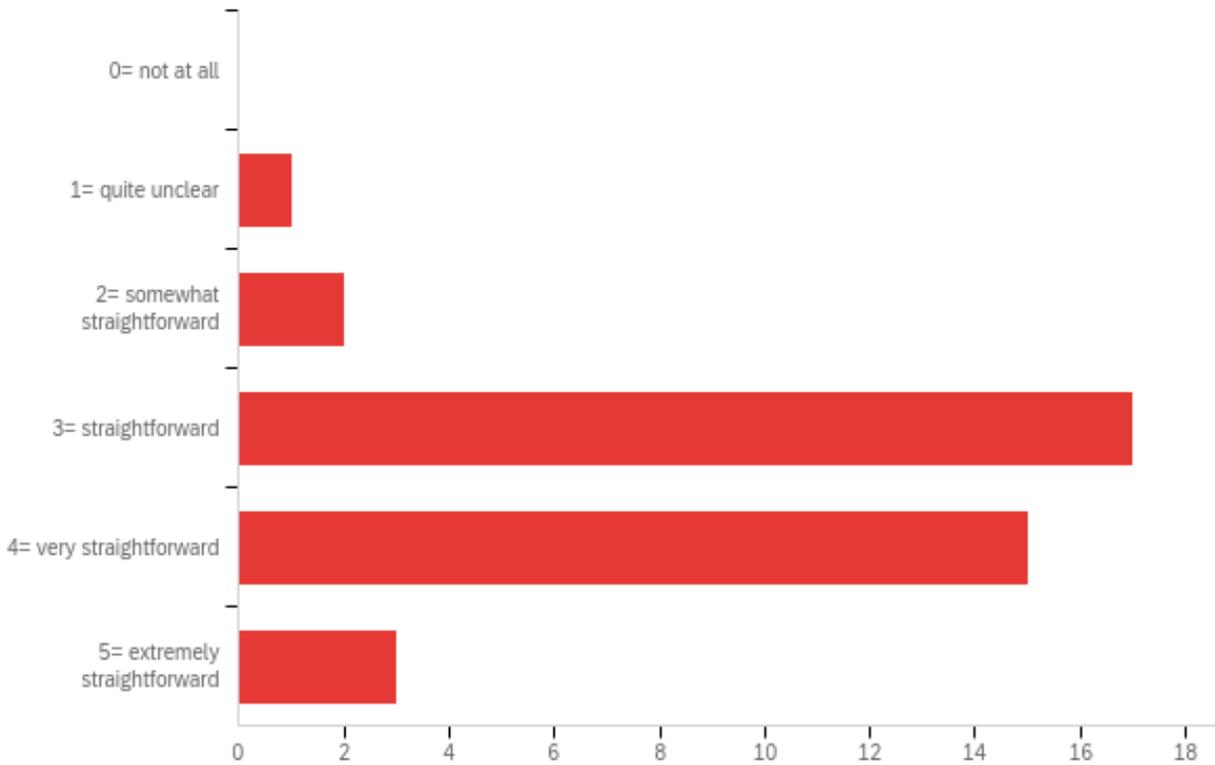
Q3.9 - Select one of the following that best describes this space...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	The space has...	2.00	6.00	4.23	0.99	0.98	35

#	Answer	%	Count
1	no purpose	0.00%	0
2	endless purposes	5.71%	2
3	many, many purposes	11.43%	4
4	several purposes	48.57%	17
5	limited/few purposes	22.86%	8
6	a singular purpose	11.43%	4
	Total	100%	35

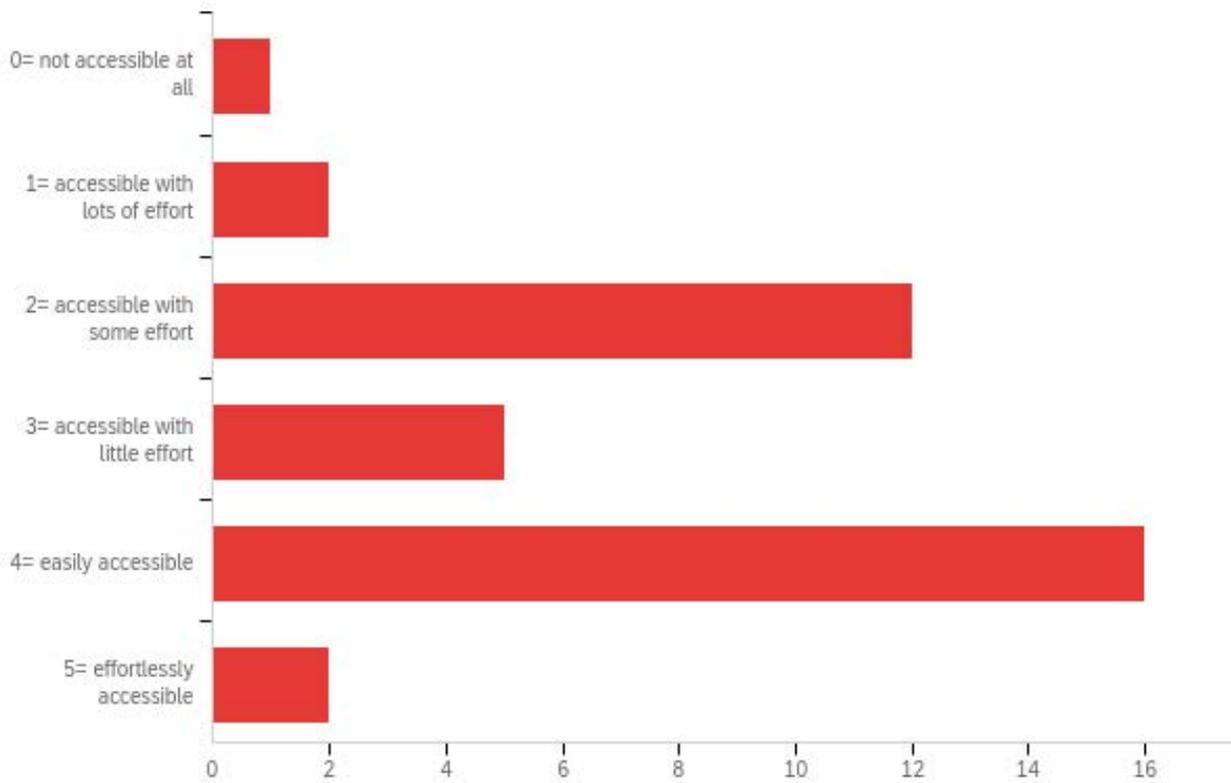
Q3.11 - On a scale of 0-5, how straight-forward do you think this space is to use?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How straightforward	2.00	6.00	4.45	0.82	0.67	38

#	Answer	%	Count
1	0= not at all	0.00%	0
2	1= quite unclear	2.63%	1
3	2= somewhat straightforward	5.26%	2
4	3= straightforward	44.74%	17
5	4= very straightforward	39.47%	15
6	5= extremely straightforward	7.89%	3
	Total	100%	38

Q3.12 - On a scale of 0-5, how easy would it be to access this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Visual and physical accessibility:	1.00	6.00	4.03	1.18	1.39	38

#	Answer	%	Count
1	0= not accessible at all	2.63%	1
2	1= accessible with lots of effort	5.26%	2
3	2= accessible with some effort	31.58%	12
4	3= accessible with little effort	13.16%	5
5	4= easily accessible	42.11%	16
6	5= effortlessly accessible	5.26%	2
	Total	100%	38

Q3.13 - In your own words, why do you think this is?

In your own words, why do you think this is?

No lift visible.

Open spaces make for easy accessibility

No barriers, steps, elevators

The walkways are quite clear and accessible

It's on one level, bright and airy. Design of the space tells you what you are meant to do

Not sure from the photos where multi ability people access this. I think I see a lift in one photo. Surfaces are smooth for wheelchairs etc

There are stairs , so some people might have trouble

Outlook open and use of signs with directions

I don't see an entrance or an exit.

Surrounds the building

I don't see access for disabled people

Ramp and stair access and egress

Stairs difficult for crowds or some with limited mobility

Stairs, some is uncovered and weather exposed, while a private building it appears to be a public space

Lots of space and no steps

this space appears to provide sheltered connections between public transportation and businesses

No visible ramps

Sloped ramps

There are stairs which for someone with mobility problems could be difficult unless there's a hidden lift.

Not sure I see an escalator which would move more people faster, only one lift for handicapped people in wheelchairs, no speakers spotted to give audio clues to the blind, missing brail signage, multi-language signage for international guests, points of convergence with stairs, lift, walkway seem crowded for a building that hosts large groups.

Looks like it is

Open wide space

Doesnt seem to have adiquite access for people with limited mobility or seats to rest or wait on.

There is information. The walkways are wide with plenty of natural light.

Although there are steps, most of it is on the level.

No steps

You have to know where the lift is situated. Wide clear corridor useful but a lot of grey so a bit more variety, say in shape of columns on right would help visually impaired get a sense of journey.

It's wide and easily traversed by walkers

Wide enough for wheelchair access and also strollers

It doesn't seem to have any indication of direction for users that are unfamiliar with it

The use of glass optimises light and makes it easy to see and use.

Cannot tell if access for the disabled

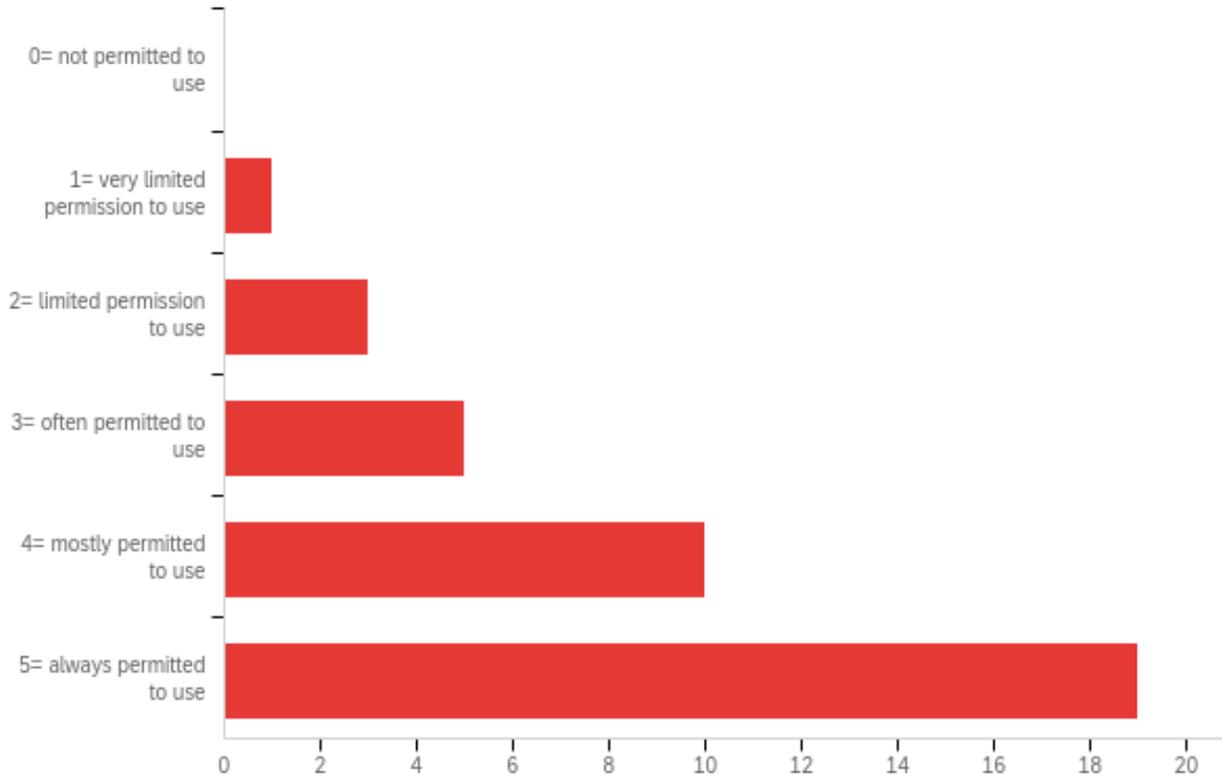
College campus

It looks like it has stairs and lifts

Steps and escalators are inaccessible for some people

It is open and shows clear passage

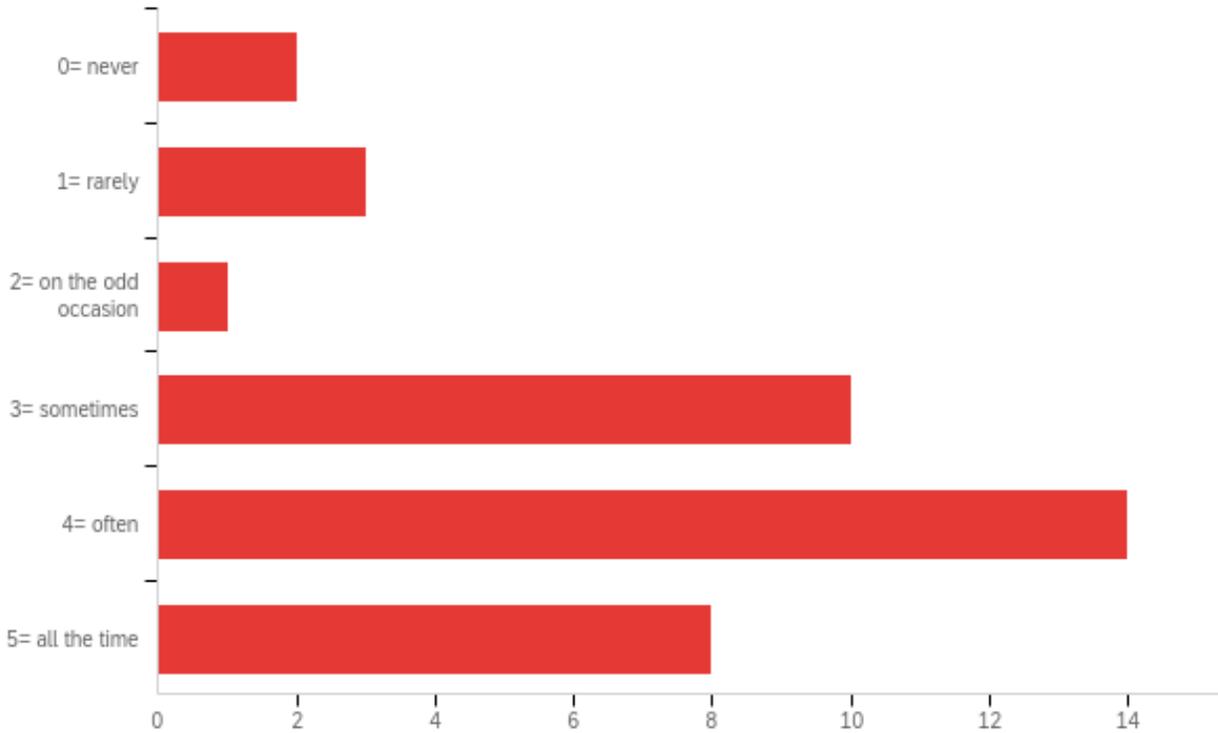
Q3.14 - On a scale of 0-5, how permitted do you think you would be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Permission to access	2.00	6.00	5.13	1.08	1.17	38

#	Answer	%	Count
1	0= not permitted to use	0.00%	0
2	1= very limited permission to use	2.63%	1
3	2= limited permission to use	7.89%	3
4	3= often permitted to use	13.16%	5
5	4= mostly permitted to use	26.32%	10
6	5= always permitted to use	50.00%	19
	Total	100%	38

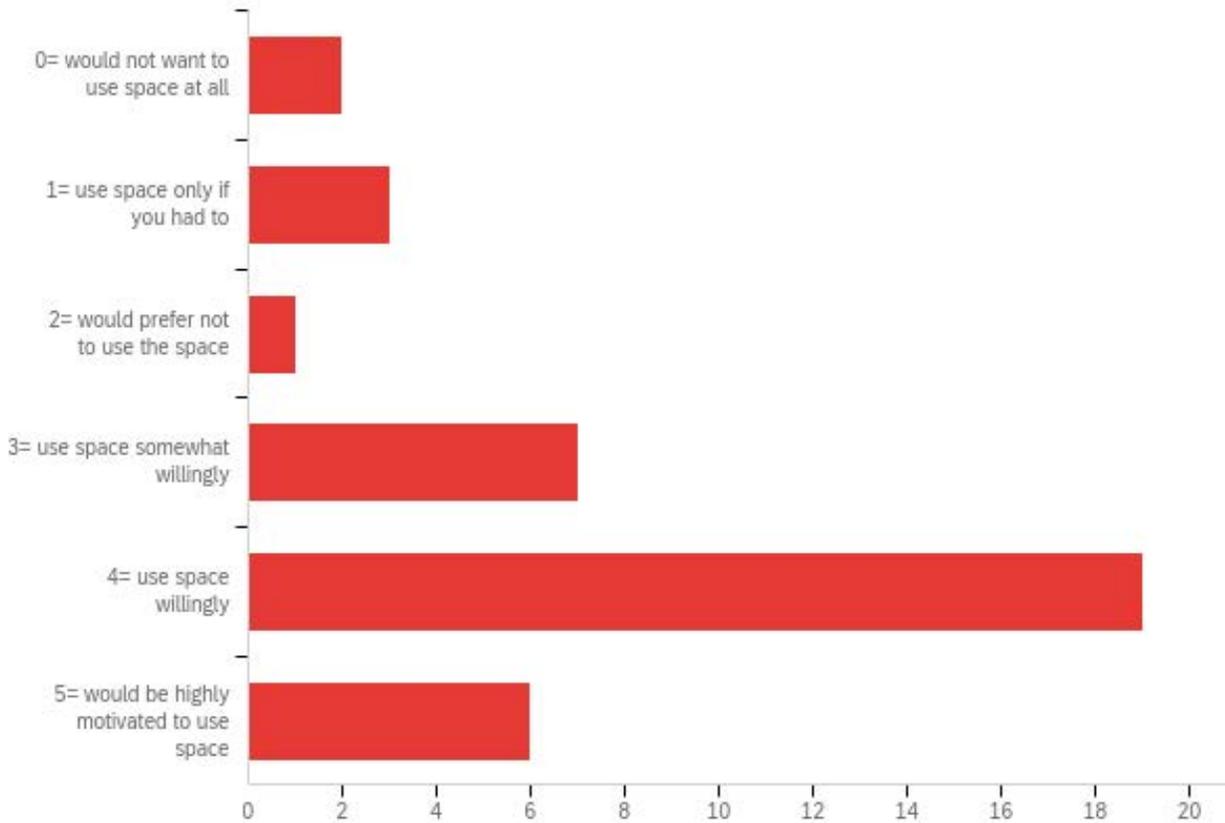
Q3.16 - On a scale of 0-5, how often would you use a space like this?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How often	1.00	6.00	4.45	1.35	1.83	38

#	Answer	%	Count
1	0= never	5.26%	2
2	1= rarely	7.89%	3
3	2= on the odd occasion	2.63%	1
4	3= sometimes	26.32%	10
5	4= often	36.84%	14
6	5= all the time	21.05%	8
	Total	100%	38

Q3.17 - On a scale of 0-5, how inclined would you be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How inclined	1.00	6.00	4.47	1.31	1.72	38

#	Answer	%	Count
1	0= would not want to use space at all	5.26%	2
2	1= use space only if you had to	7.89%	3
3	2= would prefer not to use the space	2.63%	1
4	3= use space somewhat willingly	18.42%	7
5	4= use space willingly	50.00%	19
6	5= would be highly motivated to use space	15.79%	6
	Total	100%	38

Q3.18 - In your own words, why do you think this is?

In your own words, why do you think this is?

But it doesn't seem to be wheelchair accessible.

It looks clean, not dark, even path

It is a way to reach a location

If the buildings I use are connected by this space I would use it. Not at all if the facilities I use do not require it.

If it's away to get through to different parts then you would use it

Not clear why I would use it but could be put off by pillars if using alone

I would use this space to get from one important thing to another. Nothing important goes on in the spaces pictured.

Sure looks innocuous to me.

Access and intuitive flow

Utilitarian - it seems a practical joiner between buildings.

It is open and clean and provides a view of the landscaping around it

Hard surfaces, cold

Recent mobility problems would cause me to reconsider using this space if the event might be crowded, or if weather was poor.

Looks like public space to me

Don't think it has adequate access for people with mobility issues. Also no seating or recreational space

It's spacious and airy.

I like the safety of the walkway and the attraction of the outdoors and the central space would make a great party/exhibition/meeting venue.

Floor looks depressing and probably grubby. Put it this way: would not do yoga there.

It appears to connect buildings and areas to each other

Love the access to the natural light and nature outside

I live in the country, and find spaces like these can be overwhelming, alienating

Open space, well lit and no visible hazards

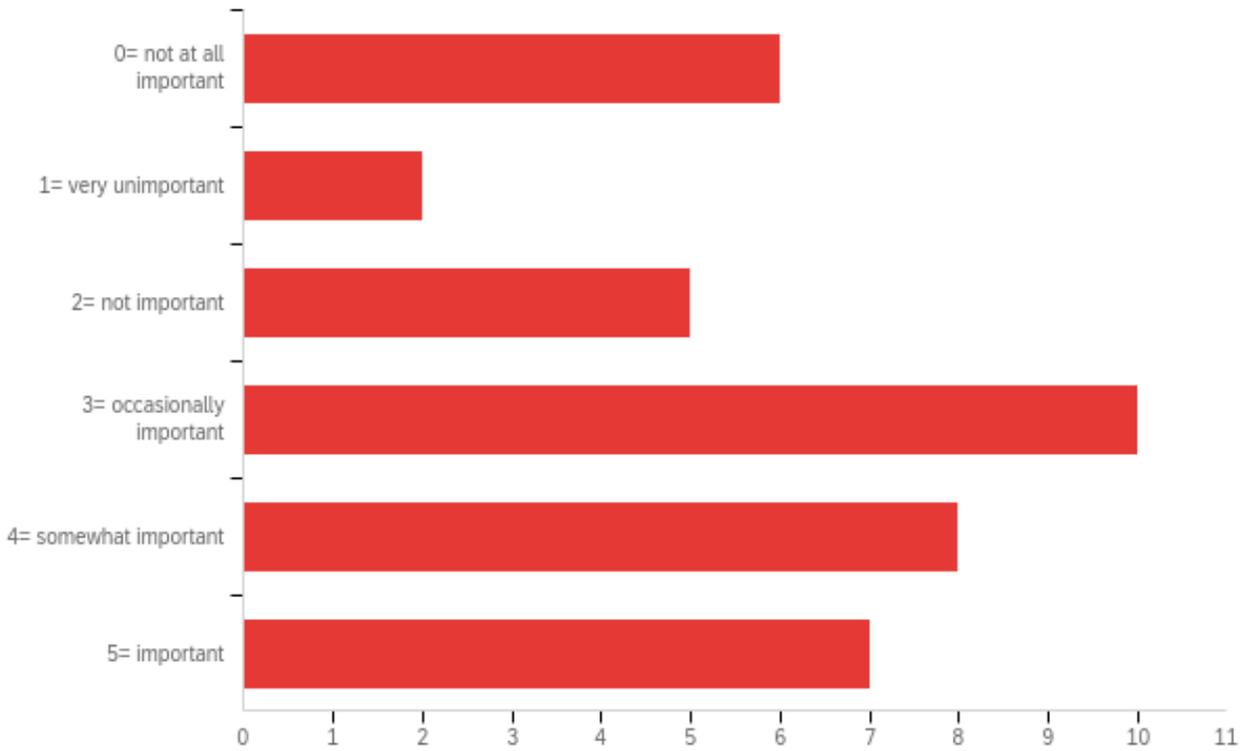
Visually stunning relaxing spaciousness

Open look looks public

Because it looks like it's in a city. I don't like cities, I am from the countryside.

I could move fairly easily from one space to another, Open and clear .. visually appealing

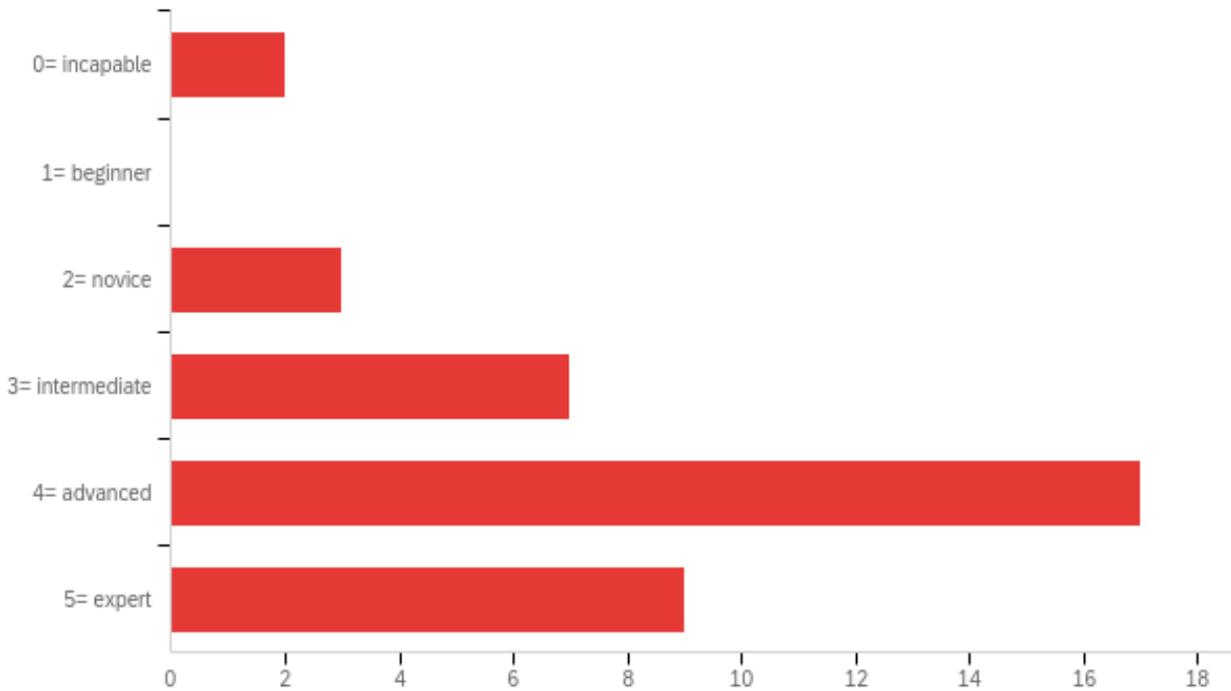
Q3.19 - On a scale of 0-5, how important would you say a space like this is to your daily life?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How important to your daily life	1.00	6.00	3.87	1.64	2.69	38

#	Answer	%	Count
1	0= not at all important	15.79%	6
2	1= very unimportant	5.26%	2
3	2= not important	13.16%	5
4	3= occasionally important	26.32%	10
5	4= somewhat important	21.05%	8
6	5= important	18.42%	7
	Total	100%	38

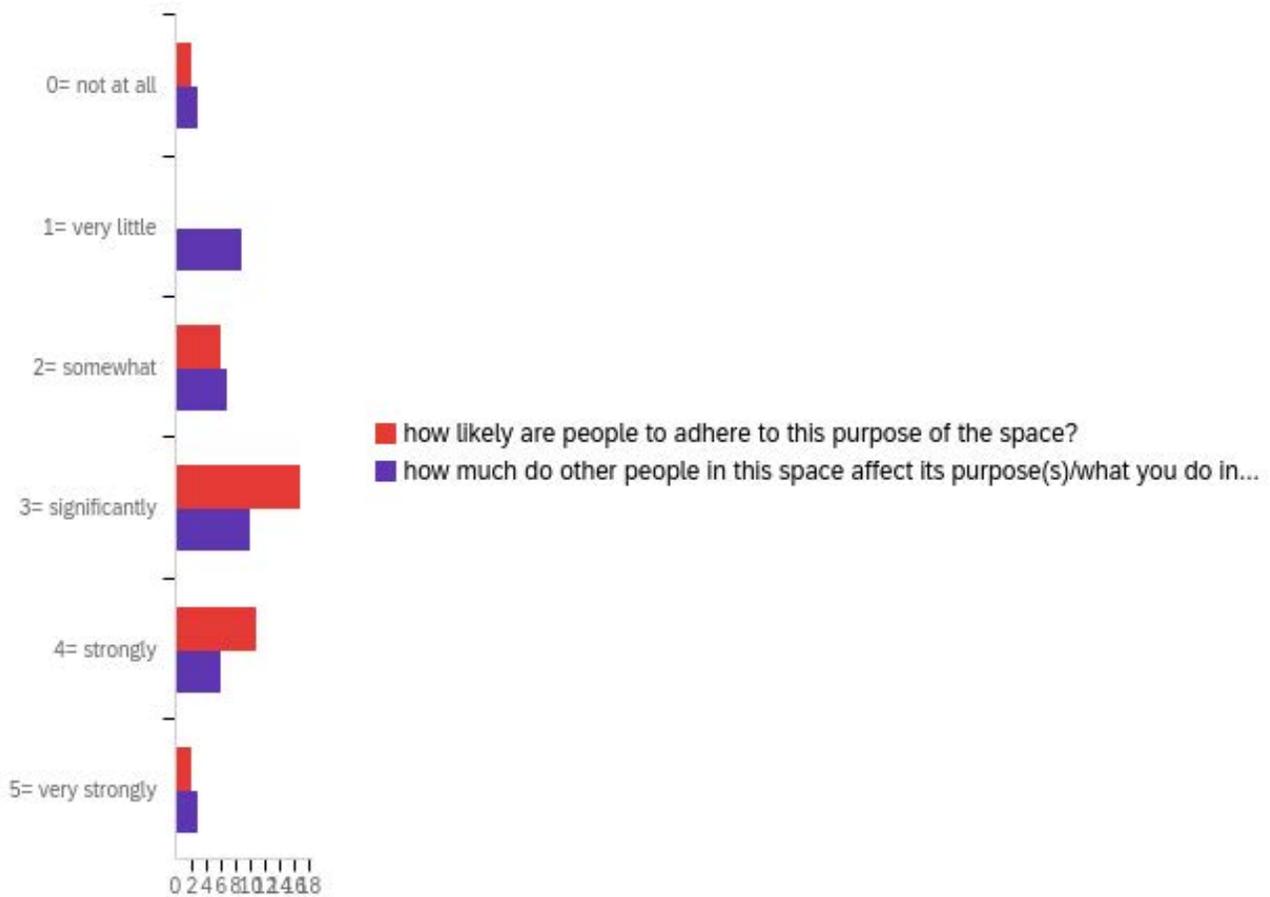
Q3.21 - On a scale of 0-5, how competent would you be at using this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How competent	1.00	6.00	4.68	1.22	1.48	38

#	Answer	%	Count
1	0= incapable	5.26%	2
2	1= beginner	0.00%	0
3	2= novice	7.89%	3
4	3= intermediate	18.42%	7
5	4= advanced	44.74%	17
6	5= expert	23.68%	9
	Total	100%	38

Q3.23 - On a scale of 0-5, mark out...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likely are people to adhere to this purpose of the space?	1.00	6.00	4.08	1.06	1.13	38
2	how much do other people in this space affect its purpose(s)/what you do in it?	1.00	6.00	3.42	1.41	1.98	38

#	Question	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly	Total
1	how likely are people to adhere to this purpose of the space?	5.26% 2	0.00% 0	15.79% 6	44.74% 17	28.95% 11	5.26% 2	38

2	how much do other people in this space affect its purpose(s)/wh at you do in it?	7.89 %	3	23.68 %	9	18.42%	7	26.32%	10	15.79%	6	7.89%	3	38
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Q4.2 - What do you think about the person in the video?

What do you think about the person in the video?

Having fun

He's having fun in his own world

Just someone waving his arm around. I would need to see his face and hear him to be able to give an informed opinion

Just being silly...maybe drug affected..

He is joking

Doing something silly for the purposes of this research.

Think he might have a problem with how he deals with the space around him

Acting out of "the norm"

He's testing himself in fun.

Cool

A bit odd but could have an impairment of some type

Being goofy, or OCD

Idiot

eccentric-probably having fun

Looks light-hearted, possibly celebrating

He's playing up

I assume this young man to perhaps have movement disorder (a form of Tourettes). I would observe his actions (particularly as he approached the railing for fear he might jump) but continue on my way, without any further concern

Very funny

Having a good time fooling around

He is fristrated at being in a tight strucured invironment.

Autistic

Love him!

Troubled

Attention seeking artist. Hope his awareness of other space-users needs is highly developed.

He appears happy

Free spirit

Commy uni student, no he seems to make the space a little more human. A little threatening but humorous.

Uninhibited

Going against the norm rebelling against the space

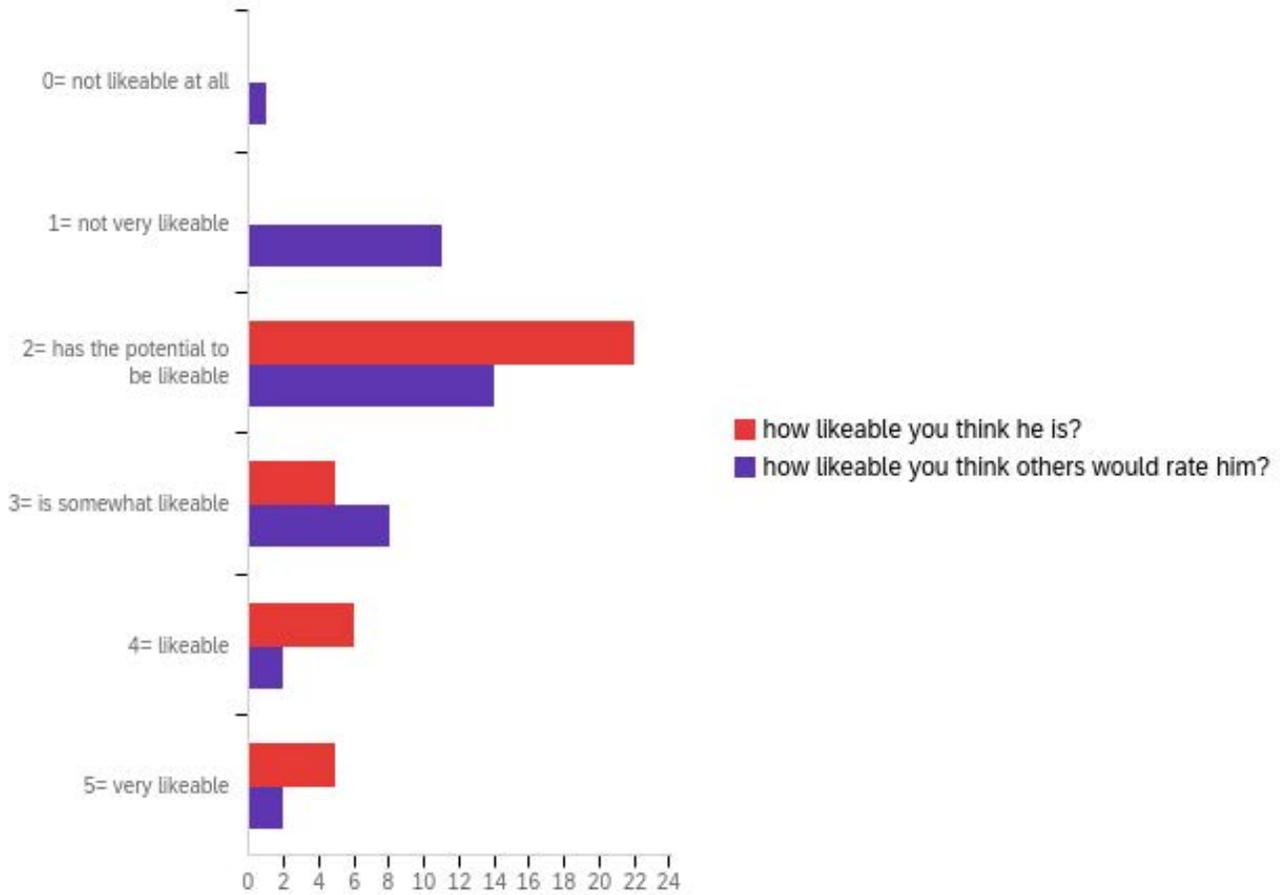
Odd

He was relaxed and having a bit of fun

He's practicing a routine or just wants to take up a lot of space

Unusual behaviour but for a purpose (unknown) to the viewer

Q4.3 - On a scale of 0-5, indicate...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likeable you think he is?	3.00	6.00	3.84	1.11	1.24	38
2	how likeable you think others would rate him?	1.00	6.00	3.13	1.13	1.27	38

#	Question	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable	Total
1	how likeable you think he is?	0.00% 0	0.00% 0	57.89% 22	13.16% 5	15.79% 6	13.16% 5	38

2	how likeable you think others would rate him?	2.63%	1	28.95%	11	36.84%	14	21.05%	8	5.26%	2	5.26%	2	38
---	---	-------	---	--------	----	--------	----	--------	---	-------	---	-------	---	----

Q4.4 - In your own words, why do you think this is?

In your own words, why do you think this is?

Most people aren't impressed by random behaviour.

Free spirit, doesn't care what other people think

I don't know enough about him to make a judgement

Well if he is acting the goat he is probably a bit of a comic....should it be due to drugs not acceptable

Appears drunk initially but on further watching appears to be mocking the convention of walking directly through the corridor

Could be a larkin or entertaining

Some people can be a bit scared of things and peoplefoing things out of the ordinary

Naturally wary of people who behave differently

I'm guessing he's suffering from hallucinations or compulsion or both.

Why would he be other than likeable?

Fear of the absurd

Don't know him -

Behaviour is odd. When not following the norm people tend to reject others

Hes a Messer- funny

a lot of people are afraid of people who don't conform to societal expectations of behaviour

Actions are appealing

He can laugh at himself

People are conditioned to fear others who display unusual behaviours in public. I have worked with many people who have mental illnesses as well as worked in public buildings.

Looks like he is doing it for fun

Depending on what he does next

Most people shy away from the abstract or different. Unless you are uniformly marching to & from your destination or purpose for neing there it makes other uncomfortable in their normality.

He didnt enter anyonrs personal space .

He has a sense of humour, freedom and fun! I want to meet him! He behaves like a child in a shirt and tie. What's not to love?

Afraid he might try to jump. Erratic actions.

Acting outside the norms of a traffic flow space on his own. It could be used as theatre space but there are no visual clues/warnings before the perceived use is disrupted.

Happy

Original

Non appreciating others space treating the purpose with disregard.

Seems to be able to think for and act for himself

Further engagement may or may not show him to be someone who I'd like.

People's perceptions violating the space

He is quirky

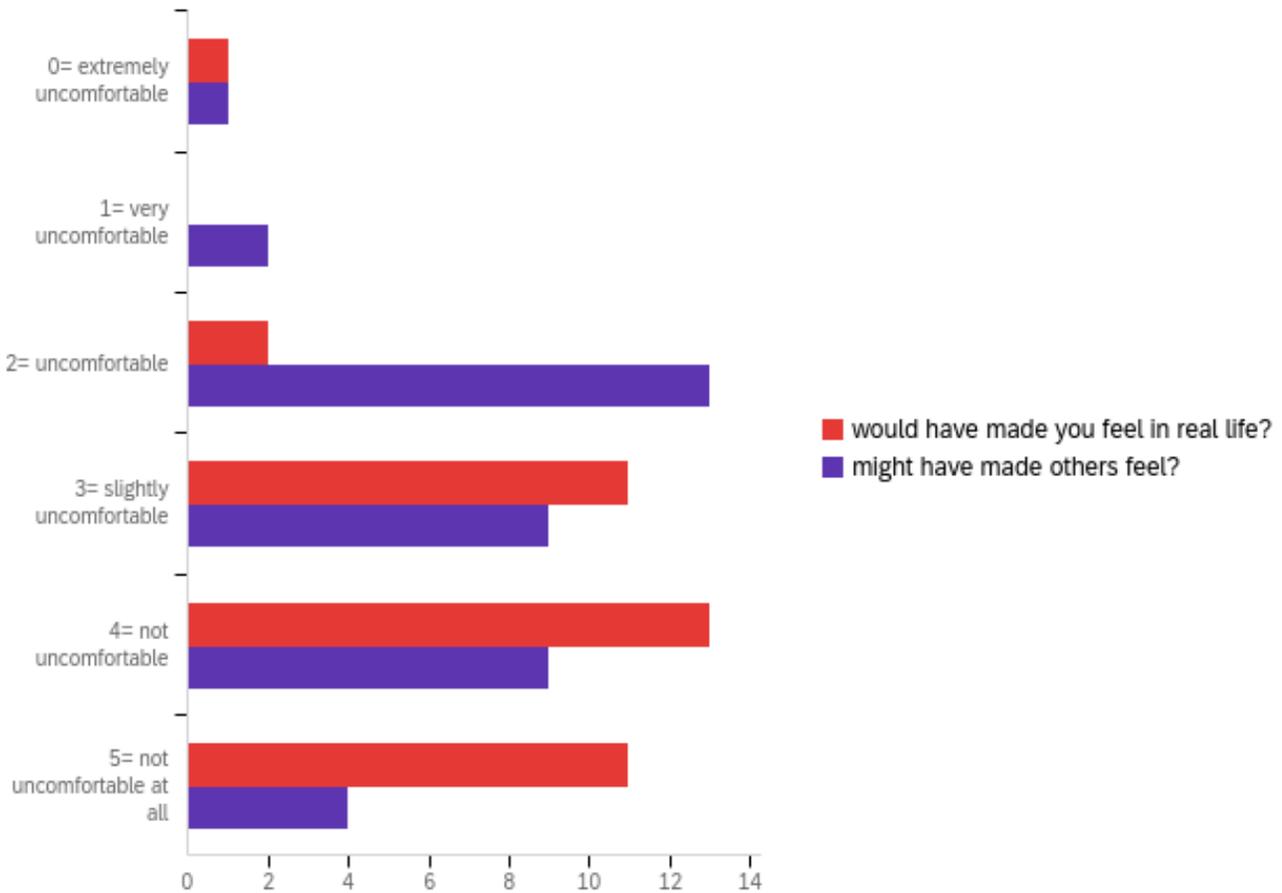
He looks open and approachable

People get scared of difference

Behaviour

People shy away from unusual behaviour

Q4.5 - On a scale of 0-5, how uncomfortable do you think the person in the video...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	would have made you feel in real life?	1.00	6.00	4.79	1.08	1.17	38
2	might have made others feel?	1.00	6.00	3.92	1.20	1.44	38

#	Question	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all	Total
1	would have made you feel in	2.63% 1	0.00% 0	5.26% 2	28.95% 11	34.21% 13	28.95% 11	38

	real life?													
2	might have made other s feel?	2.63%	1	5.26%	2	34.21%	1 3	23.68%	9	23.68%	9	10.53%	4	38

Q4.6 - In your own words, why do you think this is?

In your own words, why do you think this is?

He's just having fun. Makes me grin.

I don't mind crazy people but others may be embarrassed by what they perceive to be inappropriate behaviour

He is not using angry or threatening gestures

If drugs involved would make for uncomfortable

If I didn't know him he seems drunk at first

If people thought his behaviour was due to mental instability people might be slightly worried.

Everyone has there own way of dealing with things in there lives

Some people react more to differences than others

People who suffer like this aren't usually dangerous, but they're likely to engage others in awkward ways.

His actions affect no one but himself.

I'm an artist

His actions are self directed. We're they directed at others they would feel more uncomfortable.

He was non threatening

same as above

His actions are physically mobile

Odd behavior

I enjoy pushing the boundaries

Same answer as before. In public, unusual actions by strangers can create anxiety and fear in others.

I just think he is funny

Just enjoying the space

Everyone uses spce differently he was not in anyone close personal space so was stretching his out.

Interest in others

He's my kind of guy! But po-faced, buttoned-up people would disapprove of his behaviour.

Unpredictable

Time is key - as is own state of 'busyness'. Initial disruptive shock might be accompanied by annoyance at this buffoon stopping me getting on with my planned day. Then, might think is he ok? Then perhaps start looking for the rest of the troupe.

People find behaviour strange

Unusual ,different behaviour unsettles the majority of people

Of his body language

He is acting outside of the normal

Many people prefer everyone to behave in a conservative manner and conform

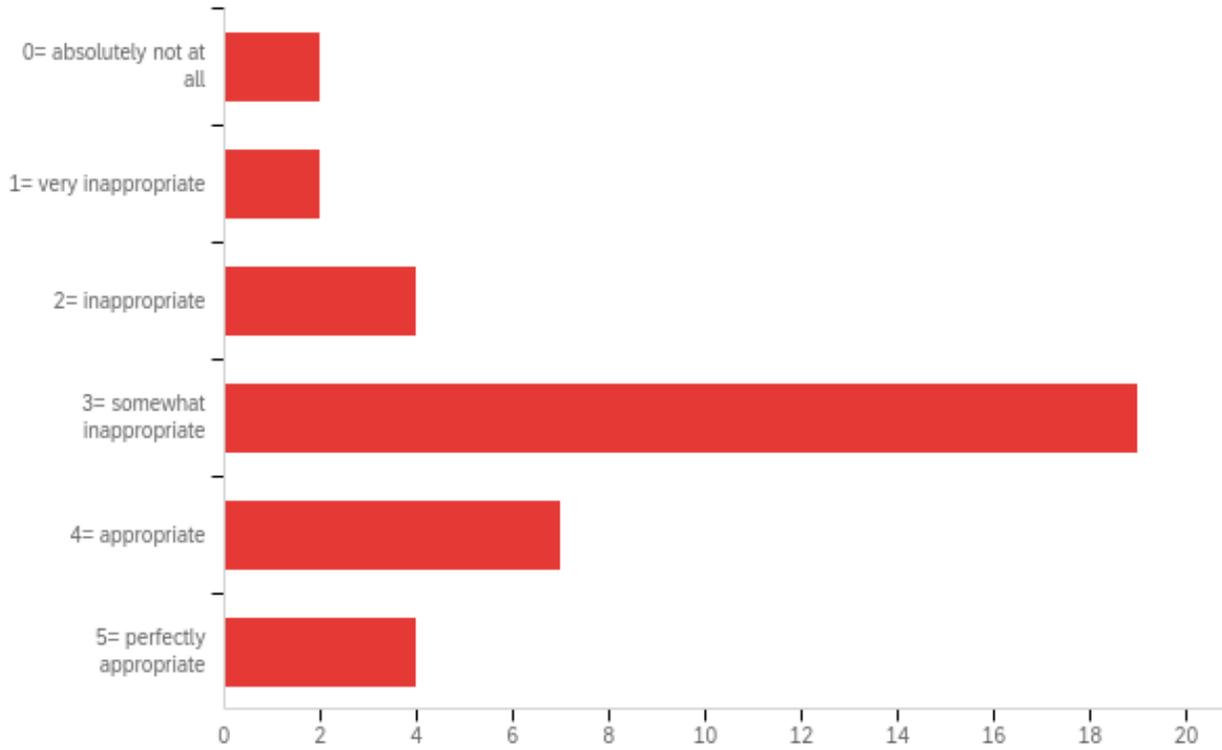
Wondering if he is ok

He wasn't bothering anyone

See previous answer

Same as above

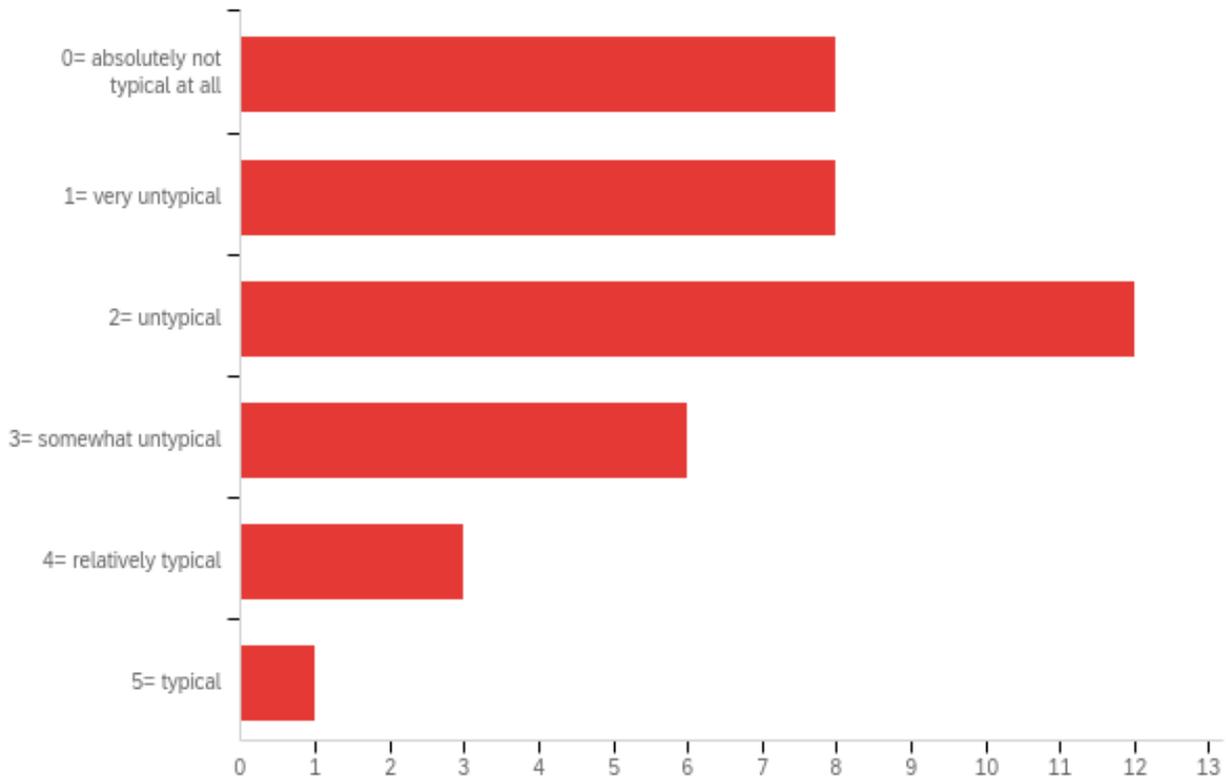
Q4.7 - On a scale of 0-5, how appropriate was the person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Appropriateness	1.00	6.00	4.03	1.18	1.39	38

#	Answer	%	Count
1	0= absolutely not at all	5.26%	2
2	1= very inappropriate	5.26%	2
3	2= inappropriate	10.53%	4
4	3= somewhat inappropriate	50.00%	19
5	4= appropriate	18.42%	7
6	5= perfectly appropriate	10.53%	4
	Total	100%	38

Q4.8 - On a scale of 0-5, how typical was this person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Typicalness	1.00	6.00	2.76	1.31	1.71	38

#	Answer	%	Count
1	0= absolutely not typical at all	21.05%	8
2	1= very untypical	21.05%	8
3	2= untypical	31.58%	12
4	3= somewhat untypical	15.79%	6
5	4= relatively typical	7.89%	3
6	5= typical	2.63%	1
	Total	100%	38

Q4.9 - What do you think the person in the video was doing?

What do you think the person in the video was doing?

Just mucking around.

His own thing

Waving to someone and trying to attract their attention

Being a twat

Already answered above mocking conventional use of the space

Being deliberately silly for this research.

Think they might have had a hard time getting through the space cos of other people around

Being filmed for passerby reaction

compulsive behavior indicative of mental illness

Patterning.

Feeling the space

Not a clue

I want to be free

Based on attire (tie and business shirt) he was probably goofing around. Had he been dressed differently I'm sure people would be more wary.

Having a laugh to see what kind of attention he would get

marching to his own drummer

Expressing pleasure

No idea

Watching people's reactions

Exhibiting signs of a movement disorder and continuing on with his normal day...perhaps in transit to or from an appointment

Having fun

Fooling around

Releasing stress.& rejoysing

Can not answer how typical his behaviour is. As far as what he was doing perhaps he was just expressing his happiness

Dancing. Enjoying the space.

No idea.

Disruptive performance artist

Perhaps he has just hit a job and is celebrating

Testing the space embracing the feeling

Acting irresponsible

Acting for the video. Juxtaposing his freedoms against the implied boundaries of the space . Humanising the space

Expressing how he felt at that time

Rebelling against the use of the space . Of the space dictating his actions

Joking around

Messing about, enjoying a lunch break

See previous answers

Being upset

Acting

Q9.1 - If you would like a copy of the findings report from this research, please provide your email below. Your email will not be used in any other way but to provide the report once complete.

If you would like a copy of the findings report from this research, please provide your email below. Your email will not be used in any other way but to provide the report once complete.

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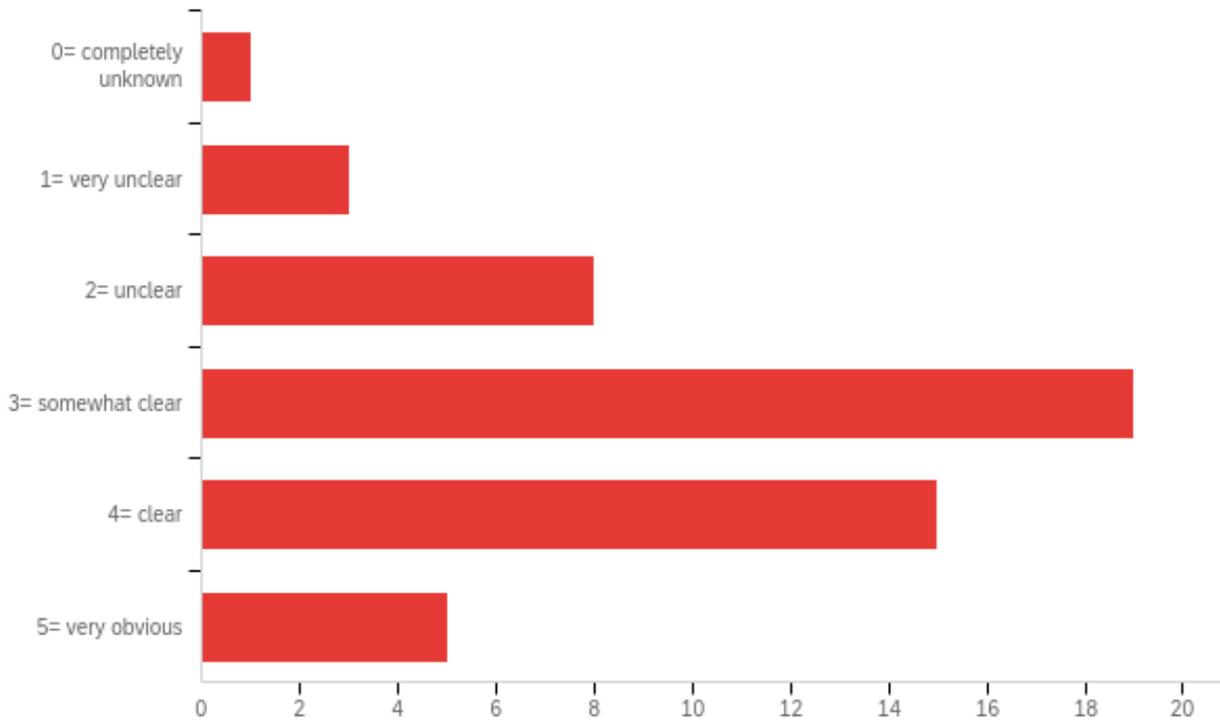
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thomas.magennis@gmail.com

Annmac8864@gmail.com

shaunent@yahoo.com

Q5.6 - On a scale of 0-5, how obvious do you think the purpose(s) of this space is?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How obvious is the purpose	1.00	6.00	4.16	1.11	1.23	51

#	Answer	%	Count
1	0= completely unknown	1.96%	1
2	1= very unclear	5.88%	3
3	2= unclear	15.69%	8
4	3= somewhat clear	37.25%	19
5	4= clear	29.41%	15
6	5= very obvious	9.80%	5
	Total	100%	51

Q5.7 - In your own words, why do you think this is?

In your own words, why do you think this is?

It falls between art installation & maybe a relaxation area

Shaded area

Walkway, outdoor performance area

It's a public space, could be multi purpose, perhaps for eating or for sport.

It feels so cluttered, even though it isn't. I think its a quiet shsdy place ro rest but doesn't feel very restful to me

could be a sitting space but unsure of place and destination

Spaces for sitting socialising and moving around

Because your eye is drawn into the space before you enter

shade, paving and grassed areas indicate thoroughfare for foot traffic with resting space, and amphitheatre structure invites performing/watching

I think it's a market ?

Shaded areas are obviously there for people to sit under for some time to relax or socialise.

shade and a performance area

It could have many uses

Communal meeting area

Pathway well defined. Umbrellas invite stopping

I thought it was a resort then saw what I thought were petrol pumps

Unusual design

There is nothing there to suggest what its purpos is

For me its for shade

A garden?

A resting place - somewhere to relax, have lunch, chat.

Shaded seating area

Leisure space, sunshade,outside eating area.

An entrance way

A shady oasis

It has obvious areas for sitting which mostly face in the direction of an empty space which could be temmporarily used. for something to look at

There seems to be tiered seating and shade.

It appears to be an entry way. No seating, pedestrians, all cement, post boxes. Hard unwelcoming surfaces

Because of grass, open to the elements, airy

Circular space looking down into the centre with shade around the circumference

Park to go in and relax in some shade

There are seats and shaded areas

To provide a shaded protected space

Area to provide shade and space

Have no idea. Is it to provide shade?

For the large volume of visitors

Dappled shade on a sunny day

Sun umbrellas

No chairs or tables but there are umbrellas. Is there a coffee shop nearby?

It does not completely shade the sun

Too many structures and shadows

Open courtyard between buildings, place to relax but also walk through.

Shade and seating provided in a large open space for people to gather or just be comfortable in the outdoors.

Shade and air

Looks as if it could be used as an eating area or entertainment or just relaxing

At first glance it seems to be a seaside resort but then there's also a stadium for spectators. Maybe it's a sports venue.

No signs

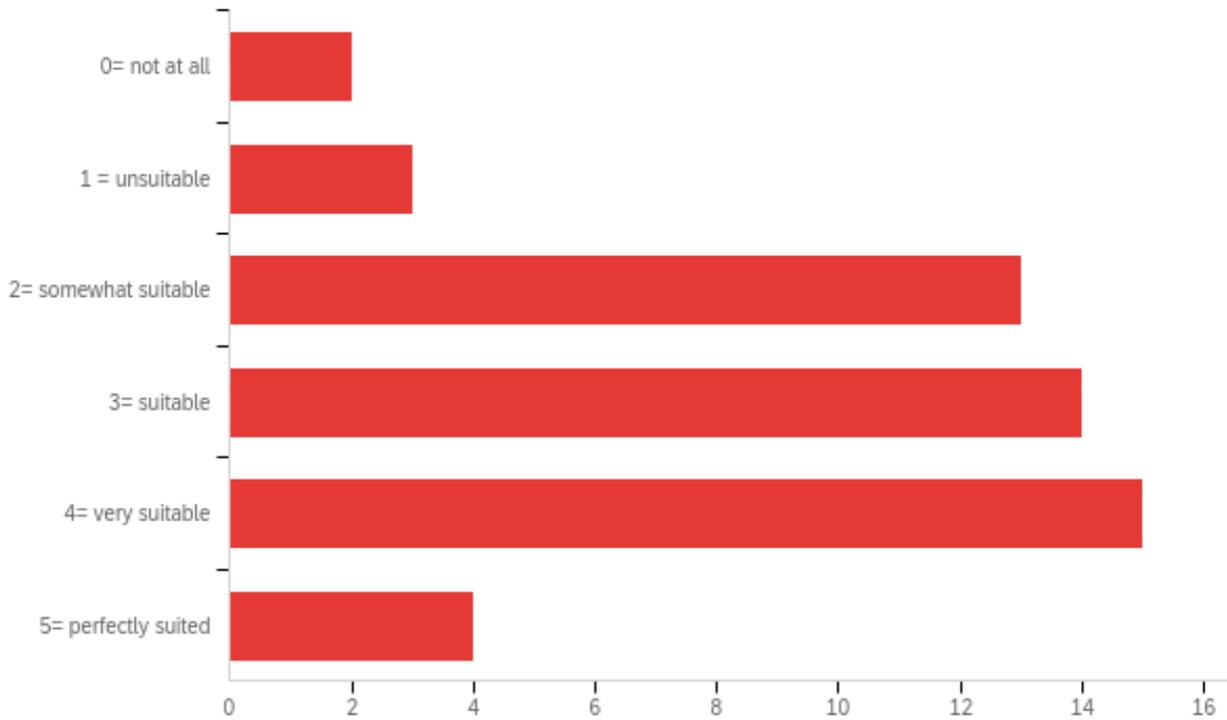
It looks like it may be a leisure setting but with no people there and no other indication of its purpose I can't be certain

Shelter, relief.

An area where people can meet, relax & enjoy the outdoors.

Holiday resort

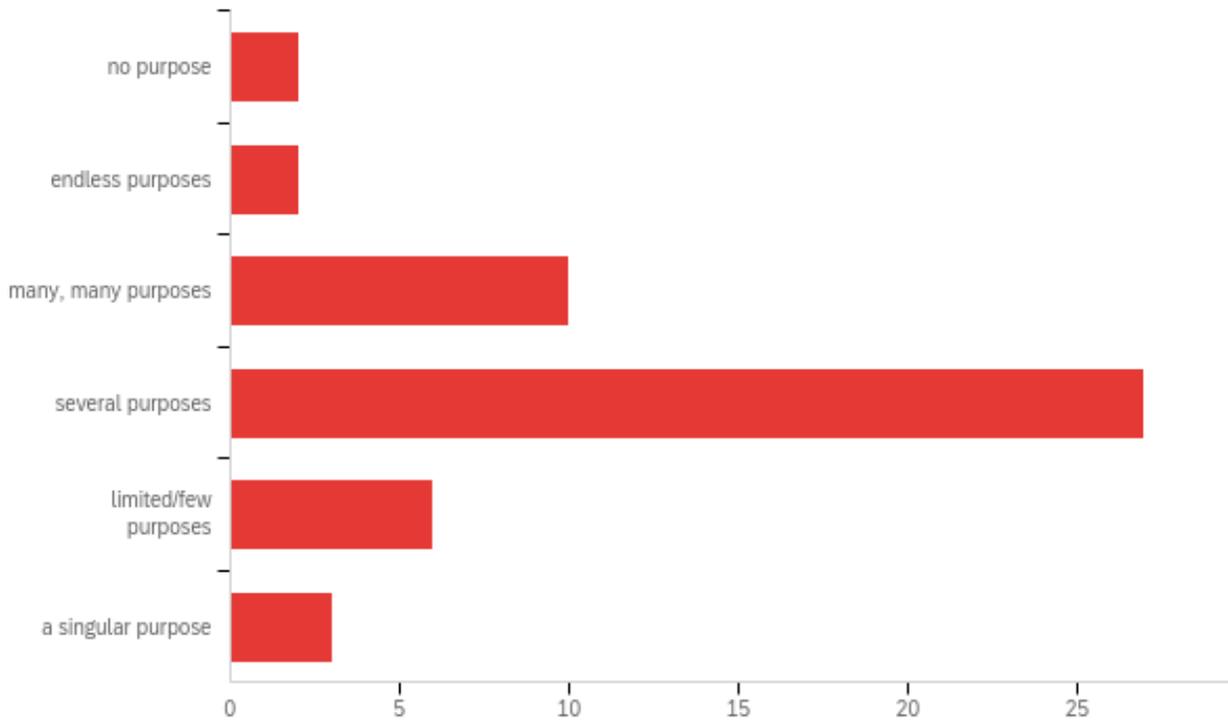
Q5.8 - On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How suitable is the design for its purpose	1.00	6.00	3.96	1.20	1.45	51

#	Answer	%	Count
1	0= not at all	3.92%	2
2	1 = unsuitable	5.88%	3
3	2= somewhat suitable	25.49%	13
4	3= suitable	27.45%	14
5	4= very suitable	29.41%	15
6	5= perfectly suited	7.84%	4
	Total	100%	51

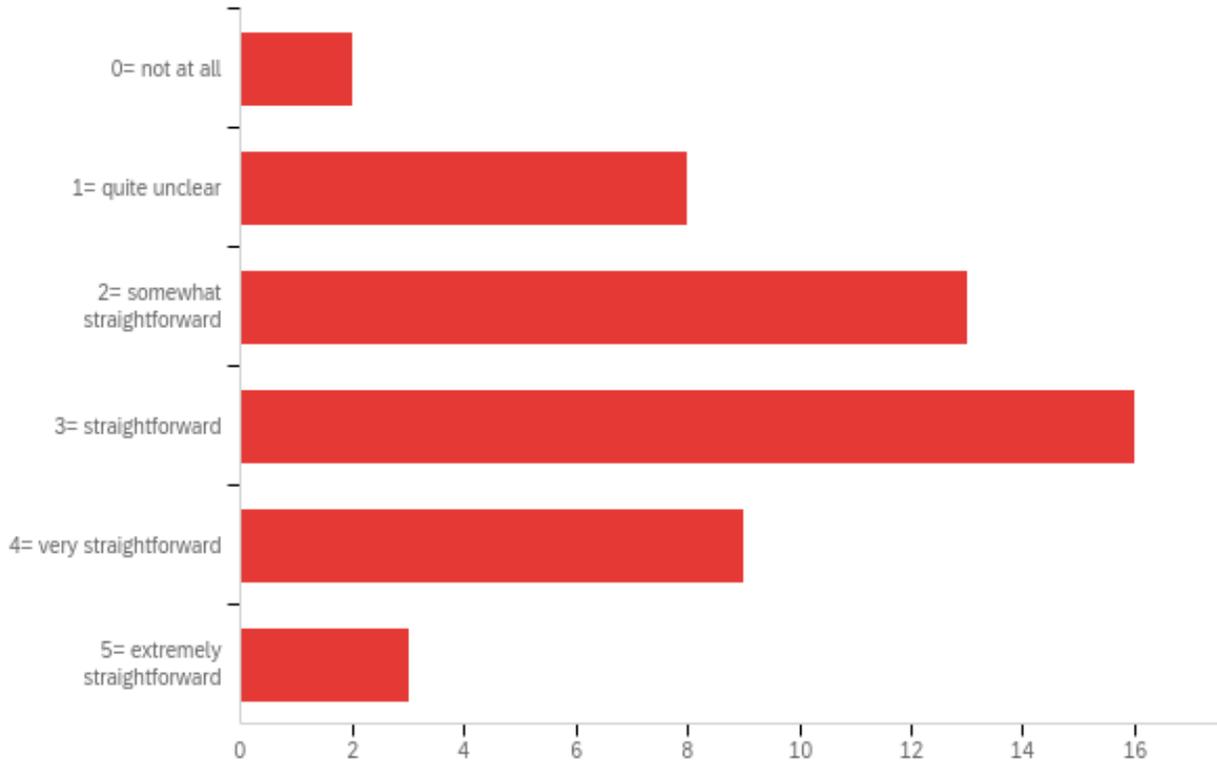
Q5.9 - Select one of the following that best describes this space...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	The space has...	1.00	6.00	3.84	1.03	1.05	50

#	Answer	%	Count
1	no purpose	4.00%	2
2	endless purposes	4.00%	2
3	many, many purposes	20.00%	10
4	several purposes	54.00%	27
5	limited/few purposes	12.00%	6
6	a singular purpose	6.00%	3
	Total	100%	50

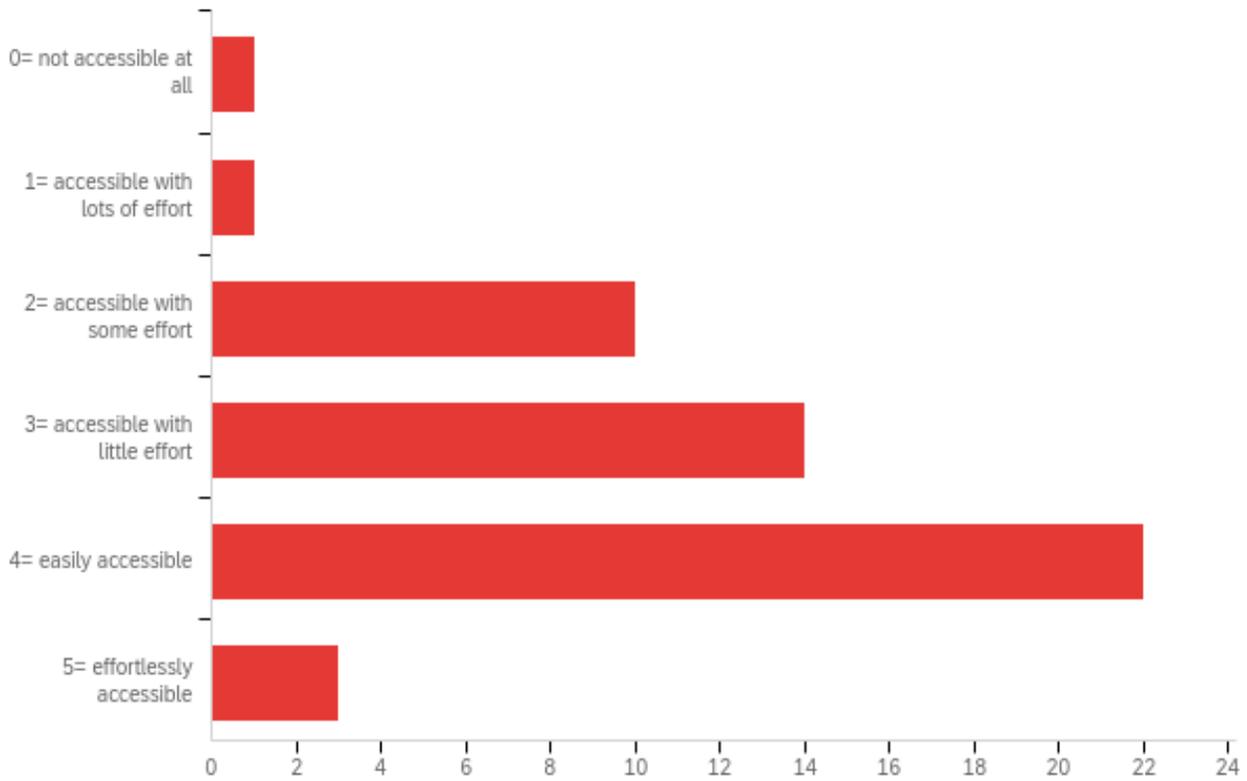
Q5.11 - On a scale of 0-5, how straight-forward do you think this space is to use?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How straightforward	1.00	6.00	3.61	1.22	1.49	51

#	Answer	%	Count
1	0= not at all	3.92%	2
2	1= quite unclear	15.69%	8
3	2= somewhat straightforward	25.49%	13
4	3= straightforward	31.37%	16
5	4= very straightforward	17.65%	9
6	5= extremely straightforward	5.88%	3
	Total	100%	51

Q5.12 - On a scale of 0-5, how easy would it be to access this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Visual and physical accessibility:	1.00	6.00	4.25	1.03	1.05	51

#	Answer	%	Count
1	0= not accessible at all	1.96%	1
2	1= accessible with lots of effort	1.96%	1
3	2= accessible with some effort	19.61%	10
4	3= accessible with little effort	27.45%	14
5	4= easily accessible	43.14%	22
6	5= effortlessly accessible	5.88%	3
	Total	100%	51

Q5.13 - In your own words, why do you think this is?

In your own words, why do you think this is?

Lots of openings, flat & seems to be groundlevel so easy to access for different abilities, servers, older people,

Because it is a wide open space. No barriers / doors

Open space to move, some paths visually spiky

Flat pathways but dappled light makes it confusing.

one level - pathway

Space is anchored by overhead sails and also ground work

There are no obstructions

layout and visual cues to usage; comfort with shade, seating

Open space

Ramp leading in with a line off to the side for impaired people

Space is open access as far as i can see, but i only see what the photographer wants me to see

Raised tiered spaces cant see ramps accessing them

Flat surfaces. Wide pathways.

It depends on signage

No steps...colourful...high curved design against usual boxed shape

Because there is a few entrances to it

Wide paths

I see lots of stairs, both joining parts of the space and to access it from what looks like the road below.

Seem to be random and somewhat unnecessary objects

One level, wide avenue.

Open ended space

No clearly notable entry points

Appears to have a wide entrance suitable for delivery and pedestrians. The visual effect could be a little confusing depending on the vantage point.

The space seems large.

I think once you passed through the entry access is ready enough.

Many open entrance ways

Multiple entry and exit points, more than one type of space, ramps available, seating available. Not all weather.

It's quite open and there doesn't seem to be any security.

Flat walkways

Open sides many entry and exit points

The shading may be confusing for someone with restricted sight

It's open on all sides

In an area obviously used by people

Flat for disabled

Too many steps

I can see the entrance

There are some stairs, but no obvious hinderances.

No steps, apart from the bleachers seating. Good access for all abilities.

This depends on the abilities of clients....ie viually impared or autistic or elderly may find shadows and layout confusing

Immediate access is easy because everything is flat but then there are lots of viewing spaces that are based on tiered seating which is not obviously accessible for all.

It appears to be flat for wheelchair use and the shadiness invites you in

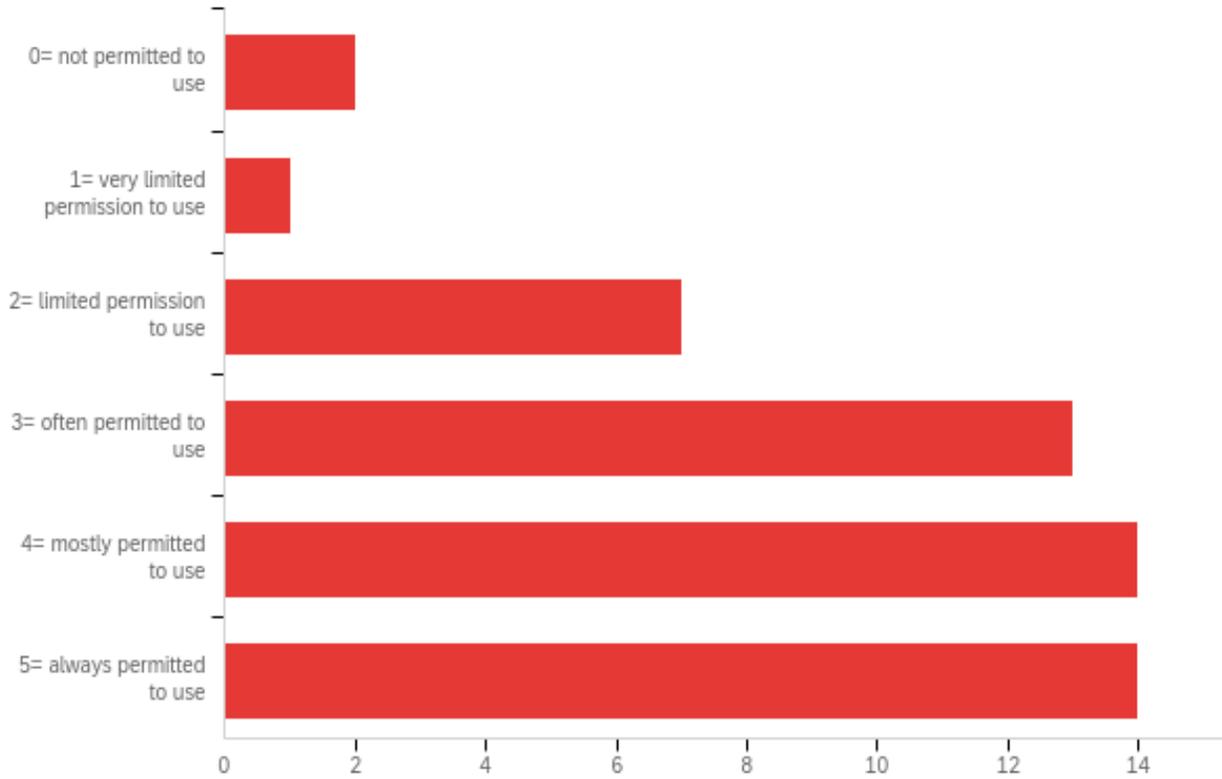
The immediate accessibility is clear but its surroundings less clear

I see a restricted entrance .

I am unaware if the site is on public property or private.

Open and no steps

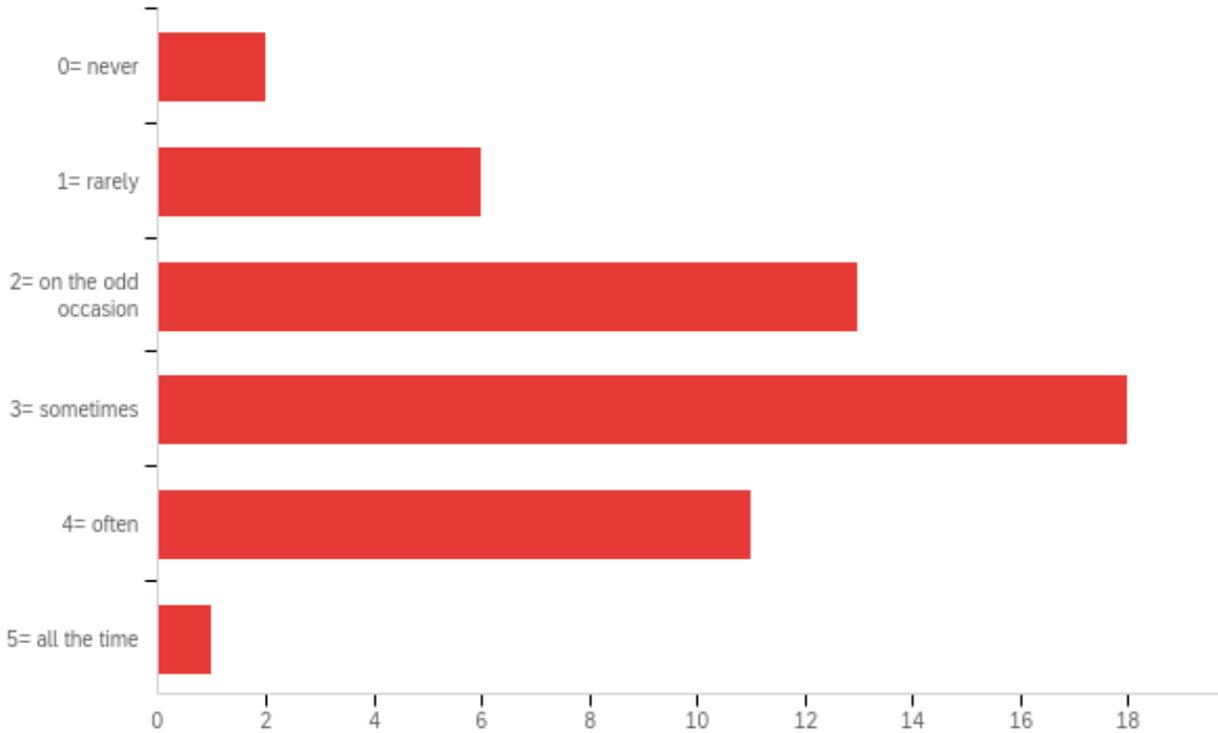
Q5.14 - On a scale of 0-5, how permitted do you think you would be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Permission to access	1.00	6.00	4.53	1.29	1.66	51

#	Answer	%	Count
1	0= not permitted to use	3.92%	2
2	1= very limited permission to use	1.96%	1
3	2= limited permission to use	13.73%	7
4	3= often permitted to use	25.49%	13
5	4= mostly permitted to use	27.45%	14
6	5= always permitted to use	27.45%	14
	Total	100%	51

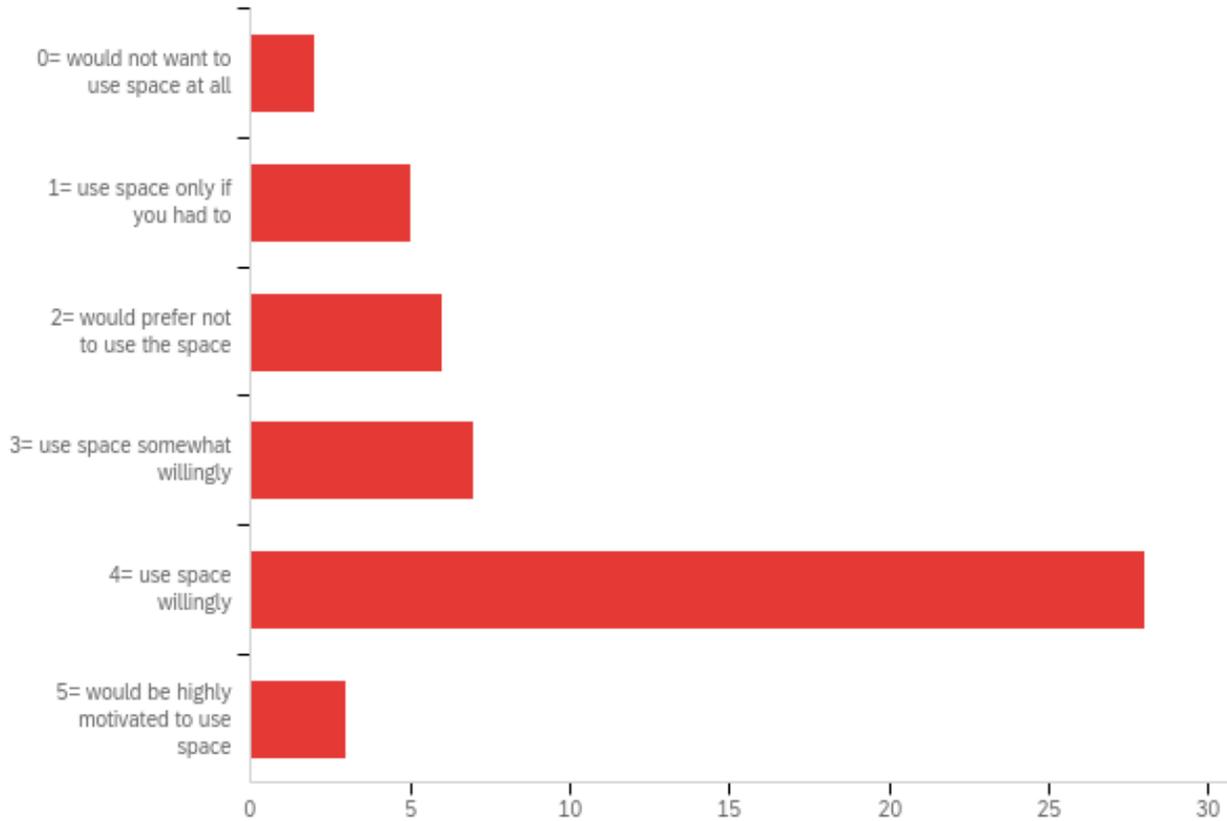
Q5.16 - On a scale of 0-5, how often would you use a space like this?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How often	1.00	6.00	3.65	1.12	1.25	51

#	Answer	%	Count
1	0= never	3.92%	2
2	1= rarely	11.76%	6
3	2= on the odd occasion	25.49%	13
4	3= sometimes	35.29%	18
5	4= often	21.57%	11
6	5= all the time	1.96%	1
	Total	100%	51

Q5.17 - On a scale of 0-5, how inclined would you be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How inclined	1.00	6.00	4.24	1.26	1.59	51

#	Answer	%	Count
1	0= would not want to use space at all	3.92%	2
2	1= use space only if you had to	9.80%	5
3	2= would prefer not to use the space	11.76%	6
4	3= use space somewhat willingly	13.73%	7
5	4= use space willingly	54.90%	28
6	5= would be highly motivated to use space	5.88%	3
	Total	100%	51

Q5.18 - In your own words, why do you think this is?

In your own words, why do you think this is?

Loks like a great socialising, relaxation spot

Easily accessible and lots of outdoor space.

Not interested in the types of activities that might be held there.

I am inclined toward using less enclosed spaces.

It feels busy. If there were an slternatuve, convenient space i would use that inetead uf it were more natursl snd ooen-feeling

unclear of connectedness to place

Looks reasonably welcoming for social and recreational purposes

It welcomes you.

comfort and expectation of entertainment

Open and shaded

The space affords privacy because of its scale.

it is like an ampitheatre and could be set up for displays

It looks cool relaxing and pleasant

It doesn't appear inviting enough

Open....curved structure.....durable

Its not inviting

It looks sunny and shady with places to amble along and sit down. Seems mostly hard ground though so maybe better for adults than young children.

I would be concerned about using the space during hot weather, because the shelters throw only some cover over the area, and that cover has large gaps in it. In cooler weather, it would be good.

Seems unclear why I would use it, has a feeling like a waiting area, slightly uncomfortable

Sunshine, no commercial units

Too much concrete no softness. Petrol pumps close

It looks inviting enough to suit the types of activity that I might be inclined to need a space like that for.

It appears open to nature.

I see it as purely for access. If I need to go what is behind, I would have to use it

Because of its openness outdoor feel

Free space to sit without buying coffee

To me, it seems to be a peaceful area

Looks relaxing and cool

Same function as a crossroads

No seats

In hot weather it would be cool and attractive

Pleasant to walk through

Lots of open areas for children to run, ride bikes, roller skate.

Its boring and only partially blocks the sun

No clear spaces

I enjoy spaces where people can mingle but also be alone.

I am getting lots of ideas for what you could do here, for instance outdoor markets, live music and other entertainment

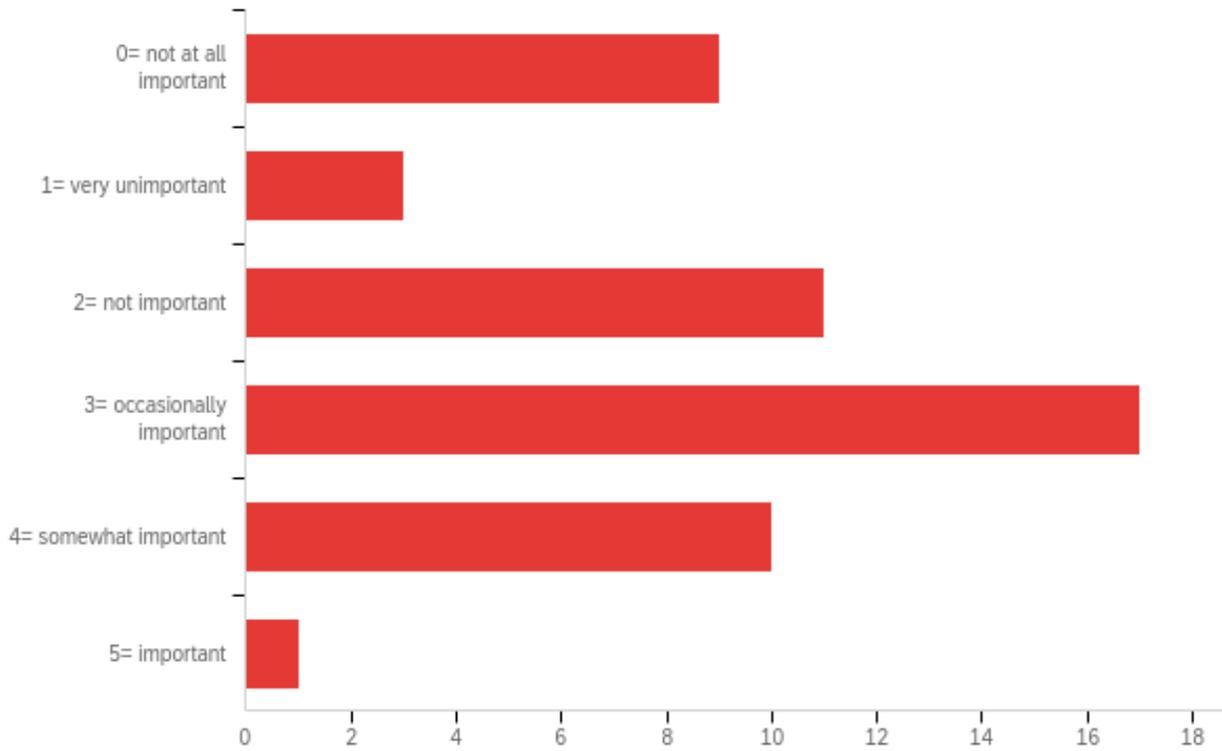
It looks as tho its owned by someone and permission would be needed

It looks like somewhere to sit and watch the world go by.

Because it is not clear what its purpose is

I use a Service Dog 24/7, but in spite of Federal & state laws, were not always welcome in such a space.

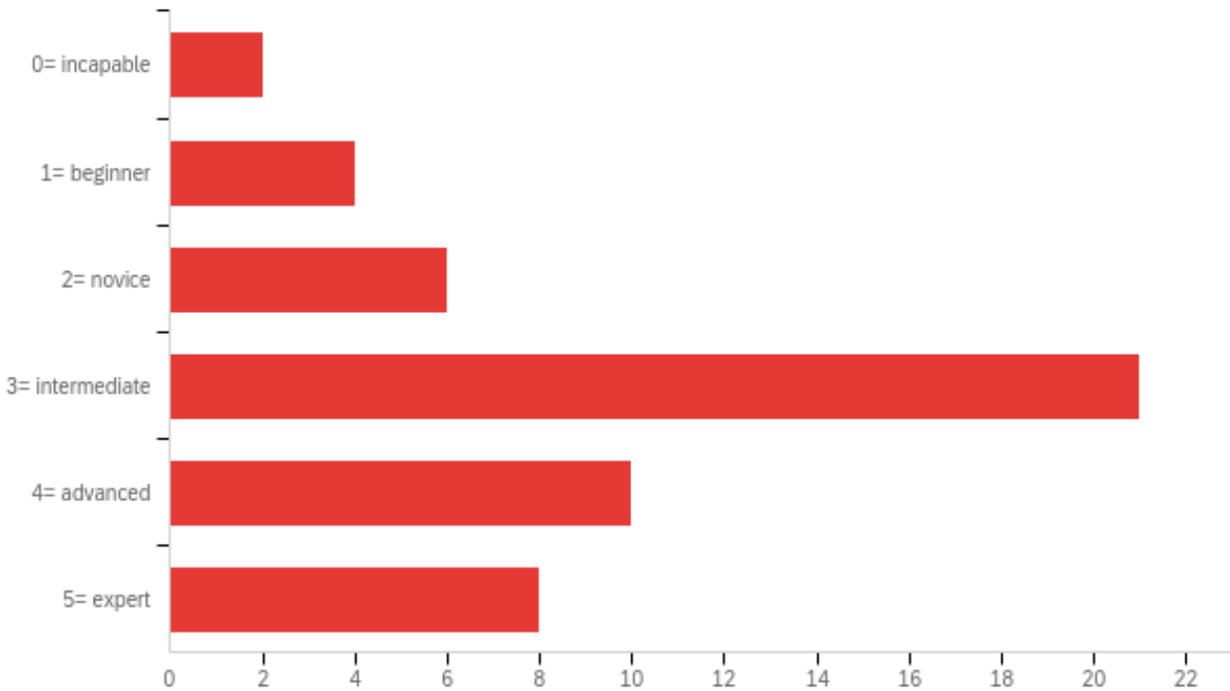
Q5.19 - On a scale of 0-5, how important would you say a space like this is to your daily life?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How important to your daily life	1.00	6.00	3.37	1.39	1.92	51

#	Answer	%	Count
1	0= not at all important	17.65%	9
2	1= very unimportant	5.88%	3
3	2= not important	21.57%	11
4	3= occasionally important	33.33%	17
5	4= somewhat important	19.61%	10
6	5= important	1.96%	1
	Total	100%	51

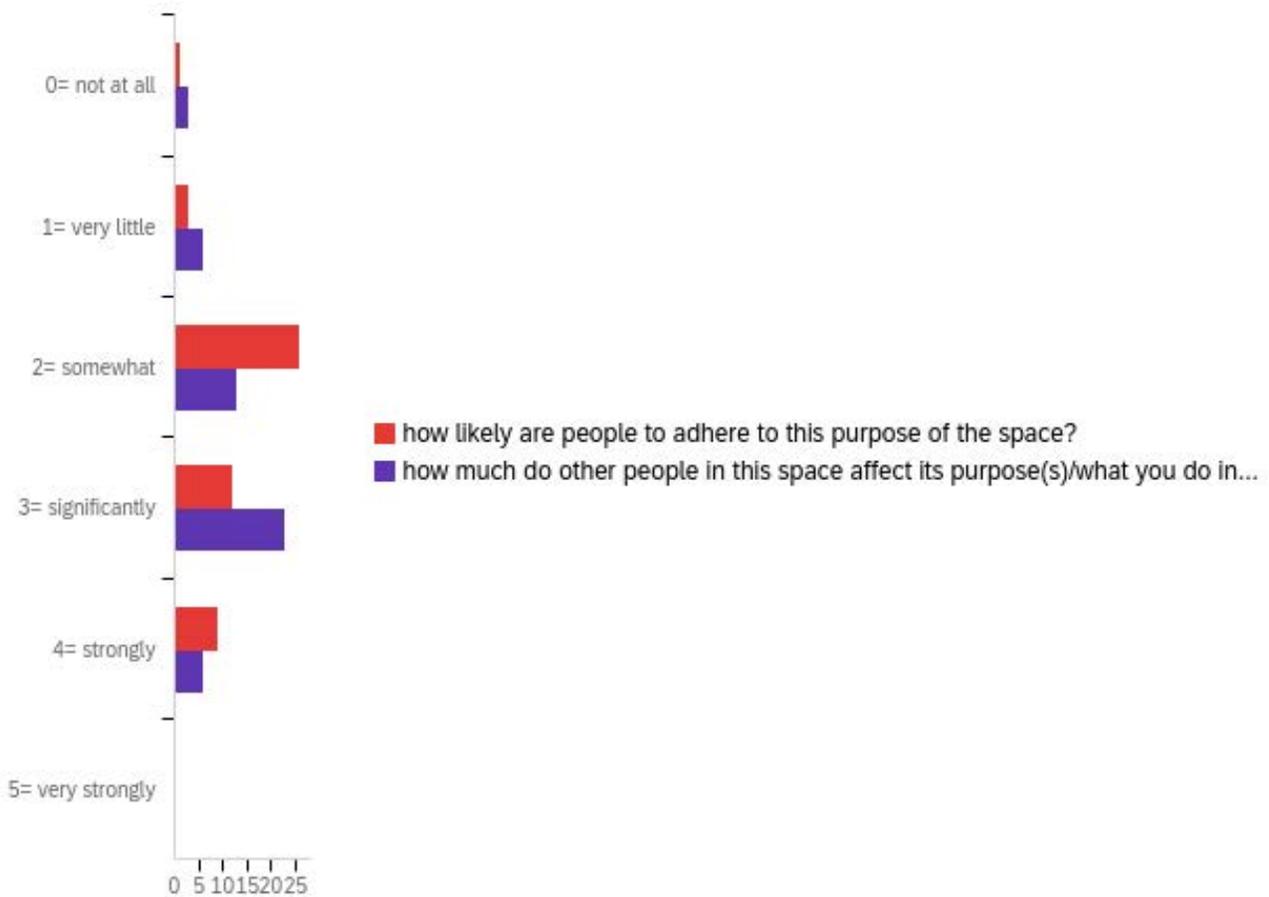
Q5.21 - On a scale of 0-5, how competent would you be at using this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How competent	1.00	6.00	4.12	1.26	1.59	51

#	Answer	%	Count
1	0= incapable	3.92%	2
2	1= beginner	7.84%	4
3	2= novice	11.76%	6
4	3= intermediate	41.18%	21
5	4= advanced	19.61%	10
6	5= expert	15.69%	8
	Total	100%	51

Q5.23 - On a scale of 0-5, mark out...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likely are people to adhere to this purpose of the space?	1.00	5.00	3.49	0.92	0.84	51
2	how much do other people in this space affect its purpose(s)/what you do in it?	1.00	5.00	3.45	1.03	1.07	51

#	Question	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly	Total
1	how likely are people to adhere to this purpose of the space?	1.96% 1	5.88% 3	50.98% 26	23.53% 12	17.65% 9	0.00% 0	51

2	how much do other people in this space affect its purpose(s)/wh at you do in it?	5.88 %	3	11.76 %	6	25.49%	13	45.10%	23	11.76%	6	0.00%	0	51
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Q6.2 - What do you think about the person in the video?

What do you think about the person in the video?

Brave

Not sure. Was he checking the size available to him for his performance ,?

A bit strange

He is at ease anywhere

Creative but probsbly annoying

creative type

He finds the space liberating and playful for him

It's he ok at first then he is fine

playful

Acting something out

Interesting and unusual

They look like some form of performance art

Unclear as to whether he is drunk messing or has an intellectual difficulty

He is playing around

He hasOCD

Has some stress issues

He is his own person

Slightly weird behaviour but harmless

Childlike, enjoys fun.

Difficulty with lines and spaces, OCD

No opinion

Not sure I understood this...

He's friendly superficially bit odd

Amusing

Creative use of the space. Non conformist.

He's perhaps wanting to be different

Clowning around lol

Either putting it on, or possibly unaware.

He's doing his own thing

He is mentally unwell

Nuts

I dont have a strong opinion. I dont know him

Mad

Have ing fun

No opinion

He is young. Plenty of space for him to move.

There's more yhan one person in the video

Cheerful and lively

I think he is confident to express himself without caring what anyone thinks.

He is behaving a little eccentrically. I wonder if he is autistic, and responding to the sensory stimulation of the shadows made by the shade sail.

Dancer?

Trying to show off

His behaviour is unusual. Is he practising a routine or is he spaced/ mentally unbalanced?

Weird

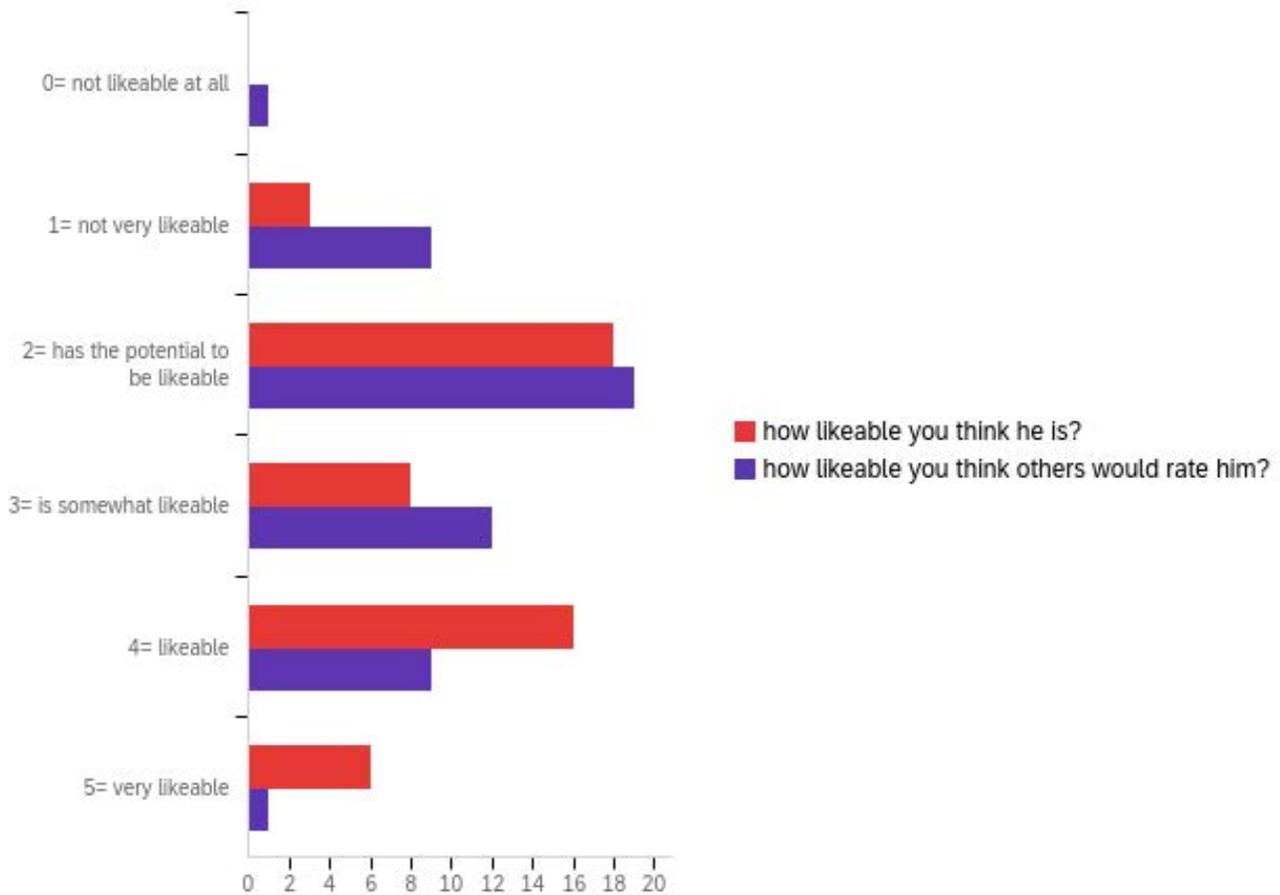
Acting strangely

Fun

Looks like he's shaking off stiffness/tiredness from sitting at a desk for a long period.

Acting up

Q6.3 - On a scale of 0-5, indicate...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likeable you think he is?	2.00	6.00	4.08	1.17	1.37	51
2	how likeable you think others would rate him?	1.00	6.00	3.43	1.09	1.19	51

#	Question	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable	Total
1	how likeable you think he is?	0.00% 0	5.88% 3	35.29% 18	15.69% 8	31.37% 16	11.76% 6	51

2	how likeable you think others would rate him?	1.96%	1	17.65%	9	37.25%	19	23.53%	12	17.65%	9	1.96%	1	51
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Q6.4 - In your own words, why do you think this is?

In your own words, why do you think this is?

He interacts with the space, i think he is a performance artist so a thinker, interesting & likable, cha"enging maybe

Because of his energy and his dress code.

Odd behavior but well dressed

His unguarded behaviour in a public space makes him spontaneous and approachable.

Too showy for me unkes he were someone i knew otherwise. Though if this were a celebration of something goof i woul feel more positive, but other people like this more than I do

random movements - young

He looks as if he is enjoying himself

They may be concerned when bends over but once he up and moving no problems

some people are uncomfortable with adult playfulness in public

People often don't like different and unusual people.

fun actions

Cannot get enough visual info to be able to tell

He is well dressed and not noisy

He looks fun

He is presentable and quirky

He is working out some issues and is more vulnerable

I think he could be a funny guy

He's not behaving normally

His behavior is odd for an adult, but he looks like he might just be a worker letting off steam, according to his manner of dress.

People sometimes react with discomfort to those who are a little unique

He is not threatening , doing no harm

Not threatening to me

Odd avoiding behaviour

Unusual behaviour bothers a lot of people. I think usual behaviuor is a bit boring.

Non conformist.

His behaviour is different from others passing through

If you step out of the norm people are wary of you

Anyone who does things differently is automatically suspect for many.

Some people might think there is something weird about him and not want to be near him.

His behavior is odd, unpredictable and erratic

Happy and unafraid of opinions

Well dressed, young, doesn't interfere with others

He's a nitwit

Easygoing

His sense of fun

He is behaving in a childlike manner.

Everybody has potential to be likable

You can't really tell much about an unknown person just from their looks and dress, even if they exhibit what seems like eccentric behaviour. He is minding his own business and yet some people might see him as threatening, simply because he did not just walk through the space, but moved his body rather unpredictably as he did so. Some people on the other hand might see it as quirky and interesting behaviour, and wonder, as I did, if he had a form of autism.

No reason not to

He is an Attention seeking twat

He doesn't appear threatening. He's clean, well groomed and well dressed. He seems to have a sense of humour based on the start of the video.

Not sure

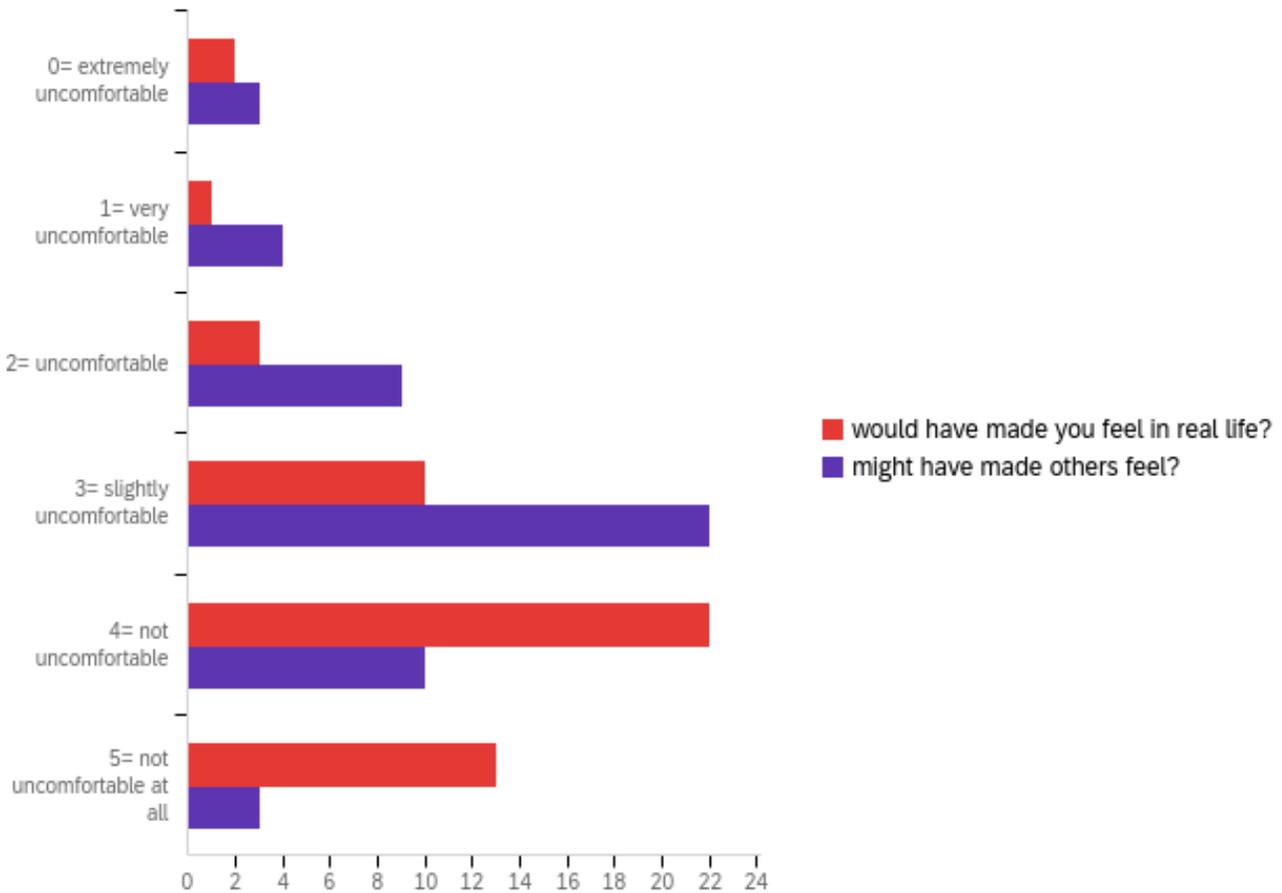
Could be a fun person

Fear as he is acting differently .

He is nicely dressed & seems relaxed enough to be himself, but some people are not comfortable with people acting in unexpected ways.

Looks light hearted

Q6.5 - On a scale of 0-5, how uncomfortable do you think the person in the video...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	would have made you feel in real life?	1.00	6.00	4.73	1.19	1.41	51
2	might have made others feel?	1.00	6.00	3.80	1.19	1.41	51

#	Question	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all	Total
1	would have made you feel in	3.92% 2	1.96% 1	5.88% 3	19.61% 10	43.14% 22	25.49% 13	51

	real life?													
2	might have made other s feel?	5.88%	3	7.84%	4	17.65%	9	43.14%	2 2	19.61%	1 0	5.88%	3	51

Q6.6 - In your own words, why do you think this is?

In your own words, why do you think this is?

His body is somewhat rigid & facial expression a bit stiff

He seems to be an approachable young man.

Unusual behaviour

I would be amused. Others may think he is a little crazy.

Live and let live. Not foing any harm in an empty space. However my kids have ASD and might find the behaviour uncomfortable

too energetic

I encourage playfulness in others in suitable spaces

People are cautious

not expected social behavior

He's obviously just being silly

I'm very accepting of unusual behaviour.

performing out of place actions can disturb many while others find it humorous

His behaviour may be perceived as unusual by some

As above makes me uncertain as to why he is acting in that way

He is acting differently to the norm

I meet a lot of personality traits in my job

Fear of not been able to deal with him if he interacts with them

Hes different

That s because people feel embarrassed

People are often fearful or judgemental if they don't know or understand why

He's not doing anything that disturbs my pleasure of the area.

We all see what we see based on our own experiences

Isn't confirming

Unpredictable

Abnormal actions

People are often afraid of other people who behave unconventionally. I tend not to be too conventional myself.

I think he is choosing to behave like this.

I think I am able to assess people reasonably well

He's his own person, so that makes people wary of you

Every time someone behaves outside the social conventions, his or her behaviour is evaluated by onlookers in terms of 'danger to me'. Is he drunk? On drugs? Mentally ill? Putting it on? Just being silly?

I would probably talk to him and ask him about his ritual, however, in my experience with most people these days would be afraid of his behavior.

Because his behavior is odd

Confident

Some people may think his behaviour was odd

Acting crazy

Behaviour unusual

Assume he's enjoying himself? Why be uncomfortable

Doing no harm

I have sons and grandsons. He is behaving like a young person trying to slightly shock an older person.

He jumping about and smelling the bushes

Harmless person

Some people may suspect mental illness or that he may interact with them in his lack of inhibitors.

For the reasons I gave above.

Not threatening

He is behaving awkwardly and i would not quite know how to reslind

I wouldn't be quite sure exactly what was going on and it would be hard to predict what would happen next. He doesn't present as threatening or manic but I don't understand what he is doing. I'm also unsure what he will do next. Maybe he will become threatening or out of control.

Odd behaviour

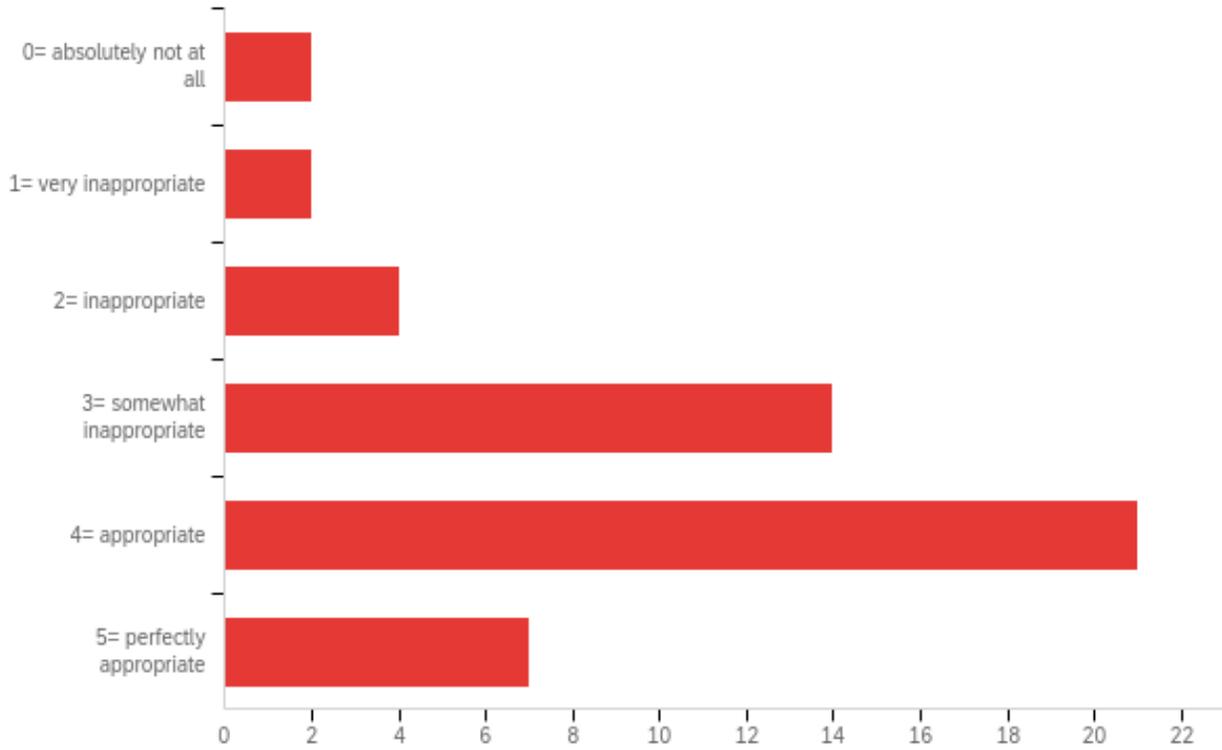
Unpredictable

Wild .

I was surprised by his activity, but not uncomfortable. I know a fair number of people who would question his behavior & possibly be a little uncomfortable.

Non threatening

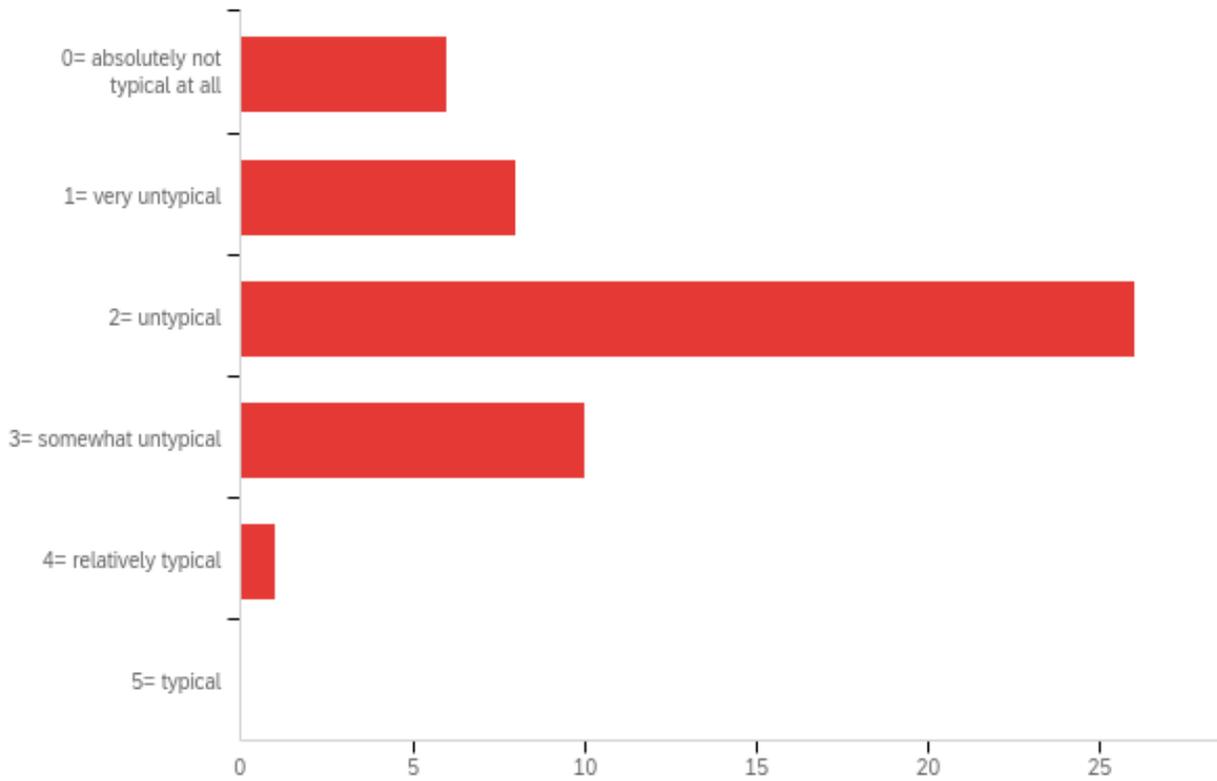
Q6.7 - On a scale of 0-5, how appropriate was the person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Appropriateness	1.00	6.00	4.42	1.18	1.40	50

#	Answer	%	Count
1	0= absolutely not at all	4.00%	2
2	1= very inappropriate	4.00%	2
3	2= inappropriate	8.00%	4
4	3= somewhat inappropriate	28.00%	14
5	4= appropriate	42.00%	21
6	5= perfectly appropriate	14.00%	7
	Total	100%	50

Q6.8 - On a scale of 0-5, how typical was this person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Typicalness	1.00	5.00	2.84	0.94	0.88	51

#	Answer	%	Count
1	0= absolutely not typical at all	11.76%	6
2	1= very untypical	15.69%	8
3	2= untypical	50.98%	26
4	3= somewhat untypical	19.61%	10
5	4= relatively typical	1.96%	1
6	5= typical	0.00%	0
	Total	100%	51

Q6.9 - What do you think the person in the video was doing?

What do you think the person in the video was doing?

Performance piece, interacting with the environment to gauge reactions & responses of others,

Possibly measuring the sitting room...

Being silly, having fun

Looking for someone he knew.

Making shapes and creating from the unusual environment

moving dance like

Connecting with his feelings and not afraid to display these to others

Interacting with the space

playing, exploring the environment

Tripping, moving along the gutter walking backwards

Expressing emotion

acting/performing a task for a drama class/just crazy

Trying out the space and forms

Enjoying the space

Playing around

Either playing a game or going through a ritual

Destressing

Because they were having fun

Expressing himself (or acting for this video)

He was watching the effect of light, and the changing levels of the wall.

Avoiding lines or spaces or light

Playing relaxing unwinding

Moving in a world of his own

Avoiding people

Amusing himself.

Being free to express himself.

Simply having fun moving differently, doing a Cleese silly walk

Clowning around, having a bit of fun

Being silly.

Some ritual that he does, maybe every day or maybe just when he's happy.

No idea

Celebrating a lotto win

Perhaps the pattern on the ground was confusing and he leaned on the low wall for support

Being silly

Messing

Enjoying the space

Amusing himself

Stretching his legs

Having a laugh

Moving through the space in his own way - maybe dancing or making a video?

I felt that they were reacting to the shadows made by the shade sail, in a very spontaneous way, rather like an autistic child .

Using the space. Performing?

Showing off

I really don't know. Was he trying to provoke a reaction? Maybe he was practising a routine for a performance although he is not in costume. Maybe he is unwell and living in a world of his own.

No idea

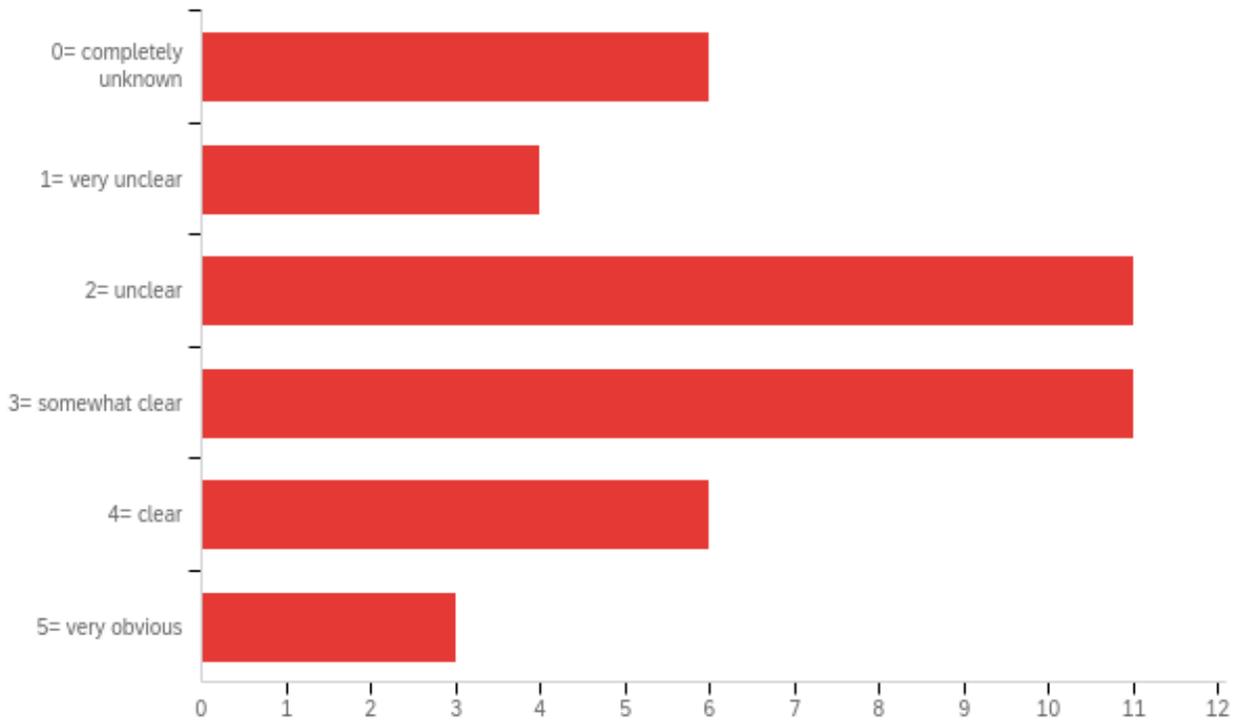
Trying to get a reaction

Being themselves in a beautiful environment .

Seemed to be shaking off stiffness or tiredness. Also, he might have been dancing while listening to music that I am unaware of.

Acting up

Q7.6 - On a scale of 0-5, how obvious do you think the purpose(s) of this space is?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How obvious is the purpose	1.00	6.00	3.39	1.43	2.04	41

#	Answer	%	Count
1	0= completely unknown	14.63%	6
2	1= very unclear	9.76%	4
3	2= unclear	26.83%	11
4	3= somewhat clear	26.83%	11
5	4= clear	14.63%	6
6	5= very obvious	7.32%	3
	Total	100%	41

Q7.7 - In your own words, why do you think this is?

In your own words, why do you think this is?

There is no clear long view

I can come up with several possible uses. i.e. entrance to a museum, shady spot to relax outside an office building or in a park

Sort of church like but wrong shape

It is a series of tall and open spaces that intersect. They look like they might be elevated. I think they're passageways

Open space

Office building or craft shops

Find it aesthetic rather than functional

The type of architecture used suggests a cloister

Walkway in a public building

Vestibule or cloister

Entrance to church, gallery or public space

Looks like cathedral cloisters but probably is a walkway

Uncertainty of surroundings

Cannot see from the pics what the area is for however I like it

The shape of the arches

It is a mixture of traditional and modern, very attractive

Outdoor corridor

It looks busy and could be multi purpose

Cloisters, entry? passageway? meeting space? pure decoration?

Not enough information

Cloister

There is insufficient context. I cannot be certain of the purpose unless I see more of the surroundings.

To many things it could be.

It's a covered walkway - a modern cloister

Don't know what it is

Could suit several purposes

No clue as to what this space is. Maybe a sculpture or cloister type building

Hallway

No cues to purpose

It looks like a church

There is nothing to define it's use.

Archways

The pointed arches show that it is a covered walkway. Enough light is let in from both sides.

Not welcoming at all

Because there is nothing there.

It's confusing

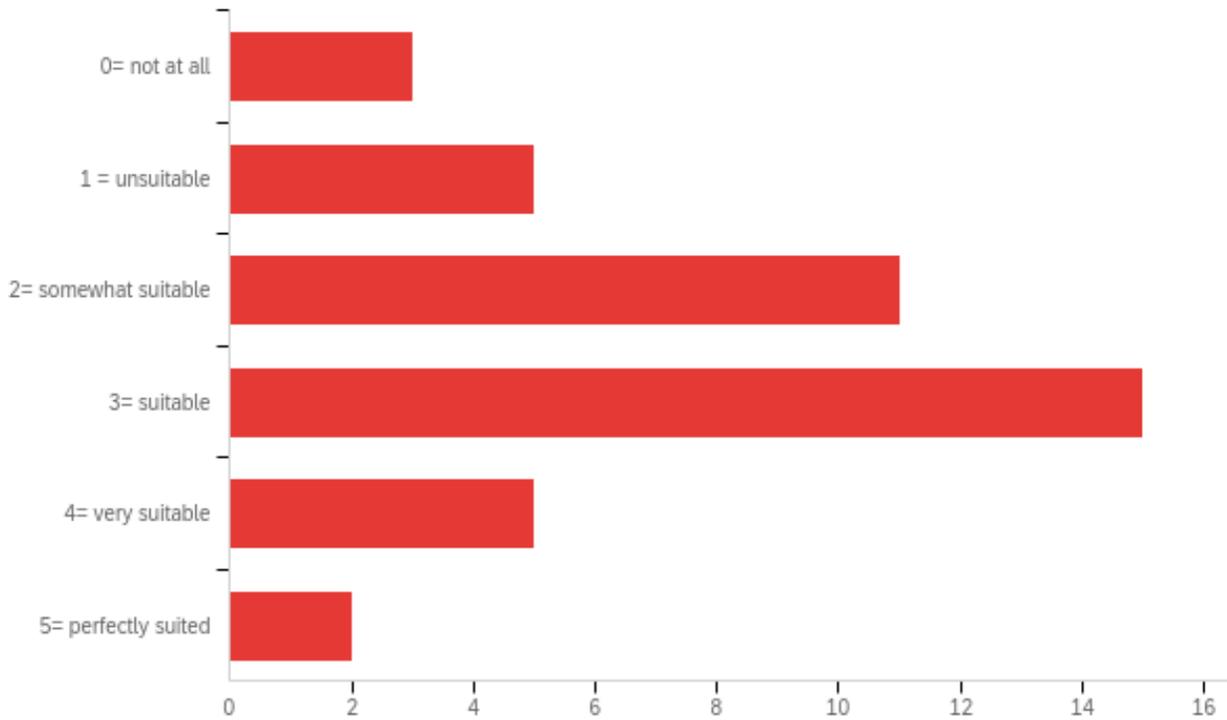
No idea

Shade and cover from the weather

Walkway

A campus in university grounds

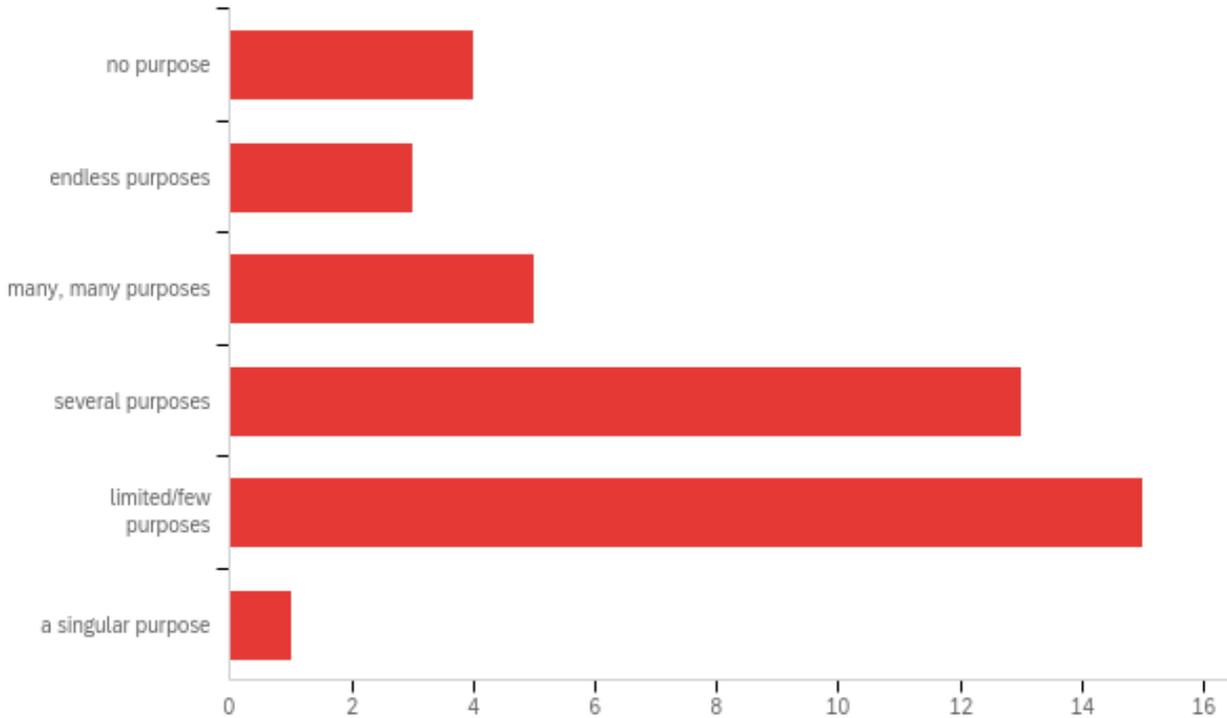
Q7.8 - On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How suitable is the design for its purpose	1.00	6.00	3.49	1.21	1.47	41

#	Answer	%	Count
1	0= not at all	7.32%	3
2	1 = unsuitable	12.20%	5
3	2= somewhat suitable	26.83%	11
4	3= suitable	36.59%	15
5	4= very suitable	12.20%	5
6	5= perfectly suited	4.88%	2
	Total	100%	41

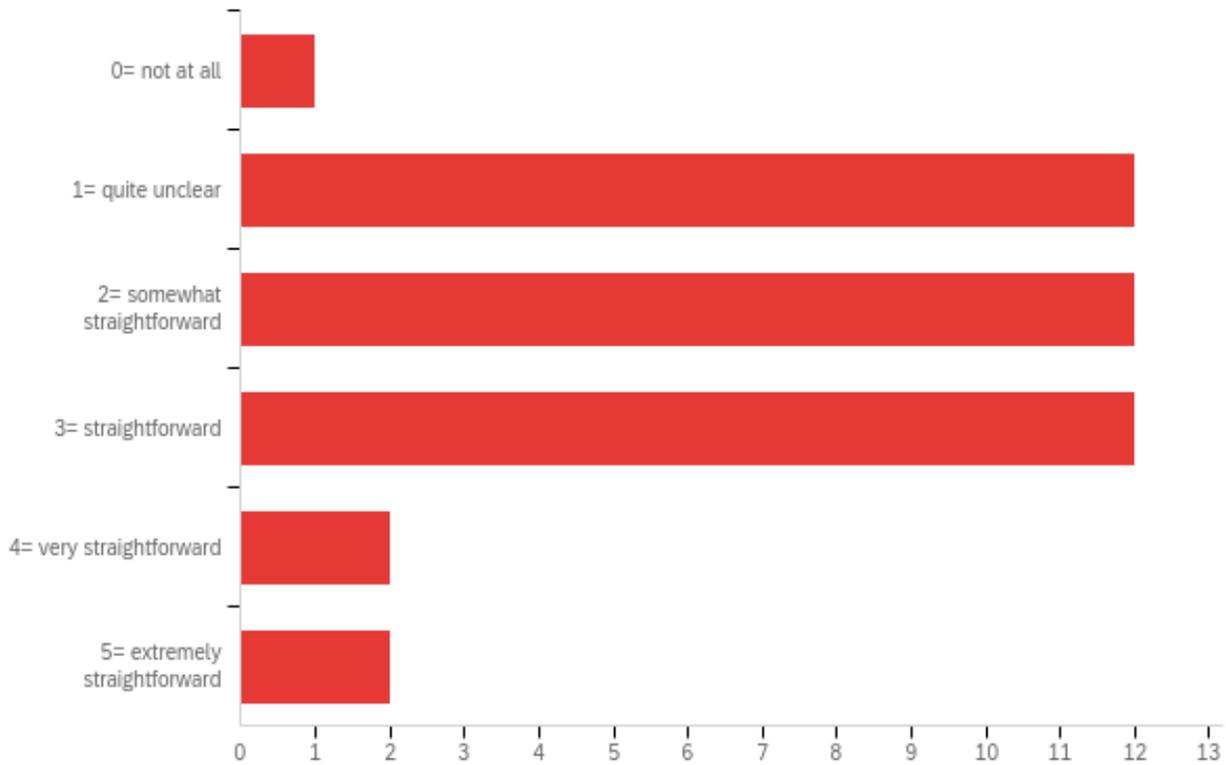
Q7.9 - Select one of the following that best describes this space...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	The space has...	1.00	6.00	3.85	1.32	1.73	41

#	Answer	%	Count
1	no purpose	9.76%	4
2	endless purposes	7.32%	3
3	many, many purposes	12.20%	5
4	several purposes	31.71%	13
5	limited/few purposes	36.59%	15
6	a singular purpose	2.44%	1
	Total	100%	41

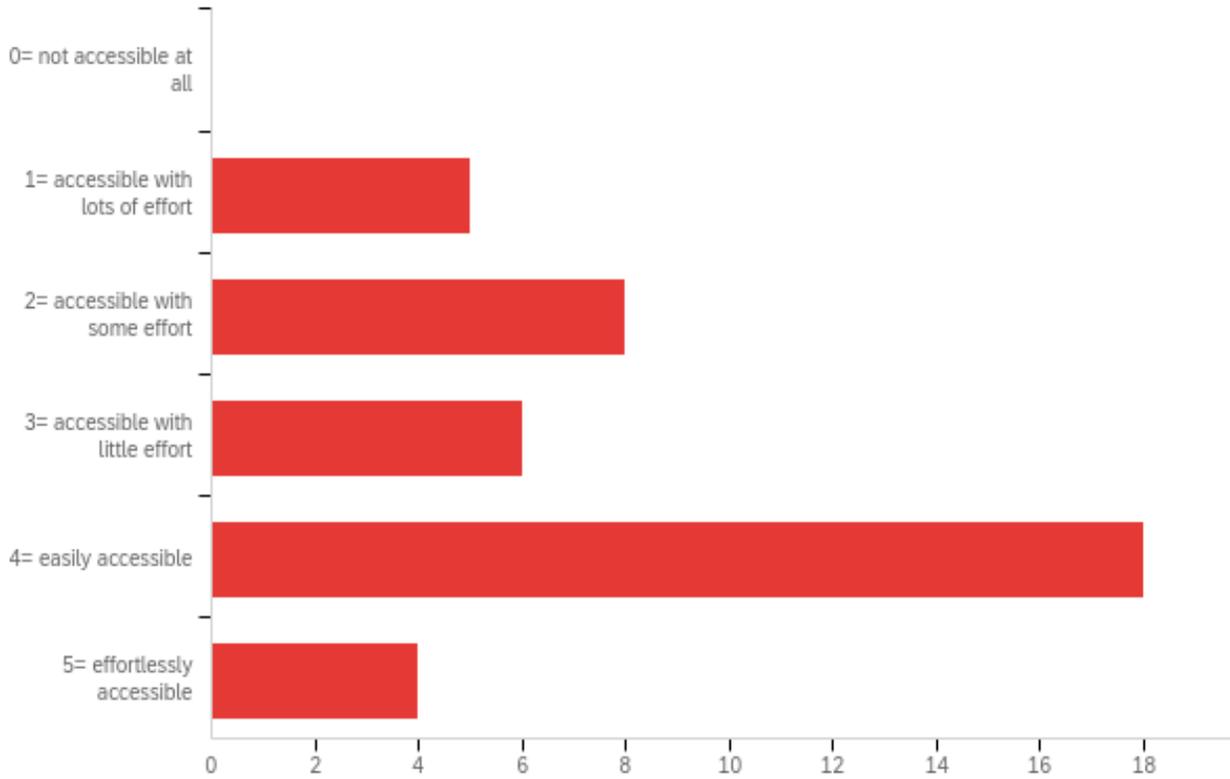
Q7.11 - On a scale of 0-5, how straight-forward do you think this space is to use?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How straightforward	1.00	6.00	3.20	1.13	1.28	41

#	Answer	%	Count
1	0= not at all	2.44%	1
2	1= quite unclear	29.27%	12
3	2= somewhat straightforward	29.27%	12
4	3= straightforward	29.27%	12
5	4= very straightforward	4.88%	2
6	5= extremely straightforward	4.88%	2
	Total	100%	41

Q7.12 - On a scale of 0-5, how easy would it be to access this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Visual and physical accessibility:	2.00	6.00	4.20	1.21	1.47	41

#	Answer	%	Count
1	0= not accessible at all	0.00%	0
2	1= accessible with lots of effort	12.20%	5
3	2= accessible with some effort	19.51%	8
4	3= accessible with little effort	14.63%	6
5	4= easily accessible	43.90%	18
6	5= effortlessly accessible	9.76%	4
	Total	100%	41

Q7.13 - In your own words, why do you think this is?

In your own words, why do you think this is?

too many pillars

space between columns seems to be sufficient for most mobility-assist devices

Plenty of room.

So very open

Need to know which way the office or shop number run

Its an open structure

Too many pillars

It can be easily walked through

Clear pathway trajectory

Accessible entrance and space

Spaces big enough to walk through

There appears to be space to move between the forms

A cloister in a cathedral

It is spacious

Big doorways

Too busy

Steps

Multiple accesses

I find it visually unsettling - even somewhat threatening. It appears to be a corridor, guiding people from one space to another, but I don't find it inviting. A person in a wheelchair might find it difficult to navigate.

Lots of pillars to manouvere around0

Many perforations

Fairly open

Can't answer this don't know what it's intended to be. Is it a sculpture on private land?

I did not see a ramp near the steps

There is no continuity shown with access points or other spaces

It appears to be an entry

There are no steps

There is space between each arch and through each arch

Looks to be flat surface, easy for people with limited mobility. However, there isn't an indicator of how to enter the space. This could change my opinion

Feels to crowded ,

Because it has lots of space.

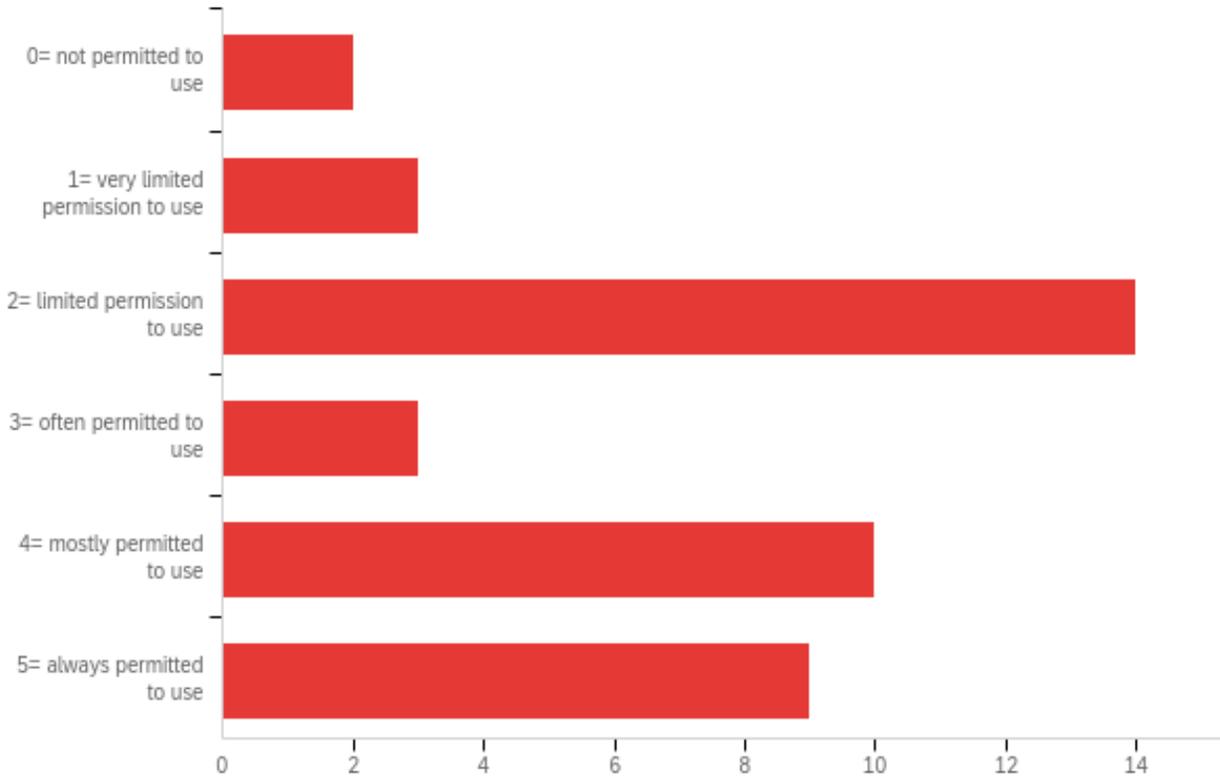
I do not understand what the purpose of this space is

A but random

Looks like a covered entrance/walkway. No reason not to

Because its surface is flat

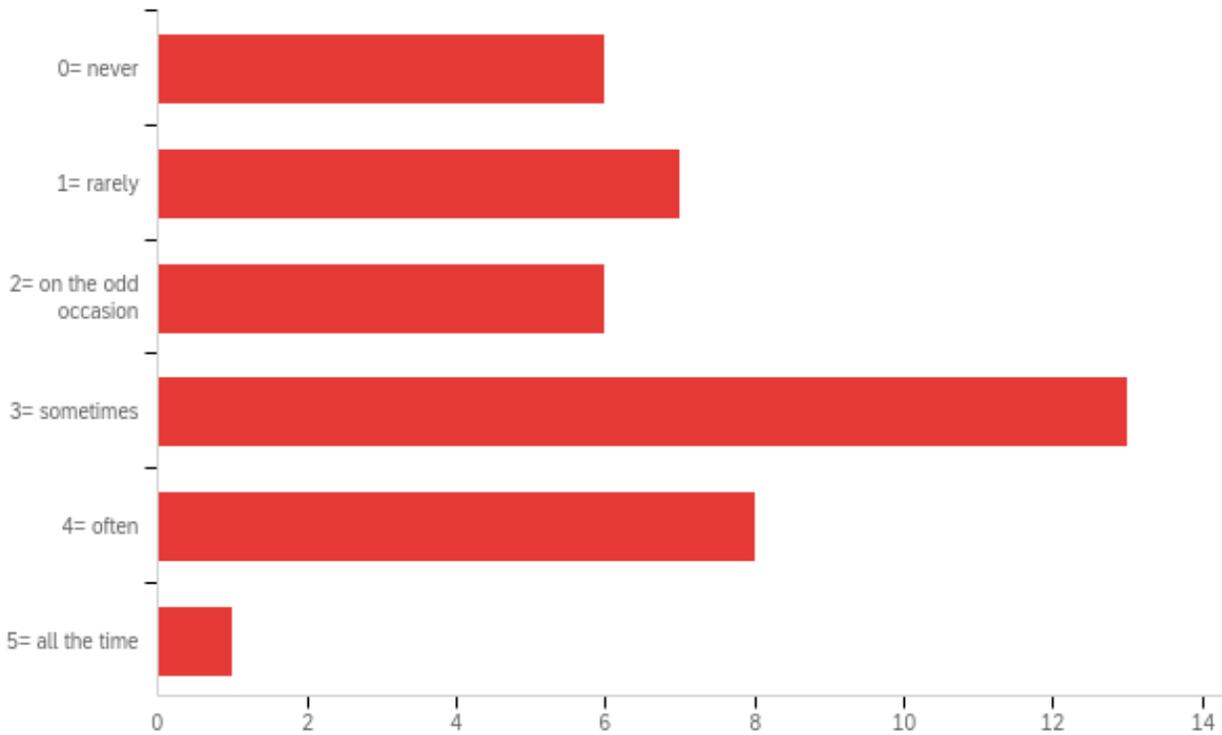
Q7.14 - On a scale of 0-5, how permitted do you think you would be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Permission to access	1.00	6.00	4.05	1.48	2.19	41

#	Answer	%	Count
1	0= not permitted to use	4.88%	2
2	1= very limited permission to use	7.32%	3
3	2= limited permission to use	34.15%	14
4	3= often permitted to use	7.32%	3
5	4= mostly permitted to use	24.39%	10
6	5= always permitted to use	21.95%	9
	Total	100%	41

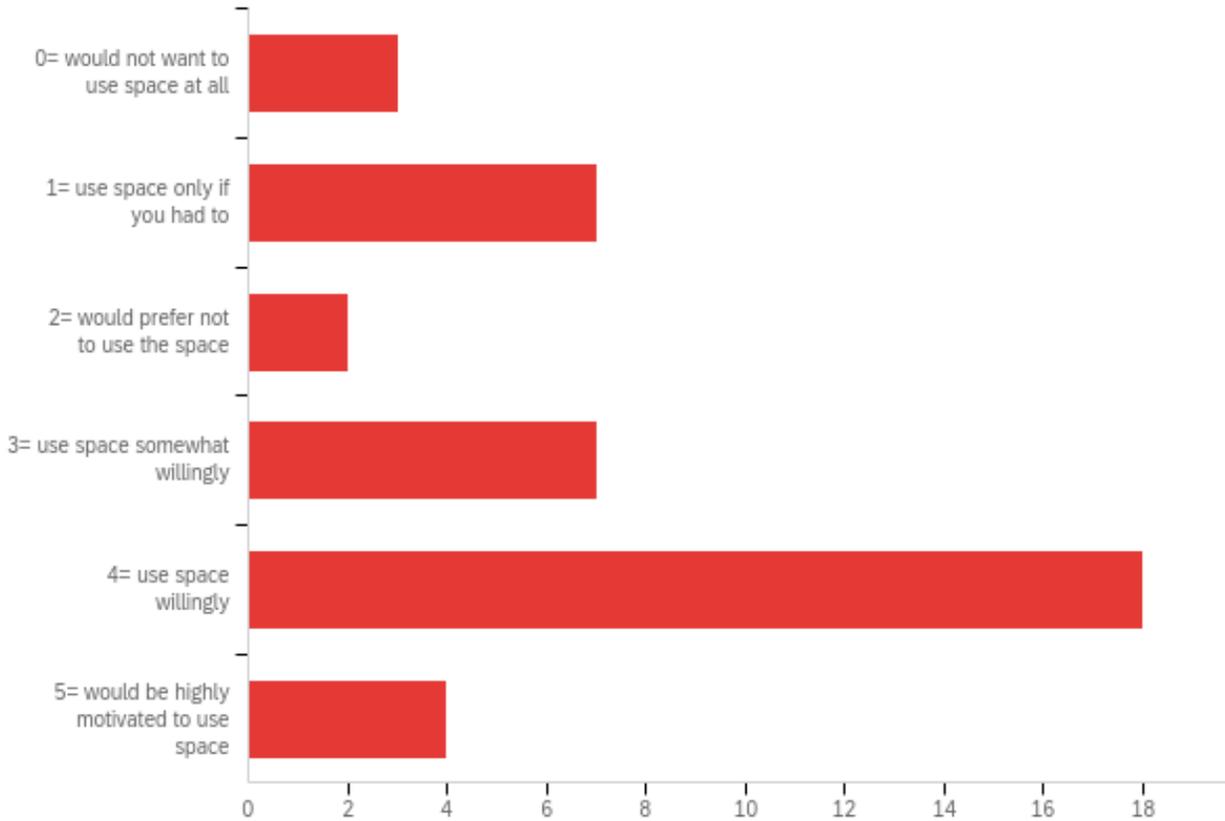
Q7.16 - On a scale of 0-5, how often would you use a space like this?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How often	1.00	6.00	3.32	1.40	1.97	41

#	Answer	%	Count
1	0= never	14.63%	6
2	1= rarely	17.07%	7
3	2= on the odd occasion	14.63%	6
4	3= sometimes	31.71%	13
5	4= often	19.51%	8
6	5= all the time	2.44%	1
	Total	100%	41

Q7.17 - On a scale of 0-5, how inclined would you be to use this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How inclined	1.00	6.00	4.02	1.49	2.22	41

#	Answer	%	Count
1	0= would not want to use space at all	7.32%	3
2	1= use space only if you had to	17.07%	7
3	2= would prefer not to use the space	4.88%	2
4	3= use space somewhat willingly	17.07%	7
5	4= use space willingly	43.90%	18
6	5= would be highly motivated to use space	9.76%	4
	Total	100%	41

Q7.18 - In your own words, why do you think this is?

In your own words, why do you think this is?

hard, cold, cluttered and it looks churchy yuk

all of my answers depend on its actual purpose, but I'm basing them on what I see it as being

Beautiful, accessible and uplifting

Visit shops

Love access to open spaces

Rather peaceful and churchlike

It's open broad covering.

Potential for possible performances /readings

Airy and comfortable

It looks inviting

Peaceful sense from cathedral arches

Because it is beautiful

I think it is impressive

Outdoor corridor

Not welcoming, complicated.

Don't know what it's purpose is

Peaceful

Again, I find it unsettling.

I would be suspicious of the pillars. Maybe people hiding.

Attractive and practical

To me, it is unwelcoming

Don't know what it is. Is it a public space or private?

Covered space. Protection from weather

It does not acknowledge human frailty

A place of reflection and worship would be used more frequently if I lived in the vicinity.

It would depend on where the space was

Its interesting, and could have many uses

It is flat, easy to navigate and protected from sun and to a limited extent, rain

Doesn't give me a nice feeling

Because it looks like a public place.

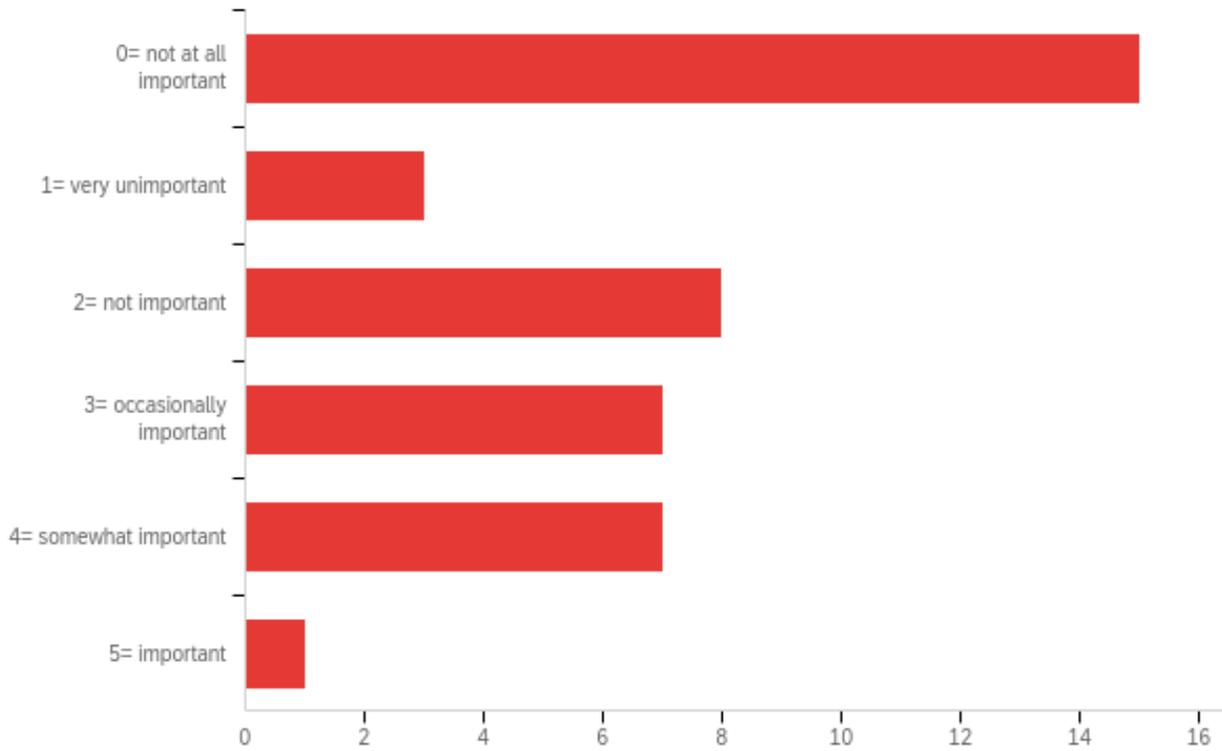
It's purpose is unclear.

Purposeless

It doesn't seem scary or unwelcoming

It's a beautiful space that plays with shape, light and shade

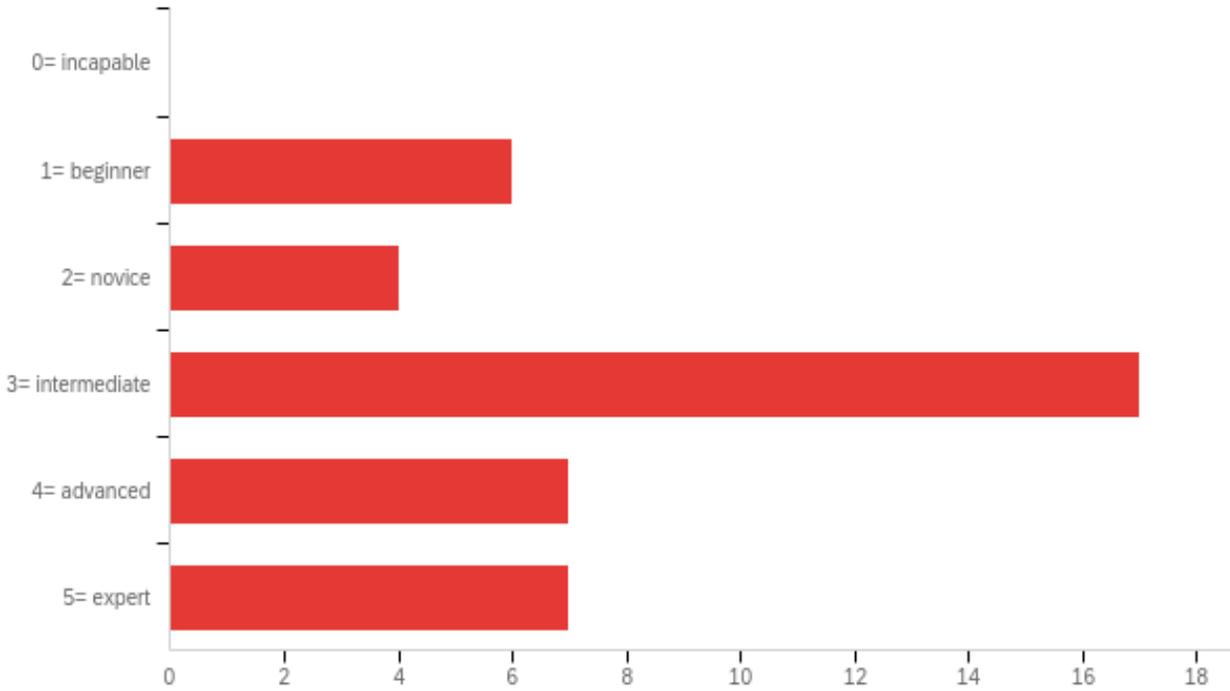
Q7.19 - On a scale of 0-5, how important would you say a space like this is to your daily life?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How important to your daily life	1.00	6.00	2.78	1.60	2.56	41

#	Answer	%	Count
1	0= not at all important	36.59%	15
2	1= very unimportant	7.32%	3
3	2= not important	19.51%	8
4	3= occasionally important	17.07%	7
5	4= somewhat important	17.07%	7
6	5= important	2.44%	1
	Total	100%	41

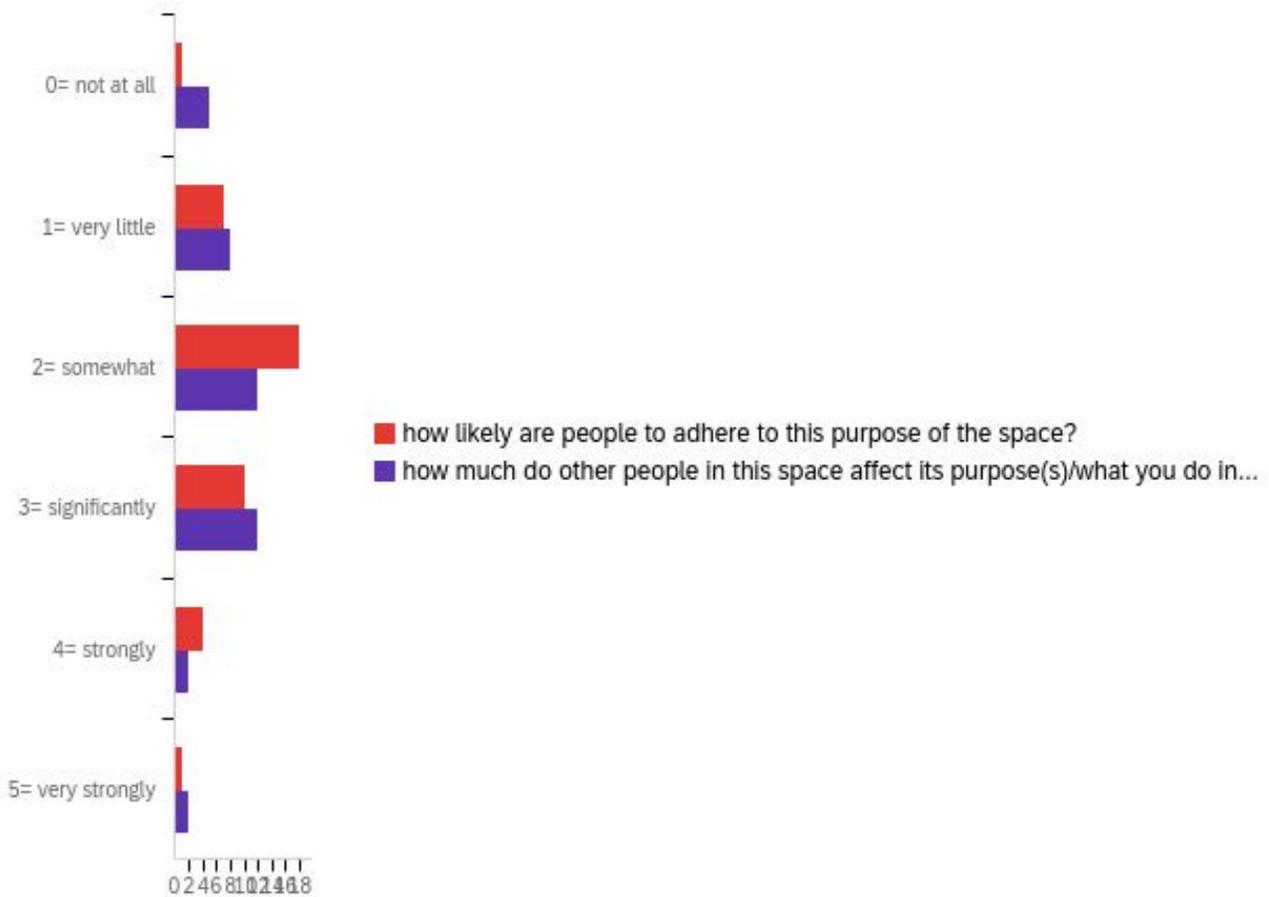
Q7.21 - On a scale of 0-5, how competent would you be at using this space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	How competent	2.00	6.00	4.12	1.23	1.52	41

#	Answer	%	Count
1	0= incapable	0.00%	0
2	1= beginner	14.63%	6
3	2= novice	9.76%	4
4	3= intermediate	41.46%	17
5	4= advanced	17.07%	7
6	5= expert	17.07%	7
	Total	100%	41

Q7.23 - On a scale of 0-5, mark out...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likely are people to adhere to this purpose of the space?	1.00	6.00	3.29	1.02	1.04	41
2	how much do other people in this space affect its purpose(s)/what you do in it?	1.00	6.00	3.10	1.27	1.60	41

#	Question	0= not at all	1= very little	2= somewhat	3= significantly	4= strongly	5= very strongly	Total
1	how likely are people to adhere to this purpose of the space?	2.44% 1	17.07% 7	43.90% 18	24.39% 10	9.76% 4	2.44% 1	41

2	how much do other people in this space affect its purpose(s)/wh at you do in it?	12.20 %	5	19.51 %	8	29.27%	1 2	29.27%	1 2	4.88%	2	4.88%	2	41
---	--	---------	---	---------	---	--------	--------	--------	--------	-------	---	-------	---	----

Q8.2 - What do you think about the person in the video?

What do you think about the person in the video?

not much

he's either strange, or is having fun walking through with friends.

Making fun of it

Different

Walking through the space

Very exaggerated reaction

Playful

He's having fun

Exploring space, breaking defined pathways

Nothing

Bored

He appears stressed

Imaginative, exploring his reactions to the space

Playing around

Sneaky

playful, uninhibited,

Nutter

A bit intrusive

He is a bit overdramatic

He has been told to proceed in a creative way

No opinion

Dancing in the space

Young office worker

He is interacting with the space

He's having fun!

Nothing

Nothing

The person abit drunk

He is free.

Nothing

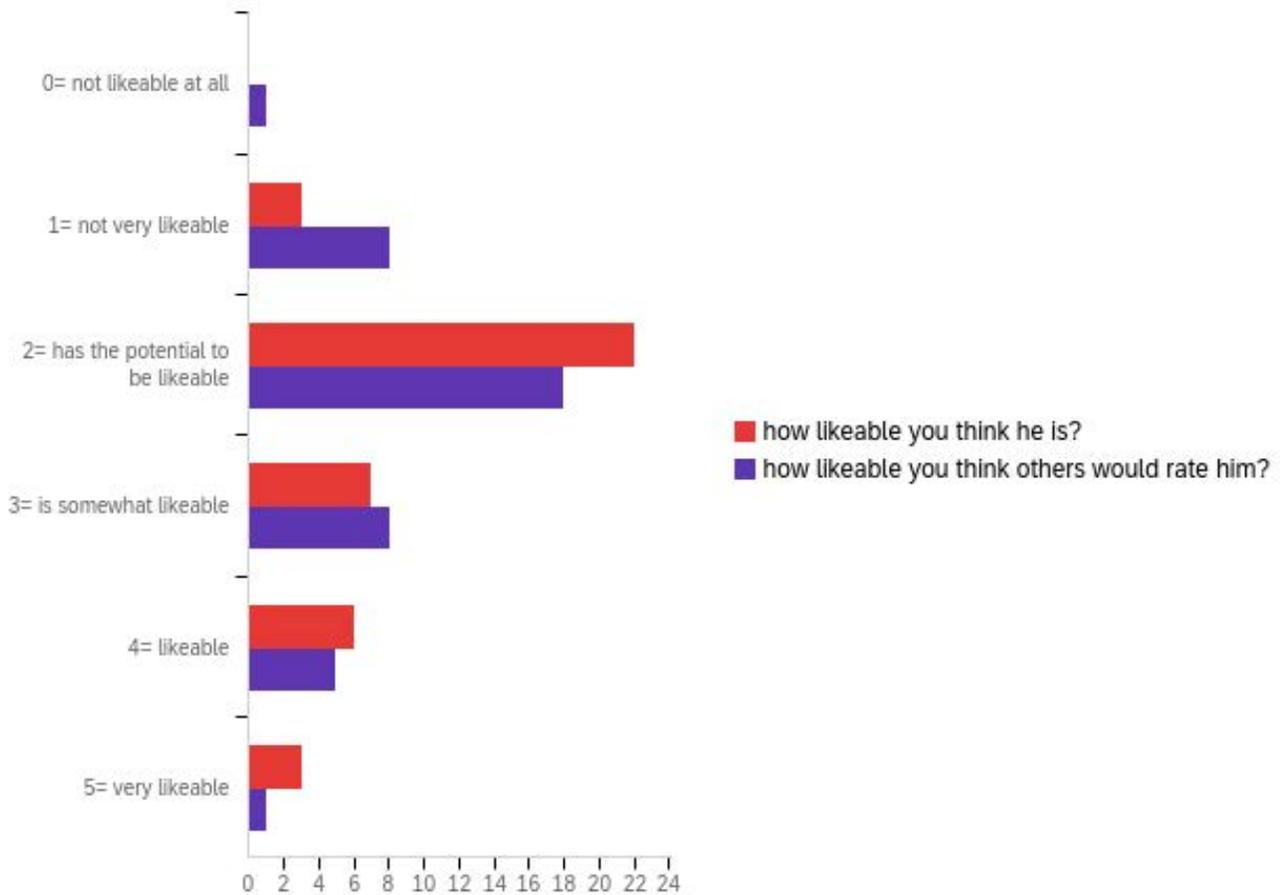
He looks confused

He was making his day interesting

He's having fun

Nothing untoward

Q8.3 - On a scale of 0-5, indicate...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	how likeable you think he is?	2.00	6.00	3.61	1.06	1.12	41
2	how likeable you think others would rate him?	1.00	6.00	3.27	1.06	1.12	41

#	Question	0= not likeable at all	1= not very likeable	2= has the potential to be likeable	3= is somewhat likeable	4= likeable	5= very likeable	Total
1	how likeable you think he is?	0.00% 0	7.32% 3	53.66% 22	17.07% 7	14.63% 6	7.32% 3	41
2	how likeable	2.44% 1	19.51% 8	43.90% 18	19.51% 8	12.20% 5	2.44% 1	41

you think
others
would rate
him?

--	--	--	--	--	--	--	--	--	--

Q8.4 - In your own words, why do you think this is?

In your own words, why do you think this is?

he appears to be doing what some people would think is weird

again, depends on the actual context. If he's just having fun, then he becomes likeable.

Could not see the purpose of his actions

His behavior is unusual, which may frighten some people (not everyone)

Everyone has potential to be liked

He may feel hemmed in and this does not and should not be factor on his likeability

He's cute and having fun

Playfulness

He is having fun and using space uniquely

I don't know them

Harmless release from boredom

Some people maybe reluctant to engage with him

Could be seen to be acting strangely

Has little respect

Looks like he is fooling around but he could just be weird

He is sneaky

being playful, diatracted from his purpose, mabe fun

Don't know

Not threatening

He is behaving strangely, and I think many people would be made uncomfortable by his behaviour. For me, his behaviour lightens the mood of the place.

Dont know enough about him to think he would be unlikable

He is behaving in a way that some would perceive as strange. If there were no explanations of his movement, people may suspect that he is high, drunk or mad.

Weird behaviour

Doesn't seem to be threatening

He is dancing so he has potential to be reasonable

He is 'safe'

He is head down not making visual contact with anyone else.

He's having fun, not worried about what others are thinking.

Seems silly

Haven't met him. Can't form an opinion

Well if he is drunk , then he might just do something Silly and make someone laugh

Because his manner evokes freedom.

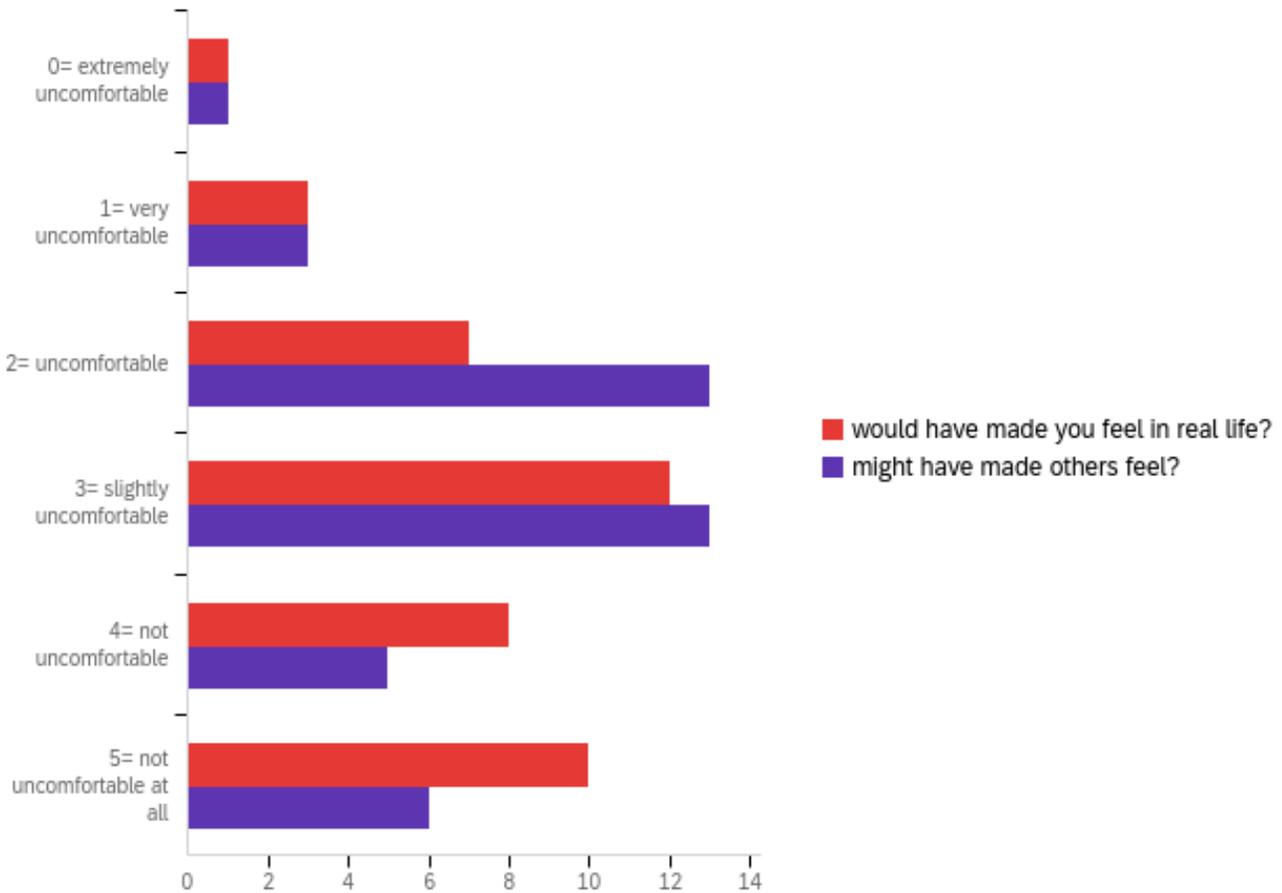
I am guessing. You cannot judge a person's likeability by how he uses a space.

He looks lost

He was happy with himself

He is enjoying the space and is uninhibited

Q8.5 - On a scale of 0-5, how uncomfortable do you think the person in the video...



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	would have made you feel in real life?	1.00	6.00	4.29	1.33	1.77	41
2	might have made others feel?	1.00	6.00	3.88	1.23	1.52	41

#	Question	0= extremely uncomfortable	1= very uncomfortable	2= uncomfortable	3= slightly uncomfortable	4= not uncomfortable	5= not uncomfortable at all	Total
1	would have made you feel in	2.44% 1	7.32% 3	17.07% 7	29.27% 12	19.51% 8	24.39% 10	41

	real life?													
2	might have made other s feel?	2.44%	1	7.32%	3	31.71%	1 3	31.71%	1 3	12.20%	5	14.63%	6	41

Q8.6 - In your own words, why do you think this is?

In your own words, why do you think this is?

I am a wheelchair user so try not to judge others' physical appearance or behaviour because I am sick of people doing it to me

odd way to progress through the columns

Don't know why he was doing what he was doing

He wasn't threatening, just unusual. If he were near me, I would simply remain where I could see him, or go elsewhere about my own business.

Unusual way to walk

He appears to lack direction

Acting in an unusual manner

He makes me smile

Because it is there, it has a contemporary aesthetic that challenges you to use in more anti establishment ways

Is not behaving how many people would expect him to behave

I'm not that bothered about the behaviour of others if it doesn't impact physically on myself or other people

Some people have a greater need for people to be predictable

People may be concerned

I would have been intrigued

Behaviour is odd and childish

Not sure what he is up to

He looks as though he is up to something

I am too inhibited and would have thought he was foolish

Just a tad weird

Not something I would do

I tend to be more tolerant of odd behaviour than people around me.

I personally don't like drama

With no explanation, I would have been wary. He could be dangerous or confronting.

I do not appreciate unconventional behaviour

Behaviour seems a bit odd

Non threatening. Involved in a performance

He is not dangerous

He appears confined by the space.

I would want him to keep having fun

He is acting strangely

He is in control of his physical actions and not interfering with others

Cos he didn't look like an angry drunk , just had too much

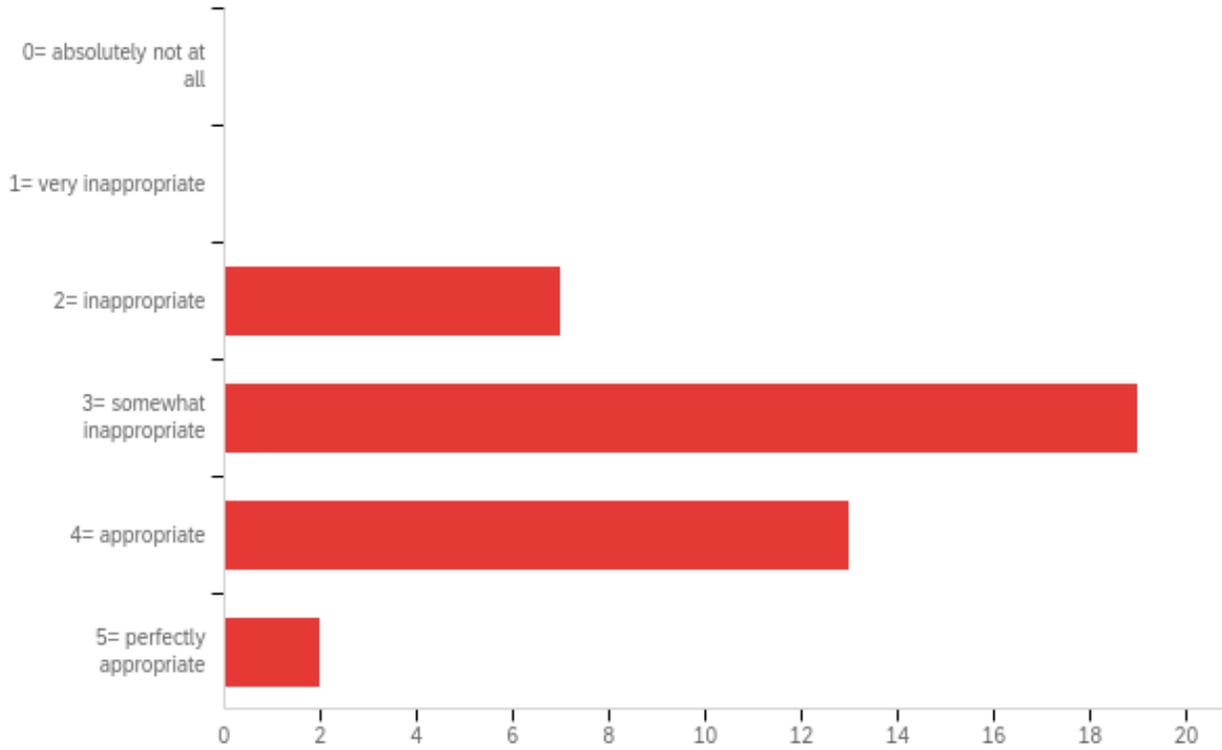
Because of the way he is moving.

Instinct

He was not doing anything bad

People are afraid of different

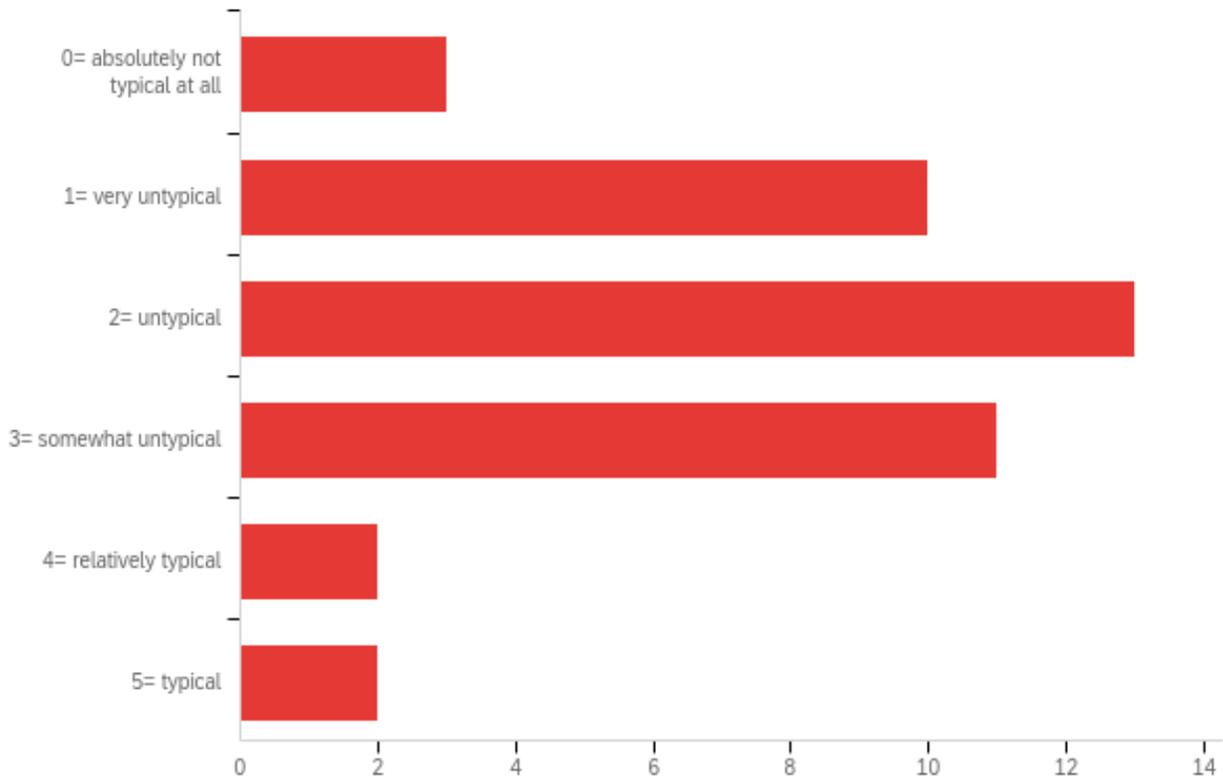
Q8.7 - On a scale of 0-5, how appropriate was the person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Appropriateness	3.00	6.00	4.24	0.79	0.62	41

#	Answer	%	Count
1	0= absolutely not at all	0.00%	0
2	1= very inappropriate	0.00%	0
3	2= inappropriate	17.07%	7
4	3= somewhat inappropriate	46.34%	19
5	4= appropriate	31.71%	13
6	5= perfectly appropriate	4.88%	2
	Total	100%	41

Q8.8 - On a scale of 0-5, how typical was this person's behaviour in the space?



#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	Typicalness	1.00	6.00	3.12	1.19	1.42	41

#	Answer	%	Count
1	0= absolutely not typical at all	7.32%	3
2	1= very untypical	24.39%	10
3	2= untypical	31.71%	13
4	3= somewhat untypical	26.83%	11
5	4= relatively typical	4.88%	2
6	5= typical	4.88%	2
	Total	100%	41

Q8.9 - What do you think the person in the video was doing?

What do you think the person in the video was doing?

having a bit of his own fun

hopefully, being silly to make friends laugh

Just fooling around

Dancing, following an exercise routine or some kind of dare

No clue

Dancing to his own tune.

Baffled by his action so cant comment

Pretending to be a secret agrnt

Having fun (or avoiding some areas?)

Having fun getting from a to b

Finding his way but with fun

Getting a feel for the place

Playing with someone unseen

Thinking

Enjoying the structure

Drunkenly following a girl

Fooling around

Hiding, trying to get somewhere without being seen, maybe following someone.

playing

Being daft

No idea

I have no idea.

Was trying to draw attention to himself and the space

He is demonstrating an unexpected way of proceeding through the space. He's jamming it up a bit.

Pretending to be stealthy

Have no idea

Dance performance

Having a break from or going to work

Trying to push out the boundaries

Imagining a scenario in his mind

Looks like performance art

Moving about, possibly performance art

Looked like he had a few too many and staggering falliy into the building

Enjoying the space.

Trying to suss out where he's going

Having a bit of fun in an interesting space

Playing with the space

Releasing inhibitions

APPENDIX 2.0
PRE-STUDY OF AFFORDANCE STRENGTH
MODEL

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

3.3

❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

01: 3

In your own words, why do you think this is?

01: IT HAS ALL THE ELEMENTS OF A TYPICAL UNDERGROUND TRAIN STATION i.e THE TRAIN, THE SIGNS, THE PEOPLE STANDING / WAITING, SURVEILLANCE CAMERA

❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

01: 2

In your own words, why do you think this is?

+ IT'S DARK + HARD TO NAVIGATE — UNCLEAR + NO CLEAR INDICATION OF WHERE PEOPLE SHOULD LINE UP
+ HUGE BLOCKS ON ONE SIDE TAKING UP SPACE

❖ Select one of the following that best describes this space:

- 0=there is no purpose to the space at all
- 1=the purposes for this space are endless
- 2=there are many purposes for this space
- 3=there are several purposes for this space
- 4=there are limited purposes for this space
- 5=there is a singular purpose for this space

In your own words, why do you think this is?

+ THERE'S NO ROOM FOR ANY OTHER ACTIVITY
+ LINEAR TYPOLOGY IS SIMPLE + THERE'S NOTHING INVITING YOU TO STAY FOR AN EXTENDED AMOUNT OF TIME
YOU'RE IN + OUT

(Availability of the space: This section gauges the clarity and ease of space)

4

❖ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

4

In your own words, why do you think this is?

+ I'VE ALSO LEARNED FROM PAST EXPERIENCE

❖ On a scale of 0-5, how physically accessible is this space?

0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

+ THERE'S NO SIGN OF STAIRS OR A LIFT

❖ On a scale of 0-5, how visually accessible is this space?

0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

SPACE 7

- ❖ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?

0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

4

In your own words, why do you think this is?

+ FROM PAST EXPERIENCE, ACCESS IS USUALLY GIVEN THROUGH A TICKET/PASS

+ BEING UNDERGROUND MAKES IT SEEM EXCLUSIVE

7

(Tendency toward the space: This section gauges how inclined you would be to use a space)

- ❖ On a scale of 0-5, how often would you use a space like this?

0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

3

- ❖ On a scale of 0-5, how inclined would you be to use this space?

0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

1

In your own words, why do you think this is?

+ IT SEEMS COLD + UNWELCOMING

- ❖ On a scale of 0-5, how important would you say a space like this is to your daily life?

0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

3

Why do you think this is?

+ I HAVE ACCESS TO A CAR

10

(Ability to use the space: This section gauges how able you are to use a space)

- ❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

5

- ❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

5

5

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

- ❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

5

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 2: Benchmarking

Take a look at this space and answer the following questions:

1 (Tacit capacity of the space: This section gauges how well a space suits its purpose)

12

❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2= somewhat clear 3=apparent 4=very clear 5=extremely obvious

4

In your own words, why do you think this is?

structure of the ceiling + the train

❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable

5=extremely suitable

In your own words, why do you think this is?

Build similar to other train stn.

❖ Select one of the following that best describes this space:

- 0=there is no purpose to the space at all
- 1=the purposes for this space are endless
- 2=there are many purposes for this space
- 3=there are several purposes for this space
- 4=there are limited purposes for this space
- 5=there is a singular purpose for this space

In your own words, why do you think this is?

idle space

2 (Availability of the space: This section gauges the clarity and ease of space)

19

❖ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2= somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

standard design of a train stn

4.75

❖ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

❖ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

❖ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?

0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

Public space, easy access during opening hours

3 (Tendency toward the space: This section gauges how inclined you would be to use a space)

13

❖ On a scale of 0-5, how often would you use a space like this?

0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

4.33

❖ On a scale of 0-5, how inclined would you be to use this space?

0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

❖ On a scale of 0-5, how important would you say a space like this is to your daily life?

0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

To travel to places

9

4 (Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

4.5

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

5 (Agency in the spatial scenario: This section gauges the impact of other people on a space)

5

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

9)

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2= somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

5

❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

14

In your own words, why do you think this is?

4, The large space ~~is~~ seems to be a very busy space, although the openings has create a new ambience of the space.

4, b

❖ Select one of the following that best describes this space:

- 0=there is no purpose to the space at all
- 1=the purposes for this space are endless
- 2=there are many purposes for this space
- 3=there are several purposes for this space
- 4=there are limited purposes for this space
- 5=there is a singular purpose for this space

In your own words, why do you think this is?

5, Directional and create ~~a~~ create balance of the depressing train station with its openings.

(Availability of the space: This section gauges the clarity and ease of space)

❖ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2= somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

5,

❖ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

13

❖ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

4, 3

3

- ❖ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

its a public transport (train station)

(Tendency toward the space: This section gauges how inclined you would be to use a space)

9

- ❖ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

3

- ❖ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

- ❖ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

13

(Ability to use the space: This section gauges how able you are to use a space)

413

- ❖ On a scale of 0-5, how physically competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

- ❖ On a scale of 0-5, how mentally competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

- ❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

catch a train. to work or reduce my spent.

Lucy → space no. 7

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious
4

In your own words, why do you think this is?
The use is in the image (train) so you understand immediately why they used the materials, the shape/form of the space & the lighting.

❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable
5

In your own words, why do you think this is?
space with only a few materials the produced a recognisable space that sparks interest & creates drama.

❖ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space — 3
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

It's not just functional it is also artistic & sensory + visually stimulating

(Availability of the space: This section gauges the clarity and ease of space)

❖ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward
4.

In your own words, why do you think this is?

different levels makes it obvious where you can & can't walk. Reflective floor tiles reflect light & guide in comparison.

❖ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible
2/3

❖ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

Lucy → space no. 7

❖ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?

0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

3/4

In your own words, why do you think this is?

It is a public space - entry is granted only if you pay. access points are not visible.

(Tendency toward the space: This section gauges how inclined you would be to use a space)

❖ On a scale of 0-5, how often would you use a space like this?

0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

3

❖ On a scale of 0-5, how inclined would you be to use this space?

0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

The space is aesthetically beautifully and the architect has made a heavily solid concrete mass bend, float & hover.

❖ On a scale of 0-5, how important would you say a space like this is to your daily life?

0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

3/4

Why do you think this is?

doesn't have connection to outside & can feel isolated & often wait here for a while.

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

2/3

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

3/4

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

4/5

Space # 71

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2= somewhat clear 3=apparent 4=very clear 5=extremely obvious **5**

In your own words, why do you think this is?

Platform/train tracks is iconic → obviously train station.
despite being visually different from other stations.

❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

5

In your own words, why do you think this is?

Being an underground there's little that can be done about natural light. Adding interesting ceiling features → sense of futuristic design.

❖ Select one of the following that best describes this space: Directional lines → impression of a journey

0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

4.

In your own words, why do you think this is?

Given its original purpose there is only so much that a train station facilitates. → waiting for train, waiting to meet people etc. Transitional space

(Availability of the space: This section gauges the clarity and ease of space)

❖ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2= somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward **5**

In your own words, why do you think this is?

use of Directional lines. Also prior knowledge of train stations.

❖ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

5
❖ On a scale of 0-5, how visually accessible is this space? **5**

0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

5. Directional lines draw you in → keeps you moving.

Space #7

- ❖ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?

0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

5
In your own words, why do you think this is?

Public station → Public space.

(Tendency toward the space: This section gauges how inclined you would be to use a space)

- ❖ On a scale of 0-5, how often would you use a space like this?

0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

2 - personally don't catch the train often.

- ❖ On a scale of 0-5, how inclined would you be to use this space?

0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

4.

In your own words, why do you think this is?

visually appealing + interesting → not you manage platform.

- ❖ On a scale of 0-5, how important would you say a space like this is to your daily life? 2

0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

I don't catch the train often in Perth. In previous cities I've lived in this space would have played a very important role.

(Ability to use the space: This section gauges how able you are to use a space)

- ❖ On a scale of 0-5, how physically competent would you be at using this space? 5

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

- ❖ On a scale of 0-5, how mentally competent would you be at using this space? 5

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

- ❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it? 2.

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

to most people = transit space.

others eg. the homeless use for different purpose.

5

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

9
3

❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2= somewhat clear 3=apparent 4=very clear 5=extremely obvious

1.

In your own words, why do you think this is?

A circulation space in some kind of medical or sports facility with wheelchair access.

❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

4

In your own words, why do you think this is?

Very smooth floors, gentle gradient handrail heights could be suitable for rehab. clear direction.

❖ Select one of the following that best describes this space:

- 0=there is no purpose to the space at all
- 1=the purposes for this space are endless
- 2=there are many purposes for this space
- 3=there are several purposes for this space
- 4=there are limited purposes for this space
- 5=there is a singular purpose for this space

In your own words, why do you think this is?

The space is divided up in a way that doesn't allow for many activities, and by things that can't be moved

(Availability of the space: This section gauges the clarity and ease of space)

17

❖ On a scale of 0-5, how straightforward do you think this space is to use?

0=not at all 1=unclear 2= somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

4.25

5.

In your own words, why do you think this is?

If it's defined for movement it's very straightforward. It's pretty much all you can do.

❖ On a scale of 0-5, how physically accessible is this space?

0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

5.

❖ On a scale of 0-5, how visually accessible is this space?

0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

5

- ❖ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
 0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use ②

In your own words, why do you think this is? *It seems extremely isolated and blocked off with a heavy door + no windows. Designed for privacy / confidentiality.*
 (Tendency toward the space: This section gauges how inclined you would be to use a space) ~~4~~
4
2

- ❖ On a scale of 0-5, how often would you use a space like this?
 0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time 2.

- ❖ On a scale of 0-5, how inclined would you be to use this space?
 0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space 2.

In your own words, why do you think this is? *It seems like a transition space, rather than a place to go on purpose.*

- ❖ On a scale of 0-5, how important would you say a space like this is to your daily life?
 0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important 0.

Why do you think this is? *There's nothing in this space that I would ever intentionally think to need, and no connection to those things either.*
 (Ability to use the space: This section gauges how able you are to use a space) 10
5

- ❖ On a scale of 0-5, how physically competent would you be at using this space?
 0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert ⑤

- ❖ On a scale of 0-5, how mentally competent would you be at using this space?
 0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert ⑤

(Agency in the spatial scenario: This section gauges the impact of other people on a space) 2

- ❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

②

5

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose) $\frac{12}{4}$

❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

the design of the space is encouraging occupants to move in one direction - leading lines.

❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

Simple space = occupant is more likely to follow pathway.

❖ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

not a lot of many purposes other than to either lead to doors or down ramp.

(Availability of the space: This section gauges the clarity and ease of space) $\frac{12}{3}$

❖ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

Its so simple - occupant may be confused. Seating? unclear what that is used for/if it is appropriate to sit.

❖ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

❖ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

- ❖ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

It looks clinical or ↑ security? - almost scary.

(Tendency toward the space: This section gauges how inclined you would be to use a space) $\frac{6}{2}$

- ❖ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

- ❖ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

It appears scary so I wouldn't use it unless necessary.

- ❖ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

no purpose other than to lead occupant somewhere

(Ability to use the space: This section gauges how able you are to use a space) $\frac{4}{2}$

- ❖ On a scale of 0-5, how physically competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

- ❖ On a scale of 0-5, how mentally competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

(Agency in the spatial scenario: This section gauges the impact of other people on a space) $\frac{5}{5}$

- ❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

SPACE 4

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

7/3
2-3
❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious
1 - unclear / 2

In your own words, why do you think this is?

There is no obvious starting point or destination however, the space is clearly a movement threshold, location unclear, no occupants visible

❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable
2

In your own words, why do you think this is?

the space allows intended movement however there is no room for error → eg. entering the wrong stair case. you would be unable to change direction.

❖ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

affordance → stairs obviously for movement but landings may encourage gathering/waiting.

(Availability of the space: This section gauges the clarity and ease of space)

7/4
1-75
❖ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

Same issues about changing path → would be easy to get lost

❖ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible
NO wheelchair access

❖ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible
doors recessed → image from above

❖ On a scale of 0-5, how permitted do you think you would be to freely access and use this space? 0-1

0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

looks private → recessed doors, winding stairs → not easy to access

2 5/3
(Tendency toward the space: This section gauges how inclined you would be to use a space)

1-6

❖ On a scale of 0-5, how often would you use a space like this?

0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

❖ On a scale of 0-5, how inclined would you be to use this space?

0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

would be interesting to experience but does not have much use other than movement

❖ On a scale of 0-5, how important would you say a space like this is to your daily life?

0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is? Culturally → our houses or spaces ^I we inhabit are not typically high density

4 1/2
(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

4

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

of

4

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2= somewhat clear 3=apparent 4=very clear 5=extremely obvious

2

In your own words, why do you think this is?

The purpose of the stairs is fairly obvious, the context of stairs to take someone from A → B. The complexity of the stairs in this image however, very unclear.

❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

This as an actual inhabitable space would be unsuitable, the dead ends and maze like configuration is uncomfortable, however if that was the intended purpose, to create this effect that that would mean the design is suitable.

❖ Select one of the following that best describes this space:

- 1=there is no purpose to the space at all
- 2=the purposes for this space are endless
- 3=there are many purposes for this space
- 4=there are several purposes for this space
- 5=there are limited purposes for this space
- 5=there is a singular purpose for this space ✓

2 To get from A to B

5

In your own words, why do you think this is?

1 The purpose of the design must be to create an experience in the space through the thresh-holds
(Availability of the space: This section gauges the clarity and ease of space)

❖ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2= somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

1.5

In your own words, why do you think this is?

There's no clear direction or pathway

❖ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

1/6

❖ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

❖ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?

0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

6

In your own words, why do you think this is?

dark, narrow stairways with closed doors at every landing

(Tendency toward the space: This section gauges how inclined you would be to use a space)

❖ On a scale of 0-5, how often would you use a space like this?

0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

❖ On a scale of 0-5, how inclined would you be to use this space?

0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

0.3

In your own words, why do you think this is?

Space looks inconvenient and uncomfortable

❖ On a scale of 0-5, how important would you say a space like this is to your daily life?

0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

1

Why do you think this is?

Not Space definitely not important to daily life → No purpose shown & look tedious

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

2

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

1

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

1

1

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2= somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is? 3
this space in my opinion is some sort of entry and/or access space

❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is? 4
It is very suitable. Directions are clear

❖ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

~~A~~
 $\frac{12}{3} = 4$

In your own words, why do you think this is? 5
there is not much else in the space than the intended use—could be an art gallery?

(Availability of the space: This section gauges the clarity and ease of space)

❖ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2= somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is? 5
It would be very straightforward as the staircase is in the middle with lots of directional elements such as the beams on the roof

❖ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

❖ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

3

5

❖ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?

0=not permitted to use 1=very limited permission to use 2=limited permission to use
3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is? 3
I think it would be accessible as long as the building is unlocked

(Tendency toward the space: This section gauges how inclined you would be to use a space)

14

4

= 0.3

❖ On a scale of 0-5, how often would you use a space like this?

0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time 2

❖ On a scale of 0-5, how inclined would you be to use this space?

0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

As it looks like a space where you could get from one where to another

❖ On a scale of 0-5, how important would you say a space like this is to your daily life?

0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important 4

Why do you think this is? 4

10

3 = 3.3

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert 5

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert 3-4

8

2

= 4

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly 4

4

= 4

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2= somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

I think that is art-installation place, trying to isolate its occupant from the outside world.

❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

because its quite complex from its structure, ~~seems~~ so it might be a bit tricky to figure out what's outside. But

❖ Select one of the following that best describes this space: people will get a glimpse of it.
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

3

In your own words, why do you think this is?

↳ it seemed as a place to find quite and to be isolated. it can be a place to rest or just a place to pause.

(Availability of the space: This section gauges the clarity and ease of space)

❖ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2= somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

there are chairs & tables which indicate a place to pause but ~~the~~ the structure looks playful so there might be another purpose to it.

❖ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

❖ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

3, 25

- ❖ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use =mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

because there are no sense of privacy at all (by looking at the image) so it looks like it's an open public space. the setting also influences this.
(Tendency toward the space: This section gauges how inclined you would be to use a space)

- ❖ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

- ❖ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

4

In your own words, why do you think this is?
because this kind of space is not a "typical" space and it ^(looks like it) got shade as well, so might be a nice place to enjoy lunch / read.

- ❖ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is? because I personally rarely go outside, but at certain times I like a ~~change~~ change of setting.

(Ability to use the space: This section gauges how able you are to use a space)

- ❖ On a scale of 0-5, how physically competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

2

- ❖ On a scale of 0-5, how mentally competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

- ❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

4

(3)

34.34

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

go inside and touch the forms and materials are reflective.

❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

give a shelter. and forms are ~~flat~~ like a home, ^{cos of} opening and enclosed

❖ Select one of the following that best describes this space:

0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

4.67

In your own words, why do you think this is?

cos of transparent material. does its privacy - and.

(Availability of the space: This section gauges the clarity and ease of space)

❖ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

cos of light inside and roof. its attract people to go in.

❖ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

❖ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

3

B 4 B 4

❖ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?

0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use 5

In your own words, why do you think this is?

coz it has no doors and can see through what's inside.

(Tendency toward the space: This section gauges how inclined you would be to use a space)

❖ On a scale of 0-5, how often would you use a space like this?

0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

❖ On a scale of 0-5, how inclined would you be to use this space?

0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

coz of its form and transparency.

❖ On a scale of 0-5, how important would you say a space like this is to your daily life?

0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

3.67

Why do you think this is?

for public space, like bus stops —

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

3

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

3

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious
5

4 In your own words, why do you think this is?

so many texture and combining to create one form & mass

❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable
2

In your own words, why do you think this is?

It has a sense of density. Mostly suitable where ~~near~~ the space has surrounding nature.

❖ Select one of the following that best describes this space:

0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space
5

In your own words, why do you think this is?

Because the space seems to be connect with its surrounding and to more public use

(Availability of the space: This section gauges the clarity and ease of space)

❖ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward
4

In your own words, why do you think this is?

Due to the location, the intent of the space can change

❖ On a scale of 0-5, how physically accessible is this space?

0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible
4 open huge opening has been integrated

❖ On a scale of 0-5, how visually accessible is this space?

0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible
3

from this angle, it is visible

but when a person came from another ~~angle~~ side there might be misdirectional approach

- ❖ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?

0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

no doors

(Tendency toward the space: This section gauges how inclined you would be to use a space)

- ❖ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time (3)

- ❖ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space (3)

In your own words, why do you think this is?

- ❖ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

(Ability to use the space: This section gauges how able you are to use a space)

- ❖ On a scale of 0-5, how physically competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert (4)

- ❖ On a scale of 0-5, how mentally competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert (4)

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

- ❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

APPENDIX 2.1

PRE-STUDY OF AFFORDANCE STRENGTH OF SELECTED SITES

HIGH AFFORDANCE SITE

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ❖ Do you live in a town/city? (YES/NO)
- ❖ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ❖ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ❖ Do you frequently encounter strangers in these spaces? (YES/NO)
- ❖ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Caucasian, Asian - variety

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is? 0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

The bridge connecting the two buildings is obvious for human movement, the elevator is also clearly for occupation from one side to another

- ❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)? 0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

its a simple but effective design which works for its purpose but is not unique to the space.

- ❖ Select one of the following that best describes this space:

- 0=there is no purpose to the space at all
- 1=the purposes for this space are endless
- 2=there are many purposes for this space
- 3=there are several purposes for this space
- 4=there are limited purposes for this space
- 5=there is a singular purpose for this space

In your own words, why do you think this is?

it can be used to access different buildings & to move from one level to another
(Availability of the space: This section gauges the clarity and ease of space)

3.5

On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

The walkway is clear and accessible & the elevator is very explanatory

On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

its in a public space

(Tendency toward the space: This section gauges how inclined you would be to use a space)

3.5

On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

its useful for accessing certain buildings/levels

On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

depending on when I am in the area

35

(Ability to use the space: This section gauges how able you are to use a space)

- ◆ On a scale of 0-5, how physically competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert
- ◆ On a scale of 0-5, how mentally competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

1

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

- ◆ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?
0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Asian, brown hair

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- 73
- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

There is no sign that would help the understanding of the space. No one is on the picture. A small sign makes the purpose clearer.

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

I presume, this space is a passage from one space to another. So I presume the lack of evidence of its purpose is suitable. There might be no special need for evidence.

- ◆ Select one of the following that best describes this space.
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

The space does not show that there are many purposes or activities going on.

(Availability of the space: This section gauges the clarity and ease of space)

33

On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

Really easy to understand the design. simple design.

On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

Depending on accessibility level of the space; seems high above a road. If how do we get there? we need to look above us, in view.
(Tendency toward the space: This section gauges how inclined you would be to use a space)

2

On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

because I prefer being on the ground and do not like going up to go down.

On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

If I had to cross a road I guess.

6.5

(Ability to use the space: This section gauges how able you are to use a space)

◆ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

◆ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

5

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

◆ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ❖ Do you live in a town/city? (YES/NO)
- ❖ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ❖ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ❖ Do you frequently encounter strangers in these spaces? (YES/NO)
- ❖ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?

- asian
- variety of hair colours
- caucasians

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Facit capacity of the space: This section gauges how well a space suits its purpose)

- ❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

some kind of shoot off from a train/bus station

- ❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

- because I don't know where it leads or how effective it is without people

- ❖ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

2

In your own words, why do you think this is? *Because there are direct entry's exits, nothing that really triggers you to stop*
(Availability of the space: This section gauges the clarity and ease of space)

1.3

On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is? *It looks like it's straight forward how you enter & leave the space*

On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is? *this space is directed above roads on a high level because of street signs. you would only be up there for a specific route.*
(Tendency toward the space: This section gauges how inclined you would be to use a space)

1.3

On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=sure only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is? *this doesn't look like a main route you would take compared to if it was at a ground level*

On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?
this space would be very beneficial for people wanting to be on that path way to a specific place but I feel there would be realistic access routes

3 (Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

❖ On a scale of 0-5, how mentally competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

2 (Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

I would take a bit of time to make sure I needed to go that way

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair... or a variety/mix of peoples?...

Common and standard neighbourhood. However, more Asians in the area than other places.

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2= somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

- The usage of bridge for pedestrians
- The sign indicating descent in road for car below, area between two sides of a street
- Elevator and stairs



- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

From the point of view of pedestrians, it's an easy route to get to the destination and away from being part of the crowd. Attention being for pregnant people? Disabled people? Safety?

- ◆ Select one of the following that best describes this space:

- 0=there is no purpose to the space at all
- 1=the purposes for this space are endless
- 2=there are many purposes for this space
- 3=there are several purposes for this space
- 4=there are limited purposes for this space
- 5=there is a singular purpose for this space

(1-2)

→ shelter for bad weather
→ Safety
→ plus see order in the question before

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In your own words, why do you think this is?

(Availability of the space: This section gauges the clarity and ease of space)

48
◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward 5

In your own words, why do you think this is?

The layout, and the pathway to which people get
from one place to another.

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible 4

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible 5

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use 5

In your own words, why do you think this is?

It's a public space.

4
(Tendency toward the space: This section gauges how inclined you would be to use a space)

◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time 5

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space 4

In your own words, why do you think this is?

Depends on the situation, sometimes it's pretty packed.

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important 5

Why do you think this is?

5

(Ability to use the space: This section gauges how able you are to use a space)

- ◆ On a scale of 0-5, how physically competent would you be at using this space? 5
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert
- ◆ On a scale of 0-5, how mentally competent would you be at using this space? 5
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

4.5

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

- ◆ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?
0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

4-5

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ❖ Do you live in a town/city? (YES/NO)
- ❖ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ❖ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ❖ Do you frequently encounter strangers in these spaces? (YES/NO)
- ❖ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...
 - Caucasian - 20 to 40 year olds (mainly).
 - Mix of people (looks)

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- 43
- ❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious 4.

In your own words, why do you think this is? There are multiple access points ~~around~~ ^{around} the entry, which suggests that the space is purely for passing through as compared to occupying for long time period.

- ❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable 5.

In your own words, why do you think this is? The area that would have the largest number of occupants at one time is spacious. This would allow an ease of flow through the space, limiting congestion.

- ❖ Select one of the following that best describes this space: 4.
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is? Although the area seems large, as I have already suggested, this would be to limit congestion. People could shop and chat, but there is no seating in the area, which suggests that a lack of movement would be disrupted to the space.

4

◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward 5.

In your own words, why do you think this is? Access points are evident, but signage would help those unfamiliar with the space.

◆ On a scale of 0-5, how physically accessible is this space? 5.
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how visually accessible is this space? 4.
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space? 4.
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is? The area looks like it's coming off of the street, afford is visible from the street. Lack of context of the surroundings doesn't give area a sense of direction.
(Tendency toward the space: This section gauges how inclined you would be to use a space)

AS

◆ On a scale of 0-5, how often would you use a space like this? 5.
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

◆ On a scale of 0-5, how inclined would you be to use this space? 4.
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is? It's seems like a fast "short cut" to where people need to go.

◆ On a scale of 0-5, how important would you say a space like this is to your daily life? 4.
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is? Always running late and finding short cuts to where I need to be.

2

(Ability to use the space: This section gauges how able you are to use a space)

- ❖ On a scale of 0-5, how physically competent would you be at using this space? 5.
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert
- ❖ On a scale of 0-5, how mentally competent would you be at using this space? 4.
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

3

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

- ❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it? 3.
0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Asian, Caucasian

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- 4
- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

The space has no obstacles in the passage ways. ~~something~~

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

Nothing particularly stimulating - clearly only practical needs satisfied.

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

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In your own words, why do you think this is?

4
closed off area, under cover, used for
parking from so nothing too obstructive
could occur.
(Availability of the space: This section gauges the clarity and ease of space)

◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very
straightforward 5=extremely straightforward

In your own words, why do you think this is?

thoughtful - nothing too complex about
on parkway

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable
effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable
effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how permitted do you think you would be to freely access
and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use
3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

2.7
seemed public space with no ownership - no fully
enclosed safe space.
(Tendency toward the space: This section gauges how inclined you would be to use
a space)

◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all
the time

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use
somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

nothing too scary or giving about the
space

◆ On a scale of 0-5, how important would you say a space like this is to your
daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=
somewhat important 5=important

Why do you think this is?

Entrance and being however was
a practical element of crossing
over a road and stairs leading
to street and would be convenient

2.7

(Ability to use the space: This section gauges how able you are to use a space)

◆ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

◆ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

4

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

◆ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

A variety and mix of people

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2= somewhat clear 3=apparent 4=very clear 5=extremely obvious 2.

In your own words, why do you think this is? I have visited this space, it is a passover between the bus stop and city. It looks like an over pass.

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable 2.

In your own words, why do you think this is? It is functional but not very strong and feels unsafe at times.

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless 4.
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is? *It's not a multiuse space you wouldn't go there unless you needed to or unless you were passing through.*

(Availability of the space: This section gauges the clarity and ease of space)

2

On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward |

In your own words, why do you think this is? *I think it's unclear unless you have visited before or had a reason to visit you wouldn't know what its purpose is.*

On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible 2.

On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible 1.

On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use 4.

In your own words, why do you think this is? *You can mostly use the space although it is less desirable later etc. It is not accessible unless you are intending to use it or pass through, it's not in a dense area/throughway.*
(Tendency toward the space: This section gauges how inclined you would be to use a space)

23

On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time 3.

On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space 1.

In your own words, why do you think this is? *It feels unsafe and is dark narrow and generally uninviting.*

On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important 3.

Why do you think this is? *Sometimes you have to use it, but wouldn't by choice. It is not important to me for anything other than function.* 2

3

(Ability to use the space: This section gauges how able you are to use a space)

◆ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert 3

◆ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert 3

4

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

◆ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it? 4

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

mixed/white

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

for many people its a walkway given its a busy area

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

narrow spaces for walkways but lots of space at of the walkways

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

there's lots of room and many directions to face
(Availability of the space: This section gauges the clarity and ease of space)

4.5

On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward 5

In your own words, why do you think this is?

you go down the stairs or across the way

On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible 5

On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible 3

On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use 3.5

In your own words, why do you think this is?

he are's telling you not to - lots of traffic

(Tendency toward the space: This section gauges how inclined you would be to use a space)

3

On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time 5

On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space 4

In your own words, why do you think this is?

if i need to pass through i can

On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

i don't necessarily need it.



(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert 5

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert 5



(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it? 6

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ❖ Do you live in a town/city? (YES/NO)
- ❖ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ❖ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ❖ Do you frequently encounter strangers in these spaces? (YES/NO)
- ❖ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Variety

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

43

- ❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is? 0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious 4

In your own words, why do you think this is?

Overpass across city road and staircase to ground level

- ❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)? 0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable 5

In your own words, why do you think this is?

It is open enough to accommodate large number of people in public

- ❖ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

4.

In your own words, why do you think this is?

It is a thoroughfare so cannot be congested however serves its purpose
(Availability of the space: This section gauges the clarity and ease of space)

4.3

On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

5
In your own words, why do you think this is?

It is a connection between destinations & therefore is a transient space

On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

3
On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

5
In your own words, why do you think this is?

It is an open space which can be accessed by the public
(Tendency toward the space: This section gauges how inclined you would be to use a space)

4

On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

4
On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

It is convenient and provides easier travel around a city

On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

4
Why do you think this is?

Depends on the location of the space relative to surrounding buildings and destinations

43

(Ability to use the space: This section gauges how able you are to use a space)

◆ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

◆ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

4

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

◆ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

4

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Mix, in city area more tourists (Asians), suburban white people/mix

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2= somewhat clear 3=apparent 4=very clear 5=extremely obvious

4

In your own words, why do you think this is?

stairs, no seats so its not a place to congregate

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

4

In your own words, why do you think this is?

suitable, when busy the space would be filled

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

4

In your own words, why do you think this is?

*Can be used as a walk way or a place to sell the issue news paper. Nothing there for people to do for a long time.
(Availability of the space: This section gauges the clarity and ease of space)*

4.3

◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is? 5

Nothing in the space to keep people for long.

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible 4

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible 4

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use 4

In your own words, why do you think this is?

No restrictions

(Tendency toward the space: This section gauges how inclined you would be to use a space)

4.3

◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time 5

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space 4

In your own words, why do you think this is?

under cover → protected from the rain so would be a good option for a bagpass.

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important 5

Why do you think this is?

it is important to have spaces to walk that are not obstructed by cars, rain, etc...

5

(Ability to use the space: This section gauges how able you are to use a space)

◆ On a scale of 0-5, how physically competent would you be at using this space? 5

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

◆ On a scale of 0-5, how mentally competent would you be at using this space? 5

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

3

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

◆ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

3

of

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair... or a variety/mix of peoples?..

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- 2.5
- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

non space area w/ functional clues eg furniture or other occupants.

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

if function unclear how do I know how suitable the design is?

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

It is bland + open but obviously a place of transit so some limitations
(Availability of the space: This section gauges the clarity and ease of space)

7.5

On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

2

In your own words, why do you think this is?

What do you mean by 'straightforward'?

On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

13

(Tendency toward the space: This section gauges how inclined you would be to use a space)

On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

Ugly, hard, unwelcoming, bland.

On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

I would not want to spend time here, only if needing to transition through

4

(Ability to use the space: This section gauges how able you are to use a space)

◆ On a scale of 0-5, how physically competent would you be at using this space? *what does this mean?*

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert 4

◆ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert 4

4

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

◆ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it? 4.

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

occupants could make this space uncomfortable / crowded or unsafe

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...
A mix of people from different cultures & background / ethnicity.

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- 3.3
- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

classroom is obvious in terms of design / layout.

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

Design and layout is suitable.

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

** space can be utilized in many different ways for different purposes - eg. team room / meeting / presentation etc.*

3

(Availability of the space: This section gauges the clarity and ease of space)

On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

Simple to use - you serve it function & purpose well.

On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

no need to use space. Permission is required & limited to the use. In other times, another class occupies space.

4

(Tendency toward the space: This section gauges how inclined you would be to use a space)

On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

Individual is able to hold group conversations easily.

On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

Everybody is spread out and confined to a smaller room space.

4

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

4

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ❖ Do you live in a town/city? (YES/NO)
- ❖ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ❖ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ❖ Do you frequently encounter strangers in these spaces? (YES/NO)
- ❖ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Multicultural

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(3.7) (Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious
4

In your own words, why do you think this is?

Guides you to places of transition

- ❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable
3

In your own words, why do you think this is?

It doesn't have many exits have been better designed so there was more guidance and flow to the exits

- ❖ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

Doesn't look like there's much point to it other than using it to get from one place to another.

(Availability of the space: This section gauges the clarity and ease of space)

35
♦ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward 2

In your own words, why do you think this is?

Nearly visible but in the corner so not highly directive.

♦ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

♦ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

♦ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

Not able to be blocked off

(Tendency toward the space: This section gauges how inclined you would be to use a space)

3
♦ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

♦ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

Seems convenient for moving between spaces but not much else.

♦ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

Shortest to get from one place to another

4.5

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

1

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair... or a variety/mix of peoples?...

A variety/mix

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Facit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

4

In your own words, why do you think this is?

Its a transition space.

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

4

In your own words, why do you think this is?

you can see its a place where you walk one end to another

- ◆ Select one of the following that best describes this space:

0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

Because it's a space to walk through not
"hang out" sit down etc...

(Availability of the space: This section gauges the clarity and ease of space)

3
◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

It is a lift and a walkway you have
to enter either to get to your destination.

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is? The lift or walkway
could be closed off.

(Tendency toward the space: This section gauges how inclined you would be to use a space)

4
◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is? if I need to get
somewhere that requires me going get
through the space.

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is? For day to day activities
such as going to & from work,
this would be important.

2

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

3

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ❖ Do you live in a town/city? (YES/NO)
- ❖ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ❖ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ❖ Do you frequently encounter strangers in these spaces? (YES/NO)
- ❖ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- 37
- ❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is? 0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

- ❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)? 0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

- ❖ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

3

(Availability of the space: This section gauges the clarity and ease of space)

◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

3

(Tendency toward the space: This section gauges how inclined you would be to use a space)

◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

14

(Ability to use the space: This section gauges how able you are to use a space)

◆ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

◆ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

15

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

◆ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

MEDIUM AFFORDANCE SITE

Jack Tooley – affordance strength pilot

Medium
AS

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? YES/NO
- ◆ Would you describe your city/town as being westernised/in the western world? YES/NO
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? YES/NO
- ◆ Do you frequently encounter strangers in these spaces? YES/NO
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

MULTICULTURAL - BIG VARIETY

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(27) (Facil capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2= somewhat clear 3=apparent 4=very clear 5=extremely obvious
3.

In your own words, why do you think this is?

Although apparent, several layers so has multi-use.

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable
3.

In your own words, why do you think this is?

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space
2.

In your own words, why do you think this is?

Several different views/moments to cover it open to interpretation.

(Availability of the space: This section gauges the clarity and ease of space)

2.9
◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward 2.

In your own words, why do you think this is?

because of it being a multi-purpose doesn't make it so obvious

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible 2

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible 3

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use 4

In your own words, why do you think this is?

seems like a communal space open for all.

2.8
(Tendency toward the space: This section gauges how inclined you would be to use a space)

◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time 4

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space 4

In your own words, why do you think this is?

Open and spacious leaves it appealing to use.

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important 3

Why do you think this is?

Its important to connect with friends / and this space allows that. 2

5

(Ability to use the space: This section gauges how able you are to use a space)

◆ On a scale of 0-5, how physically competent would you be at using this space? 5

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

◆ On a scale of 0-5, how mentally competent would you be at using this space? 5

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

5

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

◆ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

5

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

mix of people / culturally diverse

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2= somewhat clear 3=apparent 4=very clear 5=extremely obvious

3

In your own words, why do you think this is?

a communal, multi purpose space in which people can either sit/stand and chat or relax etc.

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

2

In your own words, why do you think this is?

some sheltered areas not many though for it to feel like a space used for relaxing and communicating

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

It is a big open area however chairs are to sit and observe/talk etc.

(Availability of the space: This section gauges the clarity and ease of space)

On a scale of 0-5, how straightforward do you think this space is to use?

0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

There are areas to sit and shady spots to stand however there should be more of this to really give an impression of the space

On a scale of 0-5, how physically accessible is this space?

0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how visually accessible is this space?

0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how permitted do you think you would be to freely access and use this space?

0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

The space, considering its in-between buildings it feels very hidden

(Tendency toward the space: This section gauges how inclined you would be to use a space)

On a scale of 0-5, how often would you use a space like this?

0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

On a scale of 0-5, how inclined would you be to use this space?

0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

This area is good for extra/free time as a space you know you can come to and sit/relax

On a scale of 0-5, how important would you say a space like this is to your daily life?

0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

Good area to sit and think, thought provoking area

5

(Ability to use the space: This section gauges how able you are to use a space)

- ❖ On a scale of 0-5, how physically competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert
- ❖ On a scale of 0-5, how mentally competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

4

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

- ❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?
0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

mixed variety

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Facit capacity of the space: This section gauges how well a space suits its purpose)

- 2.7
- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious 2

In your own words, why do you think this is?

there is shading but no clear seating looks like a communal area outside a few restaurants

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable 2

In your own words, why do you think this is?

it doesn't blend or oppose the already existing building, it doesn't follow a theme or emphasise one

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

3.5

(Availability of the space: This section gauges the clarity and ease of space)

◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward 3

In your own words, why do you think this is?

are the stairs for seating or walking? this could be misinterpreted based on the image i can see.

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible 4

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible 4

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use 3

In your own words, why do you think this is?

it looks in a closed courtyard space only accessible when the buildings around it are

(Tendency toward the space: This section gauges how inclined you would be to use a space)

1.3

◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time 2

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space 2

In your own words, why do you think this is?

doesn't look like it serves a purpose

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

it looks like an area that has an optional use.

5

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

4

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it? *st*

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ❖ Do you live in a town/city? (YES/NO)
- ❖ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ❖ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ❖ Do you frequently encounter strangers in these spaces? (YES/NO)
- ❖ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples? ... *var of people*

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(*22*) *(Tacit capacity of the space: This section gauges how well a space suits its purpose)*

- ❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious 0

In your own words, why do you think this is? *There are no visual clues indicating what the space is used for*

- ❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable *3*

In your own words, why do you think this is? *Space is used for recreational purposes*

- ❖ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

Jack Tooley - affordance strength pilot *opportunity for photos
+ having lunch
+ sitting and reflection*

In your own words, why do you think this is?

1.5

(Availability of the space: This section gauges the clarity and ease of space)

◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward 0

In your own words, why do you think this is? *People are only able to sit on the train stairs as there are no chairs or seating arrangements in sight*

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible 1

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible 1

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use 4

In your own words, why do you think this is? *The cafe area downstairs might be closed at night ∴ access to the rooftop*

1

(Tendency toward the space: This section gauges how inclined you would be to use a space)

◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time 1

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space 2

In your own words, why do you think this is? *I wouldn't go out my way to use the space. There is no visual attraction to visit the space.*

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important 0

Why do you think this is? *unnecessary*

5 (Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert 5

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert 5

5 (Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it? 5

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Variety/mix of people

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(3) (Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

3

In your own words, why do you think this is?

looks like a place to talk

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

3

In your own words, why do you think this is?

~~has a lot of seats with benches connected~~
has staircases for people to sit under an overhead cover

- ◆ Select one of the following that best describes this space:

0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

It has a wide space for people to walk ~~around~~ move around, and its design somehow also allows playfulness.

(Availability of the space: This section gauges the clarity and ease of space)

3.8
♦ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward
2

In your own words, why do you think this is?

There are several other purposes, until an individual uses the furniture (stair steps) in the space.

♦ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible
4

♦ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible
4

♦ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use
5

In your own words, why do you think this is?

Several ways to enter the space, and free-use is determined by the absence of gates/fences.

(Tendency toward the space: This section gauges how inclined you would be to use a space)

3
♦ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time
3

♦ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space
3

In your own words, why do you think this is?

Because I feel like I'm always on the move, and would only spend time in spaces like these ~~coming in~~ when I'm not busy.

♦ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important
3

Why do you think this is?

It calms moods down a bit, and gives freedom of expression.

2

3.5

(Ability to use the space: This section gauges how able you are to use a space)

- ❖ On a scale of 0-5, how physically competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert
- ❖ On a scale of 0-5, how mentally competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

4

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

- ❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?
0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Asian, Arab, European - but also mixed.
Middle income -> low

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

open space - lots of seating / open area

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

open, walkable, clear seating with shade.
 plenty of seating.

- ◆ Select one of the following that best describes this space:

0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

3.7

Jack Tooley - affordance strength pilot

In your own words, why do you think this is?

How do I find comfort?

(Availability of the space: This section gauges the clarity and ease of space)

4.5
◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

Size of design for the market.

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

How close to public space. No fence/curb or boundary.

3
(Tendency toward the space: This section gauges how inclined you would be to use a space)

◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

Good location. Not safe however its open.

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

I don't see the use that often.

2

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

5

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

variety / mix

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(3) (Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

3

In your own words, why do you think this is?

it doesn't have any prominent features; just cover, stairs, spa

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

3

In your own words, why do you think this is?

if its a place for gatherings i guess its a central setup

- ◆ Select one of the following that best describes this space:

0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space 3
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

due to ^{having} ~~being~~ a vague use, it could be used for several things.

(Availability of the space: This section gauges the clarity and ease of space)

3.0

On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

3

In your own words, why do you think this is?

I wouldn't know whether to sit or just walk through.

On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

its an open space with no real boundaries.

(Tendency toward the space: This section gauges how inclined you would be to use a space)

2.7

On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

Some answer

On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

Probably a place to socialise which is important to me.

3

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

4

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

social events, gatherings etc.

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ❖ Do you live in a town/city? (YES/NO)
- ❖ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ❖ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ❖ Do you frequently encounter strangers in these spaces? (YES/NO)
- ❖ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Mix of people, mostly caucasian

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(23) (Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

3

In your own words, why do you think this is?

Public entertainment, ampitheatrc

- ❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

2

In your own words, why do you think this is?

- ❖ Select one of the following that best describes this space:

0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

Overpaving

(Availability of the space: This section gauges the clarity and ease of space)

3.3
♦ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward 2

In your own words, why do you think this is?

♦ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

♦ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

♦ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

Space is open and offers shelter + seating.

1.7
(Tendency toward the space: This section gauges how inclined you would be to use a space)

♦ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

♦ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

I would see no other point than to sit.

♦ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

Doesn't offer anything significant.

3

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

2

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ❖ Do you live in a town/city? (YES/NO)
- ❖ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ❖ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ❖ Do you frequently encounter strangers in these spaces? (YES/NO)
- ❖ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(3) (Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is? 0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

Looks like a place to sit and rest or an amphitheatre

- ❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)? 0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

Because it provides implied seating and shade

- ❖ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

1.3

(Availability of the space: This section gauges the clarity and ease of space)

◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all (1=unclear) 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

It seems a bit all over the place

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

There is no real defined purpose so people wouldn't know what to do with themselves/feel awkward

(Tendency toward the space: This section gauges how inclined you would be to use a space)

◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all (1=use only if you absolutely had to) 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

Doesn't seem like a very comfortable/interesting or engaging space.

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

I'm not outside often.

5

(Ability to use the space: This section gauges how able you are to use a space)

- ❖ On a scale of 0-5, how physically competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert
- ❖ On a scale of 0-5, how mentally competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

5

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

- ❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?
0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly
- If it were crowded, I would steer away from the space.*

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Variety mix might mostly caucasian ~

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- 3.3
- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

4

In your own words, why do you think this is?

Because I've seen spaces like this before.

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

3

In your own words, why do you think this is?

If powder coating, shade, slanted layers, gaps → all useful for purpose

- ◆ Select one of the following that best describes this space:

- 0=there is no purpose to the space at all
- 1=the purposes for this space are endless
- 2=there are many purposes for this space
- 3=there are several purposes for this space
- 4=there are limited purposes for this space
- 5=there is a singular purpose for this space

3

In your own words, why do you think this is?

It's adaptable

(Availability of the space: This section gauges the clarity and ease of space)

On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

5

In your own words, why do you think this is?

It doesn't require effort to do, the space works

On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=almost permitted to use 5=always permitted to use

In your own words, why do you think this is?

Open space, not blocked off

(Tendency toward the space: This section gauges how inclined you would be to use a space)

On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

2

On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

It's pleasant enough. Nothing too special but convenient

On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

I don't need this sort of space often for activities I do

5

(Ability to use the space: This section gauges how able you are to use a space)

◆ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

5
◆ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

5

4

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

◆ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

4

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

all / variety of people.

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(3) (Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

seating for perhaps eating, but what (looking at??) from surrounding cafes.

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

- ◆ Select one of the following that best describes this space:

0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

Jack Tooley - affordance strength pilot

In your own words, why do you think this is?

- sitting
- watching
- waiting

(Availability of the space: This section gauges the clarity and ease of space)

1.2

On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

clearly different levels
different views of things
sitting down for lunch.

On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

quite sheltered & closed over, somewhat restricting.

(Tendency toward the space: This section gauges how inclined you would be to use a space)

1.7

On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

if I was in the area of the space, I would not go all the way there to use it.

On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

do not really see the need to go here. do not really attract me, or draw me in to go here.

2.5

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

2

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

LOW AFFORDANCE SITE

Jack Tooley – affordance strength pilot

Low
AS

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ❖ Do you live in a town/city? (YES/NO)
- ❖ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ❖ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ❖ Do you frequently encounter strangers in these spaces? (YES/NO)
- ❖ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?... a variety/mix

Part 2: Benchmarking

Take a look at this space and answer the following questions:

3

(Facit capacity of the space: This section gauges how well a space suits its purpose)

- ❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious 2

In your own words, why do you think this is? sitting space

- ❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable 2

In your own words, why do you think this is?

has just enough room to sit comfortably

- ❖ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

the elements included don't have the ability to be used at anything other than the existing and a cluttered space
(Availability of the space: This section gauges the clarity and ease of space)

3.2

◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward 3

In your own words, why do you think this is?

the design of the elements are clearly stating

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use 4

In your own words, why do you think this is?

a very enclosed area would be dependent on how many other people are in space
(Tendency toward the space: This section gauges how inclined you would be to use a space)

3/4
1.2

◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time 1

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space 3

In your own words, why do you think this is?

is convenient by isn't very open

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important 1

Why do you think this is?

isn't a space that I would need often

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

variety / mix of people

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

there is no order to the space → everything seems all over the place.

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

I have no idea what it is → too many seats to be a comfortable seating area → sitting up a walkway?

- ◆ Select one of the following that best describes this space:
- 0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

3

(Availability of the space: This section gauges the clarity and ease of space)

On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

→ too much clutter

→ Does not seem functional → can't sit?
→ can't walk through?

On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

→ open space / open + outdoor surroundings.

→ large arch walkway → suggests not guarded off → open to public
(Tendency toward the space: This section gauges how inclined you would be to use a space)

2

On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

if it was more functional + not so confusing, it may be somewhere I'd enjoy sitting in.

On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

→ I would prefer to sit somewhere more private i.e. my home, a cafe? somewhere that actually serves a purpose 2 to me

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Variety of people - Asian, African and Caucasian mainly.

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Facit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

It's too cluttered to be stools, but they're visibly seats

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

It's blocking a passageway and it's too crowded.

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

Really it could only be sat on (stools) or walked through (archway)

(Availability of the space: This section gauges the clarity and ease of space)

On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

2

In your own words, why do you think this is?

As I said, seating would usually be more spread out.

On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

Because it's closed off in an archway/passageway, but it doesn't necessarily seem inaccessible.

(Tendency toward the space: This section gauges how inclined you would be to use a space)

On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

If I knew what it was, I'd use it more often.

On a scale of 0-5, how important would you say a space like this is to your daily life?

0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

I just feel like I would be overwhelmed by the amount of people using the space.

25

(Ability to use the space: This section gauges how able you are to use a space)

- ❖ On a scale of 0-5, how physically competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert
- ❖ On a scale of 0-5, how mentally competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

4

- ❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?
0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ❖ Do you live in a town/city? (YES/NO)
- ❖ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ❖ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ❖ Do you frequently encounter strangers in these spaces? (YES/NO)
- ❖ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair... or a variety/mix of peoples?...

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(23) (Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

circle shaped seats are with different height levels

- ❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

not a nice place to sit, in the middle of a walkway

- ❖ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

very small space, a walkway

2.5

(Availability of the space: This section gauges the clarity and ease of space)

◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

shows seating area

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

open space

1.3

(Tendency toward the space: This section gauges how inclined you would be to use a space)

◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

uncomfortable seating

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

uninteresting

5

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

2

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ❖ Do you live in a town/city? YES NO
- ❖ Would you describe your city/town as being westernised/in the western world? YES NO
- ❖ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? YES NO
- ❖ Do you frequently encounter strangers in these spaces? YES NO
- ❖ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples...

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Facit capacity of the space: This section gauges how well a space suits its purpose)

- ❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious 0

In your own words, why do you think this is? *the space seems cluttered as if no activity could take place here, the various aspects of the space are contradictory to one another, lacks flow.*

- ❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable 1

In your own words, why do you think this is? *if the purpose of the space is for sitting/shelter, then I suppose it fulfills the requirement of use, however it appears uncomfortable & overwhelming.*

- ❖ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

1.7

In your own words, why do you think this is?

1.8

(Availability of the space: This section gauges the clarity and ease of space)

◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is? its too cluttered to be a comfortable functioning space.

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is? whilst it would be difficult to use I dont think it would necessarily be restricted.

0.7

(Tendency toward the space: This section gauges how inclined you would be to use a space)

◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is? it doesn't feel very appealing or like a pleasant space to occupy

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is? I feel that in the way that it is so cramped it creates the same feeling within the occupant.

①

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?
0=incapable ① beginner 2=novice 3=intermediate 4=advanced 5=expert

❖ On a scale of 0-5, how mentally competent would you be at using this space?
0=incapable ① beginner 2=novice 3=intermediate 4=advanced 5=expert

②

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little ② somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair... or a variety/mix of peoples?...

Caucasian / Asian (about 50/50) brown hair - dark hair

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Facit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

a space out of the way for people to sit.

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

There are definite spaces to sit but they are not clearly chairs (not enough room for legs etc.)

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

Because of the ambiguity of the 'chairs' there can be several possibilities.

(Availability of the space: This section gauges the clarity and ease of space)

3.5
♦ On a scale of 0-5, how straightforward do you think this space is to use? 2
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

There are no clear 'signs' as what to do.

♦ On a scale of 0-5, how physically accessible is this space? 3
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

♦ On a scale of 0-5, how visually accessible is this space? 4
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

♦ On a scale of 0-5, how permitted do you think you would be to freely access and use this space? 4
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

2.3
If the space was busy I would be less likely to use the space as it would be less accessible.

(Tendency toward the space: This section gauges how inclined you would be to use a space)

♦ On a scale of 0-5, how often would you use a space like this? 2
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

♦ On a scale of 0-5, how inclined would you be to use this space? 4
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

There are no barriers between the outside & inside space.

♦ On a scale of 0-5, how important would you say a space like this is to your daily life? 1
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

Unless I was in the area, I wouldn't choose to sit/access the space, I have never entered a space like this.

2.5

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert 2

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert 3

5

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it? 5

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples...

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2= somewhat clear 3=apparent 4=very clear 5=extremely obvious **2**

In your own words, why do you think this is?

they objects look like they've meant to be seats however the form of them is awkward for the space

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable **2**

In your own words, why do you think this is?

It's not exactly clear what the design is

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

It seems like the only purpose is for seating however they may be used for other things.
(Availability of the space: This section gauges the clarity and ease of space)

3.7

On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

People will most likely use these as seating

On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

could be in a public area - cinema, university campus etc.

2.7

(Tendency toward the space: This section gauges how inclined you would be to use a space)

On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

if i had to sit and these are the nearest seats i'll use them.

On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

I don't feel it's necessary to my life unless I'm in the area

4

(Ability to use the space: This section gauges how able you are to use a space)

- ❖ On a scale of 0-5, how physically competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert
- ❖ On a scale of 0-5, how mentally competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

5

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

- ❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?
0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- 3
- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious 2

In your own words, why do you think this is?

- If kind of obvious for a sitting area but the amount of what this place still comes to work for.*
- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable 3

In your own words, why do you think this is?

- I'm sure it's designed to be suitable for whatever it is.*
- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

It doesn't look like a great or comfortable seat, and the only nice things I can think of are a plug into or a view of a piece
(Availability of the space: This section gauges the clarity and ease of space)

28

◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

Unclear who's in, people might sit down and sit down

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

Don't look inviting to sit on, but could be delicate so unsure

(Tendency toward the space: This section gauges how inclined you would be to use a space)

3

◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

Again, unsure of the purpose, but would guess to be used something like comfortable

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

I can use a normal chair if I want to, doesn't solve any ergonomic problem as far as I can see

② (Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

⑤ (Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

People would follow what other people are doing because the purpose is unclear.

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ❖ Do you live in a town/city? (YES/NO)
- ❖ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ❖ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ❖ Do you frequently encounter strangers in these spaces? (YES/NO)
- ❖ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Asian, Caucasian, dark hair,

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(1.7) (Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ❖ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious
= 2

In your own words, why do you think this is?

7/6/2008 - Squared area, very small pathway.
- tables or chairs.

- ❖ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable
= 0 - unsure of what the purpose is.

In your own words, why do you think this is?

- ❖ Select one of the following that best describes this space:

0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

- Not accessible by people w/ wheelchairs.
 - closed off / cluttered.
- (Availability of the space: This section gauges the clarity and ease of space)

1.8

◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward 1

In your own words, why do you think this is?

only can be used from one side,

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

As it is small + confined in a public area, I would feel as if I would have to leave promptly.
(Tendency toward the space: This section gauges how inclined you would be to use a space)

0

◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

Don't see a purpose.

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

Seems unnecessary.

4

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

3

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? YES NO
- ◆ Would you describe your city/town as being westernised/in the western world? YES NO
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? YES NO
- ◆ Do you frequently encounter strangers in these spaces? YES NO
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Variety of people

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(*Tacit capacity of the space: This section gauges how well a space suits its purpose*)

- 2.5
- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2= somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

The space could be perceived to have a variety of purposes

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
 3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?



(Availability of the space: This section gauges the clarity and ease of space)

◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

Quite an open space, doesn't seem closed off to public



(Tendency toward the space: This section gauges how inclined you would be to use a space)

◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

While the space may be open, the structure creates some of entrapment

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

Not often type of space I'd use

3

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

3

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

mixed variety

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(23) (Facit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear (2) somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

an undercover seating area

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all (1) unsuitable (2) somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

the space although initially looks cramped

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
(4) there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

The archways are quite intimate + narrow

(Availability of the space: This section gauges the clarity and ease of space)

23
◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

at first glance it looks like seating

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

Cramped, cramped and limited open space

(Tendency toward the space: This section gauges how inclined you would be to use a space)

0-2
◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

not appealing visually or comfortably with my values + ideals

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

Limited space make me feel suffocated.

①

(Ability to use the space: This section gauges how able you are to use a space)

- ◆ On a scale of 0-5, how physically competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert
- ◆ On a scale of 0-5, how mentally competent would you be at using this space?
0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

①

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

- ◆ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?
0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?... a variety

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Facit capacity of the space: This section gauges how well a space suits its purpose)

- 13
- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious
1

In your own words, why do you think this is?

Some sort of uncommenational pathway

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable
1

In your own words, why do you think this is?

4 doesn't aid the walkway at all/obstructs

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space
2

In your own words, why do you think this is?

could entertain, obstruct, intrude the occupant etc.

(Availability of the space: This section gauges the clarity and ease of space)

4

On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward 4

In your own words, why do you think this is?

A clear pathway based on how the 'steps' have been placed.

On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible 4

On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use 5

In your own words, why do you think this is?

openings on every wall, no sort of guarding.

1.6

(Tendency toward the space: This section gauges how inclined you would be to use a space)

On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time 2

On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space 3

In your own words, why do you think this is?

Looks intriguing

On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important 0

Why do you think this is?

adds no actual benefit to me aside from potential entertainment

2

5
Lx.

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

3

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

3

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO) *Yes*
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair... or a variety/mix of peoples?...

mix of people

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(1) (Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

unclear if seating or ~~for~~ something else, not spaced out.

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?

0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

0. In your own words, why do you think this is?

"seating" very close together, no spacing, narrow hallway.

- ◆ Select one of the following that best describes this space:

0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

*because it isn't clear if it's seating so
it could be many other options.*
(Availability of the space: This section gauges the clarity and ease of space)

2.3
1.
◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

Too conjoined and not sure if

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

2.3
may be fragile + looks awkward to sit on.
(Tendency toward the space: This section gauges how inclined you would be to use a space)

◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

looks like an interesting place

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

2

(Ability to use the space: This section gauges how able you are to use a space)

❖ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

❖ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

3

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

❖ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair... or a variety/mix of peoples?...

Mix of Asians and Caucasian
(Vietnamese + Chinese)

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

Unclear whether I can touch them/ what they are

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

Very clustered in narrow hallway -> intent?

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

could be tables, decor, chairs → just unclear

(Availability of the space: This section gauges the clarity and ease of space)

2.3
◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

Too clustered, no personal space

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

Fragile → could be damaged → can't be rough

(Tendency toward the space: This section gauges how inclined you would be to use a space)

3
◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

interesting but afraid to damage

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

Too clustered

2

(Ability to use the space: This section gauges how able you are to use a space)

◆ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

◆ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

5

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

◆ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

variety of people.

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(*2*) (Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious
2

In your own words, why do you think this is?

A walkway.

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable
2

In your own words, why do you think this is?

It looks out of place.

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

Thoroughfare

In your own words, why do you think this is?

~~it looks like~~ it looks multi purposeful & diverse.

(c)

(Availability of the space: This section gauges the clarity and ease of space)

On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

2

In your own words, why do you think this is?

It they look like chair/meeing place.

On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

2

On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

2

On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

3

In your own words, why do you think this is?

it looks semi-accessible but busy.

(Tendency toward the space: This section gauges how inclined you would be to use a space)

(0.2)

On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

1

On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

1

In your own words, why do you think this is?

it doesn't look like it's meant to be there

On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

0

Why do you think this is?

i'm not sure what it is.

2

(Ability to use the space: This section gauges how able you are to use a space)

◆ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

◆ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

2

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

◆ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

2

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? (YES/NO)
- ◆ Would you describe your city/town as being westernised/in the western world? (YES/NO)
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? (YES/NO)
- ◆ Do you frequently encounter strangers in these spaces? (YES/NO)
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, Blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(Facit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious

In your own words, why do you think this is?

Infant range of seating, matching but stacked/levels.

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable

In your own words, why do you think this is?

Small seating, relaxed, hangout space.

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is?

Furniture appears to have the ability to move it be rearranged
(Availability of the space: This section gauges the clarity and ease of space)

3.8

On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

In your own words, why do you think this is?

There are seats / tables you sit in them

On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

In your own words, why do you think this is?

Appears to just be in a hallway through for space. Not a really private one.
(Tendency toward the space: This section gauges how inclined you would be to use a space)

3.7

On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

In your own words, why do you think this is?

Definitely if I was waiting for something nearby / having a coffee

On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

Why do you think this is?

Always need informal waiting / meeting spaces -

5

(Ability to use the space: This section gauges how able you are to use a space)

◆ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

◆ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

4

◆ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

Part 1: Screening

(This section makes sure you are a suitable candidate to ask for data)

- ◆ Do you live in a town/city? YES NO
- ◆ Would you describe your city/town as being westernised/in the western world? YES NO
- ◆ Does your town/city have built civic spaces: promenades, arcades, streets, sidewalks etc.? YES NO
- ◆ Do you frequently encounter strangers in these spaces? YES NO
- ◆ In a few words, how would you describe what these strangers typically look like? For example, Asian, African, Aboriginal, Caucasian, blue eyed, brown eyed, blond hair, black hair...or a variety/mix of peoples?...

Mix / variety

Part 2: Benchmarking

Take a look at this space and answer the following questions:

(*1 2 7*)
(Tacit capacity of the space: This section gauges how well a space suits its purpose)

- ◆ On a scale of 0-5, how obvious do you think the purpose(s) of this space is?
0=not at all 1=unclear 2=somewhat clear 3=apparent 4=very clear 5=extremely obvious *2*

In your own words, why do you think this is? *A sitting area.*

- ◆ On a scale of 0-5, how suitable do you think the actual design of this space is for its intended purpose(s)?
0=not at all 1=unsuitable 2=somewhat suitable 3=suitable 4=very suitable 5=extremely suitable *2*

In your own words, why do you think this is? *It's next to a cathedral and doesn't connect.*

- ◆ Select one of the following that best describes this space:
0=there is no purpose to the space at all
1=the purposes for this space are endless
2=there are many purposes for this space
3=there are several purposes for this space
 4=there are limited purposes for this space
5=there is a singular purpose for this space

In your own words, why do you think this is? *IT APPEARS TO BE FOR SEATING PURPOSES ONLY.*

3

(Availability of the space: This section gauges the clarity and ease of space)

◆ On a scale of 0-5, how straightforward do you think this space is to use?
0=not at all 1=unclear 2=somewhat straightforward 3=straightforward 4=very straightforward 5=extremely straightforward

4

In your own words, why do you think this is? *IT'S OBVIOUSLY SEATING OR SHELTER AREA.*

◆ On a scale of 0-5, how physically accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

2

◆ On a scale of 0-5, how visually accessible is this space?
0=not accessible 1=accessible with extreme effort 2=accessible with considerable effort 3=accessible with some effort 4=easily accessible 5=effortlessly accessible

2

◆ On a scale of 0-5, how permitted do you think you would be to freely access and use this space?
0=not permitted to use 1=very limited permission to use 2=limited permission to use 3=often permitted to use 4=mostly permitted to use 5=always permitted to use

4

In your own words, why do you think this is?

1

(Tendency toward the space: This section gauges how inclined you would be to use a space)

◆ On a scale of 0-5, how often would you use a space like this?
0=never 1=rarely 2=on the odd occasion 3=sometimes 4=frequently 5=a lot 6=all the time

1

◆ On a scale of 0-5, how inclined would you be to use this space?
0=not at all 1=use only if you absolutely had to 2=use begrudgingly 3=use somewhat willingly 4=use willingly 5=highly motivated to use the space

2

In your own words, why do you think this is?

IT'S HIDDEN AND DOESN'T HAVE A REAL USE.

◆ On a scale of 0-5, how important would you say a space like this is to your daily life?
0=not at all 1=very unimportant 2=unimportant 3=occasionally important 4=somewhat important 5=important

0

Why do you think this is?

SEEMS POINTLESS.

3.5

(Ability to use the space: This section gauges how able you are to use a space)

◆ On a scale of 0-5, how physically competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

3

◆ On a scale of 0-5, how mentally competent would you be at using this space?

0=incapable 1=beginner 2=novice 3=intermediate 4=advanced 5=expert

4

3

(Agency in the spatial scenario: This section gauges the impact of other people on a space)

◆ On a scale of 0-5, how much do you think the other people in this space affect its purpose(s)/what you would do in it?

3

0=not at all 1=very little 2=somewhat 3=significantly 4=strongly 5=very strongly

APPENDIX 3.0
OBSERVATION NOTES

Semi-structured non-participant observation sheet
ascertain the behaviours of people in everyday civic transitory spaces

OBSERVER NAME: GERMUNA LEAL 19175939
 AREA/SITE: VAGAN SQUARE
 TIME SLOT OBSERVED: 10-11AM

Behaviour description	Inference (how often and for how long a period of time)	Elaboration (sketch/context/disclaimers)
Anti-Social	Straes & Lonbel reviews.	PEOPLE SITTING IN THE SHADE OBSERVING NOT INTERACTING. TRANSITIONAL - HEADPHONES IN WORKING THROUGH.
Social	Couples seated engaged - APPROX 15-20mins. - 2mins.	COUPLES SEATED ENGAGED FOR LONG PERIODS OF TIME. TRANSITIONAL CONVERSATIONS THREATENING BETWEEN PEOPLE.
AGGRESSIVE	2mins.	AGGRESSIVE ATTNE CONVERSATION FROM BUSFOR TO SOURCE.
Straggled.	5-10mins	TOURISTS STOPPING TO ENGAGE WITH SURROUNDINGS AROUND, TAKE PHOTOS (BIG SCREEN).
OBSERVING.	15mins APPROX SOME LONGER.	OCCUPANTS MOSTLY KY THEMSELVES OBSERVING OTHERS WORKING THROUGH.
JUDGING.	5-10mins.	JUDGING LOOKS & GLANCES TOWARDS HOMELESS OR FROM TOWARDS WELL DRESSED PEOPLE
INTELGIC	10mins	A GROUP OF SCHOOL CHILDREN IN AWE OF BEING IN THE CITY. LOOKING AROUND WITH EXCITEMENT & SMILES ON THEIR FACE.

EXCITEMENT / Aggressive.
 DETERMINATION. 5mins.

A GROUP OF POLICEMEN RUNNING TOWARD & TWO

OBSERVATION: ASCERTAIN THE BEHAVIOURS IN EVERYDAY CIVIC TRANSITORY SPACES

Behaviour/action (basic description)	Prevalence (how frequent you witness the behaviour to be)	Elaboration (e.g. if walking in a forward and linear motion?) *provide separate sketch/photo to illustrate each behaviour (avoid photographing people's faces)
People sitting alone	10	Throughout my observation hour there were 10 people seated alone throughout the square. 3 of them were seated before I arrived and were still there when I left, 1 was there before I arrived and left 12 minutes afterwards. 5 sat down while I was observing and were still there when I left. 1 arrived late into my observation and 1 only stayed for 17 minutes drinking a coffee and looking at her phone.
People sitting in pairs/groups	2	When I first arrived, there was an elderly couple sitting in the shade near where I sat, they stayed there for around 20 minutes after I got there. The other pair/group was a mother, a child in a pram and I'm assuming a grandmother, they arrived approx. 20 minutes after me and were still there eating sandwiches when I left.
People walking alone	89	During my observation I witnessed 89 people walk through the space alone.
People walking in pairs/groups	35 (75 individuals)	During my observation I saw 35 pairs/groups walk through the space, these were in mostly groups of 2 and around 4 or 5 groups of three, 75 individuals made up these groups/pairs.
Police officers patrolling the space	8	3 police officers road through the square from the city side through to northbridge and headed in the direction of the police station. 2 police officers walked through the space, 1 was speaking into his walkie talkie. 3 police officers on bikes came through the space towards the end of my observation (see public altercation).
Someone riding past on a bike	11	There were 11 people who went through the space on bicycles: 3 were wearing street clothing, 2 were teenagers, 5 were delivery riders (2 Uber Eats and 1 Deliveroo) and 1 was a man wearing business attire.
Car or van passing through	5	Due to the fact that it was around lunchtime, there were a few vans that went through the square to deliver goods to the restaurants in the area and to transport items out of the restaurants to an unknown location.
Child being pushed in a pram	4	4 Children were pushed through the square in prams during my observation, there was only one other child who walked through the space that was not in pram.
Child walking through alone	1	It appeared that a young child was walking through the space alone, I was unsure whether or not he had run ahead of whoever he was with or was trying to catch up to them.
People walking through with luggage	3	3 people walked through the space each with one carry-on bag, all at separate times throughout observation.
Public Altercation	1	A man was caught by 3 police officers on bicycles drinking alcohol from a brown paper bag in public; 1 police officer tipped the remaining liquor into the garden; another went through the man's backpack and the other was writing up a ticket. The man began to stumble around and 1 of the officers was holding him up with his forearm on the man's chest, the man began shouting curse words at the officers and seemed to push the officer away, he was then restrained by two of the officers and was escorted away from view.

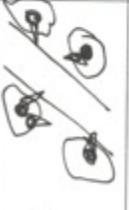
Student Name: Indiana Schmidt

Site/ Area: Yagan Square

Time Observed: 12-1pm

Semi-structured non-participant observation sheet
ascertain the behaviours of people in everyday civic transitory spaces

OBSERVER NAME: Emma Foreman.
AREA/SITE: Civic Transitory Space.
TIME SLOT OBSERVED: 11am-12pm.

Behaviour description	Inference (how often and for how long a period of time)	Elaboration (sketch/context/disclaimers)
People using the space as a pass through zone.	All the time. 100+ people continuous. Most people use the space to get to city or Northbridge.	 People constantly moving. Single + multiple groups passing through.
Sitting along edges.	Closer towards 12pm, sun directly above, warm temperatures. 50+ people.	 Edges which aren't obvious seats or comfortable → people are still attracted and sit along them.
People sitting / pausing in shaded areas.	Lots of groups → people stopping in the shade then moving. All the time. 20+ groups.	Being the hottest part of the day. Warm → 28° People wanting to be protected from sun.
People rushing to and from bus port every 10mins.	5-6 times during the hour for around 2mins.	Bus being main form of public transport People rushing to not miss their bus.
People dining.	Around 10 people sitting outside at The Shoe. Entire hour.	Main outdoor food - The shoe quite expensive. Most eating in the sun.
Man singing / busking.	10 minutes → once within the time slot around 11:50am.	Man began busking outside bus port with guitar Not the best singer.
Walking in pairs or small groups.	All the time 100+ people within the hour.	Lots of people walking in groups Passing through.

Semi-structured non-participant observation sheet
ascertain the behaviours of people in everyday civic transitory spaces

OBSERVER NAME: Tina Tomic
 AREA/SITE: CIVIC TRANSITORY SPACE
 TIME SLOT OBSERVED: 9-10

Behaviour description	Inference (how often and for how long a period of time)	Elaboration (sketch/context/disclaimers)
People walking while being glued to their phone.	- Always.	- Everyone is looking down, only looking up to collect information about obstacles in their pathway.
People Smoking in pairs or while talking on their phone	5-10 minute intervals of different sized groups.	- It's a social part of their day, just before some start or a morning smoke break for others. - mostly grouped near the bus/tram stops/over track. - Slept for entire hour. - Very silent & almost invisible. - People don't care anymore - but won't sit or stand near her.
Homeless woman sleeping on bench.	- The entire hour.	- Take away & keep cups in hand/while holding something else in other hand. - Routine - have seen these people do it daily.
People drinking coffee.	Frequent due to the coffee shop near by.	- He's late. - obvious in the crowd of slow walkers, staring @ their phones
Man running	- Once, earlier in the hour.	- Asked where the Adina was, - Very friendly, from America. - she she didn't have date.
- A girl asked me for directions to her hotel.	- Once	- Groups walk into the scanning their tags. - You can hear girls heels,
- Entering EY-Suisse card	- Very Frequent.	

Semi-structured non-participant observation sheet
ascertain the behaviours of people in everyday civic transitory spaces

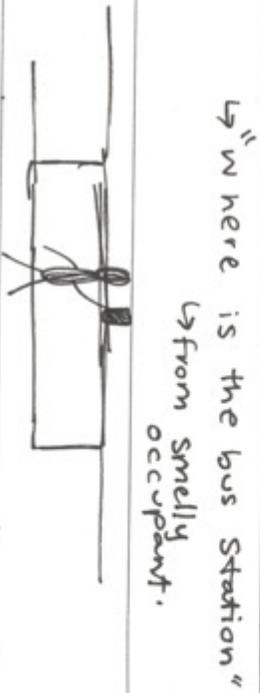
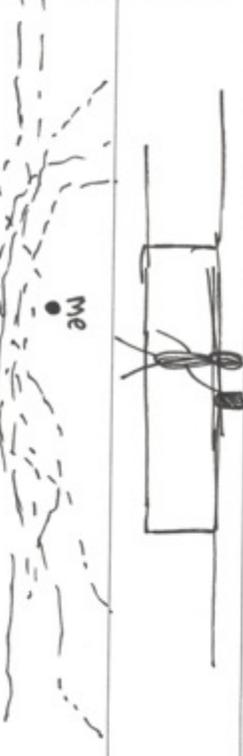
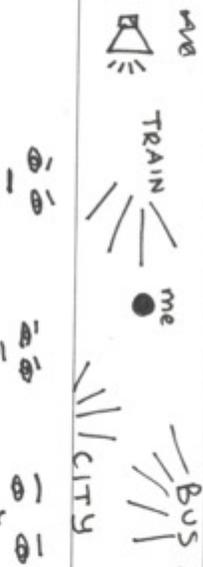
OBSERVER NAME: Ruby Manelli
 AREA/SITE: Cathedral square
 TIME SLOT OBSERVED: 11-12

Behaviour description	Inference (how often and for how long a period of time)	Elaboration (sketch/context/disclaimers)
People sitting around garden beds	sporadically for about 10-15 mins	- usually business people  sometimes in groups sometimes alone
tourist taking photos		
people walking from Hay St to St Georges Terrace		
workers cleaning the floor	the whole time 1hr	
gardeners working on garden beds	the whole time 1hr	
lady sitting on the edge of the grass area	for about 20 mins	
people prefer shaded areas to eat there	sporadically 20-30 mins	seems to be a part of a tourist group

lunch

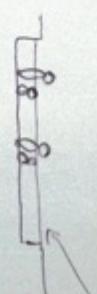
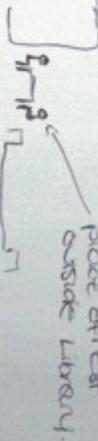
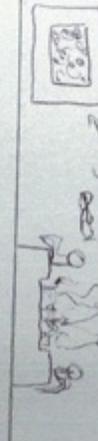
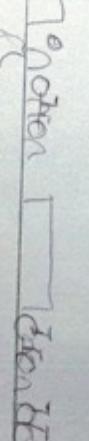
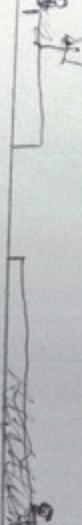
Semi-structured non-participant observation sheet
ascertain the behaviours of people in everyday civic transitory spaces

OBSERVER NAME: SARAH SHATILA
AREA/SITE: ERNST + YOUNG
TIME SLOT OBSERVED: 10-11

Behaviour description	Inference (how often and for how long a period of time)	Elaboration (sketch/context/disclaimers)
Someone asked for directions occupant taking photos	happened once. short period	
thoroughfare ↳ BUS + TRAIN USE	Busy periods of 'RUSH HOUR'	
TRAFFIC NOISE 	- construction noise - PEOPLE - TRAFFIC	
CURIOUS LOOKS MY WAY Smell ↳ cigarette	OFTEN - every 10 seconds. Mild smell	Smell of smoke passes through from the wind.
SHADOWED AREA.	COLDER DUE TO NO SUN EXPOSURE	

Semi-structured non-participant observation sheet
ascertain the behaviours of people in everyday civic transitional spaces

OBSERVER NAME: ~~Ruby~~ ~~Stapleton~~ Stephanie Lake
AREA/SITE: Cathedral square
TIME SLOT OBSERVED: 10-11

Behaviour description	Inference (how often and for how long a period of time)	Elaboration (sketch/context/disclaimers)
kids and parents playing on grass	10:00 - 10:20	
people take short cuts through the square workers painting and re-rendering.	10:00 - 11:00 (continuous) 10:30 - 11:00	 
people sit outside and drink coffee	10:00 - 11:00 (continuous)	
people use informal seating as a place to rest.	10:40 - 11:00	
people use bike racks between garden beds	10:30 - 11:00 (people come in and out)	
people prefer shaded areas where they sit.	10:40 - 11:00	

Semi-structured non-participant observation sheet
ascertain the behaviours of people in everyday civic transitory spaces

OBSERVER NAME: Caitlin
AREA/SITE: Cathedral Square
TIME SLOT OBSERVED: 9 am - 10am

Behaviour description	Inference (how often and for how long a period of time)	Elaboration (sketch/context/disclaimers)
people walk straight through space	<ul style="list-style-type: none"> was mostly people going to work was constant throughout time observed, with clusters of more people, particularly at start of time observed 	<ul style="list-style-type: none"> most of the people using the space were workers, hence why there was more people walking through ground 9 because they were on their way to work
people don't pay attention to surroundings when using the space	<ul style="list-style-type: none"> constant only identified a few people who were actually looking around + observing the space around them 	<ul style="list-style-type: none"> people were mostly listening to music or on their phones people walked with purpose + pace (mostly to work), therefore not taking in surroundings
people favour sides of space when walking	<ul style="list-style-type: none"> constant over whole time observed 	<ul style="list-style-type: none"> as mostly people on their way to work, they took most direct route people don't like to be in central area/fell exposed 
very occasionally people use space as meeting point/sit in space	<ul style="list-style-type: none"> only occurred occasionally during time observed if people did stay it was for no longer than a few minutes 	<ul style="list-style-type: none"> it was mostly people (workers) meeting other co-workers people would stop to rest for a minute or answer a phone call then move on
if people decide to stay in space (eg. sit), often choose to sit on sides + towards front (near street)	<ul style="list-style-type: none"> only two people who chose to sit in the space utilised seating towards back of space 	<ul style="list-style-type: none"> people sat near front as sometimes it was more ideal to see the person they were meeting 
a large number of the people that stopped in the space were smearing	<ul style="list-style-type: none"> occurred often throughout time observed 	<ul style="list-style-type: none"> people that smixed were observed to be mostly workers on a break
people leave belongings unattended	<ul style="list-style-type: none"> not very often, only occurred once during observation 	<ul style="list-style-type: none"> the items left unattended was a holly of items, which were then picked up later by a lady (presumed to be homeless)

Semi-structured non-participant observation sheet
ascertain the behaviours of people in everyday civic transitory spaces

OBSERVER NAME:
AREA/SITE:
TIME SLOT OBSERVED:

Behaviour description	Inference (how often and for how long a period of time)	Elaboration (sketch/context/disclaimers)
GROUP OF PEOPLE DINING YOGA ON THE GRASS	35 MINS	 OPEN SPACE FOR DAILY ACTIVITIES.
NO ONE IS STANDING AT THE	WHOLE TIME	I AM SITTING ON A STONE WALL - USUAL SPOT FOR PEOPLE TO SIT AT?
SMALL GROUPS OF PEOPLE SITTING ON THE GRASS IN THE SUN	15 - 25mins	PERFECT SPOT FOR WORKERS ON THEIR LUNCH BREAK
PEOPLE TAKING PHOTO OF THE BUILDINGS	2 PEOPLE EVERY 5MINS	TOURIST LOCAL
PEOPLE SMOKING	5 TIMES	OPPOSITE THE GRASS AREA - NONE SMOKING ZONE
PEOPLE WALK PAST	EVERY 20 SECONDS	FAST & NICE COMMUTE FOR WORKERS GOING TO & FROM THE OFFICE
CHILDREN LAUNCHING	EVERY 10MINS	CHILDREN RUNNING AROUND WITH THEIR FAMILIES ON THE GRASS

Semi-structured non-participant observation sheet
ascertain the behaviours of people in everyday civic transitory spaces

OBSERVER NAME: Wang
 AREA/SITE: St George Anglican Cathedral x Library
 TIME SLOT OBSERVED: 5:00-6:00

3* (1) Only 2 person looked at me. (1-2 s) →

Behaviour description	Inference (how often and for how long a period of time)	Elaboration (sketch/context/disclaimers)
1) A non-played s hand turn stop sat to me (way closed) + used his phone 5-10 min/1 min (2 p/3 p/3 p)		2 groups of pairs (friends) was chatting when I was arrived. One of the groups had the pigeon.
2) Parking Bags (8 persons)	10-30 s / min / 5 mins (8 persons)	
3) Walk through only 6	25 persons,	Most of these suit + bag + staff ID + normal speed some of them - earphone → music.
4) walking with phone (using phone)	32 persons (slow speed)	
5) Taking photos.	3 persons	
6) individual sat and used phone	7 persons 6-9 min / min	They sat + used phone + ate foods
7) Walk through and look into cafe	7 person	
8) individual sat + take nothing	1 person (old man wearing suit)	
9) walking around library (outside) sat + eating + phone	30 min	She is wearing school uniform → * check map sat at *
10) go through with bike	6 person	
11) Running through from library direction to St George	1 person	She is wearing school uniform.
12) go into library	1 persons	
13) come out from library.	4 persons	

14) kids jumping on benches
 3 person (1-2 min)

15) A couple (Asian, tourist?) aged around 40-50?, look at Riddick's & turn when... 1 + ...

They smoked at non-smoking area, a (p) and bin next to it.

Semi-structured non-participant observation sheet
ascertain the behaviours of people in everyday civic transitory spaces

OBSERVER NAME: EXTAR CERNO
AREA/SITE:
TIME SLOT OBSERVED: 3-4 PM

Behaviour description	Inference (how often and for how long a period of time) How often?	Elaboration (sketch/context/disclaimers)
WOMAN SPENDING ON THE STONE AND ON FRAMES UNDER THE SUN	DATE WOMAN SPENDING TIME 3 TIMES	PEOPLE GOING WITHIN FOR SOME, GOING ON THEIR PHONES AND WITHIN THEIR SHOPS.
PEOPLE WALKING IN PHOTOS.	5 times	PEOPLE WALKING IN PHOTOS, SOME OFFICE MATES, COUPLE WITHIN A SHOPPING AND SOME FRIENDS (MOTOCAR).
CARS REVERSING	4 times	CARS PICKING UP AND LEAVING FROM THE CORNER PARTLY AND SOME ARE DROPPED OFF SOME ONE.
PEOPLE DRINKING COFFEE OR HAVE A COFFEE	11 4 times	PEOPLE HOLDING COFFEE ON THEIR HANDS WHILE WALKING.
SMOKING	9	PEOPLE WITHIN A SHOP SEATING DOWN OR STANDING UP.
PEOPLE PUSHING A WAGON WAGON	2	PEOPLE OF PAIR COUPLE PUSHING PAIRS CASUALTY CUTTING THROUGH THE SCENE
PEOPLE TAKING PICTURES	PEOPLE 9	PEOPLE TAKING PICTURES OF THE SCENARIOS OR THEIR FRIENDS
A GUY HOLDING A WAGON WAGON	1	SEATING AND WITHIN A DRINK WHILE HIS CARTER IS ON HIS SIDE.
A WOMAN DRIVING	1	WOMAN DRIVING WHILE SEATING DOWN IN THE

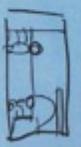
Semi-structured non-participant observation sheet
ascertain the behaviours of people in everyday civic transitory spaces

OBSERVER NAME: *Samartha Keesing*
AREA/SITE: *Yagan Square*
TIME SLOT OBSERVED: *1pm - 2pm*

Behaviour description	Inference (how often and for how long a period of time)	Elaboration (sketch/context/disclaimers)
Sitting using phone	Person 1: 1pm - 1:15 Person 2: 1pm - 1:30 Person 3: 1pm - 1:35 Person 4: From 1 - HHH HHH HHH HHH	Under trees & umbrellas Sitting on concrete block seating Person 2 not on phone whole time
Using umbrella in the sun	One person from 1-2pm H	walking out of busport towards North bridge 
Taking photos/videos	HHH IIII 1-2pm	Of Yagan Square 
Stopped police for chat?	1 person in the frame 1-2 pm	man sitting on bench stopped three police on bikes
Taking picture in front of sign	HHH IN surfers 1 1-2pm	In front of 'Kaya Path Yagan Square' sign <i>sign</i>
Reading a book	1:15 - left @ 2pm	 Sitting on bench under tree
Sitting w/ friends	HHH HHH 1 From 1:15 - 2pm	Sitting on concrete blocks chatting with friend/sibling
Sitting on benches by themselves	HHH II From 1:15 - 2pm Bathing 1. Smoking 1 From 1-2pm	People watching not on phone
Walking to North bridge side	Between 1:30 - 1:35 6 people	
Drink from waterf... From 1-2		

Semi-structured non-participant observation sheet
ascertain the behaviours of people in everyday civic transitory spaces

OBSERVER NAME: Leo Liu
AREASITE: Ernst & Young
TIME SLOT OBSERVED: 11-12

Behaviour description	Inference (how often and for how long a period of time)	Elaboration (sketch/context/disciplainers)
People walking past	- Every 5-10 seconds Very often	 Transit space for people waiting
People standing at me	- Every 10 seconds Often	I am sitting on the floor
People standing waiting	- Every 5 min	Using the elevator
Person whistling	Once	Pushing a cart of boxes, walking
People chatting	- Every 30 seconds	Walking together
Person taking photo of city view	Once	Tourist
People looking at phone	- Every 3 min	High traffic flow, people tend to wave feet, low phone use

Sheph'

OBSERVATION: ASCERTAIN THE BEHAVIOURS IN EVERYDAY CIVIC TRANSITORY SPACES

CIVIC TRANSITORY SPACE A: City-Northbridge link (between bus port and Yagan Square): 8:00am-9:00am

Behaviour/action (basic description)	Prevalence (how frequent you witness the behaviour to be)	Elaboration (e.g. if walking in a forward and linear motion?) *provide separate sketch/photo to illustrate each behaviour (avoid photographing people's faces)
Walking/Speed Walking	Frequent behaviour illustrated not only during the morning but throughout the day. Most whom where doing so were passing by e.g. going to work/school.	Depending from which direction people came from, some would walk in a linear motion, usually at a fast pace whilst others would walk in a zig zag pattern due to crowding/congestion. During the morning most people seem to be in a rush, so they walk quite fast rather than a relaxed pace.
Amble	Irregular during 8-9am due to morning rush. Most whom were perceived being relaxed, were calm and usually in a couple or a group setting.	Those who walked at a relaxed pace, usually walked on the sides of the footpaths in a linear motion, quite often stopping and continuing.
Sitting	Frequent behaviour. Usually people would be situated on the designated seating areas or outside a retail outlet.	There were a few ways in which people sat, those being: 1. Sitting whilst crouching forward as in being prepared to leave or stand up. 2. Sitting in a laid-back position as if one was going to be situated for a while. 3. Sitting whilst partaking in an activity e.g. eating/drinking/conversating.
Gathering/Meet up	Occurred very often. Apart from walking/ passing by, this was a prevalent behaviour. From what was perceived most situations seemed to be work related or social.	Most meet ups occurred on the side of the pathway to avoid congestion, or outside the various retail places and or near the seating areas. Not a lot of people stood waiting outside the bus port, or if they did, they'd cross and wait on the opposing side.
Photography/videography	Irregular behaviour during the morning but was prevalent during other times of the day.	Usually done in a group setting on the grass area or the seating areas. Done via phone.
Conversating	Frequent behaviour done by majority of those who passed the space e.g. on the phone being seated and or group setting. Usually perpetrated during another activity/behaviour.	Most people who happened to be in groups took part whilst walking to their destination, usually more muted/quiet whereas those who sat down were louder and expressive.

Semi-structured non-participant observation sheet
ascertain the behaviours of people in everyday civic transitory spaces

OBSERVER NAME:
 AREA SITE: *Barwick St, Merredin, WA (West End)*
 TIME SLOT OBSERVED: *13:30 - 14:00*

Behaviour description	Inference (how often and for how long a period of time)	Elaboration (sketch/context/disclaimers)
Waving over the steering wheel when driving by.	III III I	The one finger wave lifting your finger off the steering wheel, very common on country roads *Something I thought I would see a lot of but wasn't a common occurrence.
Walking on the phone	I	
Smiling @ passers by / nodding	III III	Making eye contact w/ others in the street and acknowledging them w/ a smile or nod. / friendly gesture
Walking slowly + observing + chatting	III	Tourists + older people wandering along the street looking in windows etc
Fast paced movements, in + out	III II	People rushing, running errands, lunch break etc
People with children children playing.	III	Children playing outside shops that their parents own. Yelling out + chatting w/ familiar passers by
People sitting on the footpath eating lunch + chatting	III	On their lunch breaks or catching up for coffee

- Holding the door open III

People jumping up to grab the door for people w/ their hands full

Semi-structured non-participant observation sheet
ascertain the behaviours of people in everyday civic transitory spaces

1/2

OBSERVER NAME: *Sandra Little*
 AREA/SITE: *Bahawal Beach - esplanade, bus stop, sports oval, main junction meeting spot.*
 TIME SLOT OBSERVED: *10:30 am - 12 pm.*

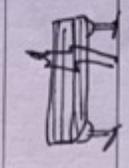
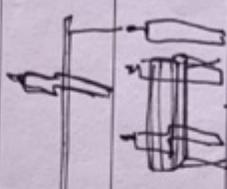
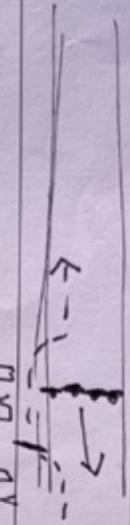
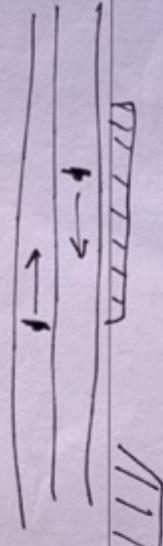
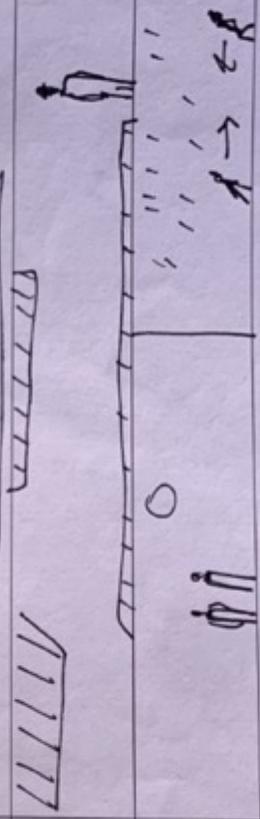
Behaviour description	Inference (how often and for how long a period of time)	Elaboration (sketch/context/disciplainers)
<i>Walking on esplanade. Most people are heading south or north - not rushing - i.e. 10 mins - 1/2 hr.</i>	<i>Most people are heading south or north - not rushing - i.e. 10 mins - 1/2 hr.</i>	<i>A lot of small groups, couples with young children, young teenagers heading to beach. Lots catching up with friends.</i>
<i>Swimmers showering. 15 mins.</i>	<i>15 mins.</i>	<i>A group of young men took longer than most, very hot, opportunity to show off their fit physiques! May be from rugby base at sports oval.</i>
<i>Swimmers talking. 1/2 hour.</i>	<i>1/2 hour.</i>	<i>A group of older swimmers spent time chatting and catching up. Showering and heading to coffee shop.</i>
<i>Walkers. (fast fitness) 5 mins then back again 1 hr later.</i>	<i>5 mins then back again 1 hr later.</i>	<i>Group of 8 walkers with hot pots walking at pace. Training for some sort of Coastal trek or long walk ages.</i>
<i>Sitting talking in beachside cafe. 1/2 - 1 hr.</i>	<i>1/2 - 1 hr.</i>	<i>People sitting on park benches enjoying coffees and people watching.</i>
<i>Hopping off bus. 10 mins.</i>	<i>10 mins.</i>	<i>Groups arriving for wine + food festival with picnic baskets - early to get a good spot.</i>
<i>Strolling with prams, sunbathers + bikes. 10 mins.</i>	<i>10 mins.</i>	<i>Parents taking their toddlers to park or for a swim and play on beach. Everyone is happy - the weather is sunny + warm.</i>

Semi-structured non-participant observation sheet
ascertain the behaviours of people in everyday civic transitory spaces

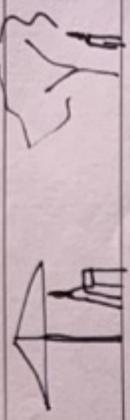
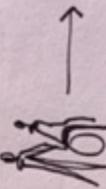
OBSERVER NAME: Sandra
AREA/SITE:
TIME SLOT OBSERVED:

Behaviour description	Inference (how often and for how long a period of time)	Elaboration (sketch/context/disclaimers)
Runners .	2 mins doing laps of esplanade + beach.	Some wearing headphones/earbuds, mix of men + women. A group finished their run and heading for a coffee. Some stop at buffet for drink.
Observing Sculptures.	5 mins - 10 mins	Not as many people seem aware of the Sculptures as expected. Some don't register at all.
Walking to oval.	Strolling by not in rush.	Cricket is on at oval parents walking with young sons - must be under 10's playing. Unosman waleo uniform
Wheel chairs.	10 mins.	A group of 3 people in wheel chairs with able body friends are enjoying coffee and the atmosphere at the beach.
Food + wine festival attendees.	2 mins.	Lots heading to food + wine festival area - walking and chatting happily. Some taking friends and taking photos.
Sitting - texting.	15 mins.	Young man sat texting, no coffee or food. Seems to be waiting.

OBSERVATION: ASCERTAIN THE BEHAVIOURS IN EVERYDAY CIVIC TRANSITORY SPACES

Behaviour/action (basic description)	Prevalence (how frequent you witness the behaviour to be)	Elaboration (e.g. if walking in a forward and linear motion?) * provide separate sketch/photo to illustrate each behaviour (avoid photographing people's faces)
People sit on benches alone	12	
People gather around a sitting person	1	
People walk in a line & don't move for others	1	
People smoke alone on the benches	4	
People use the street as a threshold	20+	
Construction sites means lots of construction works	8	
People walk faster (don't pause in fairs)	Most People's Behaviour changes, very often	

OBSERVATION: ASCERTAIN THE BEHAVIOURS IN EVERYDAY CIVIC TRANSITORY SPACES

people seek shelter from rain	a few (7)	
people ride bikes	8	
people are in a hurry & run	5	
people are pushed in wheelchairs	7	
school kids travel in a group	5	
cars are parked in the street	3	
people don't look where they're going	10+	
people take pictures/videos of each other	1	

Activity 5 - Ethnography OBSERVATION - Ascertain the behaviours in every-day civic transitory spaces

Behaviour/action (basic description)	Prevalence (how frequent you witness the behaviour to be)	Elaboration (e.g. if walking in a forward and linear motion?) *provide separate sketch/photo to illustrate each behaviour (avoid photographing people's faces)
Walking	Constant - Thoroughfare	<ul style="list-style-type: none"> - People walk with purpose, linear and direct. - Paths Cross but not bumping - Occasionally running - Mostly brisk walking  
Gathering	Often	<ul style="list-style-type: none"> - Groups typically sitting - Located closer to square than road  
Greeting		<ul style="list-style-type: none"> - In pathway - Obstructing movement in 2 cases - Often meeting in pairs - 1 person waiting for another  
Isolating Self		<ul style="list-style-type: none"> - People sitting disengage - Looking at phones not watching people  
Waiting	Sometimes	<ul style="list-style-type: none"> - Wait outside space rather than in the square - Not for extended amounts of time  
Cycling/Skating		<ul style="list-style-type: none"> - Lots of bikes parked - 2 people cycled through at immense pace - Typically looking forwards and moving in same direction <ul style="list-style-type: none"> • Direct and at fair speed  
Avoiding	More often than not	<ul style="list-style-type: none"> - Avoiding the most open point of the zone - Typically moving briskly near buildings/structure  
Breaking Movement	Not often	<ul style="list-style-type: none"> - Stopping to check one's phone - near poles - Stopping to readjust ones bag - at the seats - Typically won't stop in the way of others  

Activity 5a

OBSERVATION: ASCERTAIN THE BEHAVIOURS IN EVERYDAY CIVIC TRANSITORY SPACES

Amy Amy
19/09/1909

Behaviour/action (basic description)	Prevalence (how frequent you witness the behaviour to be)	Elaboration (e.g. if walking in a forward and linear motion?) *provide separate sketch/photo to illustrate each behaviour (avoid photographing people's faces)
Sitting	sit for long time	sitting usually in group / usually sitting under the sun light
Walking	always high	Walking in fast pace. use tend to act like a transitional area. look forward
taking photo	low/came in group with guide	Sometime some people take a photo at the building. Mostly tourist
Using phone	using while sitting mostly (medium)	Sometime using phone while walking using phones for a long time
Be Drinking	pretty low	Drinking while sitting.
Driving	sometime	Driving very slow
Standing	very rarely	they tend to stand away from traffic zone

Activity 5: ETHNOGRAPHIC STUDY

OBSERVATION: ASCERTAIN THE BEHAVIOURS IN EVERYDAY CIVIC TRANSITORY SPACES

Behaviour/action (basic description)	Prevalence (how frequent you witness the behaviour to be)	Elaboration (e.g. if walking in a forward and linear motion?) * provide separate sketch/photo to illustrate each behaviour (avoid photographing people's faces)
PEOPLE WALK FAST ALONG THE EDGES	OFTEN	WHEN THEY ARE FOCUSING ON THEIR CONNECTION TO GOING HOME
PEOPLE IN GROUPS WALK THROUGH THE MIDDLE	SEMI OFTEN	WHEN THEY ARE IN CONVERSATION WITH ONE ANOTHER
PEOPLE ARE ON THEIR PHONES	VERY OFTEN	GIVES THEM PERSONAL CONNECTION AND ACTIVITY WHEN BEING DISTRACTED PART OF SUCH A VAST SPACE.
PEOPLE ARE LOOKING DOWN	OFTEN	WHEN THE SUN IS SHINING FROM THE NORTH WEST
PEOPLE CROSS THE SPACE IN THE MIDDLE OF THE ZONE	VERY OFTEN	WHEN THERE IS A VISUAL CONNECTION TO THE OPPOSITE SIDE, ALLOWING THEM A VIEW OF THE DIRECTION THEY'RE TAKING
PEOPLE SIT FACING INWARDS TO EACH OTHER RATHER THAN FACING EITHER END (CITY/NO)	VERY OFTEN	GIVES A VIEW OF THE ACTION (OCCUPATION)
PEOPLE WATCH THE BIG TOURER SCREEN	SEMI OFTEN	WHEN IT PLAYS VIDEOS WITH NOISE → CURIOSITY
PEOPLE SIT ON THE WATER FOUNTAIN EDGE	OFTEN	WHEN TAKING PHOTOS

APPENDIX 3.1
GROUP COLLATION OF OBSERVATION
NOTES

- Vehicular wheels
- Running
- British walk
- Walking moderate
- Transporting (bags runs)

TRANSIT

~~Dance~~
 Drunk/high
 Running at of rain
 Yelling

Tallied
 Sleeping

Startled
 Spitting
 Belates

- Meandering
- WAITING
- ORIENTATING
- isolation
- Gathering
- WATCHING
- EATING A MEAL

BASE

- PERFORMING
- SLEEPING

PARTICIPANT

APPENDIX 3.2

CHOREOGRAPHY TRIAL VIDEOS

<https://youtu.be/8X-Afs5Jrwo>

<https://youtu.be/LZ07clANI1M>

<https://youtu.be/Yu3Im4EG-sl>

<https://youtu.be/bQ7ZAliKif4>

<https://youtu.be/X0JWODTJJGk>

<https://youtu.be/ui1riL0sSmU>

<https://youtu.be/JpH7yiPBpw0>

APPENDIX 3.3

BEHAVIOURAL JUDGEMENT BENCHMARK

ZAJ OF NORMATIVE BEHAVIOUR

Standard

3.48 mean
70%



Curtin University

CRICOS Provider Code 00301J (WA)

Part 3: Social judgment

Take a look at this scenario and answer the questions that follow:

1. What do you think about the person in the video?

Explain your answer...

He looks a bit dorky. Very average single man in his mid-late 30's (though it's a bit hard to be precise from the quality of the footage). Nothing particularly unique about him. Probably has an average job in the city, lives in an average house, drives an average car etc. The most interesting thing about him is his Doc Martens, paired with corporate wear.

Very average looking for cues in appearance only.

2. What do you think others would think about the person in the video?

Explain your answer...

I honestly don't think too many people would give him a second glance, unless they found the way he walks a bit odd or thought he was quite tall.

3. If you had to mark out on a scale of 0-5 how socially valuable do you think this person is, what would they be?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable
4=very valuable 5=extremely valuable

3
Explain your answer/why do you think this is?

It all depends on what you consider "socially" valuable. He probably makes a contribution to the world through his work, but I don't think he's pushing any social boundaries or making society a greater place. He's just living his life.

4. On a scale of 0-5, how socially valuable do you think others would rate this person?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable
4=very valuable 5=extremely valuable

3
Explain your answer/why do you think this is?

I think people would give a middle of the range answer because there's nothing intriguing or extra about him, and but they wouldn't want to give him a low score without knowing more about him.

5. On a scale of 0-5, how likeable do you think this person might be?

0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

3
Explain your answer/why do you think this is?



Fitting with his general averageness, he would get a middle of the range score from me. He doesn't strike me as an offensive or dislikable person but I'm sure we could find something to talk about.

looking for similarity/conformity as ~~post~~ potential positives

6. On a scale of 0-5, how likeable do you think others would rate this person?
0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

3
Explain your answer/why do you think this is?

Again, I think the majority of people would find him inoffensive and just average. Unless he had some sort of disliked profession, like an insurance officer or a telemarketer, then I think people would like him less.

3

7. On a scale of 0-5, how uncomfortable would the person in the video have made you feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

5
Explain your answer/why do you think this is?

There's nothing threatening about him and he could only really make me feel uncomfortable if he was threatening or super awkward to talk to. Even then, I just wouldn't sustain a conversation with him, I'd just wouldn't engage with him.

5

8. On a scale of 0-5, how uncomfortable do you think the person in the video would have made others feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

3
Explain your answer/why do you think this is?

I base that on the fact that I'm not a socially awkward person, whereas I think a lot of other people are. He seems like he might be difficult to get a conversation out of and therefore I think that could make others feel uncomfortable.

3

9. On a scale of 0-5, how appropriate was this person's behaviour in the space?
0=completely inappropriate 1=inappropriate 2=somewhat inappropriate 3=appropriate 4=very appropriate 5=perfectly appropriate

4
In your own words, why do you think this is?

He's just walking through the city in his corporate attire, not doing anything out of the ordinary. The most inappropriate thing is his tie and shoe selection, but they're not that terrible that it would make his dress or behaviour inappropriate.

looking @ appearance to form judgement

2



10. What do you think the person was doing in the video?

He was probably walking to get a coffee in the afternoon or going to run an errand/pick something up from a retailer/service provider.

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24/7

3.4



Part 3: Social judgment

Take a look at this scenario and answer the questions that follow:

1. What do you think about the person in the video?

Explain your answer...
I think he's an office worker

2. What do you think others would think about the person in the video?

Explain your answer...
Probably the same as me

appearance

3. If you had to mark out on a scale of 0-5 how socially valuable do you think this person is, what would they be?
0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Explain your answer/why do you think this is?
4 - I mean everyone is equal but I feel like this person has some status

4

4. On a scale of 0-5, how socially valuable do you think others would rate this person?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable
3 -

3

Explain your answer/why do you think this is?
I don't know - I put three because their opinion is neither here nor there.

5. On a scale of 0-5, how likeable do you think this person might be?
0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable
3 -

3

Explain your answer/why do you think this is?
His disposition seems neutral so hard to read

conformity.

6. On a scale of 0-5, how likeable do you think others would rate this person?
0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable
3

3



Explain your answer/why do you think this is?
Same reason as my answer

7. On a scale of 0-5, how uncomfortable would the person in the video have made you feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all
5

5

Explain your answer/why do you think this is?

I didn't get a threatening vibe from this person

8. On a scale of 0-5, how uncomfortable do you think the person in the video would have made others feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all
4

4

Explain your answer/why do you think this is?

Because he visibly doesn't seem intimidating or aggressive

9. On a scale of 0-5, how appropriate was this person's behaviour in the space?
5

5

0=completely inappropriate 1=inappropriate 2=somewhat inappropriate 3=appropriate 4=very appropriate 5=perfectly appropriate

5

In your own words, why do you think this is?

Because he is walking in the space which I think is the intended use for the space

Conforming to space through behavior

10. What do you think the person was doing in the video
Going to lunch or to a meeting



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~~me@curtin.edu.au~~@gmail.com

27/7

3.9



Part 3: Social judgment

Take a look at this scenario and answer the questions that follow:

1. What do you think about the person in the video?

Explain your answer...

He seems dispassionate and uninterested his surrounds but also in his own head space.

not inter feelings = conforming

2. What do you think others would think about the person in the video?

Explain your answer...

They probably would not take any notice of him.

3. If you had to mark out on a scale of 0-5 how socially valuable do you think this person is, what would they be?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely

2

Explain your answer/why do you think this is?

He is somewhat valuable because he is a human being, what value he has to offer is not clear.

4. On a scale of 0-5, how socially valuable do you think others would rate this person?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

1

Explain your answer/why do you think this is? He is not doing anything of obvious value so most people I would suggest would say he offers little value.

5. On a scale of 0-5, how likeable do you think this person might be?

0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

2

Explain your answer/why do you think this is?

He has the potential to be likeable but he is not clear he would be.



6. On a scale of 0-5, how likeable do you think others would rate this person?
0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

2

Explain your answer/why do you think this is?

If they actually thought about it there is no reason why he doesn't have the potential to be likeable.

7. On a scale of 0-5, how uncomfortable would the person in the video have made you feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

5

Explain your answer/why do you think this is? He is not impacting the space in anyway he is walking through minding his own business

not interfering.

8. On a scale of 0-5, how uncomfortable do you think the person in the video would have made others feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

5

Explain your answer/why do you think this is?

He is not doing anything other than walking, there is no expression, noise, odd body language he is as ordinary as you can get.

9. On a scale of 0-5, how appropriate was this person's behaviour in the space?

3

0=completely inappropriate 1=inappropriate 2=somewhat inappropriate 3=appropriate 4=very appropriate 5=perfectly appropriate

In your own words, why do you think this is?

Again he is not doing anything other than walking through the space.

10. What do you think the person was doing in the video?
Walking from A to B with not much else thought in mind.



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2.9



Part 3: Social judgment

Take a look at this scenario and answer the questions that follow:

1. What do you think about the person in the video?
 Explain your answer... He looks like an IT professional, well educated, well dressed, confident, approachable (because of the swing of his hands).
 occupation
 Body language
2. What do you think others would think about the person in the video?
 Explain your answer... I think others would also find him as an approachable person very much blending with the setting.
 conforming
3. If you had to mark out on a scale of 0-5 how socially valuable do you think this person is, what would they be?
 0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable
 Explain your answer/why do you think this is? He contributes to the cultural norms.
4. On a scale of 0-5, how socially valuable do you think others would rate this person?
 0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable
 Explain your answer/why do you think this is? Valuable in terms of making decent donations for socially just causes. 3
5. On a scale of 0-5, how likeable do you think this person might be?
 0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable
 Explain your answer/why do you think this is? His face reflects that he knows what he is doing. Body language normal 3
6. On a scale of 0-5, how likeable do you think others would rate this person?
 0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable
 Explain your answer/why do you think this is? Looks like he has got a decent job or can get one. 2



7. On a scale of 0-5, how uncomfortable would the person in the video have made you feel in real life?

0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

4

Explain your answer/why do you think this is?

It's just looks approachable. (Could be just me).

8. On a scale of 0-5, how uncomfortable do you think the person in the video would have made others feel in real life?

0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

4

Explain your answer/why do you think this is?

9. On a scale of 0-5, how appropriate was this person's behaviour in the space?

0=completely inappropriate 1=inappropriate 2=somewhat inappropriate 3=appropriate 4=very appropriate 5=perfectly appropriate

3

In your own words, why do you think this is?

looked like any other city #guy having a decent job.

10. What do you think the person was doing in the video?

Walking back to his work place after lunch break.

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3.2



Part 3: Social judgment

Take a look at this scenario and answer the questions that follow:

1. What do you think about the person in the video?

Explain your answer...

walking to his office or class or meeting.

2. What do you think others would think about the person in the video?

Explain your answer...

Depends

3. If you had to mark out on a scale of 0-5 how socially valuable do you think this person is, what would they be?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Explain your answer/why do you think this is?

He looks well dressed and knowledgeable. ^{appearance}

4.

4. On a scale of 0-5, how socially valuable do you think others would rate this person?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Explain your answer/why do you think this is?

Don't know about other people's opinion.

5. On a scale of 0-5, how likeable do you think this person might be?

0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

Explain your answer/why do you think this is?

He looks reserved, serious and studious with glasses

2

6. On a scale of 0-5, how likeable do you think others would rate this person?

0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

Explain your answer/why do you think this is?

Don't know about other people's opinion



7. On a scale of 0-5, how uncomfortable would the person in the video have made you feel in real life?

0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

5

Explain your answer/why do you think this is?

I am not bothered about person's looks.

8. On a scale of 0-5, how uncomfortable do you think the person in the video would have made others feel in real life?

0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

4

Explain your answer/why do you think this is?

He is a normal person ^{conformity} doing his own business.

9. On a scale of 0-5, how appropriate was this person's behaviour in the space?

0=completely inappropriate 1=inappropriate 2=somewhat inappropriate 3=appropriate 4=very appropriate 5=perfectly appropriate

5

In your own words, why do you think this is?

well dressed and well behaved. Just normal walking.

10. What do you think the person was doing in the video?

Walking to his office/class or meeting.

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~~xxxx~~@gmail.com.

4

ZAJ OF ORCHESTRATED BEHAVIOUR

Active

1.94 mean
39%



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Part 3: Social judgment

Take a look at this scenario and answer the questions that follow:

1. What do you think about the person in the video?

Explain your answer...

I think he might has some kind of coordination problem because his movement was very unusual.

2. What do you think others would think about the person in the video?

Explain your answer...

Others will more likely to think him as unstable man. Because his behaviour is unusual for typical people.

3. If you had to mark out on a scale of 0-5 how socially valuable do you think this person is, what would they be?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Answer: 1

Explain your answer/why do you think this is?

Because since he is wearing formal dress, so there is some social value but due to his behaviour the social has decreased significantly.

finding value though below zero though behaviour zero 1

4. On a scale of 0-5, how socially valuable do you think others would rate this person?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Answer: 0

Explain your answer/why do you think this is?

Because of his behaviour, I think others will loss to social value over him.

0

5. On a scale of 0-5, how likeable do you think this person might be?

0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

Answer: 3

3



Explain your answer/why do you think this is?

I think he might be likable because I can not prejudge a person through his behaviour.

6. On a scale of 0-5, how likeable do you think others would rate this person?
0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

Answer: 1

Explain your answer/why do you think this is?

I think others will surely prejudge by his behaviour.

7. On a scale of 0-5, how uncomfortable would the person in the video have made you feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Answer: 4

Explain your answer/why do you think this is?

As long as he did not disturb me, I am don't feel uncomfortable.

8. On a scale of 0-5, how uncomfortable do you think the person in the video would have made others feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Answer: 2

Explain your answer/why do you think this is?

Others would felt uncomfortable because typical people usual did not see that kind of unusual behaviour and they will unconsciously felt uncomfortable.

9. On a scale of 0-5, how appropriate was this person's behaviour in the space?

0=completely inappropriate 1=inappropriate 2=somewhat inappropriate 3=appropriate 4=very appropriate 5=perfectly appropriate

Answer: 2

1
4

2

2



In your own words, why do you think this is?

Because with the formal dress and the behaviour, it is highly inappropriate.

10. What do you think the person was doing in the video?

I still think he might has some kind unusual behaviour. But I don't feel uncomfortable.

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1317

1.9



erratic/unpredictable

Part 3: Social judgment

Take a look at this scenario and answer the questions that follow:

1. What do you think about the person in the video?
Explain your answer...

The person appears nervous/unstable OR very expressive/theatrical

2. What do you think others would think about the person in the video?
Explain your answer...

They would stare and avoid, as actions are erratic and unexplainable

3. If you had to mark out on a scale of 0-5 how socially valuable do you think this person is, what would they be?
0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

4

Explain your answer/why do you think this is?

4- the unexplained actions would be interesting to discover what it means and appears to be performing

4. On a scale of 0-5, how socially valuable do you think others would rate this person?
0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Explain your answer/why do you think this is?

2

2- depends how people feel but I think theyd tend to avoid him and not attract social attention

5. On a scale of 0-5, how likeable do you think this person might be?
0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

Explain your answer/why do you think this is?

2

2- depending on purpose of person but because hes so erratic, he appears to want to be left alone



6. On a scale of 0-5, how likeable do you think others would rate this person?
0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

Explain your answer/why do you think this is?

1- Someone to avoid, a potential unstable (danger to self or others)

1

7. On a scale of 0-5, how uncomfortable would the person in the video have made you feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Explain your answer/why do you think this is?

~~2~~ due to erratic movements in the context of the site, theyd make me uncomfortable as their movements are unexplained.

2

On a scale of 0-5, how uncomfortable do you think the person in the video would have made others feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Explain your answer/why do you think this is?

~~2~~ same answer as before (out of context movements)

2

8. On a scale of 0-5, how appropriate was this person's behaviour in the space?

0=completely inappropriate 1=inappropriate 2=somewhat inappropriate
3=appropriate 4=very appropriate 5=perfectly appropriate

In your own words, why do you think this is?

2

2- In terms of the space they were in, it doesn't conform to the "common behaviours" however, they weren't being rude or offensive so its not inappropriate, just out of context/ erratic

9. What do you think the person was doing in the video?

I think they were either being expressive/theatrical, or very erratic/expressive of feelings (anxiety/angst)



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15/7

2.1



Part 3: Social judgment

Take a look at this scenario and answer the questions that follow:

1. What do you think about the person in the video?

Explain your answer...

Maybe because it was too hot on that particular day, so he seems like he's lost the plot.

2. What do you think others would think about the person in the video?

Explain your answer...

The people in the video seem to be exercising caution towards the man acting deliriously.

3. If you had to mark out on a scale of 0-5 how socially valuable do you think this person is, what would they be?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Explain your answer/why do you think this is?

3=valuable. Due to his attire, I can only assume that the man works at an office and may just be going through a rough day.

using appropriate when behaviour

3

4. On a scale of 0-5, how socially valuable do you think others would rate this person?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Explain your answer/why do you think this is?

2=is somewhat valuable. The man seems to be engaging in a behaviour that is causing others to exercise apprehension/disturbing the peace.

the norm

2

5. On a scale of 0-5, how likeable do you think this person might be?

0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

Explain your answer/why do you think this is?



3=is somewhat likeable. The man seems to be likeable as he is not physically or verbally abusing anyone – he is just living in his own little world.

not Janel confounding world. referring to spatial norms

3

6. On a scale of 0-5, how likeable do you think others would rate this person?
0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

Explain your answer/why do you think this is?

2=has potential to be likeable. Given the context where the man has chosen to be hyper-animated, people may not have the right mindset to be accepting of his behaviour. Whereas he may have a higher likability level if he were to conduct his theatrics in a more suitable environment.

2

7. On a scale of 0-5, how uncomfortable would the person in the video have made you feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Explain your answer/why do you think this is?

2=uncomfortable. The element of unpredictability is too great to ignore.

2

8. On a scale of 0-5, how uncomfortable do you think the person in the video would have made others feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Explain your answer/why do you think this is?

3=somewhat uncomfortable. No signs of abusive behaviour from the man, just occupying a large amount of space.

3

9. On a scale of 0-5, how appropriate was this person's behaviour in the space?

0=completely inappropriate 1=inappropriate 2=somewhat inappropriate 3=appropriate 4=very appropriate 5=perfectly appropriate

In your own words, why do you think this is?

2=somewhat inappropriate. Because the transitory space was not very busy, the man has the freedom of proxemics to behave in that particular manner, as it is not really directly impeding on other's path of travel.

2

10. What do you think the person was doing in the video?

Ballet/social experiment.

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1717

2.4



Part 3: Social judgment

Take a look at this scenario and answer the questions that follow:

1. What do you think about the person in the video?

Explain your answer...

Very odd, first thoughts would be that he has mental problem or disorder of some kind

2. What do you think others would think about the person in the video?

Explain your answer...

Similar to myself, they would stare and observe his unusual behaviour

3. If you had to mark out on a scale of 0-5 how socially valuable do you think this person is, what would they be?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

2

Explain your answer/why do you think this is?

Everyone is valuable, however knowing how to act within certain settings is important, hence the low score

socially appropriate 2

4. On a scale of 0-5, how socially valuable do you think others would rate this person?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

1

Explain your answer/why do you think this is?

The strange behaviour would cause people to rate this person's value low I believe

1

5. On a scale of 0-5, how likeable do you think this person might be?

0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

2

Explain your answer/why do you think this is?

2

Threat



CRICOS Provider Code 00301J (WA)

The odd behaviour gives an instant first impression however the likability cannot be determined without interaction so therefore there is potential, however the person is not very approachable

6. On a scale of 0-5, how likeable do you think others would rate this person?
0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

1

1

Explain your answer/why do you think this is?

I don't think many people would approach this person and therefore would rate him low

7. On a scale of 0-5, how uncomfortable would the person in the video have made you feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

2

2

Explain your answer/why do you think this is?

I wouldn't know how to act or where look around this person and that makes me uncomfortable because I don't want to act in a way that would disrespect him however there is opportunity to move past without interaction so the situation isn't unbearably uncomfortable

8. On a scale of 0-5, how uncomfortable do you think the person in the video would have made others feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

2

2

Explain your answer/why do you think this is?

I believe others would have the same thought process as myself

9. On a scale of 0-5, how appropriate was this person's behaviour in the space?
0=completely inappropriate 1=inappropriate 2=somewhat inappropriate 3=appropriate 4=very appropriate 5=perfectly appropriate

0

0

In your own words, why do you think this is?

2



I guess through rules and being told how to act we become accustomed to how we as individuals and others should act in public and the way this person acted does not follow the social norm, however without knowing if there is anything wrong with this person or if he is able to control his actions I can't judge his actions and tell him to act different

10. What do you think the person was doing in the video?
Acting sporadically in odd ways that others in the space would not be doing

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10/7
1.4



Part 3: Social judgment

Take a look at this scenario and answer the questions that follow:

*inappropriate for school
carefree*

1. What do you think about the person in the video?

Explain your answer...

Odd.

Not how you would expect what looks like an office worker walking through a public space in the middle of the day to be behaving. They look like they are acting out various scenes from music videos.

2. What do you think others would think about the person in the video?

Explain your answer...

Confused – same reasons as above. The behaviour seems out of place.

3. If you had to mark out on a scale of 0-5 how socially valuable do you think this person is, what would they be?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Explain your answer/why do you think this is?

3 Valuable – that is mainly based on my belief that every person is valuable. I would like to think there is a reason or a 'why' as to why this person is doing this, so if that can be established there value to me would likely increase.

3

4. On a scale of 0-5, how socially valuable do you think others would rate this person?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Explain your answer/why do you think this is?

2 – I think general society is a little more judgey than me so might see him as having less worth?

2

5. On a scale of 0-5, how likeable do you think this person might be?

0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

Explain your answer/why do you think this is?



4 – If they're going to dance around in public without caring what anyone else think chances are I'm going to like them. Couldn't give it a 5 without actually meeting them

4

6. On a scale of 0-5, how likeable do you think others would rate this person?
0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

Explain your answer/why do you think this is?

3

3 – Some people would think its great like me, some people would find it annoying so I guess its safe to say middle of the road for that one?

7. On a scale of 0-5, how uncomfortable would the person in the video have made you feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Explain your answer/why do you think this is?

5 – I would laugh and probably add it to my Instagram story.

5

8. On a scale of 0-5, how uncomfortable do you think the person in the video would have made others feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Explain your answer/why do you think this is?

3 – as above. Some people would laugh, some people might be having a bad day and have no sense of humour so find it ridiculous.

to punish / punishment

3

9. On a scale of 0-5, how appropriate was this person's behaviour in the space?

0=completely inappropriate 1=inappropriate 2=somewhat inappropriate
3=appropriate 4=very appropriate 5=perfectly appropriate

In your own words, why do you think this is?

3

3 – I think its fine. Again without understanding the why its harder to score it higher. Live and let live, if someone wants to dance through the streets for no other reason than they want to, go for it, it really doesn't have any impact on me other than



making me laugh.

10. What do you think the person was doing in the video?

Looks like re-enacting different scenes from different music videos.

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*When viewed as
a performance it
diminished value greatly.*

23/7

3.3



Part 3: Social judgment

Take a look at this scenario and answer the questions that follow:

1. What do you think about the person in the video?

Explain your answer...

I think he is some kind of dancer, because the way he transits between each movement was smooth and he is aware of he movement till the end.

2. What do you think others would think about the person in the video?

Explain your answer...

Others would think he is crazy, or he has some coordination problem. Because there was a woman staring at him while walking, that gesture provide me an information of how other thinks about him.

3. If you had to mark out on a scale of 0-5 how socially valuable do you think this person is, what would they be?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Answer: 2

Explain your answer/why do you think this is?

Because I think he is not professional dancer because, since he is wearing formal dressing I still have a doubt that he is a normal person with some lack of coordination problem.

2

4. On a scale of 0-5, how socially valuable do you think others would rate this person?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Answer: 1

Explain your answer/why do you think this is?

Because I believe most of the people will firstly think he has some kind of health issue and they might not care about it. But there will be some people who will feel sympathise on his behaviour.

1

5. On a scale of 0-5, how likeable do you think this person might be?

0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable



Answer: 2

Explain your answer/why do you think this is?

I believe he could be likeable because I don't only judge a people through a behaviour, there are many aspect to considering before judging a person.

2

6. On a scale of 0-5, how likeable do you think others would rate this person?
0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

Answer: 1

Explain your answer/why do you think this is?

I think people will decide quickly according to his behaviour. But only some people may think differently.

zero-ness - quick judgments.

1

7. On a scale of 0-5, how uncomfortable would the person in the video have made you feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Answer: 3

Explain your answer/why do you think this is?

Because since he is behaving by himself and not interfering me, I don't think I would be uncomfortable. But I would think what he is doing and what will be doing.

3

8. On a scale of 0-5, how uncomfortable do you think the person in the video would have made others feel in real life?
0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Answer: 2

Explain your answer/why do you think this is?

Because in most cases people got disturbed and felt uncomfortable if they see a person with the unusual behaviour.

2

9. On a scale of 0-5, how appropriate was this person's behaviour in the space?

0=completely inappropriate 1=inappropriate 2=somewhat inappropriate 3=appropriate 4=very appropriate 5=perfectly appropriate

2

Answer: 2



In your own words, why do you think this is?

Because first of all, he dressed formally but his behaviour was not normal or usual to be seen in my daily basis. But I don't mind that much, because people are unique in different ways.

10. What do you think the person was doing in the video?

I still believe he is a dancing in a unique way.

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1.9



Part 3: Social judgment

Take a look at this scenario and answer the questions that follow:

1. What do you think about the person in the video?

Unusual/Scary, erratic behaviour in public places creates a feeling of un-ease.

2. What do you think others would think about the person in the video?

I think others would be weary of this person and feel uncomfortable or un-safe around him. People often associate behaviour like this in public places with mental illness or danger.

3. If you had to mark out on a scale of 0-5 how socially valuable do you think this person is, what would they be?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

3

Explain your answer/why do you think this is?

3, I think as someone analysing the situation and not being a part of it I think this person has social value of the average amount.

4. On a scale of 0-5, how socially valuable do you think others would rate this person?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

0

Explain your answer/why do you think this is?

0, I think people would assume that this person is not valuable to society due to his behaviour, which without any context or back story, and in the setting of a public place would lead people to judge him and make assumptions, such as he has a mental illness or is on drugs. This would then lead to this assumption of his social value.

5. On a scale of 0-5, how likeable do you think this person might be?

0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

2

2

Explain your answer/why do you think this is?



Again as an observer I think this person has the potential to be likeable.

On a scale of 0-5, how likeable do you think others would rate this person?

0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

0

0

Explain your answer/why do you think this is?

I think people find this type of behaviour in public scary and therefore it would make him not likeable to other passing through the space.

6. On a scale of 0-5, how uncomfortable would the person in the video have made you feel in real life?

0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

1

1

Explain your answer/why do you think this is?

Random movements like running and dancing movements out of nowhere can be startling. I think if I was in this space I would be startled and confused.

threat

7. On a scale of 0-5, how uncomfortable do you think the person in the video would have made others feel in real life?

0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

1

1

Explain your answer/why do you think this is?

These sporadic actions of the person can be unnerving and depending on a person situation can make them feel uncomfortable some more than others. E.g. people with young children may be more uncomfortable

Context / Space dependent

8. On a scale of 0-5, how appropriate was this person's behaviour in the space?

0=completely inappropriate 1=inappropriate 2=somewhat inappropriate 3=appropriate 4=very appropriate 5=perfectly appropriate

2

2

In your own words, why do you think this is?

2



By looking at the other occupant of the space it obvious that this behaviour was appropriate by contrast. There are very few interior public spaces where movement like that is appropriate or the norm.

9. What do you think the person was doing in the video?

I think the person in this video was intentionally making these movements as part of a performance.

If you would like a copy of the findings report from this research, please provide your email below. Your email will not be used in any other way but to provide the report once complete.

██████████@gmail.com

9/7

1.3



Part 3: Social judgment

Take a look at this scenario and answer the questions that follow:

1. What do you think about the person in the video? *Performer?*
 Explain your answer...
He looks like he's trying to ^{win} get attention to what he's doing.
2. What do you think others would think about the person in the video? *Drunk/crazy*
 Explain your answer...
He seems weird because he's behaving oddly.
3. If you had to mark out on a scale of 0-5 how socially valuable do you think this person is, what would they be?
 0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable *3*
 Explain your answer/why do you think this is? *It looks like he has a point to make.*
4. On a scale of 0-5, how socially valuable do you think others would rate this person?
 0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable *2*
 Explain your answer/why do you think this is?
People in this environment could not agree with him because he seems to be on a rant.
5. On a scale of 0-5, how likeable do you think this person might be?
 0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable *3*
 Explain your answer/why do you think this is?
I feel weird about men who feel the need to take up space.
6. On a scale of 0-5, how likeable do you think others would rate this person?
 0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable *2*
 Explain your answer/why do you think this is?
Same as Q4.



7. On a scale of 0-5, how uncomfortable would the person in the video have made you feel in real life?

0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Explain your answer/why do you think this is?

2
but he is disruptive - not being invasive, disrupting the norm.

8. On a scale of 0-5, how uncomfortable do you think the person in the video would have made others feel in real life?

0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Explain your answer/why do you think this is?

2
since he is disruptive

9. On a scale of 0-5, how appropriate was this person's behaviour in the space?

0=completely inappropriate 1=inappropriate 2=somewhat inappropriate 3=appropriate 4=very appropriate 5=perfectly appropriate

In your own words, why do you think this is?

2
R. saw C.P.P. and not being

10. What do you think the person was doing in the video?

he isn't drunk
some kind of dance?

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2.3



Part 3: Social Judgment

Take a look at this scenario and answer the questions that follow:

1. What do you think about the person in the video?

Explain your answer...

He mainly made me highly uneasy (unexpected behaviour in a public setting)

2. What do you think others would think about the person in the video?

Explain your answer...

Same as above, and for the same reasons.

3. If you had to mark out on a scale of 0-5 how socially valuable do you think this person is, what would they be?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable **2**

Explain your answer/why do you think this is? *I remain fairly neutral on this point (and on odd behaviour in general)*

4. On a scale of 0-5, how socially valuable do you think others would rate this person? 0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable **1**

Explain your answer/why do you think this is? *General attitudes towards socially "unacceptable" behaviour.*

5. On a scale of 0-5, how likeable do you think this person might be? 0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable **3**

Explain your answer/why do you think this is? *Relatively neutral as this is not something I feel I can gauge from this video.*

6. On a scale of 0-5, how likeable do you think others would rate this person? 0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable **1**

Explain your answer/why do you think this is? *Same reasons as 4*



7. On a scale of 0-5, how uncomfortable would the person in the video have made you feel in real life?

0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all 2

Explain your answer/why do you think this is? Same as 1

8. On a scale of 0-5, how uncomfortable do you think the person in the video would have made others feel in real life?

0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all 1

Explain your answer/why do you think this is? Same as 4.

9. On a scale of 0-5, how appropriate was this person's behaviour in the space?

0=completely inappropriate 1=inappropriate 2=somewhat inappropriate 3=appropriate 4=very appropriate 5=perfectly appropriate 1

In your own words, why do you think this is? A taking up of space and attention in a way I do not expect to have to engage with in any way other than out in a public setting.

10. What do you think the person was doing in the video?

Playing a prank, most probably.

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1.6



Part 3: Social judgment

Take a look at this scenario and answer the questions that follow:

1. What do you think about the person in the video?

Explain your answer...

drunk and annoying guy who just got off train after work drinks

2. What do you think others would think about the person in the video?

Explain your answer...

would avoid him as he seems like a loose cannon

3. If you had to mark out on a scale of 0-5 how socially valuable do you think this person is, what would they be?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Explain your answer/why do you think this is?

he is a person, might be decent usually but seems like a tool here

4. On a scale of 0-5, how socially valuable do you think others would rate this person?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Explain your answer/why do you think this is?

probably still annoying, but I think he has privilege for being a white man so they may just see him as a 'larrikin' or a bit of a lad.

5. On a scale of 0-5, how likeable do you think this person might be?

0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

Explain your answer/why do you think this is?

I don't know, I would assume he's just wasted here. We all been there.

6. On a scale of 0-5, how likeable do you think others would rate this person?

0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

Explain your answer/why do you think this is?

I think they might think same as me.



7. On a scale of 0-5, how uncomfortable would the person in the video have made you feel in real life?

0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Explain your answer/why do you think this is?

I'd avoid him. If it was a woman I wouldn't feel as there was as much of a threat

8. On a scale of 0-5, how uncomfortable do you think the person in the video would have made others feel in real life?

0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Explain your answer/why do you think this is?

above, but maybe dudes might not care.

9. On a scale of 0-5, how appropriate was this person's behaviour in the space?

0=completely inappropriate 1=inappropriate 2=somewhat inappropriate 3=appropriate 4=very appropriate 5=perfectly appropriate

In your own words, why do you think this is?

weird but it is the city -- not that unusual city context / special norm

10. What do you think the person was doing in the video?

Acting strange, probably drunk, feeling excitable. Possibly trying to get attention.

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2.4



Part 3: Social judgment

Take a look at this scenario and answer the questions that follow:

1. What do you think about the person in the video?

Explain your answer...

Relieved? Drunk? Possibly just come out of a stressful situation and celebrating?

2. What do you think others would think about the person in the video?

Explain your answer...

I think people would be wary. The way he moves is unpredictable.

3. If you had to mark out on a scale of 0-5 how socially valuable do you think this person is, what would they be?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Explain your answer/why do you think this is? Because all people are socially valuable, even when conforming/difficult

4. On a scale of 0-5, how socially valuable do you think others would rate this person?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Explain your answer/why do you think this is?

Depends on their own attitude? Maybe 2? The clothing suggests he is employed in a professional job which might bebra at his odd behavior.

5. On a scale of 0-5, how likeable do you think this person might be?

0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

Explain your answer/why do you think this is? Seems a bit loopy and non-conformist, which I like.

6. On a scale of 0-5, how likeable do you think others would rate this person?

0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

Explain your answer/why do you think this is?

I think their behaviour, while a bit odd, is non-confrontational, and people would be open to them.



7. On a scale of 0-5, how uncomfortable would the person in the video have made you feel in real life?

0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Explain your answer/why do you think this is?

Depending on how they sounded - if they were yelling or seemed aggressive I would be more uncomfortable.

8. On a scale of 0-5, how uncomfortable do you think the person in the video would have made others feel in real life?

0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Explain your answer/why do you think this is?

Because his actions are erratic. ~~But~~ But they seem harmless.

9. On a scale of 0-5, how appropriate was this person's behaviour in the space?

0=completely inappropriate 1=inappropriate 2=somewhat inappropriate 3=appropriate 4=very appropriate 5=perfectly appropriate

In your own words, why do you think this is?

We expect people to stay confined in 'their' space. This man moves into other spaces in an unpredictable way. No pattern.

10. What do you think the person was doing in the video?

Possibly a celebration/release after a stressful situation.

If you would like a copy of the findings report from this research, please provide your email below. Your email will not be used in any other way but to provide the report once complete.

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2.3



Part 3: Social judgment

Take a look at this scenario and answer the questions that follow:

1. What do you think about the person in the video?

Explain your answer...

tics? weird/harmless .

2. What do you think others would think about the person in the video?

Explain your answer...

weird.

3. If you had to mark out on a scale of 0-5 how socially valuable do you think this person is, what would they be?

0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Explain your answer/why do you think this is?

Looks like they have job/career .

4. On a scale of 0-5, how socially valuable do you think others would rate this person?
0=not valuable at all 1=has very little value 2=is somewhat valuable 3=valuable 4=very valuable 5=extremely valuable

Explain your answer/why do you think this is?

Well dressed but weird .

5. On a scale of 0-5, how likeable do you think this person might be?
0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

Explain your answer/why do you think this is?

hard to say could be funny or awkward .

6. On a scale of 0-5, how likeable do you think others would rate this person?
0=not likeable at all 1=not likeable 2=has potential to be likeable 3=is somewhat likeable 4=quite likeable 5=very likeable

Explain your answer/why do you think this is?

same inference .



7. On a scale of 0-5, how uncomfortable would the person in the video have made you feel in real life?

0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Explain your answer/why do you think this is?

info for as don't know why was playing

8. On a scale of 0-5, how uncomfortable do you think the person in the video would have made others feel in real life?

0=extremely uncomfortable 1=very uncomfortable 2=uncomfortable 3=somewhat uncomfortable 4=not uncomfortable 5=not uncomfortable at all

Explain your answer/why do you think this is?

most would pay attention

9. On a scale of 0-5, how appropriate was this person's behaviour in the space?

0=completely inappropriate 1=inappropriate 2=somewhat inappropriate 3=appropriate 4=very appropriate 5=perfectly appropriate

In your own words, why do you think this is?

not breaking rules even if unusual

10. What do you think the person was doing in the video?

~~was playing~~ ~~social awareness~~ ~~him out self awareness~~ of how it would look to others/judgement.

If you would like a copy of the findings report from this research, please provide your email below. Your email will not be used in any other way but to provide the report once complete.

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2.3

APPENDIX 4.0
ETHICS APPROVAL

Research Office at Curtin

GPO Box U1987
Perth Western Australia 6845

Telephone +61 8 9266 7863
Facsimile +61 8 9266 3793
Web research.curtin.edu.au

15-Nov-2018

Name: Shane Greive
Department/School: School of Design and the Built Environment
Email: S.Greive@exchange.curtin.edu.au

Dear Shane Greive

RE: Ethics Office approval
Approval number: HRE2018-0738

Thank you for submitting your application to the Human Research Ethics Office for the project **How civic transitory space affects zero acquaintance judgments of behaviour**.

Your application was reviewed through the Curtin University Negligible risk review process.

The review outcome is: **Approved**.

Your proposal meets the requirements described in the National Health and Medical Research Council's (NHMRC) *National Statement on Ethical Conduct in Human Research (2007)*.

Approval is granted for a period of one year from **15-Nov-2018** to **14-Nov-2019**. Continuation of approval will be granted on an annual basis following submission of an annual report.

Personnel authorised to work on this project:

Name	Role
Greive, Shane	CI
Tooley, Jack	Co-Inv

Approved documents:

Document

Standard conditions of approval

1. Research must be conducted according to the approved proposal
2. Report in a timely manner anything that might warrant review of ethical approval of the project including:
 - proposed changes to the approved proposal or conduct of the study

- unanticipated problems that might affect continued ethical acceptability of the project
 - major deviations from the approved proposal and/or regulatory guidelines
 - serious adverse events
3. Amendments to the proposal must be approved by the Human Research Ethics Office before they are implemented (except where an amendment is undertaken to eliminate an immediate risk to participants)
 4. An annual progress report must be submitted to the Human Research Ethics Office on or before the anniversary of approval and a completion report submitted on completion of the project
 5. Personnel working on this project must be adequately qualified by education, training and experience for their role, or supervised
 6. Personnel must disclose any actual or potential conflicts of interest, including any financial or other interest or affiliation, that bears on this project
 7. Changes to personnel working on this project must be reported to the Human Research Ethics Office
 8. Data and primary materials must be retained and stored in accordance with the [Western Australian University Sector Disposal Authority \(WAUSDA\)](#) and the [Curtin University Research Data and Primary Materials policy](#)
 9. Where practicable, results of the research should be made available to the research participants in a timely and clear manner
 10. Unless prohibited by contractual obligations, results of the research should be disseminated in a manner that will allow public scrutiny; the Human Research Ethics Office must be informed of any constraints on publication
 11. Approval is dependent upon ongoing compliance of the research with the [Australian Code for the Responsible Conduct of Research](#), the [National Statement on Ethical Conduct in Human Research](#), applicable legal requirements, and with Curtin University policies, procedures and governance requirements
 12. The Human Research Ethics Office may conduct audits on a portion of approved projects.

Special Conditions of Approval

None

This letter constitutes low risk/negligible risk approval only. This project may not proceed until you have met all of the Curtin University research governance requirements.

Should you have any queries regarding consideration of your project, please contact the Ethics Support Officer for your faculty or the Ethics Office at hrec@curtin.edu.au or on 9266 2784.

Yours sincerely



Amy Bowater
Ethics, Team Lead

APPENDIX 4.1
INFORMATION AND CONSENT

Participant information sheet

How Space Affects Judgments of Social Value at Zero Acquaintance, with Particular Reference to Civic Transitory Space

Hi there,

This survey is part of a PhD research project at Curtin University. The information we're asking you for is not personal or sensitive, it simply asks for your honest opinions about the design of a space, and other people in it.

What is the research about?

The research is about how the design of space can affect how people relate to one another. For us to find this out, we need to ask you a series of questions. No personal information is asked for so that you may answer these questions honestly and without consequence. There are no right or wrong answers — your personal opinion is what we really need.

What will the questions be about?

The questions come in three parts. The first part asks what city or town you live in. The second part asks you a series of questions about a particular space you are shown in short video. The third part asks you a series of questions about someone in a particular space — also in a short video snippet. All up, the survey should take less than 10 minutes — but there's no rush.

When answering the questions, please try to envision what you would think about the space/people if it were a real life situation.

What happens to the information I provide?

Your responses will be used alongside other peoples' to address the aims of this research. Numerical information, as well as your personal justifications for any answers given, will be used in a findings chapter of the PhD research project.

The information collected in this research will be non-identifiable (anonymous). This means that we do not need to collect individual names or information is anonymous and will not include a code number or name. No one, not even the research team will be able to identify your information. The following people will have access to the information we collect in this research: the research team and, in the event of an audit or investigation, staff from the Curtin University Office of Research and Development.

Electronic data will be password-protected on secure University drive for 7 years before being destroyed.

You may request the final research findings and report when it is complete by providing your email at the end of the survey where prompted. This contact information will not be stored or used in any other way than to send you a copy.

Being involved in this research is voluntary and you are free to withdraw anytime, without explanation, question or penalty. No unfinished surveys will be used in the data analysis and subsequent findings chapter.

Thank you for taking the time to read this information and contributing to this research.

Jack Tooley

Humanities

Curtin University



CRICOS Provider Code 00301J (WA)

Contact details

How Space Affects Judgments of Social Value at Zero Acquaintance, with Particular Reference to Civic Transitory Space

This research has been approved by the Curtin Human Research Ethics Committee. Below are the people you can contact if you would like to talk about any aspect of the project:

Primary researcher

Jack Tooley PhD candidate, Humanities, Curtin University

- Email: jack.tooley@curtin.edu.au

Supervisor

Dr Shane Greive, School of Design and Built Environment, Curtin University

- Email: S.Greive@exchange.curtin.edu.au
- Phone: 08 9266 2718

You may contact either of these researchers involved in the project. Alternatively, you may also contact **Curtin University's ethics office** directly for and queries:

Curtin University Human Research Ethics Committee (HREC) has approved this study (HREC number XX/XXXX). Should you wish to discuss the study with someone not directly involved, in particular, any matters concerning the conduct of the study or your rights as a participant, or you wish to make a confidential complaint, you may contact the Ethics Officer on (08) 9266 9223 or the Manager, Research Integrity on (08) 9266 7093 or email hrec@curtin.edu.au.

Consent

How Space Affects Judgments of Social Value at Zero Acquaintance, with Particular Reference to Civic Transitory Space

Dear participant,

Thank you for agreeing to assist with this research. Please carefully read the information below before ticking the consent box at the bottom of the page.

I hereby consent to participate in the research and understand that:

- I have read and understand the information provided explaining the research.
- I have been given the opportunity to talk to alternative people who have knowledge of the research and been provided with their contact details.
- I understand that the information provided will be kept strictly confidential and that no personal information (i.e., name, address) will link me with the information I share.
- I understand that the information provided will only be used for the purposes of this research.
- I understand this information will be used to generate a final research report.
- I understand that I can have a copy of the final research report if I ask.
- I understand that participation in this research is voluntary and that I do not have to answer any questions that I do not want to.
- I understand that I am free to stop or withdraw from participating in the research at any time, without explanation, questioning or penalty.
- I freely agree to participate in this research and understand what I am being asked to do.

By clicking 'next' I consent to participate in the research as per the information I have been provided.



APPENDIX 4.2

FINAL VIDEOS OF CHOREOGRAPHY FOR THE SURVEY-EXPERIMENT

HIGH AFFORDANCE SCENARIO: <https://youtu.be/MosbPFYwaDg>

MEDIUM AFFORDANCE SCENARIO: <https://youtu.be/BejRiYiUuw8>

LOW AFFORDANCE SCENARIO: <https://youtu.be/CniXfVqmYol>

APPENDIX 5.0
COPYRIGHT PERMISSIONS FOR EXTERNAL
FIGURES USED

FIGURE 3.7.1

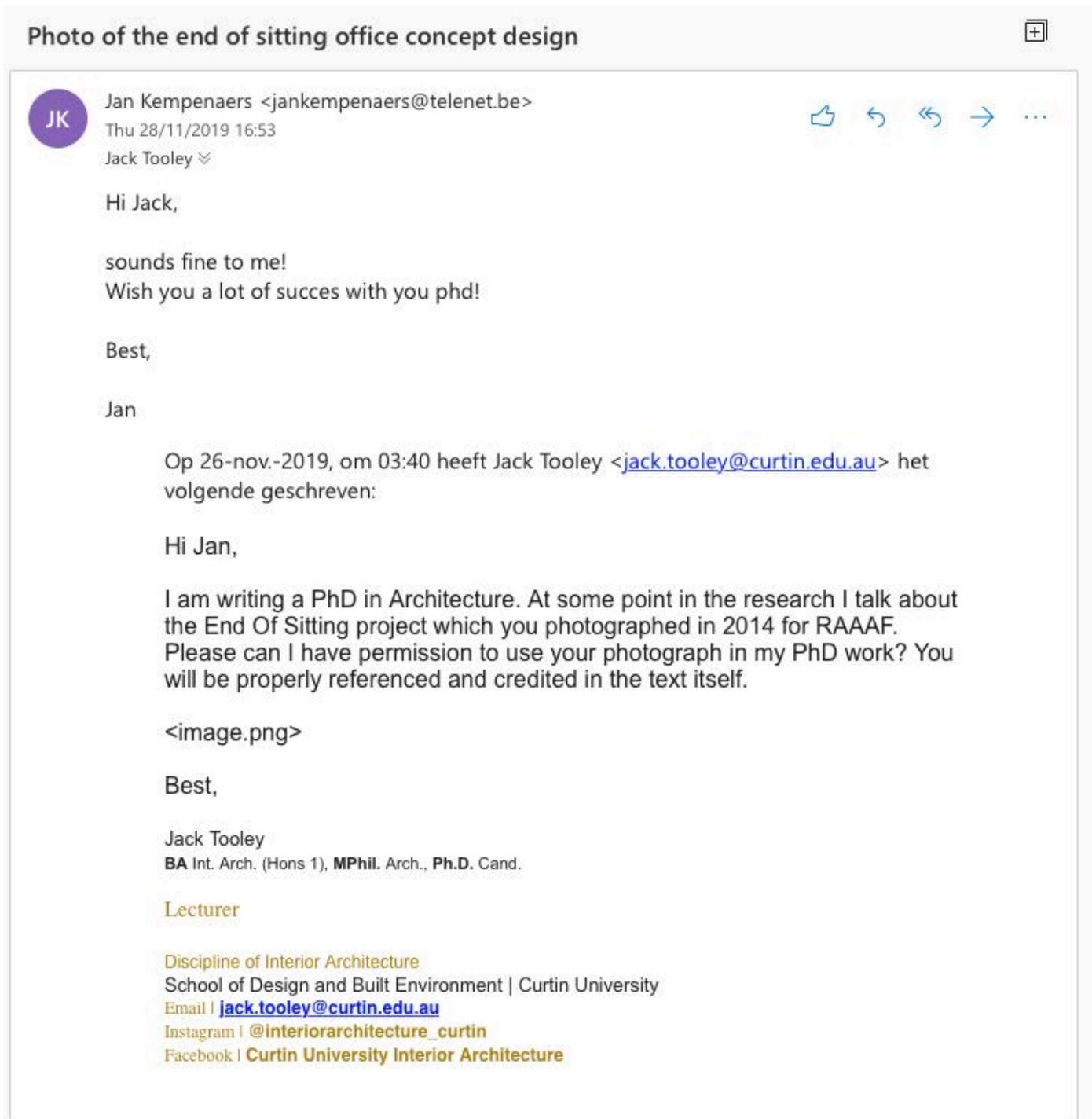


FIGURE 3.8.1

Installation exhibited at Artcite Inc. de Koning, K. (Photograph). (1994).
Windsor, Canada.  1 

 Jack Tooley
Hi Krijn, Thanks for that. It is about social judgments we make in space and I am usi... Wed 27/11/2019 11:54

 Krijn de Koning <info@krijndekoning.nl>     
Tue 26/11/2019 18:42
Jack Tooley 

Dear Jack,

Wow, that is an old work :-)

Of course you are very welcome to use that image, or more if you have them.

What is your PHD about? Please send me your paper (if possible) after your graduation if you like. I would be interested to read it.
Good luck and best wishes!

Krijn

Krijn de Koning
Lumeijstraat 29-II
1056VT Amsterdam
the Netherlands
0031-6 21858700
info@krijndekoning.nl
www.krijndekoning.nl

Op 26 nov. 2019, om 03:59 heeft Jack Tooley <jack.tooley@curtin.edu.au> het volgende geschreven:

Hi KdK,

I am writing a PhD in Architecture. At some point in the research I talk about your 1994 exhibition in Windsor, Canada. Please can I have permission to use your photograph (see attached) in my PhD work? You will be properly referenced and credited in the text itself.

Best,

Jack Tooley
BA Int. Arch. (Hons 1), MPhil. Arch., Ph.D. Cand.
Lecturer

FIGURE 3.8.2

Permission to use image +

 Maria Pagkos <maria.avjanssens@gmail.com>
Tue 26/11/2019 18:32
Jack Tooley ✓

Dear Jack,

Good news, Ann Veronica already gave her permission to use this image!
Can you please mention the correct caption and photo credit with the image:

Ann Veronica Janssens
yellowbluepink, 2015
artificial fog, artificial light, colour filters
dimensions variable

© Wellcome Trust

Some extra information for you:
The image is an exhibition view of the solo show YellowBluePink at the Wellcome Collection from 15th of October 2015 until 3rd of January 2016.

If you would have any other questions, don't hesitate to contact me.

Best,
Maria

Op di 26 nov. 2019 om 09:52 schreef Jack Tooley <jack.tooley@curtin.edu.au>:
Hi Maria,
Guillaume has told me to contact you with regard to a query. I am currently writing my PhD research and one of the images I talk about in it is Veronica Janssens's Yellow Blue Pink exhibition. There is a photograph I believe you might have the rights to that I wish to use and so I am seeking your permission that I can place it within my PhD research text? I would be most grateful if so.

FIGURE 4.5.2

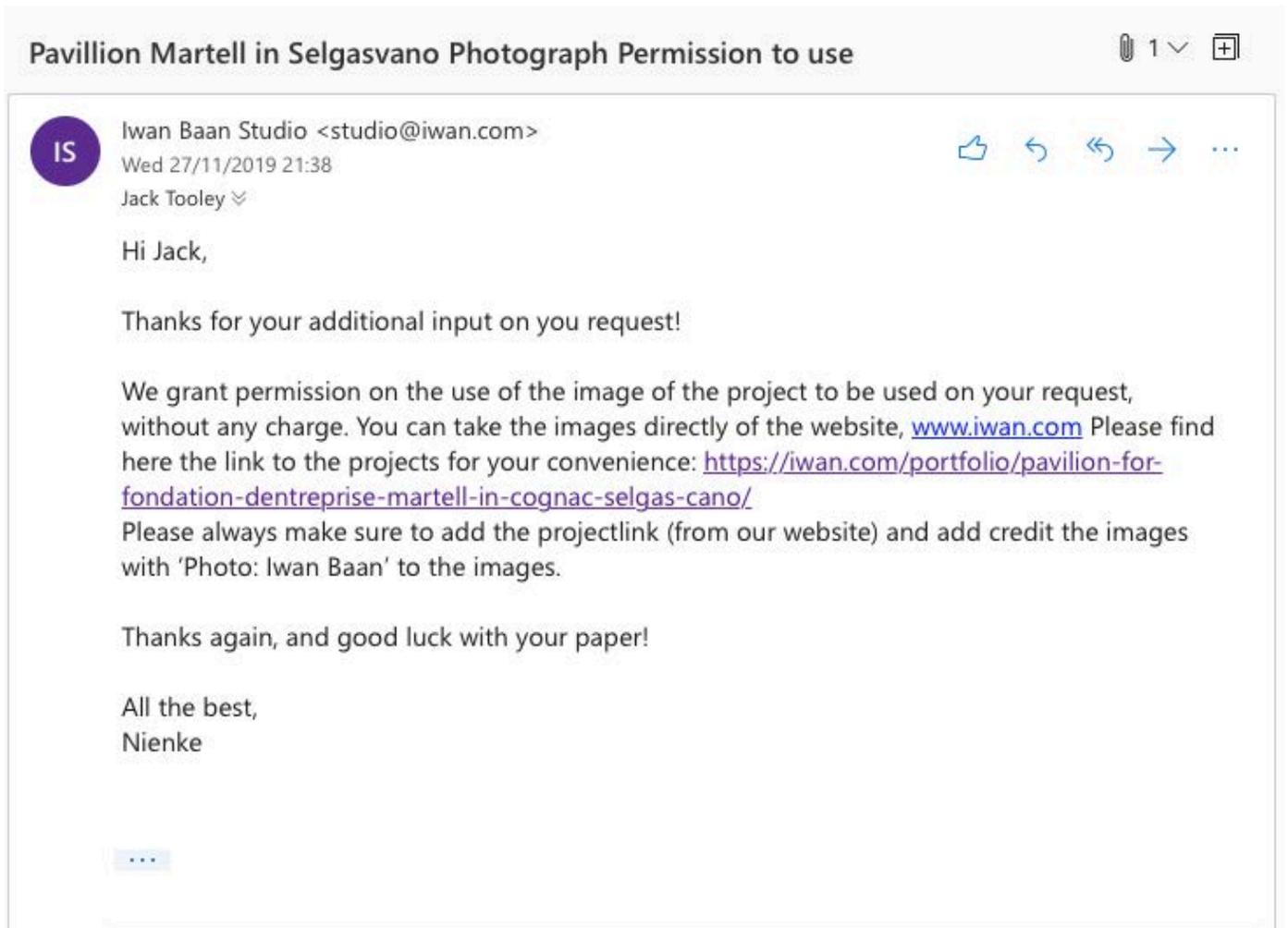


FIGURE 4.5.3

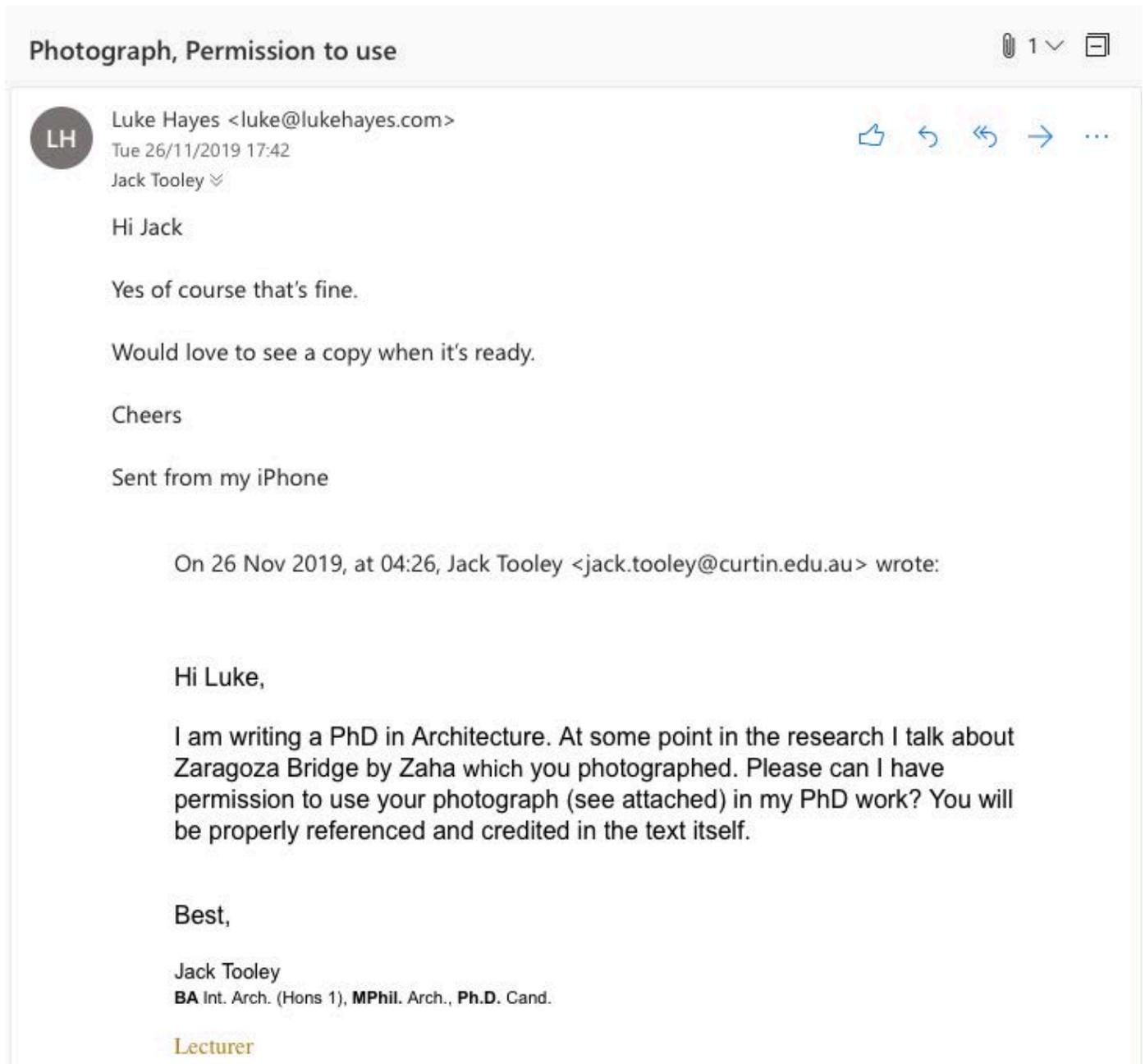


FIGURE 4.5.4

Form Submission - Careers - Photograph permission

 Binky Spolarich <bspolarich@jahn-us.com>
Thu 28/11/2019 07:11
Jack Tooley ✓

Jack Tooley,
You have JAHN's permission to use our photographs of the United Airlines terminal. Please let me know if you would like high-res versions of any specific photos.
Best,
Binky Spolarich



Binky Spolarich
Executive Assistant
[35 East Wacker Drive Chicago Illinois 60601](#)
312.374.2267
bspolarich@jahn-us.com
www.jahn-us.com

 Please consider the environment before printing this email.

From: Squarespace <no-reply@squarespace.info>
Sent: Monday, November 25, 2019 10:39 PM
To: Info Box US <InfoUS@jahn-us.com>
Subject: Form Submission - Careers - Photograph permission

Name: Jack Tooley
Email: jack.tooley@curtin.edu.au
Subject: Photograph permission
Message: Hi Jahn,

I am writing a PhD in Architecture. At some point in the research I talk about Chicago's international airport terminal. Please can I have permission to use your photographs of this work in my PhD document? You will be properly referenced and credited in the text itself.

Best,
Jack Tooley