

Juxtaposed Interiors

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intro

As the czech-swiss architect Miroslav Šik states in his lecture *Correct City*, in the Czech Republic (and this applies to Slovakia as well) there is a very strong tradition of strictness of buildings, what he calls a tradition of a „strict box“, which he illustrates by comparisons with other countries in the 19th century (Center for Architecture and Metropolitan Planning, 120:06); and this is a character permeating through various periods up to the present. He suggests the rigidity of the boundary: outlining that the power to exclude in the built environment dominates over the impression of power to access. This is compounded in contemporary post-civil society, increasing through the erection of physical barriers the tendencies towards individualism and social distinction (Dehaene & de Caeter, 2008b, p. 7). It becomes crucial for the impact on public space, since, as Ali Madanipour (2003) writes - „the way boundaries are established, articulated and related to the private or public spheres often has a major impact on the character of each side, defining many characteristics of urbanism in general“ (p. 210).

There is another crucial issue - the emphasis on common and care, which is coming to the fore in today's fragmented, individual and neoliberal society. This emphasis is essential for creating a more caring and sustainable society. For the latter, public space is absolutely fundamental, as it is a space of equality (or a caring public space should be), with accessibility for all, thus fostering the emergence of connections and communal living (The Care Collective, 2020, p. 40). The power relations mentioned above have the potential to create inequalities and inaccessible islands of exclusivity; the boundary of the built environment is a kind of representative of these. It is therefore crucial to address their distribution and their manifestations.

Outside of parks (dedicated pieces of land for leisure), however, the balance of these forces is often not balanced even by moving away from the boundary of the built environment towards the exterior of the public realm. However, also in Prague, there are places which differ in their functioning on a more abstract level from their surroundings - such places within places; „other places“; where power relations, which are in constant dialogue, are slightly distorted - where the private (inaccessible, interior) and the public

(accessible, exterior) come into a form of juxtaposition. Typically, the site of this juxtaposition is the Public Interior - where the interior (inherently private) becomes a public place. Although the places I find (in Prague) have a similar characteristic on a more abstract level, they are not traditional interiors; instead they are located in the exterior - this is Urban Interiority.

In the present 21st century, the question of the relationship between interiority and exteriority continues to be a critical topic in relation to the question of inhabitation (Attiwill, 2018, p. 53). The inherent drive is to ask how we can create more caring environments in public space; the question of this thesis is how interiority can contribute to these critical issues of inhabitation.

For the most part, the text deals with the oppositions of public and private; internal and external; and the aspects that generate these phenomena. Fundamental is the emphasis on the public - the common; and the drawing out of qualities that can be achieved in the interior - in the private sphere, only in the truly private they create exclusive and inaccessible islands that create exclusion and potential inequalities rather than positive effects for the common. Related to this is the idea of juxtaposing Interiority (as inherently inner and private) into the Public - Urban Interiority: so as to overcome the idea of its absolute privateness and, in turn, make it Common and Public, usable and serving all, thus addressing the desire to move away from the tendencies towards individualization and the neoliberal pressures exerted on public space. This is through an emphasis on the common and on the collective; but through a focus on his individual (and also his inner world) of the community.

RESEARCH QUESTION

main 1.0: How can design enhance Urban Interiority to foster more caring and equitable Public Spaces, both generally and specifically in addressing the issue of inhabitation in Prague through exemplary design?

sub 1.0: How could spaces with characteristics of Urban Interiority contribute to the more caring and just public space and thus to the question of inhabitation?

METHODOLOGY

The thesis is based on an attempt to link several spheres, fields and their theses and, on the basis of this synthesis, to better understand what those aspects mean and generate. Thus, its first part is based on Literature Research; for answering it goes through different categories and ideas and through them looks for the potentials of Urban Interiority. The next part is a mapping that was created through Derive - an aimless wandering through the city drawn by the affordances and attractions of the place (Jesse Bell, 2021) while abandoning everyday routine motifs. The collected materials are categorised by themes that serve as a kind of „lenses“. Although Interiority is a subjective matter, it can be based on objective factors, especially, for example, on the typology attempted to be formulated by, for example, Liz Teston. Nevertheless, just as Berger (1972) writes: „We never look at just one thing; we are always looking at the relation between things and ourselves,“ (Berger, p. 9).

DISCLAIMER:

The handicap of the thesis remains the fact that at a third party was not directly included. This is, however, balanced by the Literature Research where the work of other authors whose research has often been based on empirical methodology. At the same time, for the design part, it might be interesting, if the project were to have a further phase, to try to use a form of participatory design, which could not only help to broaden the perception and situatedness of Interiority, but also develop the theme of Care.

public space

+

general care

Public space encompasses a potentially wide range of explanations and definitions, depending on the perspective from which it is viewed. In general, it can be understood as a place of encounter and communication on different levels (Čablová, 2013, p. 9).

It is often understood primarily as a complex part of the physical environment (Kancelář veřejného prostoru, 2014, p. 12), but at the same time space also means a place that is „indeterminate“ or „unbounded“ and thus physically ungraspable (Malina, 2014, p. 19) - it thus also encompasses an intangible plane involving relationships, events, ideas, media, etc. (Kancelář veřejného prostoru, 2014, p. 12). Through all planes, however, its character of „public“ or „public accessibility“ remains absolutely fundamental - applying to the whole of society, serving all; it remains outside the influences of the private sphere. It forms a seamless continuum (Office of Public Space, 2014, p. 12) - constituted both by the publicly accessible exteriors and the publicly accessible interiors of the city - it is defined by the boundaries of inaccessible islands of privacy (Madanipour, 2003, p. 204).

In the contemporary urbanised areas, in general, the public open space in the physical environment represents an important contributor to promote people's physical, social and psychological health and social interaction (Jian et al., 2020, p. 1), is crucial for its society. Its lack or poor quality then pose large impacts on it - it fosters growth of individualism, which often results in isolation and loneliness (The Care Collective, 2020, p. 19). It is a space, it is accessible to all and all have the right to use it, regardless of their individual wealth and means (Jian et al., 2020, p. 1) or social class, making it a fundamentally important attribute.

An interest in public space comes hand in hand with an interest in what is common, what is common - because that is its essential value. It also entails creating caring communities that need the common and the co-operative and the priorities placed on them, rather than emphasising places for private agendas (The Care Collective, 2020, p. 42). In this way they have the potential to initiate connections and communal living, which is essential for such societies (The Care Collective, 2020, p. 40).

In a caring society and with respect to Public Space, Care does not only mean literal ‚care‘, i.e. real care in the form of physical or emotional activity (which, however, as The Care Manifesto mentions, is critical and urgent at the moment anyway), but it is also „a social capacity and activity involving the nurturing of all that is necessary for the welfare and flourishing of life“ (The Care Collective, 2020, p. 13).

However, for this to be achieved - to be public and caring - for all equally, their availability is essential, but also their quality, without which sufficiency even their accessibility and usability can be significantly reduced (Weiss et al., 2011) (beyond this, of course, other aspects are also essential; including those taking into account democratic and respectful approaches). However, spatial quality does not only refer to the public open space as such, but also to the physical configuration of its immediate surroundings (Jian et al., 2020, p. 3).

This relates to the fact that public space is defined by inaccessible islands of privacy, however, at the same time it also represents the medium between these private and exclusive territories (Madanipour, 2003, p. 204). As Manuel de Sola Morales (1992) writes, this is a very fundamental task: they create an interconnection between the private and the closed, so that these spaces also contribute to and become part of the public and the collective; and they do so in such a way that even spaces that would otherwise remain exclusive and closed are given a more public character - as a way of incorporating the private sphere into the influence of the public (p. 5); and thus have an impact on boundaries as well: the thresholds, which are inevitable part of Public Space.

Overall, although the qualities of public open spaces are highly important for any individual of the society, they are particularly important for populations that have reduced access to high-quality spaces or residences (Rigolon et al., 2018; Xiao et al., 2017). It is important to note that these groups are currently expanding significantly in the contemporary city subject to neoliberal tendencies; as could be shown on the example of Prague (but this is also true for the Czech Republic as a whole),

where just for such a need as basic as housing affordability, it is one of the cities with one of the lowest affordability rates ever across Europe (GT24, 2024).

These are the aspects that the work seeks to address through the understanding and use of Urban Interiority; and it does so through the lens of the conscious prioritisation of sharing that it enables through juxtaposition to Public Space. At the same time, it is fundamentally based on Collective Care - that is, caring for the needs of its individual members; however, not caring individually - but collectively for the collective individual.

At the same time, however, the thesis poses an important premise for itself: it seeks to move away from the understanding of Public Space and its collectivity as a place perceived primarily through interpersonal interaction, but sees its collectivity as based quite equally on its spaces, objects and also nature which also participate in the formation of public culture and social dynamics.

public interior

Public space is a continuum (Office of Public Space, 2014, p. 12). It is constituted by the publicly accessible exteriors or publicly accessible interiors of the city; it is defined by the boundaries of inaccessible islands of privacy (Madanipour, 2003, p. 204).

Public space can be defined as spaces that are publicly accessible and serving the public. However, this does not only include traditionally perceived public spaces that are located outdoors and are publicly owned; beyond the defined streets, squares or green spaces, it can also include places such as publicly accessible inner city courtyards or publicly accessible interiors (Office of Public Space, 2014, p. 12) - i.e., public interiors.

The traditional perception of public space is based on the dichotomy of public and private, which has a rather long history in theory, traceable back to the French civil engineer Haussmann. The latter put forward the assumption of public space as a place that is not only publicly used but also publicly owned, which in the upcoming years became a dominant and widespread theorem within the field of urban design (Harteveld, 2014, p. 10).

However, in reality, this dichotomy between public and private is shifting very significantly in the contemporary city (Poot et al., 2015, p. 44); as already suggested by the formulation of public space as „publicly accessible and publicly serving“, omitting „publicly owned“; and public space thus represents a rather wide range of space types, including Public Interior, the number of which is increasing significantly in the contemporary city (Harteveld & Scott Brown, 2007, p. 65).

These are places that, while perceived as public, can be privately owned and operated as well; and „illustrates the values of a society and its ideas about citizens' relations to each other, to the various agents of power and to the world-and the making of spaces of appearance“ (Pimlott, 2018, p. 16). Manuel de Sola-Morales (1992) describes them as „collective“ spaces-ones where the private and the public occur simultaneously (they are private and used for public purposes or vice

versa) and it is in them that the civic, architectural, urban, and morphological richness of the contemporary city is found (p. 4).

Although this value, many scholars still perceive them with a negative connotation; though many perceive it as a threat and the reasons vary, often it is related with their legal ownership, which results in privately owned public spaces. One issue is also explained by Mark Pimlott and his Condition of Interiority (2018, see chapter Interiority) - an individual may have the impression of being in a public space, but this is in fact under the influence of various agents of control, and the possible behaviour of the individual is subject to certain limits - as Pimlott (2016) writes, these are implicit in the atmosphere of these places, but become explicit when they are transgressed; at the same time, the public impression can be manipulatively used to fulfil the interests of a particular group, thus allowing the maintenance of a sort of control (p. 10).

Despite the possible presence of this phenomenon, it is not possible to generalise and it is necessary to distinguish within different Public Interiors - although some have negative connotations, in general they actually fulfil a very wide range of functions (this includes libraries or hospitals, stations, etc.) and are a very fundamental part of the contemporary city and have a huge impact on shaping public life and also on the public sense of its capacities and liberties (Pimlott, 2016, p. 10). Control is always present in them (a certain degree of it is necessary to ensure the functioning of these places), however, the degree of it contributes significantly to the resulting character - some are less public and some are practically maximal. In the truly public ones, individuals „may be afforded the pleasures of experience and consciousness and the freedom of personal interiority and anonymity; they can read and interpret allusions and representations through which they might occupy other imaginative realms, unbounded by power relations“ (Pimlott, 2018, p. 16-17).

What often comes as a principle and what becomes fundamental in public interiors - is the juxtaposition of the dichotomies of public and private. Perception is fundamental to the functioning of this type of space: that

is, rather than factual ownership, its „mental ownership“ - meaning how an individual perceives it - that comes into play here. At the same time, this is precisely the factor that forms the bridge to Urban Interiority, which is a kind of subtype of Public Interior. Both represent to a certain extent a hybrid form of public space that contains an ambivalence, since in both cases, although the space is considered to be public, it actually mixes the public with the private.

If we are talking about Caring Communities, it is essential for them to have access to a range of spaces, both indoor and outdoor (The Care Collective, 2020, p. 42). The Care Manifesto mentions the GLC building in London, whose foyer allowed anyone to spend time there - and without paying an entrance fee (The Care Collective, 2020, p. 41). This is precisely the very fundamental role of Public Interior, which has great potential to free us from the perpetual need to dispose of capital in order to afford and achieve this ‚range‘ of spaces; thereby extending the public space of the city very substantially. At the same time, it is also a factor that can apply to Urban Interiority - through care through addressing the question of inhabitation in the public realm.

interior

The interior is an inherent part and meaning not only for the themes of public interior and urban interior, but above all for architecture as such. The definition of the meaning of the term interior is closely related to the creation of antonyms between the inside and the outside and the private and the public derived from it. Interior as a word can be related in a general sense to „inside“ - that is, to something inwardly located or inwardly functioning: that is, in the materialised world of space within defined boundaries; in a more abstract understanding, symbolising the inner world of mind or being (Merriam-Webster, n.d.-b).

The understanding of interiority is closely related to privacy and subjectivity. From a slightly anthropocentric perspective, one can find the most internal and at the same time the most private space/sphere within the body and within the mind, which belongs to and is through and through open only to its individual and opens to the world only at his/her will (Madanipour, 2003, p. 201). It is a space of freedom of choice and expression, privacy and subjectivity (Pimlott, 2018, p. 5). It is the most deeply localised, the most intimate, and the most private. It continues on into space - personal space is an extension of it, constituting a kind of protective zone, and through it the individual is enabled to form relationships with the outside world (Madanipour, 2003, p. 211).

Like the existence of personal space, the purpose of the creation of shelter is also related to the desire for protection from the hostility of the wilderness of the outside world. Fundamental to the purpose of creating buildings is the fundamental need for the creation of shelter - that is, interiority, protection from the inhospitable and inhospitable world outside. It is then the role of architecture, which is distinct from the building, to mediate it to the world through its internal and external appearances (Pimlott, 2016, p. 9). „Architecture begins with forming an interior within nature. ... It is a space set within a world, yet set apart from it“ (Kruh, 2023).¹

¹ T. Emerson describes in the lecture a garden that is an enclosure and forms an interior within nature; which is set within it, yet set apart from it. However, this description can also be generalized to an understanding of the interior outside the garden itself, which is used in the text

This materialisation of territory - and the materialisation of shelter distinct from nature and as a site of assertion of control-has historically established itself as the materialisation of the private sphere into private property (Madanipour, 2003, p. 202). Private, however, not necessarily as privately owned, but primarily in the sense of having the power of control; closing oneself off to the unwanted and opening oneself exclusively to the wanted - having the power to exclude.

The existence of the ‚public‘ thus only began to make sense after the emergence of new concepts and experiences of individuality and privacy. The strict distinction between public and private is related to the separation of work and living. The home, after this separation from the workplace, becomes a private retreat from „outside“, from „the public“. It is this distinction that effectively demarcates the public through its delimitation. These categories don't ally directly with the public/private, but bring new distributions of what belongs to what in order to produce new possibilities for intervention and regulation (Lathouri, 2009, p. 154). It thus becomes a site of intimacy and seclusion; however, it also becomes a trap (Harvard GSD, 23:00) - primarily in two ways: the first in women's association with the private sphere - motherhood and domesticity, while men represent the public sphere - that is, power and authority; the second in the trap of capital: the degree of exclusivity becomes unbalanced and dependent on the degree of disposal of capital (Madanipour, 2003, p. 203).

The interior, however, is the place of protection and regulation of contact with the outside world and its beings; it is the place where an individual has control over it as well; it creates a retreat. The fact that the individual, to whom the unit of private property belongs, has the possibility of control and regulation, while remaining completely inaccessible to many, makes it a place of seclusion and exclusivity. At the same time, however, it is a place of self-expression and personal identity; „representing freedom through the exertion of will over the objects of the world and the expression of humanity through the regulation of concealment and exposure“ (Madanipour, 2003, p. 202); while this, as an expression of privacy, is also the subject of one of the fundamental

human rights (United Nations, 2019). Taking into account these aspects, whose importance is fundamental to the existence of an individual, but at the same time pointing out its possible exclusivities, we need to look for ways to share within the society; in order to create a more sustainable, but also more equal and just society - and here lies the idea of Urban Interiors.

interiority

Interiority is a term related to the inner self of an individual, describing a quality of being inside of something or someone (Cambridge Dictionary, n. d.). It represents a subjective experience (Harvard GSD, 8:00) and, like interiority, is set in opposition to being in the external world. It is a state that is a condition of senses (Teston, 2020, p. 61), it is localised within the individual but is induced by the environment (Pimlott, 2018, p. 8).

Interiority is historically associated with the interior as such and especially with its new bourgeois conception in the 18th century, when through the differentiation of the functions of its spaces, it evolves into a private space. This new space of domesticity is a space where the public is excluded; a sort of creation of an „intimate space“ where the individual is surrounded by his / her close individuals (Harvard GSD, 10:40). This allows for certain new forms of intimate behaviour; it creates a kind of sphere of openness and honesty, „a space where people feel free to show themselves as they really are ... the subjectivity is set free here“ (Harvard GSD, 14:15).

What Sennett also mentions in his lecture on Interiors and Interiority is that with regard to interiority and its value through the ‚freedoms‘ produced, this association with domesticity is not entirely correct. It may be valid, but not universally so, and the contemporary context of these interpretations needs to be taken into account. As mentioned in the previous chapter, the division of space into public and private has been heavily implicated in the creation of inequalities through the generation of gendered spaces (hence the theory of gendered space also becomes a source of inequalities) which creates more of a form of a trap.

Thus, Sennett (Harvard GSD, 17:00) in his lecture at Harvard University comes up with a citation of Simmel and the experience of interiority outside the interior, in turn localised in the exterior. He illustrates it on the street: where there is a division of one under overstimulation resulting from a multitude of stimuli. This gives way to a sort of blasé behaviour as a mask on one side (Harvard GSD, 17:00) - induced freedom lies in the possibilities for reflection produced by environment (Pimlott, 2018, p. 8), as is a consciousness of self among others, who appears among them and is engaged with them.

It seeks the conditions in which the individual is enabled to achieve this state - that is, a kind of „safe space“¹, which he finds, from the sociologist’s point of view, rather in a certain range of (non-)interactions. However, this example does not fully reflect the fact that a street full of people is not a universally safe and respectful space for everyone (e.g. minorities or marginalised sections of society, ..). Therefore, it would be possible and necessary to extend this perception to a more abstract level and include non-human elements such as space or its elements - it can create a spatial condition that goes beyond just the understanding within the inner world of the individual (Poot et al, 2018, p. 324) - similar to how Liz Teston understands it - as a perceived condition, „a condition of feeling inward, whether that condition is literally inside, or a sensation of psychological otherness distinct from your physical surroundings or others around you“ (Teston, 2020, p. 66).

Mark Pimlott (2018) describes this reflexive position using the example of Patrick Keiller’s film *The Problem of London* (1994), where he calls it „radical subjectivity“ - the city takes on qualities that are meaningful to those who interpret it; the city emerges „as a bearer of myriad embedded narratives and histories that are significant, and which the individual makes their own“ (p. 9).

There is also another type of interiority that Mark Pimlott (2018) writes about, the Condition of Interiority (pp. 10-14), noticeably influenced by knowledge of the American context, colonial, capitalist and neoliberal, but parts of which have already spread and become normalised globally. Pimlott (2018) describes both colonised territories seeking to establish their order within the world which they are oppressing, as well as primarily public commercial interiors governed by the logic of capitalism, where the condition of interiority is present. It produces an environment that suggests being public and feigns the illusory freedom of an individual; but at the same time it exploits the control and organisation

² Safe space: a problematic term, but here it is merely an abstract name standing on the basis of democratic values - seeking security at the interfaces of individual freedoms in a space.

of patterns of behaviour for the interests of certain groups (p. 12). It represents „wherein spaces, settlements and territories are ideological realms of constructed narratives and imagery within which the individual subject is given illusory impressions of freedom“ (Pimlott, 2018, p. 5). It thus generates very similar aspects to interiority, but on the level of illusion and manipulation - they are thus different and despite their negative connotations, furthermore, in a very abstracted form of the character of illusory offering of freedoms, will be useful for Care by Urban Interiority (see the chapter on heterotopias below).

The significance of interiority, from which both the theme of public interiority and urban interiority draws, is in the induction of certain aspects that it carries from its definition of Interiority - and thus a certain kind of freedom that kind of can be found - in the reflexive positioning of one's own world (even in public space). where „the pleasures of experience and consciousness and the freedom of personal interiority and anonymity can be afforded; they can read and interpret allusions and representations through which they might occupy other imaginative realms, unbounded by power relations“ (Pimlott, 2018, p. 16); and if we relate it to the aspects produced by Interior, it could also be seen as a mechanism for the realisation of pluralism and tolerance“ (Kilian, 1997, p. 125).

urban interiority

Urban Interior describes the phenomenon where there is a juxtaposition of the interior and its aspects into the exterior and public space of the urban environment; it is located at the threshold between the two. Very important for its definition is that, through juxtaposition, it represents a version of Public Interior („urban“ is not entirely accurate, as its definition in relation to the city is quite broad and many imagine „urban style“ to take on an almost pejorative meaning). Urban interiority can refer to several phenomena in general terms, and different authors perceive it as different manifestations depending on their context, e.g. R. Sennett (1977) discusses interiority even in urbanised environments very extensively and perceives it mostly as a negative phenomenon, serving for example as an enhancement of individualism.¹; however, how this thesis understands it refers to its perception by researchers closely related to the Australian RMIT in Melbourne (who, among others, founded the research group Urban Interior); and who perceive the Urban + Interior nexus as „considerations and experimentations in relation to questions of inhabitation in urban environments and how might the urban infiltrate interior environments“ (Attiwill et al., 2015, p. 2).

The conflation of the terms Urban (as related to a city) and Interior and their interrelationships is not new, although the views within this framework have been transformed over time. However, what is currently transforming is the view of the individual disciplines - their spheres of competence are opening up and multidisciplinary connections are emerging at the same time. Very clearly, some reference to the Urban and Interior link can be found in Camillo Sitte (1889) in his late 19th century work, *Building Cities According to Artistic Principles*, where he describes the

¹ Sennett's understanding of Interiority is supported by the fact that Interiority is not quite clearly defined and refers to a number of different phenomena of common ground. Several of his works demonstrate that he views it rather negatively; however, at the same time, in a different view of it, which is also presented in this thesis, he also sees in it some potential for positive use within design: this relates to his much cited lecture at Harvard University (Harvard GSD, 2016).

principles of creating public spaces through the centuries and highlights the notion of squares as enclosures (he pays close attention to the enclosures - or their enclosure - as a matter of principle). Leveratto (2019), in his text *Urban Interiors and Retroactive Investigation*, mentions a whole plethora of 20th-century ideas where these notions appear in various forms; although they were often rather limited by architectural formalisation, gradually their perception moved beyond physical determination, for example, already around 1960, several began to explore the relationship between the physical environment and the psychological side (p. 164). In general, perception is also underwritten by the contemporary context (e.g., differences in the perception of public space over time, or even the aforementioned perception of interiority, etc.); over time, perceptions have varied and shifted.

Nowadays, however, this connection extends to interdisciplinary investigations as well as to a shift in the perception of interior architecture, which no longer implies exclusively isolated work on the inside of a given architectural body. The latter no longer deals only with spaces and the objects within them, but also with the agency and behaviour of the user (Poot et al., 2015, p. 51); and it also incorporates an emphasis on interiority within itself and its perception (Attiwill, 2018, p. 53). The latter is essential because its sufficient abstraction can in fact be used as a certain perspective through which different spatial layers can be deciphered (Poot et al., 2015, p. 51); thus expanding the range of their understanding and also their subsequent conception; it also makes possible the presentation of a typology that its abstract form can help to identify it in the environment.

Urban Interiority continues the idea that for the 21st century the relationship between interiority and exteriority continues to be a critical topic in relation to the question of inhabitation (Attiwill, 2018, p. 53). The question is how interiority can contribute to the critical issues of inhabitation. As an aspect that aims is to enhance the possibility of inhabitation, and so represents an effort to create a more caring environment, through an effort to address the requirement about providing a range of spaces for

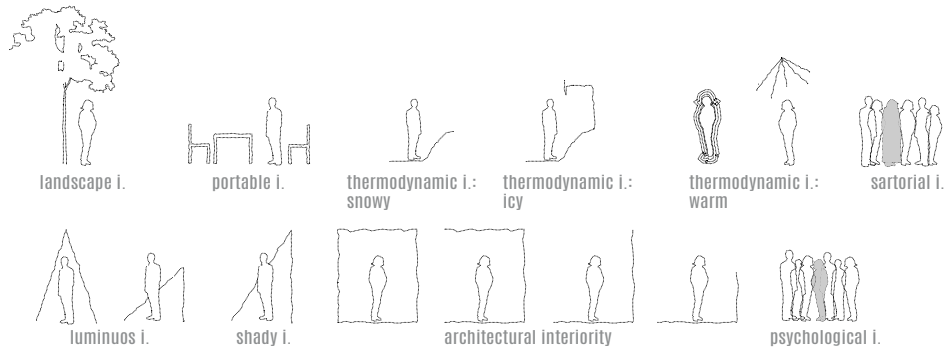
for their potential prosperity.

The link between the urban interior and the public interior is, of course, the link through the interior and its components. At the same time, Public interiors can already be seen as environments rather than interiors, a consequence of their variability in scale and the activities hosted within them; however, at the same time they do create interiors (Poot et al., 2015, p. 51). This is an important bridge towards Urban Interiors, as their typology can transcend physical determinism and can carry signs of interiority even in a very fragmented way. In particular, the fundamental continuity lies in the juxtaposition of ‚binaries‘ - inside and outside and simultaneously private and public - inherent in both of them.

The latter is associated in the context of Public Interior with the possible privatisation of public space and the introduction of a Condition of Interior (see Pimlott, 2018), creating manipulative illusory impressions of freedom and publicness; this despite its essential role that Public Interior plays in the contemporary city (considering the multitude of Public Interiors that are found within it). A similar issue of the privatisation of the public could arise when considering the Urban Interior, as it is also based on a similar juxtaposition. The basis of public space, the place where this phenomenon takes place, is the fact that it is shared and not subject to individual interests, which as such is absolutely fundamental for a caring society (The Care Collective, 2020, p. 39). The fundamental definition of Urban Interior, and likewise its relation to Public Interior, might suggest that the process of interiorisation stemming from it undermines this fundamental stance, and like some Public Interiors, introduces elements of privatisation into it, as it brings aspects related to the private sphere into the public sphere. However, the very fundamental paradox of Urban Interiority lies in this very process of interiorisation of the exterior, as Suzie Attiwill (2018) writes - it posits a process of interiorisation into the exterior - however, it posits the idea of ‚interiority‘ - normatively subjective and individual - in a relation of collective - and therefore common - individuation (p. 54).

*typology of urban
interiority*

To determine the typology of Urban Interiority, the thesis draws on the work of Liz Teston (2020), who discusses Public Interiority. A significant part of her work is the interdisciplinary interconnection of its perception (she derives the perception of interiority based on Object Oriented Ontology, Phenomenology and Structuralism) and also the attempt to identify its possible typologies, which is of considerable importance to bring into design. Interiority is typically felt within the actual interior, however, Teston (2020) locates it outside the architectural structure; this is primarily through perceptions of atmospheres, psychology or program (p. 61). He describes features that may be significant to those individuals who interpret them.



Psychological interiority (Teston, 2020, p. 69-73):

Interiority is understood as a perceived condition involving perception, time and the senses. Both phenomenology-dependent on sensual qualities-and object-oriented-ontology-dependent on the real object and its sensual qualities-are involved, so they are partly objective (physical basis) and partly subjective (perception). It is thus a sort of „allusion“ - a certain element/phenomenon, which can be of various kinds, can induce in a person an „inside-feeling“ or „otherness“. It can be a feeling of intimacy, it is also the interiority described by Sennett - a specific reflexive relationship with the world; but it can also be an association induced by the use and position of an object - for example, through a bed only partially surrounded by curtains, with no ceiling and a single light in the centre, or sitting in a front garden.

Form-based interiority (Teston, 2020, p. 73-74):

This form of interiority is based on a materialised matter forming a void that effectively shapes or outlines the interior.

Atmospheric interiority (Teston, 2020, p. 75):

It arises from the interaction of people with the atmospheric qualities of the environment, and this type is very closely related to the understanding of Interior as such. It can include the creation of proximities and the tensions that arise through them - and possibly the blurring of the exterior-interior boundary where the border of one sphere can stretch over / inside the other (Teston describes it on an example of a burglar); but also thermodynamics, acoustics, even technologies. Teston likens this to Koolhaas' Junkspace (2002) and its continuous interior and air-conditioning delineating its interior, asking if a shadow or screen of water in the exterior could produce similarity.

Programmatic interiority (Teston, 2020, p. 76-77)

Programmatic Interiority is based on the re-appropriation of space for different uses; a basic example would be to bring the work outdoors (for example, on a park bench). So these are activities that normally take place in the Interior environment, some of which are very private (sleeping, using the bathroom, sex, etc.), while others are less so - eating, working, etc; while doing them outside makes us significantly more conscious of them and also of our perceptions of them, and we reflect them in the larger context of our surroundings.

“Interiority, as specific to the experience of the individual, is difficult to accommodate ... To do so, we... must make places...of specific character, materiality, atmosphere and evidence of relations, through which people may be more conscious of themselves and others, the world and their place in it” (Pimlott, 2018, p. 10).

*heterotopian space **

*mental ownership **

*power relations**

Care

Mark Pimlott (2018) refers to interiority as „a realm of privacy and subjectivity, projections and receptions; ... it is a realm of illusions“ (p. 5). The condition of interiority in his text relates to the manifestations of colonisation of territories and, and in the next section, to the manifestations of neoliberal societies; which use illusion rather manipulatively and to achieve their own interests. However, he writes of it as an „order of interiority, ... wherein spaces, settlements and territories are ideological realms of constructed narratives and imagery within which the individual subject is given illusory impressions of freedom“ (p. 5). Just as he himself suggests - the Interiority's turn towards imagination - could foreshadow the finding of its freedoms despite the determinations that its definition sets.

What becomes crucial, then, is imagery, illusion and allusion, which serves as a bridge between Interiority, Public Interiority and Urban Interiority (as a version of Public Interior). Following on from this, Foucault's theory of Heterotopian space, which shares many factors with Public Interior while being dependent on illusion, might help to understand what they generate.

Illusion is a continuous feature for Public Interior and it is also the illusion that links it to Heterotopian Spaces. In the context of Public Interior, it stems from the juxtaposition of the private and public spheres - although the space belongs legally to one of them, it exhibits characteristics of the other - the opposite one; but only in an „illusory“ form. In Urban Interiority, moreover, it consists in creating impressions or allusions (illusions) of interiority and related phenomena on the basis of making an indirect reference (Merriam-Webster, n.d.-a) to interior aspects located in public exterior space (see Liz Teston's typology). Thus, like Foucault writes of reflection in a mirror as Heterotopia - very real, belonging to all that surrounds it; but very unreal, simultaneously (Foucault, 1967, p. 17).

Heterotopia is based on Michel Foucault's (1967) text ‚Of Other Places‘. These „other places“ are places absolutely other and absolutely outside of all places, but at the same time absolutely localised within them (p. 17). Heterotopia is fundamentally collective in nature (Dehaene &

de Cauter, 2008b, p. 6). In the text, Foucault describes them with various examples and puts forward several of their principles; for Public Interior and Related, the principle based on the mechanism of opening and closing - which makes them both isolated and permeable - is particularly relevant (p. 21). Michael Dehaene and Lieven De Cauter, for example, apply it to the Nolli Map of Rome (Nolli, 1748), which is often used to describe Public Interior. It depicts public spaces in white and private and inaccessible spaces in black; however, many interiors (e.g. churches) are white - that is, public and thus involved in the network of the city. According to Dehaene and De Cauter (2008b), however, these are not Public Interiors - but Heterotopian spaces (p. 6). This understanding makes quite clear the principle that for the Heterotopian the question of legal ownership is often irrelevant (Dehaene & de Cauter, 2008c, p. 91) - a crucial factor for Public Interiors where ‚mental ownership‘ comes to the fore - i.e. one where what matters is how an individual perceives it (Poot et al., 2015, p. 46).

At the same time, Foucault describes the principle above in terms of spaces that appear to be open-ended - an individual believes that he has entered it, but this is an illusion because in reality he remains excluded (Dehaene & de Cauter, 2008b, p. 6). This is exactly the principle that Urban Interiority can exploit: interiority is based on allusion, which does not have to be negative - it influences how one feels and how one perceives the place, where one can develop the inner interiority and reach the freedoms; however, one does not need a real and exclusive interiority to do so; because similar ones can be generated through hints and illusions, the imagery of one.

Although the principle is initially applied to a physical place, the boundary of heterotopia - as Setha Low (2008) writes, can be physical as well as conceptual (p. 153). She uses them to describe gated communities that create a sense of sanctuary or safe haven through them - however, this could also happen on a purely psychological level, without the need for factual exclusion or the creation of physical permanent barriers - precisely through the mental ownership mentioned above.

This feeling fulfils several important human needs: the need for a sense of place, efficacy, self-expression; it creates a psychological place for rest and for feeling safe; but also for self-definition or the maintenance of individuality. It can arise through developing control over an object, knowing it through experiencing it - creating a personal relationship and investment of self in it (Pierce & Peck, 2018, p. 9).

The question of ‚ownership‘ in its psychological form could be taken even further. While Interiority is related to exclusive private space, the aim of Urban Interiority is above all the pursuit of care and, paradoxically, the abolition of inequalities. The fact that Interiority is located in public space can also be understood as sharing the ‚privacy of interiority‘. Building on mental ownership and using principles from Consumer Behaviour, it would join the wave of shift in the ownership landscape that is sweeping through many areas today, where access is becoming more essential than de facto ownership; creating a „collaborative consumption“ where people’s needs can be met without the need for traditional ownership (Baxter & Aurisicchio, 2018, p. 120), and where legal ownership is a concept that has been overtaken.

All these factors mentioned above bring us back to the beginning: to the juxtaposition of the public and the private inherent in Public Interiority and, therefore, Urban Interiority. Beyond the ability to generate Interiority in public space, however, they are also related to the power relations that result from their relationship, and they also take us back to the very beginning towards the frontier, which is written about at the beginning of the thesis and mentioned by Miroslav Šik, for example. For as the private is the power to exclude and the public is the power to gain access (Kilian, 1997, p. 124), what matters is what the notion of boundary emanates - it reflects power relations, has a fundamental impact on the character of both parties and is used to shape behaviour or control access (Madani-pour, 2003, p. 210). It reflects power and therefore creates two groups - those who benefit from it and those who suffer from it (Madani-pour, 2003, p. 211). This theme of ‚thresholds‘ has been worked on by members of Team 10 (Lathouri, 2009, p. 164) and has been developed quite extensively,

though perhaps too formally, in Dutch Structuralism.

The power of exclusion is essential for the maintenance of the identity of an individual and at the same time the right for it is a human right, so that through the creation of barriers one can make „uncoerced decisions in life“ - which constitutes a mechanism for the realisation of pluralism and tolerance. However, it is only meaningful if access to the public sphere is ensured (since boundaries are based on mutual agreements, etc.) (Kilian, 1997, p. 125-126). What very much follows from this is that, as Kilian goes on to mention, the greatest power is not held by those who have absolute power over one of these,¹ but just those who have the great power of both at the same time. „Without access to the public, we are politically and socially marginalised, but without a basis in the private, we enter the public without a basis - we are there without being there“ (pp. 127-128).

Like Kilian, this work also links to Henri Lefebvre’s Production of Space (1991, pp. 68-169); where people need spaces both public and private, and a balance between the two is essential. „Rather than seeking an ideal public sphere that is free from exclusion, power and privacy, we should focus on the process in which the inevitable competition between private and public takes place“ (Kilian, 1997, p. 131). The aim is not to deny the need for privacy, which could be seek in Interior; however, the aim is to refuse its exclusivity and refuse the economisation of public space - and rather, bring it there together within Public Space - into the space, where people can have the right and access to these more equally; in order to care and in order to provide environment where a caring society could find its place.

4 mentions the example of homeless people: excessive power of access but no power of exclusion

mapping

The fundamental thesis at the outset was what we could learn from what exists in the city. Where do we come from and what do we build on? The environment we root from; and the places we experience ourselves are significant influencers. I create for a place; I want to understand it and I want to learn from it; to learn from the city; from what I see; from what I pass by; from what I live. As Aleksander Staničić notes, it is an acceptance of reality as a whole, even with its imperfections (Staničić et al., 2023, p. 202 - 205). Reconstruct, deconstruct, to understand.

In order for places to be interpreted correctly, it has become essential not to perceive these places in isolation as fragments, but rather to find and understand them in their entire context (the goal of the *dérive* - walks). If we were to take them out, they would lose their meaning - they would become mere constructs with no wider significance. It is also about understanding the different types of urban structure: each has its own specificities and each behaves slightly differently from the others.

The typologies described by Liz Teston (see chapter Urban Interiority) are used as a method in objectifying the findings of urban interiority in the mapped situations, in which she sought to focus on both the tangible and intangible manifestations of interiors in urban environments; „connecting the individual experience of interior space with the complexities of urban society“ (Poot et al., 2018, p. 10). However, once again a quote from Berger: „We never look at just one thing; we are always looking at the relation between things and ourselves“ (Berger, 1972, p. 8). The aim is to bring the theoretical part of the thesis into a more graspable realm; but at the same time to describe the meanings that the found situations carry and what they mean for the place. Indeed, some carry deeper connections or symbolism in addition to Urban Interiority.

The very forms of these places, if they form a functional whole, are at the same time quite good places with the potential to create a background for the acquisition of different values; whether as symbols or moments of everyday life, stemming from their inherent typology centred on their feeling and perception; based on human experience.

SPOŘILOV
TO BE SEEN, EXPOSE YOUR INTESTINES
psychological interiority

The place consists of a colony of family houses Spořilov built on the principles of a garden city originally for the lower social classes (the spirit of the pro-social mood of the 1st Czechoslovak Republic). It is surrounded by highly frequented city circuits and the highway - in contrast to their bustle it creates an isolated island of peace. However, for the mapping of interiority and anomalies, in contrast with the main streets and the square, a completely different part becomes interesting, rather inconspicuous and banal at the same time: the back service streets between the houses. In some countries, such as the Netherlands, they are not uncommon, but in the Czech Republic this solution is not so common; nor is the proportion it takes in Spořilov. The roads are quiet; alongside them are family houses - terraced houses with a small front garden and often a rather closed façade facing the street. To the rear the houses open out into a smaller garden - where the houses also open out considerably more. The streets are a rather picturesque path between the small houses, often overlooking the centre of Prague on the opposite slope; however, for the non-dominant, outside the atmosphere characteristic of Spořilov, a classic hierarchy of individual development emerges: the position of „being outside“ - in this case in front of the enclosed modest façade behind the fence. Paradoxically, the back roads allow one to see what is going on in or near the houses. One can see their entrails, the private and intimate ones (which is also why some of the roads are barred with a locked gate) - exposing their intestines.

You walk along a green path; in close proximity to trees and overgrown blocks. An anomaly whose proximity, and the exposure into which it lets you in, erodes its power to exclude. You are closer, close to the personal intimacy of gardens and houses; you see their personal belongings and personal space. As if you were more a part of it; when in reality it is only an illusion.

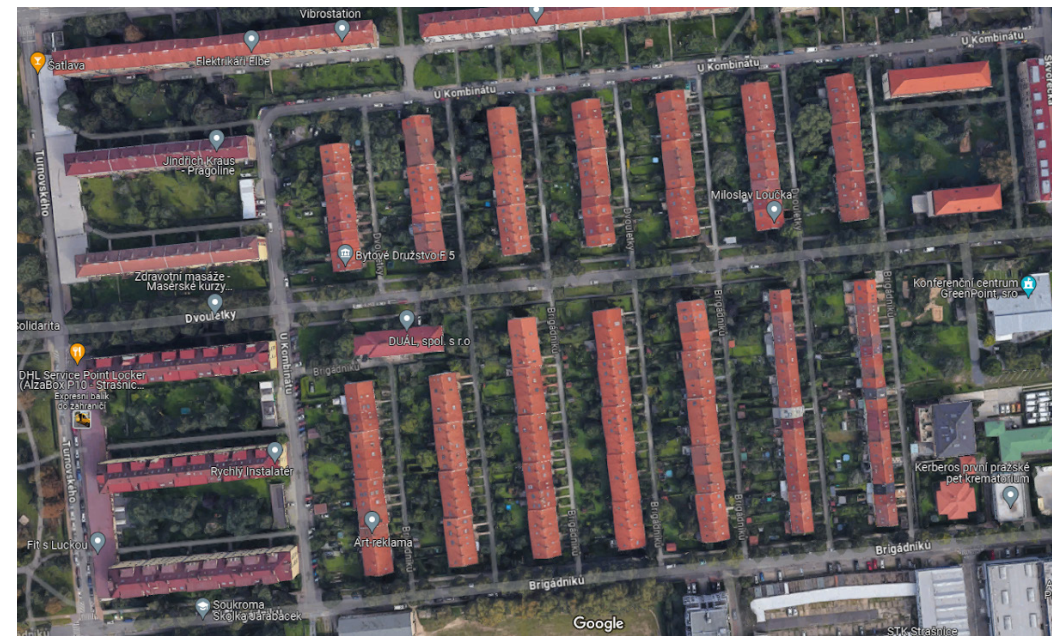


top: Google. [n.d.]. [Spořilov]. Retrieved December 20, 2023, from https://www.google.cz/maps/place/Spořilov,+141-00-Praha-4/@50.04528,14.4798944,973m/data=!3m1!1e3!4m6!3m5!1sdx470b93ba93da4b37-0x82085b74c4173116!8m2!3d50.0503722!4d14.4828842!16s%0Fg%2Fg%2F122n5pnv?entry=ttu&g_ep=EgoyMDI0MTAyNy4wIWM0S0ASAFAw%3D%3D

SOLIDARITA
TO BE TOGETHER
psychological interiority

The Solidarity housing estate represents a relatively significant and independent unit in Strašnice, built towards the end of the 1940s, which was reflected in its principles and character (prefabrication, economical houses in green areas, complemented by sufficient equipment of the new housing estate). The whole is made up of apartment blocks combined with terraced houses in the middle. It has two important specific features: firstly, the exclusion of car traffic between the terraces - the service roads are always along the fronts of the islands, so you can get close but not immediately in front of your house; and also the concept of front gardens and gardens. Originally there were no fences around the houses, and the exterior spaces were conceived so that the rear garden behind the houses was collective, the houses rather opening onto it through windows; but the front gardens were a „private“ exterior adjacent to each house, to which the houses opened - they are still (some) today the most private space of the exterior of the houses.

The functioning of the place comes to the fore - there is a juxtaposition of the public and the personal/private - the private comes to the front of the house, unconstrained by a physical barrier; very close to the pedestrian pathway, but which remains fully public. There is a transformation of relationships; the relationship between the collective and the private is subjected to discomfort - on the one hand, from the possible invasive crossing of the immaterial boundary of personal space; on the other, caution about where else I am allowed; they remain in a permanent dialogue. Here, too, the proximity and exposure into which he lets you in almost completely cancels out the power to exclude. You are almost equal. Where is the private and where is the public? They trust you not to cross the imaginary perceived boundary; they rely on the social consensus on which we have established ourselves - and which the confrontation of public and private confirms. It puts you in an informal - even close - interaction and relationship.



top: Google. (n.d.). [Solidarita]. Retrieved December 4, 2023, from https://www.google.cz/maps/place/Solidarita,-100-00-Praha-10/@50.0758136,14.4947505,1958m/data=!3m2!1e3!4b1!4m6!3m5!1s0x470b931a23f04e6b-b:8x5c42b8c435d8694b18m2!3d50.0758073!4d14.4999003!16s%2Fg%2F11919_k2!entry=itu&_ep-EgoyMDI0MTAyNy4wIwKMDSoASAFQAw%3D%3D

VINOHRADY
SYMBOLISM OF SACRED TRANSITION 1.0
psychological + form + atmospherical interiority

The place is located in Vinohrady, already slightly away from the typical block development. It is situated on the border of a busy dimensional intersection and a residential area leading to the hospital. The house is situated at the head of a busy intersection, a dismal location, under a car park. The gate isn't even quite easy to see, you have to walk rather close to get a better view of it. It's a shortcut to the street below and also a pedestrian access to the viladoms.

It is a gateway - an ancient element applied in symbolism for many centuries. It represents transition; while transitions as such have always constituted important moments in human lives and as an element of symbolism it appears across cultures (Witasiak, 2016, p. 172). It has a very close connection with rituals; the gateway often represents the transition from one stage or world to another (Witasiak, 2016, p. 173).

From the noise, you pass in and walk down the stairs: a vista opens onto the opposite slope. A little light shines through. Passing through the gate, you find yourself in another world: a quiet one where you hardly meet anyone. You can see into the gardens from behind the overgrown fences; you are almost at people's homes. Steps and a lane give way to a street with an avenue of plane trees; quite different from where you came from. The way back is good, too. You see the stairs to heaven: in this case, more like the hell of cars. It's the way between worlds.

It's not just an element, a bolt or a shelter. It's about the worlds from and to which you are crossing. This is where the terrain that slopes down, that adds a long staircase; that isolates and divides; that gives meaning to the worlds, helps. It creates the illusion of passage into a place significantly quieter, more personal. At the same time, in this illusion, for a small moment immediately after passing through the gate, one can also find a link to Michel Foucault's text *Of Other Spaces* - namely, the impression that I am entering somewhere and becoming an apparent part of something,



top: Google. (n.d.). [Zelivského]. Retrieved December 1, 2023, from https://www.google.cz/maps/search/zelivskeho%3%A9ho/@50.0786601,14.4702869,692m/data=!3m1!1e3?entry=ttu&_e_goyMD10MTAyN4w1KXMS0ASAFAQAw%3D%3D

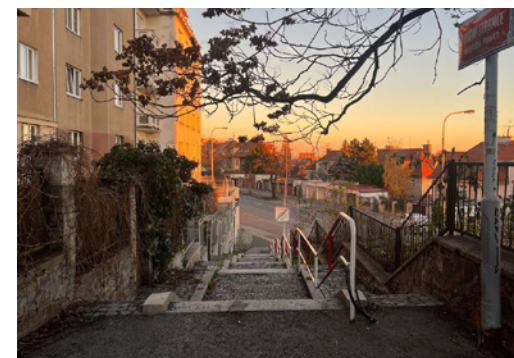
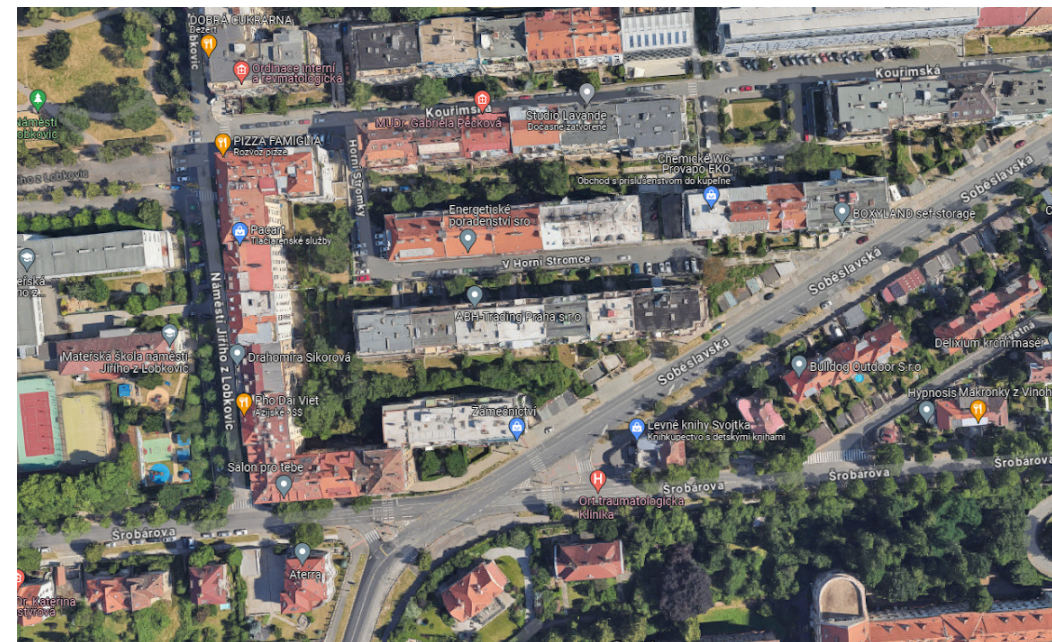
but in reality I still remain ,excluded'. On first impression, it is the form and the shadow it provides that is dominant; however, far more significant is the embedded narrative that the form of the symbol takes on.

VINOHRADY
SYMBOLISM OF SACRED TRANSITION 2.0
psychological + form interiority

The site is located in an almost identical location to the previous one; slightly removed from the typical block development. It fronts onto the same busy multi-lane road; with the upper part of the street being a dead end and very quiet.

A similar principle from the Gateway mapping is repeated - i.e. the process of transition; what remains are the elevation differences of the elevations. However, instead of a gate, there is the element of a staircase - equally a symbol used to express hierarchy or the way to the higher (Pallasmaa, 2000, p. 11); present in the profane use of ascending or descending them (Pallasmaa, 2000, p. 9). Like the gate, the staircase carries meanings that are not necessarily always so intentional in the city, but are subconsciously embedded in them. At the same time, it is an element originating from the interior, where it often represents an essential and central part of the house (Pallasmaa, 2000, p. 9).

It is a little drab here, but domestic and subjectively familiar; the houses you know from the blocks have a garage and a parked car in the yard below them this time; an image so 'out of place' in the image of central Prague. At the end, only the horizon is visible. Underneath there are stairs, you suspect that the drab home ends. You descend down; you go from the profane to the profane; you ascend from the peaceful to the urban; busy and restless. The process of transition between the two planes is again the priority. The upper is calm and informal, the lower is intense and rapid. The staircase is a tool, rather than itself being the centre of the principle.



top: Google. [n.d.]. [Želivského]. Retrieved December 1, 2023, from https://www.google.cz/maps/search/zelivsk%C3%A9ho/@50.0786601,14.4702869,692m/data=!3m1!1e3?entry=ttu&g_ep-E-goyMDH0MTAyY4wixMDS0ASAF0Aw%3D%3D

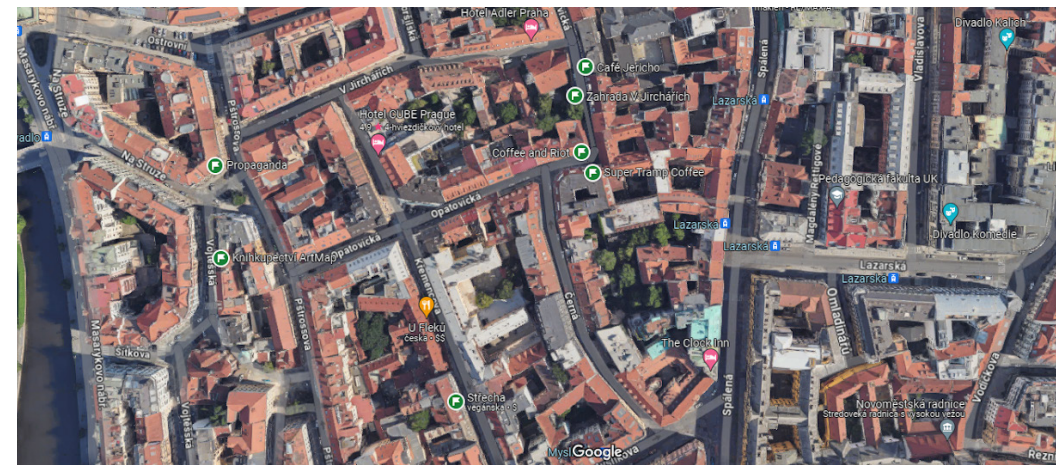
NEW TOWN
ANCIENT SECLUSION
psychological + form + programmatic + atmospheric interiority

Garden in Jirchářích is located in Nové Město in the centre of Prague. It is a considerably intensive part of the city: densely built-up on the plan of a mediaeval town with relatively narrow streets and fixed boundaries of houses. A significant and frequent typology here are the churches, which are mostly open to the public, and also the passages around the site, through which it is possible to pass through blocks - to pass through otherwise impermeable masses of buildings and is fundamental to the perception of this part of Prague. A sort of hybrid between the passageway is the Franciscan Garden, which functions as both - as a garden, but which is also a passageway at the same time. The garden in Jirchářích, however, is somewhat different; what connects them is the permeability of the border that surrounds them.

It is situated next to the church of St. Michael in Jirchář - the garden was created on the site of its original cemetery (Garden in Jirchář - D3A, 2012). It is practically invisible from the street - it is surrounded by a high wall with wooden doors, originally protecting the cemetery; but nowadays closing the place from the world; and a large number of people really overlook it. Often you are there alone; in the middle of a crowded centre; alone at a table in the garden.

Historically, nature has two positions: in the garden it forms a paradise and a harmony of all creatures; though in reality it is a place of hostile wilderness, full of endless cycles of birth and death (Tom Emerson, 2023, 12:50. He describes the principle of shelter as protection and demarcation from the outside world; „the garden is interior, is enclosure, is part of the world, yet set apart from it“ (Tom Emerson, 2023, 12:50).

Place constitutes a literal interior - it is an enclosure. Just as Emerson says, it is part of the world, yet set apart from it. It is a place of complete seclusion from the world; from its bustle and intensity; it is a lost paradise. At the same time, its dominant part, the large communal table



top: Google. (n.d.). [Zahrada v Jirchářích]. Retrieved December 20, 2023, from https://www.google.cz/maps/place/Zahrada-v-Jirch-ari-3A-11-05-99-03-AD-CH/@50.0800574,14.4133815,979m/data=!3m2!1e3!4b1!4m6!3m5!1s8x470b95072ef0817b-0xe91642314e19431118m2!3d50.080054114d14.4182524118s%02Fg%2F11jHnk870?entry=ttu&g_ep-E-goyM10MTAyNy4wIKXMS0ASAFAQAw%3D%3D

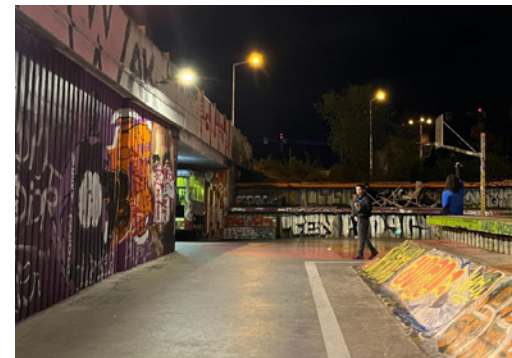
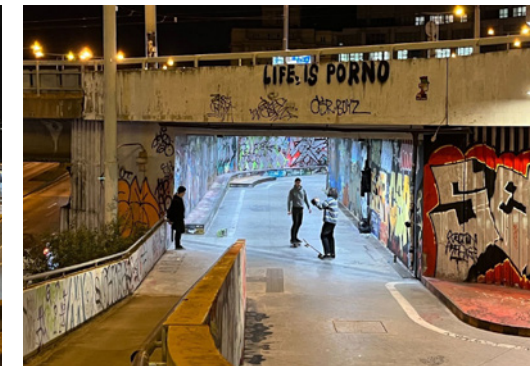
*all 4 photos: D3A. (2015). Zahrada v Jirchářích [Photo]. D3A, Praha, Czech Republic. <https://d3a.cz/zahrada-v-jirch-ari-51-p>

and the old linden tree with its shade, create the impression of a shelter; symbolically, as the centre of rituals of togetherness.

*LETNÁ
BELONGING, TOGETHER
psychological + form + programmatic interiority*

The underpass is located in the Letná district, which belongs to the central parts of the city. It is mostly a 19th century block of flats; there are a few solitaires on its edge; it is surrounded on the eastern side by a thoroughfare. That is where this underpass is located: it runs under the arterial road and partly under its branch - on the edge by the river, at the exit of busy roads, but it was rather sporadically used by pedestrians. This made it possible to transform it into an indoor space for skate, bmx, basketball - a meeting place.

Although it is obviously an enclosed space, it becomes distinctive in meaning because of the community that the place forms. It is a kind of open community of people who belong to each other and who have found their place in the public space. They are close to each other through their common content; and although they may not always know each other, they have a common intersection in the public space that binds them together. A not insignificant factor for the production of this phenomenon is precisely the indoor space of the underpass itself, which provides practically the only indoor space for skating in Prague - it provides shelter and shade; so that the community can actually take place there.



**VARIOUS LOCATIONS
ARTIFICIALLY FLAT / OR NEW
psychological + form interiority*

The places depicted here come from different locations: in Modřany, Bohnice and Albertov. However, similar places can be found practically scattered all over the city.

Playgrounds in housing estates are practically the only fill within the public space and they occur very frequently. In some places they are replaced by playgrounds for adults, but these are a minority. In the city centre, such informal and freely accessible spaces are a rarity; pretending almost as if they perhaps do not fit into the ‚representative‘ format of the central area.

The landscape of the estate is barely landscaped; just asphalt paths criss-crossing the undulating terrain. In places it is a wild landscape; in places a neglected green space. In the city centre, the relief of the landscape is often even sharper; at the same time, the complete opposite of wild; often extremely formalised. Playground sites are always in contrast to the surrounding landscape: they are a kind of unnatural precision in an imprecise undulating landscape; in the estate, contrastingly tidy; in the centre, contrastingly informal. Perhaps it is the context of the landscape where such precise flatness is rare in nature. „The ‚unnaturally‘ acting perfection is the result of man’s action, his definition against the wildness of the landscape - typically found in his architecture; shelter; interiority.

*_new: similar as flat.



*MALÁ STRANA
TO HIDE, TO BE ALONE IN A CITY*

psychological + form + programmatic + atmospheric interiority

Petřínské orchards is located below Petřín on Malá Strana; in the centre of historic Prague. They are on the hillside of Petřín Hill; on its steep relief; surrounded by all the built landmarks of Malá Strana. Fruit trees are planted in its Seminar Garden section; in an orchard-like arboretum. Dense, with low crowns; always blooming together in spring. Especially when most people go there, during their flowering.

The relief is steep and complex, easy to lose sight of others under the low and dense canopy. Shade can be found in them; shelter can be found in them; or hiding places. What is it like to be in the city at all but not to want to be seen; or maybe just to be alone? To normalise abnormality; to lose oneself in space; in space as a set of being watched - or - an act of watching.

The nooks and crannies of the set allow this, to experience otherness but being self-aware. They allow one to lie down and fall asleep; yet, to feel safe, in the envelopment of the garden.



*MODŘANY
ENCLOSURE
Psychological + form + programmatic + atmospheric interiority*

The space is part of the Modřany housing estate; it is located in its north-western part. This part belongs to the part of the housing estate with a higher density of development; the spacing between the spaces is smaller compared to the eastern part, which is compensated by the lower density of development in some places. The area is characterised by its typical mono-functionality: it is surrounded by residential functions, but with intrusions of services in the ground floor or the location of supermarkets. Outside the mapped area, the public space is practically highly utilitarian: it is used by transit both for cars and pedestrians.

The most fundamental characteristic of the place is its physical confinement by the surrounding objects: despite the full openness - permeability of the place, it gives the impression of enclosure - the fact that the walls can be seen from many angles gives the impression of being in a room. This comes into contrast with the rest of the spaces of the estate, where it is either the distance of the objects or their height that diminishes their interaction. Thus the theme of the proximity of the elements - the buildings, the height of the location of the lowest inhabited floors; also the theme of the scale of the adjacent objects - arises. The absence of vehicular traffic is also shown to be essential, but at the same time the fundamental question of the distribution of functions arises: although they are accumulated, their range is narrow - a playground, a bench, a ping-pong table and racks for drying laundry. Despite the monotony, however, the minimalist playground manages to attract people; the old ping-pong table and the no-longer-used laundry racks are a reminiscence of how the space functioned in the past and how it substituted for the interior.

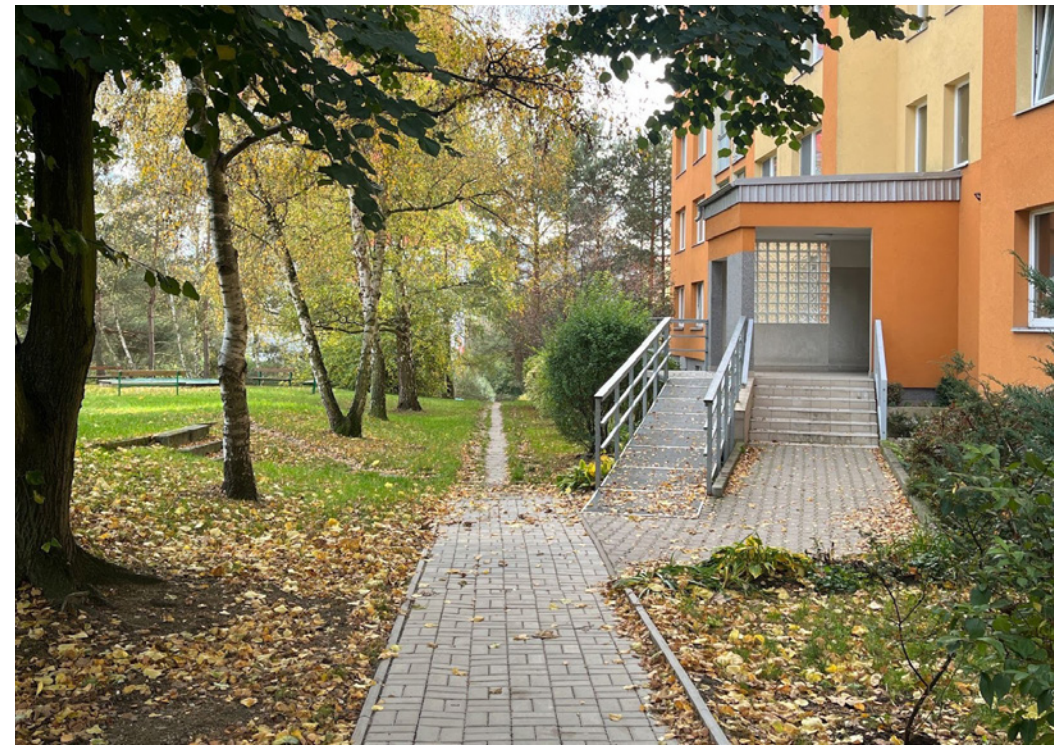


MODŘANY
PROXIMITY
Psychological + atmospheric interiority

The place is located in the housing estate in Modřany, however, it could be found in any location. It is somewhat abstract and not very precisely describable; it does not have to have the same form every time, it is more of a principle. It is a principle when elements in a public space approach each other; when they form a mutual, close and more intimate relationship; when they lean towards each other or cover each other.

The mapped locations of the site show the entrances to the houses of the estate and the trees beside them; which no doubt carries a historical association with the planting of trees in front of the house or in front of religious buildings in the countryside - for people they had a symbolic value of their embodied beliefs; but they were also often planted for very profane and practical reasons, such as shade or protection from the rain. This aspect, however, is highly cultural context specific.

What remains, however, is precisely the proximity and concealment; the protection that they evoke in the space.



*MODŘANY
ARTICULATION
Form + programmatic interiority*

Also this place is located in the housing estate in Modřany - it is a place of amenities (shops and services). Hence the typology of the place - it is a set of pavilions arranged around a central space; they are connected by a light metal colonnade.

The site is clearly shaped by the enclosure; however, what is significant and significant about it is precisely its location within the context of a modernist housing estate. Although its surrounding public space does not completely float, it is still highly elusive and plural; yet, at the same time, very vast and monotonous. This is what is being transformed in this place; the ungraspable becomes clearly articulated, but not definitively circumscribed. The frontage is made up of smaller spaces where services can spill out - and although it is a restaurant and bar, and thus paid for, beyond that, under the roof you can very often see people standing around drinking beers from the food and spending their free time sitting and chatting on the fences.

It is also one of the places where it is well shown how much the distribution of functions in the immediate surroundings is necessary for these phenomena - often the places do have potential, but the absence of any activity or even the possibility to rest on the spot practically nullifies it.



MODŘANY
HIERARCHY OF INFORMALITY
Architectural + form + programmatic + atmospheric interiority

The mapped sites are located in two different locations: the Sofijské náměstí is part of Modřany; the Modřanský Háj is located in the Komořany district. Sofijské náměstí is the main square of Prague 12, although it can seemingly still be associated with the socialist housing estate of Modřany, on the edge of which it is located; at the same time, it forms a bridge to some of the houses. It is characterised by the modernist structure of the amenities that make up and surround its space. However, its last layer - the revitalization of the public space, which took place in 2021 - is essential. Modřanský Háj is a relatively new development (2021) of smaller-scale apartment buildings, and its character is definable as a borderline between the typology of the family house and the apartment building (Modřanský Háj | A69 Architects, 2021), which is related to its character, associated with the overlooks to the gardens or the closer contact that they form with the street.

Although these are two very different places and situations, the element that connects them is the work with the materiality of public space; both of which can be described as informal. The inspiration for the search for interiority in this smallest scale of architecture comes from the knowledge of Ljubljana - whose significance lies in the very fair distribution of the possibility of pedestrian passage through the city - erasing its idea as „a commodity intended only for some parts and some people“ (Nikšič & Sezer, 2017, p. 169). At the same time, the emphasis on the elements of space and its materiality is very noticeable, with great attention to human scale and human perception; and this includes the interventions of Jože Plečnik.

Crucial to the functioning of Sofia Square is the distribution of functions around it; but above all, the functions of the square itself. There is water flowing; you can rest on a bench on the side, but you can also sit on the steps. Modřanský Háj is a relatively quiet place; some of it belongs to cars, some of it doesn't; but above all, there are no strictly reserved spaces for cars. If they are absent, their space can be used.



But both are connected by materiality - very informal in character - ordinary; the concrete pavement, in fact, is quite banal. It is the very antithesis of the serious stone of the centre; it is not too serious, it does not have a very ‚polished‘ character, it does not quite dictate what is allowed and what is not. It's quite easy to walk on it barefoot or sit down; it's flat, it doesn't hurt, you won't trip, you won't slip. It's almost like being indoors.

reflection

INTRO

At the beginning of my Graduation, I was at a crossroads: I had studios whose approaches were close to my heart, but I also had fascinations that I was drawn to explore. The fascinations won out - somewhat abstract impulses that followed me through my studies but were never articulated. Fascinations for places within places, the contradictions of one's own context; places found within the city, that in the hardness of its character and atmosphere, came alive and allowed you to see or do a little more; places perhaps on the verge of disillusionment ... in a public space, rigid and austere and in a state of disrepair.

These have emerged from seeing the value of Commons and Care within public space as a fundamentally necessary element - that is, what we can have in common and what we can share; how to create links whereby we can care more about each other - and, in particular, how the built environment can contribute to these processes. It was these two aspects - Commons and Care - that formed the basic framework of the whole thesis, according to which the research on places within places - urban interiors - was further directed.

My work was a challenging process - it began with very abstract feelings and findings within the city that needed to be unravelled. Through theory I was able to find words - and through them connect the dots in my mind and find complex connections between them. At the beginning of my Masters I didn't quite have an idea of what I wanted to take away from it, and many of my own tendencies within architecture were very abstract - by the end of it, and thanks to the Master Thesis, I was able to articulate and summarise what I was looking for and what mattered in my work. I conceived the thesis in a multidisciplinary way (the thesis draws on architecture, urbanism, psychology, philosophy; it moves on to thinking about the meaning of local community and community, and in the last level, it reflects on the factual possibilities of implementation in a particular district and the involvement of citizens and municipalities) - which is a fundamental level of my thinking and also a sphere that I believe has

an important place in architecture for the expansion of its knowledge, applicability and implications. At the same time, it is also a plane that I have been able to grasp more firmly through my thesis and have been able to articulate to myself that perhaps the role of the architect in the traditional sense is not quite what I am looking for.

ON RESEARCH

The initial and inevitable starting point was at the beginning an attempt to grasp still very abstract ideas in a more concrete way. This led to mapping - wandering aimlessly around the city (dérivé) and looking for places, observing and experiencing them; trying to learn from the city itself. The data collected formed an initial foundation, a crutch that could always be reflected back on, however abstract further developments became.

The relatively ground based mapping was complemented in the next phase by a literature research - a skeleton was thus created - which linked the basic framework of Commons and Care with the further distilled genesis of the meaning of Public Interior and Urban Interior from their very foundations. The aim became to understand what meaning they carry for people and, above all, how their juxtapositions of Public and Private can contribute to Commons and Care.

In their meaning, the places I found contradicted the state of public space, as a place set apart by islands of inaccessible private spaces by a strict line, and also as a place that is often rigid and which, if public, can be characterised as „power to access“. They highlight the importance of public space, which is a fundamental variable of the Caring Society. However, caring not just factually or physically: but rather in the way in which a genuine need or drive can be induced in people; their inner will. And also, above all, how the environment and the processes within it that we create can participate in this process, and how it too, through its constitution, can join in and become more caring or caring inducing.

A key feature of the project is its commitment to complexity, which seeks

to look at the full range of possible interconnections and applications through an important interdisciplinary approach. At the same time, the effort not to simplify individual topics, where many meanings would be lost, was very important to me - it is essential for it to move more on a philosophical level, allowing for a deeper (and more transferable at the same time) understanding of the issues, and thus also switching from one discipline to another. But what is its virtue is at the same time the moment when it teetered somewhat on the edge, and also the moment when its subsequent translation into a project became a challenging task for myself. In these moments, mapping again served well - a very gripping part of Research that still places the still somewhat abstract words in a more tangible reality.

There is research on the individual sections; however, my aim was to explain what makes the phenomenon of Public Interior and consequently the phenomenon of Urban Interiority work and why I see value in them for approaches to working in or towards public space. Based on finding a link to Heterotopias and Allusions, but based on objectifiable aspects and acting on human psychology, they expand the possibilities of tools that we can use for relatively little effort in working with the public to influence its perception. At the same time, in an environment where, thanks to the increasingly scarce availability of housing (- and thus of a still habitable interior of good quality for a large part of the population), more and more pressure is being put on the public, they are trying to transfer their values, meanings and possibilities to the public space. Through such „sharing“ of the juxtaposed private within it, it seeks to transfer the emphasis on Commons and Care into it, making public space (whether interior or exterior) a more caring and equal place.

ON SITE

The location of the project was not an entirely clear choice; but it was important to focus on the more peripheral parts of Prague, which are not so much the focus of more comprehensive planning, but are not at all outside the interests of private investors, which often leads to very

poofidery and self-centred results without a wider social and societal meaning. At the same time, I was attracted to the topic of the housing estate: a place that is home to about 30% of the Czech population and yet there are not a large number of interventions in the Czech Republic that address it. It represents a space that struggles with problematic public space in huge amounts without use, a rigid relationship of houses to it, a lack of a range of amenities or mono-functionality. However, these „problems“ are at the same time its identity, which also has many benefits and especially potentials; and last but not least, its inhabitants (also according to the data) really love it there.

The choice fell on the Kamýk housing estate, where I live, and which, although it is on the periphery, will be closer to the „interesting“ parts of Prague with the new construction of the metro D; already now it is possible to observe the demolition (or planning) of several public amenity buildings and their replacement with housing. The complexity of the project is thus also a counterpoint to the isolated projects planned within the housing estate, which do not take any account of the „common“. It is also a virtually ideal plan on which to implement a community- and public-oriented proposal: it exists, but the space for it to thrive is virtually completely absent.

ON DESIGN

I knew from the beginning that I wanted to create a more complex project that could switch between different scales - from the urban scale to the scale of detail or materiality. There are two factors behind the idea of complexity: The first is inspired by the mapping from Research - where mapped places only necessarily make sense if they are part of their wider context (they lose meaning when isolated) - and so to choose an isolated small place would become a rather simplistic and limited version; and the second, related to the framework theme of Commons and Care, which in the Research part focused more on its more „immaterial“ version, but at the same time also very closely linked and tied to its „literal“ and almost even „physical“ version as well. It is for example the fairness and balance of the distribution of functions, accessibility,

the amount of adequately usable public space or the attempt to make even private buildings more involved in public and common welfare; and last but not least, the existence of Commons, even those in which the inhabitants can participate directly. This interconnectedness demonstrates the importance of both spheres and also stems from the lessons of the mapping exercise in Research - where some places, while in their character they represented this attempt, were more toothless than others without this connection. The context of the estate as a place under fire from private investment of a highly neoliberal nature, mentioned above, is also very crucial in this sense.

Translating the Research part into Design was quite a challenge: however, the abstract concept of research, while partly nuts and bolts, has as a result allowed me to think about Interiority and its connection to Commons and Care in a considerably broader way. From materiality, to the spatial organisation of the House of Shared Space, the immediately adjacent public space, the treatment of the public space of the urban unit, the relationship to the existing fabric of the estate, and the composition of the urban fabric. It was never my aim to create a kind of „manual“ - in the form of „if you take such and such a step, such and such will be your result“; however, it was important to show the different planes in which the juxtaposition of Interiority in the direction towards Common/Care can be applied. Its transcription into design may still remain slightly abstract: it is, however, a deliberate abstraction where I place „hints“ of Interiority (instead of literal and fixed elements) in the public space, but it is up to the user to interpret them and add meanings to them themselves based on their own experiences, thus forming their own reality out of them. So there is a crucial component of subjectivity - however, the „hints“ are based on objectified Research. They serve as a kind of frame, a space through which an individual receives a cue, but which he interprets with his own meanings, and in turn freely projects his own meanings, thoughts, and consequently experiences or experiences connected to them. Through these, informed by theory, I also seek the possibility of engaging the inhabitant in a public space (for example, the use of a community garden) so that through their own initiative they deepen their relationship to the place.

For the full form of architecture in perception only emerges when one is both a bodily and mental part of it - it is the result of a formative mind that questions the position of the body in space.

What matters is the overall interconnectedness of the environment: thus, the Public Interior matters, the Public Exterior matters - but so does the boundary between them, as well as the boundary between public and private, which I deliberately try to break down slightly, and the places where these two spheres confront each other: as opposed to the Czech tradition of the strict house and the (im)balance between private: „power to exclude“ and public: „power to access“ through the juxtaposition of their juxtapositions. In the same way, there is an effort to break down the existing „what I can afford here“ / „what the public space allows me to do“ and to normalise activities and possibilities (and the perceived liberties of the society tied to them) that are completely absent in the contemporary public space of the place - and often originate in the private sphere, but here are transferred to the public one.

ON VALUE

I perceive the value of the project on several levels; on the level of using juxtapositions of interiority and thus transforming the perception of public space, on the level of orientation towards the commons, and on the level of striving for a more comprehensive approach to the planning of the development of the housing estate and the perception of it as a whole (although at present it is often quite fragmented); and finally, also on the level of being a contribution to the interdisciplinarity within architecture. The defining premise of the project is an orientation towards the public and the commons, representing a response to the tendencies to orient primarily towards profit, control and influence, including in the environment of public space. By applying the principles of the juxtaposition of interiority within different scales, I am trying to find ways out of this - I am looking for and finding ways to create public space in such a way that people are not only dependent on the amount of their disposable capital for a quality environment and the availability

of opportunities that expand the sense of liberty within society, but that the space of the city can offer these. It is a reservation towards the private sphere, however, the aim is not to deny the need for privacy, which could be sought in Interior; however, the aim is to refuse its exclusivity and refuse the economisation of public space - and rather, bring it there together within Public Space - into the space, where people can have the right and access to these more equally; in order to care and in order to provide environment where a caring society could find its place.

At the same time, I find it very important to think about the estate as a whole in the context of (not only) the estate, and there is a great need to seek a more comprehensive reflection on future development, which the scale of the project seeks to contribute to. Simultaneously, for the large scale view - I know that the reality is much more complex and „just“ such facts as property relations or having sufficient capital are real obstacles in a development that puts the „commons and the public“ at the forefront. However, the fact that the project works with such a considerable variation of scales and scales shows that even relatively small interventions (such as those in the public realm) are a way in which a contribution can be made to the Common and Caring Society. The project also places importance on developing the local community - it seeks to provide space for them to have a place to thrive. It is, after all, an experience carried over from an extremely polarised society (Slovakia - but unfortunately polarisation is becoming a symptom of contemporary Europe), where we are trying to re-find, in very basal connections, what could bring people together after all.

It is already quite well known that architecture is highly dependent on various external factors and nowadays it is more and more possible to take an interdisciplinary approach to thinking about it. However, it is ultimately up to us how we decide and what we want to be guided by in our work - at the end of my thesis, I see the „traditional“ and rather limited perception of architecture as a self-contained discipline as rather outdated. By looking at the knowledge of others we can only broaden our perspectives, perceptions and understandings - and this seems to be a

very fundamental requirement in the current multilayered reality of today.

The project is of course very context specific. However - the pursuit of an „internal“ understanding of the principles is abstract enough to allow the ideas that I eventually materialised myself in my „research by design“ to be materialised by someone else in a different, yet still equally valid, way. It's about understanding the inner principles of things and describing their general validity and then illustrating them - which can take on a dose of subjectivity and thus take on different forms, but which can always be mirrored by the objectifiable part of the research.

I see the shift in thinking about the opportunities we have in the process of transforming and improving the built environment as very significant. It brings to the fore the relations of elements and processes in space and their constitution, which can be transformed by both radical steps (which are often really necessary) and very moderate and even minor ones. It draws on a psychology tied to philosophical meanings and subsequent projections - it is possible to exploit the allusion and somewhat manipulative nature of these phenomena, often inspired precisely by the techniques of the neoliberal environment of consumerism - but, here, on the contrary, to the public's benefit.

ON MYSELF

The process of both the Research and Design part was quite a challenge for me. There was an endless amount of input coming in, which made me learn a lot, but also managed to make me get quite lost. The collage-like nature and the various digressions, which even to myself seemed more like a point cloud, caused enough chaos in my head that it took me a while to find my way out of it. I asked myself several very different questions on very different planes; but knowing myself, it was obvious that I would not gain satisfaction until I had answered them relevantly for myself; and so there was no letting go of them. This has resulted in many complications, but I know that the value of the result lies precisely in the unravelling of these seemingly unlinkable connections.

Explaining the project also became challenging - the fuzziness of the mind translated into fuzziness in the design, and communicating it slowly became a task greater than the project itself. It went through various stages and paradoxically, to my stubbornness, got bigger and bigger, even though the advice was more towards making it smaller. But it wasn't stubbornness without thought - there was an abstract point cloud in front of me that I was trying to get to, sort of on the basis of intuition, and in this way to bring it closer and give it substance. It's a bit of an insane method, but I always realise at the end of a design that I've managed to grab the abstract idea and bring it down to earth after all. It's a subject that goes beyond a thesis project; and while it's full of huge pitfalls, it's also full of significant ideas and solutions.

In the end, I have to summarise that I have learnt an infinite amount from this project. In different ways; but it was extremely interesting for me to be able to go from Research to Design and vice versa and reflect on each other. The different planes forced me to think about different spheres, and this process allowed me - and also kind of pushed me to think about my own position in them and the processes involved in them. Although these are still in many ways personal germs of thought - however, this work represents for me a place where I could, and had to, at the same time, finally formulate and materialise my own position and my own attitudes more fully - and this is a very crucial last step; but at the same time, also the first one into what I will now, after my studies, be searching for and finding.

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