

I smell

I feel

I see

I feel

I feel

I see

I feel

I feel

I see  
Takes out to  
window

I am

I feel

I feel

I feel

Happy, Furtious,  
Excited, Joy

I feel

Happy, Furtious,  
Excited, Joy  
MADNESS &  
SUDSH  
GOM.

I smell

People A

I am

I feel

SITTING

TEXTURE  
pressure, Aromatic  
CANDID  
NY

I feel

TEXTURE OF  
pressure, Aromatic  
CANDID  
NY

I taste

coffee

I feel

warm

I think about  
seeing my boyfriend

I feel

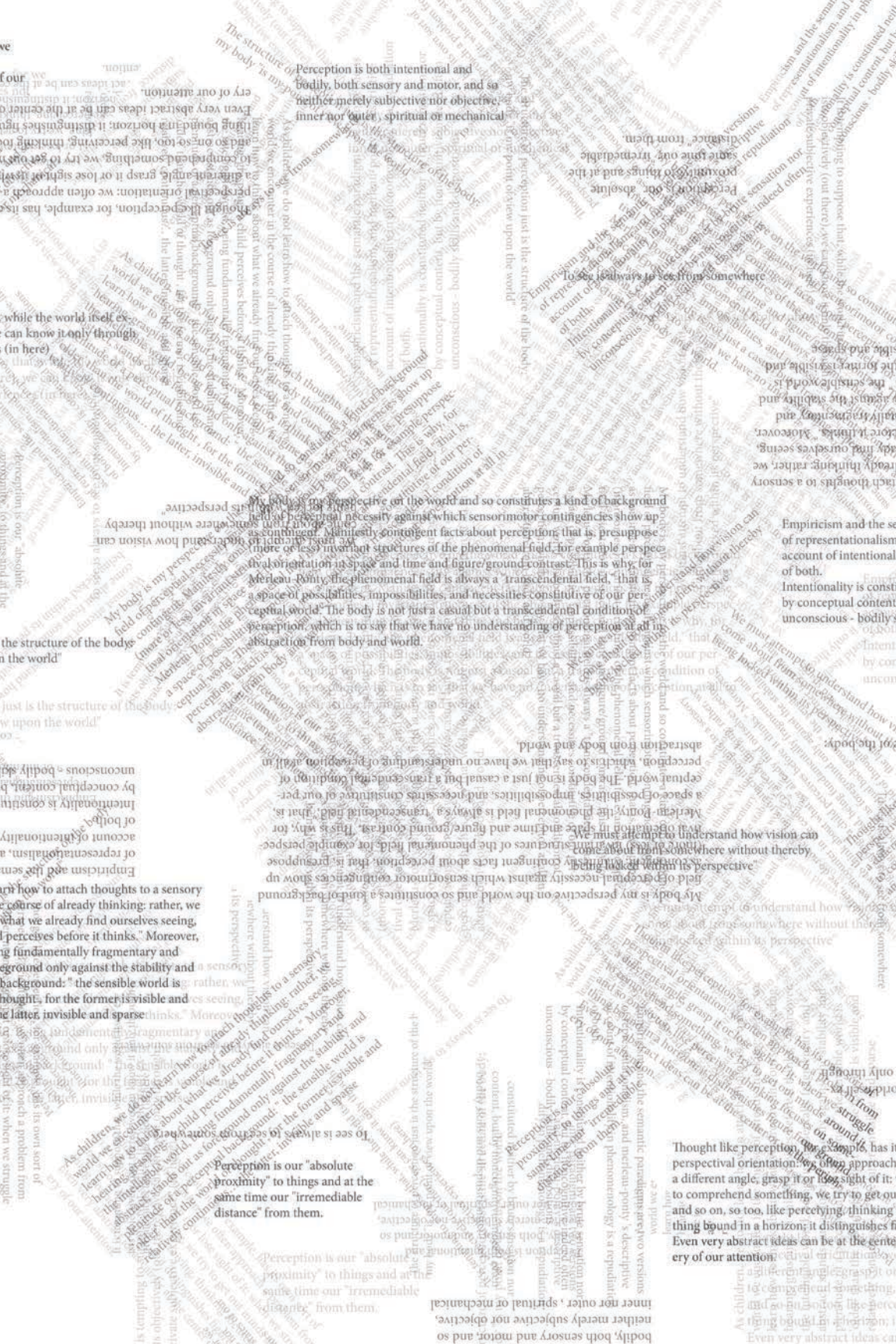
I think about  
seeing my boyfriend  
tomorrow

I think about  
seeing my boyfriend  
tomorrow

I see  
my journal, desk  
w/ pen, pens

I think about

I smell



Perception is both intentional and bodily, both sensory and motor, and so neither merely subjective nor objective, inner nor outer, spiritual or mechanical

Perception is not absolute proximal to things and at the distance from them.

To see is always to see from somewhere

while the world itself exists can know it only through (in here)

My body is my perspective on the world and so constitutes a kind of background field of perceptual necessity against which sensorimotor contingencies show up as manifestly contingent facts about perception that is, presuppose (more or less) invariant structures of the phenomenal field, for example perspective and orientation in space and time and figure-ground contrast. This is why, for Merleau-Ponty, the phenomenal field is always a 'transcendental field,' that is, a space of possibilities, impossibilities, and necessities constitutive of our perceptual world. The body is not just a casual but a transcendental condition of perception, which is to say that we have no understanding of perception at all in abstraction from body and world.

Empiricism and the sense of representationalism account of intentional of both. Intentionality is constituted by conceptual content unconscious - bodily -

the structure of the body in the world

just is the structure of the body upon the world

abstraction from body and world

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how to attach thoughts to a sensory course of already thinking; rather, we what we already find ourselves seeing. I perceives before it thinks. Moreover, fragmentary and foreground only against the stability and background. 'the sensible world is thought, for the former is visible and the latter, invisible and sparse

Thought like perception, for example, has its perspectival orientation, its own approach a different angle, grasp it or lose sight of it; to comprehend something, we try to get out and so on, so too, like perceiving, thinking thing bound in a horizon; it distinguishes things. Even very abstract ideas can be at the center of our attention.

Perception is our "absolute proximity" to things and at the same time our "irremediable distance" from them.

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Perception is our "absolute proximity" to things and at the same time our "irremediable distance" from them.

Perception is both sensory and motor, and so neither merely subjective nor objective, inner nor outer, spiritual or mechanical

# PHENOMENOLOGIZING.

HOW THE BODY AS A HOLISTIC ENTITY  
LIVES ARCHITECTURAL EXPERIENCE.

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FALL 2019 - WINTER 2020


The background of the page is filled with a dense, overlapping pattern of light gray silhouettes of various human figures in different poses and activities, such as walking, sitting, standing, and using a wheelchair. The silhouettes are semi-transparent, allowing the text to be read over them.

# THESIS STATEMENT

This thesis intends to explore the complex and layered understanding of subjective human experience through the built environment, specifically narrowing to interior spaces and typologies of architecture that indicate bodily necessity, such as retrieval, consumerism, and education.

This research relies on architectural theory to develop a framework for understanding how to phenomenologize about “things” in order to shed light on how architectural spaces are understood through the lens of the experience regardless of “efficient” or “practical” design. Additionally, the question of representation becomes apparent in terms of documentation of the spaces.

Architects should understand how the “world” impacts the “thing” from an existential point of view. They must develop an awareness of their “being” which may lead to self-reflection and ultimately influence design for better human experience.



Phenomenology was developed as a framework to understand how people experience what Heidegger once called “things.” The word “thing,” originally meant a gathering and the meaning of anything consists in and what it gathers. Thus Heidegger said: “The thing gathers the world.”

Phenomenology is the study of appearances. Therefore, it is the understanding of any thing that appears to us.

Maurice Merleau-Ponty’s *Phenomenology of Perception*, Samuel Mallin’s *Method of Body Hermeneutics* and many others have attempted to explain how humans experience the world from this primordial, pretheoretical sense.

In observation of the gestalt school of psychology and Husserlian phenomenology, Merleau-Ponty focused on the idea of perception as an “embodied experience,” considering the mind and body as not separate, but a single entity.

Drawing from Merleau-Ponty, according to Samuel Mallin’s method of body hermeneutics, there are four main bodily regions through which humans can experience the world. These include the regions of cognition, perception, motility and social-affectivity as lenses through which humans process, sense, move, and emotionally connect to an architectural space.

The built environment surrounds us, engulfs us. We are taken up in its existence, meant to experience it. How do we experience things?

Our minds and bodies are not separate, but a single entity. We perceive the world through our senses, intellectually engage our thoughts, move through our bodies, as we sit, walk, crawl, stand, or gesture with our limbs. We feel things, emotions, memories, temperature. We judge a space based on how we take it up and consider all of these factors and can thematize or associate it with similar conditions.

What exactly might all of this mean about that space?



**DEDICATED TO THESIS ADVISORS:**

**CLAUDIA BERNASCONI  
DAVID KOUKAL**

**AND ANYONE EXPRESSING AN  
INTEREST IN PHENOMENOLOGY**





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PHENOMENOLOGIZING.

# 1.

## INTRODUCTION WHAT IS PHENOMENOLOGY?

“Phenomenology is the study of structures of consciousness as experienced from the first-person point of view. The central structure of an experience is its intentionality, its being directed toward something, as it is an experience of or about some object. An experience is directed toward an object by virtue of its content or meaning (which represents the object) together with appropriate enabling conditions.”

-Stanford Encyclopedia of Philosophy

# WHAT IS PHENOMENOLOGY?

The initial area of interest for this thesis pertains to the idea of perception. No two individuals see the world the same since everyone is unique and has their characteristics.

How one feels in a space reflects ones' perception of that space, encoding how that space is stored in memory because of the emotions that one felt within that space.

Linked areas of interest include emotions, memory, space, perception, and experience.

In the beginning, the desired outcome of these was the exploration of the relationship between emotion and perception. In regards to the way someone feels within a space and how that interacts with how someone perceives that space, as well as the relationship between this emotional perception and its embeddedness within the memories of the conscious and unconscious mind. There was also an interest in color theory/psychology and the role it plays in the way someone remembers that space during a given event of time.

By linking terms such as sense, mood, perception, thought, space, time, memory, experience, etc., one final word came across that read very loud and clear what the thesis longed to be about... Phenomenology.

The case study of a home, or a family cottage was used as an example of an experiential phenomenon, due to the sentimental and emotional attachments associated with the memory of childhood place. In Cadillac, Michigan in June, observing a friend's family cottage on rose lake, he had not been there in years, but the place he knew as a child was gone, replaced with a brand-new home that was not familiar to him. His grandmother's cottage had been knocked down and replaced with a new cottage that was unfamiliar to him. He had no recollection of street names, but remembered how to get there without using a GPS, but only recognizing landmarks from his memory (ie. A painted rock, a unique log cabin gas station, a dirt road leading over a bridge, a sign, and the lake). Upon arrival at the house that now stood vacant, it seemed as though he was transported to another time, thinking about his memories and describing the past. He would say things like "this is where me and my sister played in the sand with my tonka trucks", "there used to be a porch here where we would go sledding in the winter", "this is the way the trails go to get to the lake, we used to ride our dirt bikes this way" and "we used to shoot our bb guns at tin cans off of that barrel over there." Observing his behavior at the place of attachment was interesting because one could almost envision the memories as he was describing them. However, what stood in front of me was different than his experience, so while trying to envision his memory, his past was brought back to the present, he was actually living his memory as he described it to me.

Phenomenology is commonly understood in either of two ways: as a disciplinary field in philosophy, or as a movement in the history of philosophy. Phenomenology is the study of appearances.

The discipline of phenomenology may be defined initially as the study of structures of experience, or consciousness. Phenomenology is the study of "phenomena": appearances of things, or things as they appear in our experience, or the ways we experience things, thus the meanings things have in our experience. Phenomenology studies conscious experience as experienced from the subjective or first-person point of view.

As human beings, we are experiential beings-in-the-world. As humans, we function and seek knowledge and logistic outcomes or explanations of why things are the way that they are. A description is more fundamental than the explanation of things.

How do we do phenomenology?

Start with a given phenomenon and study it. Study it until you have questioned its existence in the world and your relationship to it to the point that you have stripped away any facticity of the given phenomenon down to its fundamental roots, or the essence of the phenomenon and its essential structure.

Essences are much more fundamental than facts, and the intuition of essences requires a change of attitude than that of the common body-subject in the standard condition of its respective lived world.

Founded by Edmund Husserl, Phenomenology is the method of purification as the epoche.

The first step to phenomenology is to bracket all preconceived notions of what you think you know about the phenomenon and just throw it out the window. Forget about it. You can bracket all explanatory theories through the phenomenological/transcendental reduction to reduce the world to strictly phenomenal reality.

This reveals a transcendental ego that encounters objects strictly as appearances. This ego constitutes meaning in a dialogue with an already meaningful world.

The eidetic reduction then strips the object of consciousness to its essential elements.

Then, through a process of imaginative variation, facts can be sifted out to reveal the essential structures of the experience.

What the epoche reveals is that experience has intelligibility before we can even begin to theorize about it.

PHENOMENOLOGIZING.



# 2.

## **MAURICE MERLEAU-PONTY** **THE PHENOMENOLOGY OF PERCEPTION**

Perception is not a “mental” event, for we experience our own sensory states not merely as states of mind, but as states of our bodies and our bodily behaviors...

# MAURICE MERLEAU-PONTY

## THE PHENOMENOLOGY OF PERCEPTION

French philosopher, Maurice Merleau-Ponty wrote a book titled, "The Phenomenology of Perception," in which he suggests that phenomenology contains a series of contradictions, while also offering an account of space, time, and the world as people experience them. He writes that while the meaning of the term "sensation" seems obvious, it could be understood to mean "the way in which I am affected and experiencing a state of myself" though there is nothing in experience corresponding to "pure sensation" or "an atom of feeling". He instead says "the alleged self-evidence of sensation is not based on any testimony of consciousness, but on widely held prejudice."

The cartesian stance of "cogito ergo sum" is a different conception of consciousness. Merleau-Ponty is an interesting philosopher because he disputes the famous Rene Descartes quote "I think, therefore I am." But instead observes the Gestalt school of psychology, the writings of Edmund Husserl's phenomenology, and his own personal observation in order to refer to the idea of perception as an "embodied experience," considering the mind and behavior as a whole. His studies appropriate that the body and mind are not separate, but must be considered as a single entity.

Merleau-Ponty questions the cartesian philosophy of dualism in the mind and body, focusing more on the dialectical and intentional concept of consciousness. The ability to reflect comes from a pre-reflective ground that serves as the foundation for reflecting on actions.

Merleau-Ponty lived from 1908 to 1961. He studied at the Ecole Normale Supérieure with Jean-Paul Sartre and Simone DeBeauvoir.

He was heavily influenced by Edmund Husserl and Heidegger. He went on to teach at the Ecole Normale Supérieure, the University of Lyon, the Sorbonne, and the college de' France.

According to Merleau-Ponty, phenomenology is the study of essences through direct and primitive contact with the world. Phenomenology is a matter of describing not of explaining or analyzing. He embraces intentionality and acknowledges the reduction and the transcendental aspect of phenomenology.

Merleau-Ponty places emphasis on Husserl's later published works. He sees the intentionality in less egoistic terms and sees the reduction in less idealistic terms. He understands transcendence as something experienced within our relationship to the world. His approach is much more concrete and existential and ties in more with Heidegger's work more closely than that of Husserl.

"My body is my perspective on the world and so constitutes a kind of background field of perceptual necessity against which sensorimotor contingencies show up as contingent. Manifestly contingent facts about perception, that is, presuppose (more or less) invariant structures of the phenomenal field, for example perspectival orientation in space and time and figure/ground contrast. This is why, for Merleau-Ponty, the phenomenal field is always a "transcendental field," that is, a space of possibilities, impossibilities, and necessities constitutive of our perceptual world. The body is not just a casual but a transcendental condition of perception, which is to say that we have no understanding of perception at all in abstraction from body and world."

(The Phenomenology of Perception, p.xv)

# PERCEPTION

**[Perception is not a “mental” event, for we experience our own sensory states not merely as states of mind, but as states of our bodies and our bodily behaviors.]**

[There is no boundary between either mind and body, or mind and world. Rather, perception is lived.]

In the introduction to Part 2 Merleau-Ponty begins by reviewing perception, calling it a “pre-reflective experience in which our body” and the world around us are “immediately present and inter-related,” just like one body.

Perceptual self-evidence reveals our conception of the thing and the world is “inseparable from our pre-reflective awareness of the body itself.”

Thus, the pre-reflective synthesis of the body itself brings about the “synthesis of the perceived object before any reflective reconstruction.”

Perception is never a matter of judgment or qualification.

There is no causal relation between the subject, his body, and the world; nor is there motivation.

When we attempt to summarize and draw a conclusion about a group of perceptual elements, we take away from perception its essential function, which is to “establish or to inaugurate knowledge,” and we instead view perception “through the lens of its results.” Merleau-Ponty’s example is a cumulative view of a boat through a screen of trees. At first, the viewer sees only parts of the boat. As the viewer approaches the scene, he sees the boat as a whole, the landscape and water taking shape. Merleau-Ponty asserts early impressions create an “uneasiness”; in the early (partial) sighting, the viewer knows there is more, but before rational thought is the impression, the piecemeal view.

To disprove the “rule of association” Merleau-Ponty uses examples from (a) Gestalt psychology (which considers the human mind and behavior as a whole), (b) syllables as units, and (c) memory. The “rule of association” is the idea that humans bring experience to their perceptions. Rather, he says, each event is singular, original, and untouched by later events such as memory and association.

# AWARENESS

Awareness is important in understanding perception. Often, subjects have a reaction to an event or external stimulus that goes undetected by the subject's consciousness. How can humans understand their experience if for majority of their reactions, they are unaware?

**[Consciousness is always  
consciousness of something.]**

In Chapter 1 of *The Phenomenology of Perception*, Merleau-Ponty employs studies of individuals with diseases of the cerebellum or right frontal cortex, asserting a sensation is "neither a state or quality nor the consciousness of a state or quality."

For these patients changes in the visual color field, for example, result in changes in the gesture of raising and moving their arms—changes that do not occur with the same color stimulation in healthy individuals.

Merleau-Ponty reminds the reader of the pre-reflective effect of color as it operates environmentally on us. We must "again learn to live these colors as our body does, as concretions of peace [green or blue] and violence [red]."

Sleep becomes a situation that includes the body's physiological adjustments: deep breathing, eyes closed, muscles relaxed. Sleepiness, one might say, is a signification and sleep, "a situation." There is a mutuality between the sentient being and the sensible. They occupy the same field.

Merleau-Ponty reverses the emphasis on consciousness in the writings of German philosopher Immanuel Kant (1724-1804). Radical reflection or the emphasis on perception depends upon our primordial contact with the world.

The radical reflection draws our attention to that lived spatiality which is inseparable from our experience of qualities as particular modes of being-in-the-world.

# BODY + MIND

[Sensing- and not thinking, as some people believe- depends upon seeing, hearing, touching things - not impressions or evaluations of quality. Moreover, **sensing is a matter of relations.** It depends upon a thing and the thing's environment: depending both on the way the something stands out but also on the ways it is influenced by its background.]

The introduction to Part 1 of The Phenomenology of Perception studies the origin of objective thought, considering how, as Merleau-Ponty commentator Monika Langer says, "space, time, and the body figure in such thinking."

Our awareness of the body as incarnated intentionality involves a shift from viewing the body as object to understanding the body as experience.

The lived body cannot be divorced from the world because the world is already implicated in intentionality incarnate; the lived body includes the notion of purpose—the body as being-in-the-world.

Spatiality is not a matter of position but of situation—the way a person's limbs enter into their activities and endeavors, whether the person does so intentionally or not. We always know the body in relation to something.

In the initial example, several discrete views of a house remind us the separate views are constituted by the position of the viewer in, for example, the front or back yards or, for that matter, from an airplane. Still, "not one of these appearances is the house itself."

The view is always a view from somewhere. In other words, we seek the origin of the object at the center of the experience, "the genesis of the objective body." Then we must understand that this genesis is only a "moment in the constitution of the object." Because of this, the body, by "withdrawing from the objective world, will carry with it the intentional threads that unite it to its surroundings." In this way, the body will reveal to us both perceived and perceiver.

# EVENTS + SPACE

[Time joins distance as part of the constitution of space. All spatial relationships- the vertical and the horizontal, and the near and the far - are merely “abstract designations for a single situated being and presuppose the same ‘relation’ between the subject and world.”]

**[All events happen within space.]**

The introduction to Part 2, Chapter 2 opens with a view of intentionality approached by examining “the symmetrical notion of a form of perception and the notion of space.” After the introduction Merleau-Ponty introduces his readers to two types of experiments.

The first involves disorientating the body, using special glasses that make a subject see without normal retinal inversion. In this type of experiment the subject experiences objects as inverted, then objects as right-side-up and the body inverted, and finally both body and objects as real and right-side-up.

The second experiment uses visual “corrections,” which allow the body to adjust to the first experiment. The body’s redistributions and corrections demonstrate a third kind of spatiality. These experiments demonstrate the power the world has in the demands it makes on the body and the body’s power in adjusting to the world.

Movement is not inferred but is a part of perception. Depth is found in a person’s gaze and not in their consciousness. Normal perception can break down, as it does in dreams, schizophrenia, myths, and drug-induced hallucinations.

Perception under distorted circumstances, such as dreams and hallucinations, is still perception. It is the body’s role in perception that breaks down.

PHENOMENOLOGIZING.



# 3.

## **SAMUEL MALLIN** THE METHOD OF BODY HERMENEUTICS

Thinking with a pen.

# SAMUEL MALLIN

## THE METHOD OF BODY HERMENEUTICS

Samuel Mallin studied at the University of Toronto and taught philosophy at York University in Canada. He was a Merleau-Ponty scholar who was also interested in Heidegger, Nietzsche, post modernity and phenomenology more generally.

He lived from 1941 to the year 2013.

He believed that phenomenology was about intuition, but also expression. The common quote from his studies included "Thinking with a pen."

Mallin's phenomenological method is discerned from his work published in *Art, Line, Thought*.

Mallin developed his method to get started doing phenomenology by doing body hermeneutics. This hermeneutic is located in the lived body because it is correlative of everything. There is an intrinsic hermeneutic dimension to experience itself. Experience is constantly being interpreted as our body moves through the world encountering phenomena.

[ Select your 'object of inquiry.'  
Anticipate a series of questions you suspect it might help you explore. Avail yourself, bodily to the object: How does it ask you to move, to feel, to engage, to sense, to think? What regions of embodiment does it speak to, and how does it ask you to realign, adjust, notice, safeguard, open up, or otherwise exist as a body in relation to this thing? Think with a pen. Stay with the thing. Come back, return again. Then embark on the difficult work of sifting through one's notes, mapping the through lines. And then, at last, ask: What might this all mean? ]

- Astrida Neimanis  
"Forward: On the Body Hermeneutics of Samuel Mallin" London School of Economics

Note:

Mallin's Method of Body Hermeneutics would not have been such a prominent foundation for this research had I not taken the Special Problems in Architecture Course, Architecture and Phenomenology, ARCH 5920-01 with professor D.R. Koukal at The University of Detroit Mercy in 2019. It is then that I read an excerpt from Mallin and found his Method to be a useful tool within this research.

Mallin breaks his technique into four main body regions, that of cognition, perceptual, motility, and social affectivity. The fifth region is that of viscerality or that of the visceral organs.

These bodily regions are considered to be overlapping one another. They are constantly intertwined, experienced synaesthetically. As some regions may be more prominent in a given phenomenon, it never fully extinguishes the other regions, as they are always omnipresent in nature.

For the sake of this research, the fifth region is going to be left out. Cognition is still apparent but less relevant for evaluating spaces as mental cognitions, associations and making logical connections to factors other than those being in the lived world itself are not as prominent as the regions of perception, motility, and social affectivity.

A phenomenon is anything we can turn to or be taken up by. Every phenomenon affects us, intrigues us, or interests us in some way. Many phenomena flee when we start to describe them so we must lay hold on them by being attentive to how phenomena hold on to us.

The process for phenomenologizing begins in a concrete situation that holds both us and the phenomena for which we are interested.

As beings, our body regions react as we are affected by the phenomenon.

How are the body regions understanding or reacting to the phenomenon?

Why are you interested in the phenomenon?

Thinking descriptively with a pen, more fully articulate how the phenomenon engages with your body regions. Written narratives are the most helpful tool when phenomenologizing.

Make a list of questions that interest you centered on the phenomenon and your relationship to it.

In doing so, you engage with a prewritten dialogue with the phenomenon that serves to refine your list of questions through preliminary insights.

# PERCEPTION

The perceptual region has to do with the senses: touching, seeing, smelling, hearing, tasting.

“Sensibles” are what is sensed, such as colors, however, the act of “sensing” is not the instance of thought turned toward objects but rather the act of hearing, seeing, or touching.

Perception also has to do with proximal distance, gauging the perfect distance from which to take in a given phenomenon.

Merleau-Ponty begins by reviewing perception, calling it a “pre-reflective experience in which our body” and the world around us are “immediately present and inter-related,” just like one body.

.What is the first thing you **notice?**

.What do you **see?**

.What do you **hear?**

.What do you **taste?**

.What do you **feel?**

.What do you **smell?**

# MOTILITY

The motility region refers to the motor body or the body that moves.

It is how the body as an entity moves from place to place, through a space, or the movement of body parts within a space.

Movements of the body are always a reaction to the phenomenon. Some movements are imperceptible, but still phenomenologically significant, such as the tapping of the foot, a flicker of the eye, or twitching.

**.Where** are you in that space?

**.Where** are you going?

**.How** are you positioned in relation to that space?

**.What** are you doing in that space?

**.How** are you sitting/standing/etc.?

**.How** does the space ask you to move?

# SOCIAL AFFECTIVITY

Social Affectivity is about the emotions and the way the phenomenon affects us.

In psychology, it refers to the underlying affective experience of feeling, emotion or mood.

Emotions are not internal experiences. They are the product of an encounter with a phenomena in the world. Emotions make themselves apparent in forms of outward expression such as a leap for joy, tone of voice, a smile, or a tear.

All emotions are social in the intrapersonal sense and virtually any phenomenon can arouse an affect.

.Close your eyes and remember the space you are in, what do you describe?

.How do you engage with the space on an emotional level?

.What emotions do you feel when you are in the space?

.Do you feel welcomed or alienated?

.How does the space call you to engage with others?

# COGNITION

Cognition is the region that pertains to logical thinking. Rationality, order, categorization, and sense all contribute to the cognitive realm.

Cognition is “the mental action or process of acquiring knowledge and understanding through thought, experience, and the senses”.

It encompasses many aspects of intellectual functions and processes such as attention, the formation of knowledge, memory and working memory, judgment and evaluation, reasoning and “computation”, problem solving and decision making, comprehension and production of language. Cognitive processes use existing knowledge and generate new knowledge.

.What do you think of within the space?

.Are there any memories associated with this space?

.Are there any associations you can relate this to?

.Who else thought about this?

.How can I categorize this?

.What is this space called?

.What does its name tell me?

.How does this fit within a larger context?

.What is the relationship between this space and others?

PHENOMENOLOGIZING.



# 4.

## **SPATIAL AND ARCHITECTURAL PHENOMENOLOGY** WHO ELSE THOUGHT ABOUT PHENOMENOLOGY?

The word “thing” originally meant a gathering, and the meaning of anything consists in and what it gathers. Thus Heidegger said: “a thing gathers world.”

# RENE DESCARTES

Rene Descartes was a french philosopher who lived from 1596 to 1650.

His research focused on dualistic metaphysics with a mechanistic view of the universe.

He believed that physical force accounts for change to be understood in terms of cause and effect.

Descartes was influenced by the automatons on display throughout Paris, which intrigued him to research the connection between mind and body and how they react.

His theory on the dualism of mind and body is his doctrine to demonstrate how the mind and body are distinct but closely joined. His concept of Modes is the way that substances exist.

“We can clearly perceive a substance apart from the mode which we say differs from it, whereas we cannot, conversely, understand the mode apart from the substance.”

He argued the mind and body are clearly distinct in that when one is engaged in the mind, they are merely a thinking thing, in which they are unable to distinguish any part within. The self is something quite single and complete.

Thus, he is known for the famous cogito ergo sum.

“I think therefore I am.”

# EDMUND HUSSERL

Edmund Husserl was the founder of phenomenology.

He lived from 1859 to 1938.

He studied math and then philosophy. He taught at Halle, Göttingen, and Freiberg. His archive of manuscripts lives at the Catholic University of Leuven in Belgium.

Husserl believed that the lived world is more fundamental than the theoretical/scientific world. The idea of consciousness is intentional; that it is always consciousness of something. He believed that we are experiential beings-in-the-world.

A description is much more fundamental than facts and the intuition of essences requires a change of attitude.

He pointed out the fact that our consciousness is tainted by scientific and metaphysical presuppositions. We impose these presuppositions onto phenomena instead of letting the phenomena appear to us in its givenness. These are referred to as naive or natural attitudes. He believed that the task of phenomenology is to purify consciousness so phenomena can appear as outcomes.

Husserl's method of phenomenology is referred to as the purification of the epoche.

Husserlian phenomenology brackets all explanatory theories through transcendental reduction, thus, reducing the world to strictly phenomenal reality.

it also reveals a transcendental ego that encounters objects strictly as their appearances. Husserl is not a radical empiricist. This ego constitutes meaning in dialogue with an already meaningful world.

The second step of the epoche is the eidetic reduction. Facts are sifted out to reveal the essential structures of experience. What the epoche reveals is that experience has intelligibility.

Husserl strongly influenced Sartre, Merleau-Ponty, and Heidegger. Many of these post-modern thinkers engaged Husserl's work critically. Contemporary analytic philosophers are finally starting to take Husserl's studies of consciousness seriously.

# HEIDEGGER

Heidegger was a German philosopher who lived from 1889 to 1976.

In *Being and Time*, Heidegger addresses the meaning of “being” by considering the question, “what is common to all entities that makes them entities?” Heidegger used his analysis of *Dasein*, his term for the specific type of being that humans possess, and which he associates closely with his concept of “being-in-the-world.”

In “*Building, Dwelling, Thinking*,” Heidegger distinguishes that dwelling is different from shelter and habitation, in that to dwell is to live, or the existence within a space. A shelter is an occupiable space but does not contain the essence of living within that space. Dwelling is related to building and thinking because to build is already to dwell by a matter of means-end. Dwellers do not dwell because they have built, but they build because they dwell. Caring and cultivation are essential to dwelling regarding the German word *Bauen* which means to dwell at peace, stay, or be content. Heidegger’s three points that come from the root *Bauen* are that building is really dwelling, dwelling is the manner in which mortals are on earth, and that building as dwelling that unfolds into the building that cultivates growing things and the building that erects buildings. So when he claims that to build is already to dwell, he refers to the ultimate goal of building is to dwell. The goal for once a building is built is for someone to dwell within that space.

The concept of the fourfold consists of the earth, the sky, the mortals, and the divinities. These entities are relevant to Heidegger’s argument that dwelling is the manner in which we exist, on the face of the earth. They constitute a fourfold or primal oneness to acknowledge the role of mortals within the fourfold to establish dwelling. The Earth is the most physical sense by providing stability on the ground. The Sky is a spiritual component relating to an eternity or beyond. Mortals are the human beings expressed in their finiteness and their nature. The Divinities are the creators in the beyond that set the divine rules of life. The oneness of the four is expressed in the form of the bridge according to Heidegger. The bridge unites the earth, sky, mortals, and divinities within a thing. Dwelling involves a gathering of the fourfold because it creates the location that can make space for a site in which to dwell.

Heidegger once called phenomena, “things.” The word “thing,” originally meant a gathering and the meaning of anything consists in and what it gathers. Thus Heidegger said: “The thing gathers the world.”

# GASTON BACHELARD

French philosopher, Gaston Bachelard had a vision of historical epistemology, categorizing it as a kind of psychoanalysis of the mind, making connections between the psychological mind and the history of science. In his book, "The Poetics of Space," Bachelard compares the idea of the house to our dreams that are embedded in our memory. "Maybe it is a good thing for us to keep a few dreams of a house that we shall live in later, always later, so much later, in fact, that we shall not have time to achieve it. For a house that was final, one that stood in symmetrical relation to house we were born in, would lead to thoughts—serious, sad thoughts—and not to dreams. It is better to live in a state of impermanence than in one of finality."

Bachelard lived from 1884 to 1962. He made contributions in the fields of poetics and the philosophy of science. He influenced Michel Foucault, Louis Althusser, Dominique Lecourt and Jacques Derrida.

Empiricism and rationalism are not regarded as dualism or opposition but complementary. He uses the studies of a priori and a posteriori (reason) are dialectic as well as scientific.

# CHRISTIAN NORBERG-SCHULZ

Christian Norberg-Schulz was a Norwegian architect, author, educator and architectural theorist. He was part of the Modernist Movement in architecture and associated with architectural phenomenology.

Norberg-Schulz's book "Genius Loci: Towards a Phenomenology of Architecture" was influenced by Martin Heidegger's hermeneutic ontology.

Christian Norberg-Schulz was an important reference in architectural phenomenology, because the combination of texts and images in his books provided readily accessible explanations for how a phenomenological approach to architecture could be translated into designs.

A thorough discussion of perception and symbolization was therefore included, and it was emphasized that man cannot gain a foothold through scientific understanding alone. He needs symbols, that is works of art which "represent life-situations". The conception of the work of art as a "concretization" of a life-situation.

Since ancient times the genius loci, or "spirit of place", has been recognized as the concrete reality man has to face and come to terms with in his daily life. Architecture means to visualize the genius loci, and the task of the architect is to create meaningful places, whereby he helps man to dwell.

A first step towards a "phenomenology of architecture", that is, a theory which understands architecture in concrete existential terms. After decades of abstract, "scientific" theory, it is urgent that we return to a qualitative, phenomenological understanding of architecture.

"The purpose of architecture is to move us. Architectural emotion exists when the work rings within us in tune with a universe whose laws we obey, recognize and respect". (Le Corbusier, *Vers une architecture*, 1923)

A place is therefore a qualitative, "total phenomenon," which we cannot reduce to any of its properties, such as spatial relationships, without losing its concrete nature out of sight.

Phenomenology was conceived as a "return to things", as opposed to abstractions and mental constructions. So far phenomenologists have been mainly concerned with ontology, psychology, ethics, and to some extent aesthetics, and have given relatively little attention to the phenomenology of the daily environment.

# JAMES CORNER

James Corner was a landscape architect and theorist. He studied architecture in England and Pennsylvania. His major work is titled, "Eidetic Operations and New Landscapes."

In this work, Corner uses mapping as a means of construing and constructing lived space. The function of mapping understood in this sense is not to mirror reality but rather to help reshape and rework the worlds in which people live. Mapping is a creative activity that can reveal something.

By creating a field, de-territorializing parts and re-territorializing it, Corner's method allows the thing to be viewed with fresh eyes. His other tactics describe his concepts of layering, gameboard and rizome.

Eidetic Operations is an extension of the idea of mapping. eidetic images can produce an appearance of what is not visible. They trace out patterns of formation, occupation, activity, space, time and becoming.

This allows the eidetic to engender, unfold, enable, and participate in emergent realities.

Eidetic images can function as means of both discovering and creating meanings in space.

James Corner says that he uses the term "Eidetic" to refer to "the mental conception that may be picturable but may be acoustic, tactile, cognitive and intuitive."

He also states that "imaging is not simply a picture, but the conditions in which reality is both conceptualized and shaped." The image is more than simply a mental picture or representation because it contains ideas or deep meanings based on human creativity.

Graphically perceiving a picture is different than the physical presence brought to mind or imagining the contents of the picture, it is the motive or thought behind it.

The eidetic images of Landskip and Landschaft differ in that Landskip refers to the environment of a working community consisting of dwellings and fields. Landskip is simply a picture of land, rather than the land that is actually there. On the other hand, Landschaft refers to the intimate relationship between the activities within a space, along with the buildings and fields as they are given a sense of time.

PHENOMENOLOGIZING.



# 5.

## THE PHENOMENOLOGY OF INTERIOR SPACES

### INITIAL METHODOLOGICAL QUESTIONS AND FRAMEWORK STUDIES

A study of five different interior spaces were selected based on bodily necessity and examined through a methodological framework of investigation.

I see  
SIGHTS; COLOR,  
SOUND → EMOTION

I smell I taste  
first  
vitamin water

I see  
I think about  
I taste  
Asking Claudia  
if I'm doing this  
right

I smell  
first

feel  
I see  
lines

I hear  
life  
I taste  
strawberries

I think about  
sleep

I hear  
life

I see  
happy  
screen  
I taste  
SALT (FROM FRIES)  
ANTICIPATION

I see  
I am  
me

I see  
screen

I feel  
tired  
I hear  
group ask exits  
happening across the  
room

I feel  
pepper

I feel  
tired

I smell  
fresh air  
I feel  
tired, ready to  
leave

around.  
dents talking  
ink about

I am  
a student

I taste

Dr Pepper

Dr Pepper

ing Claudia.  
m doing this

I smell

I feel

cleaner

I feel

check

I smell

I feel

OVERWHELMED  
CONFUSED

cleaner

am

OVERWHELMED  
CONFUSED

TEXTURE  
PREPARE

I see

Trees out the  
window

I am

I feel

HAPPY, FACITIOUS,  
EXCITED, JOY AND ALSO A

I am

I feel

HAPPY, FACITIOUS,  
EXCITED, JOY AND ALSO A  
SUDDEN  
FEAR.

I smell

People Around me

Student

I feel

I feel

TEXTURE OF PAPER  
PREPARE, ANIMATION ATOMS  
COLLIDING WITH  
SKIN CALLED  
AIR.

I am

SITTING

I feel

TEXTURE OF PAPER  
PREPARE, ANIMATION ATOMS  
COLLIDING WITH  
SKIN CALLED  
AIR.

I taste

coffee

I am

SITTING

I feel

warm

I think about

seeing my boyfriend

I feel

Enjoy you

I feel

warm

I think about

seeing my boyfriend  
tomorrow

I see  
my journal, desk,  
water, pens

I feel

ined, ready to  
home

I smell

I think about

FUTURE, PLANNING  
IDEAS, FORM + MATERIALS

I smell

STICKNESS, COGNE

I think about

I smell

I hear

# INITIAL PARTICIPATORY SURVEYS

This is an effort to capture the perceptions of other human subjects as they experience a similar epoche (event.) Students within the School of Architecture were randomly selected while they were all experiencing the “same” environments of sitting and working at their studio desk. Although each of the students were under the same conditions of the work environment, they all had different perceptions of the space, aside from their respective desk placements within the room. The best way to record these perceptions is through thinking of the senses as a holistic entity. As a means of sharing a glimpse into their perceptions, a simple survey was conducted by asking fill in the blank questions, such as:

I see \_\_\_\_\_.  
I hear \_\_\_\_\_.  
I taste \_\_\_\_\_.  
I smell \_\_\_\_\_.  
I touch \_\_\_\_\_.  
I feel \_\_\_\_\_.  
I think about \_\_\_\_\_.

How the body as a holistic entity  
lives architectural experience.



Figure 5.2

"I \_\_\_" surveys

# THE EIDETIC REDUCTION

James Corner thinks of the eidetic image as a tool, to redefine the way a place is thought of, experienced, or interpreted.

The mental imagery that is associated with memory and experience ignites the imagination to produce new ways to think about a concept place or idea in a manner that is typically not associated with the way that someone directly interacts with that object.

Modifications to images aim towards deterritorialization. That is, to take something that is known and to make it unknown, or to make it unfamiliar. These methods include rotating, zooming, cropping, intensifying, extracting, tracing, and layering.

The tool of the eidetic image then implores the viewer to regard the how objects within relation to each other interact and how they are perceived.

The idea of firstness: initial reactions to the image [what you see]

The idea of secondness: what do you recognize [interpret it to be]

the idea of thirdness: categorizing [placing and drawing associations and references from it]

The following images attempt to capture the awareness of all the bodily senses experienced within the epochs of the classroom environment and the workplace. Using shear imagery and the projection of text onto these images, they attempt to capture the experience of the event.

The eidetic reduction is pure imagery as information. There are no written narratives to accompany the image.

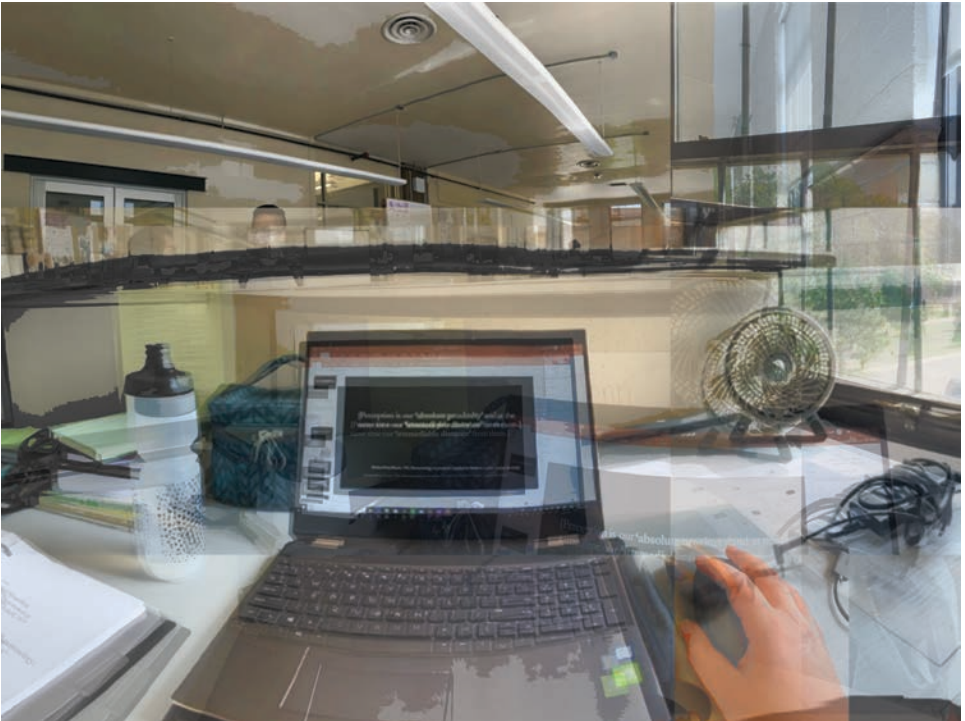


Figure 5.3

Studio - University of Detroit Mercy School of  
Architecture

# EIDETIC REDUCTION OF THE WORKPLACE

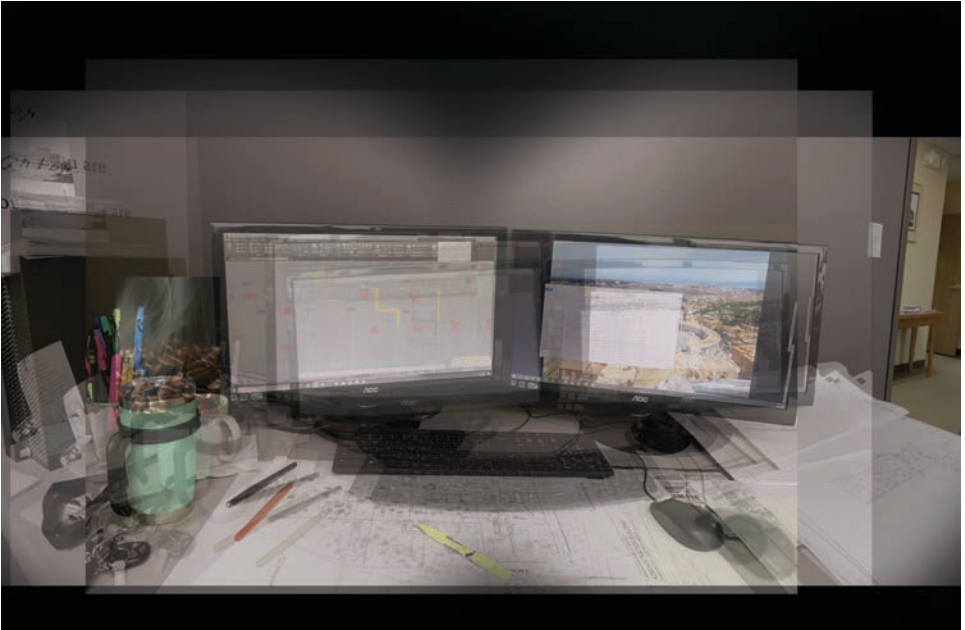


Figure 5.4

The office (morning) - Wakely Associates Inc./  
Architects





Figure 5.5

The office (afternoon) - Wakely Associates Inc./  
Architects

Figure 5.6 >

The walk across campus to the parking lot

I'M SO TIRED!

I H E A R T H E T R E E S  
I H E A R T H E T R E E S  
I H E A R T H E T R E E S

I WANT TO

HAVE THESE LIGHTS  
ALWAYS BEEN THIS  
BRIGHT?

I DIDN'T EVEN EAT DINNER Y

9:23 P.M.

# GO HOME.

?  
AWAY  
FAR  
SO  
PARK  
I  
DID  
WHY

IT  
SMELLS  
LIKE  
BURGER  
KING

S.  
S.

ET...

DON'T MY TUITION  
DOLLARS PAY FOR  
REPAVMENT?

# EIDETIC REDUCTION OF TACO BELL

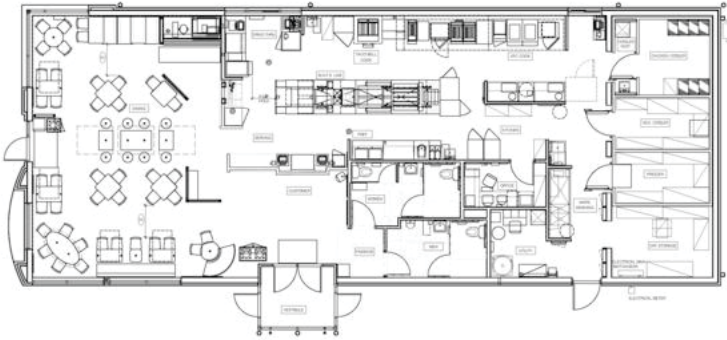


Figure 5.7

Standard floor plan of Taco Bell Restaurant



Figure 5.8  
Reduction of Taco Bell

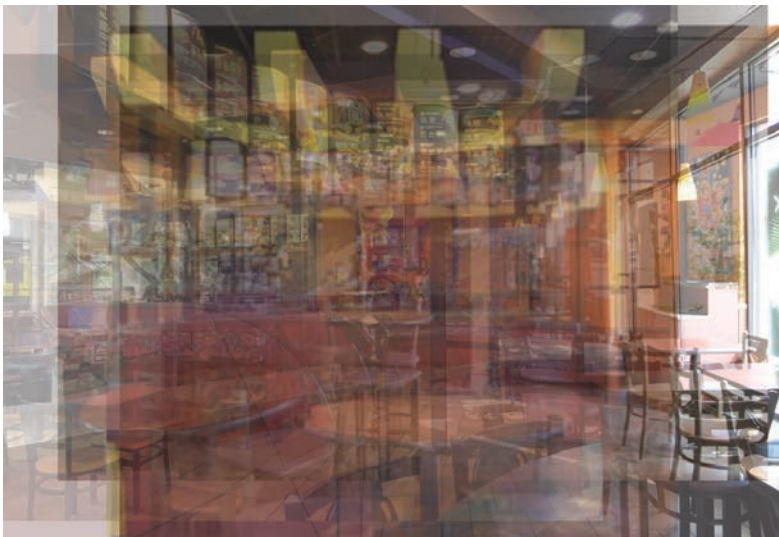


Figure 5.9  
Reduction of Taco Bell

# EIDETIC REDUCTION OF BARCELONA PAVILLION

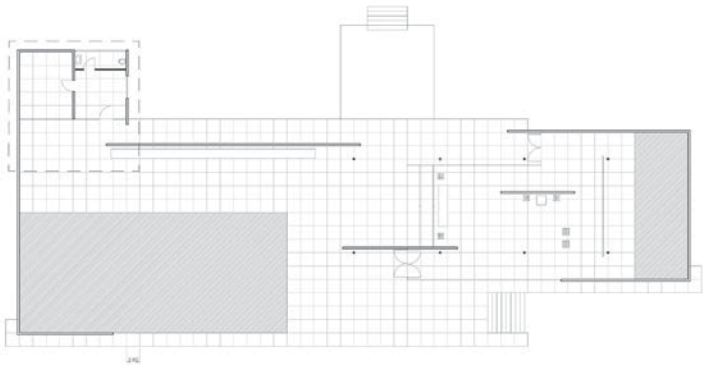


Figure 5.10

Floor plan of the Barcelona Pavillion



Figure 5.11

Reduction of the Barcelona Pavilion



Figure 5.12

Reduction of the Barcelona Pavilion

# INITIAL FRAMEWORK STUDIES

The eidetic reductions and “I \_” surveys were good initial ways of thinking about the subject of phenomenology.

The results of the surveys were very widespread, but the vagueness of the responses led to unclarity and zero specification towards a specific experience.

Although proven, to be somewhat helpful, it became apparent that a second or more refined iteration of surveys is necessary to attempt to capture a glimpse into the perceptions of other people.

The eidetic reduction images are a known tool in the architectural theory realm and many studies by others have proven that they are efficient.

They could be used to analyze any given phenomena or lived world, thus not making them unique to this research.

A comment was given during a studio pin-up (review) mentioned: “As architects, we have seen many of these, so forgive me for asking this, but what else is new?”

This comment launched a need for a more in-depth study of experience.

Thus, the need for a framework.



- .Photographically document the space.
- .Create panoramic stills of the space.
- .Record notes in a journal of the space.
- (Create a narration including your notes.)
- .Draw a plan view of the space, record path of interaction.
- .Film/Record your observations of the space
- (Include first person and third person points of reference.)
- .Make an eidetic image of the space
- (Include images of things within your field of vision as most prominent)
- (Include images of things that aren't within your field of vision, but omnipresent in nature.)
- (Once the image is leveled and curved, what remains?)

#### WHAT DOES THIS MEAN?

- .What are the essential elements/gestures/curves of the space that you were in?
- .Does this capture the essence of the space you were in?
- .How does the verbal/written note correlate to the image/video?
- .How does this differ from conventional architectural drawings?

PHENOMENOLOGIZING.

# 6.

## **THE ESSENCE AND STRUCTURE OF SPACES THAT DEAL WITH RETRIEVING AND CONSUMING FOOD**

**A SUBJECTIVE STUDY**

A study of five different interior spaces were selected based on bodily necessity and examined through a methodological framework of investigation.

# MY KITCHEN



Figure 6.1

Word cloud of phenomenological kitchen narrative

I feel comfortable here. Instinctively, this is where I go when I am hungry, thirsty, happy, angry, tired, sad, craving, bored, cleaning, storing, looking for something, or interacting with my family. I go here multiple times throughout the day, hoping to find something that I didn't see before. There is something about the dishwasher that I don't trust. I always wash my dishes by hand before sanitizing them. Man vs. Machine? The sink is too small to hold all of the things that I put in it. As I do the dishes, I stare out of the window to view the outside world. It distracts me from the mundane task of doing dishes. The microwave is the easiest, simplest, cooking mechanism ever. I do not prefer to use it as the food that is cooked in it does not have any flavor. The stove is how we prepare all of our meals. It is always filled with dirt and grime. The pantry serves as a room to store dry food on shelves. Canned foods sit on the shelves and collect dust as they are filled with preservatives that can last for several years as they are nonperishable. The kitchen table is where everything happens. We study here, eat here, prep food here, it is the first place we go when we come in, to set our stuff down and set the table. We put things on it, put them away, and manipulate their surface appearance to serve the purpose of whatever activity we want to do next.



Figure 6.2  
Images of kitchen

## MY KITCHEN

I feel comfortable here.

I go here multiple times throughout the day, hoping to find something that I didn't see before.

The kitchen table is where everything happens. It is the first place we go when we come in... We put things on it, put them away, and we manipulate its surface appearance to serve the purpose of whatever activity we want to do next.





Figure 6.3  
Aerial mapping of Kitchen



THE VIEW TO OUTSIDE. I STARE AT WHEN DOING THE DISHES

THE SINK THAT IS TOO SHALLOU  
TO DO ANYTHING IN IT

THIS IS THE ROOM WHERE DRY FOOD IS STORED. ONLY DRY FOOD STAYS ON THE SHELVES. CEREALS AND...

THE EASIEST, SIMPLEST, STUPID COOKING MECHANISM EVER

I HATE CLEANING THE STOVE. IT IS SO OILY AND SMELLY FROM ALL OF THE FOOD WE COOK ON IT

THE FRIDGE IS WHERE WE GO MOST OFTEN WHEN WE ARE HUNGRY, BORED, LONELY, ANGRY. WE OPEN SOMETHING AND REACH FOR THE DOOR HOPING THAT EACH TIME WE OPEN THE DOOR, SOMETHING NEW WILL APPEAR TO US THAT WE DIDN'T SEE 20 MINUTES AGO, AS IF WHAT WE ARE LOOKING FOR IS HIDDEN IN PLAIN SIGHT.

THERE IS SOMETHING ABOUT THE DISHWASHER THAT DON'T TRUST. I ALWAYS WASH MY DISHES BY HAND BECAUSE...  
WASHING THEM. WASHING THEM.

LONGO

THE KITCHEN TABLE IS USED FOR EVERYTHING WE STUDY HERE. WE COME IN, TO GET OUR STUFF DOWN. WE SET THE TABLE, PUT THINGS ON IT, PUT IT AWAY, WE MANIPULATE IT TO SERVE THE PURPOSE OF WHAT EVER ACTIVITY WE DO NEXT

Figure 6.4  
Mapping of text



Figure 6.5  
Eidetic tracing



Figure 6.6  
Eidetic image of Kitchen

# COMFORT + FAMILIARITY

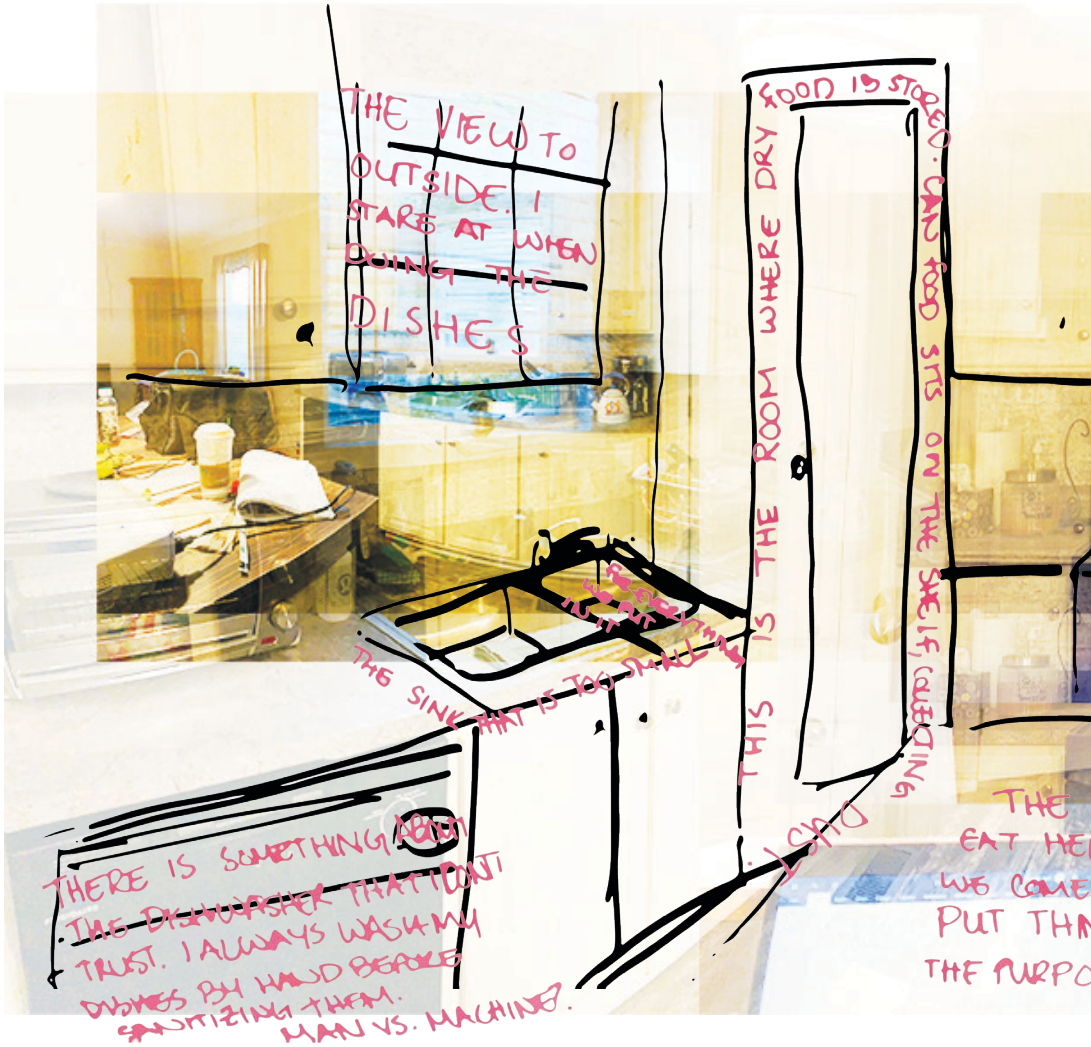


Figure 6.7

Phenomenological layering of kitchen



KITCHEN TABLE IS USED FOR EVERYTHING. WE STUDY HERE, PREP FOOD THERE. IT IS THE FIRST PLACE WE GO WHEN WE COME IN, TO SET OUR STUFF DOWN & SET THE TABLE, WE SIT ON IT, PUT IT AWAY, WE MANIPULATE IT TO SERVE THE PURPOSE OF WHATEVER ACTIVITY WE DO NEXT

# STARBUCKS



Figure 6.8

Word cloud of phenomenological Starbucks narrative

It is a very warm sensation here. There are brown tables and ambient lighting. The smell is so potent of the coffee grounds. It is very clean and modern and the lighting is very warming. There is a cabaret type of music playing although the service is quite rushed. Many people come here to study and relax but I do not like to linger here. I don't know if it is the hums from the machines or if it is the people who are talking at the table next to me who keep glancing at me and what I am doing as though it may concern them. I feel excited for the Christmas season with the differently flavored coffee brews that they serve for the season. If I had to associate a color with this place, it would have to be the green from their popular branded logo and the brown that matches the interior design. I just need my caffeine and to get out.



Figure 6.9  
Images of Starbucks

## STARBUCKS

It is a very warm sensation in here.

The service is quite rushed.

Many people come here to study and relax but I  
do not like to linger here.

I just need to get my caffeine and get out.



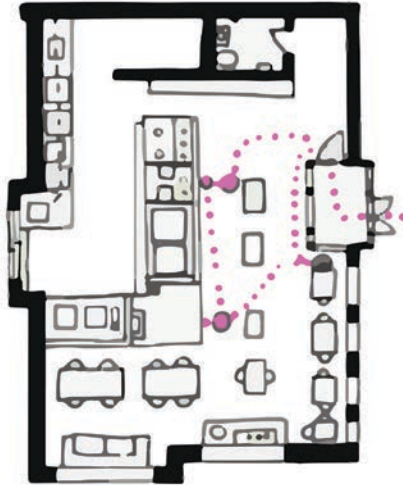


Figure 6.10  
Aerial mapping of Starbucks



How the body as a holistic entity  
lives architectural experience.

WINDOWS

SOME WEIRDLY SHAPED SOFFIT, UNSURE OF ITS PURPOSE

WINDOWS DRIVE-THRU MENU

MORE TABLES & CHAIRS

THE MACHINES THAT MAKE THE COFFEE AROMA

TABLES CHAIR

CHAIR TABLES CHAIR

SOMEONE STARING OUT THE WINDOW

OVERLOOK TO BATHROOMS

STAIRS TO STUDY

GIANT GLASS VESTIBULE

WINDOW

THE PRODUCT OF THIS PLACE.

PLEASE REUSE ALL OF IT

Figure 6.11  
Mapping of text

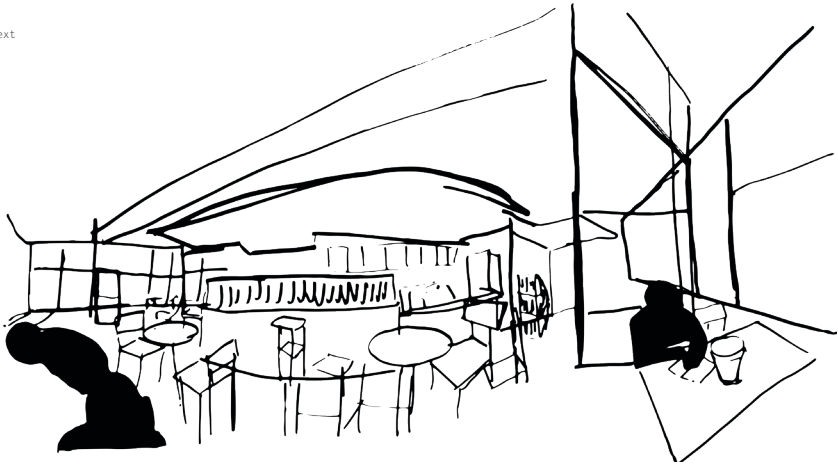


Figure 6.12  
Eidetic tracing



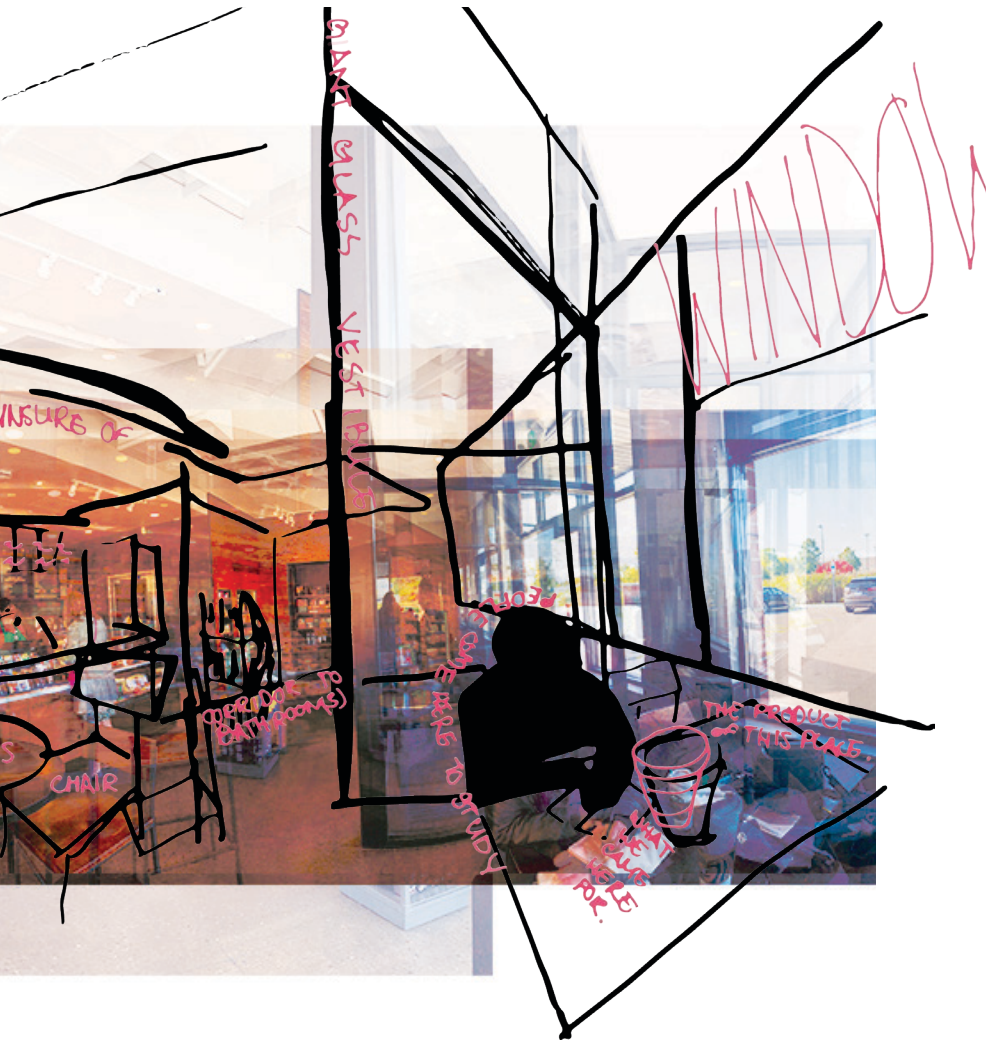
Figure 6.13  
Eidetic image of Starbucks

# TEPID + SPEED



Figure 6.14

Phenomenological layering of Starbucks



# LAKESIDE MALL FOOD COURT



Figure 6.15

Word cloud of phenomenological mall narrative

The food court used to be so busy. Whatever happened to this place? There used to be twice as many tables as there are now. Where did the rest of the people go? There used to be triple the occupancy. Perhaps they got tired of being served low-quality food on styrofoam plates with plastic forks and trays. It is very light and bright in here. Nearly half of the restaurants are closed now. Whatever happened to Subway the sandwich shop? Now, all I hear are the echos of the large room and the spinning of the carousel. Kids are exploring who cannot sit still at the tables with their parents and screaming as their parents sit at the tables ignoring them. There are moon-shaped light fixtures on the ceiling like I remember being there as a child. There is a carousel that used to spin in the corner. It says that it is open but it is not currently operating. No children are playing on it as the price to ride it has also increased with the value of a dollar. No parent wants to pay seven dollars for their child to waste a measly three minutes on a spinning ride. The food court is so vastly alienated and separated from the rest of the mall. Why do people come here? Why do they choose to eat here during lunch on a Sunday rather than go somewhere else to eat?



Figure 6.16  
Images of Lakeside Mall Food Court

## LAKESIDE MALL FOOD COURT

The food court used to be so busy.

There used to be twice as many tables as there are now.

Its very light and bright in here.

The food court is so vastly alienated and separated from  
the rest of the mall.

Now, all I hear are the echos of children screaming in the  
large room and the spinning of the carousel.

Why do they choose to eat here during lunch on a Sunday  
rather than go somewhere else to eat?



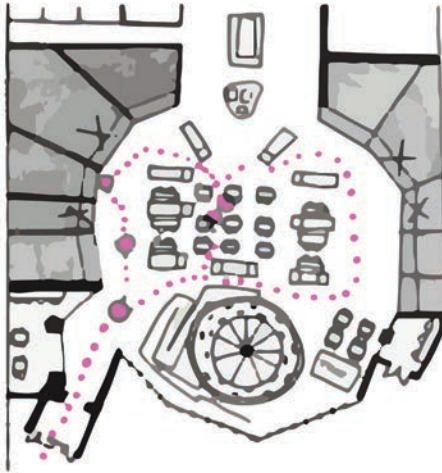


Figure 6.17  
Aerial mapping of Lakeside Mall Food Court



How the body as a holistic entity  
lives architectural experience.

ARCHES WITH CLEARESTORY LIGHTS ARE KIND OF BLINDING IN  
SOME ARE ARE ADDORRE IN OTHERS.

DEAD SPACE, VOID

THE SPINNING CAROUSEL  
COST LIKE 7 DOLLARS PER HOUR  
3 MINUTE RIDE. IT TAKES SO  
MUCH NOISE BUT NO ONE SEEMS  
TO ENJOY GO ON IT.

SUPER-LARGE OUTRIDGE  
FOR NOT HING TO BE  
POUNDED HERE

VENDOR ... CLOSED

DO NOT  
BOOLE

THE CIRCULAR  
PATH, OTHERS  
NEED TO GO  
MOVING

DIRCTIONALITY, I'M INSUCH A LARGE SPACE,  
DO GO THIS WAY AROUND OR DO I

WOM DO NOTS ERT REED EVER SOWHERE ELSE?

IT'S LIKE THERE IS A  
PEOPLE WHO ARE

ALL SEEM TO BE FROM THE  
BURSEACH

GO THIS WAY AROUND THE FOOD COURT

Figure 6.18  
Mapping of text

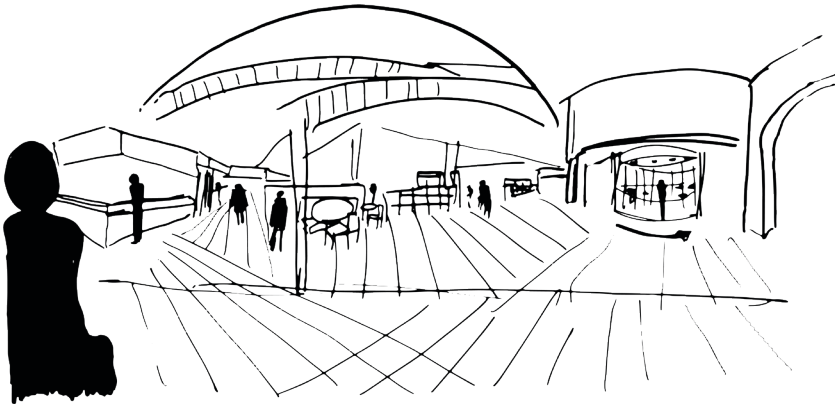


Figure 6.19  
Eidetic tracing



Figure 6.20  
Eidetic image of Lakeside Mall Food Court

# ISOLATION + BLEAKNESS

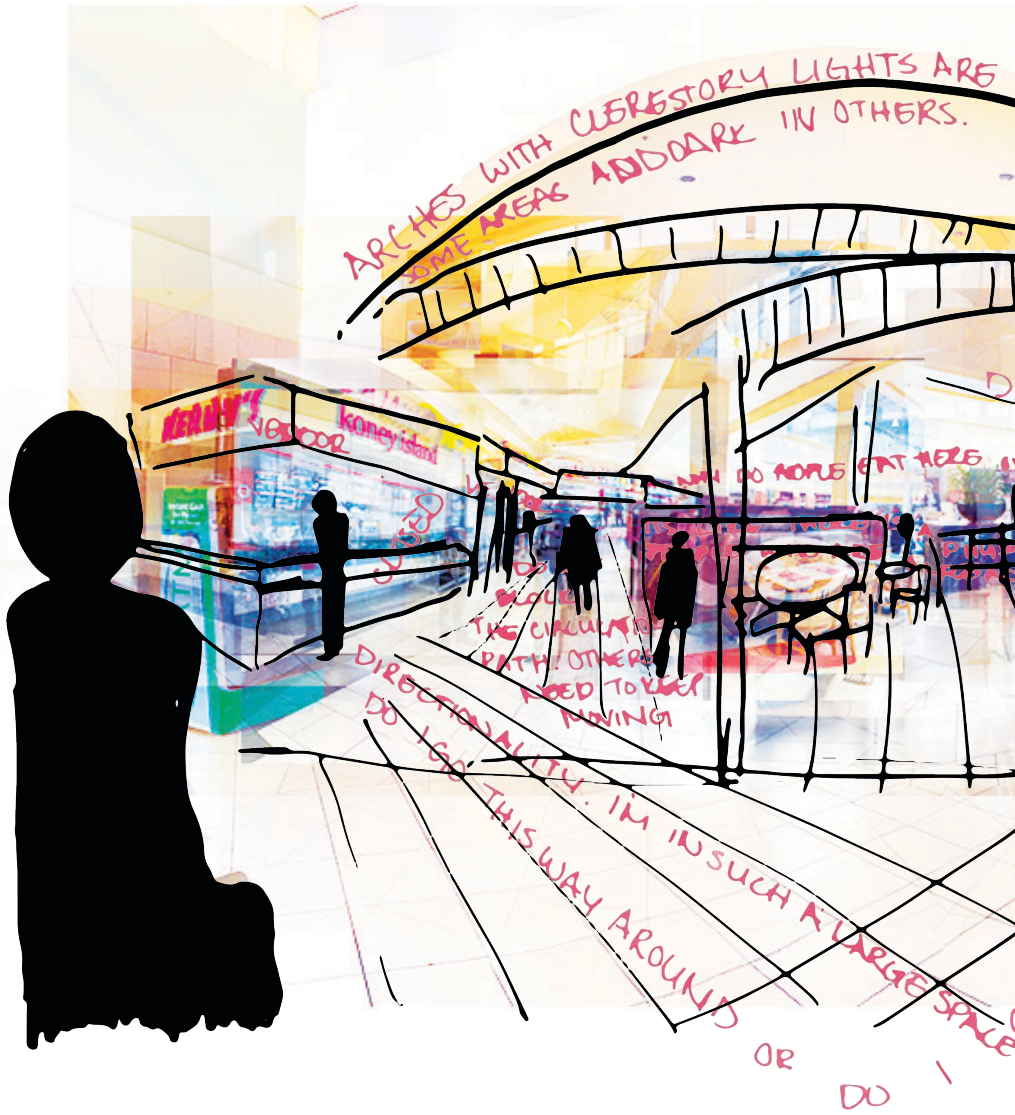
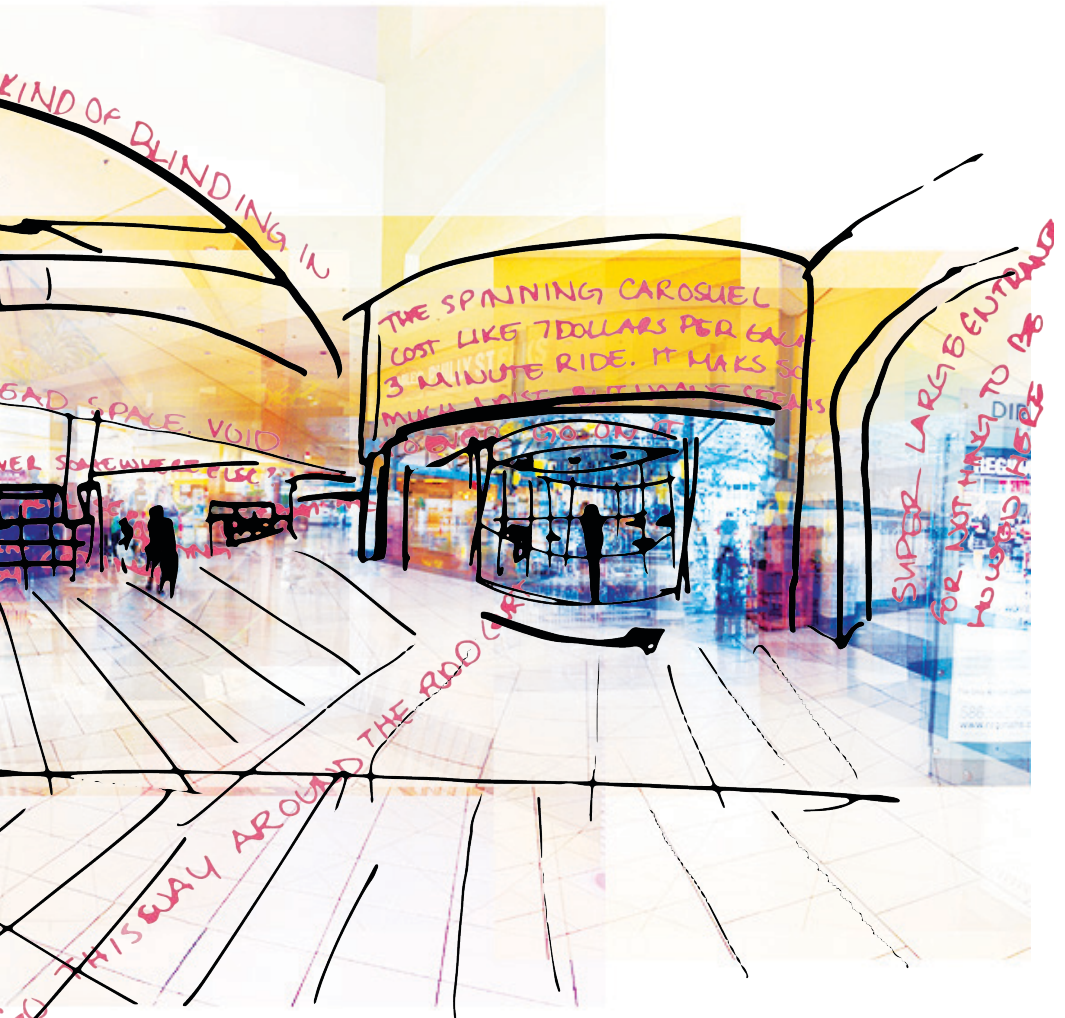


Figure 6.21

Phenomenological layering of Lakeside Mall Food Court



# MEIJER



Figure 6.22  
Word cloud of phenomenological Meijer narrative

We always go to Meijer to shop for everything that we could need in our household. We go into the big box store that is filled to the top with stacks and stacks of pallets and shelving units fully stocked with things wrapped in cardboard and plastic casings. I enter the store through a large vestibule to grab a cart that will be used as an extension of my body to carry all of my desired objects for purchase. I am pushing my cart throughout the entire store. I hear the wheels of the cart squeaking throughout. The one wheel is broken and drags which becomes a temporary burden as though my one of my limbs has become a dead weight. The fluorescent overhead lighting is the only source of illumination in this dark store. It does not do anything to make the produce appear fresh. I fill my cart up with objects. The idea of 'convenient' department stores lures consumers in by selling things of all different departments. I feel trapped when I am in this store and feel the need to spend hours here.

As I push my cart through the rows and rows of aisles, I think to myself, "Oh, while I am here, I need \_\_, \_\_, and \_\_," and then I push my already fully loaded cart down to the other end of the store to grab whatever else it is that I think that I need. When I reach the check out counter, I hear the constant beeping and scanning of other people's items. I feel a pressure on me from the people in line behind me to hurry up as though the scanning of my items takes way too long. However, I can not control how fast the machine processes the scans or the cashier who is doing the scanning. When all of the scanning and beeping is done, I am prompted to insert my card and punch in the corresponding numbers. I am issued my receipt which extends so long, showing every item that I purchased and how much I purchased each item for. I can't leave this store without spending at least 100 dollars. It is as though there is an external force outside of me, orchestrating my whole shopping trip for me, willing me to spend money that I should not have.



Figure 6.23  
Images of Meijer

## MEIJER

We go into the big box store that is filled to the top with stacks and stacks of pallets and shelving units fully stocked with things wrapped in cardboard and plastic casings.

The one wheel of the cart is broken and drags which becomes a temporary, squeaking burden as though one of my limbs has become a dead weight.

The idea of 'convenient' department stores lures consumers in by selling things of all different departments.

I feel trapped when I am in this store and the need to spend hours here.



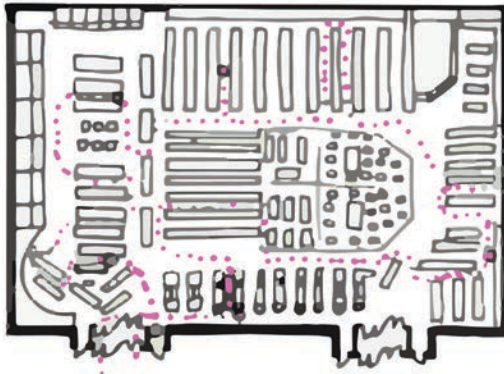


Figure 6.24  
Aerial mapping of Meijer



How the body as a holistic entity  
lives architectural experience.

THE FLOURESCENT LIGHTING DOESN'T MAKE THESE PRODUCE APPEAR "FRESH"

WHAT DO I WANT TO MAKE FOR DINNER THIS WEEK?

I AM PUSHING MY CART I FEEL THE WHEELS SLURRING THROUGHOUT MY WHOLE JOURNEY

STUFF KEEPS ACCUMULATING HERE

OH THIS LOOKS GOOD.

I SHOULD GO DOWN THIS AISLE TOO. I DON'T KNOW WHY I DON'T NEED ANYTHING FROM HERE

I JUST WANT TO LOOZE.

WE NEED TO LET PAPER

WHAT ELSE DO I NEED?

I SHOULD GO AND GET POT PASTA OR DESSERTS.

I COULD SWIFF DANDELIONS ALL DAY

WE SHOULD THROW A PARTY SO I HAVE REASONS TO BUY ALCOHOL

PROFESSORS TO BUY TO THIS STORE

DIRECTIONALITY. I HAVE LOST CONTROL AND AM RUNNING FRENZIEDLY DOWN THE AISLES. I FEEL LIKE I COULD SPEND HOURS HERE. I FEEL LIKE I AM HERE WHILE I AM HERE HAVE SOMEWHERE TO BE.

Figure 6.25  
Mapping of text

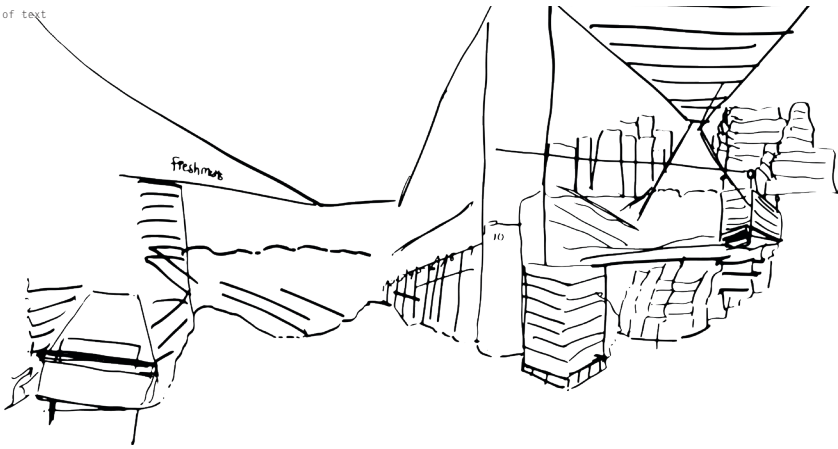


Figure 6.26  
Eidetic tracing



Figure 6.27  
Eidetic image of Meijer

# NECESSITY + CONTROL

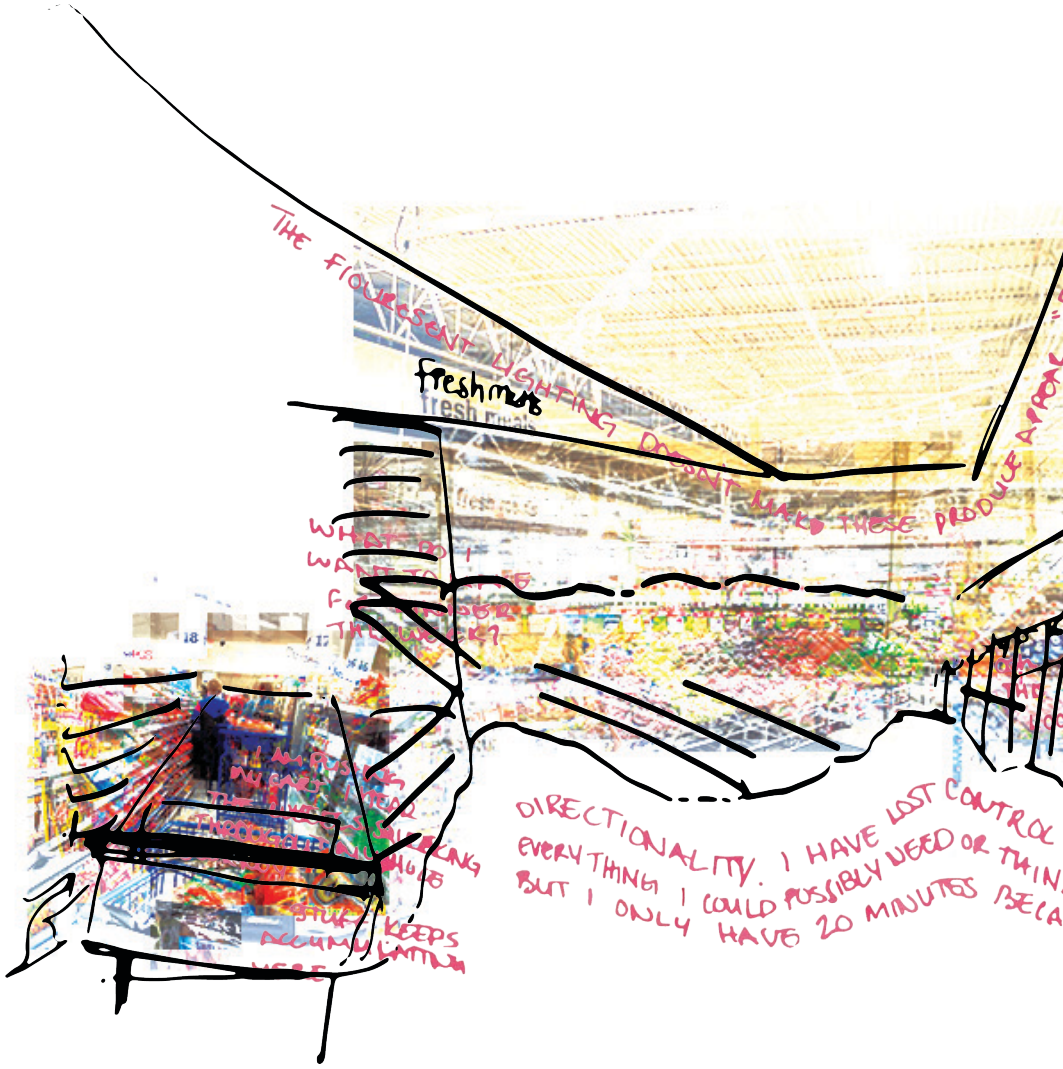
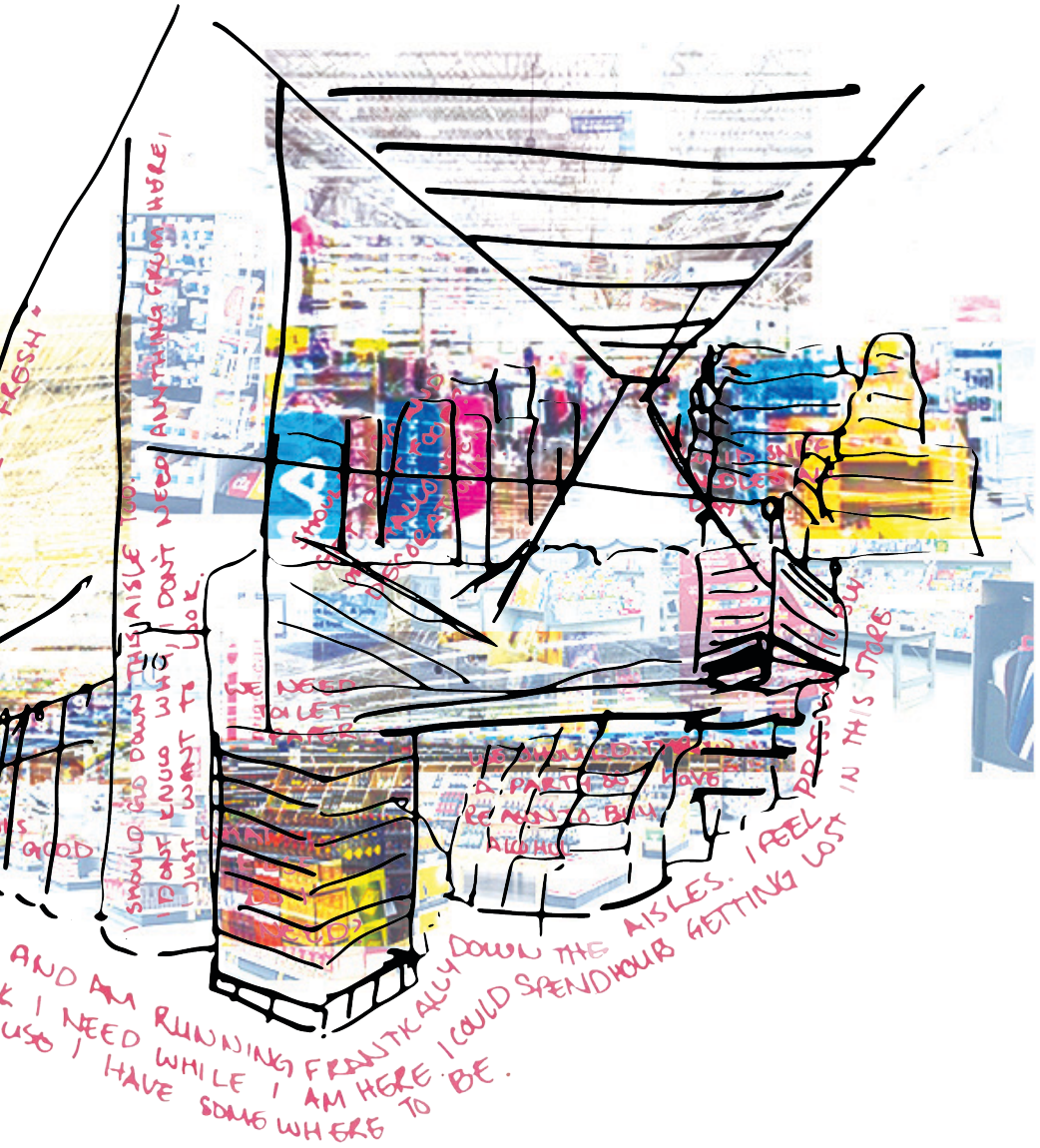


Figure 6.28  
Phenomenological layering of Meijer





We come to the apple orchard every single year during the fall season. It has become an annual tradition since I was a little girl. This year I came with my sister. We pulled into the parking lot that was filled with cars. The lot was a dirt lot, with rocks and dirt and gravel. There were so many "city cars" that are the cars that are not covered in dirt, usually the passenger SUVs driven by mothers and families. The driving lanes between the rows of cars were very narrow in the lot, probably because the city folk does not know how to drive and park in dirt lots if there are no lines indicating where to position your car on the ground. We drove past the rows of cars into the gates of the orchard and saw the rows and rows of trees just beyond. At the gates, there was a line of people and their children waiting to ride the tractor pulling the hayride. These people come here every year, too lazy to walk the miles back to pick their pumpkins and haul them back. The rows of trees have an envelope of trees that sort of canopy over, suggesting enclosure. The trees leave an implied interior. There are rotten apples all over the ground at the base of the trees. It appears as though they were eaten and discarded by past users and natural creatures.

You can hear the rustling of the leaves and branches in the wind. The branches sway in the wind and as you reach for the limbs to push them out of the way to grab the perfect apple. I can feel the grass and the dirt and gravel beneath my feet. I can hear children talking and playing hide and seek in the trees, running around for their parents to try and rally up. It is so refreshing to be fully immersed in nature before it all goes away in the winter. Perhaps we come here ritually, unaware of our longing to be with nature and the fall harvest just before it all comes out of reach and like the cyclical nature of life, dies for the winter. There is something so warming about being surrounded by trees, tangibly picking the delicious fruit at its ripest form with your own bare hands, void from the supermarket stickers, plastic, preservatives, and beeping of the check out counters. Literally, people enjoy it so much that they go around kissing apples and posing for Instagram pictures.



Figure 6.30  
Images of Blake's Apple Orchard

## BLAKE'S APPLE ORCHARD

The rows of trees have an envelope of leaves that sort of canopy over, suggesting enclosure.

You can hear the rustling of the leaves and branches in the wind.

The branches sway in the wind and as you reach for the limbs to push them out of the way to grab the perfect apple.

I can feel the grass and the dirt and gravel beneath my feet.

Perhaps we come here ritually, unaware of our longing to be with nature and the fall harvest just before it all comes out of reach and like the cyclical nature of life, dies for the winter.



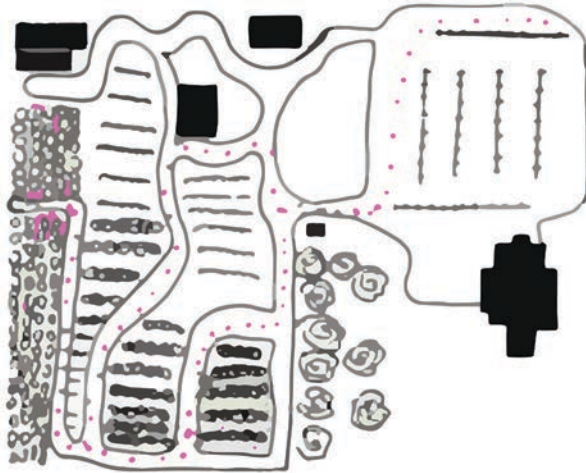


Figure 6.31  
Aerial mapping of Blake's Apple Orchard



AN ENVELOPE OR CANOPY OF LEAVES  
REACHING THE BOWLINES.  
TO BE FULLY IMMERSED IN NATURE  
BECAUSE IT CROSSES BOUNDARIES

THE TREES LEAVE A SUGGESTED OR IMPLIED INTERIOR  
I HEAR CHILDREN  
TALKING & PLAYING  
SOFT GRASS AGAIN!  
THE SMELL OF  
ROTTEN/FALLEN  
APPLES ON THE  
GROUND

ROWS OF TREES  
PEOPLE SHUTTLING AISLE  
DIRT & ROCKS BENEATH MY  
THE SOFT SUCREY GRASS

THE SOUND AND  
RUSTLE OF  
LEAVES IN  
THE WIND

Figure 6.32  
Mapping of text

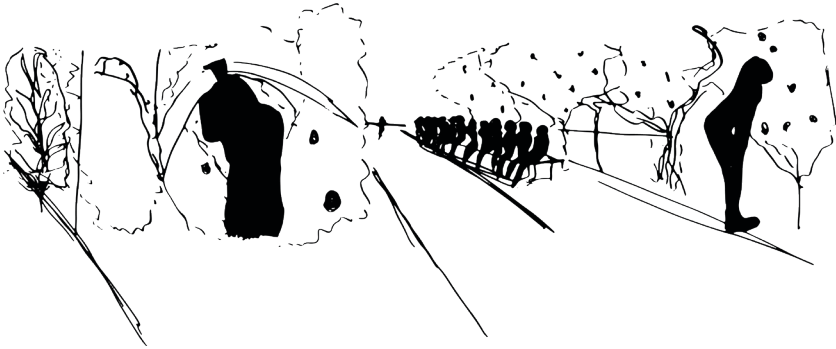


Figure 6.33  
Eidetic tracing



Figure 6.34  
Eidetic image of Blake's Apple Orchard

# ENVELOPMENT + LIGHTNESS

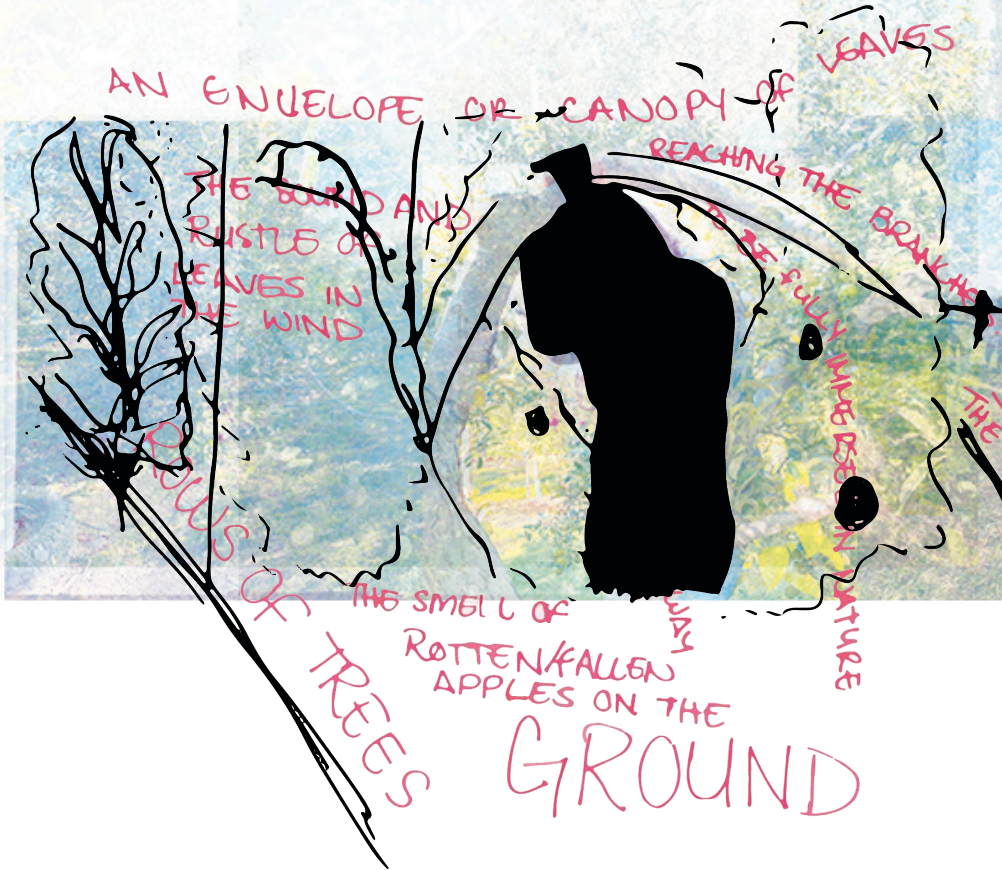


Figure 6.35

Phenomenological layering of Blake's Apple Orchard



PHENOMENOLOGIZING.

# 7.

## THE ESSENCE AND STRUCTURE OF SPACES THAT DEAL WITH AN EDUCATIONAL SETTING TESTING THE METHOD ON SELF + OTHERS

As children, we do not learn how to attach thoughts to a sensory world we encounter in the course of already thinking; rather, we learn how to think about what we already find ourselves seeing, hearing, grasping: “a child perceives before it thinks.” Moreover, the intelligible world, being fundamentally fragmentary and abstract, stands out as foreground only against the stability and plenitude of a perceptual background: “the sensible world is ‘older’ than the world of thought, for the former is visible and relatively continuous... the latter, invisible and sparse (lacunaire).”

-Taylor Carman  
“Forward: The Phenomenology of  
Perception” (p.xii)

PHENOMENOLOGIZING.

# TESTING THE METHOD ON OTHERS

LAKE SHORE HIGH SCHOOL  
SAINT CLAIR SHORES, MICHIGAN

Conducting a phenomenological analysis is a purely subjective study.

How can others participate in phenomenology?

Is it possible to create a standard way of representation for phenomenological analysis?

How can someone use the method to analyze the experience of a space to identify potential problems or things to improve the design for the overall feeling of the space?

Using the typology of the school and student feedback, how can I design a study and create a representation for potential answers?

Moving forward from the typology of food and phenomenology, It was decided to use the method as a tool to understand and analyze the way people experience a different typology of education.

The learning environment is interesting because there are so many laws and regulations set forth by the state and local school boards, especially concerning safety, budget and security that schools tend to feel very negative.

The goal is to explore the “experiences” of the students through a phenomenological study to see the experiences of students in their daily environment and potentially see what could or should be addressed in order to provide better experiences for these students.

In the hometown of Saint Clair Shores, a former teacher at Lake Shore High School, Melissa Todaro, allowed her class of sixteen students to participate in a survey that would analyze seven different spaces with the school in which students are familiar with.

PHENOMENOLOGIZING.

Figure 7.1

Student Entrance of Lake Shore High School



Figure 7.2

Standard Lake Shore Classroom



Figure 7.3

Lake Shore Gymnasium



Figure 7.4

Lake Shore Cafeteria

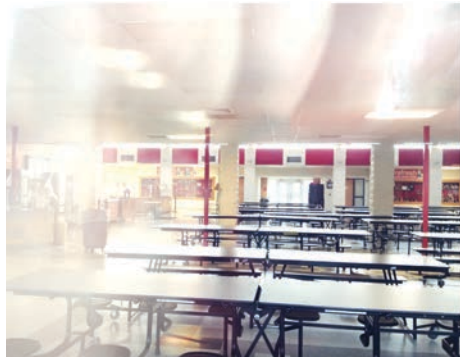






Figure 7.5  
Lake Shore Design Studio Classroom



Figure 7.6  
Lake Shore Commons Area



Figure 7.7  
Lake Shore Hallway

# STUDENT SURVEYS

During one class session, students were gathered at their assigned desks to complete a survey containing thirteen questions asking them to think about the space that they were in using abbreviated, less complex questions based on those that emerged from Samuel Mallin's body regions. Specifically looking at the regions of perception, motility, and social-affectivity, the students participated in engaging bodily awareness of the space that they were in.

Figure 7.8 shows the diversity in the responses amongst the student samples. Another thing that was also interesting looking at the written portion of the survey was the penmanship of each student. The curvature, scale, and tilt of the written responses varied in coordination with their answers and personalities.

The survey also asked students to take pictures of the space that they were in, as well as freely draw or project their experiences onto images of spaces in the form of text or other illustrations.

Note:

Additional student survey samples are located in appendix D, while the participation consent forms are located in appendix B, and a blank survey located in appendix C.

Figure 7.8 >

Various Student Written responses

• Where are you in the space?  
 In the back of the computer lab sitting at a desk in a faded yellow swivel chair.

• How does the space ask you to move?  
 Its very busy and cramped, I feel like I need to make just to show out of this space, you need to be careful not to disturb anything.

• What is the first thing in the space that you notice?  
 The noises coming from next door.

• What do you touch when you are in this space?  
 (Please don't write pen and paper, I get that. Think harder!)  
 This pocket, crackers, the desk, my phone, this pen

• Where are you going after you leave this space?  
 The hallway, intersection outside of this room to wait for someone, then the commons, then outside to go home.

• Where are you going after you leave this space?  
 When I leave this space, I will go through the hallways, I will talk with my friends at the front of the school, I'll go to the parking lot, then I'll go home.

• What emotions do you feel when you are in this space?  
 I feel anxious, but that's just because I dislike crowded spaces, a busy, cramped unfamiliar people, I've been open here for less than a year, so I don't really know enough people to not be anxious.

• How does the space ask you to move?  
 To not disturb the others.

• Where are you in the space?  
 I am now in a desk facing the back corner of the room.

• How is your body positioned currently?  
 (Describe in detail!)  
 Right now I am sitting on a stool, I am currently writing on this paper. I am surrounded by my computer. I am facing the back corner of the room.

• What do you taste when you are in this space?  
 Maybe see gum or what I ate for lunch.

• What do you hear when you are in this space?  
 For the most part I hear the Radio, and the voices conversations of the people in the lab, I also hear what ever noise is going on over the line.

• Where are you going after you leave this space?  
 I am going to go home.

• What emotions do you feel when you are in this space?  
 I feel a tad creative but I need alot of sunlight for that. But I feel safe and overall, it feels okay.

• What do you smell when you are in this space?  
 I typically smell dusty, or like faint school supplies. This is very easy to tell.

• How is your body positioned currently?  
 (Describe in detail!)  
 My body is slumped unconsciously against a desk that is too high for the chair.

• What do you hear when you are in this space?  
 Music (Fall out boy) people talking, computer mouse clicking, notes running.

• What do you taste when you are in this space?  
 Like crackers with cheese.

• What do you smell when you are in this space?  
 I smell the garbage machine.

• What do you hear when you are in this space?  
 I hear people having conversations and music.

• What do you see when you are in this space?  
 Lots of people, Art projects all over the room, lots of technology.

• What are you doing in the space?  
 Scrolling through Instagram on my phone sitting at a table and waiting for an assignment.

• Where are you in the space?  
 I am sitting at a computer in a room in the back of the room.

• How does the space ask you to move?  
 My chair has wheels so I am turning back and forth in my seat.

• What is the first thing in the space that you notice?  
 The computers that are sitting right in front of me.

• When you close your eyes and think about this space, how do you describe it?  
 I describe it as a busy room, lots of computers and space, there are my table.

• What do you smell when you are in this space?  
 What I usually smell anything, usually a cake the one is in the air.

• What is the first thing in the space that you notice?  
 Position of the Computer Monitors and all.

• What do you see when you are in this space?  
 Computers, wires, other people's work, tables, desks, and other furniture.

• When you close your eyes and think about this space, how do you describe it?  
 Open but crowded with objects and chairs, overall it feels like you should sit, it does not feel like a studying place.

• Where are you going after you leave this space?  
 After leaving the currently crowded area, my most likely, temporarily going to move to a more open space to bring out the feel of my surroundings.

• How does the space ask you to move?  
 My space asks me to move slowly around objects, like its a packed room overall, its crowded.

• Where are you in the space?  
 In my current space, I feel enclosed in a deep corner, overall, it feels safe but secluded.

• How is your body positioned currently?  
 (Describe in detail!)  
 I'm sitting sideways in the chair with my left hand on the desk to hold myself up, I'm writing on the other desk, and using my left hand to hold the paper. My attention is focused over my left leg, and my left foot is sitting upon a leg of the chair.

• When you close your eyes and think about this space, how do you describe it?  
 I would say, "There's a huge pigeon mural painting on the back wall, there are lots of computers everywhere, the floors are carpeted and the chairs are old and the there is a desk with a computer, well, hard to say, cracks supplies."

• What emotions do you feel when you are in this space?  
 I am tired of being at school, I am anxious to go home to sleep. I am also very excited about I am getting my new home soon.

• What are you doing in the space?  
 I am writing responses to these questions and eating crackers.

• How is your body positioned currently?  
 (Describe in detail!)  
 My legs are crossed, I am sitting straight up, one hand is holding a pen, the other is holding a cracker.

• When you close your eyes and think about this space, how do you describe it?  
 Crowded, busy, messy, disorganized, industrial, (concrete).

• What do you see when you are in this space?  
 I see a computer, crackers a mirror, a sign, a start with 4 leaders on it, and a wall marker.

• What emotions do you feel when you are in this space?  
 I feel happy, comfortable, and safe. It's a nice place where you don't have to worry, and you can just be chill.

• What do you touch when you are in this space?  
 (Please don't write pen and paper, I get that. Think harder!)  
 The table, when I am in the chair, the air, when I touch the table, I'll touch my face.

• What are you doing in the space?  
 I am writing in my book.

• What do you taste when you are in this space?  
 Typically, it tastes stale or just like air, it does not have taste. However, in a train car, change the overall feel of the space, because the taste is still. It changes how your brain perceives the space.

• What do you touch when you are in this space?  
 (Please don't write pen and paper, I get that. Think harder!)  
 Typically, I'm leaning, unconsciously against a vertically positioned desk. Sitting in a chair on a computer table, feeling.

• What are you doing in the space?  
 Walking around, over and through these objects scattered around overall, it feels messy, not cozy.

# STUDENT SURVEY SAMPLE

## How do we LIVE space?

[We live and experience the world through our body!]

[Our bodies are our perspective on the world, and it is strictly a subjective experience.]

In this exercise, I want to understand YOUR view upon the world  
(or in this case Lake Shore High School).

Please write YOUR NAME: Rachel Klucens

Have you filled out your consent form?

Yes, I'm allowed to be photographed

No, I'm not allowed to be photographed

Figure 7.9

Example - Student Survey of Rachel Klucens

## Motility.

For this portion, I want you to "think with a pen" and describe your answers to the questions in as much detail as possible. Remember this is not a test, so feel free to express your emotions and thoughts. Pay close attention to your body and how you react to things and the world around you. The more you can describe, the better! If you need more space, you can write on lined paper and staple it to this sheet.

- Where are you in the space?

The space is the area around me, I am at a computer desk able to look at the wall I see my computer, water, phone, the wall that says "research, idea, and team" and a model of a car. All of things are in my frontal view. To the sides of me, I see my friends.

- How is your body positioned currently?  
(Describe in detail!)

My body is positioned in front of a computer near the corner of the room. I am able to set my elbows on the desk. I am writing on. My body is currently sitting a wall.

- How does the space ask you to move?

You can move around the space inside the room. It asks me to move to be surrounded by energy to move around. The energy of the body needs the space to move from one point to another.

## Motility.

For this portion, I want you to "think with a pen" and describe your answers to the questions in as much detail as possible. Remember this is not a test, so feel free to express your emotions and thoughts. Pay close attention to your body and how you react to things and the world around you. The more you can describe, the better! If you need more space, you can write on lined paper and staple it to this sheet.

- Where are you going after you leave this space?

After I leave this space, this position, I am going to grab my backpack to leave to home. I will walk over to my friend before I leave.

- What are you doing in the space?

In the <sup>space</sup> classroom, I am currently falling asleep while writing a questionnaire. My pen is moving in one hand, and in the other hand I am resting my hand on my head.

# Perception.

For this portion, I want you to "think with a pen" and describe your answers to the questions in as much detail as possible. Remember this is not a test, so feel free to express your emotions and thoughts. Pay close attention to your body and how you react to things and the world around you. The more you can describe, the better! If you need more space, you can write on lined paper and staple it to this sheet.

- What is the first thing in the space that you notice?

The first thing that my eyes focus on is my pen while I am writing. I occasionally ~~write~~ I occasionally look up at the time or the computer in front of me.

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- What do you hear when you are in this space?

I hear some chatting behind me and music playing in the background. This is an every-day occurrence. If I listen closely, I hear sewing machines and flipping of pages.

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- What do you see when you are in this space?

I see many things in my space. I am feeling on my hands and my handwriting. Around me, I see my computer, my phone, and a few people walking around.

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# Perception.

For this portion, I want you to "think with a pen" and describe your answers to the questions in as much detail as possible. Remember this is not a test, so feel free to express your emotions and thoughts. Pay close attention to your body and how you react to things and the world around you. The more you can describe, the better! If you need more space, you can write on lined paper and staple it to this sheet.

- What do you taste when you are in this space?

I taste my mouth becoming dry because I need something to drink. Usually, my mouth can taste the aftermath from lunch. ~~for~~ There is space in my mouth.

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- What do you smell when you are in this space?

I smell a scent of my perfume and the room. It smells fresh and very good. I also smell my hands because they have a smell of french fries from food that I borrowed.

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- What do you touch when you are in this space?  
(please don't write pen and paper, I get that. Think harder!)

I can touch my head resting on my hand. I can feel gravity pulling me down with my feet resting on the floor.

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Figure 7.11  
Example - Student Survey of Rachel Klucens

## Social-Affectivity.

For this portion, I want you to "think with a pen" and describe your answers to the questions in as much detail as possible. Remember this is not a test, so feel free to express your emotions and thoughts. Pay close attention to your body and how you react to things and the world around you. The more you can describe, the better! If you need more space, you can write on lined paper and staple it to this sheet.

- What emotions do you feel when you are in this space?

I feel calm and very tired, I have been having this feeling the whole entire day, I have been sitting on the floor / I feel my eyes shutting slowly until I am writing this.

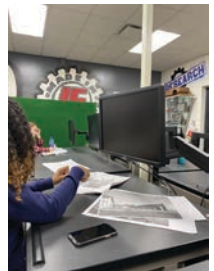
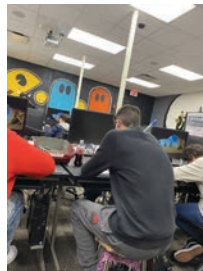
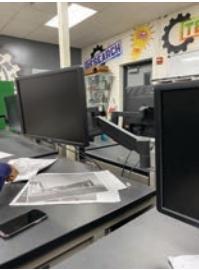
- When you close your eyes and think about this space, how do you describe it?

I feel as if I am in a different world when I close my eyes, I feel as if it was a dark space with no light, I describe it as calming and peaceful.

## Pictures!!!!

- Using your phones or camera if you have one, take pictures of the space you are in.
- HOWEVER, you can only take pictures from where you are in the room. Don't move to take pictures.
- Afterwards you will need to email them to [reiffjm@udmercy.edu](mailto:reiffjm@udmercy.edu)

PHENOMENOLOGIZING.





## Image Mark-Ups

- I have provided seven images of different areas in the school.
- Please circle the adjective that you feel best represents that space.
- Please mark up any thoughts, emotions, actions, or anything else you may feel about that space.
- You may write, color, draw, caption, or any other method you may choose to annotate the image.

INTENSITY OF FEELINGS	HAPPY	SAD	ANGRY	AFRAID	ASHAMED
HIGH	WELCOMED EXCITED	MISERABLE	MAD	AFRAID	ASHAMED
MEDIUM	RELIEVING	DREAD	FRUSTRATING	INTIMIDATING	EMBARRASSED
LOW	CONTENT MELLOW	DISAPPOINTING	ANNOYING	ANXIOUS	UNCOMFORTABLE

Figure 7.14

Chart representing intensity of feelings in coordination with emotional adjectives

< Figure 7.13

Various photos of the classroom taken by students



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: Confined

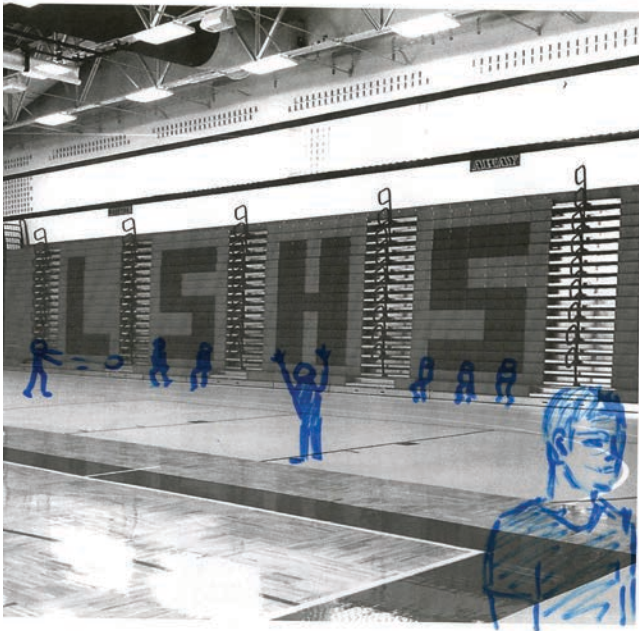


The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: Beats

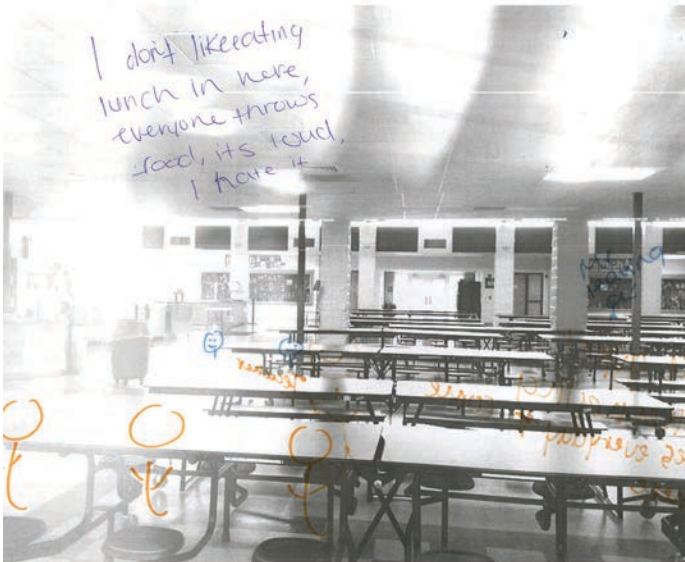
Figure 7.15

Example - Student Survey of image mark-ups



The emotion I  
associate with  
this space is:

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: \_\_\_\_\_



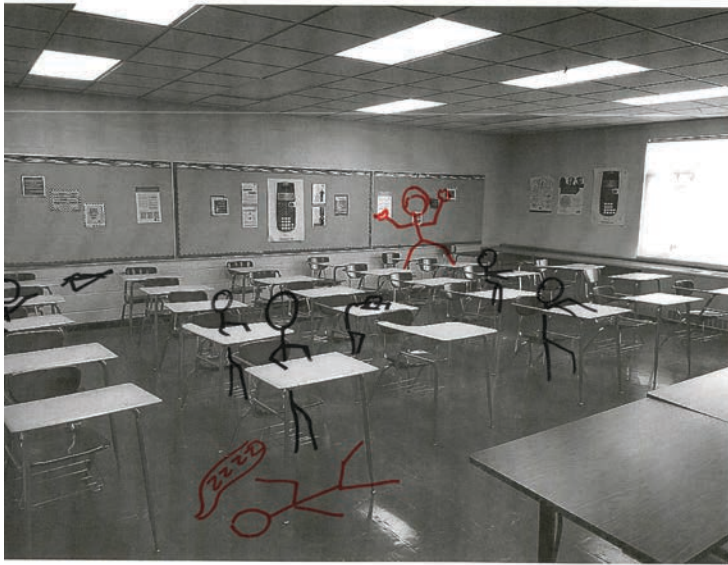
I don't like eating  
lunch in here,  
everyone throws  
food, its loud,  
I hate it

The emotion I  
associate with  
this space is:

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: \_\_\_\_\_

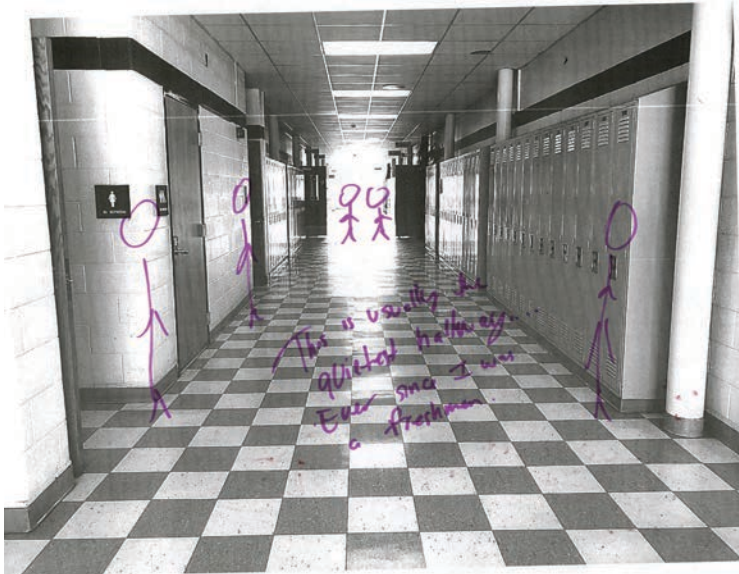
Figure 7.16

Example - Student Survey of image mark-ups



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: \_\_\_\_\_



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: \_\_\_\_\_

Figure 7.17

Example - Student Survey of image mark-ups

# 'ROUND THE TABLE DIALOGUE

Initially, the first step of implying the method unto others included, just fully in-depth, examining the classroom setting that the students were in. The latter portion of the survey was more about the extraneous environments of the school.

The image mark-ups were impossibly a complete in-depth study of the phenomenology of the space because the body was not inhabiting those environments in the given event at the time of the survey. However, they did provide helpful insight into what kind of feelings or emotions were evoked by the spaces, as well as brief overviews of the activities that happen within the spaces.

One interesting thing to note that was common amongst the majority of the surveys, almost unanimously were the negative perceptions of the spaces; the outlier being the given classroom that they currently were in.

This led to the questions:

Why are these spaces, especially those recently renovated or added within the past five years, receiving negative reactions by the students?

What is it that makes the students feel this way within these spaces?

To go further into researching these questions brought by the survey, a follow-up interview with the students was necessary.

During this second visit to the school, a select group of five volunteers from the previous sample sat around a table and discussed in a verbal dialogue what it was about the spaces within the school that made them feel this way.

Using an aerial floor plan of the high school, students discussed and filtered out the rooms within the school that they liked, disliked, or felt neutral about and categorized them by an emotional adjective. They identified each by color. The colors for each adjective were decided using basic color theory and psychological color associations.

The session with the students was recorded via audio as well as mapped onto the floor plan shown in Figure 7.18.

Additionally, they engaged in the cognitive region of the body hermeneutics by analogizing each space in coordination with a music genre or animals.

Engaging the motility region, the five students were asked to draw a line on the plan, outlining their different daily routines as they walk through the school to their classes.

Notably, there was one common path amongst all five of the students.

# LAKE SHORE HIGH SCHOOL ST. CLAIR SHORES, MICHIGAN

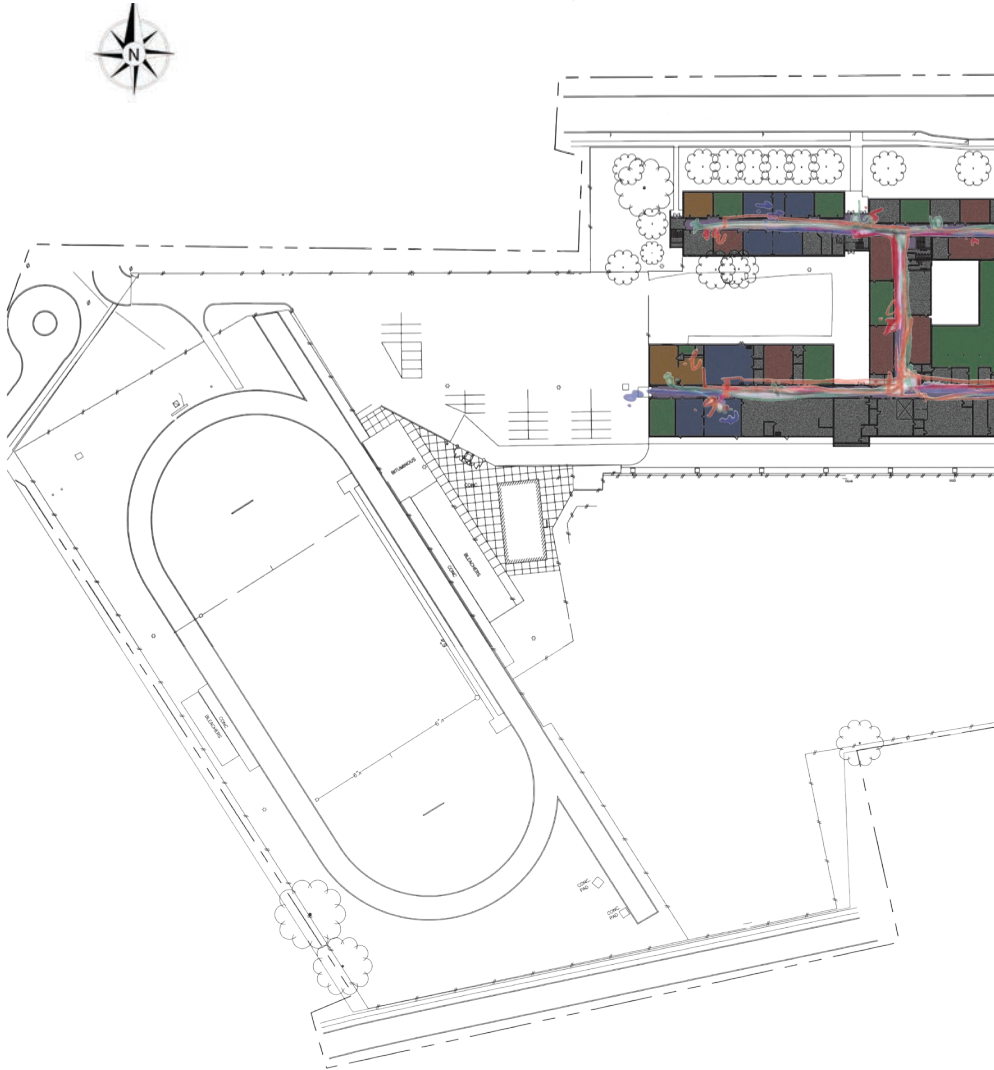
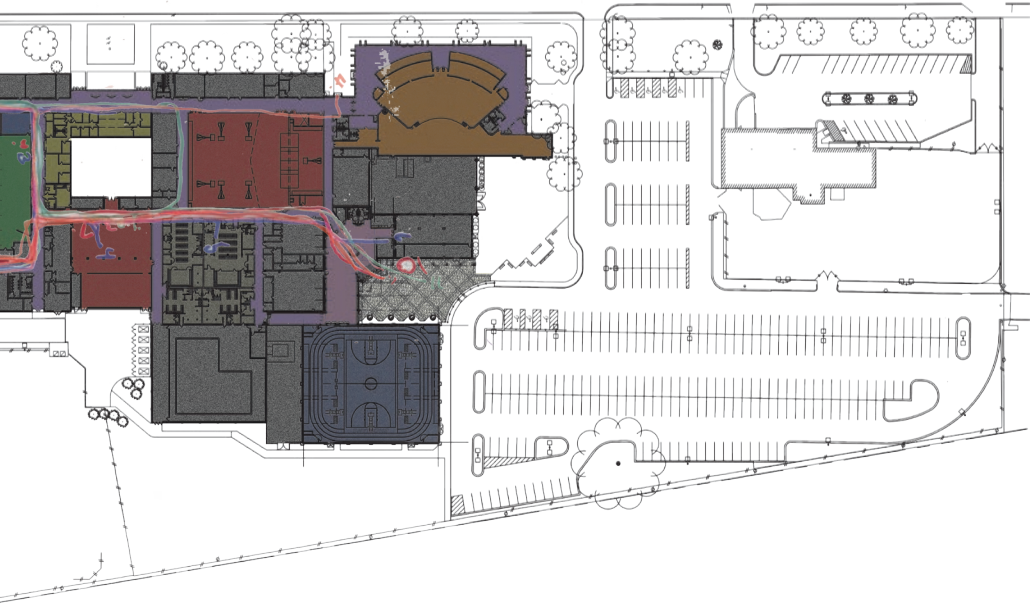


Figure 7.18

Floor plan of Lake Shore High School with map of projected color associations and motility paths.



INTENSITY OF FEELINGS	HAPPY	SAD	ANGRY	AFRAID	ASHAMED
HIGH	WELCOMED EXCITED	MISERABLE	MAD	AFRAID	ASHAMED
MEDIUM	RELIEVING	DREAD	FRUSTRATING	INTIMIDATING	EMBARRASSED
LOW	CONTENT MELLOW	DISAPPOINTING	ANNOYING	ANXIOUS	UNCOMFORTABLE

The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other:

Figure 7.19

Chart of color associations based upon descriptors  
(adjectives of feelings within the spaces)

# BACK TO THE SUBJECTIVE STUDIES THEMSELVES



From the research with the students, it became feasible to identify factors of the design that were working in the interior space such as tones, colors, classroom layout; as well as things that need to be improved, such as temperature control issues, the width of the hallway to accommodate traffic flow.

The most rewarding aspect of the study with the students was taking into consideration the opinions of the users about the space.

Although the study was based on an existing built world, the study was not about a post-occupancy evaluation or anything of the sort.

The main intention of the educational piece was to attempt to project the working framework for phenomenologizing unto others in a younger, simplified manner.

As Merleau-Ponty clarifies in his book, *The Phenomenology of Perception*, "The child perceives before it thinks." If a sample of younger generational students were able to practice a method of phenomenologizing, they would already be one step advanced in finding the essence of the spaces that they create.

By being able to describe a space in one word alone, the students were able to thematize about the spaces, although they were naive in the awareness of how they extracted the essence from the spaces.

The study could be deemed unsuccessful, however, in the fact that it is impossible to gather a collective phenomenology of the spaces, as one can never enter another subject's body nor mind. That being said, no two experiences can be compared as one can never live another's experience.

Therefore, the research must revert to a purely subjective study based upon first-person analysis of the space.

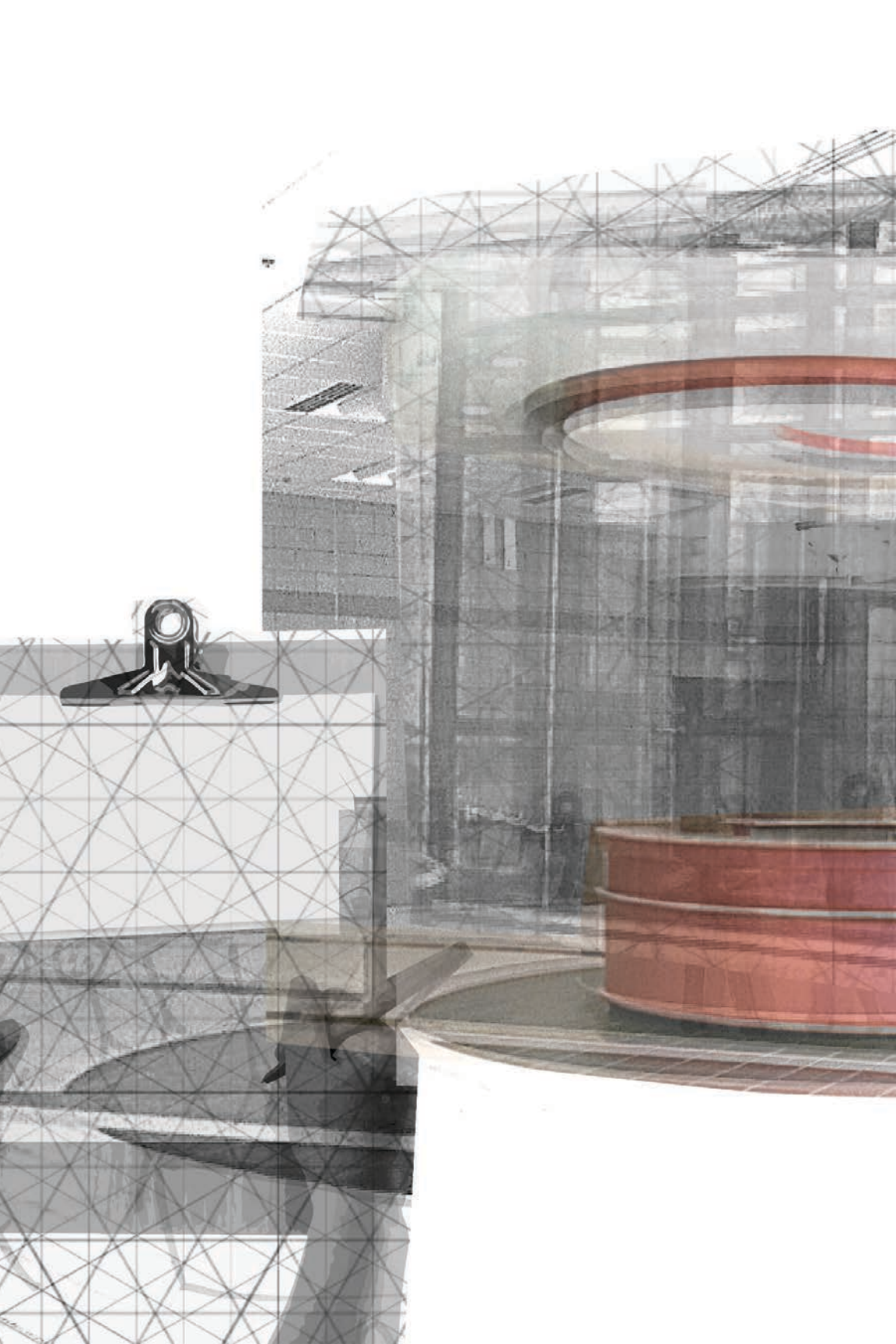
Going back to the school for the third time, a phenomenological first-person analysis was conducted using the methodological framework as that of the study for capturing the essence and structure of spaces that deal with retrieving and consuming food. This focused primarily on two spaces that received the most negative reflections based on the student surveys, which was the Lake Shore Commons Area and the Hallway.

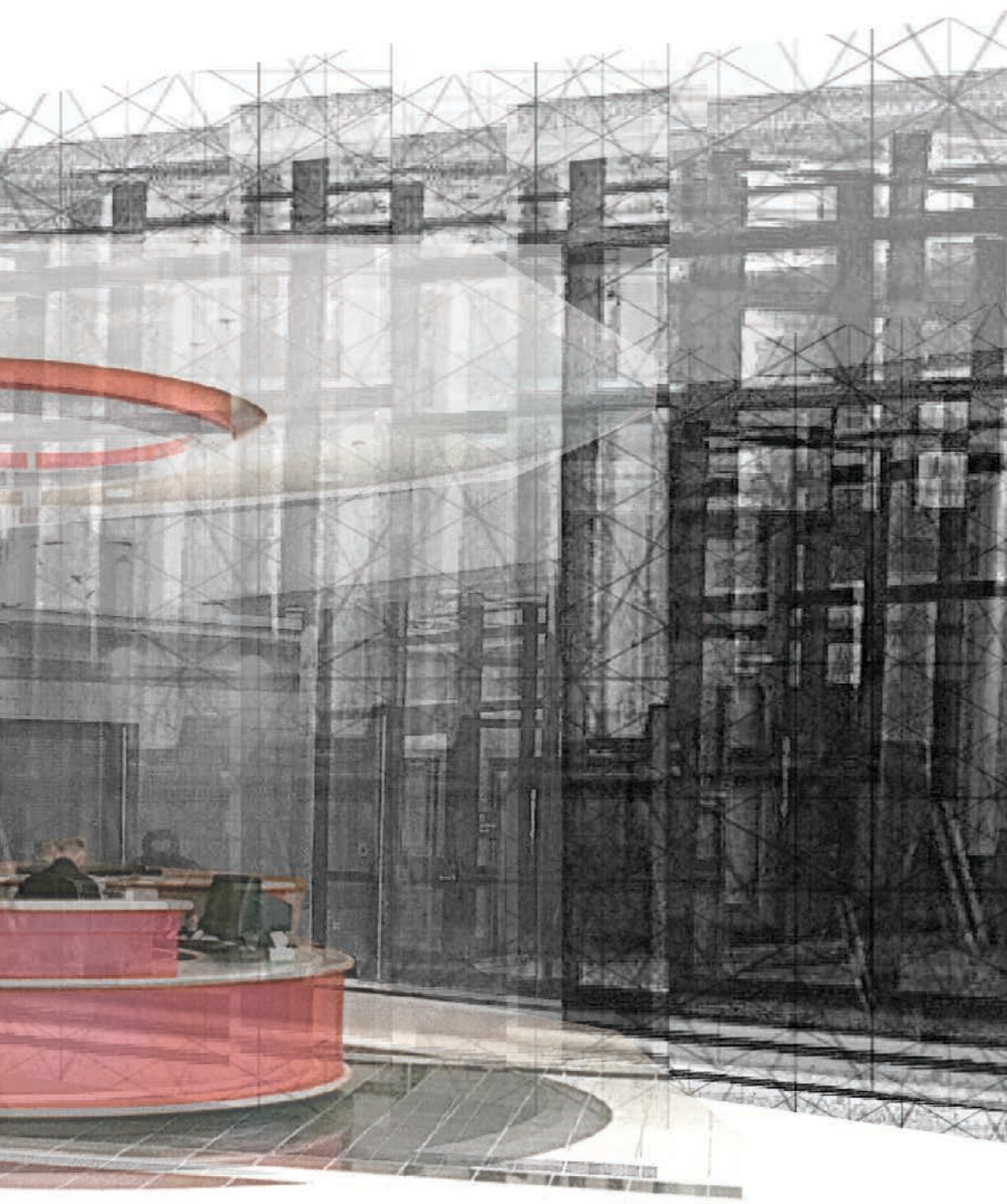
These analyses are comparable to the reactions of the student image mark-ups.

PHENOMENOLOGIZING.

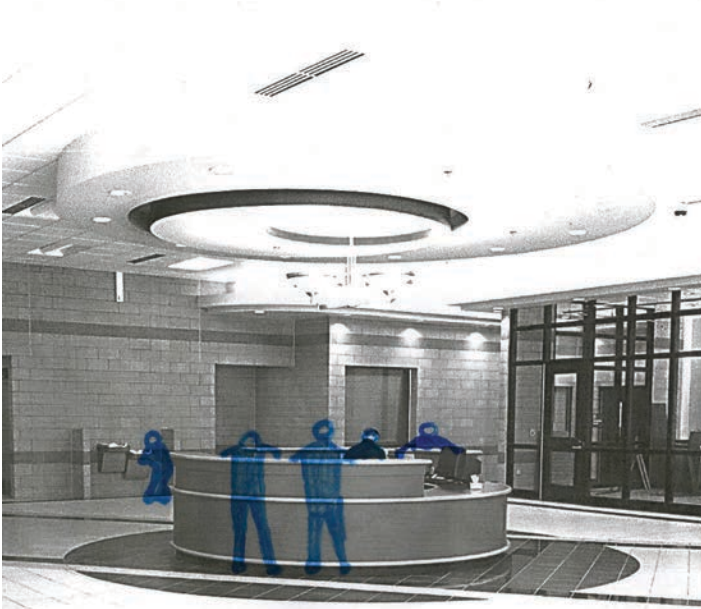
## LAKE SHORE COMMONS AREA

The commons area has such an **intimidating** process to check into the building for security. Although there are several doors, only one is used to funnel visitors/external people in from the outside. They must be **buzzed** into the vestibule and then buzzed in again to a large, **ambiguous**, empty space. There are many doors flanking the walls, but there is only one direction to go following the **large** flooring pattern to a very **huge**, heavy set of doors. A large circular desk **stands** in the way of the giant gate of a doorway. It is **cold** in here as **flourescent** lights shine on the desk. I approach the stand to Mark, the **security** guard. I am handed a clip board, **forced** to sign before I am handed an **authorizing** badge to **proceed** to the gate once my reason for visit is **approved**.



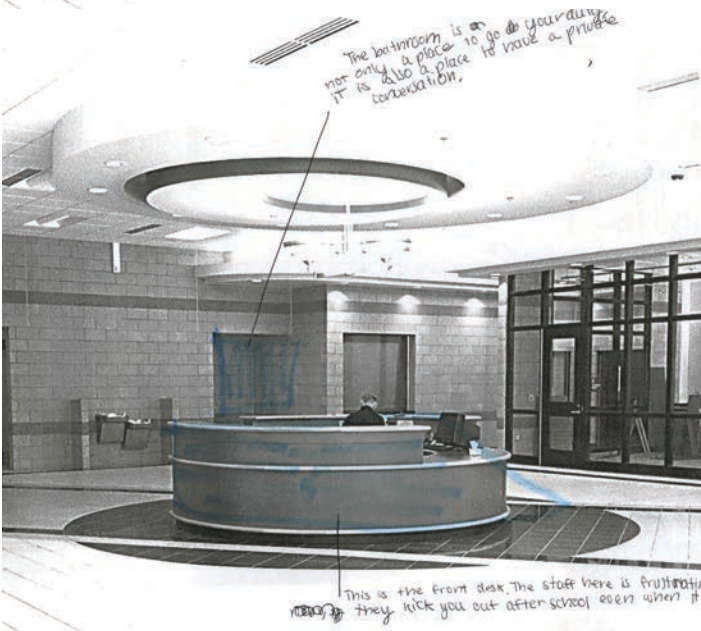


# LAKE SHORE COMMONS AREA



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: \_\_\_\_\_



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: \_\_\_\_\_

Figure 7.21  
Student mark-ups of Lake Shore Commons Area

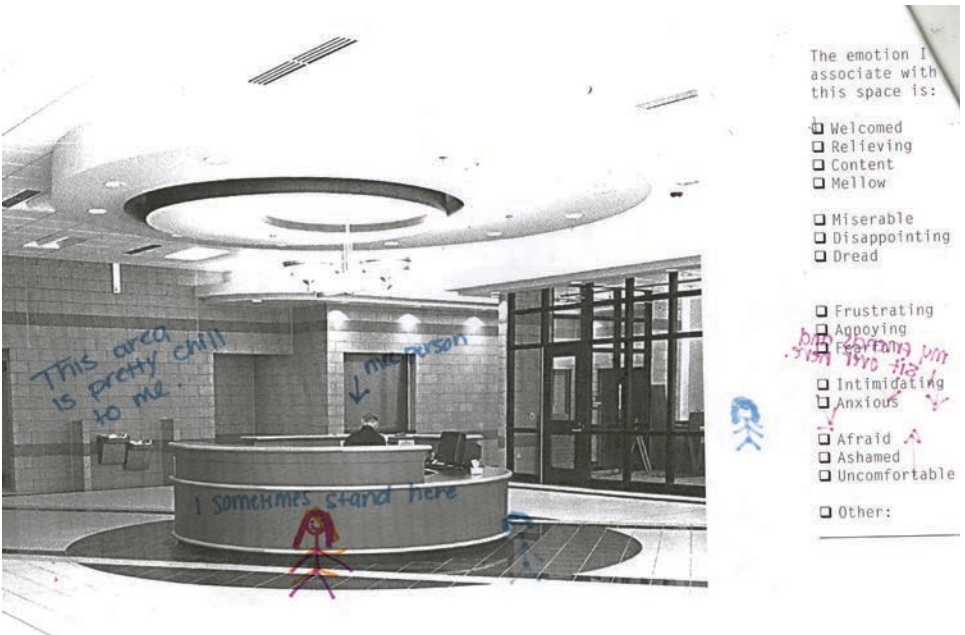


Figure 7.22

Student mark-ups of the Lake Shore Commons Area

PHENOMENOLOGIZING.



## LAKE SHORE HALLWAY

The **scale** of the hallway **distorts** my sense of **perception**. As a former student, I feel as though my body has **outgrown** the place. Was this hallway specifically designed for small people? As the class session breaks, and the hall **fills** with students and I am **sardined** between people who are all much **younger** than I am, but they are all similar, or even **larger** in height. I feel like an old person blending in but as soon as the bell hits, the overcrowded, **narrow** hallway **dissipates** and I am once again **isolated**. The scale of the hallway then **widens** and **elongates** as I still have yet to reach my destination down to the end of the corridor.



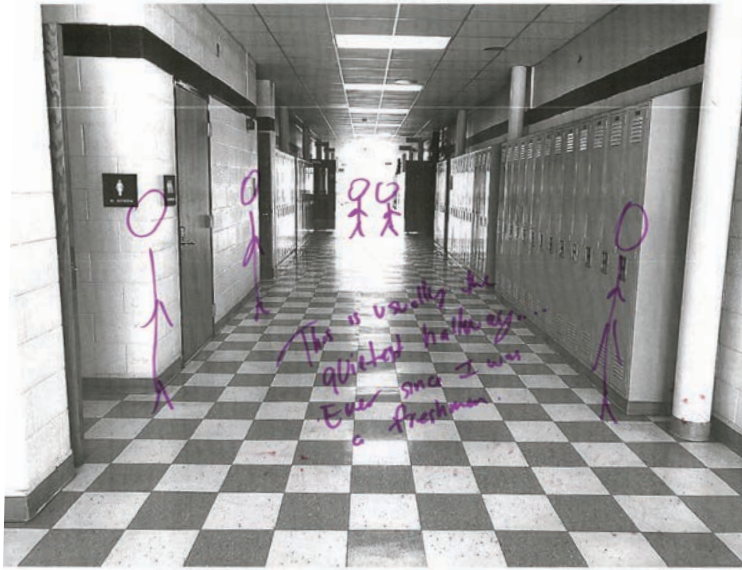


# LAKE SHORE HALLWAY



Figure 7.24

Student mark-ups of Lake Shore hallway



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: \_\_\_\_\_



The emotion I associate with this space is:

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- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: \_\_\_\_\_

Figure 7.25

Student mark-ups of the Lake Shore hallway

PHENOMENOLOGIZING.

# 8.

## ANTI-THEMATIC MICRO-INTERVENTIONS THE “CHILLBOX” INSTALLATION A MICROPHENOMENOLOGY OF THE “HOTBOX”

“Thought like perception, for example, has its own sort of perspectival orientation: we often approach a problem from a different angle, grasp it or lose sight of it: when we struggle to comprehend something, we try to get out minds around it, and so on, so too, like perceiving, thinking focuses on something bound in a horizon; it distinguishes figure from ground. Even very abstract ideas can be at the center or on the periphery of our attention.”

Maurice Merleau-Ponty,  
Phenomenology of Perception  
p. XIII

# THE “CHILLBOX” INSTALLATION

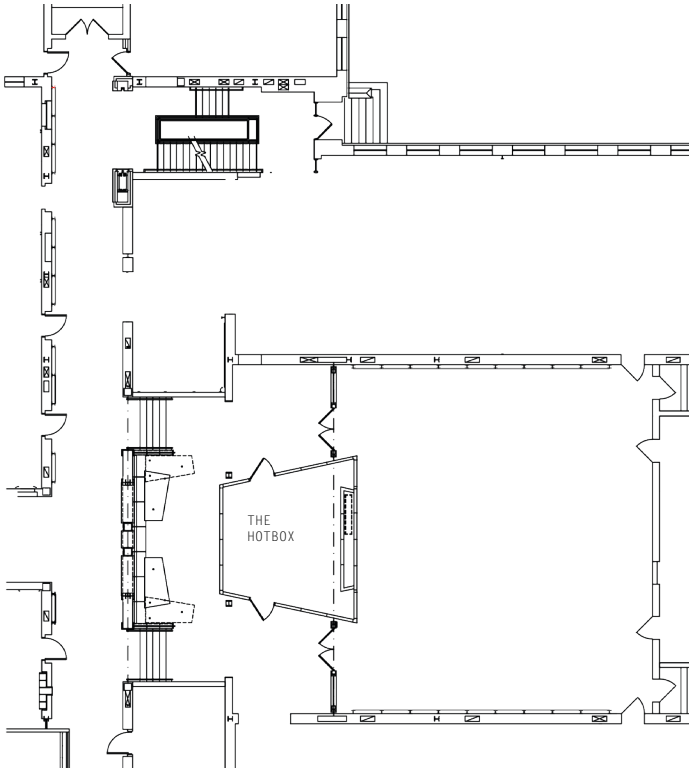


Figure 8.1

Floor plan of the Hotbox within the School of  
Architecture



The idea of an installation came from working within the school. There were many critical design issues that arose from the student surveys, identified by the poor student evaluation and feedback, categorizing those spaces as just poorly designed overall. The student perceptions of the spaces thematized those as boring, dull, dreadful, intimidating. This led to a questioning of what factors of the experience lead to this reaction?

In this study, a very well-known space for unprogrammed, poor occupant usage within the campus' School of Architecture was selected for a micro-phenomenological study in order to capture the essential structure of why that is such a poor space.

Then using design methods and knowledge of how to create uplifting open spaces, a small intervention transforms the space into a different holistic experience.

The space is located in the heart of the main floor of the school of architecture. There are two doors to enter the space from either the north or south elevation. These doors typically remain locked, and a key must be retrieved from the main office to enter the space. Upon entering the room, one can tell that the room is mainly used for storage, observing the clutter.

The most immediate sensation of the room, however, is the heat. This makes the space unbearable to be in, in addition to just its unpleasantness. Looking into the micro phenomenology of the space further investigates the experience of the space.





Figure 8.3  
Image of Hotbox West wall



Figure 8.4  
Image of Hotbox from corner



Figure 8.5  
Image of Hotbox from entrance

< Figure 8.2  
Image of Chillbox west wall with storage materials



## THE “HOTBOX” A PHENOMENOLOGICAL NARRATIVE.

It is hot. There are tin walls. The space is detached and unwelcoming although it is in the center of the building, concealed from the outside. The space is currently used as storage. A photo booth station for taking pictures of work is set up and there is equipment for the purpose of doing so, but no one knows about it as it is tucked away in a cabinet in a corner of the room, barricaded by many large objects. Pin-up boards flank the opposite wall, but the space does not feel like it can accommodate a large number of students since the room feels so small, and there is a lot of things blocking the way. There is an overwhelming shroud of heat. Touching me, crowding me. I feel a sense of claustrophobia, compression, and uncomfort. I turn my head, searching, rushing for an exit. Whatever I am in here for, I don't want to be in here long.





# ANTI-THEMATIC QUALITIES OF “HOTNESS”

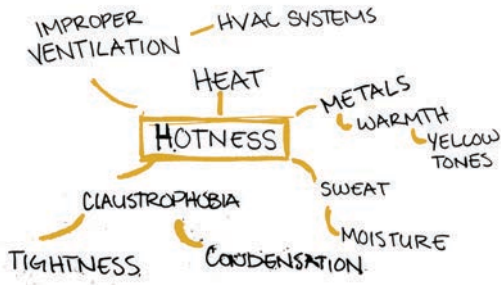


Figure 8.7  
Essential structures of Hotness

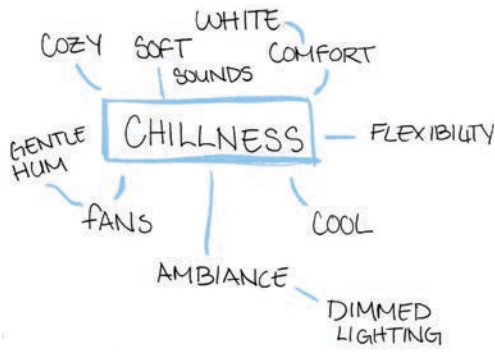


Figure 8.8  
Essential structures of Chillness



The intention is to create an atmospheric quality that holistically, overall engages the experience to overwhelm the single essential structure of hotness that was extracted from the micro phenomenology. Hotness was the stimulus that once overpowered the other aspects of the experience which had an overall negative experience.

The antithesis of Hotness would technically be Coolness, in the sense of antonyms. However, due to budgeting, time, and restrictions beyond one single person's control, it was not feasible to reconstruct the mechanical HVAC system to ultimately transform the functionality of the space.

Interventions could have implied the complete demolishing of walls and redesigning of the space entirely as it is not currently functional. That implies extreme circumstances which is not the case.

The goal is to make the space more welcoming, uplifting, and functional in a minimalist, temporal installation.

One could think of Coolness not necessarily in terms of temperature, but coolness in the sense of Chillness.

What is Chillness?

It could be thought of as a relaxing, lounge-like, multipurposeful term to refer to a space that could have multiple functionalities, is welcoming, relaxing, and overall comfortable to be in.

How to accomplish Chillness in a micro-intervention?

.Include Soft Surfaces

[Bring in sheets, cloth and fabric, fuzzy carpet, pillows, comforters. These objects can allow the room to have a softer feel, which is known to be more comfortable and uplifting.]

.Ambient Lighting Methods

[Adjust the overhead track lighting using the dimming switch, add alternate source lighting via lamps and white string lights.]

.Ambient Noise

[The gentle hum of fans or buzzing of the ambient light sources. Eventually add the light chatter of people once people occupy the space.]

.Sounds

[Addition to the ambient noise, The playing of soft music in the background adds a gentle touch.]

.Multiplicity of Seating

[Provide multiple seating options such as moveable furniture in various locations. This allows for flexibility for the users to manipulate the space for their needs.]

.White

[Just adding white makes the room seem much more expansive.]

.Highlighting variety of types of spaces

[Provide a variety of options for people like a work station, gathering station, bench station, private study station.]





Figure 8.10  
Image of Chillbox entrance



Figure 8.11  
Image of Chillbox from corner



Figure 8.12  
Image of Chillbox with occupants

< Figure 8.9  
Image of Chillbox west wall with seating



## THE “CHILLBOX” A PHENOMENOLOGICAL NARRATIVE.

I was attracted to the space from the outside when I heard a soft, acoustical music playing and the gentle hum of fans. I was curious to see what was inside. The space seems welcoming and cooler, much more expansive than it appears from the outside. The ambient white lighting is not harsh on the eye since the overhead lighting is dimmed. There are several seating options, like the bench, wooden seats, and the red chairs at the table workstations. Additionally, there are newer, fun bean bag chairs to sit on, which is something that is different than any other seating in the SOA. It is like a lounge in here where several students could gather and work, talk, or spend leisure breaks between studio work. I can imagine a group of my fellow classmates in here taking a break from work in the dead of the night to gather and watch a movie by projecting onto the white canvas. The room now has functionality and is a much more inviting, usable space.

Figure 8.13 >  
Eidetic imagery of Chillbox

Figure 8.14 >>  
Eidetic imagery before and after











PHENOMENOLOGIZING.

# 9.

## WHAT MIGHT THIS ALL MEAN? SUMMARY OF FINDINGS, CREATING A FRAMEWORK FOR PHENOMENOLOGIZING

In the first section of Chapter 3 of the Phenomenology of Perception, Merleau-Ponty states that, since the act of attention creates nothing, that act cannot respond to the “questions I ask myself.” This is true of all sorts of attention. In order to relate attention to the life of consciousness, it is necessary to do two things:

First one must “show how a perception awakens attention.”

Then show “how attention develops and enriches this perception.”

# SUMMARY OF FINDINGS

Summary of the essence and structures of spaces that deal with retrieving and consuming food.

This study analyzed the bodily experience of retrieving food and the phenomenological analysis of the place in which it retrieves the food. how architects typically design in plan view, does not say much concerning the perception of the users who experience the space through a holistic sensorial experience. this exercise created a phenomenological method following a list of criteria that needed to be addressed to capture the experience of the space including Samuel Mallin's three body regions of perception, motility, and social-affectivity.

Five places were selected as case studies to test the method and record the experience of that space.

In the case of the kitchen, the essential structure was that of comfort and familiarity. In the case of the Starbucks, the essential structure was that of tepidness and speed. In the case of the Mall, the essential structure was that of isolation and bleakness. In the case of the Meijer, the essential structure was that of necessity and control. Lastly, in the case of the orchard, the essential structure was lightness and envelopment.

Summary of the essence and structures of educational spaces.

This study included the participation of students at a local high school, with a class of mixed juniors and seniors. This study involved a series of student surveys asking questions in the form of written questions, and image mark-ups.

A follow-up with the students included sitting around a table with a select group of volunteers from the previous student sample. This included a verbal dialogue with a floor plan of the spaces for them to examine. Using color schemes and analogies for comparison, students were better able to articulate their experience of the spaces in a recorded interview.

The exercise with the school proved that phenomenology is a purely subjective study. It is impossible to gather and record somebody else's experiences as one can never occupy another entity's body nor mind.

From this study, it can be observed that even recently implemented designs, including consecutively repeated designs, impact negative reactions to that space.

Why are the essential structures drawn from these studies mostly negative themes?

How can one phenomenologize about an anti-thematic or thematized space?

How can one design for an anti-thematic space based on the phenomenology of the original poorly designed space?

Summary of the "Chillbox" installation.

This study included taking an existing "non-functional" space, and performing a small scale intervention based on the thematic and anti-thematic qualities of the space.

The initial microphenomenology of the existing space resulted in the essence and structure of "Hotness."

After implementing small-scale design interventions aiming to change the experience of space to one that is much more welcoming and uplifting, the result of the micro-phenomenology of the adapted space was that of "Chillness."

This installation proved that it is possible to identify aspects of the design that contribute to the overall experience of the design and to isolate certain stimuli that create the negative impressions of the space. Using qualities of bio-philic design strategies and general principles of good design, it is possible to target the negative traits of the space in order to transform them into more positive experiences.

In summarization of the research, these are the main points for the theoretical foundation of architectural phenomenology.

[Sensation refers to the way in which I am affected and experiencing a state of myself.]

[Perception is an embodied experience, considering the mind, body, and behavior as a whole, holistic, single entity.]

[The discipline of phenomenology may be defined as the study of structures of experience, or consciousness.]

[A phenomenology of a space should be able to be reduced to a term, adjective, or theme that captures the essence of the experience.]

# ARCHITECTS LACK AWARENESS

How can new construction be considered “bad design” by the users?

Why do we continue to develop poor spaces?

Why are we not aware of our surroundings and how they act on us?

Why do we filter experience through quantitative measures rather than qualitative?

We do not experience by exertion of forces on the environment, but rather, it is about how the environment acts on us.

what are the factors that contribute to our understanding of experience?

### Creating a framework

Using architectural theory and philosophical methods as precedent, this thesis worked to develop an evolving framework for understanding and phenomenologizing about interior spaces within the built environment and how they speak to the users in a holistic manner.

How can architects phenomenologize about the experience of an architectural interior space?

This phenomenological framework proved that it is not just the colors or textures of the walls, or the acoustics that influence the users but it is rather the sum of every single component of the space, together, that influence the user experience.

This study is meant to shed light on the way a space impacts us, as holistic entities, living in an environment, being impacted by that environment, and searching for meaning in that environment.

Phenomenology is a tool that can help architects become aware of their being, and think about their designs in a holistic manner, in order to understand their designs and ultimately create better spaces.

In understanding the phenomenology of a space, an architect should be able to conduct subjective studies of either existing spaces in order identify the aspects of experience that are either positive or negative.

Using phenomenology, they may be able to implement anti-thematic design strategies to either improve those designs, or ultimately design future spaces for reflected self improvement. Additionally, they may begin the schematic design process thinking about the desired essential structure of experience as a goal to achieve as they consider all aspects of design and how they would contribute to the aimed essential structure.

PHENOMENOLOGIZING.



# 10.

## **THE FRAMEWORK** **A METHOD TO HELP ARCHITECTS PHENOMENOLOGIZE** **TO UNDERSTAND THE SPACES THEY CREATE**

The built environment surrounds us, engulfs us. We are taken up in its existence, meant to experience it. How do we experience things?

Our minds and bodies are not separate, but a single entity. We perceive the world through our senses, intellectually engage our thoughts, move through our bodies, as we sit, walk, crawl, stand, or gesture with our limbs.

We feel things, emotions, memories, temperature. We judge a space based on how we take it up and consider all of these factors and can thematize or associate it with similar conditions.

How is space speaking to us?

# THE FRAMEWORK

## A METHOD TO HELP ARCHITECTS PHENOMENOLOGIZE TO UNDERSTAND THE SPACES THEY CREATE

Examine the space from the major body regions.

### Motility:

Where am I in the space?

Where am I going?

How am I positioned in relation to the space?

What are I doing in the space?

How am I sitting/standing/etc.?

How does the space ask me to move?

### Perception:

What is the first thing I notice?

What do I see?

What do I hear?

What do I taste?

What do I feel?

What do I smell?

### Social Affectivity:

How do I describe the space I am in?

How do I engage with the space on an emotional level?

What emotions do I feel when I am in the space?

Do I feel welcomed or alienated?

How does the space call me to engage with others?

.Photographically document the space.

.Create panoramic stills of the space.

.Record notes in a journal of the space.

[Create a narrative including your notes.]

.Draw a plan view of the space, record path of interaction.

.Film/Record your observations of the space.

[Include first person and third person points of reference.]

.Make an eidetic image of the space

[Include images of things within your field of vision as most prominent]

[Include images of things that aren't within your field of vision, but omnipresent in nature.]

[Once the image is leveled and curved, what remains?]

Then, ask the following questions.

What are the essential elements/  
gestures/curves of the space that  
I am designing?

What essential structure [theme/  
adjective/word] can I draw from  
the design?

How can I describe/capture the  
essence of this space and the way  
it is impacting others in words?

Can I create products that  
capture the essence of the space  
I wish to create?

Is this truly a space that I want  
to design and be welcomed in?





# APPENDIX A

## A PHENOMENOLOGY OF RESIDENTIAL INTERIORS

### Introduction

External forces create undesirable conditions for humans to remain outside. We seek shelters, places to dwell and be. Architects understand the concept of keeping what is outside of the building out, and what is inside in. They create wall sections of buildings, showing the various layers of materials that act as barriers separating the inside from the outside and label them as "interior" and "exterior." The interior spaces are then subdivided even further. Interior walls define areas for different human activities. Of all of the different types of interiors that a person could live in, the typical residential home is the most common interior for people to reside in.

Gaston Bachelard speaks of dwelling in his book *The Poetics of Space*. He discusses the domesticity of a house and personifies the experience of being in the compartments of the attic and the cellar. Bachelard goes a step further in defining the words "To dwell." The house is not just a place to live in; it is a place that stimulates thinking, speaking, and writing at length about any subject of the occupant's choosing. He describes the house as "our corners of the world." The house protects us and allows the comfort, room, and safety to do as we please. The house furnishes us with a body of images, including everything perceptive, such as the senses we engage; socially-affective, the emotions we feel; and motile, how the house beckons us to move. Humans, in turn, furnish the house in the literal sense, with objects of their likeness and choosing. Bachelard's phenomenology of the house is very helpful, but his application can be applied to other types of residential interiors, such as prison cells, hostels/hotels, dormitories/barracks, and apartments as well.

But what makes a house a home? A phenomenological analysis of typical residential interiors may provide further clarification for why this is the most common interior. There is a level of privacy and comfort associated with the typical residential house that is not as readily attainable with other forms of residential interiors, such as apartments, dormitories, hotels, hostels, barracks, or even jail cells. Humans seek comfort and take pride in their houses. This is the place in which they choose to dwell and represent themselves.

Samuel Mallin was a philosopher and professor at York University in Toronto, Ontario. He developed a method called "body hermeneutics" which will be used throughout this analysis of the typical residential house. This method gauges the way that the body interacts with a phenomenon through the four body regions of perception, motility, cognition, and social-affectivity. Perception is our body's mode of how we gauge experiences. What is it that we see, taste, hear, touch, and smell? Perception is typically our first observation of the interior. Cognition speaks to what our bodies think. How do we think about interior space, as well as our ability to link the phenomenon to similarly conceived notions of interior spaces? Motility is how space asks us to move or react to and within it. Social-affectivity is the body region that deals with our emotions and what we feel in the space.

### Prison Cells

To begin, let us start with the prison cell. Inmates live in cells for extended amounts of time, whether it is a few days to potential life-sentences. The cells themselves are very small, an average size of fifty square feet of living space to be shared with another person. The inmates have no control over their living quarters. They are forced to share with roommates whom they may or may not get along with. They are forced to become close to their cellmates since they sleep one on top of the other on bunk beds. If they act out of order, their privileges stripped away even more, such as their beds. The cell removes you from the exterior entirely, confining you inside the prison. Narrow windows provide inadequate lighting conditions, leaving you with approximately only four inches of natural light. The inmates can't even prepare their own meals. The lack of privacy is probably the most notable feature of prison cells. The inmates are constantly being surveilled twenty-four hours a day. Even the most intimate experiences of using the restroom are on display. One can imagine that these are undesirable conditions to live in.

## Hostels and Barracks

Hostels and barracks are interior residences that are designed to accommodate a multitude of people within a large single room. Typically, they are stacked with several bunk beds or cots for efficient levels of comfort for people to rest their heads at night. There may be a cafeteria to serve food to the residents. Bathrooms are also communal in this typology of residential interiors. This means that there is even a lack of privacy for the most intimate of actions. Sure, there may be a stall to divide the spaces inside the restroom areas, but the little privacy “screens” may only shield the visual aspect of perception. Others may still perceive your actions audibly or through scent. Hostels and barracks have some form of regimentation similar to the prison cells but there are more perceived notions of privacy and freedom. This may come in the form of trunks and locks to hold personal belongings, or the ability to leave and come back. The residents may not personalize their spaces, as they need to be ready to pick up their belongings and leave at a moment’s notice. Unlike the people who are forced to stay in the prison cell, the people who stay in these types of residential interiors often choose to stay here, but they must deal with the close proximity of their neighbor (within their personal bubble, either on top or next to the physical body.)

## Hotels and Motels

Motels and hotels provide temporary dwelling spaces for overnight guests. However, the stays are limited to short periods of time and expensive overnight rates. The people who stay here are considered guests rather than residents, as they do not stay for long periods of time. These types of spaces provide comfier, more luxurious spaces for guests to rest their heads at night. They do not have any ownership or control, even though the rooms are considered private and must be booked in advance. Motels and hotels provide restroom areas that are exclusive to the room, so they are personal and private. The doors for hotel and motel rooms have locks with signs on the doors, signaling the passerby “do not disturb.” Only people with personal access cards or a key can enter the room, preventing any trespassers. This indicates that the person residing in the room has more control over their temporary environment, and they must understand that the room was formerly occupied by someone else and inevitably some other body will occupy the same place after they leave.

## Multi-Family Units

The apartment/condo/multi-family residential interior allows users to inhabit these spaces for longer periods of time. They could be cohabited by other people that the resident would have to acknowledge or at least compromise with their existence. This typology could be a rental property or owned, allowing the users to customize and control their environment however they wish. If the property is a rental, there is an extent to what degree of customization and control the user actually has over the space. They must comply with the standards of the owner and the neighbors. Regardless, these dwellings have more space, designated rooms for certain activities and tasks, and seem more permanent than the previous dwellings overviewed. They may be taken up for longer periods of time, decades even. These units have more privacy and space for users to occupy but they do not have complete seclusion from others. Walls that are shared between two adjoining units may allow users to hear what is going on next door, which may create undesirable conditions.

## The House

The “American dream” as they call it is land ownership. A man (or woman) can own their own property with a house on it. There, they would have complete control and customizability over it. The interior would have complete seclusion from their neighbors with the senses of safety, privacy, and comfort. The conditions of the house have maximized spaces designated for certain activities which allow the motility of the body to flow from room to room. In regards to the body region of social-affectivity, one feels ease and comfort in the house. Not only is this the most expansive dwelling, but it notes permanence in the fact that people typically stay in the house for long periods of time. This allows users to be safe and free from whatever they may fear. For this reason, the house is considered home.

# APPENDIX B

## LAKE SHORE HIGH SCHOOL SURVEY PARTICIPATION RELEASE FORMS

LSHS Student/Parent/Guardian:

My name is Jennifer Reiff and I am a graduate student at the University of Detroit Mercy School of Architecture. I am conducting research pertaining to my architectural thesis for my Master's degree. As an alumnus of Lake Shore High School in 2015, I have reached out to former teachers at Lake Shore High School, Mrs. Todaro, and Ms. Miller, to provide student feedback on a series of questions and methods regarding the way students experience architectural space.

I am hoping to conduct research exploring the minds of younger students in order to get their input about the spaces and settings within the school that they inhabit for a large amount of their time. These settings include the classroom environment, the hallways, the gym, the cafeteria, the lobby (commons area), and the student entrance of the school. Perhaps by gathering student feedback about the spaces, we can also understand how the student body acts as a societal organization, and evaluate what is functioning/could be improved in these spaces.

During this research process, students may be asked their name and any general demographic questions, to write, describe, photograph, draw, be audio recorded, or use videography by means of documenting the research process. Any information gathered will be used or manipulated for the sake of presentation during studio reviews, any thesis presentation, and publication into the final thesis book.

There is no intended risks or dangers to you/your child by participating in this research process.

If for any reason you/your child wishes to remain excluded from this research process, or wish to be manipulated in any images to be unrecognizable, I solemnly promise to respect your wishes and exempt them from my research, should you choose. Should you have any questions please contact me at reiffjm@udmercy.edu, or my thesis advisor Claudia Bernasconi, bernasci@udmercy.edu or the University of Detroit Mercy School of Architecture (313)993-1532.

Thank you,

Jennifer Reiff



Photograph and Publicity Release Form

I, \_\_\_\_\_, give my permission to use any pictures, photos, video recordings, audiotapes, digital images, and the like, taken or made of me on behalf of the University of Detroit Mercy School of Architecture for the sake of architectural thesis research.

I agree that the University of Detroit Mercy School of Architecture has complete ownership of the materials, including the entire copyright, and may use them for any purpose including, but not limited to, illustrations, bulletins, exhibitions, videography, reprints, reproductions, publications, advertisements, and any promotional or educational materials in any medium now known or later developed, including the Internet.

I acknowledge that I will not receive any compensation, etc., for the use of these materials, and hereby release the University of Detroit Mercy School of Architecture and its agents and assigns from any and all claims which arise out of or are in any way connected with such use.

I have read and understood this consent and release.

I give my consent to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Parent / Legal Guardian (if under age 18)

\_\_\_\_\_  
Date

I do not give my consent to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Parent / Legal Guardian (if under age 18)

\_\_\_\_\_  
Date

## Photograph and Publicity Release Form

I, Jacob Bartolotta, give my permission to use any pictures, photos, video recordings, audiotapes, digital images, and the like, taken or made of me on behalf of the University of Detroit Mercy School of Architecture for the sake of architectural thesis research.

I agree that the University of Detroit Mercy School of Architecture has complete ownership of the materials, including the entire copyright, and may use them for any purpose including, but not limited to, illustrations, bulletins, exhibitions, videography, reprints, reproductions, publications, advertisements, and any promotional or educational materials in any medium now known or later developed, including the Internet.

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I have read and understood this consent and release.

***I give my consent*** to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

Signature

Date

Parent / Legal Guardian (if under age 18)

Date

***I do not give my consent*** to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

Signature

Date

Parent / Legal Guardian (if under age 18)

Date

## Photograph and Publicity Release Form

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I acknowledge that I will not receive any compensation, etc., for the use of these materials, and hereby release the University of Detroit Mercy School of Architecture and its agents and assigns from any and all claims which arise out of or are in any way connected with such use.

I have read and understood this consent and release.

*I give my consent* to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

<u>      <i>Carl Stewart</i>      </u>	<u>      <i>today</i>      </u>
Signature	Date
<u>      <i>Carol Collins</i>      </u>	<u>      <i>today</i>      </u>
Parent / Legal Guardian (if under age 18)	Date

*I do not give my consent* to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

_____	_____
Signature	Date
_____	_____
Parent / Legal Guardian (if under age 18)	Date

## Photograph and Publicity Release Form

I, Nathanael Shelton, give my permission to use any pictures, photos, video recordings, audiotapes, digital images, and the like, taken or made of me on behalf of the University of Detroit Mercy School of Architecture for the sake of architectural thesis research.


I agree that the University of Detroit Mercy School of Architecture has complete ownership of the materials, including the entire copyright, and may use them for any purpose including, but not limited to, illustrations, bulletins, exhibitions, videography, reprints, reproductions, publications, advertisements, and any promotional or educational materials in any medium now known or later developed, including the Internet.

I acknowledge that I will not receive any compensation, etc., for the use of these materials, and hereby release the University of Detroit Mercy School of Architecture and its agents and assigns from any and all claims which arise out of or are in any way connected with such use.

I have read and understood this consent and release.

***I give my consent*** to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

      1-15-20  
Signature      Date

      1/15/20  
Parent / Legal Guardian (if under age 18)      Date

***I do not give my consent*** to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

\_\_\_\_\_  
Signature      Date

\_\_\_\_\_  
Parent / Legal Guardian (if under age 18)      Date

## Photograph and Publicity Release Form

I, Terrence Walker, give my permission to use any pictures, photos, video recordings, audiotapes, digital images, and the like, taken or made of me on behalf of the University of Detroit Mercy School of Architecture for the sake of architectural thesis research.

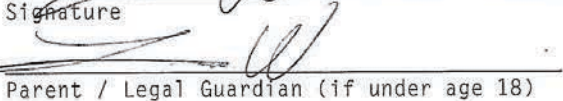
I agree that the University of Detroit Mercy School of Architecture has complete ownership of the materials, including the entire copyright, and may use them for any purpose including, but not limited to, illustrations, bulletins, exhibitions, videography, reprints, reproductions, publications, advertisements, and any promotional or educational materials in any medium now known or later developed, including the Internet.

I acknowledge that I will not receive any compensation, etc., for the use of these materials, and hereby release the University of Detroit Mercy School of Architecture and its agents and assigns from any and all claims which arise out of or are in any way connected with such use.

I have read and understood this consent and release.

*I give my consent* to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

      11/15/19  
Signature      Date

      \_\_\_\_\_  
Parent / Legal Guardian (if under age 18)      Date

*I do not give my consent* to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

\_\_\_\_\_  
Signature      Date

\_\_\_\_\_  
Parent / Legal Guardian (if under age 18)      Date

## Photograph and Publicity Release Form

I, Lydia Bamilong, give my permission to use any pictures, photos, video recordings, audiotapes, digital images, and the like, taken or made of me on behalf of the University of Detroit Mercy School of Architecture for the sake of architectural thesis research.

I agree that the University of Detroit Mercy School of Architecture has complete ownership of the materials, including the entire copyright, and may use them for any purpose including, but not limited to, illustrations, bulletins, exhibitions, videography, reprints, reproductions, publications, advertisements, and any promotional or educational materials in any medium now known or later developed, including the Internet.

I acknowledge that I will not receive any compensation, etc., for the use of these materials, and hereby release the University of Detroit Mercy School of Architecture and its agents and assigns from any and all claims which arise out of or are in any way connected with such use.

I have read and understood this consent and release.

**I give my consent** to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

<u>Lydia Bamilong</u> Signature	<u>1/15</u> Date
<u>[Signature]</u> Parent / Legal Guardian (if under age 18)	<u>1/15</u> Date

**I do not give my consent** to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

_____ Signature	_____ Date
_____ Parent / Legal Guardian (if under age 18)	_____ Date

## Photograph and Publicity Release Form

I, Anders Hede, give my permission to use any pictures, photos, video recordings, audiotapes, digital images, and the like, taken or made of me on behalf of the University of Detroit Mercy School of Architecture for the sake of architectural thesis research.

I agree that the University of Detroit Mercy School of Architecture has complete ownership of the materials, including the entire copyright, and may use them for any purpose including, but not limited to, illustrations, bulletins, exhibitions, videography, reprints, reproductions, publications, advertisements, and any promotional or educational materials in any medium now known or later developed, including the Internet.

I acknowledge that I will not receive any compensation, etc., for the use of these materials, and hereby release the University of Detroit Mercy School of Architecture and its agents and assigns from any and all claims which arise out of or are in any way connected with such use.

I have read and understood this consent and release.

***I give my consent*** to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

<u>Anders Hede</u> Signature	<u>1/15/20</u> Date
<u>Mark Smadic</u> Parent / Legal Guardian (if under age 18)	<u>1/15/20</u> Date

***I do not give my consent*** to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

_____ Signature	_____ Date
_____ Parent / Legal Guardian (if under age 18)	_____ Date

## Photograph and Publicity Release Form

I, Amari Kellam, give my permission to use any pictures, photos, video recordings, audiotapes, digital images, and the like, taken or made of me on behalf of the University of Detroit Mercy School of Architecture for the sake of architectural thesis research.

I agree that the University of Detroit Mercy School of Architecture has complete ownership of the materials, including the entire copyright, and may use them for any purpose including, but not limited to, illustrations, bulletins, exhibitions, videography, reprints, reproductions, publications, advertisements, and any promotional or educational materials in any medium now known or later developed, including the Internet.

I acknowledge that I will not receive any compensation, etc., for the use of these materials, and hereby release the University of Detroit Mercy School of Architecture and its agents and assigns from any and all claims which arise out of or are in any way connected with such use.

I have read and understood this consent and release.

***I give my consent*** to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

<u>Amari Kellam</u> Signature	<u>1/15/20</u> Date
<u>[Signature]</u> Parent / Legal Guardian (if under age 18)	<u>1/15/20</u> Date

***I do not give my consent*** to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

_____ Signature	_____ Date
_____ Parent / Legal Guardian (if under age 18)	_____ Date



## Photograph and Publicity Release Form

I, Mikhail Buiton, give my permission to use any pictures, photos, video recordings, audiotapes, digital images, and the like, taken or made of me on behalf of the University of Detroit Mercy School of Architecture for the sake of architectural thesis research.

I agree that the University of Detroit Mercy School of Architecture has complete ownership of the materials, including the entire copyright, and may use them for any purpose including, but not limited to, illustrations, bulletins, exhibitions, videography, reprints, reproductions, publications, advertisements, and any promotional or educational materials in any medium now known or later developed, including the Internet.

I acknowledge that I will not receive any compensation, etc., for the use of these materials, and hereby release the University of Detroit Mercy School of Architecture and its agents and assigns from any and all claims which arise out of or are in any way connected with such use.

I have read and understood this consent and release.

***I give my consent*** to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

<u>Mikhail Buiton</u>	<u>1/15/20</u>
Signature	Date
<u>Rene Wilk</u>	<u>1/15/20</u>
Parent / Legal Guardian (if under age 18)	Date

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_____	_____
Signature	Date
_____	_____
Parent / Legal Guardian (if under age 18)	Date

## Photograph and Publicity Release Form

I, Rachel Klucens, give my permission to use any pictures, photos, video recordings, audiotapes, digital images, and the like, taken or made of me on behalf of the University of Detroit Mercy School of Architecture for the sake of architectural thesis research.

I agree that the University of Detroit Mercy School of Architecture has complete ownership of the materials, including the entire copyright, and may use them for any purpose including, but not limited to, illustrations, bulletins, exhibitions, videography, reprints, reproductions, publications, advertisements, and any promotional or educational materials in any medium now known or later developed, including the Internet.

I acknowledge that I will not receive any compensation, etc., for the use of these materials, and hereby release the University of Detroit Mercy School of Architecture and its agents and assigns from any and all claims which arise out of or are in any way connected with such use.

I have read and understood this consent and release.

**I give my consent** to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

Rachel Klucens 1/15/20  
Signature Date

~~I signed~~ Robert Klucens 1/15/20  
Parent / Legal Guardian (if under age 18) Date

**I do not give my consent** to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

\_\_\_\_\_  
Signature Date

\_\_\_\_\_  
Parent / Legal Guardian (if under age 18) Date

## Photograph and Publicity Release Form

I, \_\_\_\_\_, give my permission to use any pictures, photos, video recordings, audiotapes, digital images, and the like, taken or made of me on behalf of the University of Detroit Mercy School of Architecture for the sake of architectural thesis research.

I agree that the University of Detroit Mercy School of Architecture has complete ownership of the materials, including the entire copyright, and may use them for any purpose including, but not limited to, illustrations, bulletins, exhibitions, videography, reprints, reproductions, publications, advertisements, and any promotional or educational materials in any medium now known or later developed, including the Internet.

I acknowledge that I will not receive any compensation, etc., for the use of these materials, and hereby release the University of Detroit Mercy School of Architecture and its agents and assigns from any and all claims which arise out of or are in any way connected with such use.

I have read and understood this consent and release.

*I give my consent* to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

*Brianne C...*  
Signature

1-15-~~18~~20  
Date

\_\_\_\_\_  
Parent / Legal Guardian (if under age 18)

\_\_\_\_\_  
Date

*I do not give my consent* to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Parent / Legal Guardian (if under age 18)

\_\_\_\_\_  
Date

## Photograph and Publicity Release Form

I, Abigail Berry, give my permission to use any pictures, photos, video recordings, audiotapes, digital images, and the like, taken or made of me on behalf of the University of Detroit Mercy School of Architecture for the sake of architectural thesis research.

I agree that the University of Detroit Mercy School of Architecture has complete ownership of the materials, including the entire copyright, and may use them for any purpose including, but not limited to, illustrations, bulletins, exhibitions, videography, reprints, reproductions, publications, advertisements, and any promotional or educational materials in any medium now known or later developed, including the Internet.

I acknowledge that I will not receive any compensation, etc., for the use of these materials, and hereby release the University of Detroit Mercy School of Architecture and its agents and assigns from any and all claims which arise out of or are in any way connected with such use.

I have read and understood this consent and release.

**I give my consent** to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

Abigail Berry  
Signature

1/15/20  
Date

Esther Bressler

Parent / Legal Guardian (if under age 18)

1/15/20  
Date

**I do not give my consent** to The University of Detroit Mercy School of Architecture to use my name and likeness for the purpose of architectural thesis research.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Parent / Legal Guardian (if under age 18)

\_\_\_\_\_  
Date

How the body as a holistic entity  
lives architectural experience.

# APPENDIX C

LAKE SHORE HIGH SCHOOL  
STUDENT PARTICIPATION SURVEY

## How do we LIVE space?

[We live and experience the world through our body!]

[Our bodies are our perspective on the world, and it is strictly a  
subjective experience.]

In this exercise, I want to understand YOUR view upon the world  
(or in this case Lake Shore High School).

Please write YOUR NAME: \_\_\_\_\_

Have you filled out your consent form?

Yes, I'm allowed to be photographed

No, I'm not allowed to be photographed

## Motility.

For this portion, I want you to "think with a pen" and describe your answers to the questions in as much detail as possible. Remember this is not a test, so feel free to express your emotions and thoughts. Pay close attention to your body and how you react to things and the world around you. The more you can describe, the better! If you need more space, you can write on lined paper and staple it to this sheet.

- Where are you in the space?

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- How is your body positioned currently?  
(Describe in detail!)

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- How does the space ask you to move?

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## Motility.

For this portion, I want you to "think with a pen" and describe your answers to the questions in as much detail as possible. Remember this is not a test, so feel free to express your emotions and thoughts. Pay close attention to your body and how you react to things and the world around you. The more you can describe, the better! If you need more space, you can write on lined paper and staple it to this sheet.

- Where are you going after you leave this space?

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- What are you doing in the space?

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## Perception.

For this portion, I want you to "think with a pen" and describe your answers to the questions in as much detail as possible. Remember this is not a test, so feel free to express your emotions and thoughts. Pay close attention to your body and how you react to things and the world around you. The more you can describe, the better! If you need more space, you can write on lined paper and staple it to this sheet.

- What is the first thing in the space that you notice?

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## Perception.

For this portion, I want you to "think with a pen" and describe your answers to the questions in as much detail as possible. Remember this is not a test, so feel free to express your emotions and thoughts. Pay close attention to your body and how you react to things and the world around you. The more you can describe, the better! If you need more space, you can write on lined paper and staple it to this sheet.

- What do you taste when you are in this space?

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- What do you hear when you are in this space?

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- What do you see when you are in this space?

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- What do you smell when you are in this space?

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- What do you touch when you are in this space?  
(please don't write pen and paper, I get that. Think harder!)

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## Social-Affectivity.

For this portion, I want you to "think with a pen" and describe your answers to the questions in as much detail as possible. Remember this is not a test, so feel free to express your emotions and thoughts. Pay close attention to your body and how you react to things and the world around you. The more you can describe, the better! If you need more space, you can write on lined paper and staple it to this sheet.

• What emotions do you feel when you are in this space?

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• When you close your eyes and think about this space, how do you describe it?

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## Pictures!!!!

- Using your phones or camera if you have one, take pictures of the space you are in.
- HOWEVER, you can only take pictures from where you are in the room. Don't move to take pictures.
- Afterwards you will need to email them to [reiffjm@udmercy.edu](mailto:reiffjm@udmercy.edu)

# Image Mark-Ups

- I have provided seven images of different areas in the school.
- Please circle the adjective that you feel best represents that space.
- Please mark up any thoughts, emotions, actions, or anything else you may feel about that space.
- You may write, color, draw, caption, or any other method you may choose to annotate the image.



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: \_\_\_\_\_



The emotion I  
associate with  
this space is:

- Welcomed
- Relieving
- Content
- Mellow

- Miserable
- Disappointing
- Dread

- Frustrating
- Annoying
- Fearful

- Intimidating
- Anxious

- Afraid
- Ashamed
- Uncomfortable

Other: \_\_\_\_\_



The emotion I  
associate with  
this space is:

- Welcomed
- Relieving
- Content
- Mellow

- Miserable
- Disappointing
- Dread

- Frustrating
- Annoying
- Fearful

- Intimidating
- Anxious

- Afraid
- Ashamed
- Uncomfortable

Other: \_\_\_\_\_

PHENOMENOLOGIZING.



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: \_\_\_\_\_



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: \_\_\_\_\_



The emotion I  
associate with  
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- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: \_\_\_\_\_

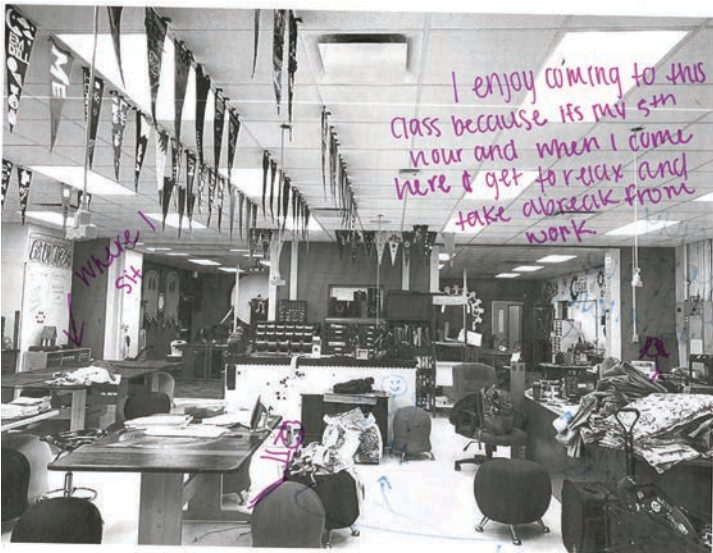


The emotion I  
associate with  
this space is:

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: \_\_\_\_\_

# APPENDIX D

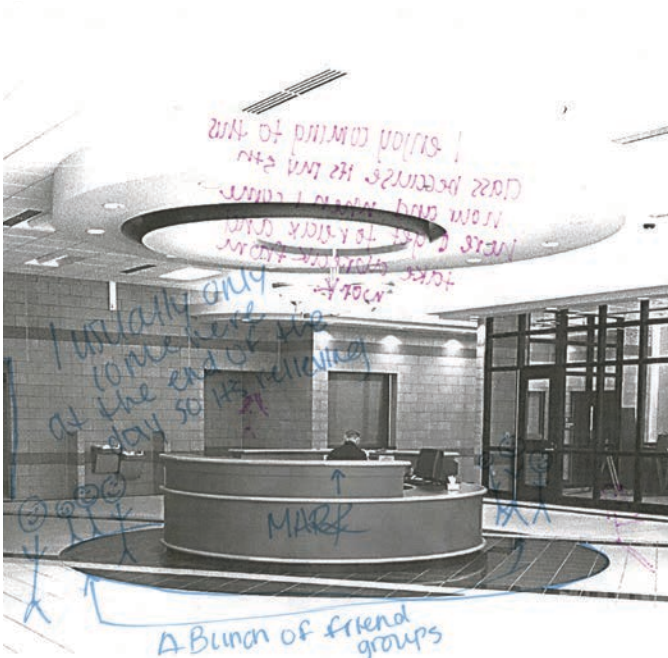
## LAKE SHORE HIGH SCHOOL STUDENT PARTICIPATION SURVEYS SAMPLES



The emotion I associate with this space is:

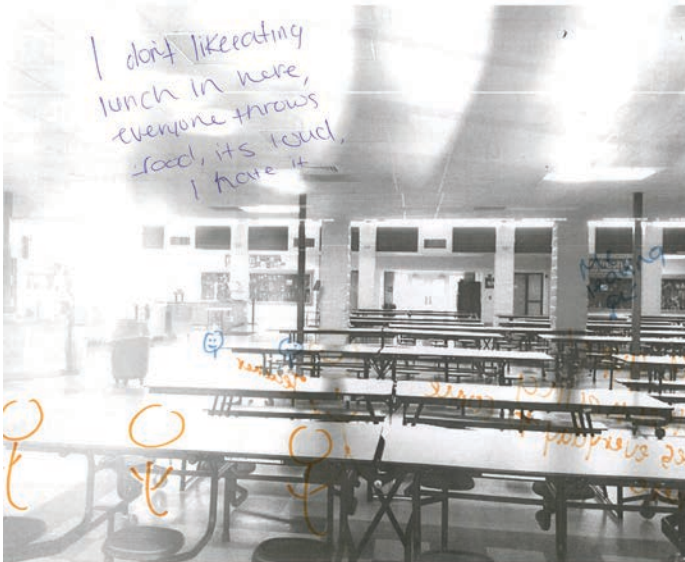
- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
- Other: +excited as well

A bunch of friends



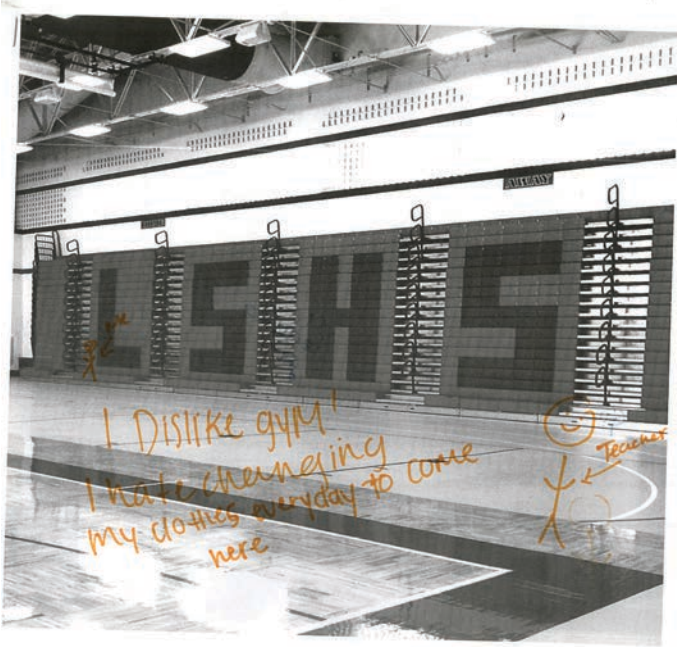
The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: \_\_\_\_\_



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: \_\_\_\_\_



I Dislike gym!  
I hate changing  
my clothes everyday to come  
here

Teacher

The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow

- Miserable
- Disappointing
- Dread

- Frustrating
- Annoying
- Fearful

- Intimidating
- Anxious

- Afraid
- Ashamed
- Uncomfortable

Other: \_\_\_\_\_

Handwritten scribbles and marks, including a smiley face and a star-like shape.



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow

- Miserable
- Disappointing
- Dread

- Frustrating
- Annoying
- Fearful

- Intimidating
- Anxious

- Afraid
- Ashamed
- Uncomfortable

Other: \_\_\_\_\_

BUS

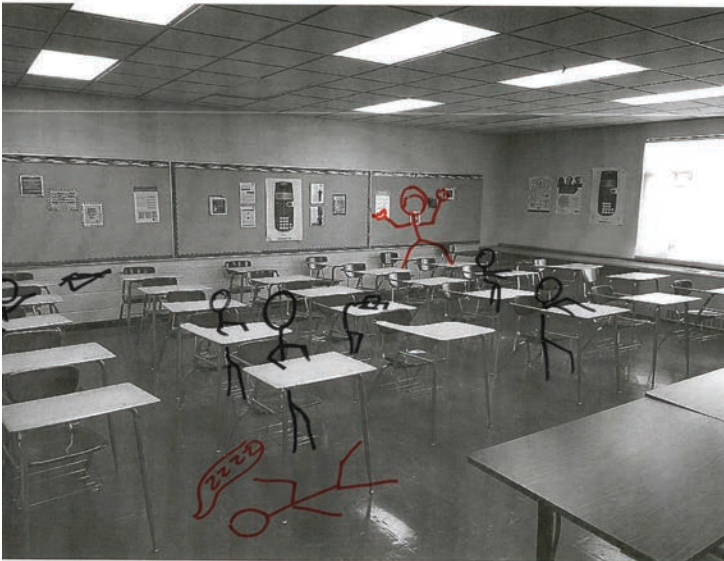




Where people gather

The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: Safe



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: \_\_\_\_\_



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow

- Miserable
- Disappointing
- Dread

- Frustrating
- Annoying
- Fearful

- Intimidating
- Anxious

- Afraid
- Ashamed
- Uncomfortable

Other:

Best?



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow

- Miserable
- Disappointing
- Dread

- Frustrating
- Annoying
- Fearful

- Intimidating
- Anxious

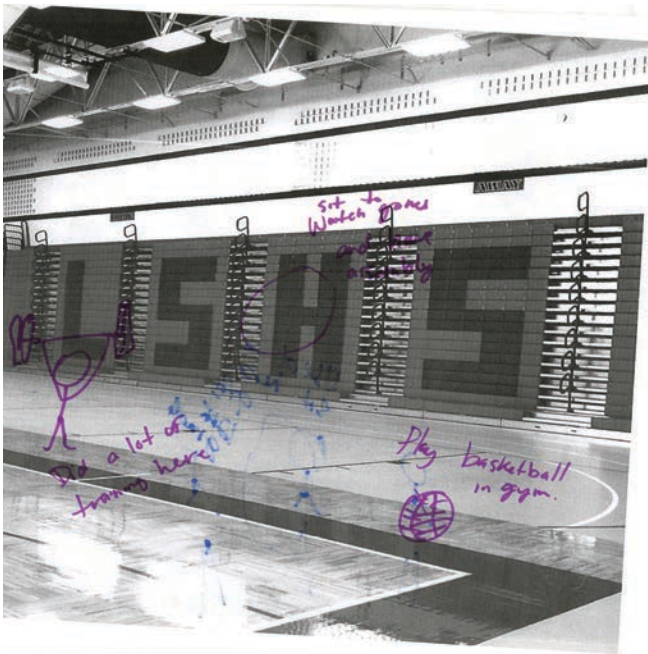
- Afraid
- Ashamed
- Uncomfortable

Other:



The emotion I  
associate with  
this space is:-

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: \_\_\_\_\_



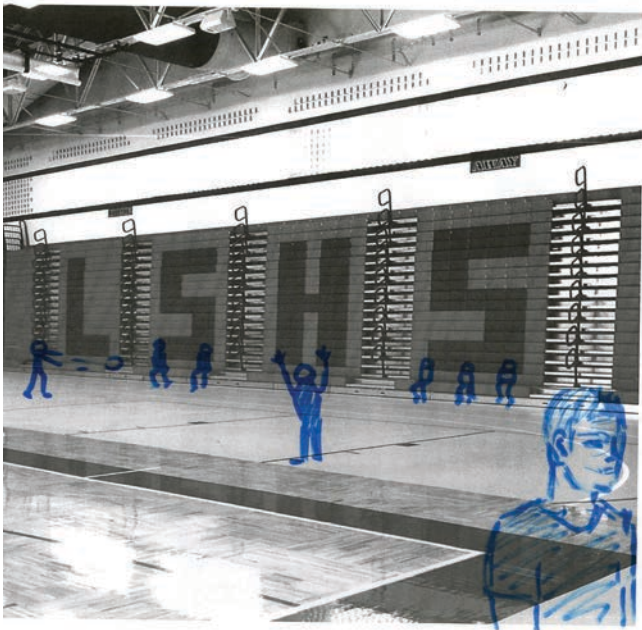
The emotion I  
associate with  
this space is:-

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: \_\_\_\_\_



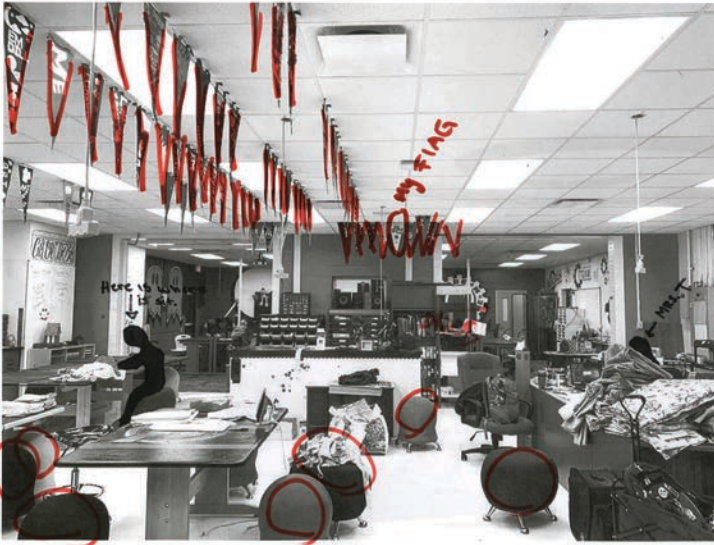
The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: \_\_\_\_\_



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: \_\_\_\_\_



The emotion I  
associate with  
this space is:-

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: \_\_\_\_\_



The emotion I  
associate with  
this space is:-

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: \_\_\_\_\_

The artwork on the ceiling showed me that I can be creative. I did one of the pencils.

Overall, this is a very comfortable place to be because you can talk about your feelings.

The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow

- Miserable
- Disappointing
- Dread

- Frustrating
- Annoying
- Fearful

- Intimidating
- Anxious

- Afraid
- Ashamed
- Uncomfortable

Other: \_\_\_\_\_

This is the desk Mrs. T sits at. She is very encouraging.



Every day, I sit at this table in chair, this spot. I feel calm and rested at

The bathroom is not only a place to go do your duty, it is also a place to have a private conversation.

The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow

- Miserable
- Disappointing
- Dread

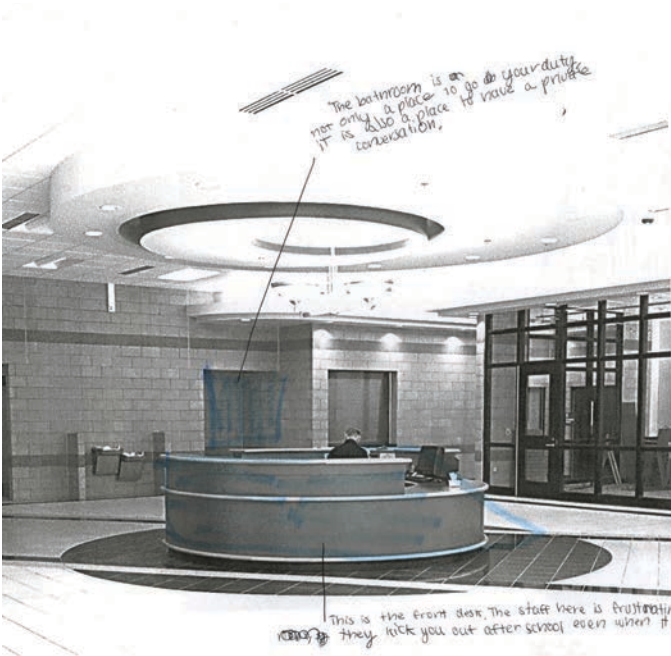
- Frustrating
- Annoying
- Fearful

- Intimidating
- Anxious

- Afraid
- Ashamed
- Uncomfortable

Other: \_\_\_\_\_

This is the front desk. The staff here is frustrating because they kick you out after school even when it is cold.





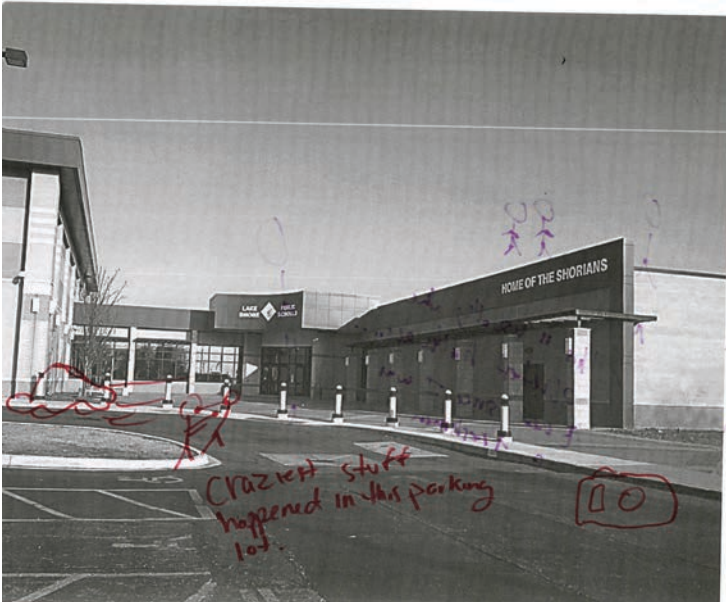
The emotion I  
associate with  
this space is: ..

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: Confined



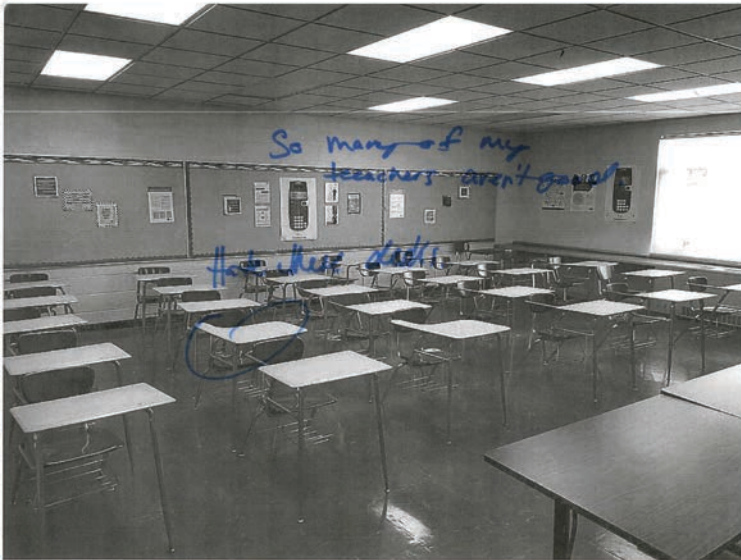
The emotion I  
associate with  
this space is: ..

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: ..



The emotion I associate with this space is:

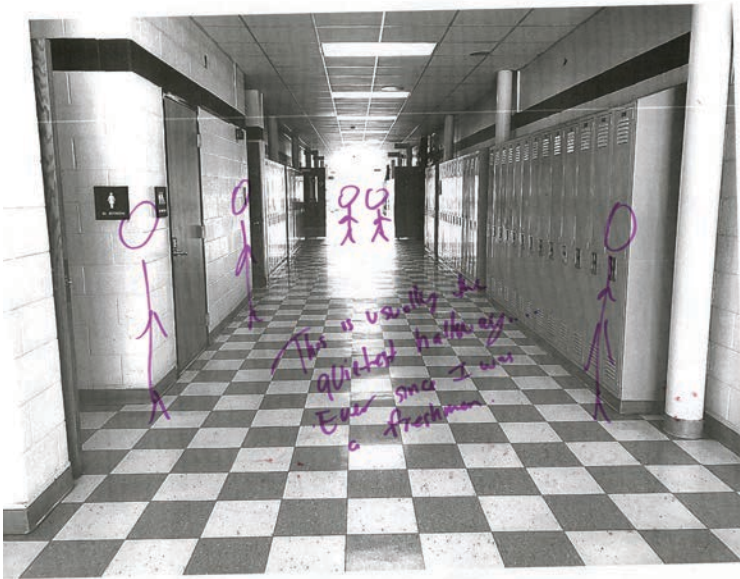
- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: \_\_\_\_\_



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: \_\_\_\_\_





The emotion I associate with this space is:

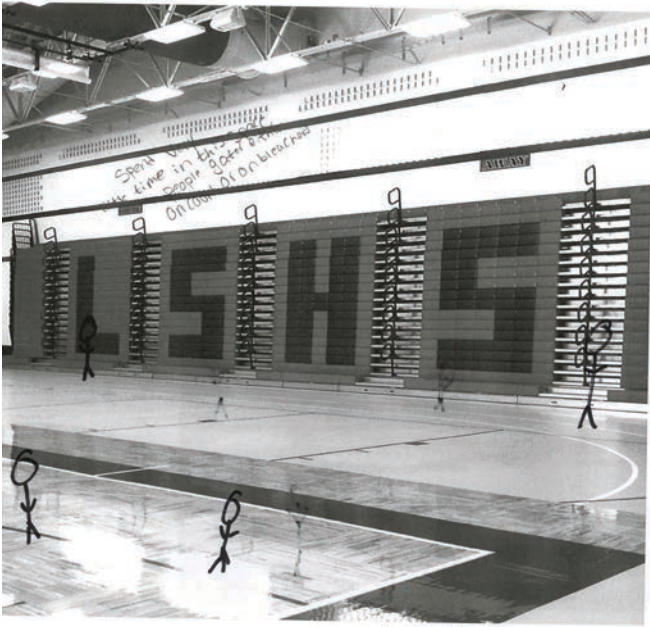
- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: \_\_\_\_\_



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: \_\_\_\_\_

PHENOMENOLOGIZING.



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: \_\_\_\_\_



The emotion I associate with this space is:

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- Relieving
- Content
- Mellow
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- Disappointing
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- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
- Other: \_\_\_\_\_



The emotion I  
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- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable

Other:  
Sense of impending  
depression associated with  
empty hallways due to  
playing too many  
video games



The emotion I  
associate with  
this space is:

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable

Other:  
Still Detail

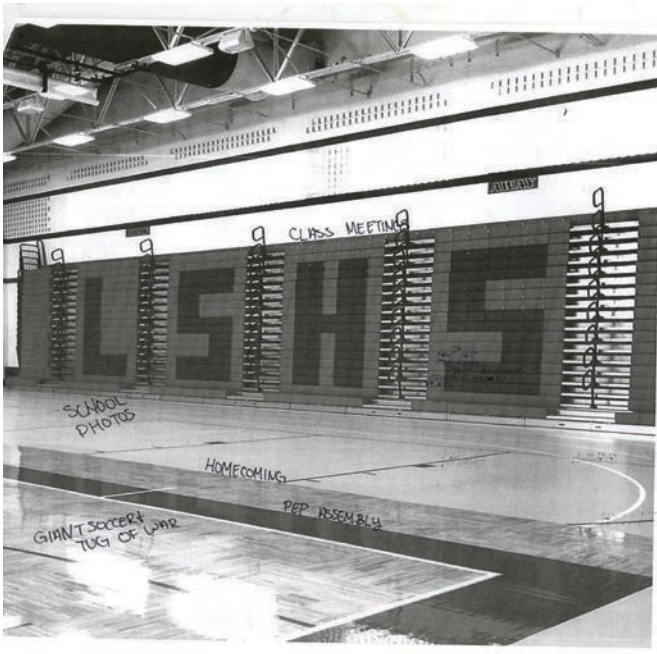


The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable

Other:

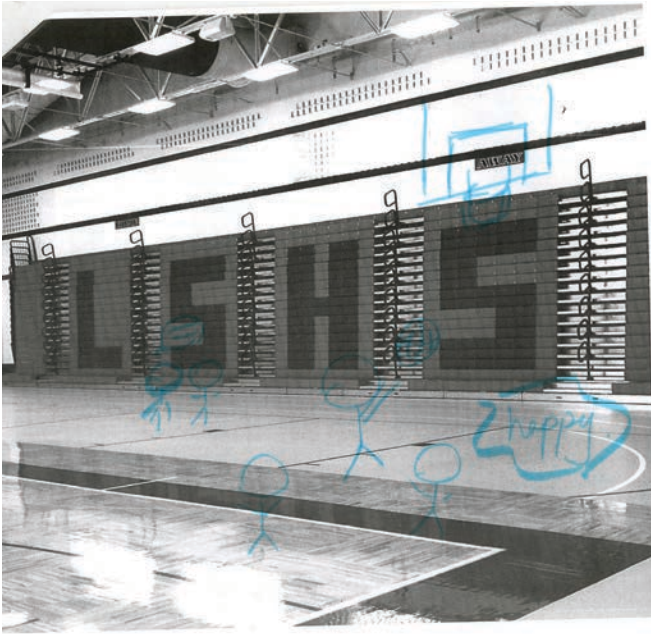
FRUSTRATED



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable

Other:



The emotion I  
associate with  
this space is:

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: \_\_\_\_\_



The emotion I  
associate with  
this space is:

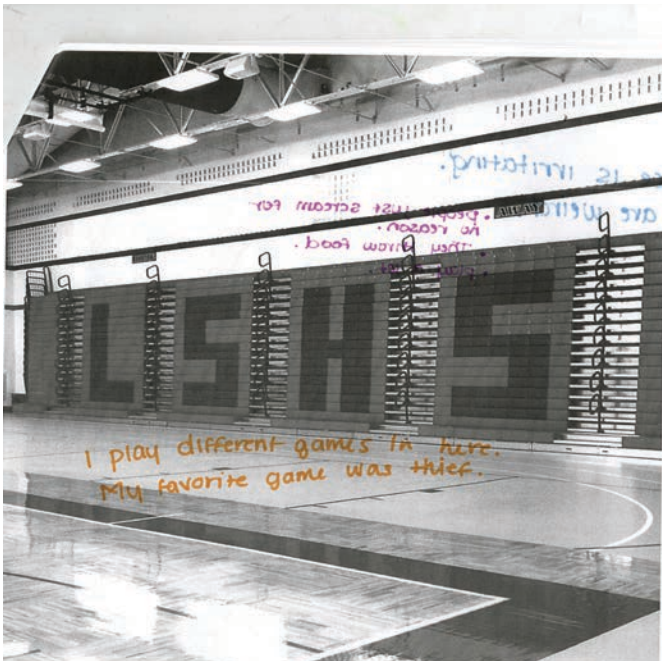
- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: \_\_\_\_\_



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable
  
- Other: \_\_\_\_\_

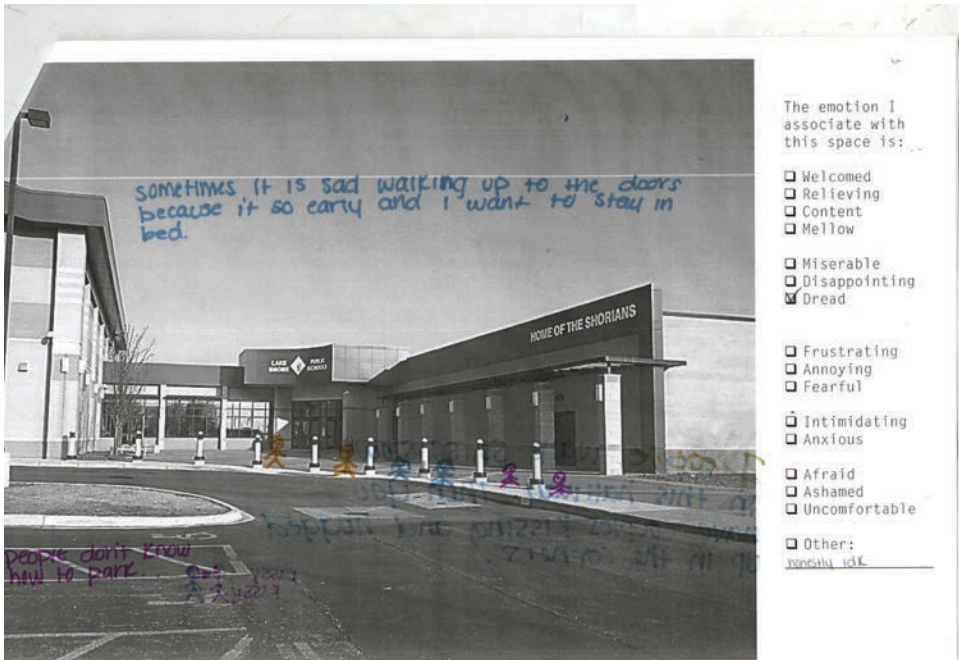
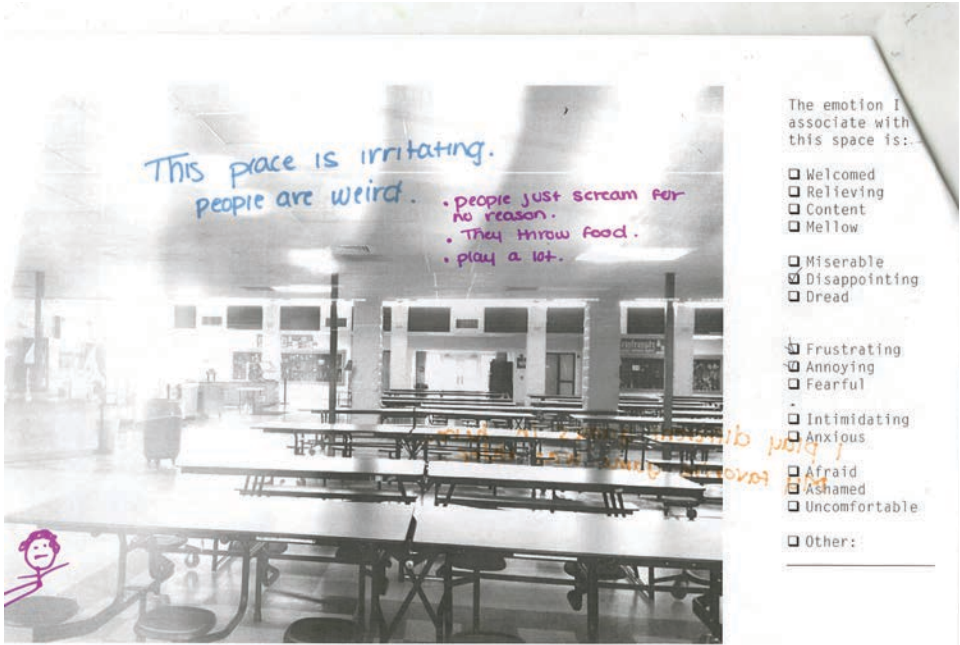
people are nervous  
with this space  
frustrating



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
  
- Miserable
- Disappointing
- Dread
  
- Frustrating
- Annoying
- Fearful
  
- Intimidating
- Anxious
  
- Afraid
- Ashamed
- Uncomfortable
  
- Other: \_\_\_\_\_



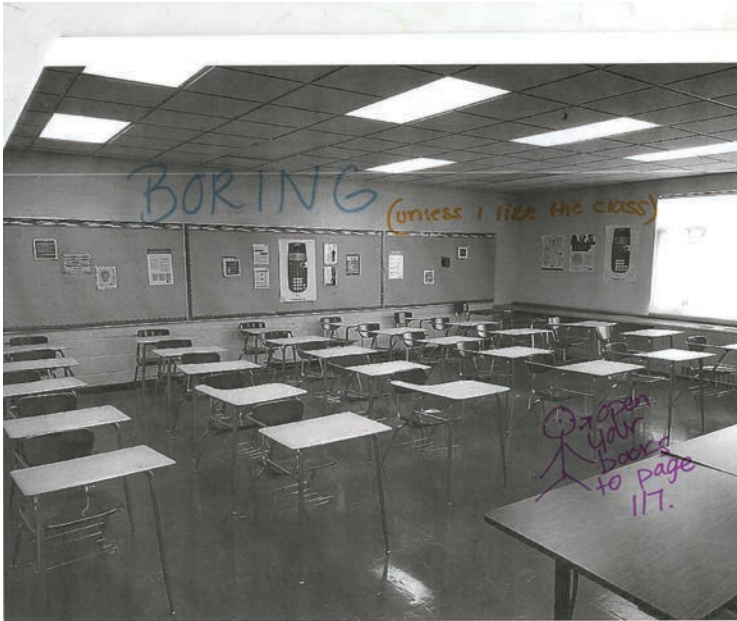




The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable

Other: Wish the hallway was a park.



The emotion I associate with this space is:

- Welcomed
- Relieving
- Content
- Mellow
- Miserable
- Disappointing
- Dread
- Frustrating
- Annoying
- Fearful
- Intimidating
- Anxious
- Afraid
- Ashamed
- Uncomfortable

Other: \_\_\_\_\_



How the body as a holistic entity  
lives architectural experience.







taste vitamin water

I see

think about

asky claudia  
if im doing this  
right

I smell

feel

I see

I hear

life

I taste

stea script

I hear

I think about

life

I see

Screen

I taste

SALT LEBRON PAUL

Amber social

I see

I am

Screen

I feel

tired

I hear

group talk and  
happening across the  
room

I feel

rel

tired

I feel

I smell