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**Movement in Architecture:
engaging dynamically
through transitory spaces to
influence social culture**

Master of Architecture Thesis
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I must especially express my gratitude to my family and friends for their constant love, support, and encouragement.

Thesis Statment

The general focus of the thesis investigation understood movement in architecture through the lens of social aspects of human experience in transitory spaces. The position this thesis has taken is that there is a lack of identity in these spaces and they are highly controlled. These transitory spaces have high movement and limited interaction or sense of freedom. The focus was to propose an intervention where a contribution of choice and enhancement of the human experience could be implemented into these spaces.

The framing concepts that have been derived from literature and precedent studies include researching studies where an experiment or framework has been proposed to test ideologies promoting social engagement, movement, and human experiences in architecture. The Social Interaction Project was a research project that opened the conversation about the uncomfortableness in transitory spaces, and the lack of social connections. The goal was to intervene in these scenarios while considering multiple locations, inclusivity, and neutral social connectivity. Another study called, "Liminality, space and the importance of 'transitory dwelling places' at work", explored the social aspect of identity, work culture, and well-being. Conducting interviews and illustrating the narratives through the photography of privacy, comfortable corners, and social spaces in the workplace took precedence in this thesis investigation. "The experience of movement in the built form and space: A framework for movement evaluation in architecture" Mosleh Ahmadi's research study created a taxonomy to identify the architectural factors and elements that promote the type of movement in the built environment for different subjects groups such as the explorer and spectator. Futurist artists have influenced how movement could be captured in 2-dimensional form such as in art and photography for documentation.

The action of circulation is how this thesis was driven, and how individuals move, however, the concept of power in freedom and control of the action of movement began to look at the question of what influences movement. This thesis draws attention to the issue of power in architecture spaces that are programatically defined or managed. An example of a transitory space influenced by power through design and program is a museum, library, or institutional structure. Control of movement in architecture could be defined as the representation of the power of one group over another, of the design.

The questions that have been investigated in this thesis research include: What are the opportunities for interventions for the freedom of movement in transitory spaces through observations of social aspects?

The goal of this investigation was to identify where there is a lack of freedom, and if there is a need for self-expression or identity in this place. This leads to another question of whether or not there is a certain level of control that is needed in a transitory space, and if too much freedom would contribute to a larger issue. In this thesis, movement has investigated the scale of the individual, at the scale of the building, and the significance of their experiences shape how successful the design of architecture is for their well-being.

The central argument and position that this thesis has taken in relation to the issue of power and control for movement in architecture are that there is a lack of freedom of identity, agency, and self-expression in transitory spaces. The position that this thesis has advocated for is the enhancement and consideration of the human experience when in the built environment, specifically in transitory spaces. The knowledge advancement on what spatial factors may contribute to movement in transitory spaces, and if they correlate to the freedom or control of movement in those spaces, will define what strategies are crucial for designing around movement in the built environment.

The overall methodology that was used to provide evidence sustaining the thesis includes uncovering the key architectural elements around daily travels that assist or enhance movements between home and school. The thesis highlighted specific identifiers to understand movement by uncovering those key architectural elements. Movement in a transitory space such as a train station and a restaurant were diagrams to later be reflected that from the limitations within transitory spaces, there were possibilities for social engagement interventions.

After these studies and exercises were conducted, the position that emerged has been explained through the various studies which stands that there is a need for more social interventions in transitory spaces to provide a sense of comfort and well-being in these spaces.

A critique of the thesis approach could be that there needs to be control and power in these places for the most efficient form of movement in transient places where there isn't a need for social engagement or enhancement in the human experience. The opposing views may include movement efficiency concerns or program adjacencies. The strategies as a whole are plausible and achievable in an educational environment. However, the tactics integrated throughout each design strategy could potentially apply to other transitory spaces, more specifically, other educational social corridors. Based on the need of the environment and the response from community engagement. There could be multiple variations of these strategies, specific to the site it is integrated into.

The aspects of the critique of the position of the thesis and argument that are acceptable include functionalities of the program and efficient routes of movement related to building code laws, fire egress, and specific requirements on the building type.

Limitations of this study in the research and design aspects include how broad of a topic it is, and all of the avenues that could be explored under the topic of movement in architecture. The limitation of time to explore and research this topic could be a challenge. The design intervention for this topic really does not have a limit as it could be any form of suggestion to promote movement, however, the endless opportunities could be a challenge in making any sort of design decisions.

The key findings in this study included uncovering what it means to control a space, and how much freedom is achievable in architecture for comfort and well-being. The relevancy and value of movement in architecture to the discipline of architecture and design are that it is highly controlled and lacks self-expression and identity, especially in transitory spaces that humans occupy or dwell in on a daily basis. The value is designing transitory spaces with a tangible guide for creating movement and self-expression. This thesis topic emphasizes that people should think of transitory spaces as social spaces and consider moving in a more lingering manner to engage with the design within the environment. Transitory spaces become a space for lingering with this suggested design. Architectural design is about creating an experience and it is necessary to incorporate that experience into thoughtfully designed spaces.

"Architecture is not only about what it looks like, but also
what happens within it."

— *Bernard Tschumi*

Contents

INTRODUCTION

0.1 – Abstract	15
0.2 – Concepts, Questions, Methods	17
0.3 – Glossary of Terms	21
0.4 – Relevance	23

MOVEMENT THEORETICAL OVERVIEW

1.1 – Background	29
1.2 – History	30
1.3 – Sociology	32
1.4 – Power	34
Freedom	34
Control	35

TYPES OF MOVEMENT

2.1 – Background	41
2.2 – Scales	42
2.3 – User Type	45
2.4 – Spatial Factors + Built Environment Elements	47
2.5 – Movement in Architecture	48
2.6 – Precedent Studies	55

FRAMING CONCEPTS

3.1 – Background	61
3.2 – Proposed Taxonomy	62

MAPPING MOVEMENT + FREEDOM + CONTROL

4.1 – Background	69
4.2 – Fragments of the Uninterrupted	70
4.3 – Collective Meditations on Space	72
4.4 – Transient Encounters	74
4.5 – [Movement] For a Sushi Restaurant	80
4.6 – Reflection	100

SOCIAL CORRIDOR	
5.1 – Background	105
5.2 – Evolution of the Corridor	106
5.3 – Corridor Design	108
5.4 – Case Study: University of Detroit Mercy	112
Student Questionnaire	113
Photo Analysis	116
Design Strategies	122
5.5 – Reflection	146
CONCLUSION	151
REFERENCES	154

INTRODUCTION

Abstract

The movement-centred experience features of architecture were examined in this thesis. This research- and methodologically-driven thesis investigated movement in connection to architectural characteristics, scales, and spatial factors, and how these could influence human behaviours through movement experiences. It was understood that architecture created a physical environment for people to embrace through their lives, but it is much more than just the built environment. This thesis was also part of a socio-cultural development and representation of how humans interact with architecture through their perspectives and experiences.

The framework concepts of the thesis investigate the many movement-performer views, such as the explorer, spectator, and contributor, who engage with architectural elements and factors to decide how the space should be designed for movement. The identification of these elements served by the thesis taxonomy were used as a tool to evaluate other projects. The research methodologies of power, control, and freedom have been incorporated into the study of how movement could be represented in built environments such as transitory space. The fundamental concepts of movement, how architecture inspires us on how to move through space, freedom, and control are critical components in determining how one may move across architectural space surfaces. Control is acknowledged to begin with the designer via the discovery of these key concepts by testing methodologies, precedent studies, and implementation plans and tactics.

This thesis highlights the need of viewing transitory places as social spaces and moving more slowly to connect with the design of the environment. With this recommended design, transitory areas become places to dwell. Architectural design is about generating an experience, and that experience must be included into effectively developed built environments.

Concepts, Questions, Methods

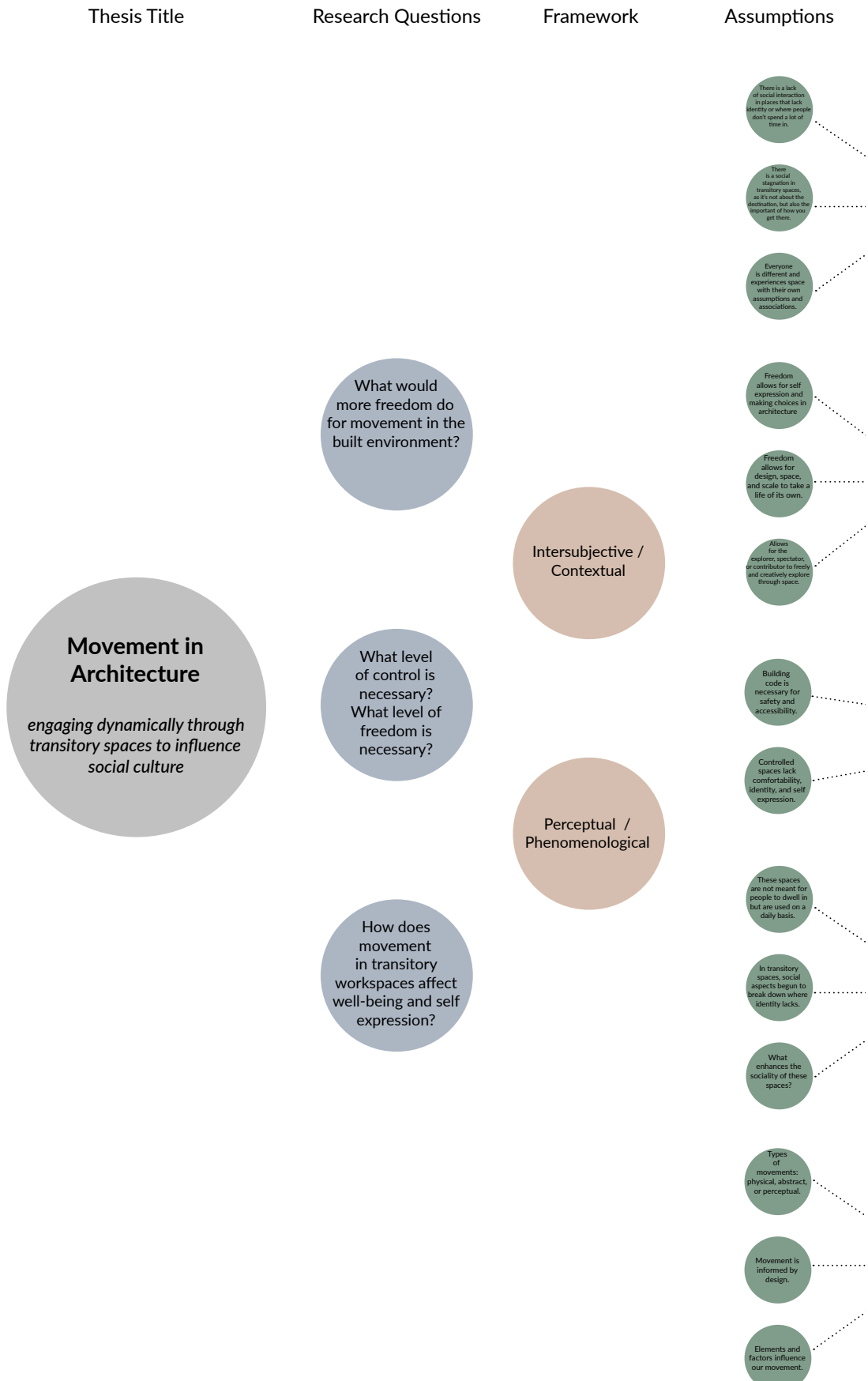
The direction of this thesis began by looking at the bigger picture, starting with the concept of movement in architecture. To study movement in architecture is to question the idea of how individuals move, what influences movement, and the purpose of it all. In architecture, the concept of movement refers to people, and how they move throughout the building, giving the building a sense of purpose. Layering the idea of social culture began to narrow down the process to a human scale focus.

The questions that have been investigated in this thesis research include: What are the opportunities for interventions for the freedom of movement in transitory spaces through observations of social aspects? The goal of this investigation was to identify where there is a lack of freedom, and if there is a need for self-expression or identity in this place. This leads to another question of whether or not there is a certain level of control that is needed in a transitory space, and if too much freedom would contribute to a larger issue. In this thesis, movement I have investigated the scale of the individual, at the scale of the building, and the significance of their experiences shape how successful the design of architecture is for their well-being.

Movement at the human scale reflects the type of movement or the action, that takes place, which this thesis focused on as circulation. This concept, "In particular, circulation routes are the pathways people take through and around buildings or urban places. Circulation is often thought of as the 'space between the spaces', having a connective function, but it can be much more than that. It is the concept that captures the experience of moving our bodies around a building, three-dimensionally and through time." (Hamer, 2020).

The action of circulation is how this thesis was driven, and how individuals move, however, the concept of power in freedom and control of the action of movement began to look at the question of what influences movement. This concept framed the discussion of how one might experience space, and how the environment might influence that experience. Under the assumption that more freedom would allow for more self-expression, and control partially stems from rules and regulations such as building codes, there is a missing connection between the two concepts, where sociality could fill that gap.

A series of methods and tactics researched within this thesis will be conducted, focusing on studies of interior spaces, human behaviours, and the purpose or goal of each built environment. What will be revealed is the relationship between the movement happening within architecture and the relationship it has on social and cultural influences.



Framing Concepts

Specific Constructs

Methods / Tactics

Implications

Sociocultural Identity

The participation or relationship with the built environment where individuals adapt to their environment; social engagement with the presence of control or freedom informed by the built environment;

Delve. Symbolic Interactionism. 2023.

Interactions in space or with others.

Freedom

To support the of making their own decisions about movement; where restrictions do not exist by design or form within the built environment; a creative and exploratory process;

Patrik Schumacher. Freedom via Soft Order. 2018.

Inclusivity vs exclusivity in terms of the type of group who uses the space.

Interviews with explorers, spectators, and contributors about their perspectives on movement, control, and freedom.

Develop a strategy for social engagement in transitory spaces.

Spatial, visual characteristics and programming of the built environment that support social interaction through movement.

On-site observations of movement and their connections.

Identifying use of space and their associated identity (if applicable)

Control

The representation of power of one group over another; of the design or form; facilitating social order; regulation of freedom to protect the inhabitier;

Harry Beardslee. A Brief for Architectural Control. 2008.

Elements + factors of built space that influence movement.

Observation through sketching of space.

Generate movement by identifying elements in architectural transitory spaces.

What are transitory environments designed to do?

Observation through sketching of experiences.

Display the identity and flexibility in transitory spaces.

Experience of Space

Designed with the intention of movement, order, form, function, and experiences that happen within; made up of various types of spaces, elements and factors that contribute to movement;

Adam Hardy. The expression of movement in architecture. 2011.

Scales of movement.

Mapping areas that give a sense of control or freedom and highlight the spatial qualities through analysis.

Types of movement related to the built environment.

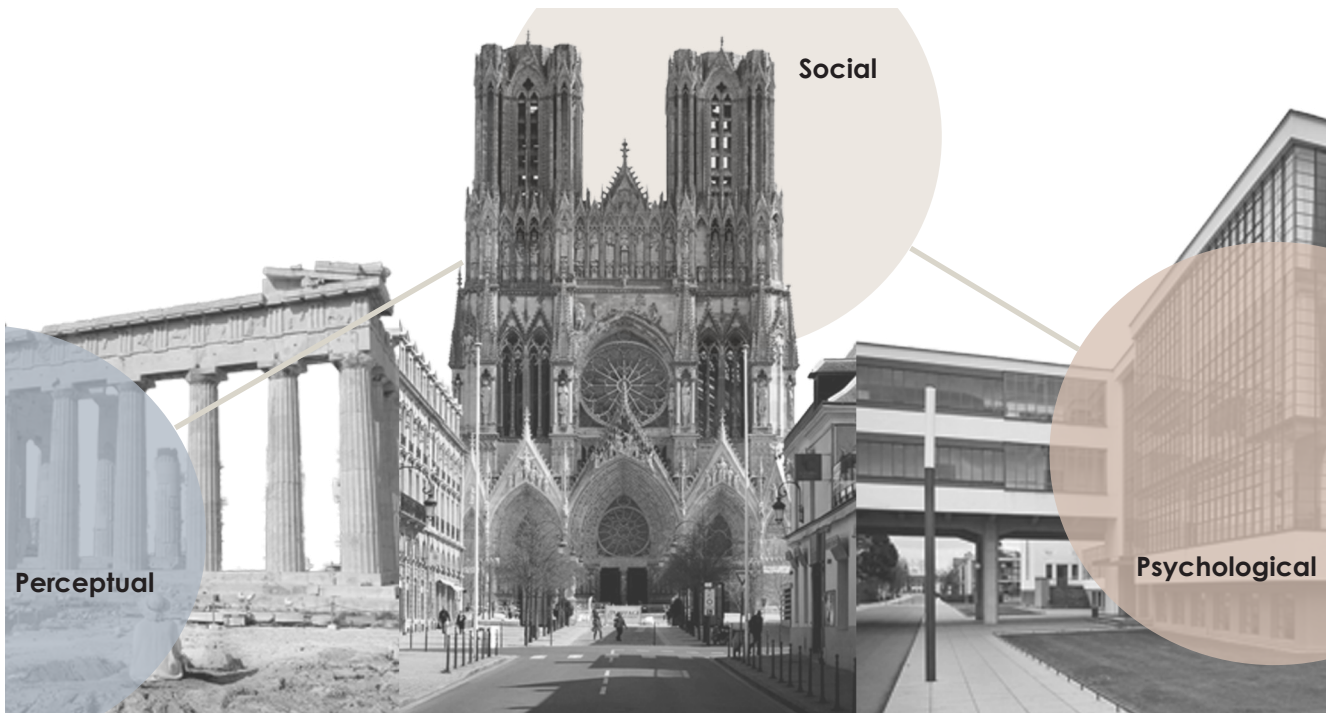
Movement

The act or process of subjects or objects moving; transference by any mean from one place to another; natural or appropriate motion; at the human body scale;

Mosleh Ahmadi. Experience of Movement Evaluation. 2019.

[Image 1]

Courtesy of Rethinking The Future. Evolution of architecture: How the change in human habits reflected on architecture article by Kriti Shivagunde



Glossary of Terms

Movement (n.) [move·ment]

The act or process of subjects or objects moving; **transference** by any mean from one place to another; natural or appropriate motion; at the human body scale;

Built Environmnet (n.) [built en·vi·ron·ment]

Designed with the intention of movement, order, form, function, and experiences that happen within; made up of various types of spaces elements and factors that contribute to movement;

Social Culture (adj./n.) [so·cial cul·ture]

The participation or **relationship** with the built environment, where individuals and society **adapt** to their environment; social transformation and engagement related to the presence of controller freedom could be informed by the built environment for which they occupy;

Perceptual (adj.) [per·cep·tu·al]

The experience **interpreted** by any participant becoming aware of the influences occuring within a space;

Psychological (adj.) [psy·cho·log·i·cal]

The **affect** on a participant related to how one might be **influenced** to move within a space based on inner emotions, experiences, and thoughts;

Freedom (n.) [free·dom]

To support the making of their own **decisions** about movement; where restrictions do not exist by design or form within the built environment; a creative and exploratory process;

Control (n.) [con·trol]

The representation of **power** of one group over another; of the design or form; facilitating social and soft **order**; regulation of freedom to protect the inhabiter;

Relevance

The focus of this thesis studied interior spaces in architecture where humans circulate, and typically do not dwell in these spaces for very long. These have been defined as transitory spaces for this thesis. The motivation behind this topic was to consider how architecture controls behaviour, how people move through the environment, the activities that can take place, and who one might interact with. What if an individual can take back that control and leave it up to the user to define their own space for their needs, promote social interaction, and allow for creative expression?

Studying movement in architecture is a way to grasp how buildings are designed around the circulation of spaces that respond to a user's needs such as social and cultural aspects. Movement can be understood through the physical such as by cars, planes, humans, and animals in actions such as directional, flexibility, endurance, power, stability, and kinetically. There is also compositional movement such as in architecture or artwork where light, form, pattern, rhythm, etc. represent a sense of movement. People respond to both types of movement through the notion of what their perceptions and experiences are and how they interact or engage with them.

The movement has such a force on human behaviour, experiences, and engagement, it seems to be true that it could impact sociality by creating opportunities for social interactions to take place within the built environment. Utilizing the concept of movement in an architectural design around human needs and interactions creates a sense of community and integrates how inclusive and accessible the environments could become. Allowing social activities to take place contributes to the idea of a sense of freedom, agency, self-expression, and community. when spaces are highly functional, easily accessible, flexible, and incredibly mobile.

Encouraging architects to design with movement at the forefront when designing architecture, will help ground their work to relate to the success of how humans will interact with the space, including their well-being or desire to be in the space, the longevity of use, and social spaces. Additionally, movement in architecture can be applied to many spaces with unique qualities specific to their environment. Studying several spaces in this thesis allowed for the multiple perspectives of the individual to better inform an inclusive and flexible set of design strategies to be applied to high circulation or transitory spaces.

A series of comprehensive studies of movement in architecture was crucial in this thesis to better allow for the understanding of what design strategies could be presented when creating spaces that promote and

emulate sociality for the inhabitants to respond to their needs of agency, inclusivity, self-expression, and identity.

When discussing the needs of the inhabitant of space, it is important to address freedom and control of spaces and the relevancy of power or choice in architecture. As designers and architects, they have the biggest role when it comes to carving the form and aesthetics of the environment into what it will become. The impact architects have on a community is generational for so many lives. Architects have the power to shape the social culture in the environment they are designing for, and they can achieve this by considering freedom and control through movement.

The design strategies suggested in this thesis relate to educational spaces to address the gap between corridors and social culture. It is important to consider these design strategies as a place beyond the classroom or educational environment where students have the freedom to interact, be creative, study, or whatever is suitable to their needs for their well-being. Supporting students beyond the classroom walls in corridors that are highly occupied, brings a sense of community into the environment and creates a place to slow down and temporarily dwell where they otherwise would have not.

C H A P T E R O N E

MOVEMENT THEORETICAL OVERVIEW

1.1 - Background

Throughout history, architecture has contributed to aspects which are: perceptual, social, and psychological. This thesis investigates social and psychological aspects as seen in choice architecture. When exploring the topic of movement in architecture, the question, "What makes people move?" was brought to light. History and sociology are central formulations of the built environment that has informed how people move and engage with architecture, today.

Architects and builders have been designing around the notion of movement and social interaction for centuries. Communities and urban landscapes have become what they are because of these concepts of movement and social interaction. Specific design characteristics have shaped how countries, cities, and buildings are organized and function as people move through space and interact with one another.

Before diving into a design intervention that will promote social interaction through movement, it is important to understand the history and sociology of how built environments have represented movement, as well as, inform social engagement. Researching history and sociology may support the question of how the architect can design for movement, given that freedom is the priority within developments. Designing with freedom reflects how identity and flexibility become the space. This might include creating places that are flexible to changing needs and allowing people to modify their surroundings to their personal preferences and activities (Filipeboni, 2023).

Through design in architecture, its movement can be represented as physical or compositional (Ahmadi, 2019).

The way individuals move through and interact with an environment may be utilized for capturing physical movement. Architects can design buildings and environments that promote movement, such as walkways, staircases, or corridors that direct users through the space in a certain direction. Physical movement may also be portrayed through kinetic architecture, such as moveable walls, which can modify the shape and function of an environment to be flexible and accessible to a user's needs. (Ahmadi, 2019).

Compositional movement, on another note, can also be conveyed visually and spatially through the combination of architectural elements and factors. This can involve using forms, opening, geometry, etc. to create a feeling of dynamic movement in an environment. Compositional movement may also be depicted by using light and shadow to create perspective and movement within an environment. (Ahmadi, 2019).

1.2 - History

The movement has been represented in architecture throughout the centuries, to this very day. As previously mentioned, there is a physical form and a compositional form in architecture that illuminates how movement influences human behaviour and shapes architectural design. A user's experience of movement in the built environment may be enhanced when all of the following design drivers and characteristics are represented in some capacity.

[Image 2-7] History

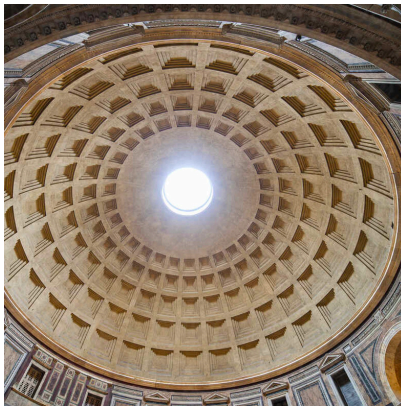
Central formulation of the built environment.
Courtesy of Valerie O'Leary's Thesis.

Rhythm + Pattern



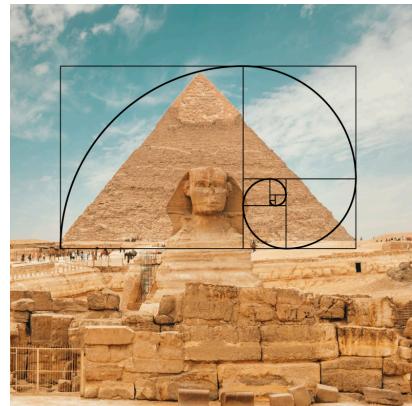
The Parthenon
Athens, Greece
423 BC

Light + Transparency

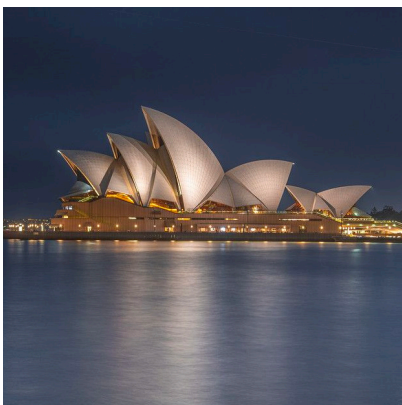


Pantheon - Oculus
Rome, Italy
125 AD

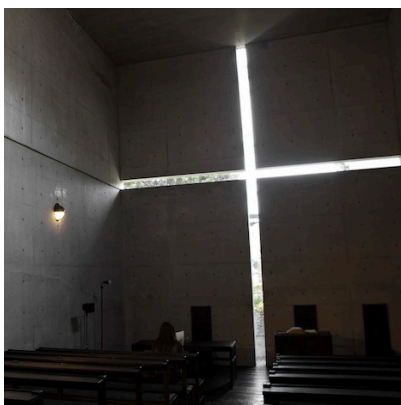
Proportion + Perception



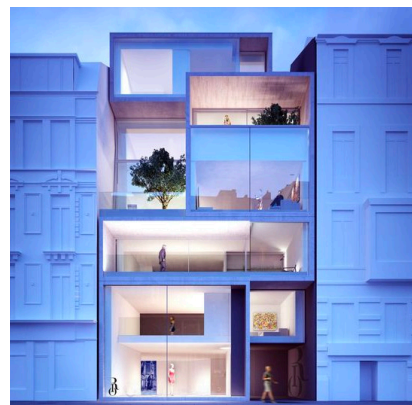
The Great Pyramid of Giza
Greater Cairo, Egypt
26th century BC



The Opera House
Sydney, Australia
1973



Church of Light
Osaka, Japan
1989



Golden Ratio
Ghent, Belgium
Conceptual

Rhythm + Pattern

As seen in The Parthenon or The Sydney Opera House, rhythm and pattern are represented in the architecture based on specific elements such as structure, form, and materials. This creates predictability and direction in the configuration of the building like pattern making and movement to achieve this effect. There is a harmonious relationship that is physically and compositionally reflected in the design and experience of a space that designs in rhythm and pattern. This creates a sense of movement by allowing an individual to shift their perspective from one form to the next, creating a language of continuity.

Light + Transparency

What is depicted is the Pantheon Oculus in Rome as the transparency and light passage is a symbolic and sensorial experience in religious and social culture. Similarly, in contemporary architecture, it is seen in Tadao Ando's Church of Light in Osaka, Japan using the same method of light and transparency as a symbolic and sensorial notion and drawing the user into or through the space. The composition and physicality of how light and transparency are fundamental elements of movement in architecture, as both create a dynamic and transitional environment between spaces. Light and transparency can easily be controlled by their source or opening within a space and can influence or control movement that happens within it.

Proportion + Perception

The ancient architecture was designed with the golden section and architects still use this method today to analyze proportions. Other rules such as anthropometric body scale to design for bodily movement at the human scale and proportional design. Proportion is closely related to the user's experience and bodily influences on their behaviour. Specific elements such as form, geometry, and hierarchy can determine how movement occurs in architecture related to these design drivers. Again, the user's perspective and psychological influences will further be impacted by proportion and perception led by movement in architecture.

1.3 - Sociology

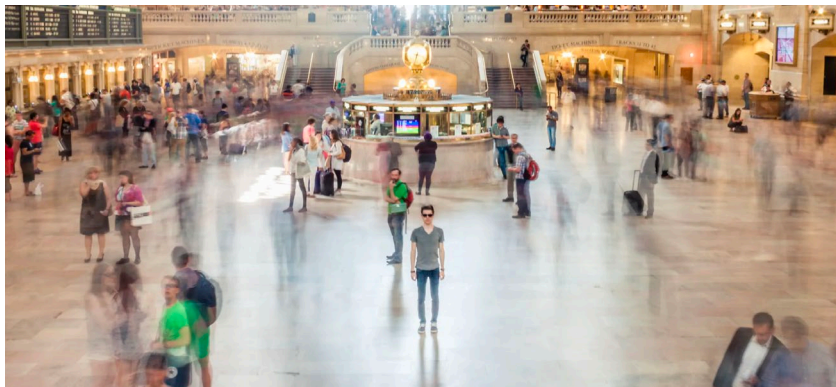
The relevance of sociology in researching movement in architecture stems from a multi-layered examination of relationships, physical and social structures, and how people move within the environment as the link between social interaction and space. Human-centered design is a crucial driver, allowing for particular conditions where activities may be researched in order to improve the social culture that is lacking in transitory environments.

[Image 8, 9, 10] Sociology

Central formulation of the built environment.
Courtesy of Tiffany Dang's Thesis.

[Image 8] Time + Space

Grande Central Terminal. New York, United States. 1913.



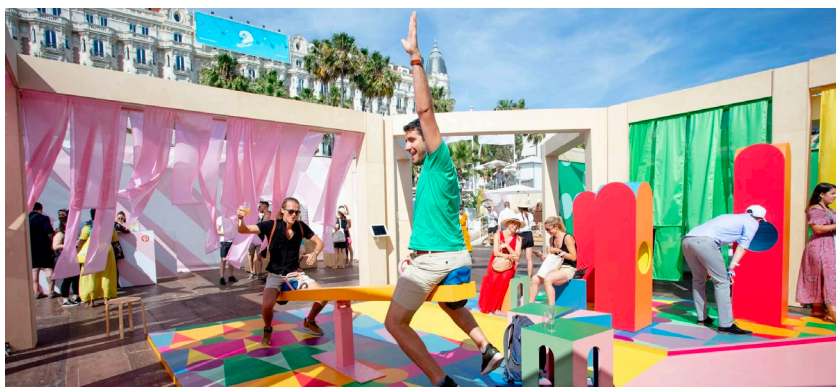
[Image 9] History + Memory

Roman Theatre. Rome, Italy. 240 BC.



[Image 10] Emotion + Mood

Yinka Ilori. PlayLand. Cannes, France. 2019.



Time + Space

When movement happens in time and space one may momentarily and physically occupy or known as transitory spaces, such as the Grand Central Station. Time and space are the key fundamental elements that contribute to movement in architecture. It is completely based on a user's experience of the environment and the change or flow over time. Movement occurs over time, and architectural environments also change over time. Social culture may struggle with time and space depending on how much or little is provided. Creating a sense of identity, freedom, and agency needs more time and physical space for it to thrive and be successful, meaning creating pauses for dwelling in high transitory spaces is necessary.

History + Memory

A representation in time, culture, and narrative reflects the ability to learn from the past and memory to comprehend the demands of today or why things are the way they are. When designing for movement in architecture, history and memory are essential parts. It enhances the user experience of the built environment by providing a sense of continuity and connection to the past (Olick,1998). Having that connection to the past and relating it to one's own experiences, sociality becomes much stronger and can form a sense of community through the design of movement in architecture.

Emotion + Mood

Is a sensorial aspect, provoking the senses including sight, sound, colour, form, smell, and taste that is subjective to the person experiencing the elements. Emotion and Mood are important elements to consider when designing for movement in architecture as they evoke a response of feelings of the user when they engage with the environment to enhance the user experience in human-centred design. On an emotional level, these elements could influence a specific response to a certain environment, whether that be for learning, playing, or simply moving from one place to another. It impacts the senses, which is where the idea of a sense of freedom or control becomes a key framework within this thesis.

1.4 – Power

The central argument and position that this thesis has taken concerning the issue of power and control for movement in architecture are that there is a lack of identity in transitory spaces. The position that this thesis has advocated for is the enhancement and consideration of the human experience when in the built environment, specifically in transitory spaces. The knowledge advancement on what spatial factors may contribute to movement in transitory spaces, and if they correlate to the freedom or control of movement in those spaces, will define what strategies are crucial for designing around movement in the built environment.

The question based on power is: How can the architect or designer design for movement with the priority of freedom within the developments? A critique of the thesis approach could be that there needs to be control and power in these places for the most efficient form of movement in transient places where there isn't a need for social engagement or enhancement in the human experience. The opposing views may include movement efficiency concerns or program adjacencies. From the research of Patrik Schumacher, it was acknowledged that there is still order and control in freedom (Schumacher, 2018).

"The essential advantage of a soft architectural order, whether determinate or indeterminate, is that it builds on the freedom of self-directed individuals. A second major advantage is that the absence of physical separations via walls allows for an unprecedented density of simultaneous, inter-visible communicative offerings. This makes the construction of a new kind of space possible: the space of simultaneity. To maximally exploit this possibility of total inter-awareness I am promoting the idea of the mega-atrium or hollow building where an internal navigation void replaces the usual solid core that blocks all visual communication. Freedom and awareness of opportunities must increase hand in hand." (Schumacher, 2018).

Freedom

As defined as:

To support the making of their own **decisions** about movement; where restrictions do not exist by design or form within the built environment; a creative and exploratory process;

More freedom in the built environment would allow for design, space, and scale to take a life of their own while providing the specific user type to freely, expressively, and creatively explore through space. Freedom in architecture may convey a sense of privacy as a social behaviour and response to a specific environment. Ultimately, if freedom was being designed, a sense of agency and identity would begin to shape the environment in unprecedented ways. Leaving room for flexibility and adaptability for the users of the space would be recognized as shifting toward choice in architecture, allowing the decisions to be made up to the inhabitant for their overall well-being (Thaler, 2013). The spaces could become something of their modification and encourage social interactions.

Control

As defined as:

The representation of **power** of one group over another; of the design or form; facilitating social and soft **order**; regulation of freedom to protect the inhabitant;

Control is necessary when looking at rules and regulations such as building codes and zoning laws. There is a reason to implement such rules and regulations for the best interest of the safety of the occupants and the functionality of the space. Architectural control defines how someone may move through a space, the entrances or exists a specific group is allowed to use, a hierarchical rank of use of space, or the form shaping the activity or behaviour. There are other forms of control in the built environment such as access, structural, environmental, and design factors that all can maintain a condition to meet a certain goal.

Controlling an occupant's behaviour physically is one element in the design through movement, however, there is a psychological or social element included as well. A sense of reverence is a social behaviour that influences the control of movement.

There is an assumption that in controlled spaces such as transitory spaces, such as a train station or corridor, social aspects have begun to break down where identity lacks. Overall, control in architecture is about creating buildings and structures that are safe, functional, and aesthetically pleasing by regulating various aspects of their design and operation.

Control



[Image 11]
Salk Institute. San Diego, California, USA.
1965.

Control



[Image 12]
The Rembrandt hall - Alte Pinakothek. Munich,
Germany. 1836.

Control



[Image 12]
Public plaza of the Galaxy SoHo. Beijing,
China. 2012.

A question to consider moving forward is: "What does control or freedom look like in the built environment related to movement?"

Looking at the first precedent of the Salk Institute is that this place is known to be a tranquil and calming space, with the mission to make dreams a reality. This is a controlled environment if followed by the framework, as it is a very directional space, limited of movement, shaped by the form.

Looking at the Museum in Munich, Germany, of the Rembrandt hall, people are able to move towards paintings that intrude them and the space is very open to roam the gallery. This is a controlled space, as the impression of the gallery is to give reverence to the paintings hung in the space and lines on the floor to inform you not to move too close to the artwork.

The last precedent is the Public Plaza in Beijing, China. Green spaces and parks allow for the freedom to move freely, however, this too, is a controlled environment because of the contrast between hardscape and soft scape. The path clearly depicts how we should move through space.

Based on these spaces all leading with the aspect of control factoring into the design and function of the space, it becomes apparent and crucial to uncover the idea of freedom and how there is currently a lack of it in the majority of the built environment.

C H A P T E R T W O

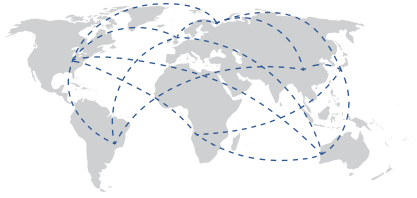
TYPES OF MOVEMENT

2.1 – Background

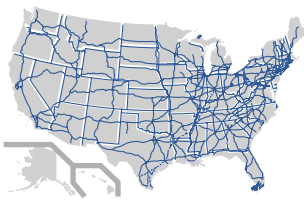
Looking at movement or spatial factors and movement elements or built environment elements that Mosleh Ahmadi has identified through his framework, called, "The experience of movement in the built form and space: A framework for movement evaluation in architecture," it addresses several aspects regarding movement in architecture. The value behind studying movement in architecture at a large capacity opens the research to consider all of the ranges about how the spaces and forms contain these qualities in the physical form to start to identify how movements are being influenced. It is necessary to investigate many aspects of movement in architecture and narrow it into one idea for this thesis.

The motivation behind this topic was to consider how architecture controls an individual's behaviour, how an occupant may move through the space, the activities that can take place, and who they interact with. What if the inhabitant can take back that control and leave it up to the user to define their own space for their needs, promote social interaction, and allow for creative expression?

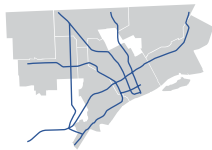
2.2 – Scales of Movement



[Image 13]
Country to Country
World Map



[Image 14]
Within a Country
United States



[Image 15]
Within a City
Detroit, Michigan, United States



[Image 16]
Within a Building
Loranger Building, University of
Detroit Mercy Campus



[Image 17]
Within a Transitory Space
Portion of Ground Level, Loranger
Building, University of Detroit Mercy Campus



The scale was important to consider when looking at movement in the built environment. The human scale of movement at the building level, specifically in interior transitory spaces was the focal point for conducting the studies going forward with the thesis research. There's this idea that is really interesting to think about the act or the process of transferring from one environment to another through a bodily experience. It impacts the way an individual experiences that space. Depending on the level of experience in movement, or statically, that will change.

At this point, it is interesting to acknowledge the fact that movement happens at various scales, such as country to country, within a country, within a city, within a building, or within a transitory space. This thesis will be focusing on the interior space, however, it is interesting to think about the movement in interior spaces in relationship to larger scales of movement.

There have been a number of scales of movement acknowledged in this thesis for the number of ways people move and the experiences they perceive in the built environment. This includes:

Country to Country: This scale acknowledges that the movement of humans is integrated with motorized movements such as airplanes, boats, or cars. The control aspect of this type of movement is that a human could not typically achieve this type of movement on their own, regarding distance, time, and border restrictions.

Within a Country: This scale of movement is similar the country to country, as movement typically is seen through people and vehicles for transporting across the country.

Within a City: This scale is relative to each city and the specific conditions that influence the type of movement, which again, is seen as vehicle transportation, and human levels of circulation.

Within a Building: This scale is relative to the building site, as the context and program of the building may vary based on the type and purpose of the building. Movement is formed around the design and arrangement of entrances, paths, and destination locations.

Within a Transitory Space: This scale reflects the movement of the human most specifically and intimately. It considers the direct relationship between humans and place, considering the activities or actions taken

place that reflect movement in the environment, such as corridors, thresholds, elevators, multiple levels, balconies, windows, or furniture placement. This scale also closely considers the interaction of the inhabitants who directly occupy and share the same space, for what is most likely a similar purpose.

Also, the idea of relationships through movement is important, the way one might adapt to the environment. The connection of that to a social-cultural identity of people with different perspectives, it must be acknowledged that so many people of different cultures or cultural backgrounds, may move through the space or engage with others differently.

For this thesis, the human scale was the building level of movement to focus the research methodologies around. More specifically, looking at the transitory scale, which for this thesis, has been defined as a transition space between one destination point, to another. These spaces are meant to be very functional and serve the purpose of assisting in movement safely and efficiently. These spaces are typically occupied frequently by many, but momentarily by each person who moves through the space (Hamer 2020) Transitory spaces look like anywhere from a train station or airport, to a corridor, stairwell, elevator, or lobby. The important thing to note about these spaces is the lack of dwelling or lingering. These spaces are meant to assist in the movement from place to place, but that being said, there is a lack of place, function, and identity in transitory spaces. These are spaces that could provide a sense of community, social culture, identity, interaction, or even rest, and agency, through the movement by circulation. It is important to consider these spaces when designing transitory spaces to improve the user experience of sociality in the built environment.



Explorer

A person who is a *participator* and *physically* moves in the present. Body movement is a component of circulation as a product of the movement of an explorer in relation to the built space.



Spectator

A person who *individually participates* in the present and *views* a spectacle through visual movement and mind movement.



Contributor

A person who is a *participator* is present in the built environment and *engages* with another object or subject through social engagement contributed by movement.

2.3 - User Types

It was first important to look at who is moving through transitory spaces and defining a user group. The thesis was grounded in uncovering frameworks of how movement in the built environment can be understood in the particular proposed model by Mosleh Ahmadi in 2018. The research was looking specifically at two user groups: the Explorer and the Spectator, as groups actively participating in movement through a social-cultural lens. Looking at the Explorer, as the person engaging in movement and discovering the environment. It also looked at the Spectator that also in a sense, participates in that movement through the observation of how others are exploring or using the space. To add to the framework, it was evident to consider another user group that has been identified as the Contributor, focusing on this idea as a social endeavor, as people move through space or engage in movement and the interaction in space.

"The present research studies movement in the relationship between an explorer/spectator and the built form and space. It explores the complex and interconnected architectural movements. Furthermore, with a new approach, it aims to redefine these movements via a taxonomy in which movement interconnections would be depicted in detail. This study divides movement types into three major groups: (1) movement in relation to architectural form and space—where the existence of the explorer is not necessary and architecture involves embedded motion per se; (2) movement of a spectator in relation to the built form; and (3) movement of an explorer in relation to the built space." (Ahmadi, 2018).

Individuals vary in terms of body size, strength, mobility, and sensor sensitivity. mental ability, experiences, culture, and emotions. I have questioned how policy rules by setting standards for efficiency in the individual's environment.

Interactions with the type of people who use the space and the spatial qualities (elements and factors that influence movement) and the type of environment they move or dwell in, such as transitory spaces. Freedom allows for design, space, and scale to take a life of their own while providing the explorer, spectator, or contributor to freely and creatively explore through space.

Spatial Factors



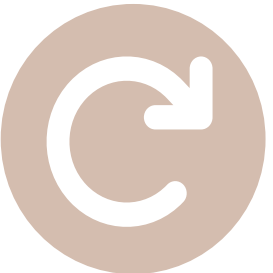
Geometry

Form, shape, repetition, linear



Hierarchy

Class, age, gender, skill



Enclosedness

Continuity, transparency



Depth

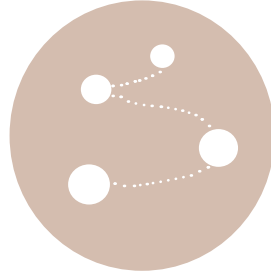
Multiple perspectives



Psychological

Reverence, privacy

Built Environment Elements



Route

Bridge, path



Symbol

Representation



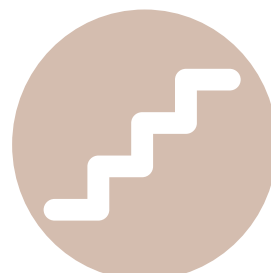
Elements

Kinetic, structural, natural



Opening

Passage, form manipulation



Elevated plane

Ramp, stair, elevator

2.4.1 - Spatial Factors

An initial portion of this study was dedicated to looking at aspects that are in the built environment, that promote movement through various factors including,

Of course, the movement has a spatial component or a temporal component, but also thinking about how spaces of movement or suggestions of movement have evolved. In the book, *Architecture, Form, Space and Order*, built environment elements and spatial factors are identified as, "approach, axis, circulation space, path, the flow of space, elevated planes, hierarchy, rhythm, light, enclosure, opening, asymmetrically curved surfaces or multiple perspectives, as well as linear and radial geometry," (Ching, 2014, pp. 254, 11, 12, 351, 352, 294, 290, 156, 157, 114, 298, 363, 370, 187, 189, 184, 174, 177, 191-193, 44, 218, and 228) for how movement occurs.

"Furthermore, Ching argues that: While the act of traversing up a stairway may convey privacy, aloofness, or detachment, the process of going down can imply moving toward secure, protected, or stable ground. (Ching, Citation2014, p. 298) Regarding these notions, senses of "Security" and "Privacy" can be considered as psychological motivations for one moving from one place to another." (Ahmadi, 2018).

It is important to note how the concepts of control and freedom begin to layer into the elements and factors of movement in architecture, as they are interconnected and represent not only movement, but socially, how someone may perceive and experience a certain environment.

2.4.2 - Built Environment Elements

Another portion of this study looked at aspects of the built environment that promote movement through various elements including, geometry, symmetry, symbolism, and the phenomenology of the place. "Architectural elements are not just the visual elements of architecture. Rather, they are configurations which interact with memory" (Pallasmaa, 2012, p. 67). By providing the option for experiences that are visible when the elements are present, built environment elements serve to convey and enhance movement in architecture.

2.5 - Movement in Architecture

There are several types of movements in architecture for how structures or spaces are experienced. How movement affects individuals and communities emotionally, and provide them with a sense of identity, self-expression, and agency. Unfortunately, some structures do not simulate this concept of freedom as self expression, agency, and flexibility.

In controlled environments, movement in architecture may serve numerous functions. Controlled areas are purposely constructed to govern and limit the movement of people and objects within them.

This thesis depicted 6 types of movement in architecture based off of Mosleh Ahmadi's movement in built form and space evaluation framework, that are relevant to movement in architecture. How these types of movements exists alongside each group is also identified.

[Image 18] → Natural Contributors
SANAA. Grace Farms. New Canaan, United States. 2015.

Natural Contributors can be seen as slowing down the explorer, by natural elements of light sources, air circulation, and opening for exposure. (Ahmadi, 2018).

[Image 19] → Visual Movement
Zaha Hadid. Heydar Aliyev Center. Baku, Azerbaijan. 2012.

Visual Movement can be seen as provoking the spectator by forcing the eye to wander or move as a visual projection or pattern. (Ahmadi, 2018).



[Image 20] → Circulation

Frank Lloyd Wright. Solomon R. Guggenheim Museum. New York, United States. 1959.

Circulation directs the explorer through a very intentional path or transference through space. (Ahmadi, 2018).

[Image 21] → Sensorial Movement

Wutopia Lab. Satori Harbor. Guangzhou, China. 2020.

Sensorial Movement has emotional power to influence the behaviour and response for the contributor to fully embrace in the experience. (Ahmadi, 2018).



[Image 22] → Pictorial Representation

Gino Severini. Dynamic Hieroglyphic of the Bal Tabarin. (MOMA) Museum of Modern Art, New York, United States. 1912.

Pictorial Representation is an important aspect to acknowledge the "figurative portrayal of movement dynamically, kinetically, and also statically." (Ahmadi, 2018).

[Image 23] → Mental Movement

Roman Theatre of Orange. Orange, Vaucluse, France. 1st Century AD.

Mental Movement can be explored through a connection from place and memory or an association to an experience that can originate in the spectator's mind. (Ahmadi, 2018).





01

Heydar Aliyev Center

Baku, Azerbaijan
Zaha Hadid



- Pattern
- Proportion
- Perception
- Form
- Hierarchy



- Pattern
- Proportion
- Perception
- Form
- Hierarchy

[Image 1]

Vole ma vel iscium repe cum que vent Em
expena tibsdam qui voleste comniendae
asperum.



02

Guggenheim Museum

New York, United States
Frank Lloyd Wright



- Pattern
- Proportion
- Perception
- Form
- Hierarchy



- Pattern
- Proportion
- Perception
- Form
- Hierarchy

[Image 1]

Vole ma vel iscium repe cum que vent Em
expena tibsdam qui voleste comniendae
asperum.

2.6 – Precedent Studies

The thesis extended the approach to other previous projects in order to better understand how people move across places and how physical, architectural features indicate movement. Through observation of architectural elements and spatial factors, it better helped to determine which structures would best suit a spectator, an explorer, and a contributor.

The Social Interaction Project, which investigated transitory locations to promote social engagement, was a precedent that informed these framing concepts/constructs. The multiple interventions used to engage the residents through surveys and installations inspired my research. This concept expands beyond merely watching to include integrating oneself into the action to experience the locations firsthand and then introducing a social engagement aspect to regions lacking sociality.

Looking at other precedents where the movement has been a significant component of the design, such as the Guggenheim in New York City, are famous architectural constructions that have clearly and completely thought through programme and occupant circulation. After developing a proposed taxonomy for identifying the user groups: explorer, spectator, and contributor, examine the key architectural elements and spatial contents within these spaces to understand how human movement is or is not incorporated into the design and how successful it is.

Precedent 1: Heydar Aliyev Center

This precedent looked at the spectator as the user, as the expression can clearly be visualized in the geometric form of the exterior of the building that allows the eye to wander. Here, it becomes a symbol in the urban context or a clear sense of identify and presence in architecture.

Precedent 2: Solomon R. Guggenheim Museum

This precedent was chosen for the explorer due to the geometric form which allow people to move through an intentional, circulated route and can be viewed from multiple perspectives within the space.

Precedent 3: Grace Farms

This precedent highlights the explorer's perspective, as the geometric form allows people to move through a circulated route, that allowed for multiple perspectives within the space.

Precedent 4: Satori Harbour Library

This precedent best relates to the contributor group for movement, as people are forced to move through very calming and culturally symbolic tunnel before entering what they call the city. The idea of kinetically manipulated spaces also allow for someone to engage with the space, such as the movable shelves and screen.

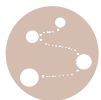
Moving forward, the precedents chosen in this study are all very large scale, building projects. Moving forward, this thesis will be investigating more transitory spaces and looking at the human scale. Places that are publically available and can physically travel to, to experience and observe. Applying the framework to other projects will help un understanding movement through human experiences in the spaces, and bringing social engagement elements to the areas lacking social culture and freedom.



03

Grace Farms

New Canaan, United States
SANAA



- Pattern
- Proportion
- Perception
- Form
- Hierarchy



- Pattern
- Proportion
- Perception
- Form
- Hierarchy

[Image 1]

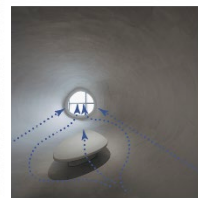
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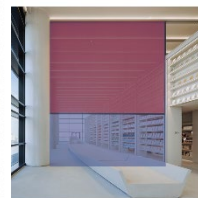
04

Satori Harbour

Guangzhou, China
Wutopia Lab



- Pattern
- Proportion
- Perception
- Form
- Hierarchy



- Pattern
- Proportion
- Perception
- Form
- Hierarchy

[Image 1]

Vole ma vel iscium repe cum que vent Em experna tibsdam qui voleste comniendae asperum.

C H A P T E R T H R E E

FRAMING CONCEPTS

3.1 – Background

This study explored the fundamental ideas of power, freedom, control, social and architectural aspects using a mix of an intersubjective/contextual framework and a perceptual/phenomenological framework. This thesis investigated the relationships between human experiences and movement via circulation. The linkages of flexibility, agency, identity, and perception all impact freedom and control in design and how movement is perceived in architecture.

Mosleh Ahmadi's research framework aided in framing this thesis by defining the forms of movement perceived in architecture, spatial aspects, and movement elements. There was a gap where social factors required to affect taxonomy in order to discover the main ideas presented in this thesis.

Compiling all of the information researched regarding movement in architecture, particularly the study framework by Mosleh Ahmadi 2018, aided in the framing of this thesis research. A suggestion for a redesigned framework was applied to the thesis to guide the research methodologies and strategies based on the information gained from Amadi's taxonomy. This aided in comprehending and becoming aware of the linkages between people, architecture, and movement.

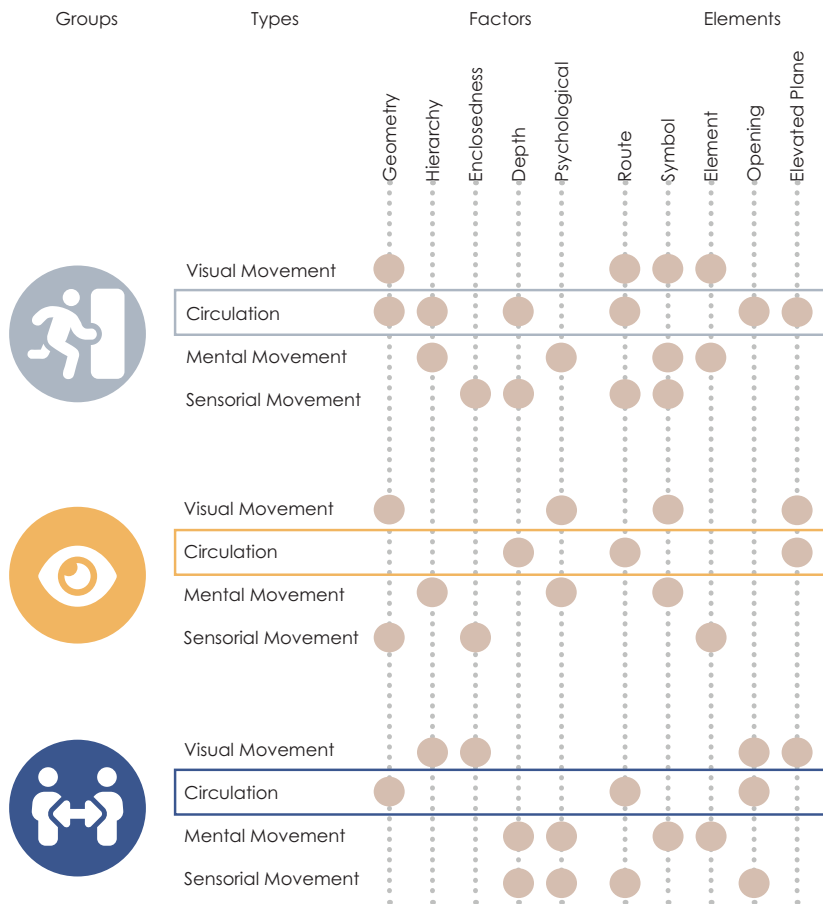
3.2 - Proposed Taxonomy

With the information provided to ground the thesis, a proposal for a redesigned taxonomy which analyzes movement and social conditions was developed. This is linked to architectural features, spatial variables, and user group experiences. Based on circulation as the primary movement emphasis for this thesis, the suggested taxonomy tackles each user group and how they may interact with one another. The framework combines bodily experience with physical or compositional expressions of movement in the built environment.

For the explorer, the assumptions under circulation as the type of movement began to consider how the explorer might engage with the built environment. Looking at the geometry, hierarchy, depth, route, opening, and elevated planes as elements and factors that control movement.

For the spectator, the assumptions under circulation as the type of movement, and considering that depth, route, and elevated planes would be represented in the design for movement and the connection to social engagements.

For the contributor, the assumptions under circulation as the type of movement to guide the thesis research throughout a set of methodological studies, are that geometry, route, and openings will be key elements and factors within the design around the engagement with others and the built environment, physically.



[Image 24]

Based on the research from Mosleh Ahmadi. The experience of movement in the built form and space: A framework for movement evaluation in architecture. 2018.

Based on the taxonomy by Ahmadi 2018, a selected series of studies investigated interior spaces, to look at degrees of freedom, control, and movement in those spaces. This study explores architectural elements for how individual moves and the spatial factors that influence movement via circulation.

For example, again, hierarchy geometry, enclosedness, and depth are spatial factors, versus elements which are specific openings, elevated planes, stairs or different routes and how those intersect. The idea of inclusiveness or hierarchy may intersect with a specific path of stairs to support or promote a certain type of movement.

After layering all of the frameworks together, the tactics to study this thesis looked at these models, again, the Explorer, the Spectator and the Contributor, and the factors and elements as intersecting.

What led to this was to use this model to study spaces that are spaces in which people move such as transitory spaces.

4

C H A P T E R F O U R

MAPPING MOVEMENT

4.1 – Background

The overall methodology that was used to provide evidence sustaining the thesis includes uncovering the key architectural elements around daily travels that assist or enhance movements between home and school. The thesis highlighted specific identifiers to understand movement by uncovering those key architectural elements. Movement in a transitory space such as a train station and a restaurant were diagrams to later be reflected that from the limitations within transitory spaces, there were possibilities for social engagement interventions.

The methods and tactics behind this research of mapping movement, freedom, and control was the approach of observations, interviews, interventions, and documentation through mapping, drawing, and photography.

After these studies and exercises were conducted, the position that emerged has been explained through the various studies which stands that there is a need for more social interventions in transitory spaces to provide a sense of comfort and well-being in these spaces.

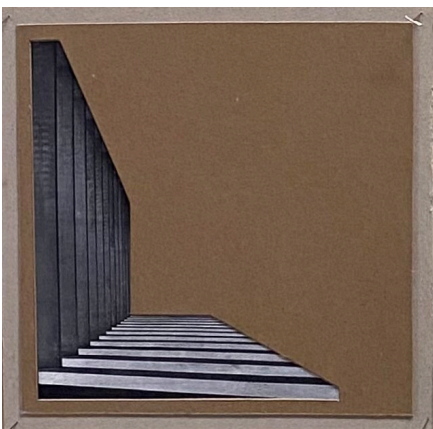
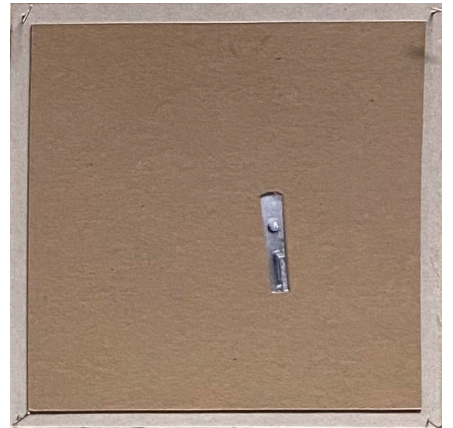
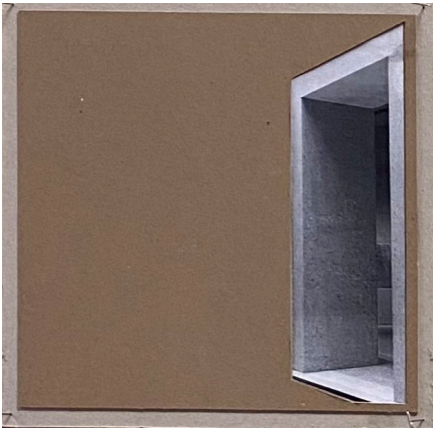
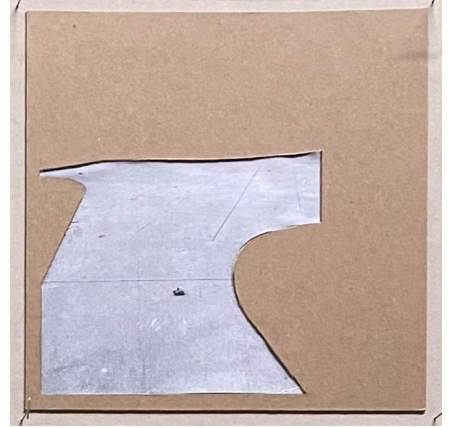
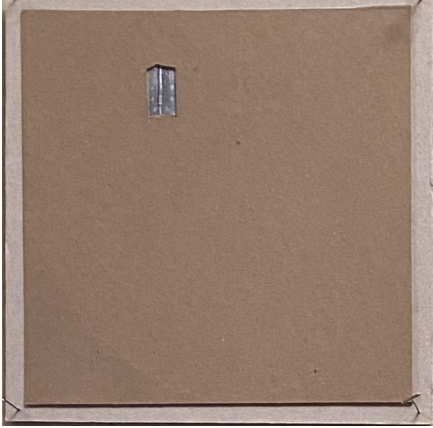
4.2 – Fragments of the Uninterrupted

[Image 25]

Research Making: Fragments of the Uninterrupted. 2022.

This piece explores a multitude of individual elements that are found in the built environment. To understand which elements allow for bodily movement and social engagement to traverse through the landscape, visually. The spaces within the built environment that were chosen include home and school. Methods included observations of each space encountered on a daily basis through motility and sociality. This relates to the thesis topic of movement in the built environment to motivate social interaction by providing a deeper understanding of the possibilities of what promotes movement. What has been uncovered through this process is the common elements associated with such activities. It was observed that people temporarily use these spaces and briefly interact with others if at all.

The research making project identified key architectural elements around daily travels that assist or enhance movements between home and school. Photography and abstract representation of specific elements from the explorer's perspective were captured. Photos of interior and exterior spaces that were engaged were captured and cropped to the core element that allows an individual to move in each space. What has been identified within the photos is a sidewalk, a door hinge, a corner, a stair, etc. The arrangement of each abstracted photo was intentional for whoever views this piece to infer their own perspective on what they might think the movement is related to. This idea brings a personal connection and identity to each person experiencing the project while attempting to avoid controlling what it is that they imagine the type of movement to be.



4.3 – Collective Meditations on Space

The aim of this design charrette was to perform an eidetic analysis and create images using a digital collage based on the phenomena of the theoretical thesis subjects as they relate to space: memory, creativity, and movement. The goal was to identify the essence of these themes by evaluating the subject within space, removing any/all factual parts, and capturing the phenomenon's basic structures.

The process of forming an eidetic picture involves breaking down the phenomena and seeing it for what it truly is, not as a symbol, but for what it genuinely resembles. Creating any possible scenario for the phenomena, and describing the facts, recurrences, and commonalities, may enable one to focus breakdown of what the genuine essence is.

[Image 26]

Winter Design Charrette: Collective Meditations on Space. 2023.



An eidetic image must include the subject with the most accurate and factual representation of the essence of the phenomenon. The scenario of ascending or descending, how movement is fluid and natural. it is a mindless action that is encountered on a daily basis.

Looking more closely at what if we remove the element of movement, what remains? "Without movement, life does not exist. What lives must move; when movement goes out, it is because life goes out. The entire universe is in motion because it is alive. Part of the level is the physical body. On the mental or intellectual level, it is also noticeable. The brain is not trained to think – to move. On the emotional level movement is generally more difficult to observe, unless one is on a path of self-exploration." (Pierrakos, 1996). The medium captures these ideas by representing how movement is a bodily movement that can be captured statically, however, still gives a sense of dynamic representation. As long as movement occurs, time passes, and that moment becomes a haze of what is now behind.

The essence statement of movement and space is:

Movement is the physical or preceptive bodily motion a subject voluntarily endures and is informed by their environment to the type of bodily motion activity taken place.

After reflecting on the process of creating an eidetic image and uncovering the essence of movement and space, the final collective essence statement is:

Space informs a subject's experiences by capturing and directing their movements, memories and creativity.

4.4 – Transient Encounters

This Sketch Problem investigated a number of transitory spaces that currently exist in the built environment. More narrowed, is how bodily movement and social engagement travel through a space that is temporarily occupied by the public on a daily basis. Studies of transitory spaces were chosen at multiple scales; the door, the hallway, and the train station. The method was to observe the spaces through documentation of the space itself with paint. Interpretation of motility and sociality aspects with live film to help provide a deeper understanding of the possibilities of what promotes movement, socially: What has been uncovered through this work the spaces represent a commonality between people, however, interactions occur for what seems to be with who they already know. Movement engaged with these elements revealed the notion of not staying in one place for very long, rather a prop for enhancing the process.

The method was an observational study through the lens of the spectator, falling back to the thesis framework. The observation of movement was held at a local and public transitory space, the Train Station. To document this observational study, it was captured via video. The timing was a significant factor in the results, observing times when people arrive and depart from the space. The space was at a high capacity during the arrival of a train and passengers.

Upon arrival of the on-site observation study, it didn't come with many expectations or a concrete framework at this point, rather, coming in with an open mind of what happens in a space, like this train station. It was apparent very early on that social interactions were minimal, and the ones that did occur seemed to be between people who already knew each other.

The first step in this study process was watching the activity, and re-watching the video recordings of movement within the train station to discover any significant actions or details.

After the video observation, another form of documentation, a creative outlet to relay the information within the built environment characteristics was to, document the space through paint. The result of painting the train station allowed for a closer look at each section of the space in detail and create a sort of abstract representation of the video captured through the paint. Through this method, it became the interpretation and perspective of the spectator, based on Amadi's framework.

Between the documentation of the video recordings and the painting, the idea to layer the film over the paint brought the painting to life. What

was revealed through this work was the whimsical nature of movement expressed in space. Connecting back to the ideas from Ahmadi's research of pictorial representation in a static form of movement in architecture, from the static composition of the painting blended with the dynamic movement of the video. (Ahmadi, 1018).

What was uncovered through this work is that this space has many limitations to social engagement, and social interaction seems to be with people that already know each other and are travelling together. This research method revealed the notion of not staying in one place for very long, and only dwelling in this space momentarily, as described for transitory spaces.

Some limitations to this space are that it is heavily controlled by: form, openings, program, time, and number of people. With little opportunity for social interactions and choice or freedom of where to sit or stand during the moments of occupying this space. Such as, the fixed seating positions not facing each other, arrival times, and door closure for the safety of the people when the train moves.

In particular, this study on the train station, highlighted how even though there are high levels of movement, the social interaction is very confined because people tend to move quickly from the space but only interact mostly with people they're already acquainted with. There are various levels of degrees in control here, freedom and control here, of course, the door, but also the way the furniture is fixed in and laid out will impact again, the way humans move in this space.

[Image 28] (*Following spread*)
Transient Encounters. Train Station. Oil
Painting. 2022.



Trains





By investigating transitory spaces and movement, it unfolded to reveal how to accommodate social engagement within the built environment. By mapping out movement within a transitory space such as the Train Station, it called for a revisit and reflection on the limitations within transitory spaces, as well as the possibilities for social engagements.

Occupants within the train station were mapped over the floor plan to trace their movements and activities across the program functions in order to assess any relevancies to the level of activity and what the space offers. The activities represented on the train station's map in terms of movement are quite oriented, often towards a purpose, whether that is to pay a ticket, board or depart a train, or sit and wait.

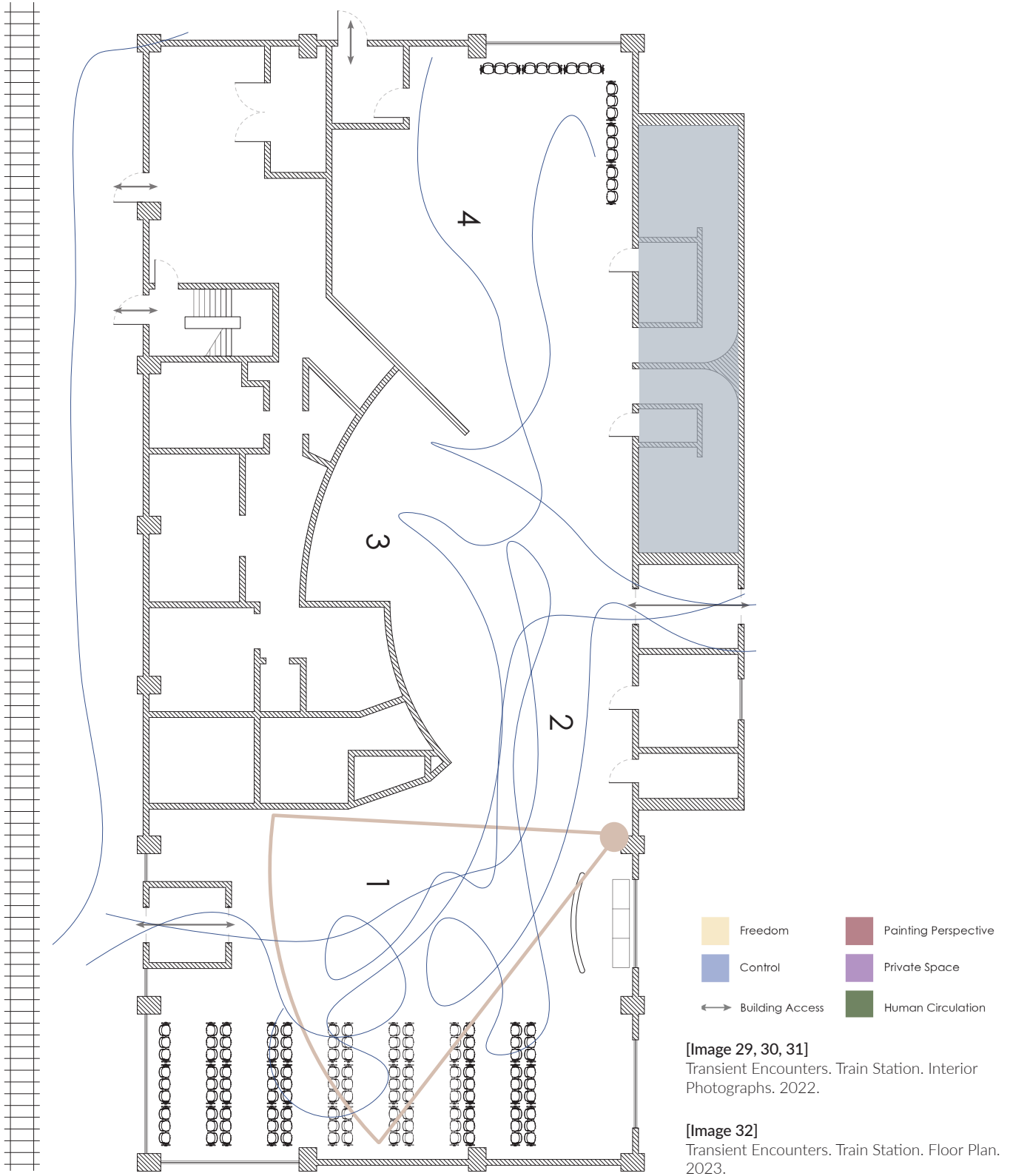
From painting the details, it was evident that there were control areas within the program, such as positioning of the seating — how they do not face each other and hinder any possibility to form social interactions. It was also apparent that seating was positioned on the perimeter of the spaces, with the most amount of seating nearest to the windows, which leads to the question of if there was some consideration for occupant needs to be related to naturally daylight spaces.



By layering the video and painting to show all of the movements within the space, the combination of static and kinetic documentation was really impactful to understand human activity in the built environment.

With this new knowledge and applying the framework, it could be applied to the train station floor plan to better understand the entire site, where people were coming from or going to, and what actions related to social engagement are happening within the space.





4.5 – [Movement] For a Sushi Restaurant

This study was about looking into alternative perspectives related to movement. Using the framework of types of users who move in architecture, this study specifically from the perspective of the contributor, which have been identified as the employee in a restaurant. The employees were given a disposable camera to take candid photos while keeping the following questions in mind:

Q 1. *Where do you feel a sense of freedom / comfort / identity in the workplace?*

Q 2. *Where do you feel controlled in the workplace?*

Based on the study by Harriet Shortt, 2015, the question of dwelling in a transitory space became relevant for the lens of social culture in the built environment. Taking inspiration from asking a specific group questions about how they feel in a particular place and documenting their responses through photos, it represented as a practical method to understand the user perspective of sociality.

Layering the developed photographs to the contributor narratives gave an identity to specific places in the work environment, specific to each participant. Concepts that were uncovered throughout this process were that control relates to the task or being seen, and freedom is the opportunity for choice or feeling unseen. Organizational factors such as openings, order, technology, and program also reflect what each picture displays related to power and identity, through the movement of the contributor.

More specifically, the concept of the contributor's (the employee's) perspective in the workplace to where they feel the freest or controlled in a space that they temporarily dwell in. What has been explored is another method of exploration for finding the answers and linkage to "How people move and interact with each other related to spatial aspects?" This thesis explored the idea of using alternative perspectives to better understand people and their movement through photography, purely at their hands, to capture the moments they most feel free or controlled in the workplace, by asking those questions. The developed photographs corresponded to the narratives given by each employee who contributed and participated in the experiment.

The highlight between the pictures and the narratives where that the contributor related freedom with choice and being unseen, whereas, control related to the task and being upfront / seen. The images capture

the identity of the contributor in the freedom images. The images also capture an organizational factor that the workplace offers that resembles what control may look like. In all photos, chaos seems to be resembled in the photos, but how each people discusses their ties to the photos, creates a unique narrative that represents themselves in each photo.

The aspect of the making that constituted a form of research was the reflection and the layering after the process of curating the sketch problem. There were no expectations from each employee who participated. There were some assumptions before obtaining the photographs and interview results based on personal experiences. The outcomes of the narratives and photographs were so unique and personal. Even the process of waiting and having to develop the photographs was interesting, because of not knowing what to expect and creating assumptions beforehand. Once seeing the photos, and laid the narratives, much more was revealed about each person's response to the questions that related to control, freedom, power, place, and identity.

The new understandings that emerged from the sketch problem were that people answered the question related to freedom being of a place where they get to make the choice, feel unseen, be on their own, and have access to their objects or thoughts. What was learned about the controlled spaces was that the employees identified them as what could be known as the task, what they are there to do, which is work. The photographs that they feel best to describe how they perceive control relate to spatial and organizational factors such as openings, order, technology, and program. These concepts relate to the thesis framework of movement types, user types, and the relationship between people and places, for how control or freedom might contribute to that sort of movement.

Moving forward, it is important to recognize the connections and adjacencies related to architectural aspects such as program and spatial qualities. To focus on this aspect, mapping out the building in the plan will help understand the spatial qualities to emulate the feeling that each photo portrays.



Control looks like:

"As soon as I get into work, I have to punch in. As soon as my shift is over, I have to punch out. I get paid based on when I punch in or out by every 15 minutes. This clock is right by my work area, so I am always looking at the time changing, counting down the hours."

— *Dish Washer*

[Image 33]

[Movement] For a Sushi Restaurant. Captured by Dish Washer. 2023.





[Image 34]
[Movement] For a Sushi Restaurant. Captured
by Dish Washer. 2023.

Freedom looks like:

“The area I take my break in. I hide in the storage room and sit on a bucket to eat or go on my phone. I even leave my bag here. Nobody really goes in here too often during my shift anyways. It’s not the most comfortable, but this is what us dish washers have always done. It’s our spot.”

— Dish Washer

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Control looks like:

“Checking orders as they are finishing up and coming out. The routine goes: check sushi, make sure everything is made correctly, check for apps and get them, circle anything that is missing, count how many sauces go in each order, get chopsticks and napkins, bag the order, and attach the receipt.”

— *Takeout Worker 1*

[Image 35]

[Movement] For a Sushi Restaurant. Captured by Takeout Worker 1. 2023.





[Image 36]
[Movement] For a Sushi Restaurant. Captured
by Takeout Worker 1. 2023.

Freedom looks like:

“Where I get to work with my besties and chat, sing the songs that play in the restaurant, dance, and hangout behind the bar and behind the glass where nobody can see us.”

– *Takeout Worker 1*





Control looks like:

“The work station that consists of the ticket machine, the supplies, the food prep, and the buzzers. It’s the only area that I work in, but where I am also comfortable in. I don’t like going to the front for very long unless it’s to get water or something.”

– Chef

[Image 37]

[Movement] For a Sushi Restaurant. Captured by Chef. 2023.

- Shrimp x 2 Shrimp
- Sweet x 1 Big Or 2
- Oshima x 1 Shrimp
- Butterfly x 1 Sal-Temp
- Nika Veg x
- Veg-Bam x 1 Asp
- Tokyo x 1 Shrimp
- Yam x 1 Small Sweet
- Futomeki x Eel
- Fuji x Eel + Shrimp
- Unagi x Eel
- Spider x Soft Crab + g
- Super Crundy x 2 Shrimp
- Hawaiian x 2 good Pas
- Passion x 1 Shrimp
- Sakura x Sweet + green



ALCAN PLUS
30 cm x 200 m
ALCAN PLUS
- THE STRONG ONE
STRONG & FLEXIBLE
200 m



Handwritten notes on a piece of paper taped to the wall, including a table with columns and rows of text.





Freedom looks like:

“The break room that just us cooks use. I get to shut the door and there’s only one table and one chair. It’s where I can FaceTime my family without the background noise or watch funny videos.”

– *Chef*

[Image 38]

[Movement] For a Sushi Restaurant. Captured by Chef. 2023.





Control looks like:

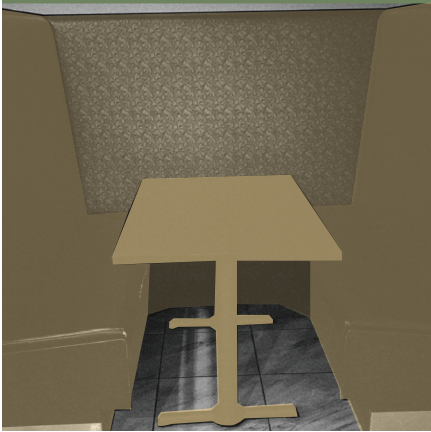
“Standing down the line, positioned at one of the stations, like a machine, pumping out sushi – waiting for the ticket, preparing the ingredients, rolling and cutting the sushi. When it’s busy at night, we don’t really talk to each other, we stand in this narrow area for the shift making sushi orders.”

– *Sushi Roller*

[Image 39]

[Movement] For a Sushi Restaurant. Captured by Sushi Roller. 2023.





Freedoml looks like:

"Sitting in the tall booth at the very end. I get to make my own lunch and take it to the booth to sit and check up on my phone."

— *Sushi Roller*

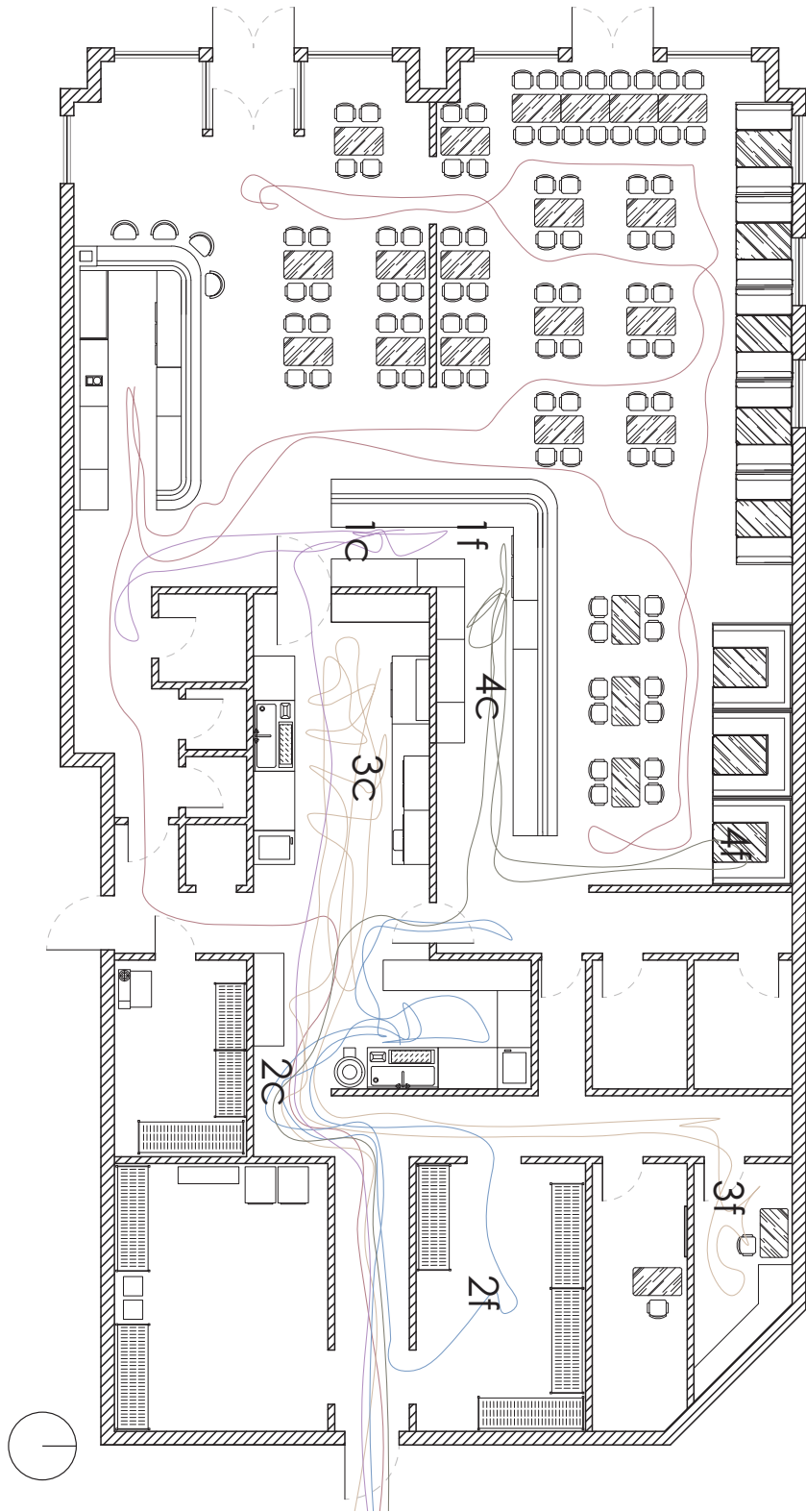
[Image 40]

[Movement] For a Sushi Restaurant. Captured by Sushi Roller. 2023.



The study here looks at social aspects of movement and also a perception of freedom of control, in particular, in a work environment. This is a restaurant and the method developed here consists of some photographic recording, where workers were asked to take pictures of places that felt controlling versus spaces where they felt they could express or have more agency to express more, more freedom. An analysis of the collection of images was conducted and was able to trace where those perceptions are placed in the interior space. In particular, spaces that are more confined or protected may feel freer to the workers because they have more agency and the type of activities that can happen but also spaces right outside of the restaurant. Therefore again, by using the same model, an analysis of the space was conducted, looking for control and freedom factors, which could fold back to the statistical outcomes of the study.

From conversations with the other workers and developing their photographs, to ground the study it was important to document their movements within the space. The consensus was that freedom in their environment looked like the corners or perimeters of the space and the control was the task they were hired to do, which entrances to use, and which spaces they can use.



- Freedom
- Control
- Building Access
- Waitress Circulation
- Takeout Worker Circulation
- Sushi Roller Circulation
- Chef Circulation
- Dish Washer Circulation
- Private Space

[Image 41]
Sushi Restaurant. Floor Plan. 2023.

4.6 – Reflection

To express that there were multiple studies to help articulate movement in architecture and how social aspects of power, freedom, and control can be identified through each space. All of the different spaces studied have their own characteristics.

The train station study recognized the lack of any form of social culture in that environment, identified as a transitory space. Train stations are designed with the purpose and function of moving people, and do not consider the social aspect as people are not staying in these spaces for very long.

The restaurant may not be a transitory space, however, there is still a high level of movement occurring within a particular group, the workers. The characteristics in a place like this where someone may dwell a little longer in a restaurant than a train station. The restaurant becomes a destination spot for socializing. Resting, food, discrete corners, and a common purpose for being in that space seem to help promote the idea of freedom that this thesis strives to achieve in design.

Conducting the studies from different perspectives and methods was important to the process of identifying the types of users in a space, and how movement acts differently or relates to one another. The most successful studies involved people in the research methods and tactics since the thesis is oriented around human-centered research and design.

C H A P T E R F I V E

SOCIAL CORRIDOR

5.1 – Background

After studying through the lens of the explorer and the spectator, it was found necessary to study through the lens of the contributor. The social corridor becomes a space where the contributor can thrive and engage within a transitory space. Given the research methods tackled in this thesis and additional study on the corridor, a design intervention for social engagement, a temporary dwelling, and the freedom to control one's own environment is the direction the thesis will go.

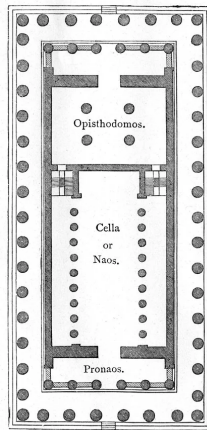
The focus became more relevant to investigate kind of social aspects of movement in environments that are quite controlled. School environments that have very rigid geometric or architectural compositions, fall under that category of controlled environments for a number of reasons. Although it has been determined that there is still a need for soft order, it can be understood through design and social interaction that freedom becomes the customization of an environment.

It is important to understand the evolution of the corridor, and design strategies implemented for this idea of the social corridor in order to propose what the future of the corridor could look like.

5.2 - Evolution of the Corridor

There has been a significant evolution of the corridor over the entire lifetime that architecture has been around. The evolution of functionality, design, and scale have all made an impact on how movement physically and compositionally is represented. Corridors were represented in ancient architecture as a structural element and view-oriented design, such as the Parthenon. Corridors have always existed, however, at one point in history the type of circulation did not occur along the corridor, but rather connected rooms or spaces in a building served at the "corridor" or passage through the built environment.

400 BC



5. Plan of the Parthenon.
(Amphiprostyle peripteral.)



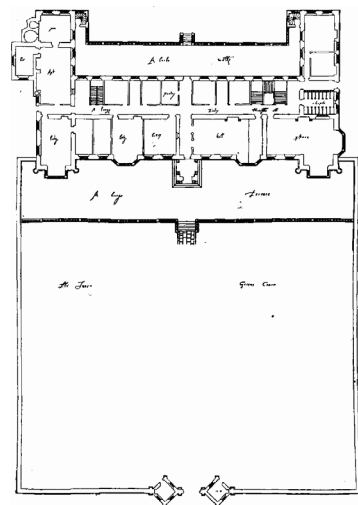
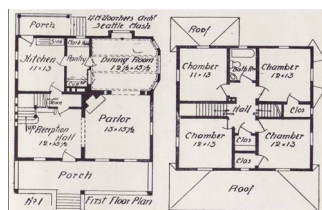
1700s

"The word Corridor, Madam, is foreign, and signifies in plain English, no more than a passage."

Colonial Style was dominant.

Circulation was through connected rooms.

1500s

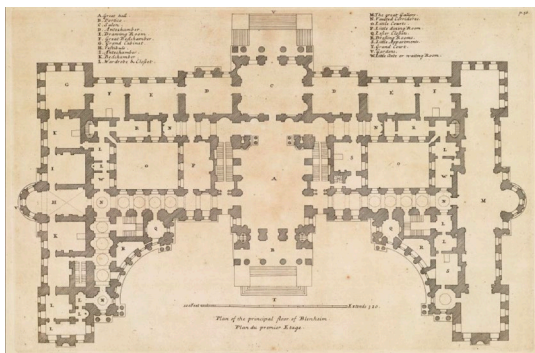


[Image 42]
Corridor Evolution Diagram. 2023.

By the time of the 20th century, architecture has rapidly taken a shift to new needs and desires which include openness, flexibility, accessibility, and efficiency. (Hurdley 2010).

Typically enclosed corridors are becoming open areas which represent the changing needs and desires in society. Corridors were traditionally constructed as confined, pragmatic places with little regard for freedom such as aesthetics or comfort. Although, architects and designers have begun investigating ways to create more appealing and comfortable environments such as educational spaces that encourage social interaction and cooperation.

John Vanbrugh, known as one of the first architects to introduce the corridor into his designs.



1900s

Open floor plan was introduced.

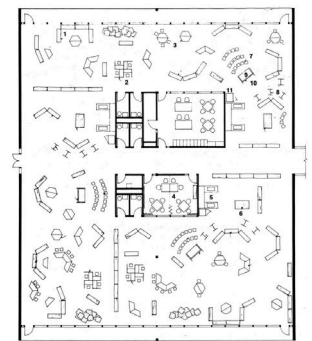
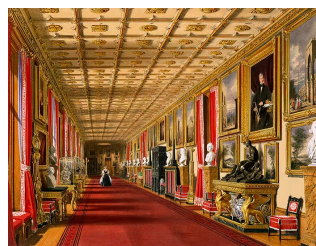


FIGURE 21. Birch School Addition, Cassill Rowlett Scott, Merrick, New York (1991). From James J. Montecani, *The New Schools* (New York, 1972), p. 11.

“John Thorpe, the first recorded architect to replace connected rooms with rooms along a corridor.”

1800s



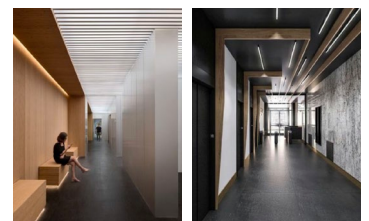
South Corridor of Windsor Castle by James Baker Payne © Corbis Via Getty Images

Divided family, guests, and servants.

Divided ballrooms from bedrooms.

“Corridors became places of violence and threat.”

2000s



5.3 - Corridor Design

A designed corridor can influence a user's behaviour, including social interaction. Social interaction can be assisted through design, and at the end of the day, it is still conveying a sense of control. To thoughtfully design for freedom in architecture with the influence of movement, Andreea Cutieru wrote in *The Architecture of Social Interaction* mentions that there should be a common ground offered, re-imagining social connectors, and allowing for unplanned activities to happen. Not everything can be planned, and that is the beauty of freedom in architecture, that the design allows the user to create their own space and have the flexibility for spontaneity.

Design Strategies

To evoke social interactions, there are a number of ways it can be achieved through design. Some strategies consider the material as a way to evoke social interaction and self-expression based on their own experiences. "The thought-provoking concept of material agency, the notion of the "voice" of the material and a dialogical making process encouraged students to critically review their ways of engaging with their material surroundings." (Aktas, 2020). Other design strategies suggest that greenery, natural lighting, interactive spaces, wayfinding elements, and communal areas achieve a level of evocative social engagement within architecture and design.

Social Corridors Toolkit

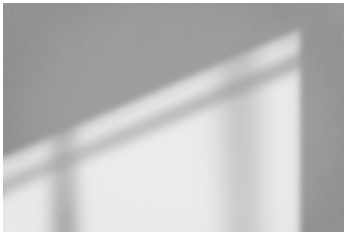
"Social corridors are widened interior or exterior corridors that include permanent or flexible design and programming elements to promote social interaction. In the Happy Homes toolkit, the ways to make corridors more social, comfort, safety, participation, culture and values, exposure, scale, etc." (Happy Cities, 2022). These ideas are closely related to the running framework within this thesis, and helps to solidify the success rate of a project based on the number of these tools being implemented. "The illustration below shows the three main types of corridors found in multi-unit buildings: double-loaded corridors, single-loaded corridors, and point block access. No matter which type a building uses, there are features that builders and designers can include to transform corridors into warm and inviting social spaces." (Happy Cities, 2022).

[Image 43]
Corridor Design Strategies. 2023.

[Image 44]
Materials List. 2023.

1

Greenery



Natural Lighting + Materials

2

3

Interactive / Display Spaces



Wayfinding

4

5

Communal Areas



Wood



Concrete



Textiles



Metal

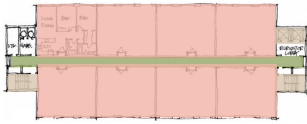


Greenery



Glass

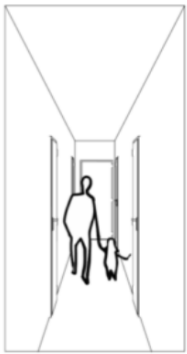
Double-loaded corridor:



- Typical of North American multi-unit buildings
- Efficient floorplate
- Limits daylight and cross ventilation opportunities
- Allows many smaller units to be placed on a site

Social considerations:

- Can feel monotonous
- People are less likely to stop and chat with neighbours



Single-loaded corridor:



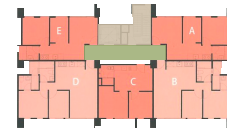
- Occurs in many co-op and cohousing projects
- Less efficient floorplate
- Allows for better daylight and cross ventilation opportunities
- Can work on narrower sites

Social considerations:

- Can connect circulation spaces to the outdoors, such as a courtyard space



Point block access:



- Typical of European buildings, but not allowed by many North American jurisdictions
- Most efficient floorplate
- Allows for some cross ventilation and better daylight access
- Ideal for narrower sites

Social considerations:

- Creates small clusters of units
- Can make it more difficult to access amenity spaces



Units



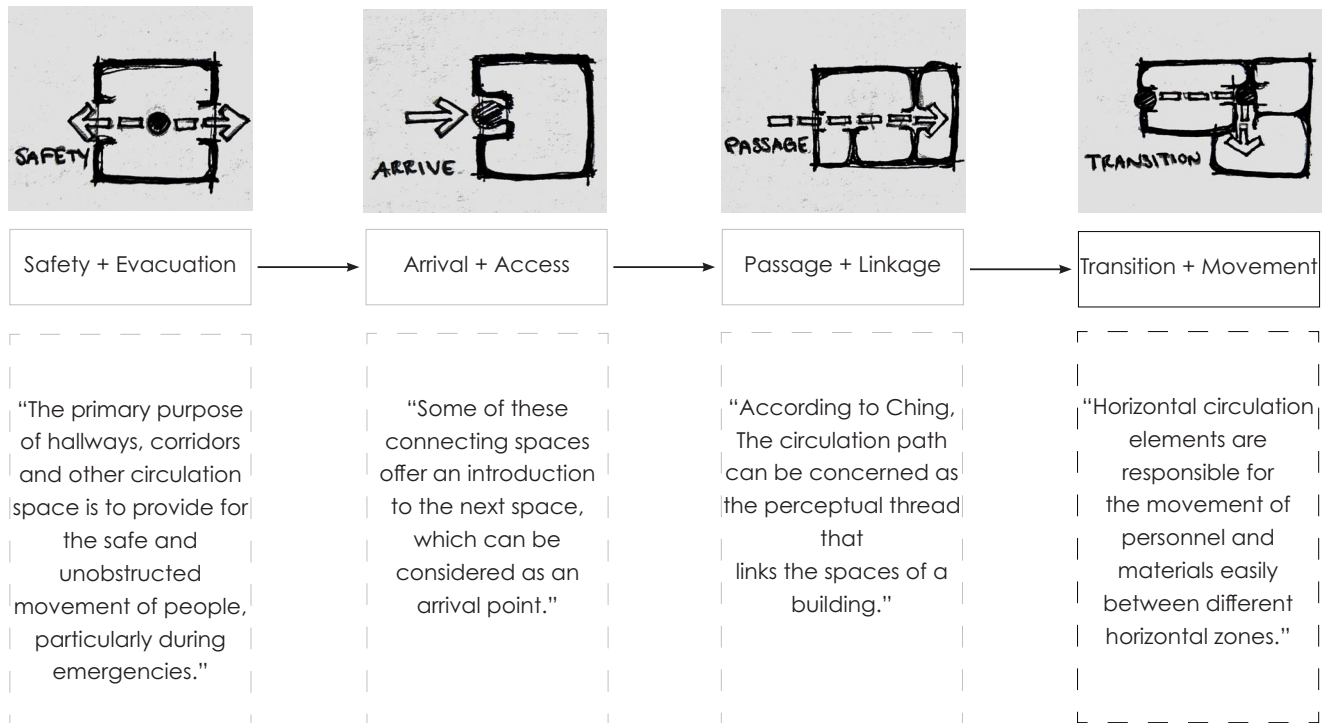
Corridor



Vertical Circulation

[Image 45]

Based on the framework from Happy Cities. 2022.

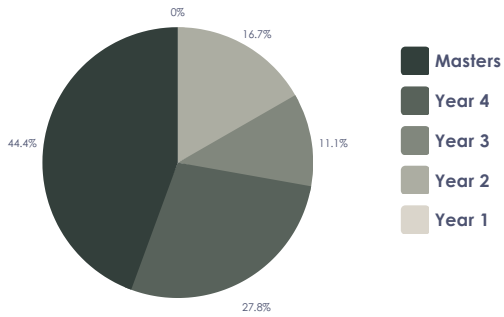


Circulation Experience

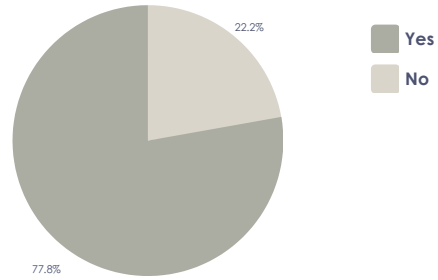
The way that occupants arrive at a building is very important when directing movement and the experiential or sensorial aspects of the entrance typically prescribe the tone for the rest of the building. Also, the way movement and circulation occur through the building and the spaces that allow for engagement to evolve adjacent to the corridor are just as, if not more important in regard to promoting social culture within the specific environment. (Sallam, 2013). The main focus of this thesis looks at the category of transition + movement as the type of circulation experience to be investigated for a set of design strategies.

[Image 46]
Based on the study from Sallam. 2013.

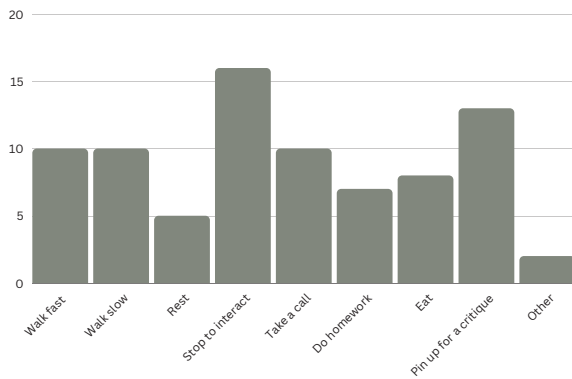
WHAT ACADEMIC LEVEL ARE YOU IN?



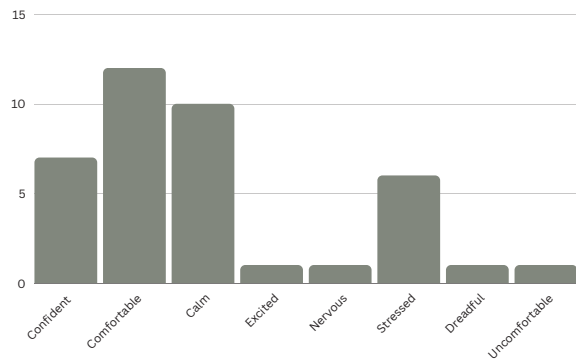
DO YOU INTERACT WITH STUDENTS IN OTHER ACADEMIC LEVELS?



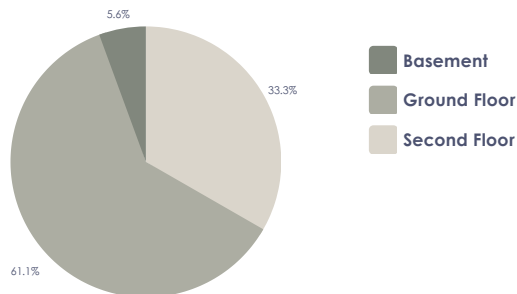
WHAT ACTIVITIES DO YOU DO IN THE CORRIDOR?



HOW DO YOU FEEL IN THE CORRIDOR?



WHAT CORRIDOR ARE YOU MOST COMFORTABLE IN?



[Image 47]
UDM SACD Student Questionnaire, 2023.

5.4 – UDM SACD Case Study

To test how an architect or designer can look at movement through a social aspect, the direction of the thesis looked at the University of Detroit Mercy School of Architecture and Community Development (SACD) as another case study to better understand how movement can be promoted through learning and through engaging in environments that are occupied more often than just between home and another space. More specifically, looking at the corridors within the Loranger Building of the SACD.

Some characteristics of the building include the fact that this school was built in the late 1800s, it is a double-loaded corridor, circulation is not only horizontal, but vertical with the connection between all three floors, the social spaces on each floor can be connected to the adjacent corridor, not all entrances are used and only one of them is fully accessible, and the school have already gone through several renovations to where it is today, intending to create more social spaces.

Other qualities of the building that embark the control aspect concerning this study show that this is an environment that is controlling in the sense that different groups have different degrees of access to various spaces including the studio doors are locked, the faculty offices are not accessible, it is very rectilinear, and there is not enough social spaces beyond the classroom to utilize by students. So in that sense, there is a degree of control.

UDM SACD Student Questionnaire

To take this investigation further and further understand how the people who occupy a built environment are there for a specific purpose and may have a personal relationship with that space, dialogue and engagement needs to happen. Site-specific and program-specific design requires feedback from the people who know the environment best.

A study was conducted among the University of Detroit Mercy students at the School of Architecture and Community Development (SACD) to ask questions and host a questionnaire about the activities that they partake in within the corridor, within the school, who they engage within these spaces and the level of interactions that they encounter in these spaces. Other questions of how the students feel within the corridor, and the activities they may do in the transitory space, such as stopping to have a conversation, taking a phone call, eating, having a critique or pin-up, and doing homework, were all results of what they currently do and would like improvements on.

Photo Analysis and Lived Experiences

Beyond the valuable feedback received from the questionnaire, it was really important to walk through the space through the contextual researcher lens. Conducting the site-specific analysis entailed capturing photos to better understand the uses of the space.

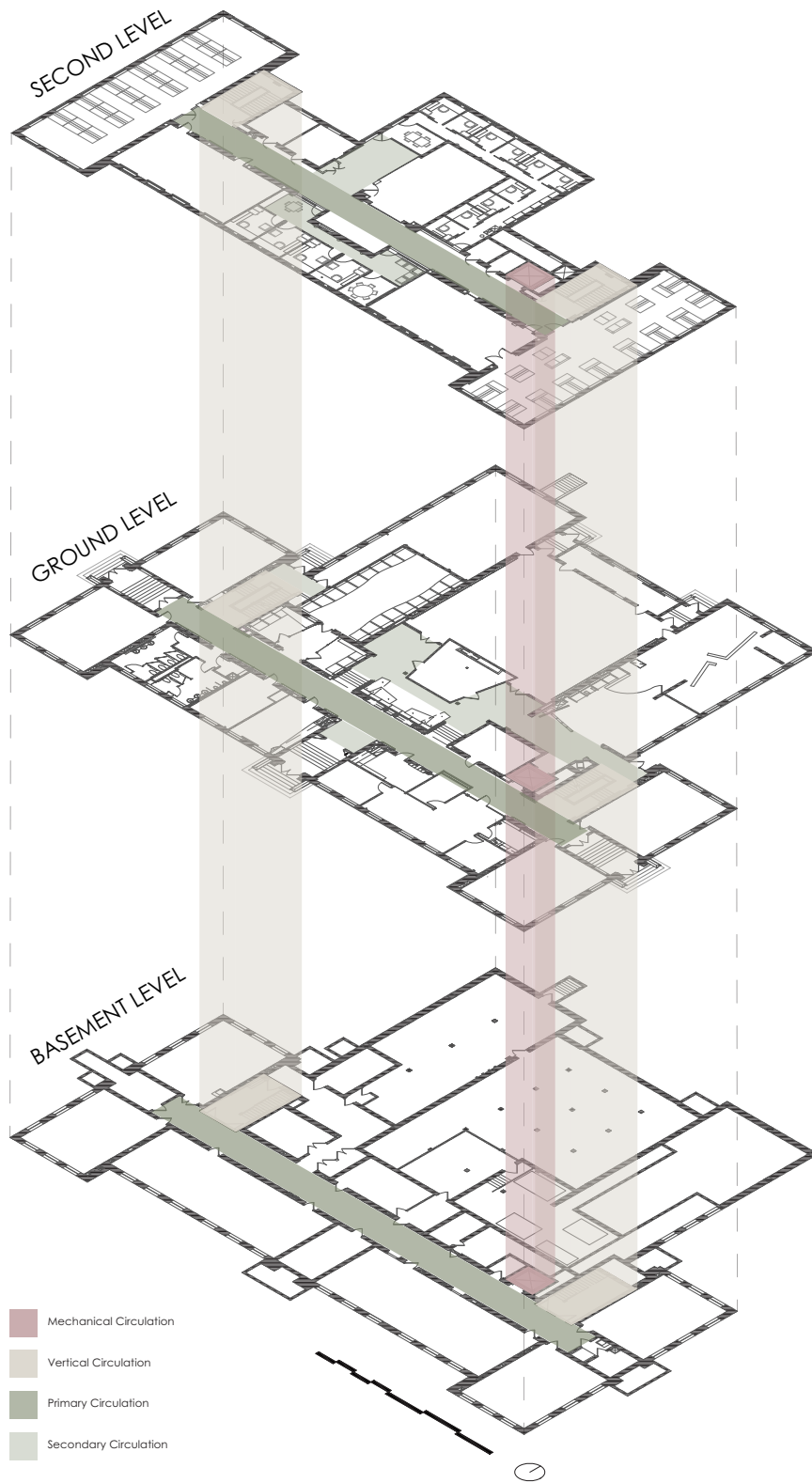
The primary student circulation is highlighted in the dark green on the axonometric diagram to the right, identified as the main corridor that spans across each floor, from one end of the building to the other. Secondary circulation for students is adjacent to the main corridor, where there becomes an opportunity for social spaces to be implemented if not already. Vertical circulation looks like the stairwells and the mechanical elevator shaft for accessibility.

Additionally, taking note of specific built environment elements and spatial factors to tie back to the framework of how the space is designed around the movement for each type of user that could potentially occupy the same. Since the Loranger Building is a 24hr accessible building that students can occupy, it was important to see how it was used throughout the day, on all three levels of the building.

The building had gone through renovations in the past, with the idea of creating social spaces within the corridors, to soften the edge between the corridor and the adjacent rooms as the possible future of the next school renovation.

From the analysis, it was noted that there were rooms being underutilized which students had access to occupy, the spaces that have opportunities for social interventions were being occupied by objects that couldn't be there and spaces that were offered such as the Peter Pierce room or the Pit were consistently occupied.

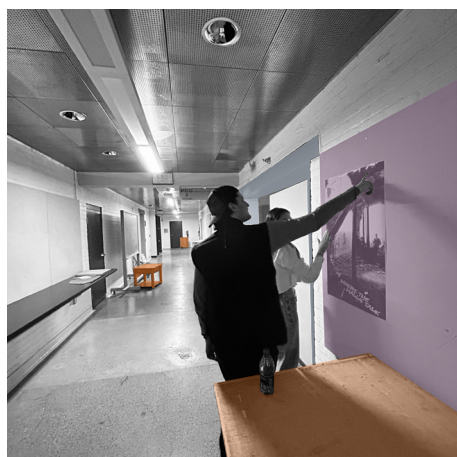
As a result of the analysis, a proposal for a set of design strategies to promote more social networking, flexibility, agency, and privacy, is to be integrated within the corridor of the school.



[Image 48]
 Plans provided by the University of Detroit
 Mercy School of Architecture and Community
 Development. 2023.

5.4.1 – Basement Level

The basement is the lowest level of the Loranger Building. This level has what is considered to be five studio classrooms, however, only 3 of them are regularly in use. The traffic level in the basement on a typical school day is low, and that number drops to barely anybody occupying the space beyond class hours. The basement is not naturally lit, but the tin ceiling material reflects the fluorescent light, making the space appear brighter. The stairwells are located on opposite ends of the corridor, and adjacent to the corridor, there are two areas where students can occupy the space, however, it is typically not in use. Unless a student has a class



[Image 49, 50, 51, 52]
Second Level of Loranger Building,
McNichols Campus. University of
Detroit Mercy. 2023.



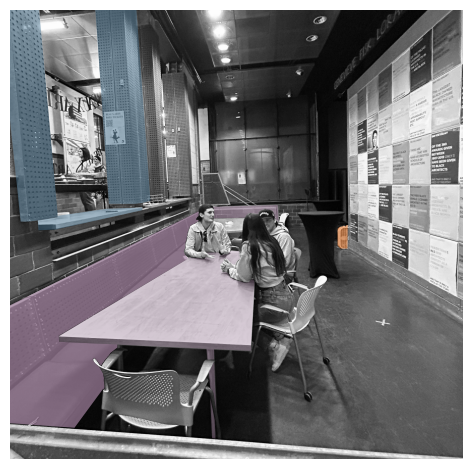
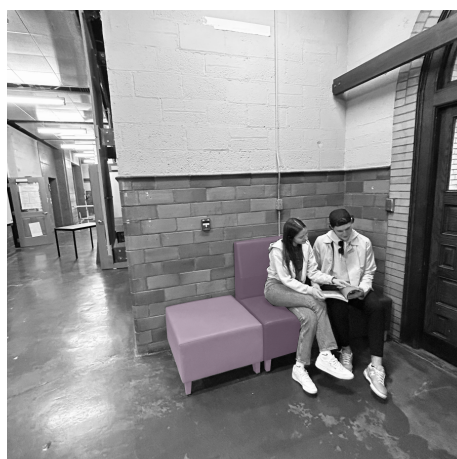
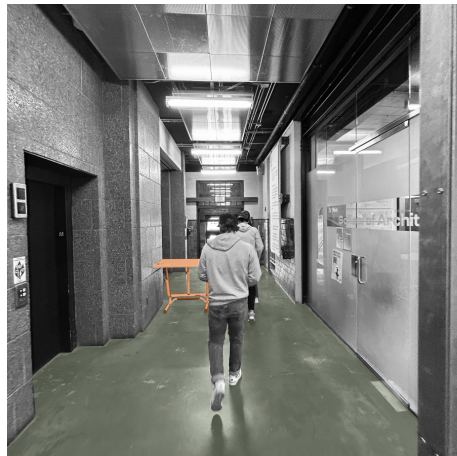
in the basement, nobody typically will go to that level, even though there are social spaces that can be occupied.

The downfall of these social spaces is that they collect a lot of clutter and become a dumping ground for excess furniture, or old projects left behind. It can leave people feeling uneasy, stressed, uncomfortable, and unmotivated. A common activity that is successful for the basement's social context is the only food or beverage option from the vending machine located in the basement. This brings people from all over the building down the space.

[Image 53]
 Plans provided by the University of Detroit Mercy School of Architecture and Community Development. 2023.

5.4.2 – Ground Level

The ground level is the main floor and is accessed from the outdoors. Only one door is completely accessible, but locks and the door that is always open during school hours is facing the parking lot. The other three entrances are fairly used or not at all. This floor level is the most public, with the most options for gathering spaces. Studio classrooms are also on this level, however, the main offices, exhibition space, and student-accessible social spaces are available adjacent to the main corridor. The secondary corridor is a few steps lower than the main corridor which draws the perspective of looking down, over that level, and the Pit social



[Image 54, 55, 56, 57]
Second Level of Loranger Building,
McNichols Campus. University of
Detroit Mercy. 2023.



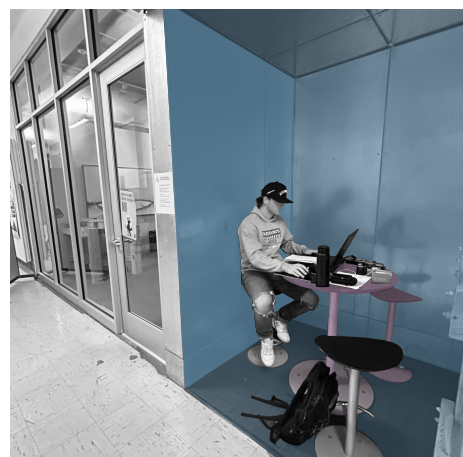
space. The Pit is also a space that is typically occupied, by the same group of people. It is one of the few social spaces within the school and is very successful in that sense as it is at the core of the building, where anyone will most likely circulate it.

There are areas on this public floor that are underutilized and accessible to students. This floor still has some trouble with not being open enough, however, this is an older building with a double-loaded corridor program.

[Image 58]
Plans provided by the University of Detroit Mercy School of Architecture and Community Development. 2023.

5.4.3 – Second Level

The second level is the highest level a student can occupy in the Loranger Building. This level mainly consists of studio classrooms and office spaces, with a select few social spaces for students. Similarly to the basement level, a student may only occupy this corridor if their studio is on this level or have a class reserved in the Peter Pierce room. Across from the Peter Pierce room, there is a social nook space that is a successful extension into the corridor that is beyond the classroom where students can work. Other activities that could happen at this level include using the walls for formal or informal critiques, taking a call, doing school work,



[Image 59, 60, 61, 62]
Second Level of Loranger Building,
McNichols Campus. University of
Detroit Mercy. 2023.



walking with a classmate or meeting with a professor, as their offices are also on the upper level. The upper level feels more open due to the natural light trickling into the corridor from each end of the building, as well as, the glass windows along the facade of the classrooms letting more light into the corridor.

The second floor has great potential to become a social corridor or social interaction space, however, the downfall to this space that it too collects clutter, furniture that has no place, materials and supplies left behind, and much more that make the potential social spaces unusable.

[Image 63]
 Plans provided by the University of Detroit Mercy School of Architecture and Community Development. 2023.

Design Strategy 1 - Work Live Bench

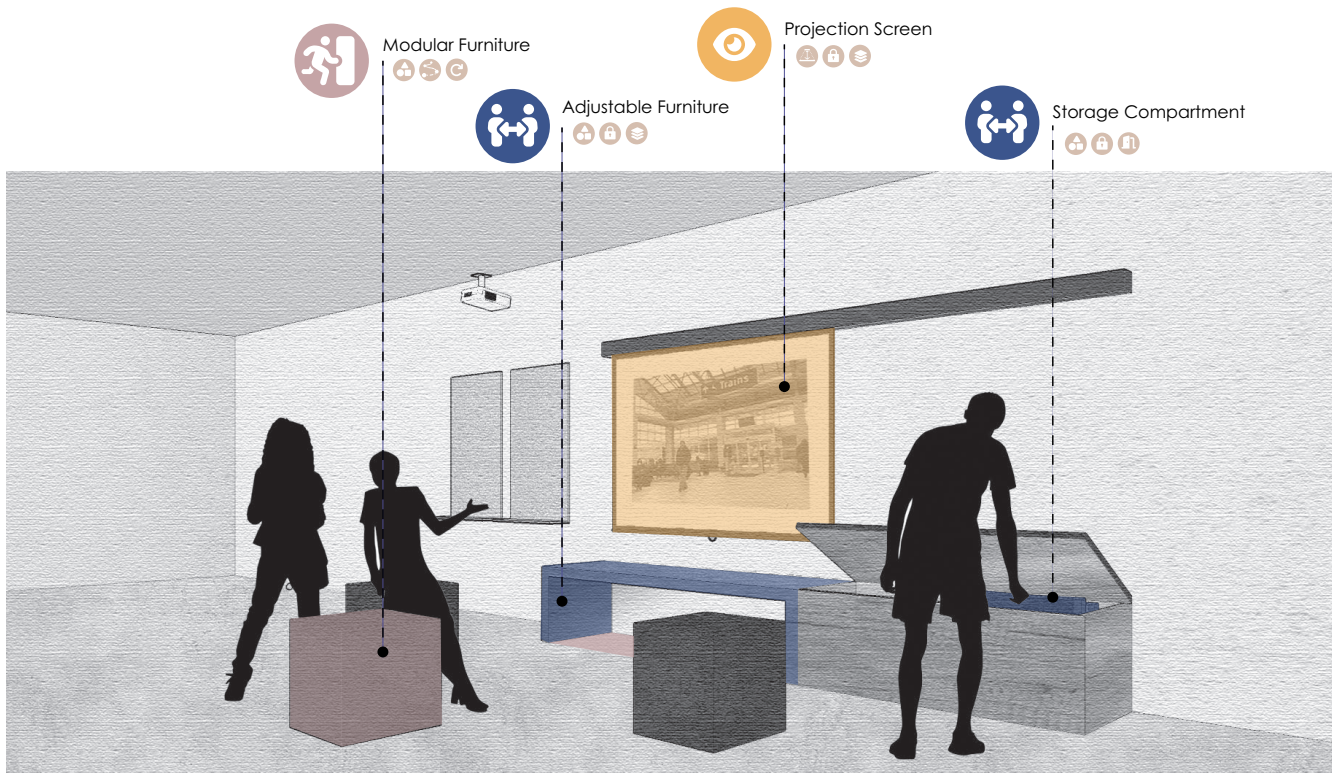
This strategy allows for the entire space to be operational, folding the furniture, making it a table or bench, and creating a space for social groups within the school to host a mini-lecture or movie night with the projector option.

Based on each user group:

The Explorer: Factors and elements considered for this space include geometry, route, and enclosedness with respect to the repetitive modular form of the furniture which recognizes the use and function of the space.

The Spectator: Factors and elements considered for this space include depth, privacy, and kinetic elements. This user type is able to visualize the space in multiple scenarios due to the flexibility of the space.

The Contributor: Factors and elements considered for this space include geometry, privacy, kinetic elements, and openings. Directly having the ability to engage with the design and manipulate it to their desire is what makes design promote social aspects of flexibility, agency, identity, and a sense of community or gathering.



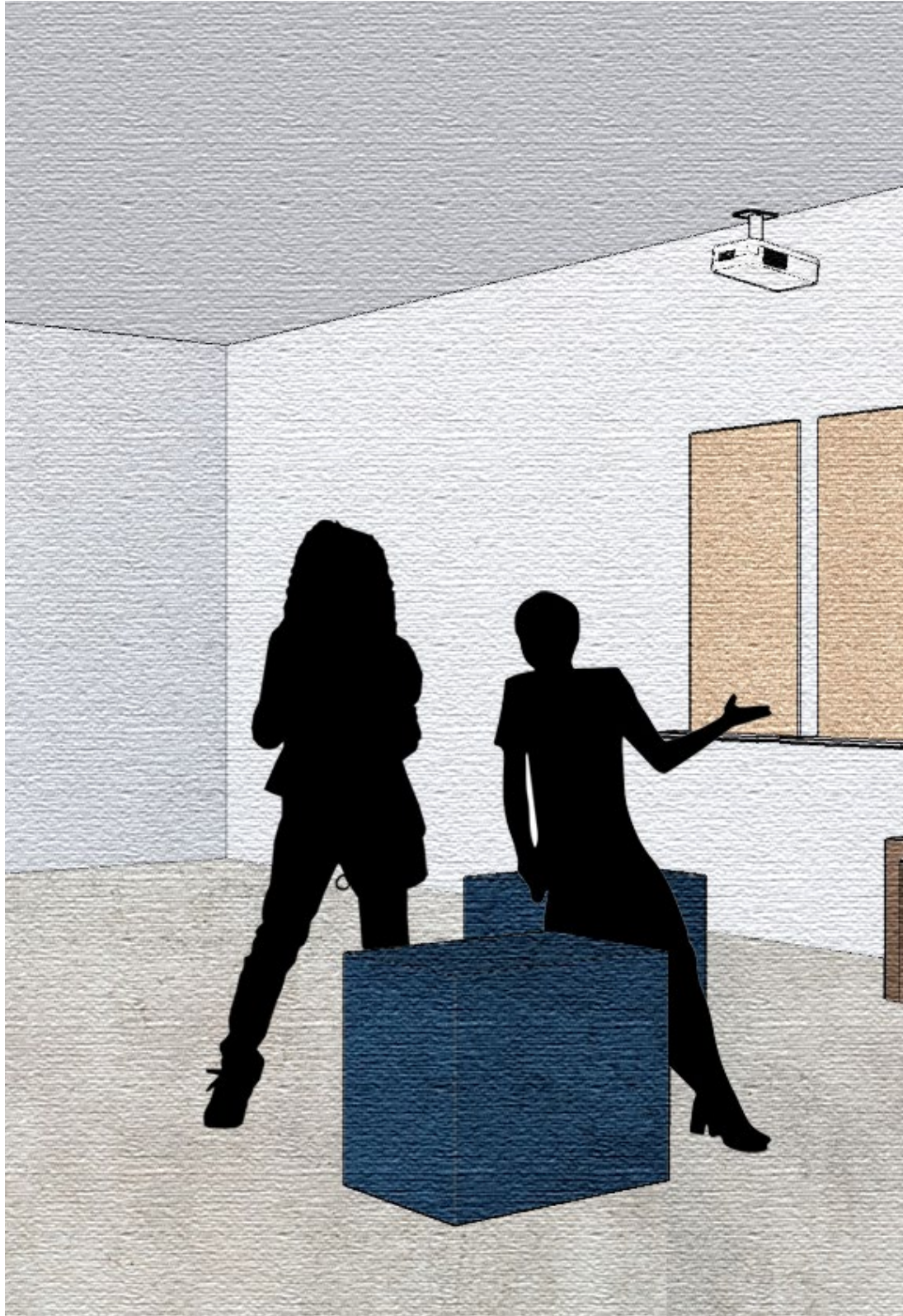
[Image 64]
Design Strategy 1: Work Live Bench. Analysis Diagram. 2023.

The goal is to have areas to work at, but transition it into a more informal gathering space. The design or the user group is not directly related to the furniture, it is related to the social quality of the interior space and how through the design it embraces the idea of functionality, sociality, and community through movement to improve interior spaces that are missing these elements.

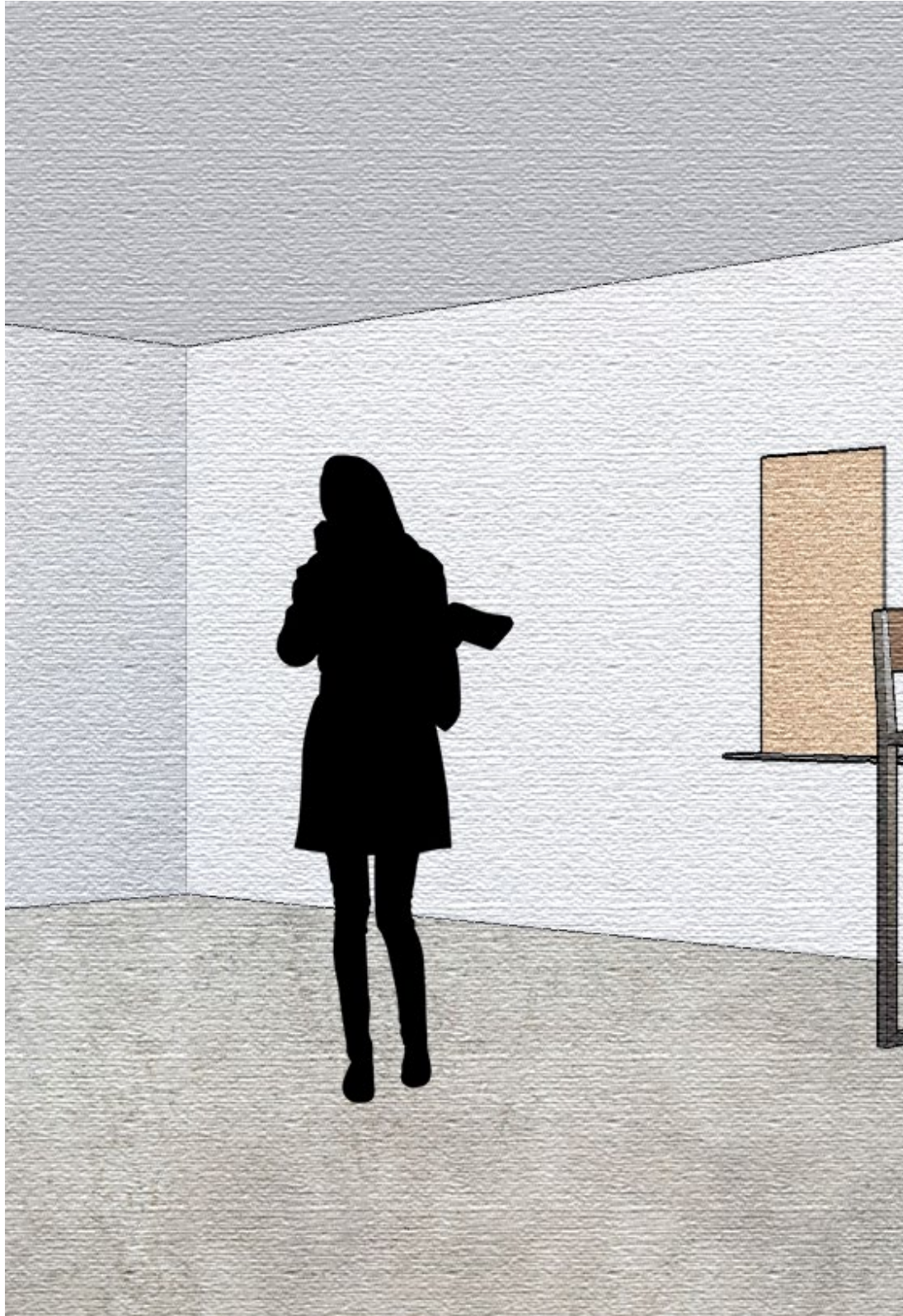
This design strategy highlights specific tactics towards implementation for creating more social engagement in transitory spaces, hence the social corridor solution. These tactics include having a projector screen to display personal work as a way to self-express, having a table and chairs to work at, and allowing the table to adjust the height to be suitable and accessible for all user types. allowing the furniture to fold up and have proper storage space to adjust the design to their own needs and purposes, multiple options for people to sit, as well as, the signature wayfinding elements that is the stretch of metal where it is recognized that there is a design in this area. Materiality was thoughtfully chosen, which includes the wood element, soft fabric, and metal.

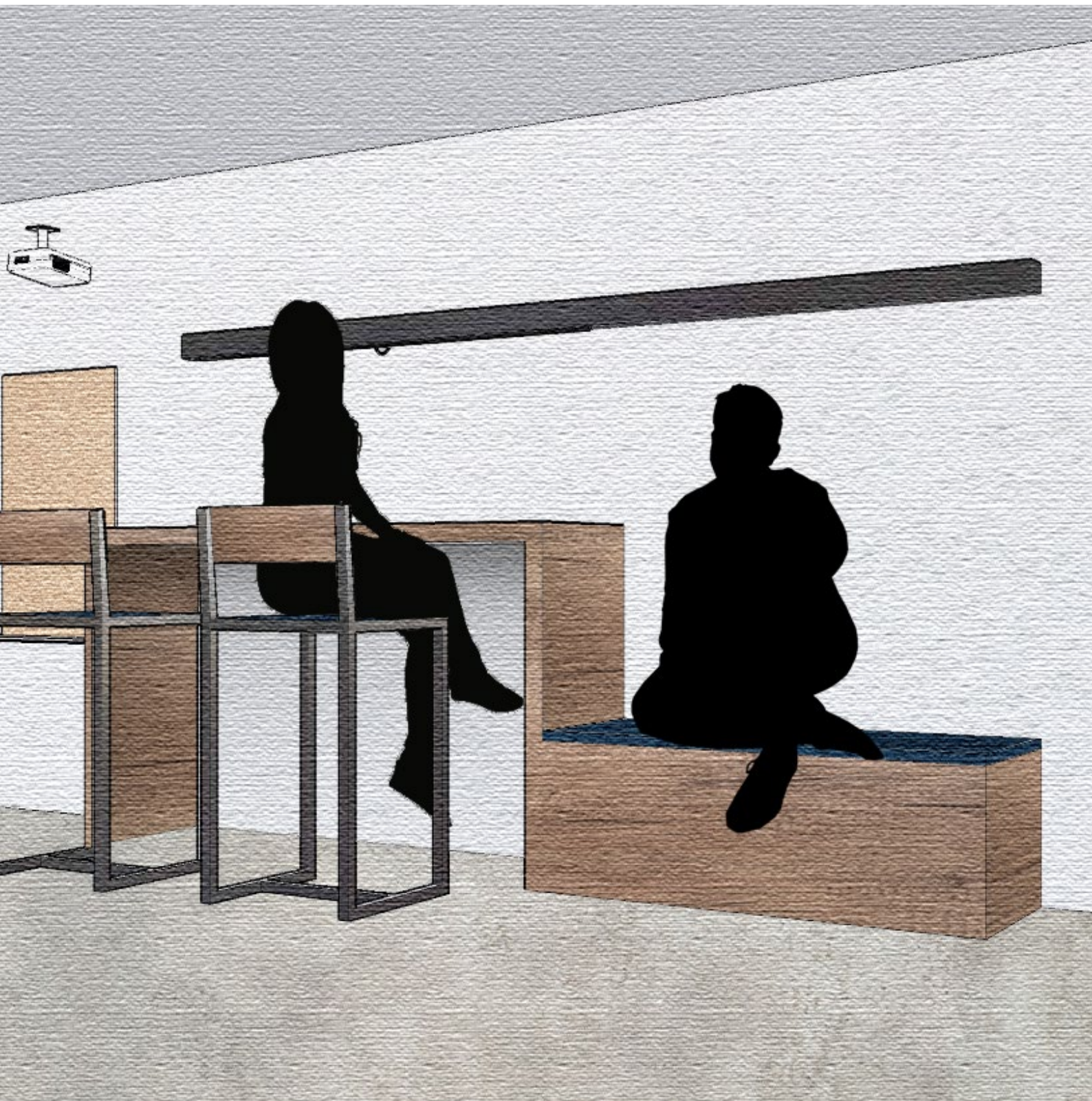
Overall, this design strategy has the intention of providing the user with the freedom to create their own space for their own purpose whether that be conventional or something completely unique.

[Image 65] (Following spread)
Design Strategy 1: Work Live Bench. Activity Render. 2023.









[Image 66] (*Previous spread*)
Design Strategy 1: Work Live Bench.
Placement Render. 2023.

Design Strategy 2 - Connection Corner

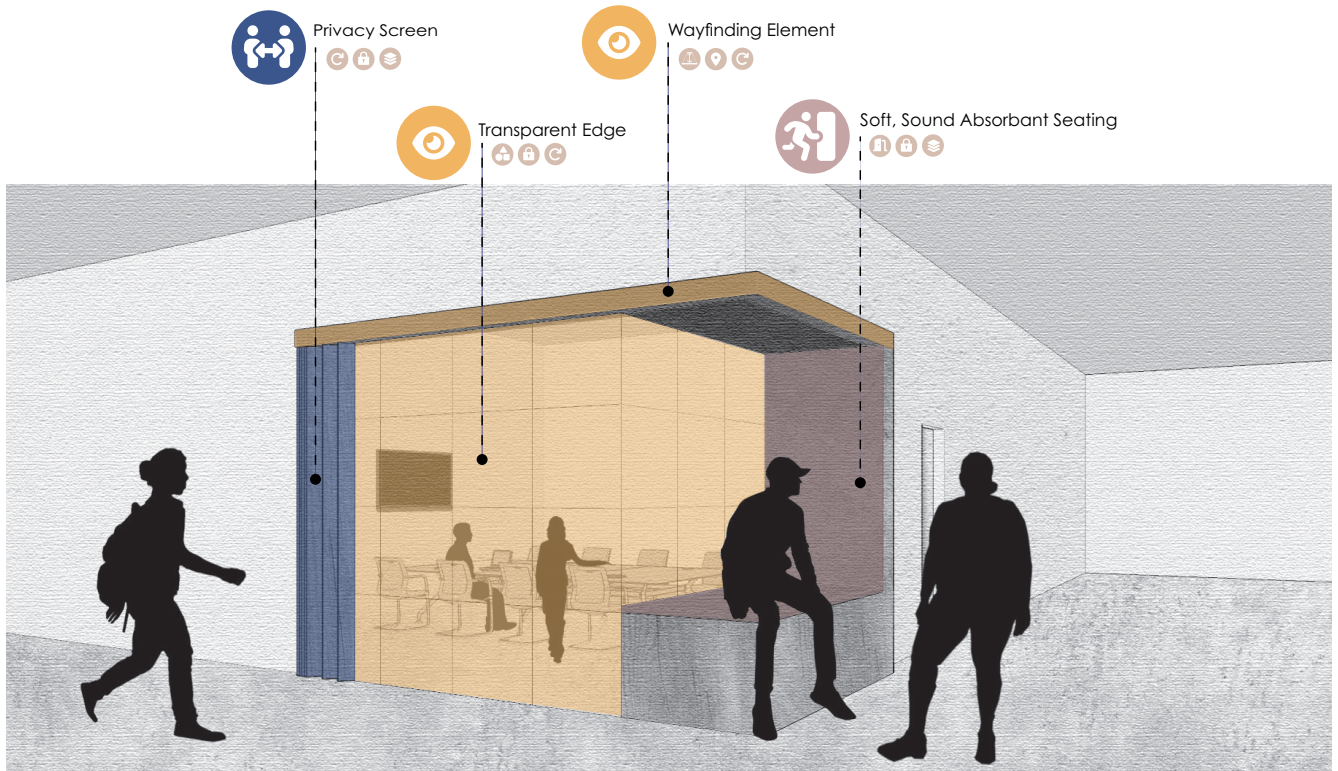
This strategy is taking inspiration from an existing social site in the Loranger Building, the Peter Pierce room. The idea behind this strategy allows for visual connections, as well as, the corner to be fully operational by opening up the facade between the corridor and the room and closing it when needed.

Based on each user group:

The Explorer: Factors and elements considered for this space include opening, privacy, and kinetic elements. This user type has the ability to consider how the space is used for specific purposes.

The Spectator: Factors and elements considered for this space include geometry, privacy, enclosedness, and symbol. This reflects the design intentions for this user by having transparency for student-accessible spaces and anticipating the potential for activating the space to the activity.

The Contributor: Factors and elements considered for this space include enclosedness, privacy, and kinetic elements by having the power to expose the space from within and create connections to the corridor.



[Image 67]
Design Strategy 2: Connection Corner.
Analysis Diagram. 2023.

The goal is to connect interior rooms adjacent to the corridor that are offered for students to occupy, but are underutilized. The design becomes an extension of the room and becomes an informal invitation to enter it when shown its openness and transparency. As mentioned already, the design or the user group is not directly related to the furniture, it is related to the social quality of the interior room to the exterior being the corridor. The design welcomes social aspects of flexibility, privacy, and connectivity through movement to improve intersecting foot traffic corners that are missing these elements.

This design strategy highlights social engagement at intersecting corners of primary and secondary social corridors. These tactics include the design of a large glass facade of the interior room to open up any possible activity within it to extend to the corridor and invite others together. Having the option to close up the space is a visual cue that the interior space may be occupied for privacy, providing multiple options for people to sit, as well as, the signature wayfinding element that is the stretch of metal where it is recognized that there is a design in this area.

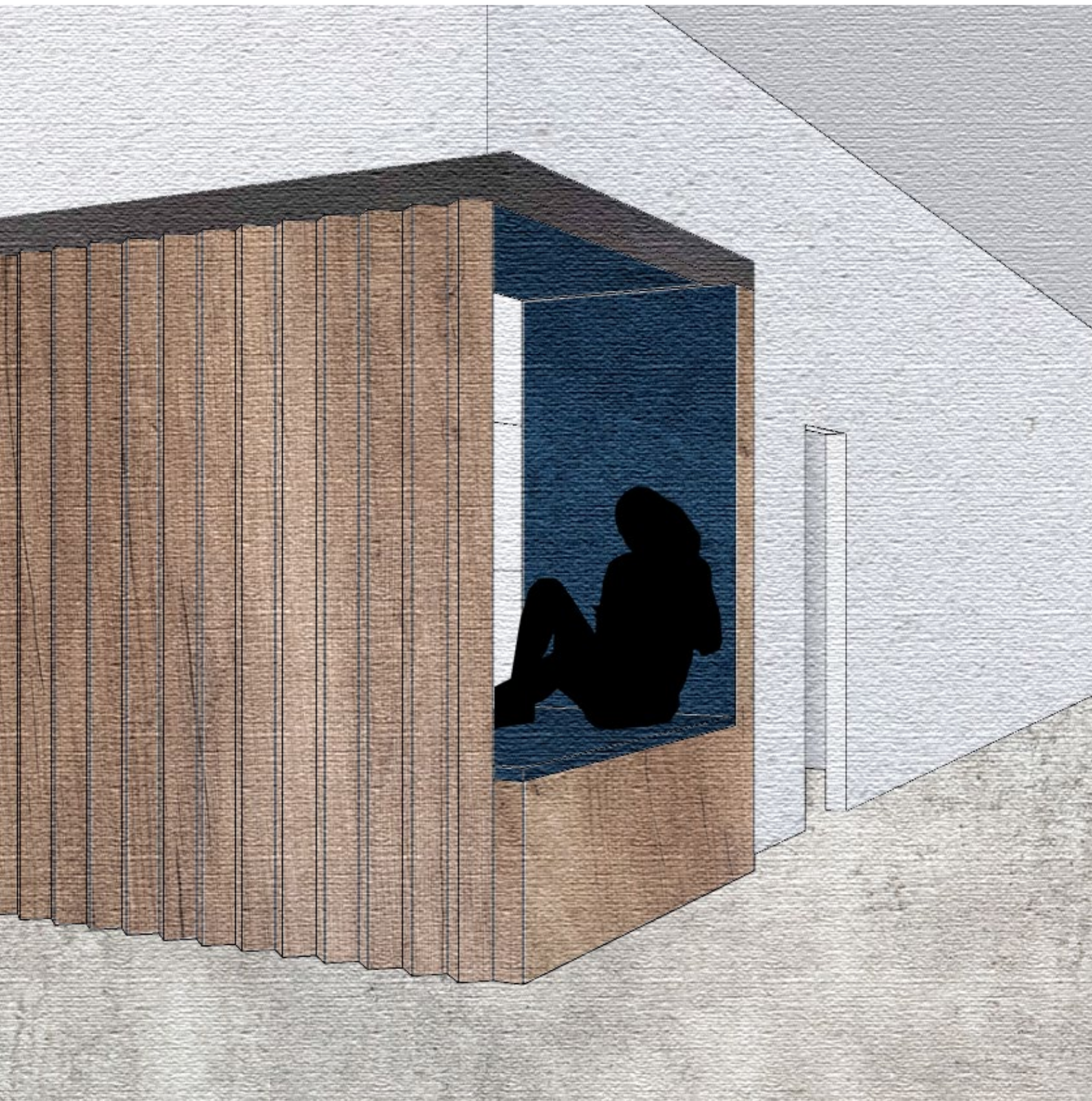
Thus, the goal of this design strategy is to provide the user the ability to vary their surroundings and connect interior rooms to corridors that may be undervalued.

[Image 68] (*Following spread*)
Design Strategy 2: Connection Corner. Activity
Render. 2023.









[Image 69] (*Previous spread*)

Design Strategy 2: Connection Corner.
Placement Render. 2023.

Design Strategy 3 - Collaboration Station

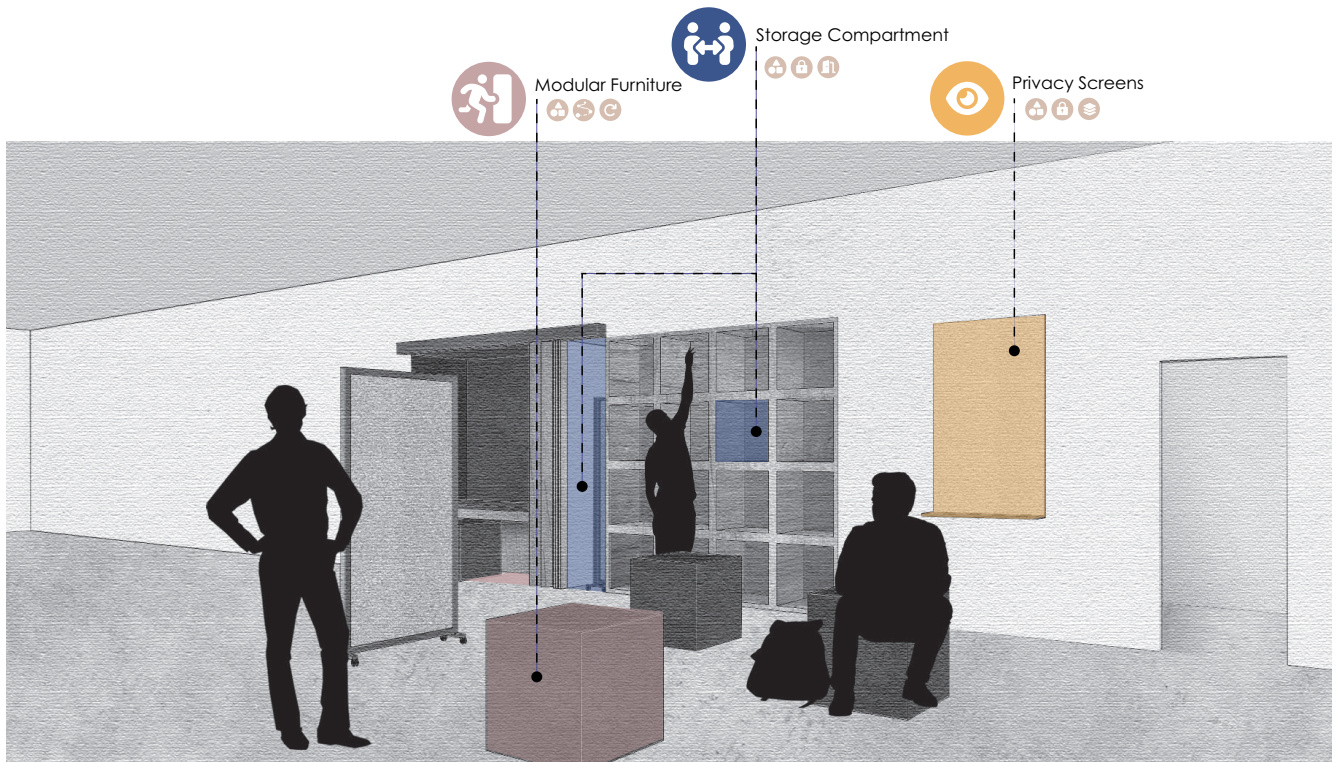
This strategy offers the opportunity to embrace the extra square footage on the corridor as an extension of a classroom without walls or simply an option for a communal gathering social space.

Based on each user group:

The Explorer: Factors and elements considered for this space include geometry, route, and enclosedness to how multi-purpose this space can become through the number of options for activities to function and operate in this environment.

The Spectator: Factors and elements considered for this space include geometry, privacy, and kinetic elements. Physical elements are implemented to envision the possibilities for activities within this space.

The Contributor: Factors and elements considered for this space include geometry, privacy, and openings. This design can also directly engage and manipulate it for their specific purpose to promote social aspects of flexibility, agency, identity, and a sense of community or gathering.



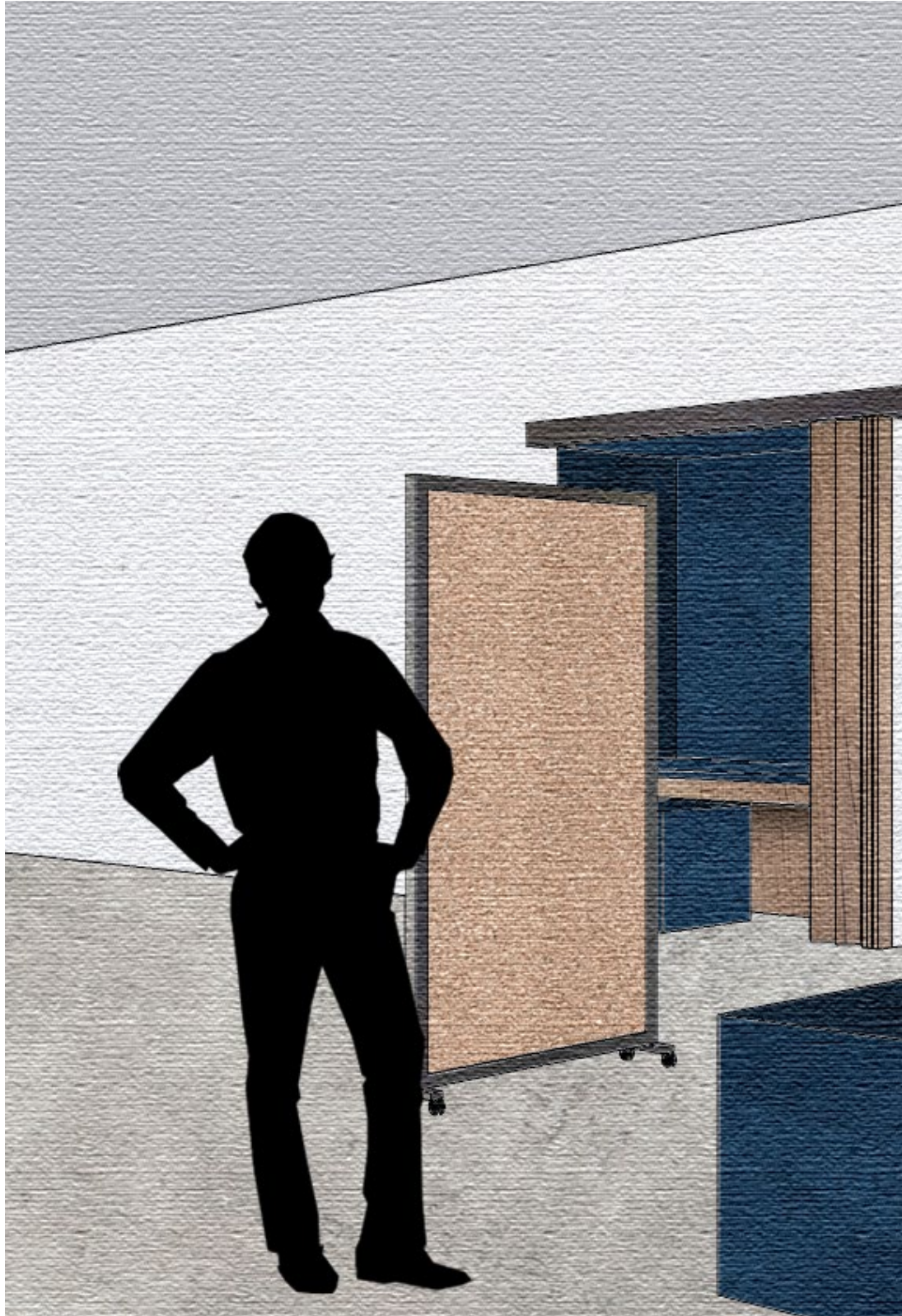
[Image 70]
Design Strategy 3: Collaboration Station.
Analysis Diagram. 2023.

The goal is to offer occupants a space that can be taken up without the commitment of a permanent destination. It is important to highlight the significance of the egress code that the corridor serves as efficient for movement towards safety. The design provides storage solutions to avoid the issue of intruding on the walkability of the corridor beyond the times of activity. As stated, the design or the user group is not directly related to the furniture, it is related to the idea that this space offers many flexible options for gathering and collaboration in transitory spaces that are missing these elements.

This design strategy highlights specific tactics towards implementation for creating more social engagement in transitory spaces, hence the social corridor solution. These tactics include shelving units for storage or to display personal work as a way to self-express, as well as, pin-up boards that are movable for the same idea. Storage spaces are also included for putting away the furniture and are easily recognizable to avoid clutter in the hallways.

The intention behind this design strategy is to anticipate a collaborative scenario where the users have the freedom to encompass the social corridor with the design best suitable for their needs while providing solutions for storage.

[Image 71] (Following spread)
Design Strategy 3: Collaboration Station.
Activity Render. 2023.









[Image 72] (*Previous spread*)

Design Strategy 3: Collaboration Station.
Placement Render. 2023.

Design Strategy 4 - Resting Nook

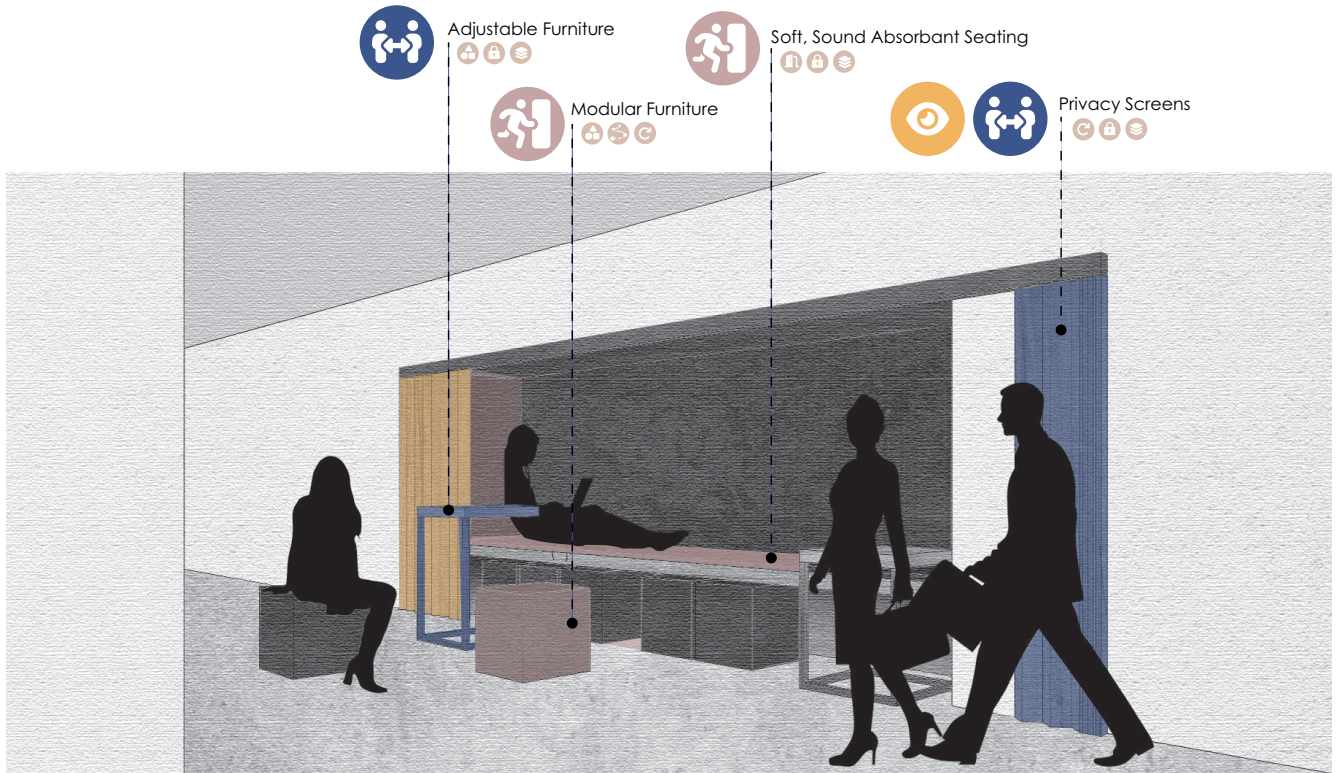
This strategy suggests creating a comfortable and operational environment by completely enclosing it for privacy, adjusting the table heights, and creating seating areas for someone to rest, eat, or do their work.

Based on each user group:

The Explorer: Factors and elements considered for this space include geometry, route, privacy, openings, kinetic element, and enclosedness. Having the alternative options to sit for resting or working is up to the explorer and how they decide to use the space.

The Spectator: Factors and elements considered for this space include enclosedness, privacy, and kinetic elements. This user type has visual cues of the modular furniture being able to get taken or have a recognizable storage placement, as well as recognizing the function of the accordion doors.

The Contributor: Factors and elements considered for this space include enclosedness, privacy, kinetic elements, and geometry. This user directly has the ability to control it as a sense of agency and privacy.



[Image 73]
Design Strategy 4: Resting Nook. Analysis Diagram. 2023.

The goal is to provide users with an area along a social corridor that is comfortable and gives a sense of safety to rest or work at. To recall, the design or the user group is not directly related to the furniture, it is related to the social quality of the interior space and how the design provides the user with the freedom to create a private environment with the flexibility for it to become a gathering space outside of the classroom which may not offer these elements.

This design strategy highlights specific tactics towards implementation for the freedom to control a user's environment along transitory spaces like the social corridor. These tactics include having privacy screens to completely close the nook when needing to rest, having a table and chairs to work at, allowing the table to adjust the height to be suitable and accessible for all user types, creating modular furniture to recognize where to store them away after being in use, having multiple options for people to sit, soft fabrics for soundproofing when on a phone or video call, as well as, the signature wayfinding elements that is the stretch of metal where it is recognized that there is a design in this area.

Overall, this design strategy's goal is empowering the occupant to take charge of their own environment for their necessities.

[Image 74] (*Following spread*)
Design Strategy 4: Resting Nook. Activity Render. 2023.









[Image 75] (Previous spread)

Design Strategy 4: Resting Nook. Placement
Render. 2023.

5.5 – Reflection

There are four essential strategies concentrated on the concepts of flexibility, agency, and questioning the mono-functional wall that separates the corridor from the classroom. This wall is a divide, and one option is to use it as a pin-up on it, but in each design plan, consider softening that edge, thickening the edge, and increasing the depth of the corridor. The idea of creating nooks and adjustable stations that would allow furniture to enter the corridor, be repositioned within the design's thickness, open up certain classrooms with corners and activate those corners to encourage participation.

The strategies as a whole are plausible and achievable in an educational environment. However, the tactics integrated throughout each design strategy could apply to other transitory spaces, more specifically, other educational social corridors. Based on the need of the environment and the response from community engagement. There could be multiple variations of these strategies, specific to the site it is integrated into.

All of these design strategies are offered to the architect or designer for them to start planning about how social spaces should be implemented into transitory spaces where freedom aspects such as identity, agency, and flexibility are limited and implemented beyond the classroom walls within educational spaces.

Social corridors should be flexible, self-expressive, identifiable, creative, adaptable, and inclusive. These designs enable people to linger in transitory spaces and generate a type of interaction or a type of circulation within them that otherwise does not happen. Transitory spaces need to become social corridors, and future architects should design for them. Transitory spaces should be considered just as important as a destination environment, to create an overall impactful experience around human-centred design.

C H A P T E R S I X

CONCLUSION

6 – Conclusion

Suggesting design strategies are provided to the designer so they may begin to consider how to incorporate and develop social spaces within public, transitory spaces that lack social-cultural aspects of freedom. Architectural design is about generating an experience, and architects must begin by considering the human-centred experience before thinking about exclusively organized environments.

Utilizing a design taxonomy to evaluate movement in architecture based on the type of user experience in an environment is an important tool to utilize when designing any building with transitory spaces to address the lack of social-cultural aspects. This thesis topic addresses how this framework suggests improving transitory spaces and creating a more social environment.

The aspects of the critique of the position of the thesis and argument that are acceptable include functionalities of the program and efficient routes of movement related to building code laws, fire egress, and specific requirements on the building type.

The limitations of this study in the research and design aspects include how broad of a topic it is, and all of the avenues that could be explored under the topic of movement in architecture. The limitation of time to explore and research this topic could be a challenge. The design intervention for this topic really does not have a limit as it could be any form of suggestion to promote movement, however, the endless opportunities could be a challenge in making any sort of design decisions.

Designing for freedom means creating an environment where there is a diversity of accessible choices to me regarding movement and social engagement. Avoiding the practice of overly designing a space and trying to create a specific set of characteristics for the function environment completely disregards the needs of the occupant. Incorporating community engagement when designing social spaces should always be encouraged, beyond the observation level.

This thesis topic emphasizes that people should think of transitory spaces as social spaces and consider moving in a more lingering manner to engage with the design within the environment. Transitory spaces become a space for lingering with this suggested design. Architectural design is about creating an experience and it is necessary to incorporate that experience into thoughtfully designed spaces.

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Movement in Architecture

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