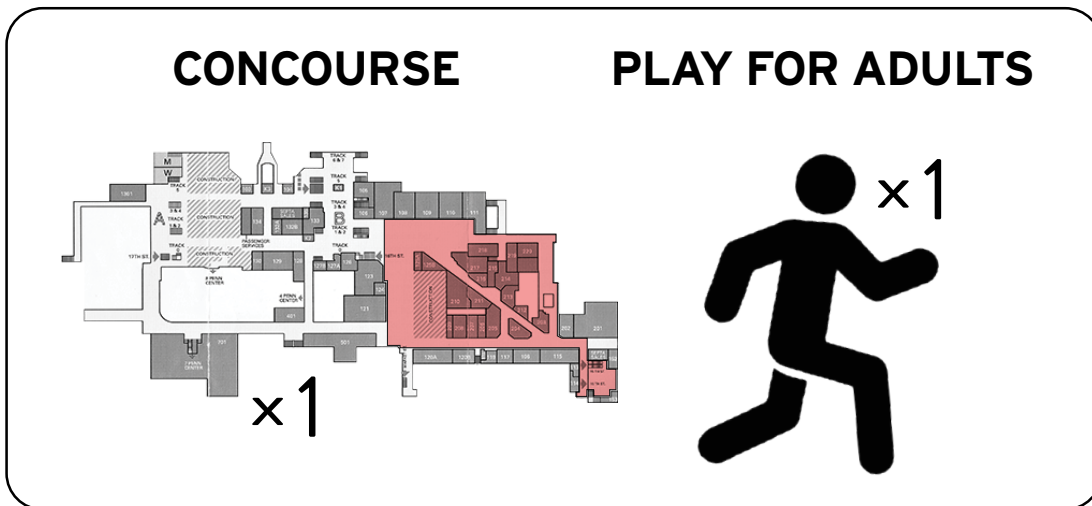


# CONCOURSE

A COMPREHENSIVE DESIGN GUIDE FOR THE 2023 THESIS PROJECT  
DESIGNED BY HARRISON KENDALL

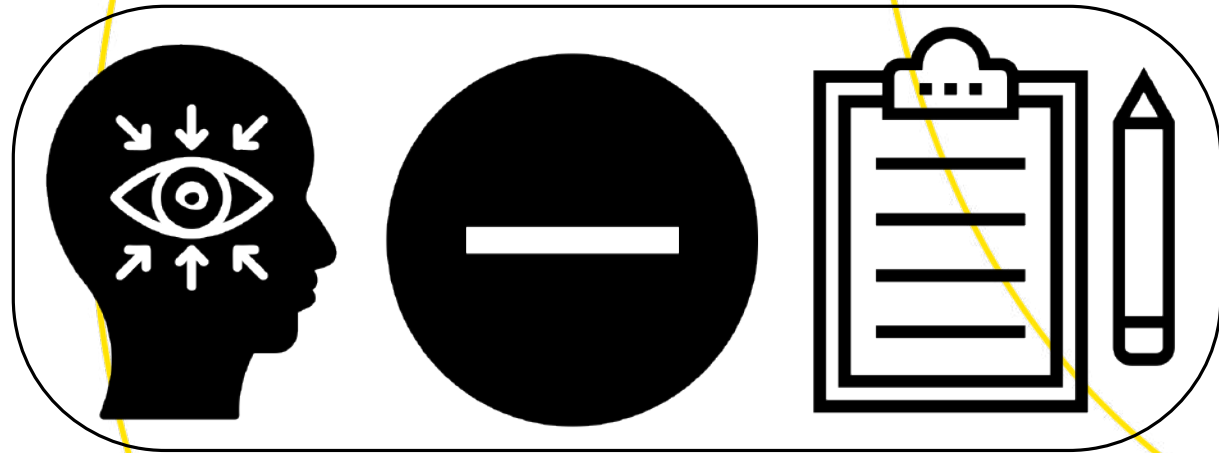
A PROJECT ADVISED BY SUSAN FEENAN



A thesis project completed  
by Harrison Kendall and  
Susan Feenan in the Spring  
of 2023

# THE QUESTION

Why do adults play less as we get older?



Perception

Convenience

- 1 Silly
- 2 Unproductive
- 3 Time Consuming

# DEFINITION

Play is defined as something that is imaginative, self-directed, and guided by structure that still leaves opportunity for creativity. It's something that is intrinsically motivated. I will be focusing heavily on the imaginative nature of play and its ability to offer a mental removal of one's self from the immediately present real world. Simplified, this means, play at its core is cognitive, physical, and social spontaneity, that manifests joy, and exhibits a sense of being and humor.

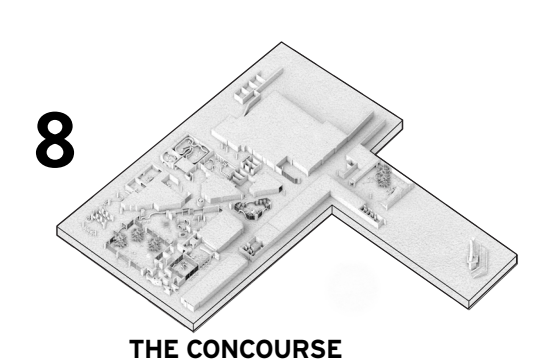
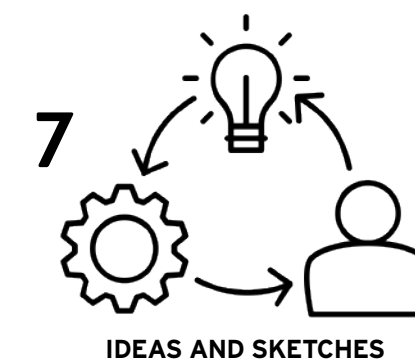
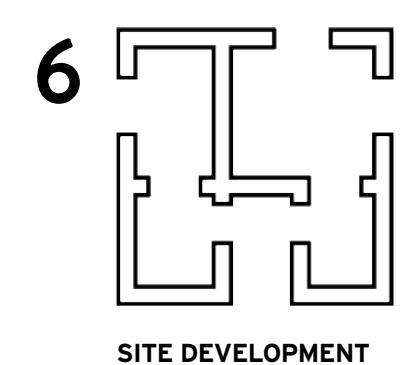
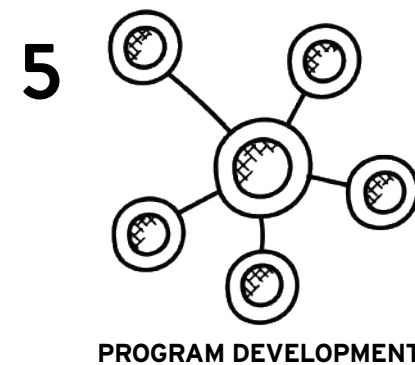
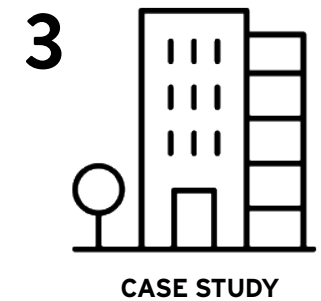
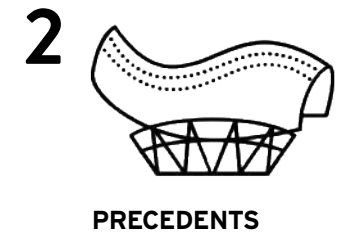
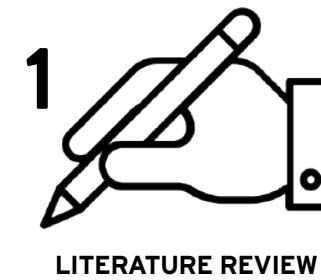


# CHARACTERISTICS

Play isn't just about goofing off, it's an important means to reducing stress and overall well-being. A commonality of all play is that it offers a sense of engagement and pleasure, it takes a person away from a sense of time and place, and that the experience is more important than the outcome.

- 1 Self chosen and self directed
- 2 Intrinsically motivated
- 3 Guided by mental rules
- 4 Imaginative
- 5 Conducted in an active, alert, but relatively non-stressed frame of mind

# CONCEPTS





# 1 LITERATURE REVIEW

## INTRODUCTION: PLAY FOR ADULTS

As adults, or as we age, we hesitate to let ourselves engage in playful activities because of the negative public perception of playing as an adult. (Wong, 2020) Quoted in a New York Times article "How to Add More Play to Your Grown-Up Life, Even Now," Meredith Sinclair, author of *Well Played: The Ultimate Guide to Awakening Your Family's Playful Spirit* says adults dismiss play as "childish" because our egos grow as we get older and we become too self-conscious of how people view us (Wong, 2020). Play feels "silly", unproductive, and time consuming, but this is precisely why we should make more time for it, says Sinclair (Wong, 2020). The world we live in is more conducive to anxiety than it is to playfulness (Wong, 2020).

Playfulness has immense benefits for well-being both physically and mentally. Proyer states that playfulness in adults has a direct correlation and relationship with variables such as intrinsic motivation, creativity and spontaneity, and positive attitudes towards the workplace or job (Proyer, 2013, p. 2). Jennifer Wallace in her article for the Washington Post "Why it's Good for Grownups to Go Play" notes that while child's play is well documented, researchers are now turning their attention towards researching the possible benefits for adults (Wallace, 2017). Research has found that play isn't just about goofing off, but it's an important means to reducing stress and increasing overall well-being (Wallace, 2017). While some people may appear more playful than others, we are all wired by the evolution of play (Wallace, 2017). Referenced in the article, Stuart Brown elaborates more on this point by stating that the one commonality in all play is that it offers a sense of engagement and pleasure, that it takes a person away from a sense of time and place, and that the experience is more important than the outcome (Wallace, 2017).

The need for play in adult daily life is becoming an important area of study that has yielded valuable research. As interior designers, we have the responsibility to enhance user experience and well-being in interior spaces. Considering that most adults have regimented, strict, and stress-filled lives, it's important to discuss the positive benefits, both mental and physical, of more play and playful elements in the traditional built environment. Conversely, it is also important to discuss the lack of play in adult's everyday environments and its negative psychological and physical effects. This literature review looks at the important research about adult play and the positive benefits of play being incorporated into the daily routine of adults and their everyday environments.

## FUNDAMENTALS OF PLAY

Before proceeding, it's important to define the concept of "play". While the focus of the literature review is about play in adulthood, this definition of "play" applies to the entire age spectrum. Peter Gray, a leading expert on play and psychology, defines play as imaginative, self-directed, and guided by structure that still leaves opportunity for creativity (Gray, 2013). Gray further suggests that play is intrinsically motivated and the means are more important than the ends (Gray, 2013). Imaginative play is particularly relevant in thinking about the built environment. Gray explains imaginative play as some degree of mental removal of one's self from the immediately present real world (Gray 2013). Furthering this explanation of play, Gray references Johan Huizinga's book *Homo Ludens*, which states that play is a free activity that exists quite consciously outside of ordinary life as not being serious but at the same time absorbs the "player" (Gray, 2013). Huizinga explains that play is an activity with no material interest and that no profit can be gained from it. Huizinga also notes that play proceeds within its own boundaries of time and space according to fixed rules in an orderly manner. (Huizinga, 1938) Gray concludes that the common descriptors used by prominent play scholars, in defining active play, can be understood as degrees of five characteristics (Gray, 2013) (1) self chosen and self directed; (2) intrinsically motivated; (3) guided by mental rules; (4) imaginative, and; (5) conducted in an active, alert, but relatively non-stressed frame of mind (Gray, 2013).

While this is a solid foundation for defining play, Gordon M. Burghardt argues that characterizing play has been controversial. He believes that play is multifaceted, diverse, and complex. (Burghardt, 2012) Play resists an easy definition and engages many disciplines. Burghardt suggests that play is characterized by cognitive, physical, and social spontaneity; manifests joy; and exhibits a sense of humor. (Burghardt, 2012) Of course, as mentioned by Burghardt, there is competitive play, such as professional sports, which is regimented, scheduled, and done for pay where success or failure has more serious consequences. While competitive play is an important play type, this is not the type of play that I am focusing on (Burghardt, 2012).

Another definition of play comes from Thomas Hendricks's book, *The Nature of Play: An Overview*. Hendricks finds that most theories define play as the freedom that human beings have to express themselves openly and to render creatively the conditions of their lives (Hendricks, 2008). Hendricks continues to define play as a break from the necessities of life, a period of time when the normal affairs of life are suspended.

People at play, compared to those moments when people are virtually prisoners to their daily routines, have broken free to create new possibilities of being, and more importantly, to test those possibilities in protected forms of behavior (Hendricks, 2008). Hendricks explains this idea in simpler terms by writing that to play is to create and then inhabit a distinctive world of one's own making. Hendricks also cites human development scholar Mihaly Csikszentmihalyi who said that those who play attain a level of "flow" which essentially echoes Gray's definition. "Flow" is when those "playing" become so deeply involved in what they are doing that they lose track of typical concerns such as time of day, external happenings, personal anxieties, and even the situations or context in which the play is occurring. Hendricks concludes his essay by suggesting we recognize just how important play is in the life of any society (Hendricks, 2008).

## THE BENEFITS OF PLAY FOR ADULTS

Play is scientifically proven to have positive effects on our lives, both mentally and physically. As we age into adulthood, we tend to focus on other elements of life and inherit more responsibilities including career, family, finance, etc (UNGA). Hara Estroff Marano, in an article for *Psychology Today*, claims that play for adults is crucial to mental creativity, health, and happiness (Marano, 1999). Play for adults is often vastly underrated. This oversight is confusing for Marano as she follows up her claim by stating the positive effects, both mental and physical, including that play reduces stress, refreshes and recharges us, restores optimism, changes our perspective and as a result



stimulates creativity, and renews our ability to accomplish the work of the world (Marano, 1999). Marano references Lenore Terr's book *Beyond Love and Work: Why Adults Need to Play* where Terr claims that play is an opening to our being. Play enables us to expand the mind and create new endings for our experiences. (Terr, 2000) In an article for ABC, Tolu Ajiboye writes about the key positive benefit of play or playful activities which is the release of "feel-good" hormones. Play and playful activities increase your productivity levels and creativity (Ajiboye, 2018). Play also facilitates happiness, wards off depression, improves cognitive health, and lowers the risk of developing age-related diseases (Ajiboye, 2018). Sami Yenigun concurs and adds that play helps us maintain our social well-being and helps adults stay sharp (Yenigun, 2014). Play stimulates the brain, and helps adults keep their balance, coordination, and senses (UNGA). To sum up the benefits of play, the high level benefits are relieving stress, improving relationships, being more energetic and health conscious, being more engaged in creative work, and enhancing brain function (Ajiboye, 2018).

### **THE LOOK AND FEEL OF PLAY FOR ADULTS**

As adults, the need for play as a developmental tool for social and emotional skills diminishes. (UNGA) Play takes the form of restorative exercises. (UNGA) Dr. Stuart Brown identified five play archetypes that are prevalent in adulthood that include: rough-and-tumble play, ritual play, imaginative play, body play, and object play (UNGA). Rough-and-tumble play is high intensity and geared towards competition. Ritual play has set rules or puzzles such as board games or casual sports. Imaginative play involves exercising the imagination with arts and crafts, storytelling, acting, and improv classes. Body play can be spontaneous and gets adults "out of gravity" with activities including yoga, pilates, snorkeling, and hiking. Lastly, object play involves the manipulation of objects such as building blocks and bricks, fortress play, etc (UNGA). Ajiboye explains that adult hobbies, such as skiing or a musical interest, are also considered as a form of play. The various types of play appeal to both mental and physical stimulation (Ajiboye, 2018).

While there are some good examples, Juhani Pallasmaa argues that in general today's architecture lacks experiences that are sensorial, enjoyable, or playful. (Pallasmaa, 1994) Buildings and architecture are losing their plasticity and their connection with the language and wisdom of the body, causing them to become isolated and cool in the distant realm of vision. Pallasmaa argues that with the loss of tactility and the scale and details crafted for the human body and hand, our buildings are flat, sharp edged, immaterial, and unreal (Pallasmaa, 1994). One precedent that pushes back against Pallasmaa's argument, while an extreme precedent, is Verner Panton's *Visiona 2*. *Visiona 2* is an immersive, psychedelic, and unique experience created through the destruction of prescription. While there are elements with forms that we recognize, no element's function is obvious. It's essentially an adult playscape that is one continuous surface only separated by color and light. The space enables users to determine the function of the elements in the space. It forces users to use their imagination, engages the senses, and encourages creativity and exploration. *Visiona 2* is an immersive, sensory experience that is created for adults to play. It's essentially a space for adults to experiment and for their bodies to experiment in ways that are not offered in our everyday spaces. This space is the opposite of flat as it is highly vibrant not only visually, but also to touch. The forms within the space undulate in random ways forcing users to sit, lounge, climb, think, crawl, see, and feel. Not only is this space visually appealing, but it engages the rest of the senses through an opportunity for adults to play.

### **VISION FOR FUTURE THESIS PROJECT**

Although there isn't enough current research that focuses on play elements for adults in the built environment, the psychological and physical benefits of play and a more playful environment is clear from the literature. I plan on addressing this void and embarking on a thesis project that can help show how play opportunities and playful environments for adults can be incorporated in their everyday experiences. For my thesis, I will continue to research play in adulthood, and work on designing

spaces that create and encourage opportunities to play through imaginative, body, and object play installations and insertions. I plan to design interactive structures that seamlessly blend in with conventional spaces that adults experience on a day-to-day basis to create a more interactive and sensory rich environment. These everyday spaces include homes, offices, and public spaces effectively creating "playscapes" that seamlessly blend within the environment that they are situated in. Essentially, I'll be defining a design language for these installations, creating elements that they feel as if they are a natural component within the space. These elements will range in scale from small handheld objects to objects that the human body can experience and interact with to create play opportunities at various scales. I envision the designs will engage the user's imagination and foster creativity through the lack of prescription of program. The designs will intentionally force the user to make decisions and create a unique user experience by providing opportunities for users to express their play style. The purpose of creating a more playful environment is to reduce moments of stress and anxiety, provide an escape from a highly demanding career-oriented world, promote health and wellness, increase effectiveness, and enhance the imagination for increased creativity and productivity. These interactive structures will rely on sensory experiences through unique design that is intended to combat everyday anxiety and stress. The purpose of my thesis is two-fold: 1) encourage play to address mental health issues common in our world, caused by lack of empathy in our existing built environment and high stress situations, and 2) provide opportunities for individuals to engage in physical activity to encourage health and wellbeing. My belief is that if the necessary means for play are readily available and accessible in our everyday situations, we can achieve a stronger sense of happiness and function at a higher level because there are opportunities to cater to our personal needs while caught up in the daily responsibilities of life.







# NOTES

## PHANTASY LANDSCAPE NOTES.

"STIMULATE PEOPLE'S PERCEPTION OF INTERIOR DESIGN."

GOAL: AFFECT HUMAN SENSES, FEELINGS AND PHYSICAL BEHAVIOR.

### PURPOSE

INDUCE A SENSE OF WELL-BEING.

• COLOR DRIVEN (PSYCHOLOGICAL RAMIFICATIONS OF COLOR)

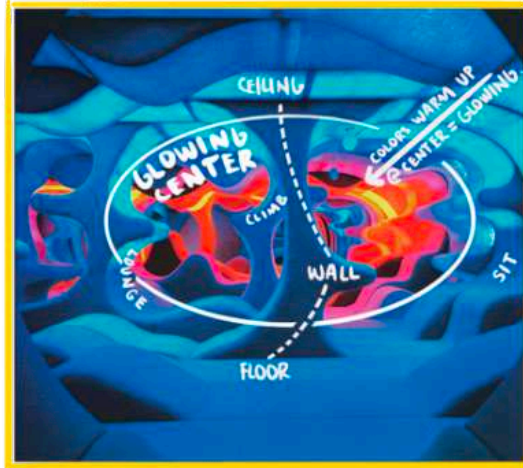
= CONTROL OF COLOR TEMPERATURE AND MOOD.

## OVERALL RESULT

INTERACTION WITH SETTING > INDIVIDUAL ELEMENTS / OBJECTS.

ROOM + COLORS + FURNITURE + TEXTILES + LIGHTING = WHOLE

### "A LIVING CAVE"



### UNDULATING FORMS

CREATE ROOM FOR SEATING OR LOUNGING.

LACK OF PRESCRIBED USE

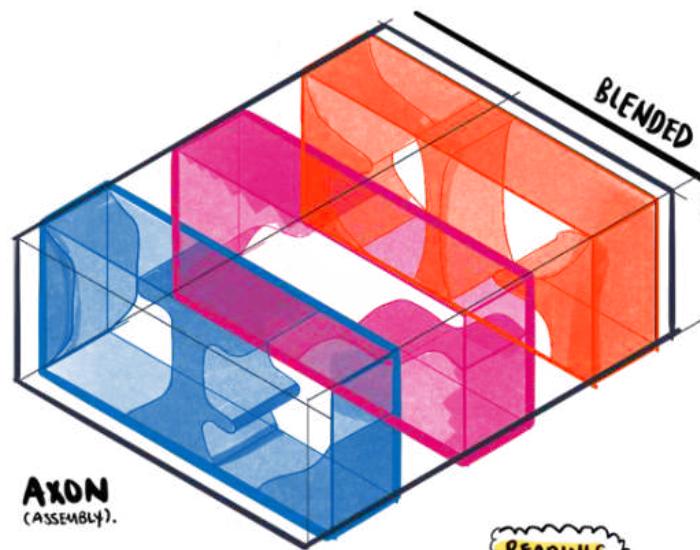
IMAGINATION.

STIMULATE HUMAN SENSES

- SOUND
- SMELL
- COLOR

ECONOMY OF MATERIALS.  
• ETHEREAL.

### VISIONA 2.



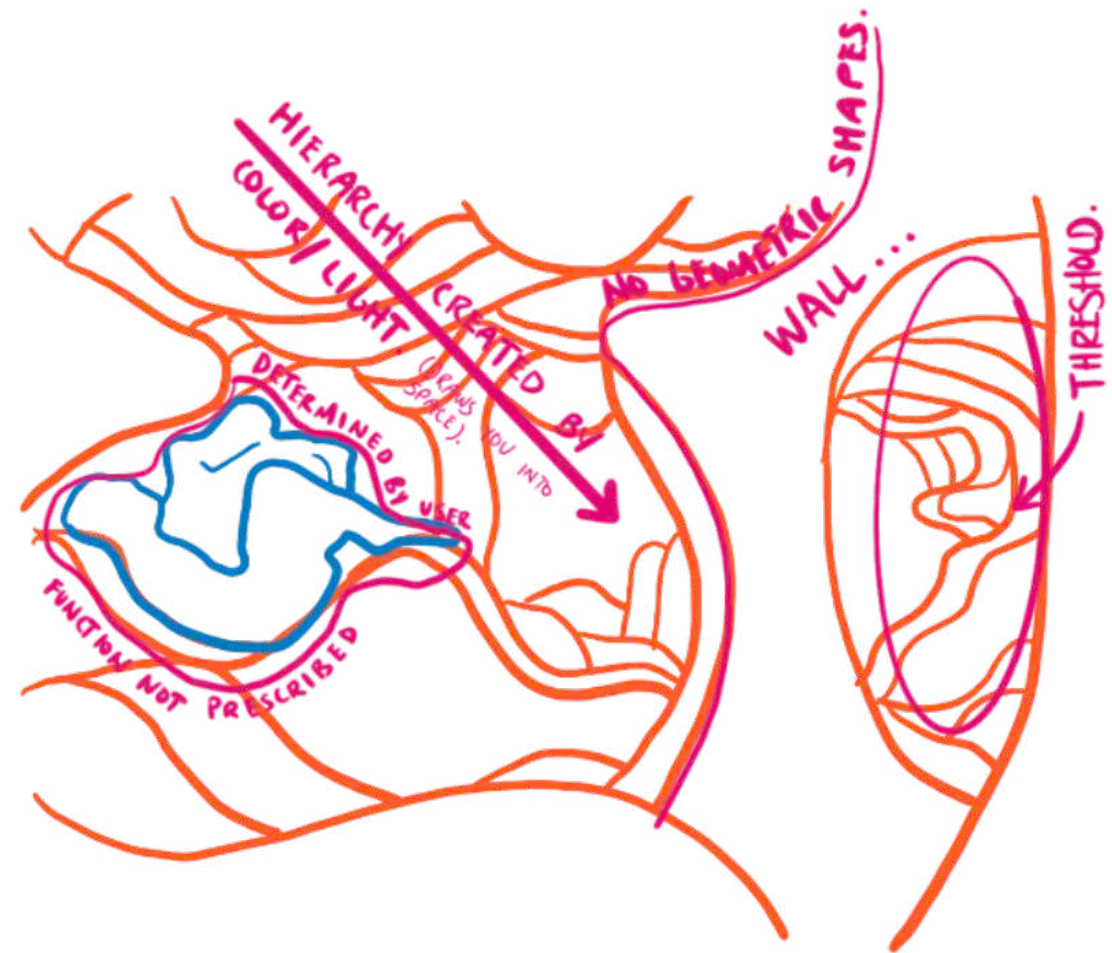
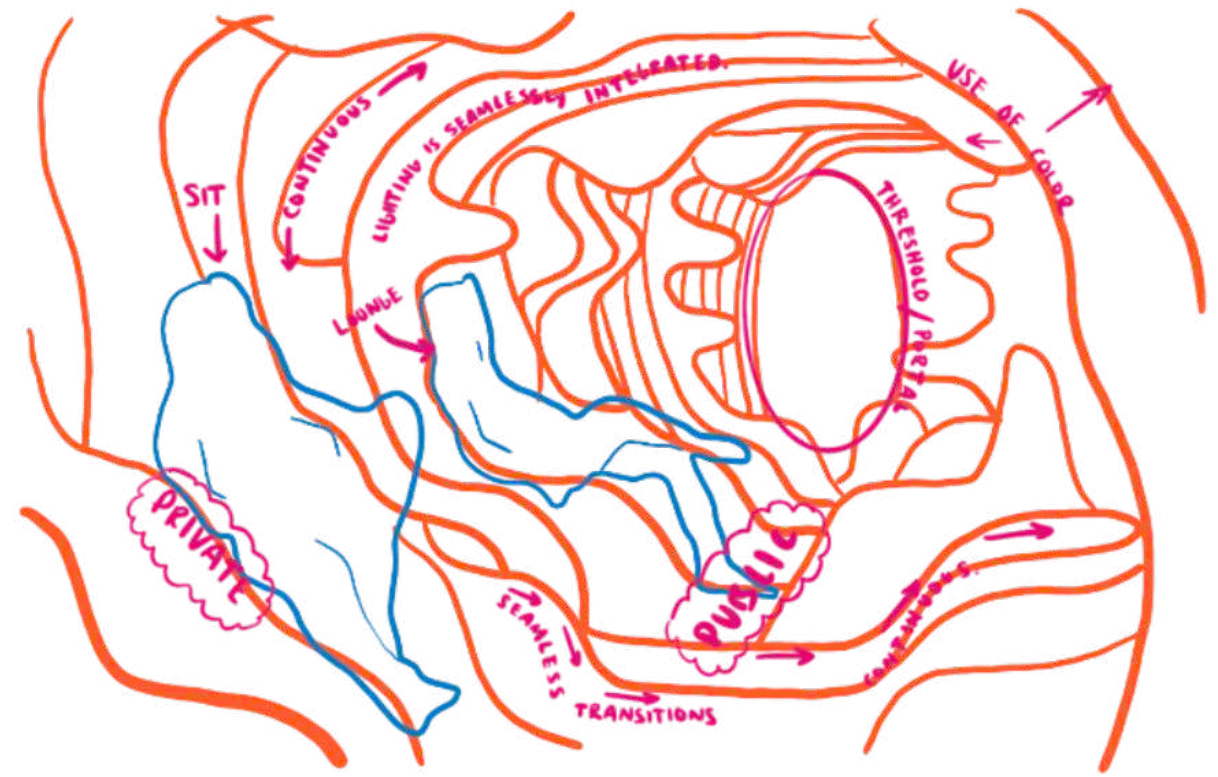
AXON (ASSEMBLY).



SEAMLESS ORGANIC NO CLEAR TRANSITIONS

### READINGS

AN ARCHITECTURE OF THE SEVEN SENSES (PALASMAA)  
TABLES, CHAIRS, AND OTHER MACHINES FOR THINKING (KINGWELL)





# FEEL.B.C.K

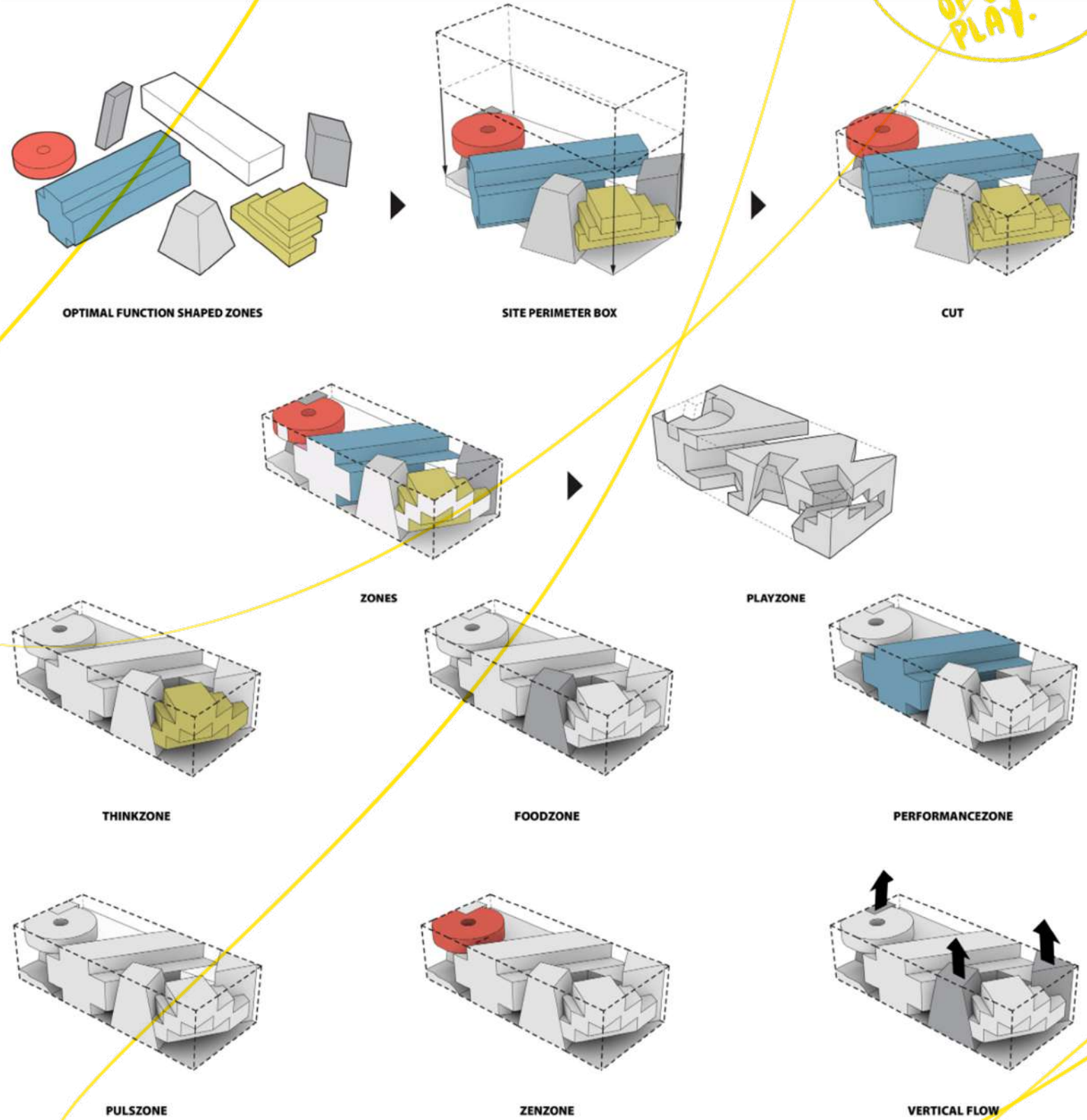
MVRD  
+  
ADEPT

INTERIOR DESIGN PRACTICE TO MUSEUM



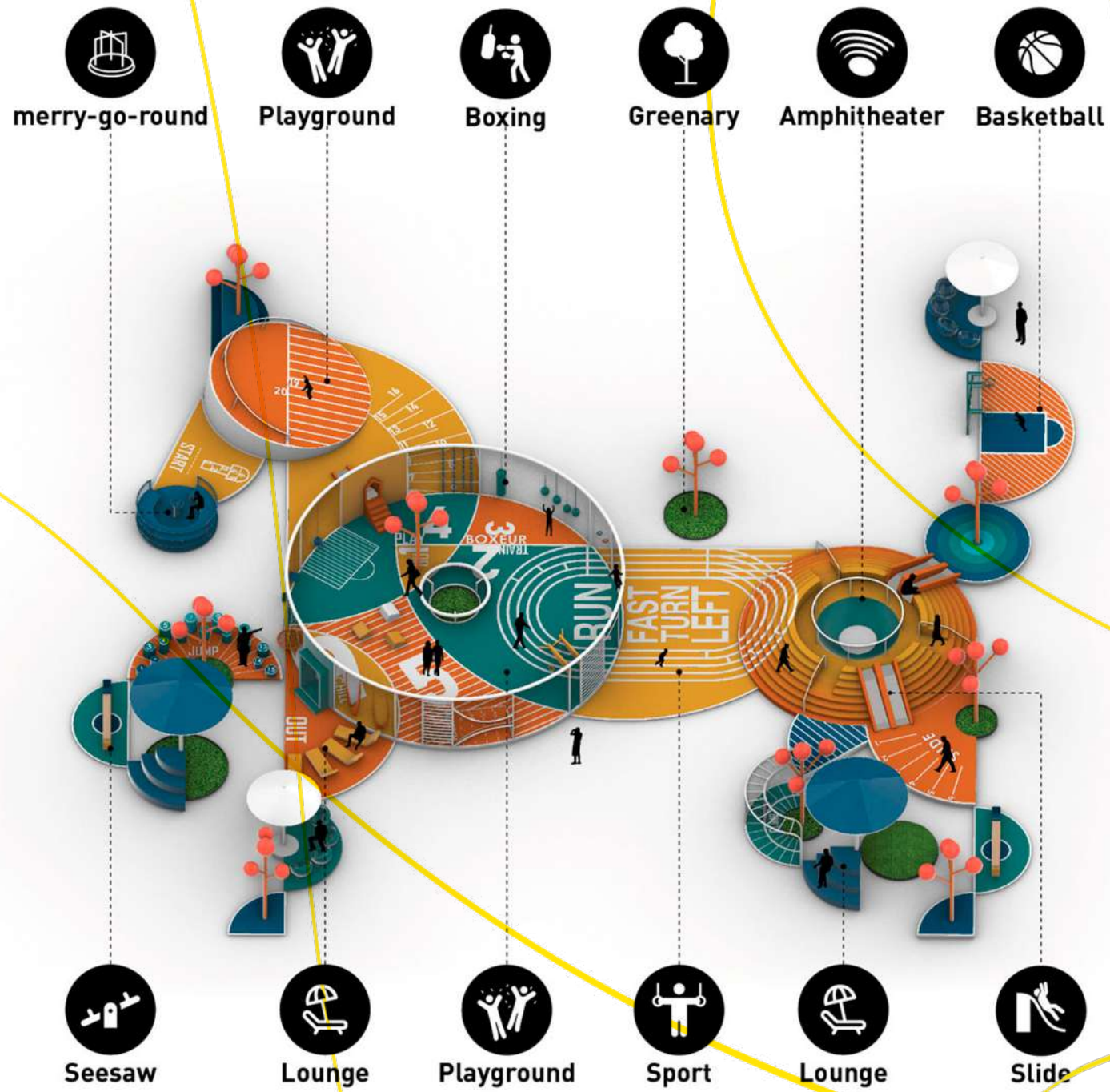
WHAT I LIKE ABOUT THIS PROJECT/USED FROM THIS PROJECT?

PLAY STYLES  
ARE DIFFERENT.  
SOME LOUD  
SOME QUIET.  
SMART EXAMPLE  
OF GROUPING  
PLAY.





# 100 ARCHITECTS



VERY SIMILAR  
CONCEPT. REALLY  
LIKE 100 ARCHITECTS  
APPROACH TO  
CREATING  
OPPORTUNITIES  
TO PLAY. +  
PRESENTATION  
STYLE IS CLEAN.



# 3 CASE STUDY

# CENTRAL GREEN

PHILADELPHIA, PA  
JAMES CORNER FIELD  
OPERATIONS

PROGRAM, CIRCULATION, POINT OF DECISION

## PROGRAM

- ABUNDANCE OF OPPORTUNITY.
- DIVERSE GROUPING OF ACTIVITIES.
- MIX OF PUBLIC/PRIVATE (SOCIAL/INDIVIDUAL)
- "PRESCRIBED"
- MIX OF ACTIVE/PASSIVE.
- NATURE INTERMINGLES W/ PRIMARY PROGRAM.



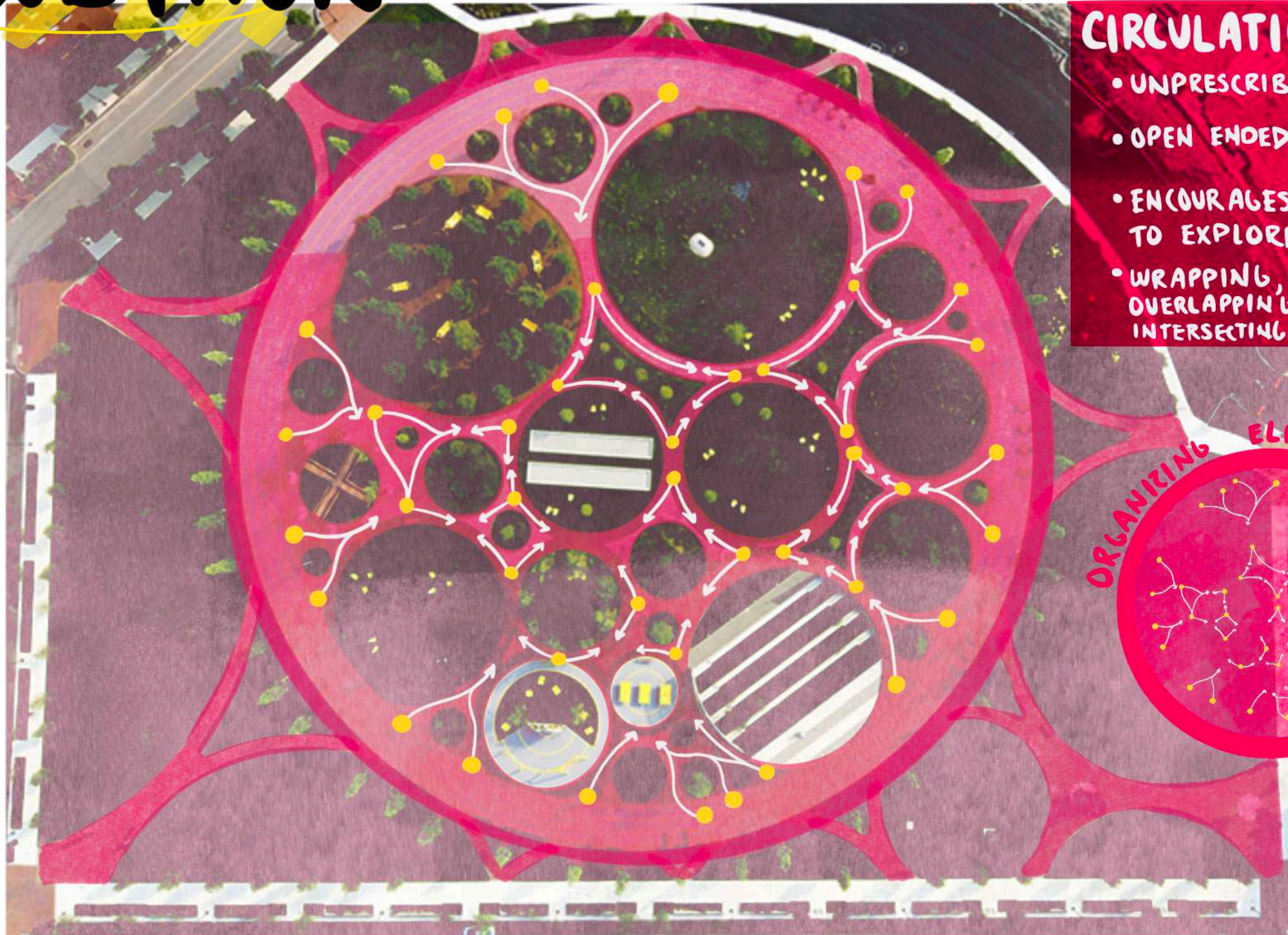


# CIRCULATION

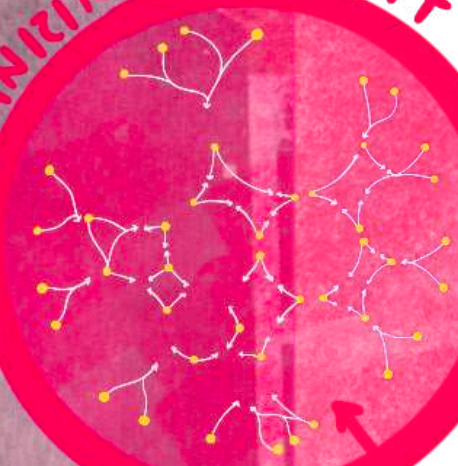
- CHOICE = A UNIQUE EXPERIENCE FOR EACH INDIVIDUAL.

## CIRCULATION.

- UNPRESCRIBED
- OPEN ENDED
- ENCOURAGES USERS TO EXPLORE
- WRAPPING, WINDING, OVERLAPPING, AND INTERSECTING.



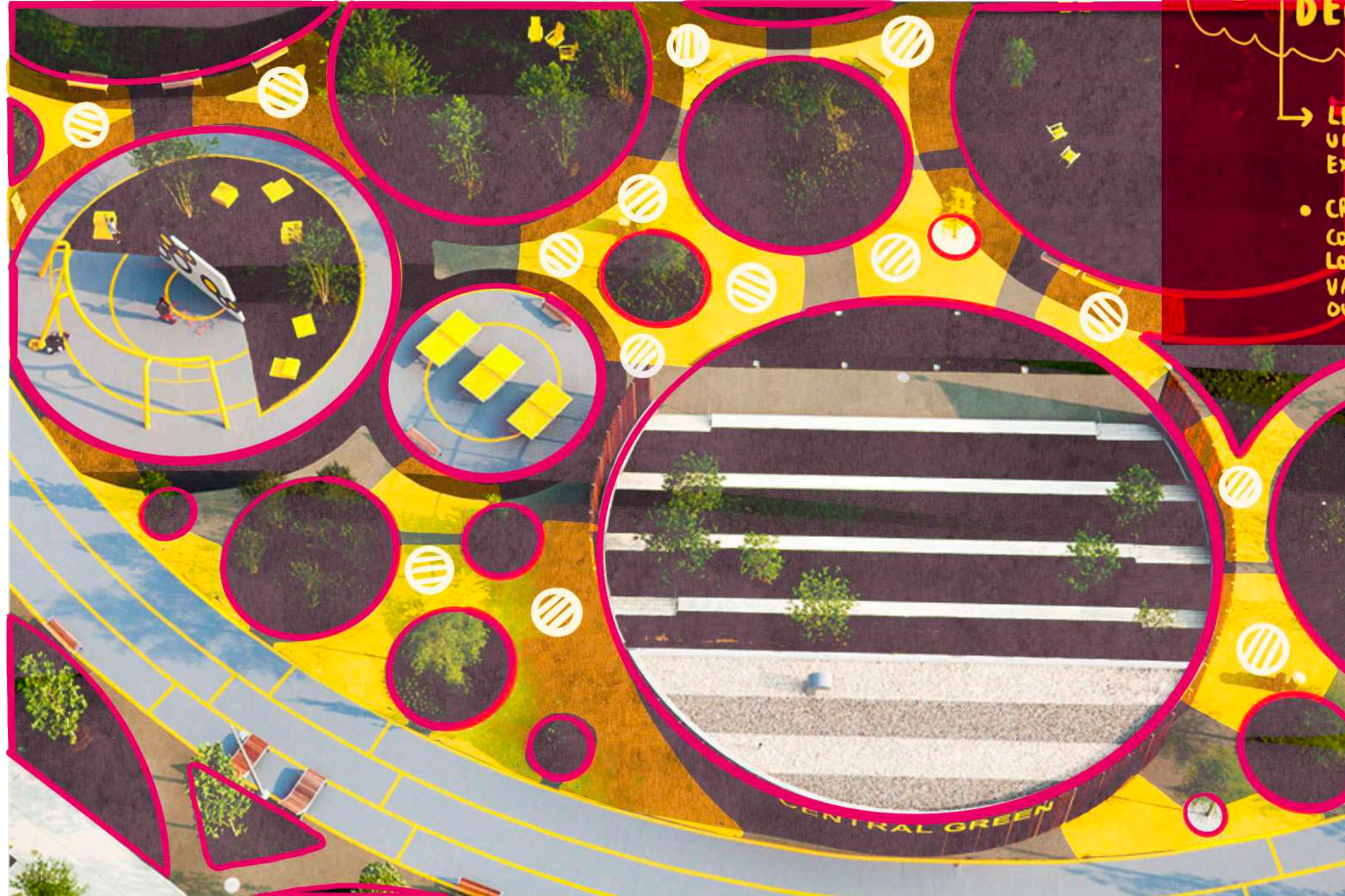
### ORGANIZING ELEMENT



- ORGANIZES INTERIOR SYSTEM OF CONNECTED PATHWAYS.



# THE POINT OF DECISION



**POINT OF DECISION.**

LEADS TO UNIQUE EXPERIENCE

- CREATES A CONTINUOUS LOOP WITH VARIOUS OUTCOMES.

- ENHANCE USER EXPERIENCE
- "CHOOSE YOUR DESTINY."
- ELEMENT OF SUPRISE, MYSTERY, SUSPENSE.
- TREES + VERTICAL ELEMENTS ELIMINATE THE CLEAR SIGHTLINES.



# TAKEAWAYS.

- EMPHASIZE/DESIGN FOR CHOICE (SPACES, ACTIVITIES, CIRCULATION)
- BALANCE BETWEEN THE ACTIVE/PASSIVE ACTIVITIES.
- WAYFINDING THROUGH USE OF FLOOR MATERIALS, AND COLOR.
- CONSISTENT BRANDING THROUGH USE OF COLOR.
- USE OF AN ORGANIZING ELEMENT TO CREATE "RULES" FOR CIRCULATION.
- LOCATION → CENTRAL TO A CORPORATE CAMPUS.
- LACK OF PRESCRIPTIVE ELEMENTS.
- VARIETY OF TYPES OF PLAY.
- INCORPORATION OF NATURE.





# 4

## RESEARCH-TO-DESIGN

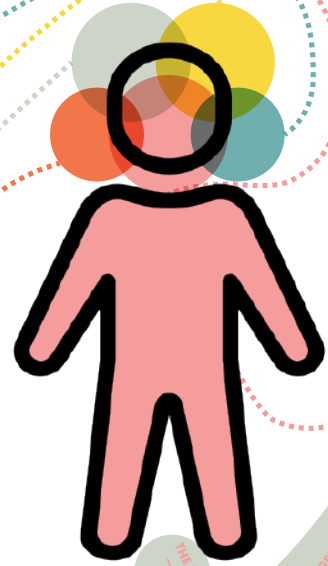
**PHYSICAL PLAY**  
Style of play that involves movement and physical activity

**OBJECT PLAY**  
Manipulation, exploration, construction, and improvisation using objects

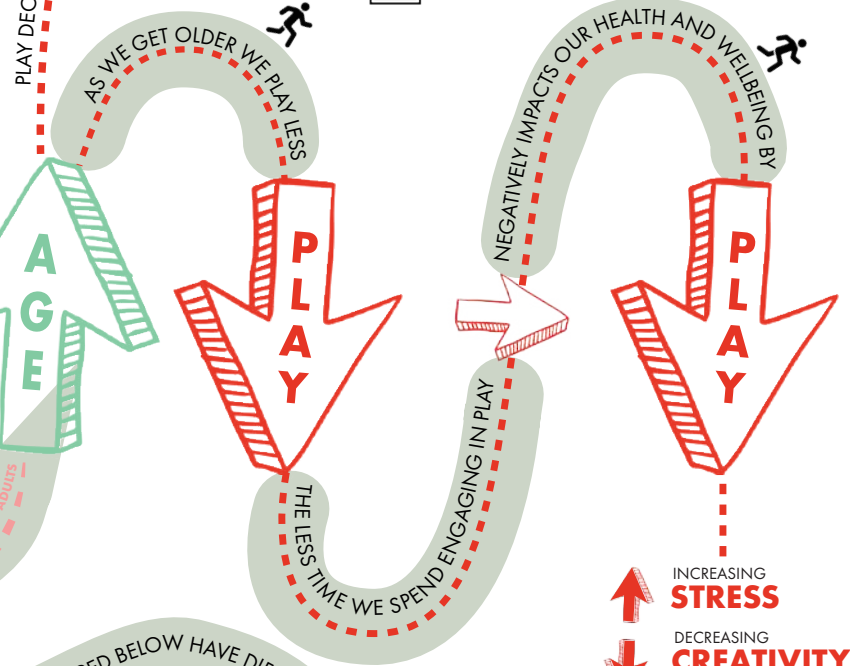
**IMAGINATIVE PLAY**  
Using the imagination to create an alternative, or make believe, reality where play exists

**CREATIVE PLAY**  
Playful situations that tap into our creative desires such as creating music and brainstorming

**SOCIAL PLAY**  
A style of play that is created through social interactions and more focused on relationship

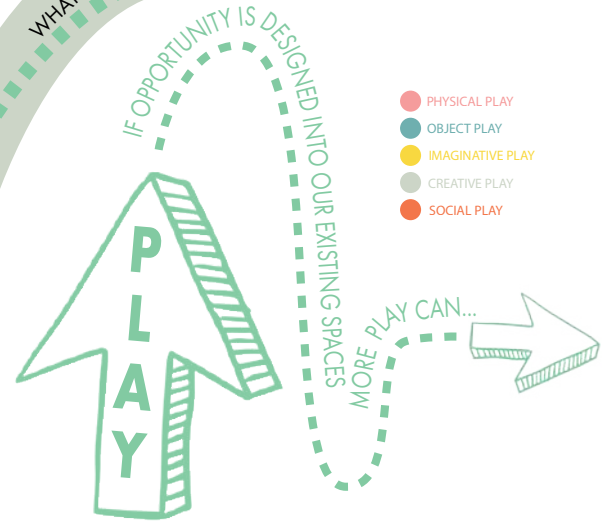


- PLAY DECREASES WITH AGE BECAUSE...
- Perception (lightbulb icon)
  - Lack of opportunities (minus sign icon)
  - Adherence to prescription (clipboard icon)



- ↑ INCREASING **STRESS**
- ↓ DECREASING **CREATIVITY**
- ↓ DECREASING **HAPPINESS**
- ↓ DECREASING **PRODUCTIVITY**

WHAT IF ADULTS HAD MORE OPPORTUNITIES TO DAY ON A MORE REGULAR BASIS? THE VARIOUS STYLES OF PLAY PICTURED BELOW HAVE DIFFERENT BUT EQUALLY IMPORTANT EFFECTS ON ADULTS' MENTAL AND PHYSICAL HEALTH.



- PHYSICAL PLAY
- OBJECT PLAY
- IMAGINATIVE PLAY
- CREATIVE PLAY
- SOCIAL PLAY

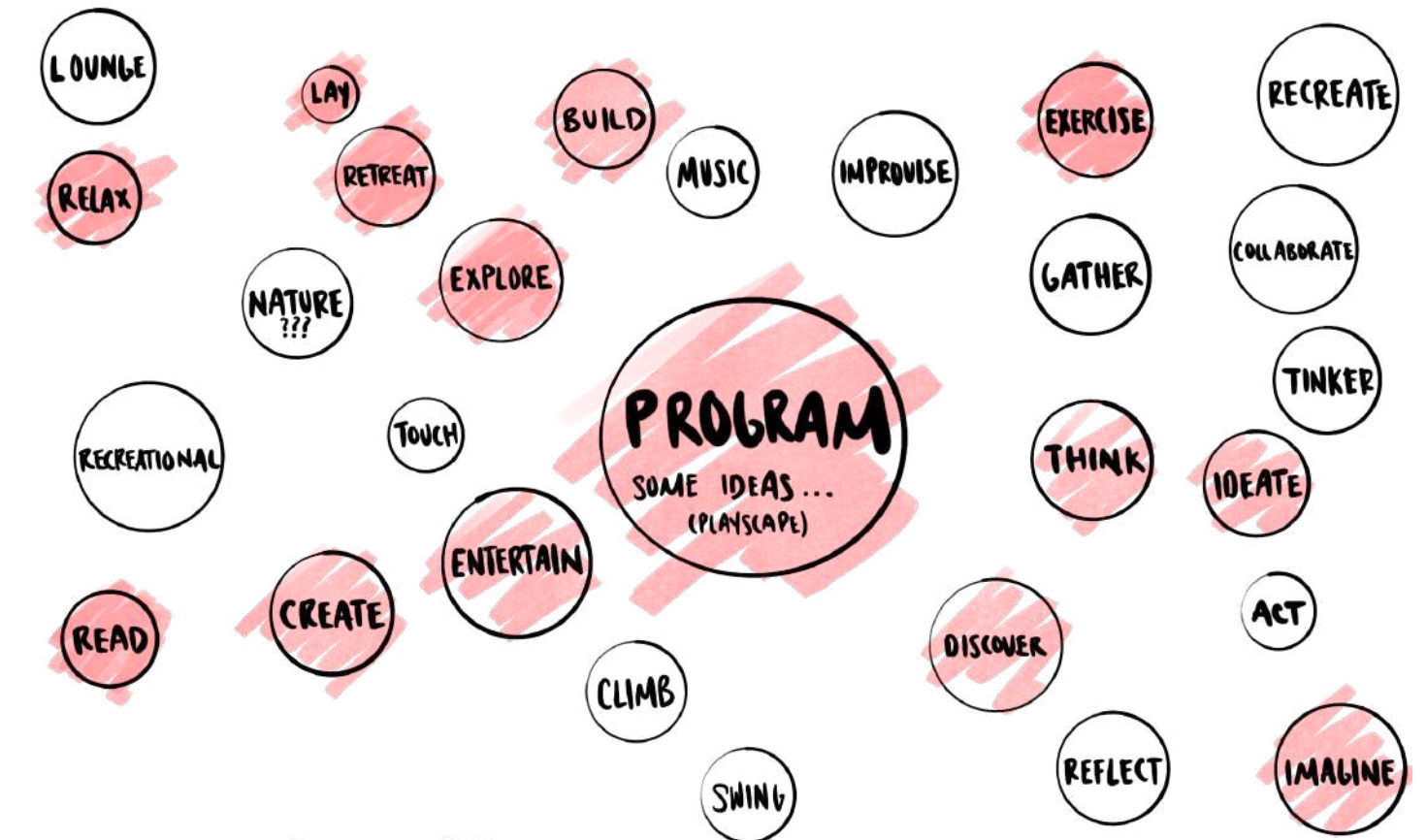
- STRENGTHEN HEART, BOOSTS LUNG FUNCTION
- ENHANCE CREATIVITY
- IMPROVE PROBLEM SOLVING ABILITY
- BOOST MOTIVATION
- INCREASE PRODUCTIVITY
- ACTIVATE THE IMAGINATION
- REGENERATE AND RE-ENERGIZE
- ENABLE HEALTHIER SLEEP CYCLES
- FOSTER HEALTHY SOCIAL INTERACTION
- STRENGTHEN MUSCLES AND BONES
- ENHANCE OVERALL MOOD
- REDUCE ANXIETY AND DEPRESSION

**NEED MORE PLAY**

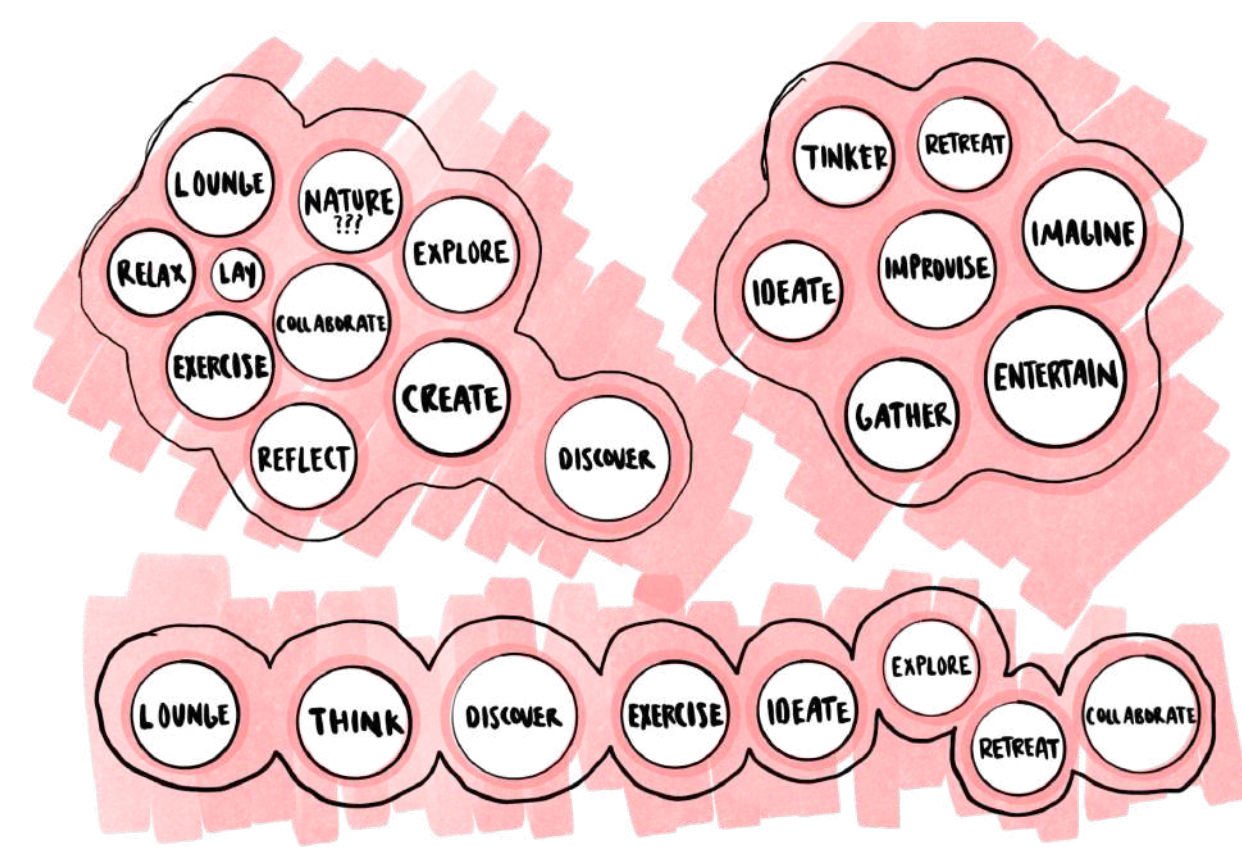
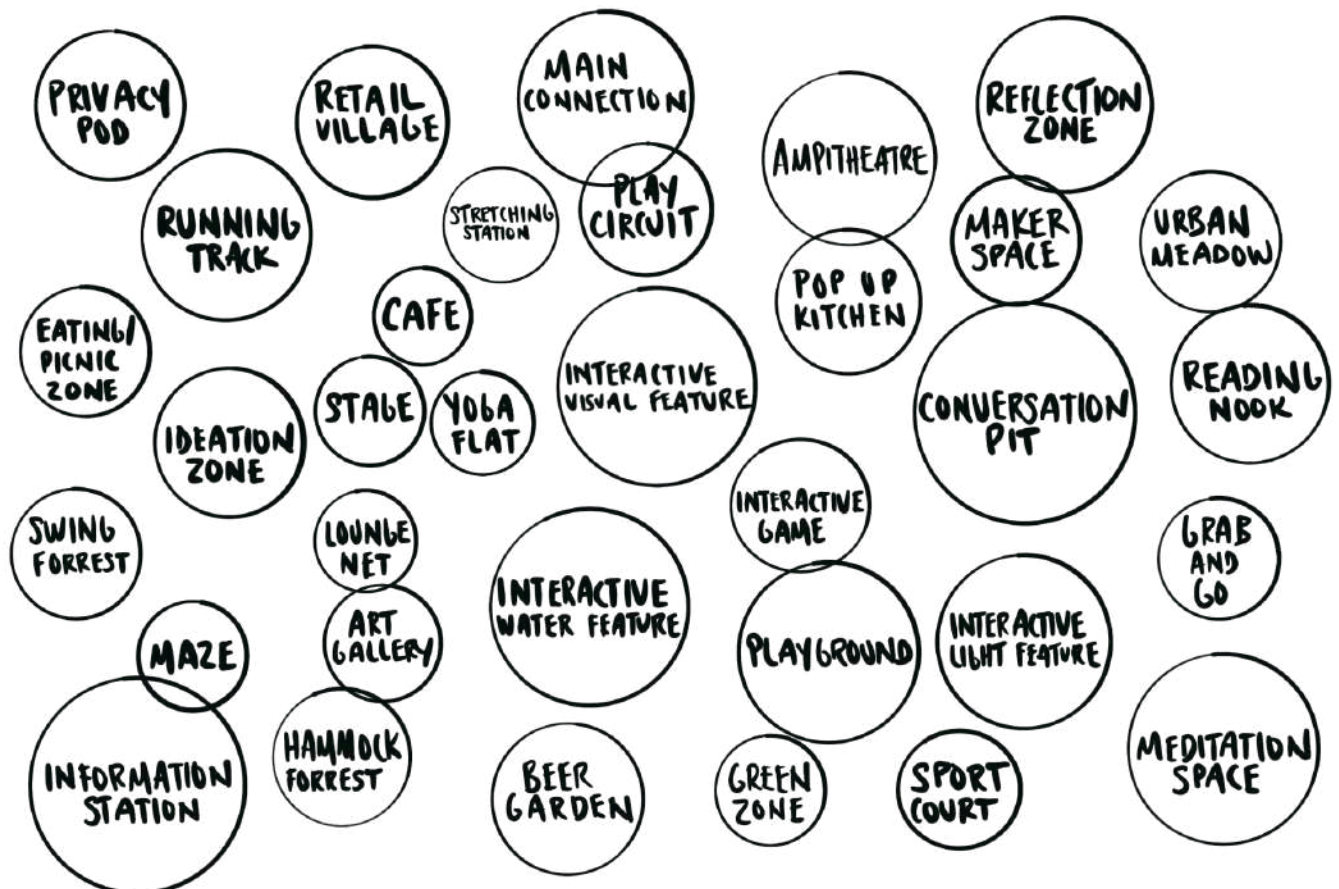


# 5 PROGRAM DEVELOPMENT

# INITIAL BUBBLE DIAGRAMS



DESIGN FOR CIRCUMSTANCES OF PLAY TO ARISE

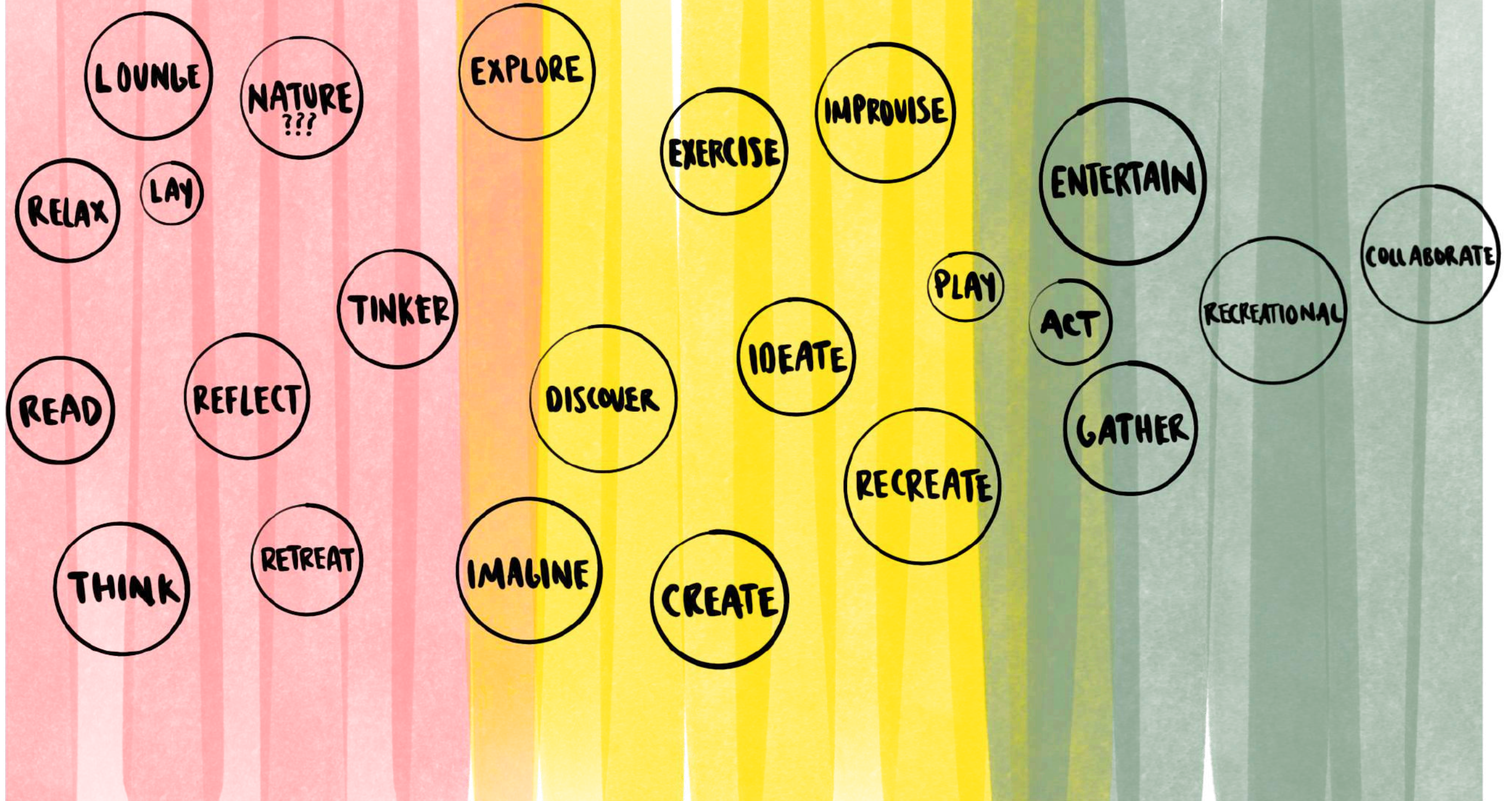




**P  
U  
B  
L  
I  
C** vs. **P  
R  
I  
V  
A  
T  
E**

# INDIVIDUAL (PRIVATE)

# GROUP (PUBLIC)

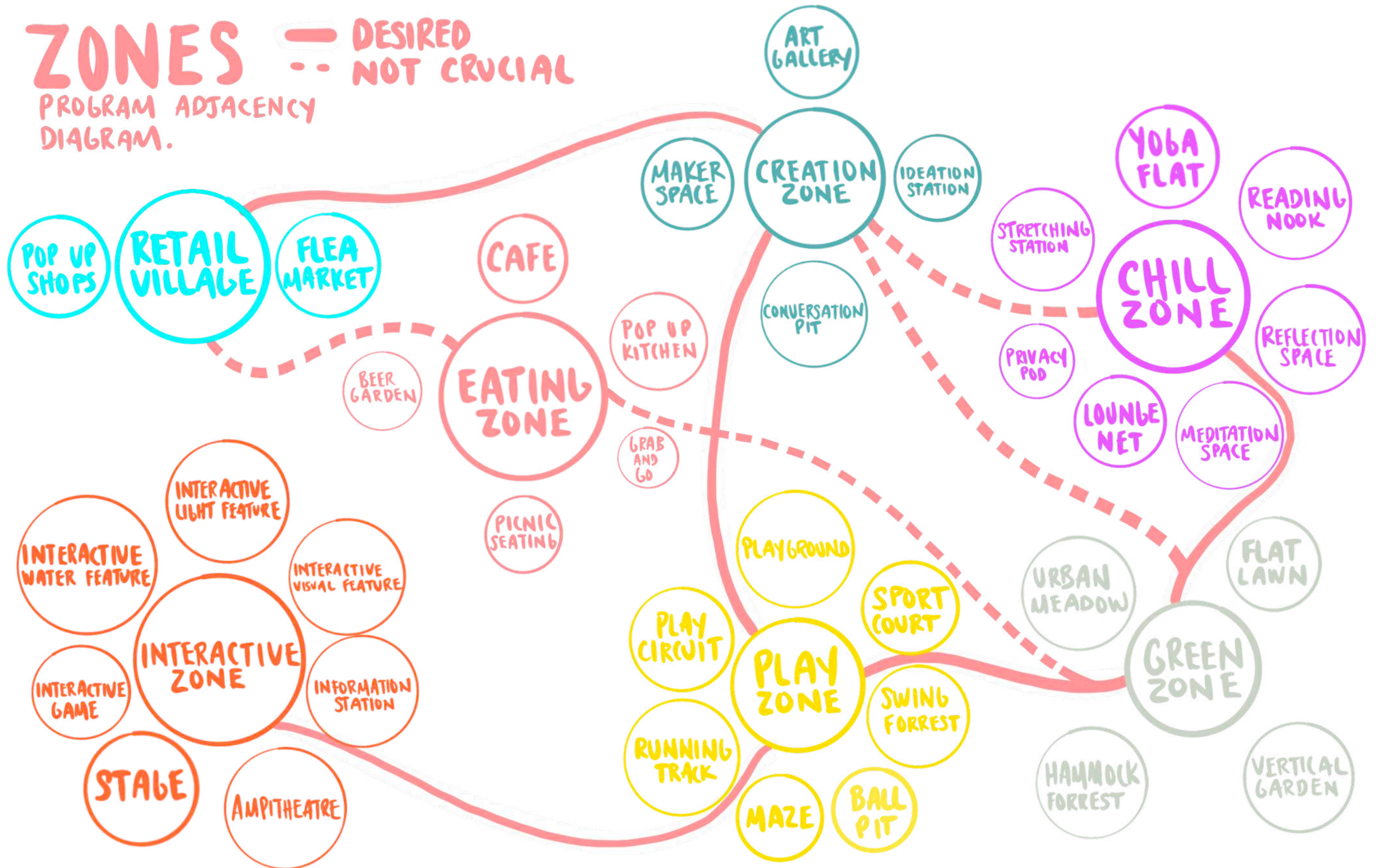




# ZONES

— DESIRED  
- - NOT CRUCIAL

PROGRAM ADJACENCY  
DIAGRAM.

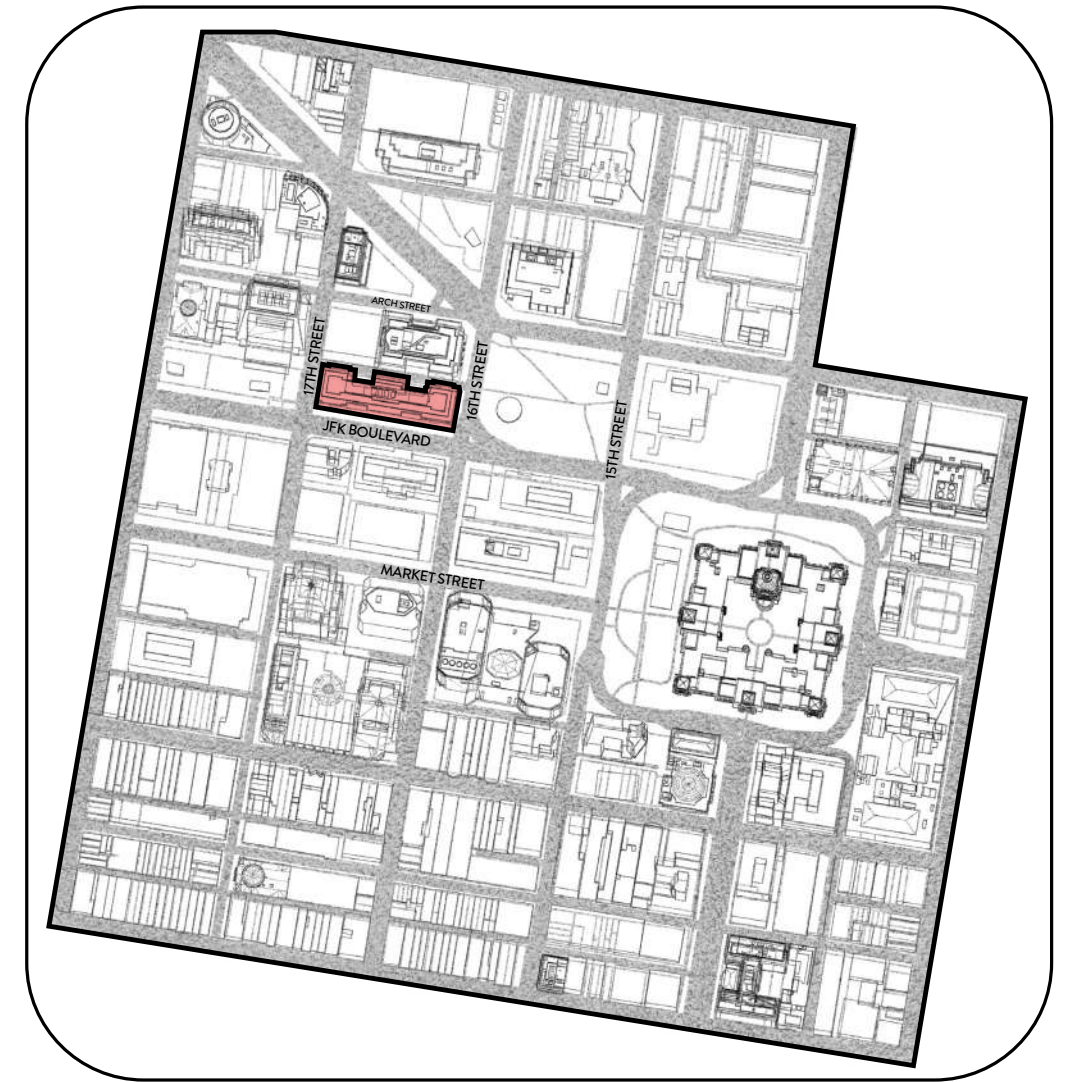
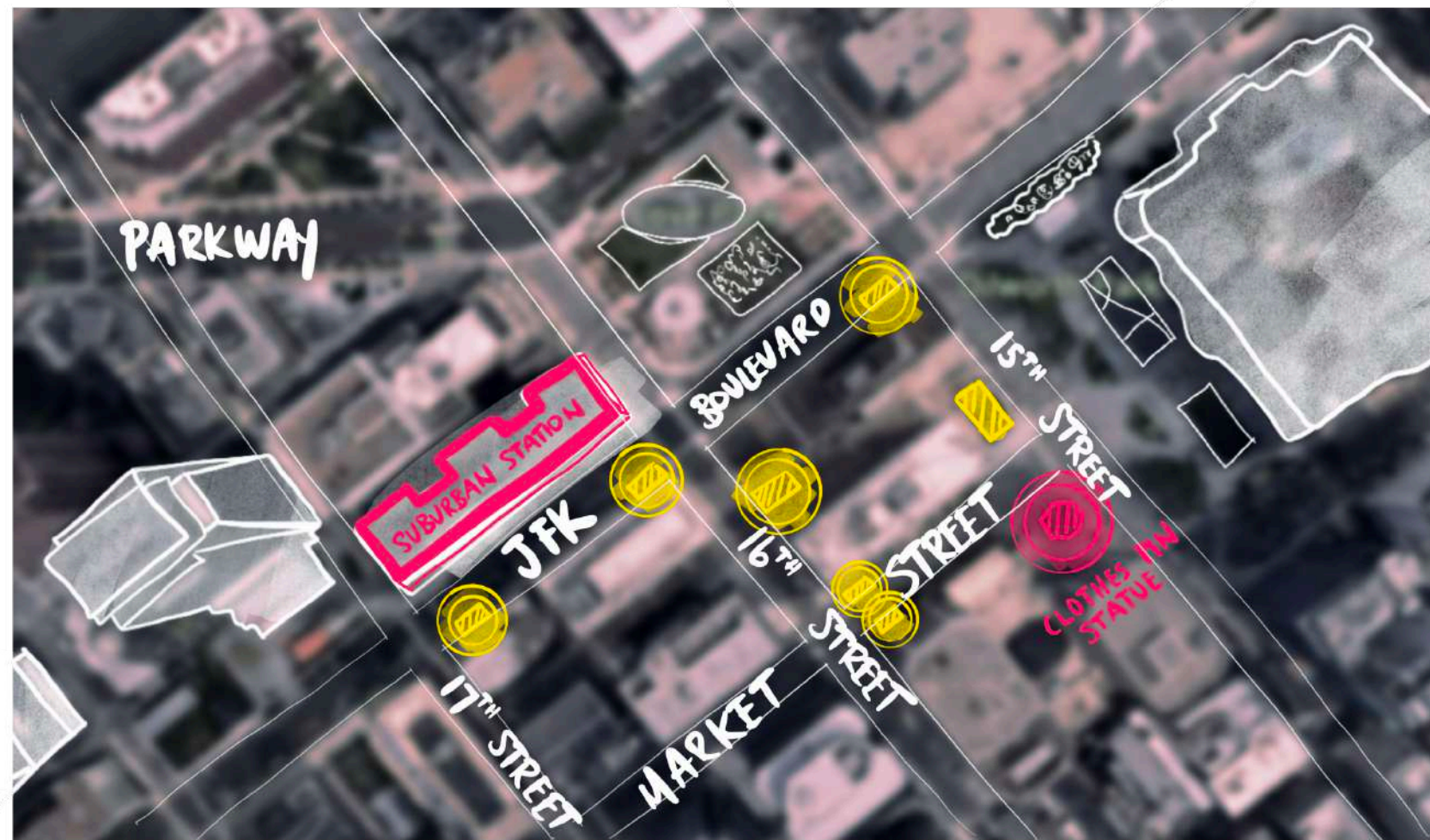




# 6 SITE DEVELOPMENT

# SUBURBAN STATION

16<sup>TH</sup> ST. AND JFK  
BOULEVARD  
PHILADELPHIA, PA  
19102

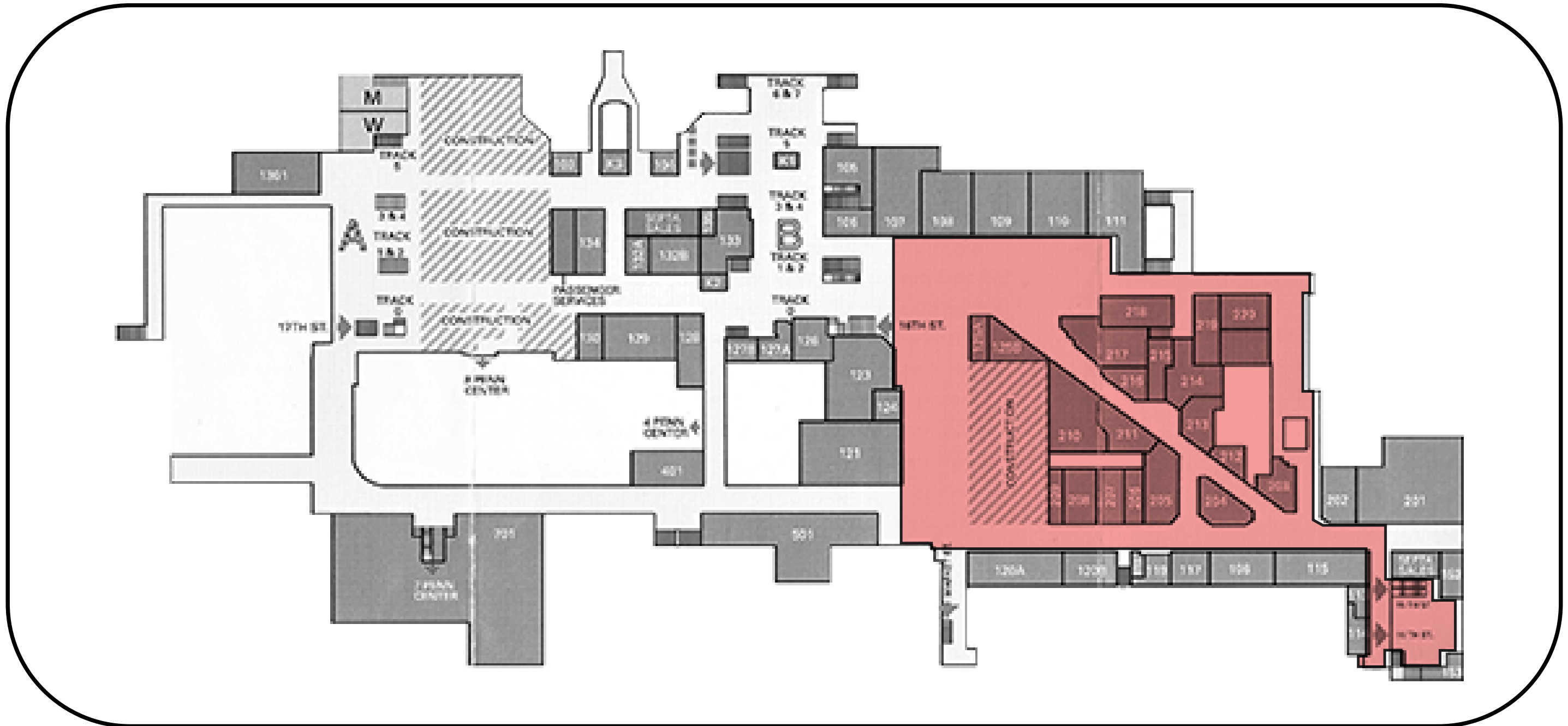




SPECIFIC SPACE  
WITHIN STATION  
TO BE DESIGNED

# THE CONCOURSE

THE PEDESTRIAN  
CONCOURSE AT  
SUBURBAN STATION



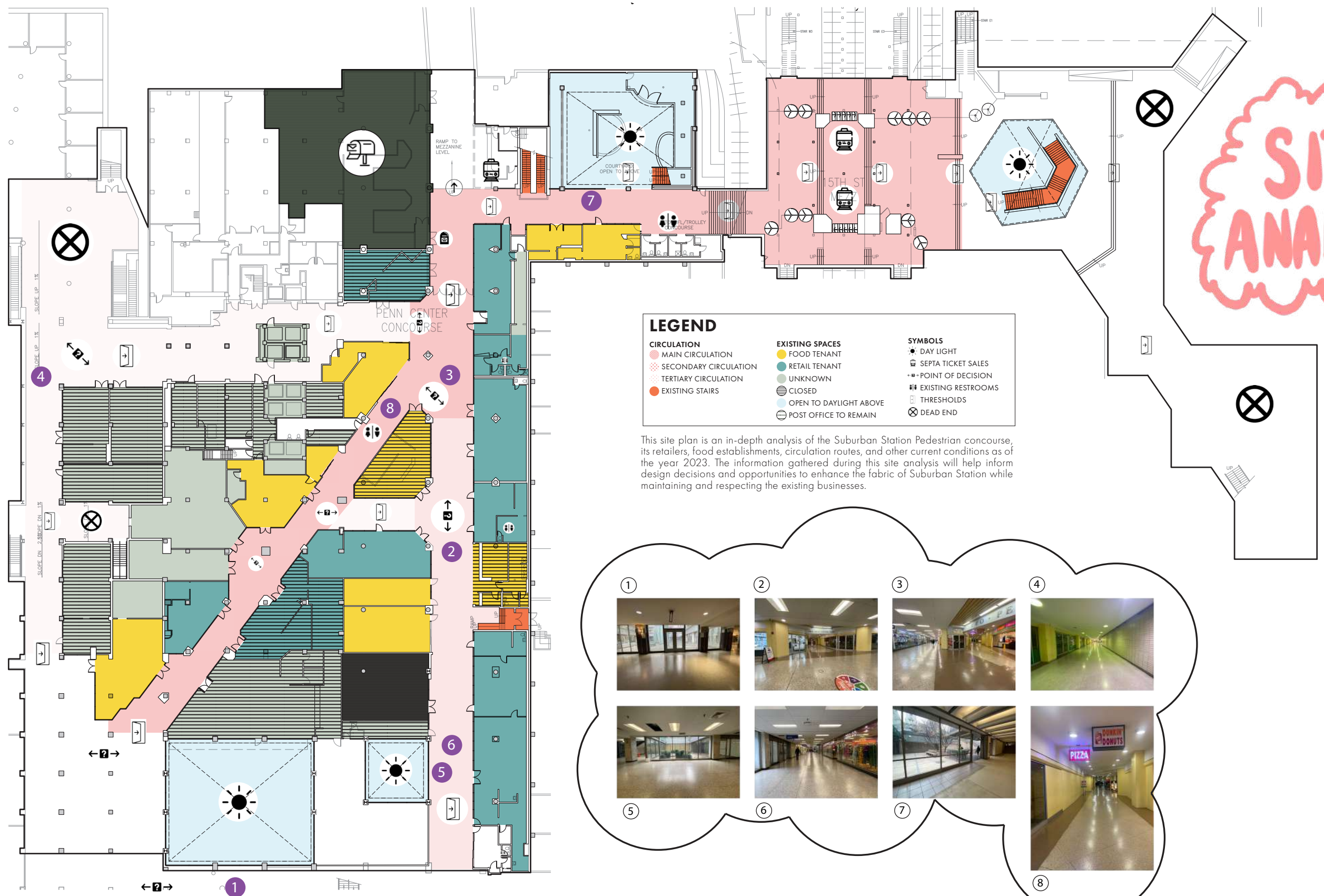


**RELATIONSHIP  
BETWEEN CONCOURSE  
AND STREET LEVEL**

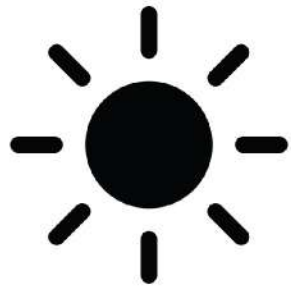




# SITE ANALYSIS







OPEN TO DAYLIGHT ABOVE

1



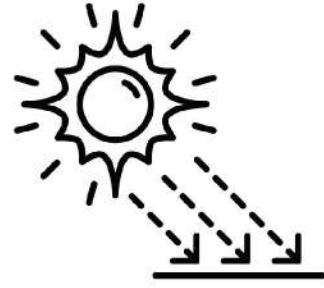
2



3







 AREA SUITABLE FOR PENETRATION TO CONCOURSE BELOW

1



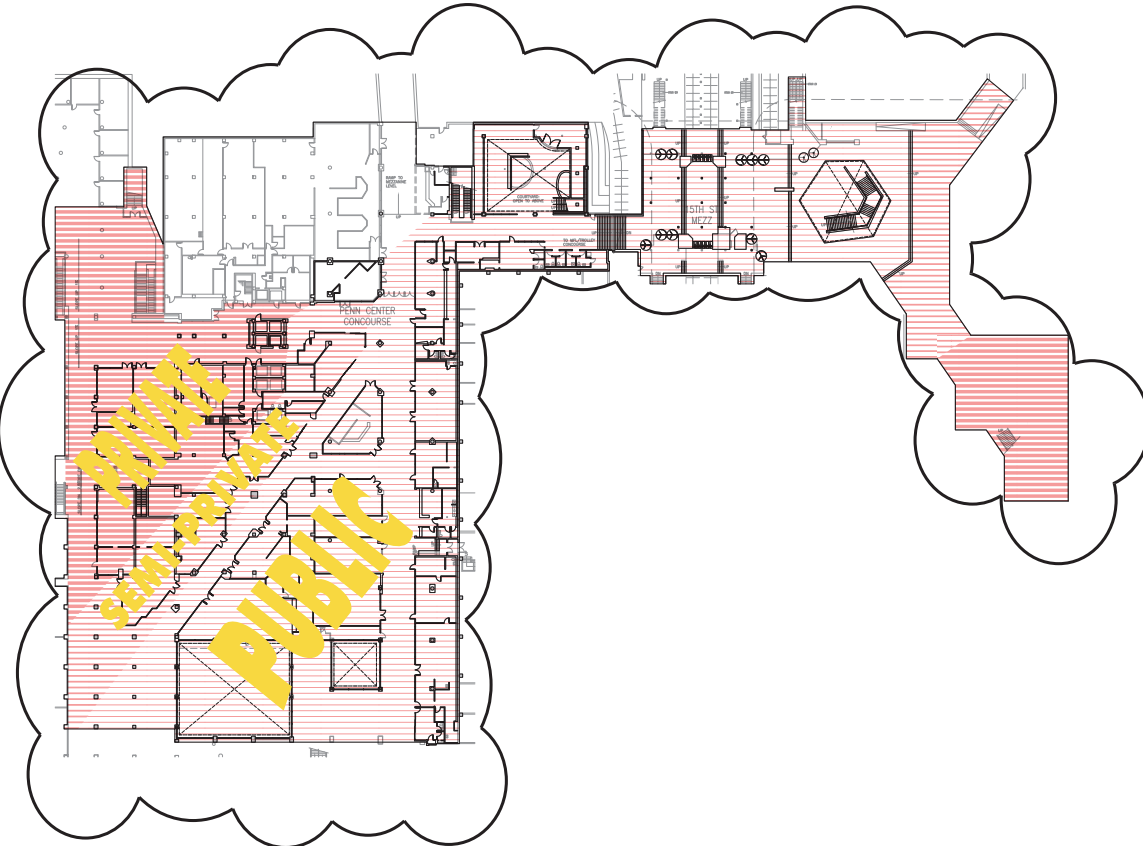
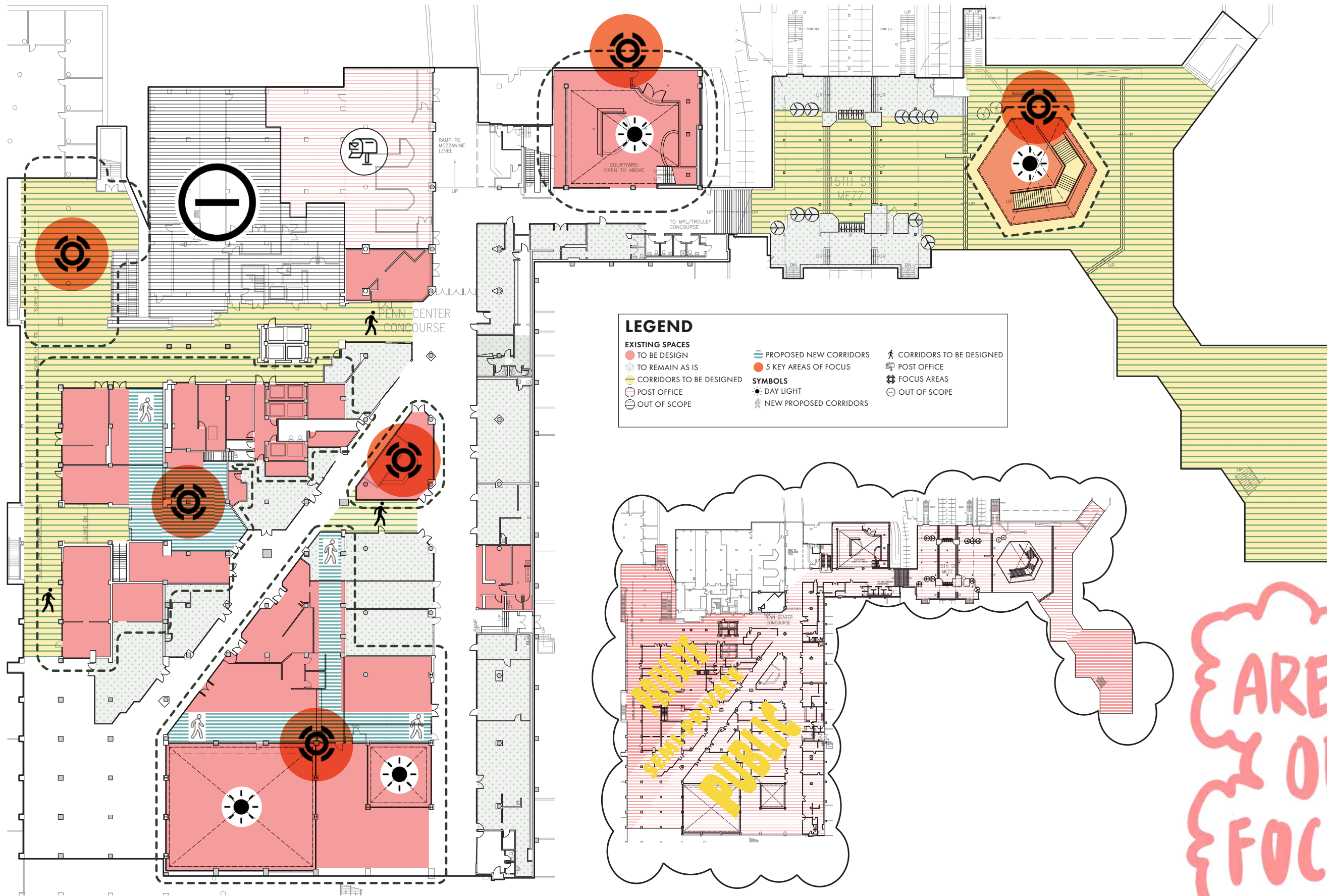
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3

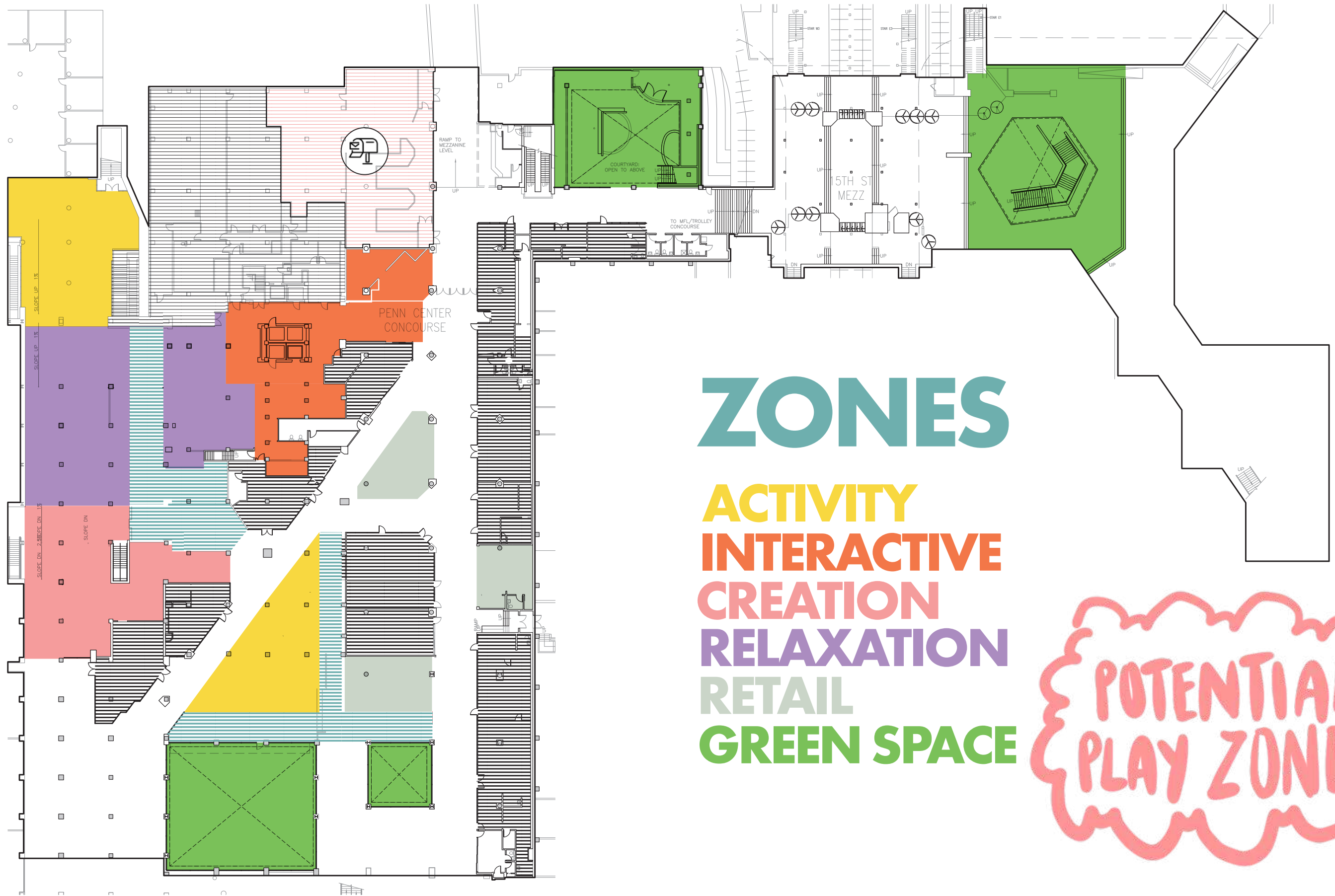






AREAS  
OF  
FOCUS





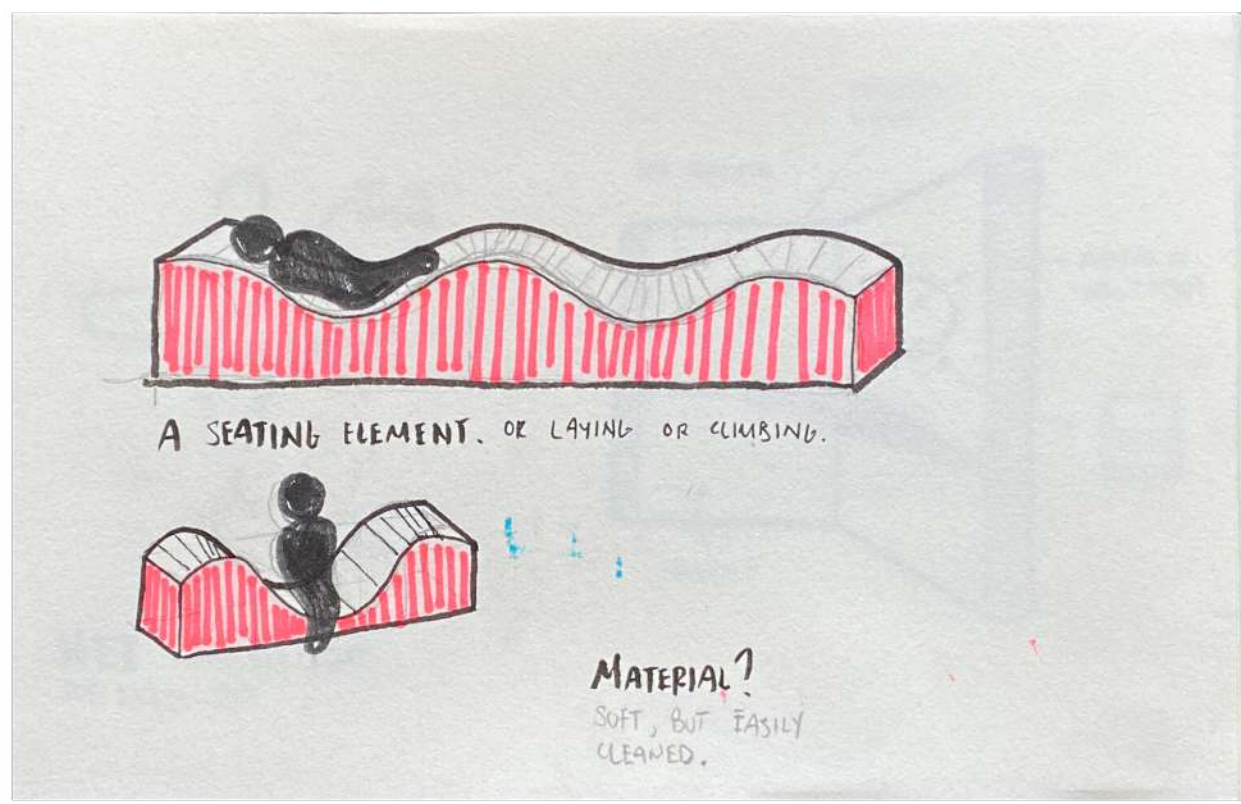
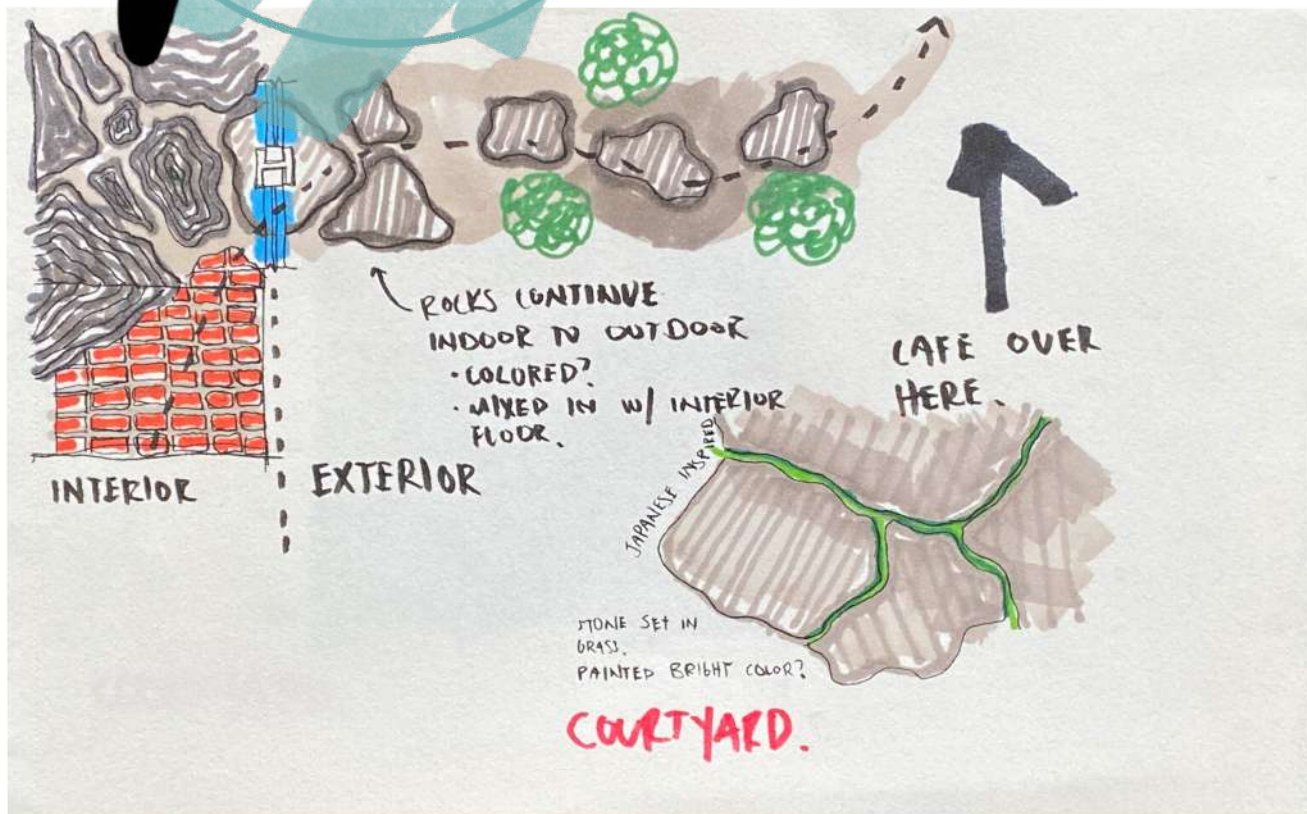
# ZONES

- ACTIVITY
- INTERACTIVE
- CREATION
- RELAXATION
- RETAIL
- GREEN SPACE

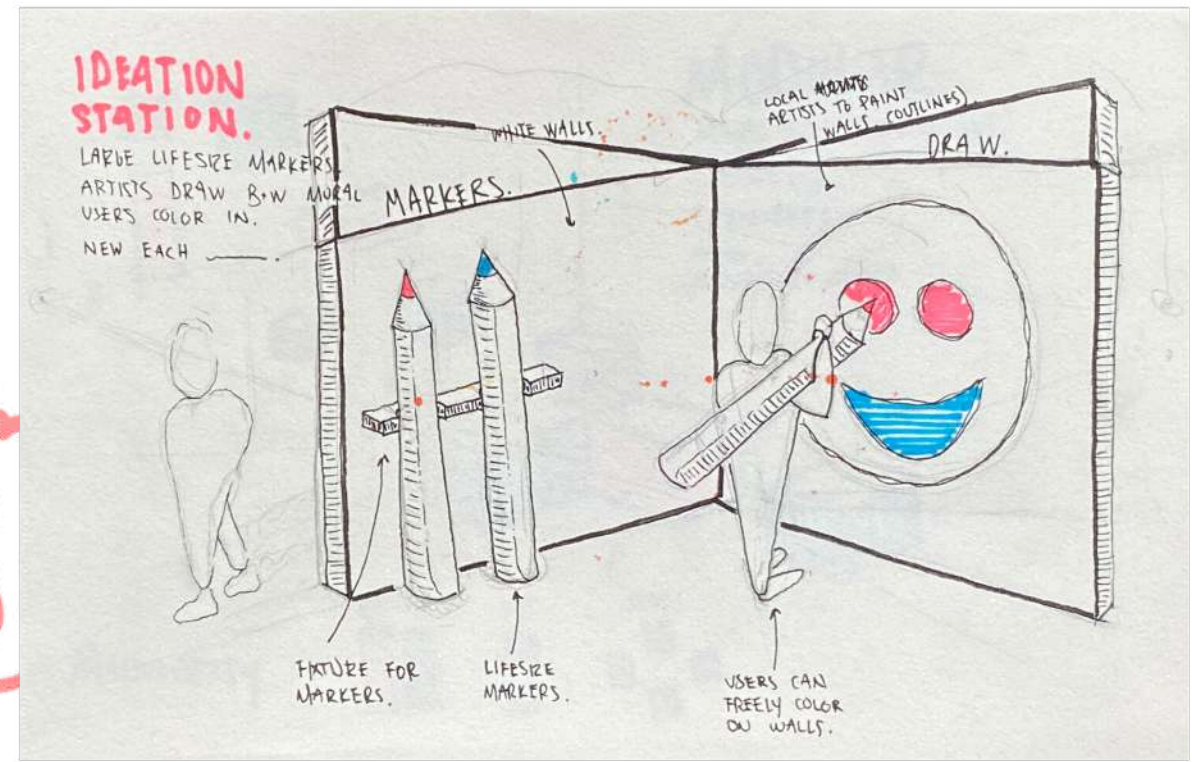
POTENTIAL  
PLAY ZONES



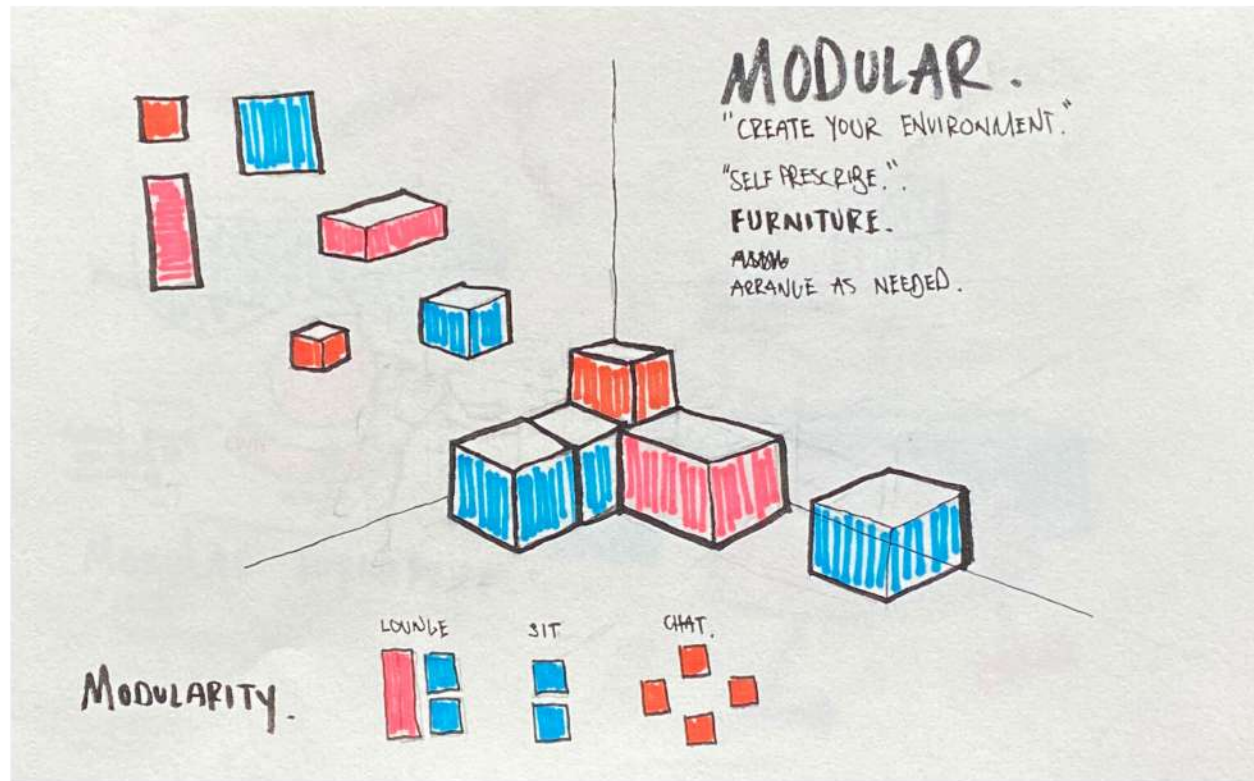
# 7 IDEAS + SKETCHES



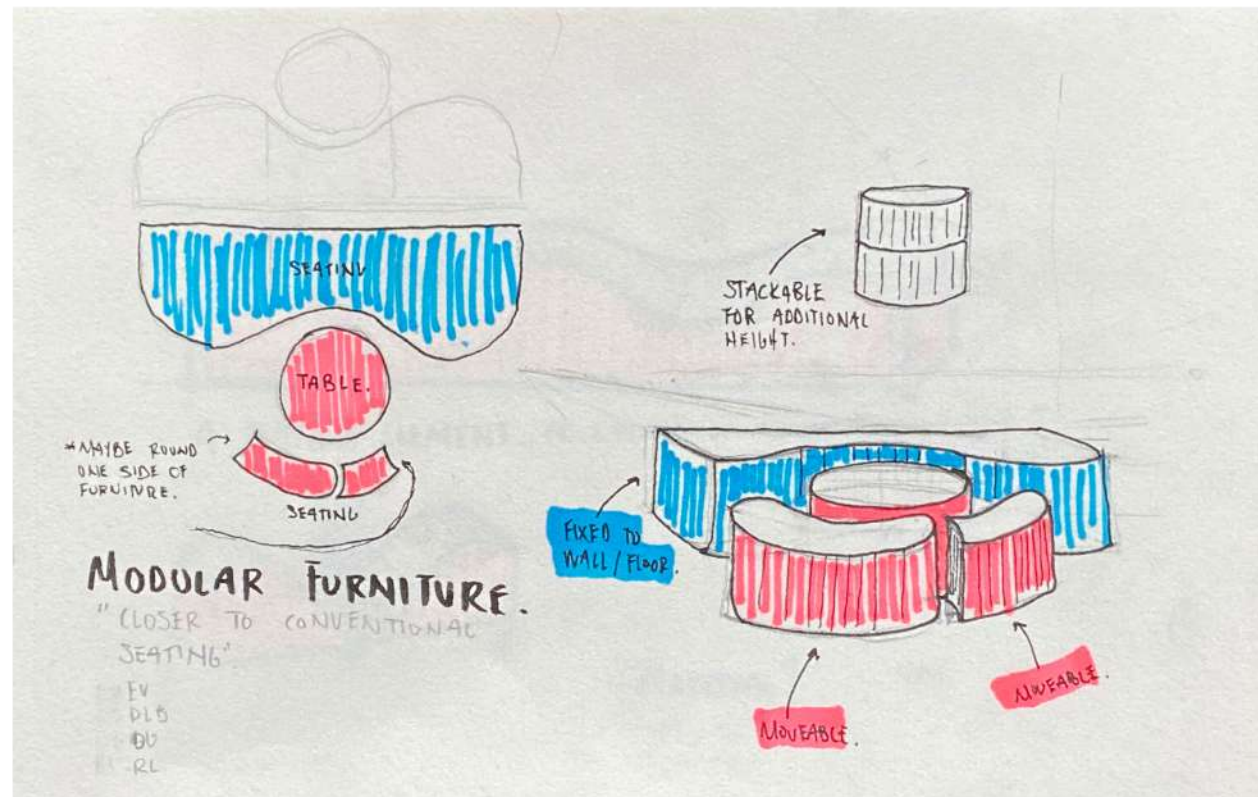
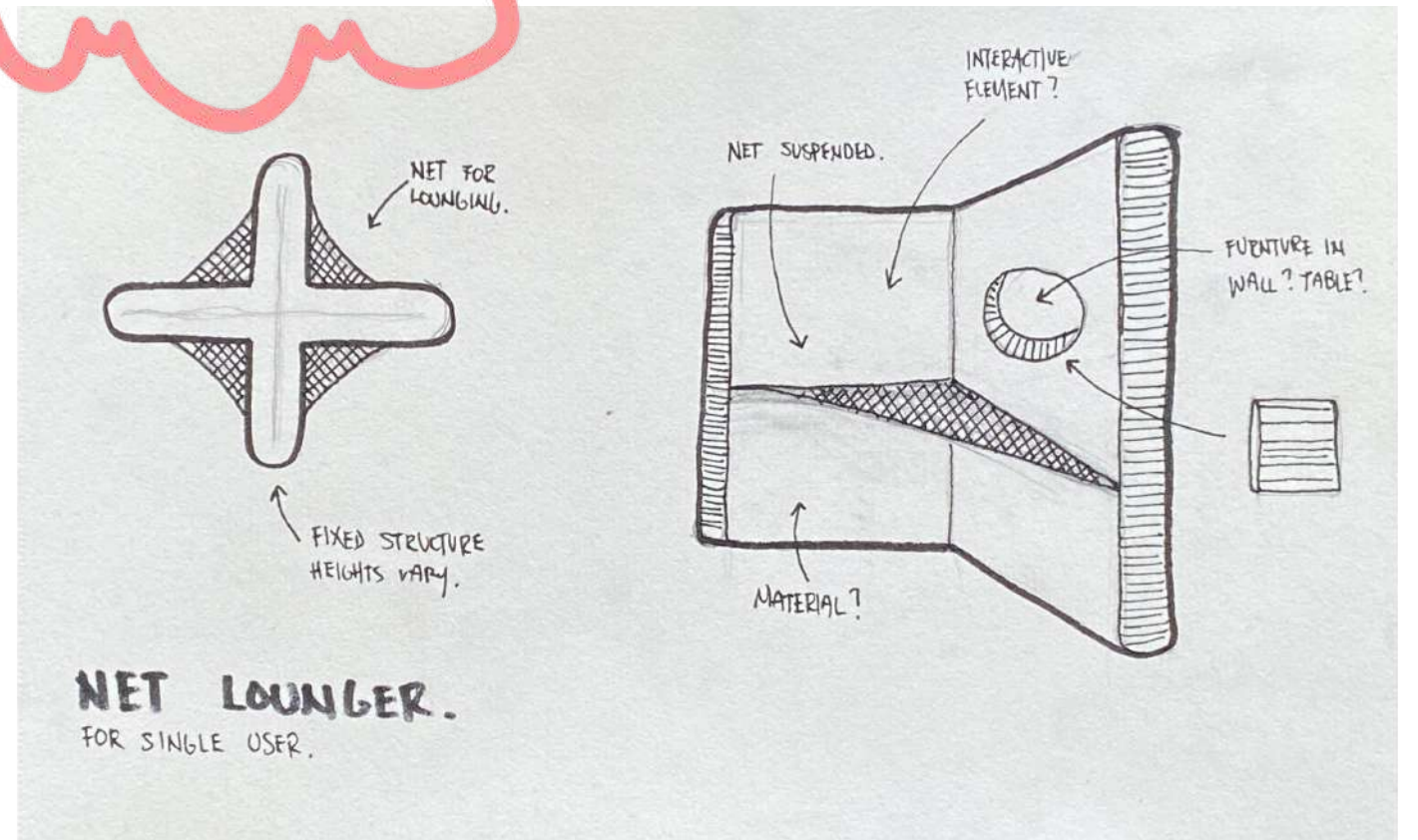
# INITIAL SKETCHES







# MODULAR FURNITURE IDEAS







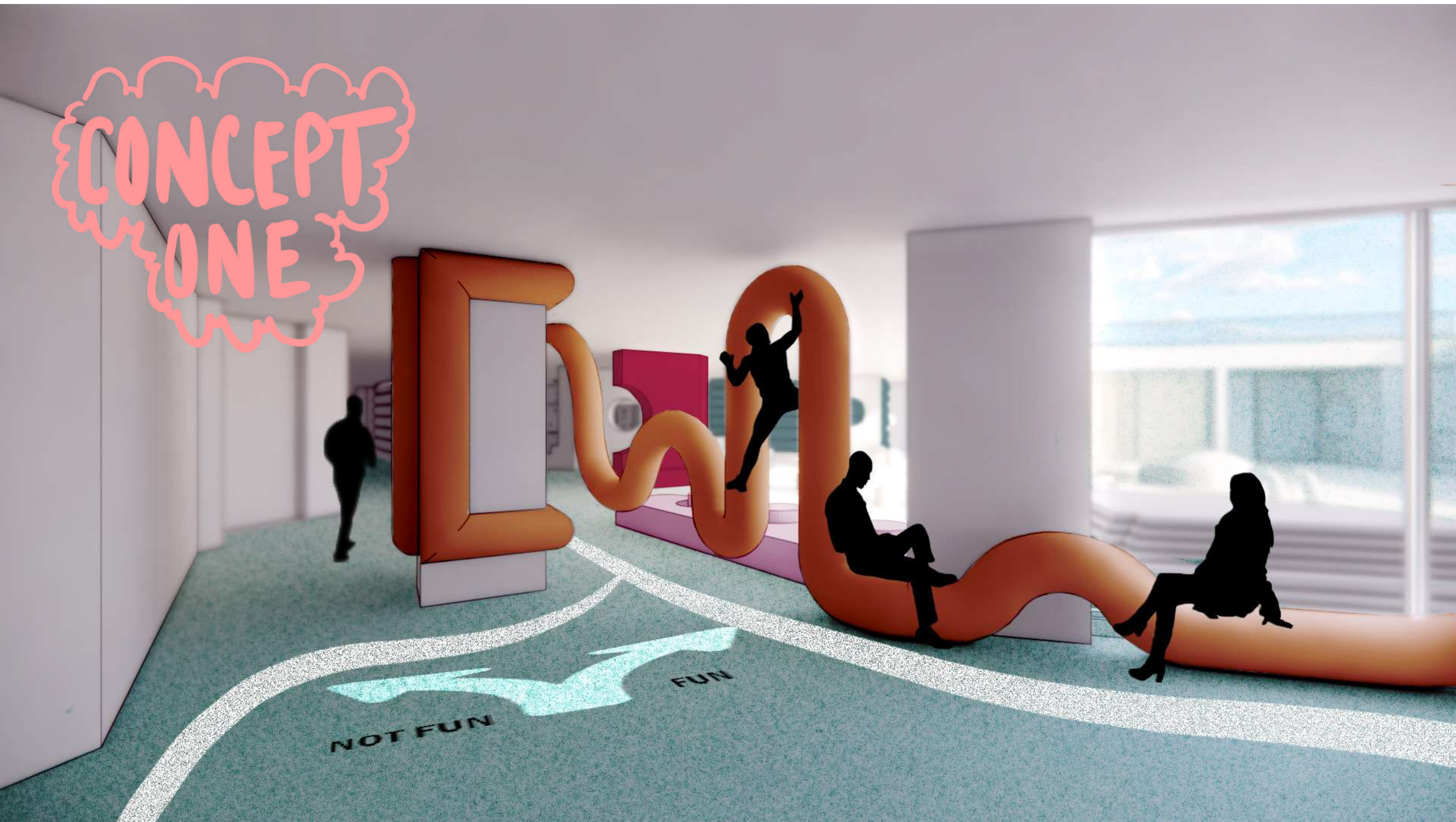




INSPIRATION



# CONCEPT ONE





# CONCEPT TWO



NOT FUN

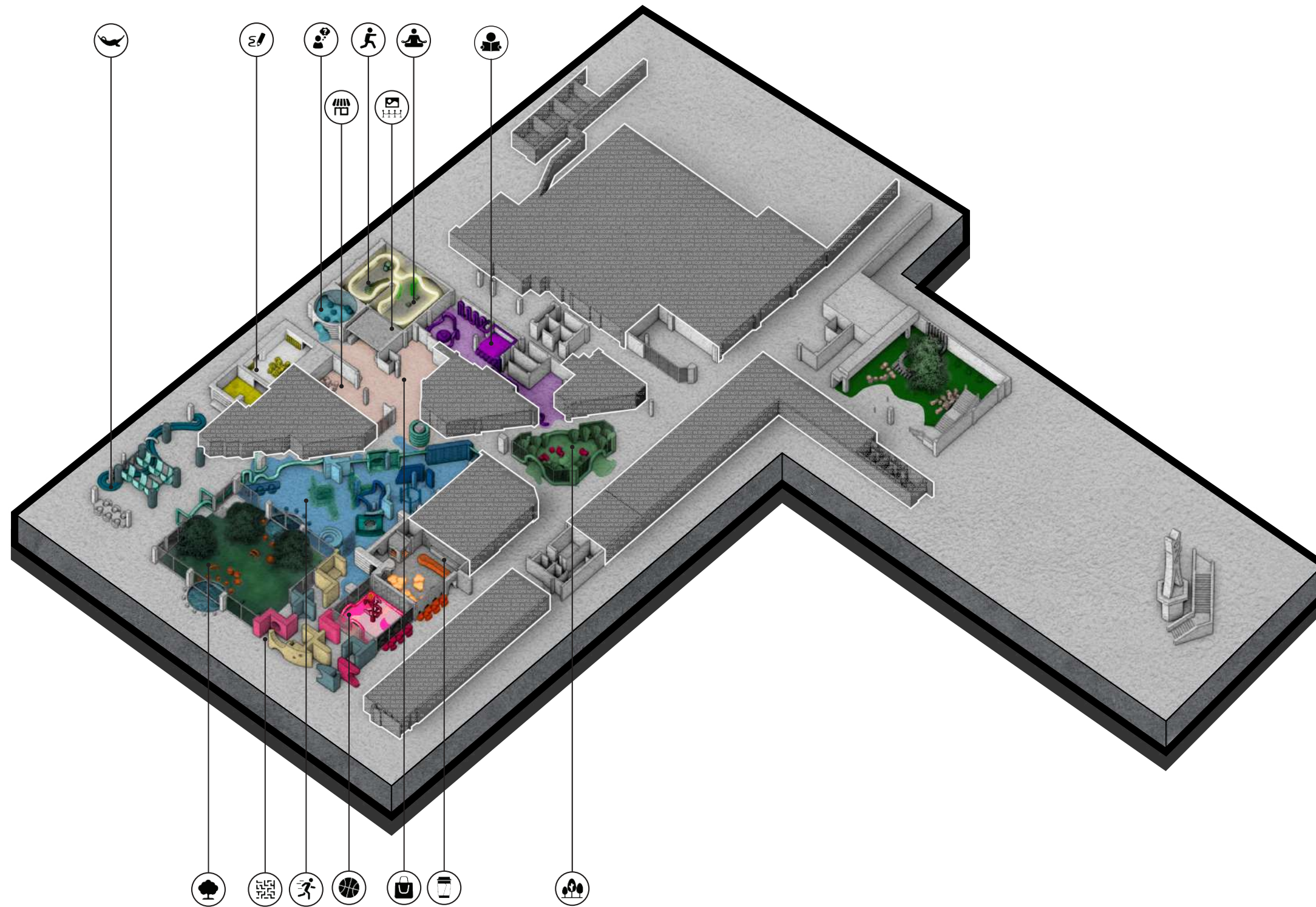
FUN





**8**  
**THE**  
**CONCOURSE**





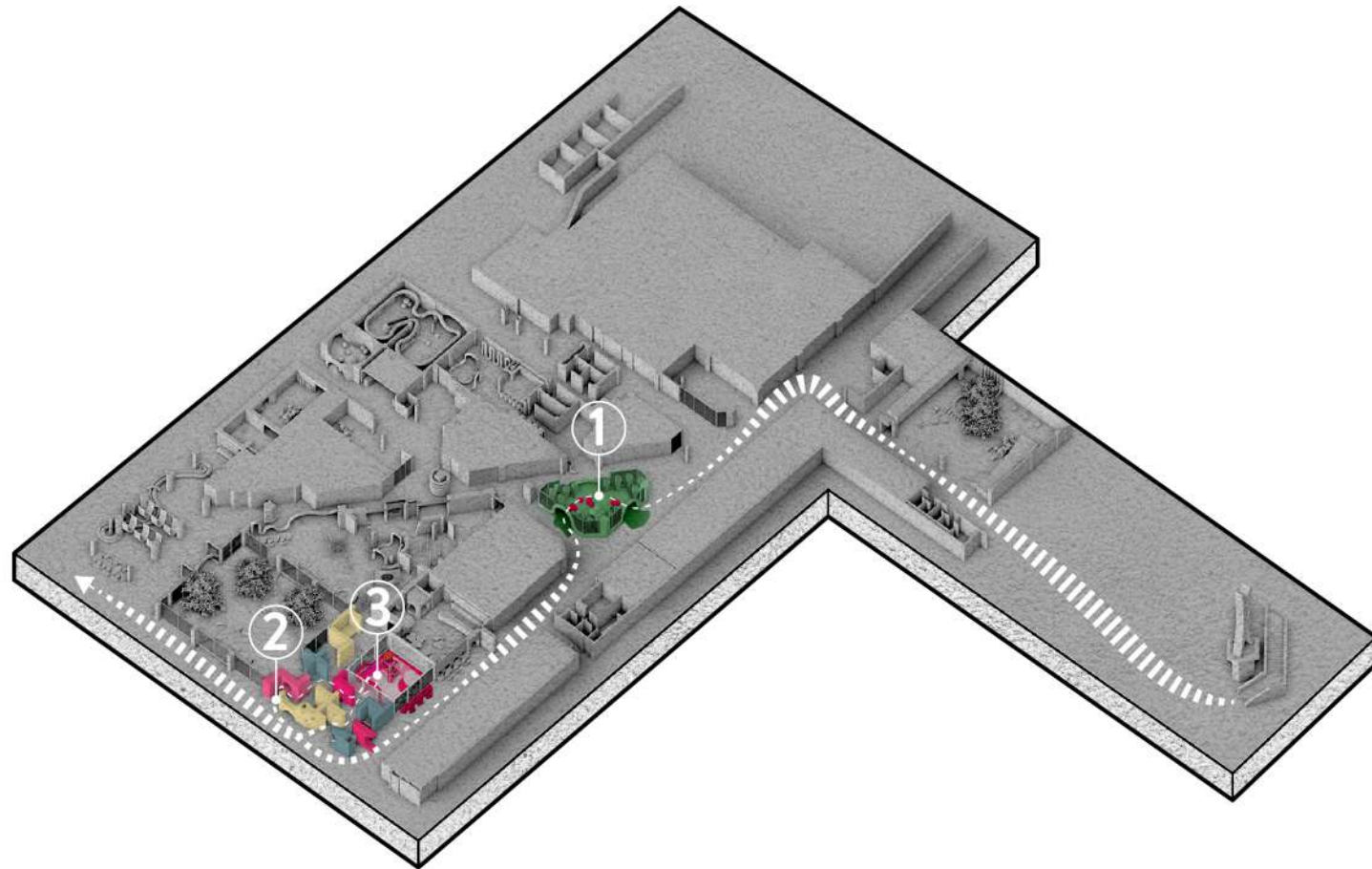
- |   |  |  |  |   |
|---|--|--|--|---|
|  HAMMOCK FORREST   |  POP UP PLACE     |  READING ROOM     |  CAFE (INSERT NAME) |  YOGA FLAT           |
|  LARGE WHITE BOARD |  BORING RETAIL    |  URBAN MEADOW     |  BBALL TREE         |  STRETCH IT OUT      |
|  REFLECTION DOME   |  SHOW OFF GALLERY |  PRETTY EASY MAZE |  A PLACE TO JUMP    |  UPSIDE DOWN FORREST |



# SKIMMER

## A SKIMMERS EXPERIENCE AT THE CONCOURSE

The skimmer experience is on the shorter end of the time spectrum. This individual navigates through the concourse in a quick and efficient manner, engages in some of the more “acceptable” and less risky play activities, and moves in a direct fashion. This individual obtains reservations that can be attributed to 2 main factors — a lower level of comfortability in regards to engaging in public play and also because of time restraints. This individual is only scratching the surface, just getting their toes wet, but still manages to enjoy some of the benefits that increases the quality of their day. 5-7 minutes is all that is necessary to experience the concourse at a “skimmer level”.



### 1 UPSIDE DOWN FOREST

- OBJECT PLAY
- IMAGINATIVE PLAY
- SOCIAL PLAY

ACTIVATE THE IMAGINATION

FOSTER HEALTHY SOCIAL INTERACTION

ENHANCE CREATIVITY

KEY DESIGN ELEMENT

### 2 PRETTY EASY MAZE

- PHYSICAL PLAY
- IMAGINATIVE PLAY
- CREATIVE PLAY

IMPROVE PROBLEM SOLVING ABILITY

ACTIVATE THE IMAGINATION

BOOST MOTIVATION

KEY DESIGN ELEMENT

### 3 THE B-BALL TREE

- PHYSICAL PLAY
- RECREATIVE PLAY
- SOCIAL PLAY

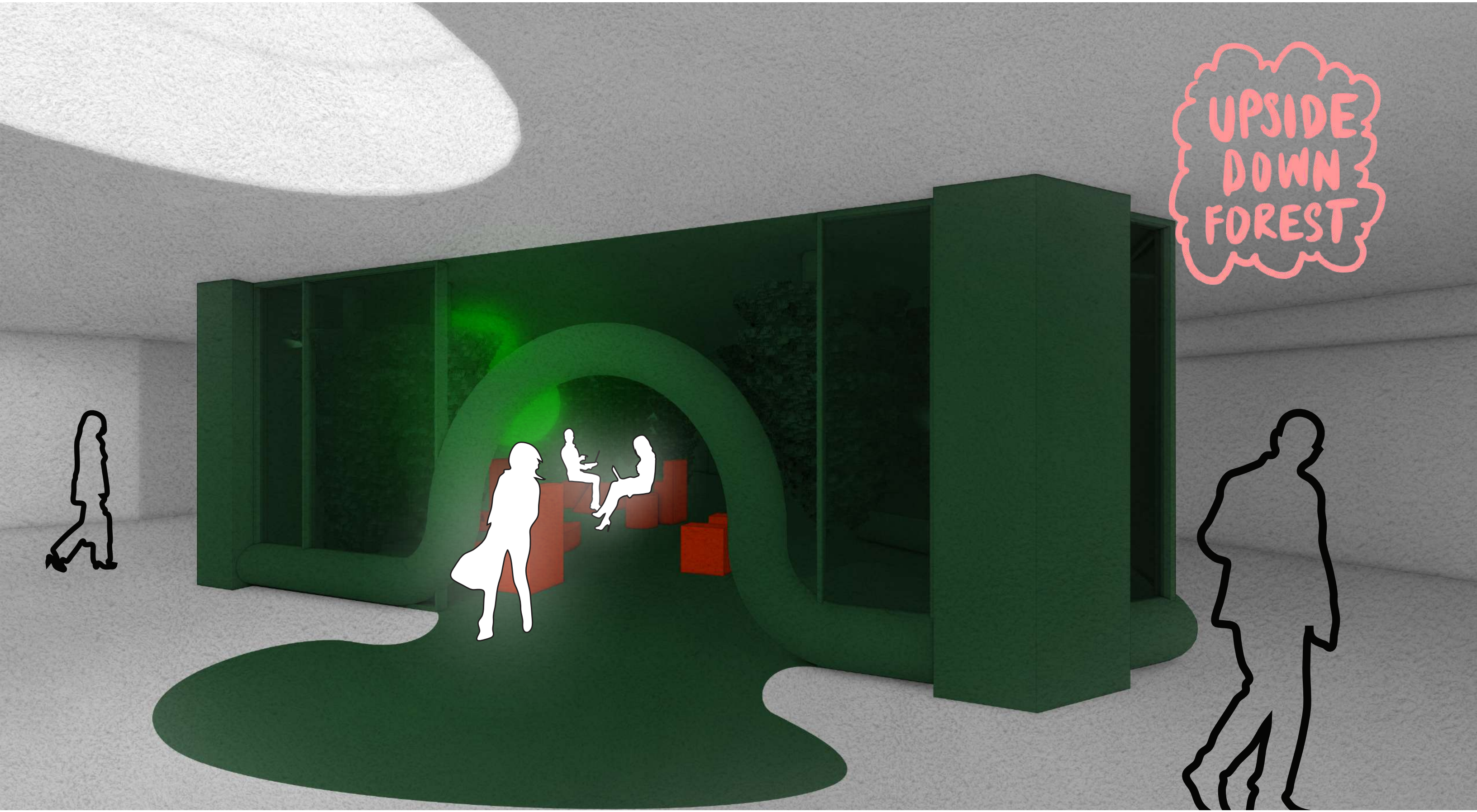
STRENGTHEN HEART, BOOSTS LUNG FUNCTION

STRENGTHEN MUSCLES AND BONES

ENHANCE OVERALL MOOD

KEY DESIGN ELEMENT





UPSIDE  
DOWN  
FOREST

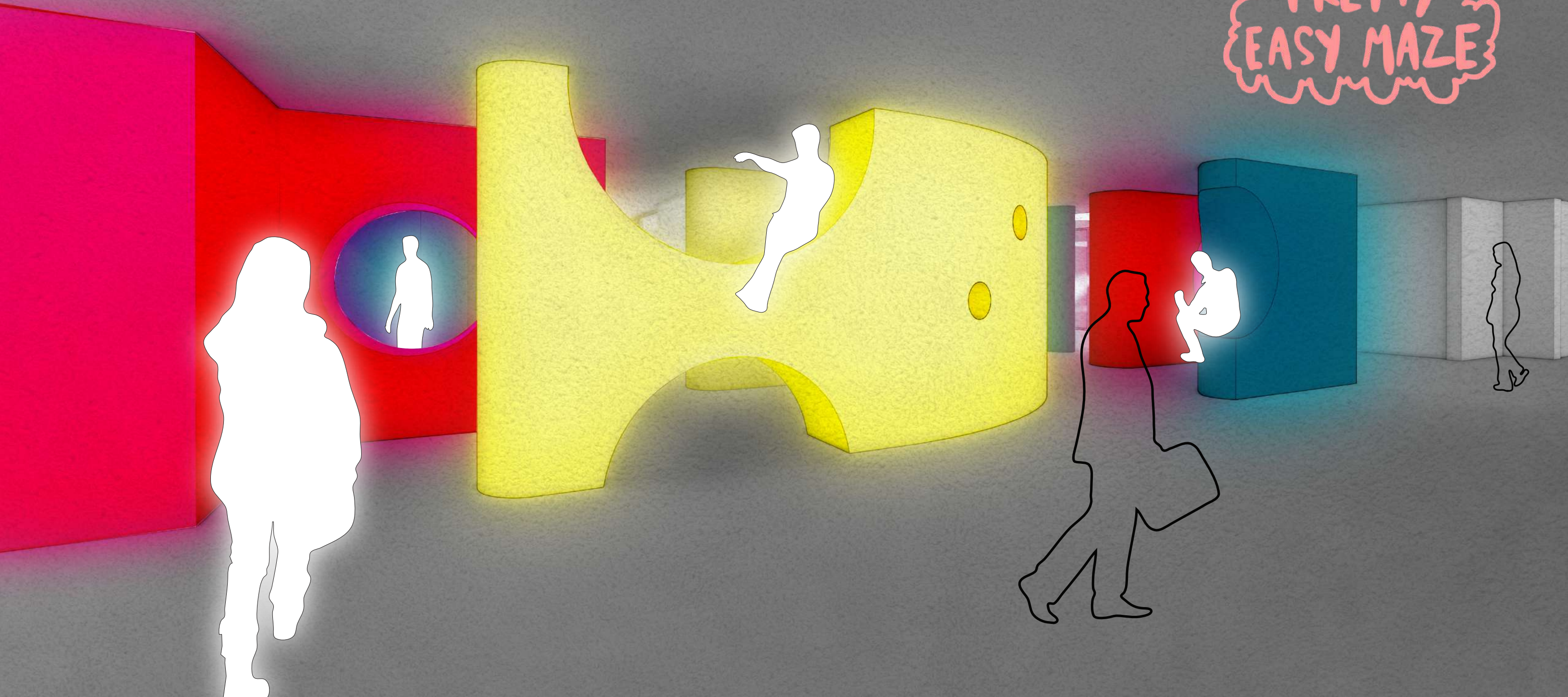


UPSIDE  
DOWN  
FOREST



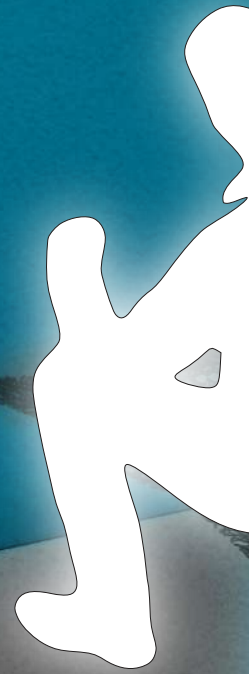


PRETTY  
EASY MAZE



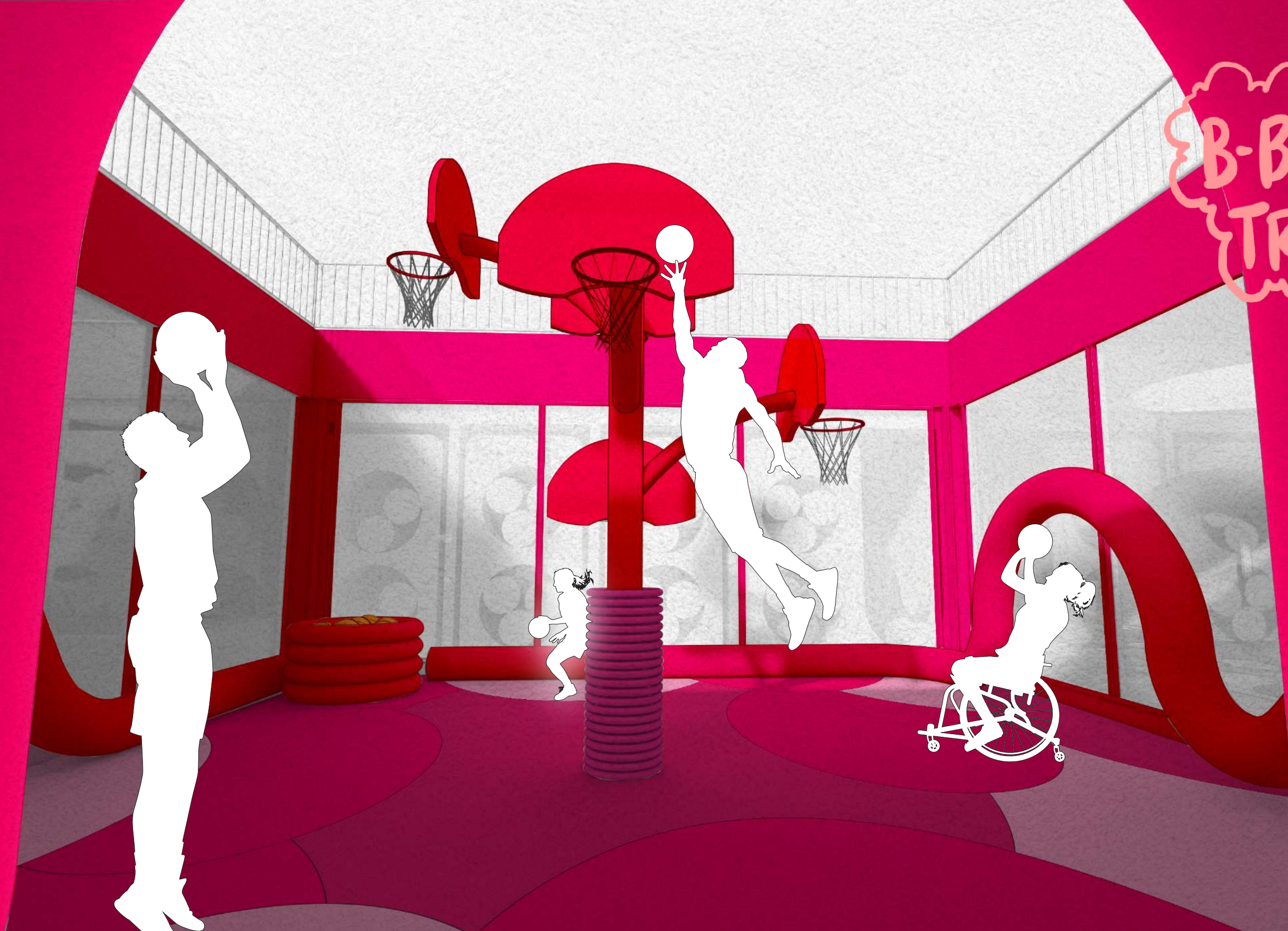


PRETTY  
EASY MAZE



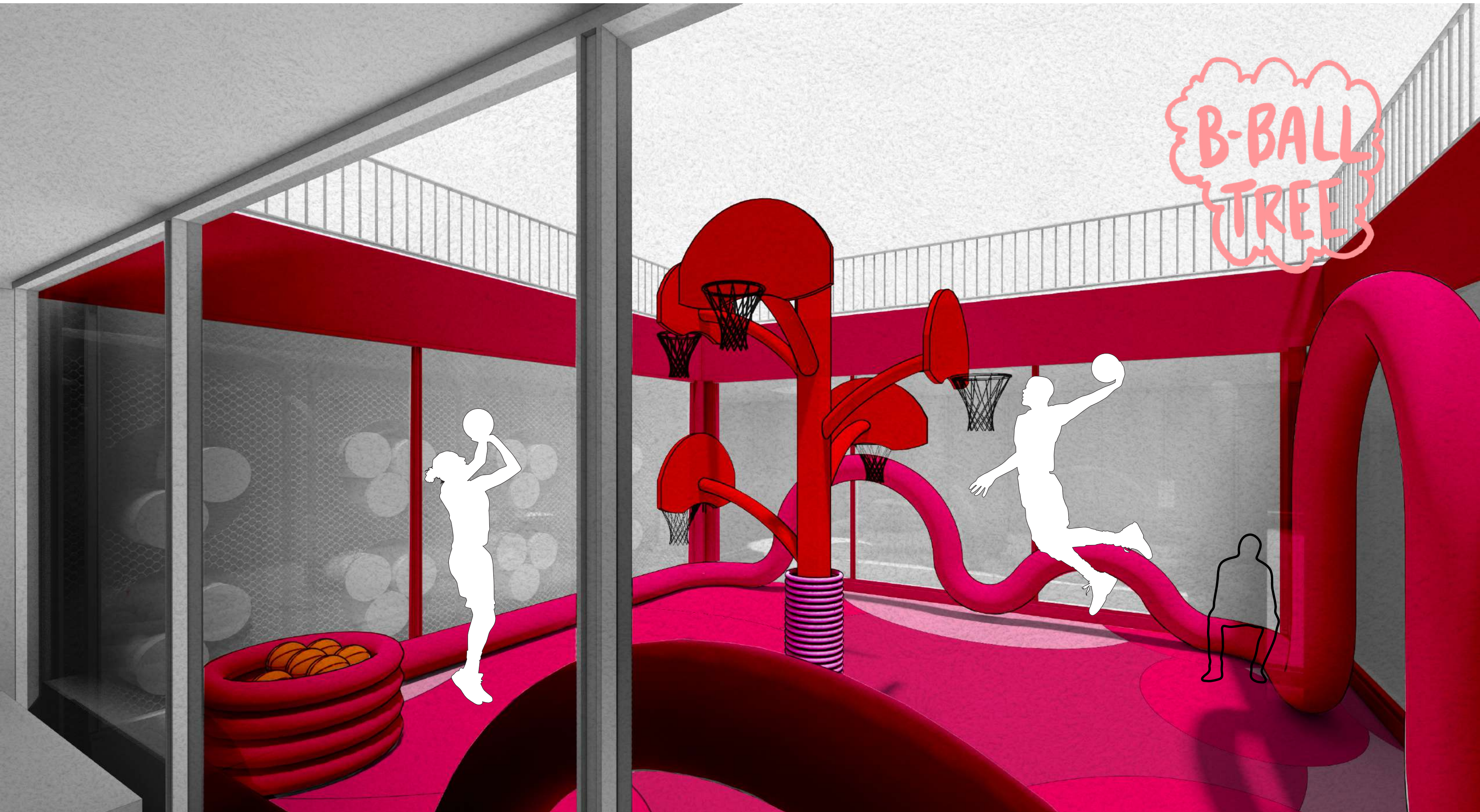


# B-BALL TREE





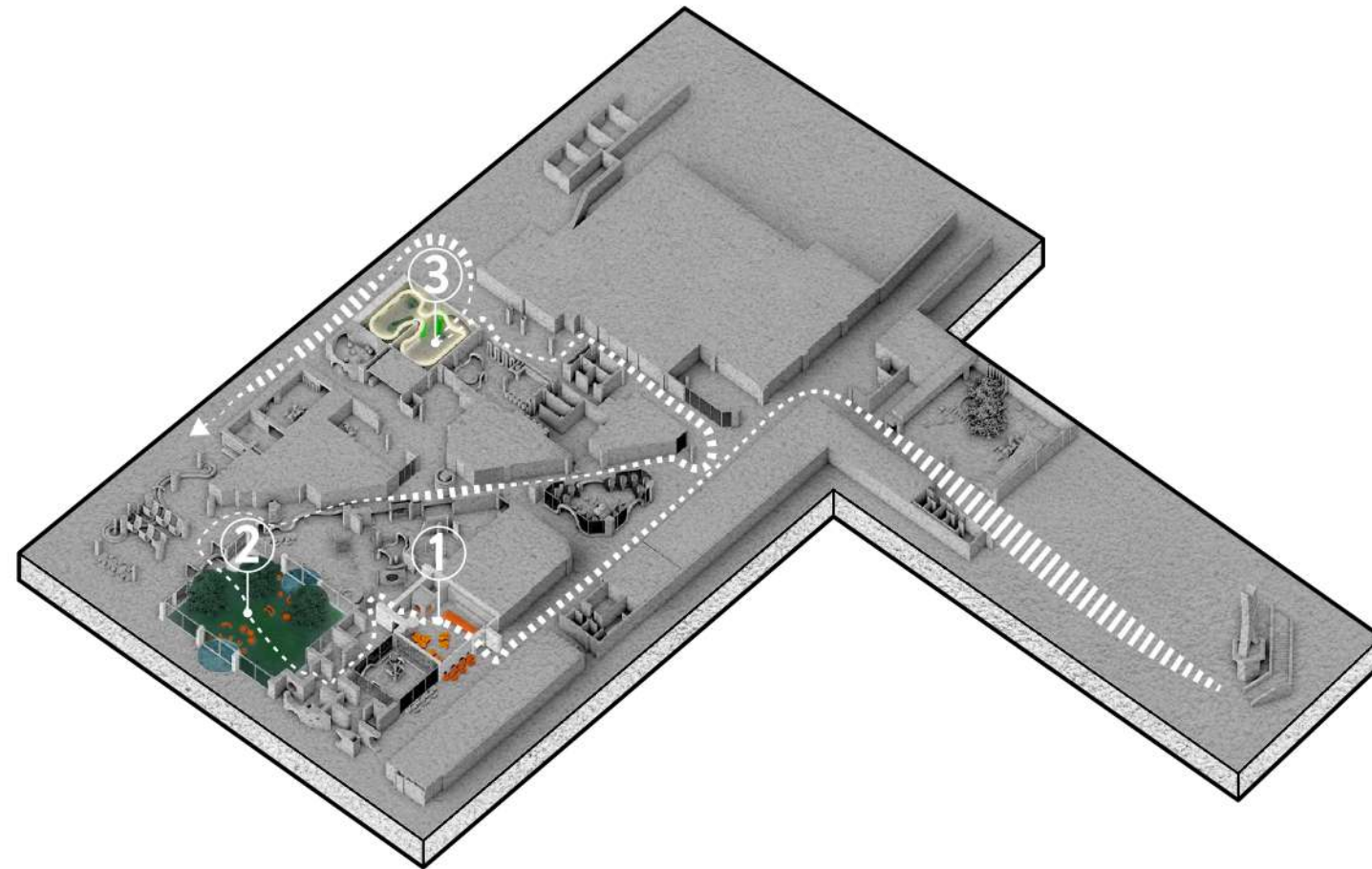
# B-BALL TREE





# SWIMMER A SWIMMERS EXPERIENCE AT THE CONCOURSE

The swimmer experience is the next level of immersion. This individual is someone who has a bit more time on their hands to explore the space, and also someone who is more comfortable engaging in play in a public setting. The swimmer is riskier when it comes to the types of play and activities that they will engage in while navigating the concourse. They understand the importance of play. They are a bit more familiar with their preferred style of play. They have specific needs when it comes to enhancing their day by incorporating play. Of the three types, this individual is most in touch with what they need and very deliberate with their time in the space. A swimmer's experience requires 15-30 minutes of time in the concourse.



## 1 CAFE (INSERT NAME)

- IMAGINATIVE PLAY
- SOCIAL PLAY

REGENERATE AND RE-ENERGIZE

INCREASE PRODUCTIVITY

FOSTER HEALTHY SOCIAL INTERACTION

KEY DESIGN ELEMENT

## 2 URBAN MEADOW

- CREATIVE PLAY
- IMAGINATIVE PLAY
- OBJECT PLAY

ENHANCE OVERALL MOOD

REDUCE ANXIETY AND DEPRESSION

ACTIVATE THE IMAGINATION

KEY DESIGN ELEMENT

## 3 THE YOGA FLAT

- OBJECT PLAY
- PHYSICAL PLAY
- OBJECT PLAY

STRENGTHEN HEART, BOOSTS LUNG FUNCTION

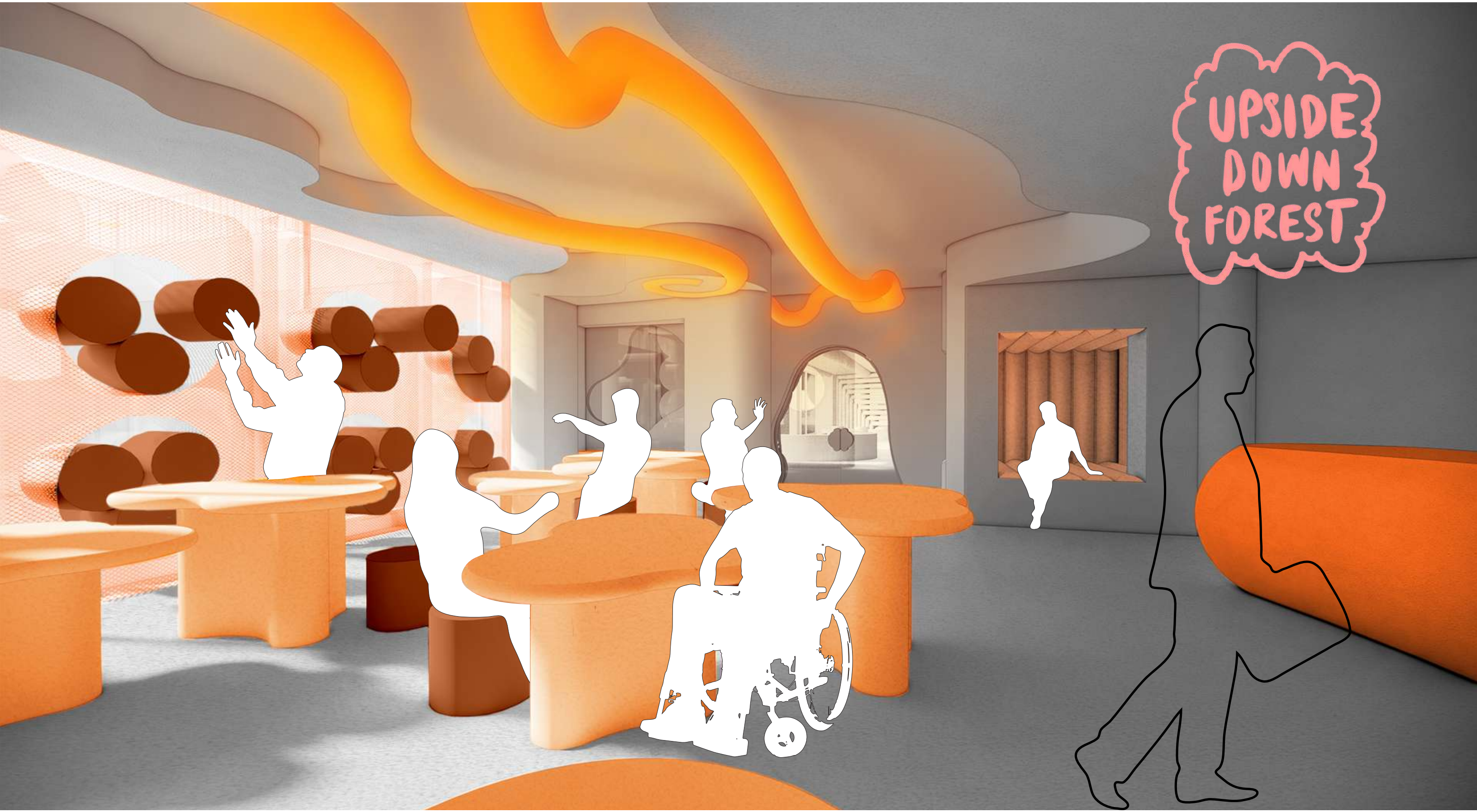
STRENGTHEN MUSCLES AND BONES

REDUCE ANXIETY AND DEPRESSION

KEY DESIGN ELEMENT



UPSIDE  
DOWN  
FOREST







CAFE  
(INSERT NAME)

CAFE





URBAN  
MEADOW





URBAN  
MEADOW

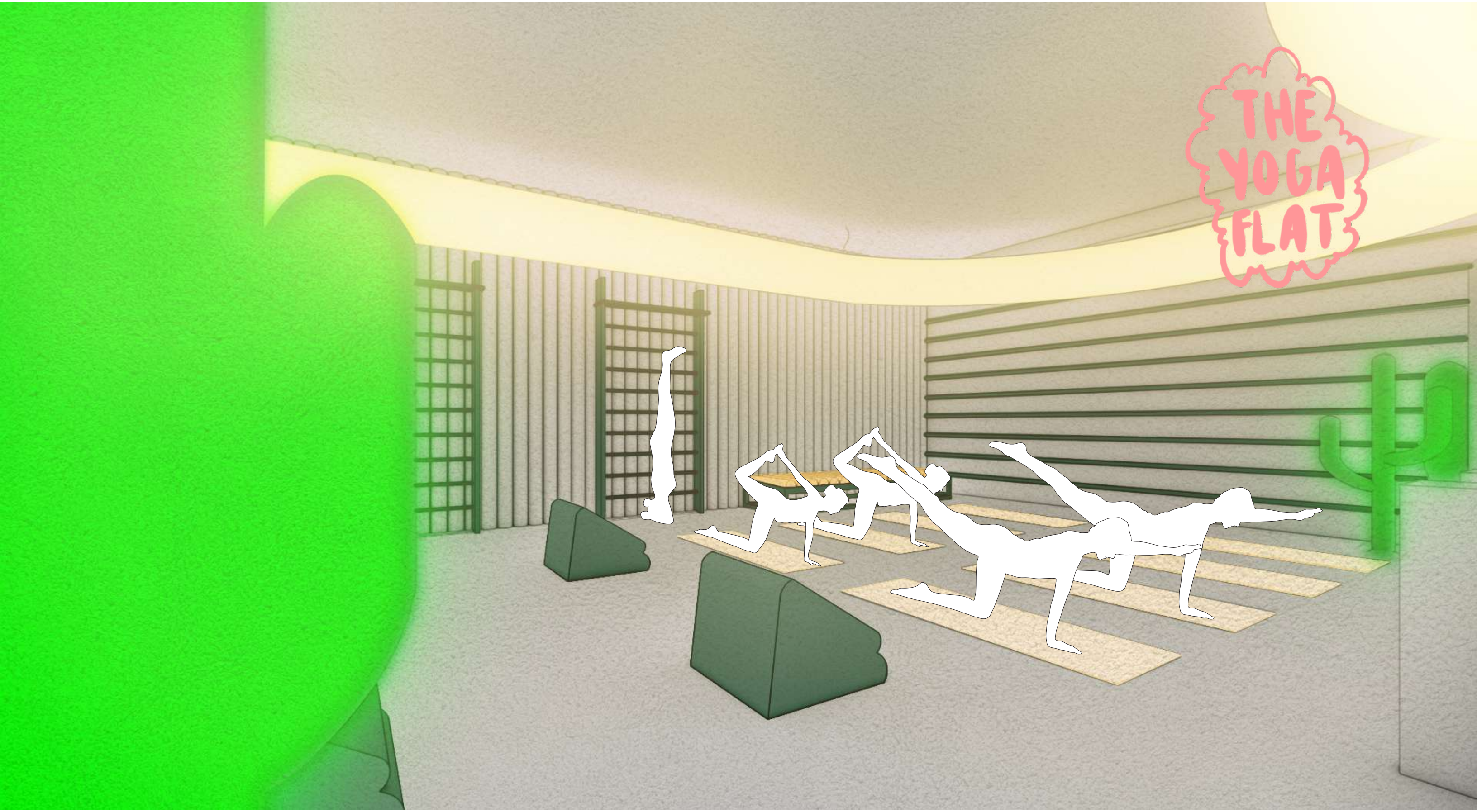


# THE YOGA FLAT





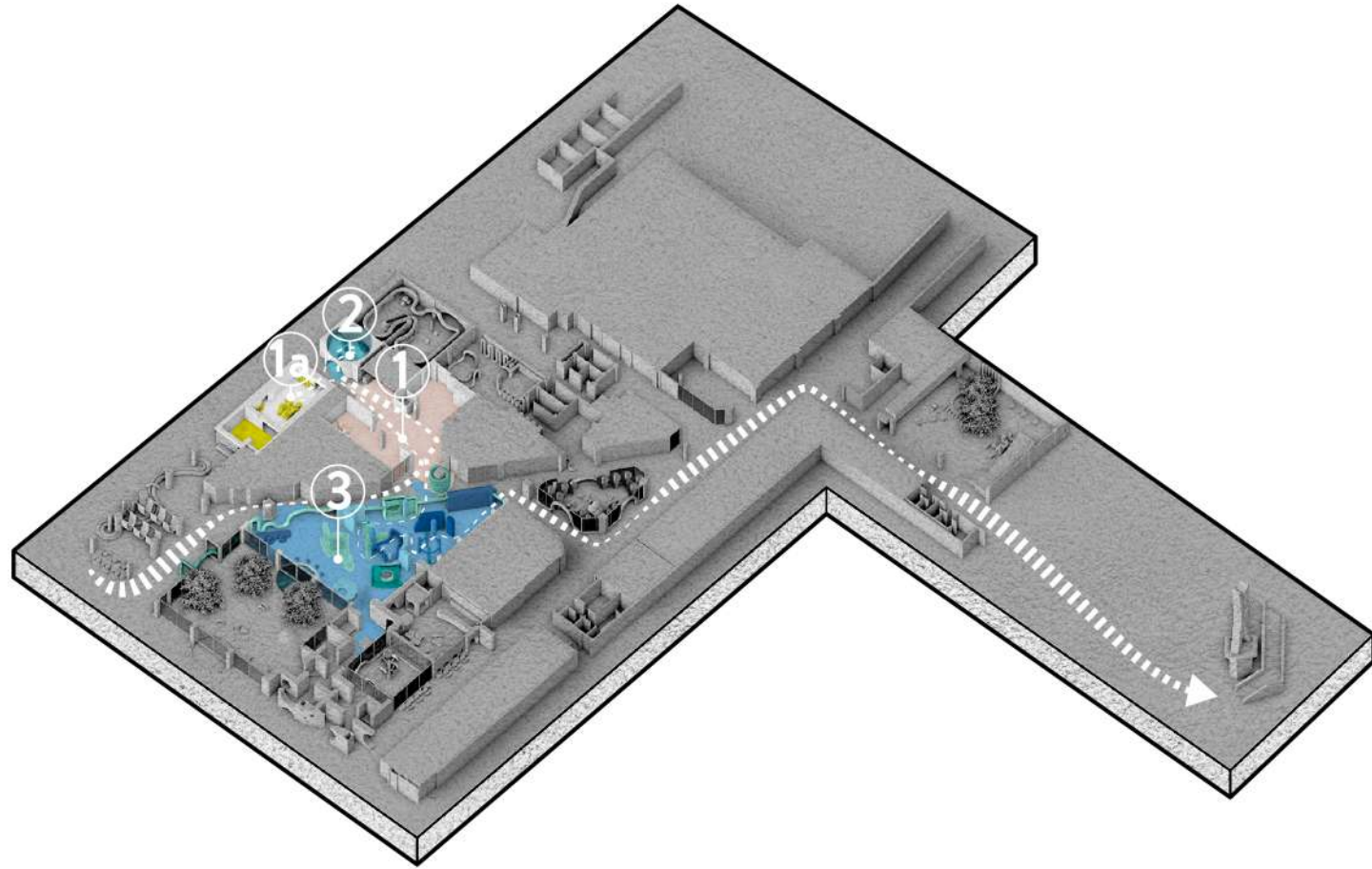
THE  
YOGA  
FLAT





# DIVER A DIVERS EXPERIENCE AT THE CONCOURSE

A diver is someone who is fully comfortable exploring and engaging in all styles of play. The diver is also someone that doesn't have an agenda or a specific mission when it comes to experiencing the same, and is willing to let the space and play direct/guide them through the space. The diver is a wanderer, a highly curious individual who has the ability to get lost and lose track of time. This version of user is the highest level of immersion. We all need to be a diver at some point in order to experience the full effects of play. The time they spend here is not even a consideration.



### 1a LARGE WHITE BOARD

- CREATIVITY PLAY
- SOCIAL PLAY
- IMAGINATION PLAY
- OBJECT PLAY

ENHANCE CREATIVITY    
 ACTIVATE THE IMAGINATION    
 INCREASE PRODUCTIVITY

KEY DESIGN ELEMENT

### 2 REFLECTION DOME

- PHYSICAL PLAY
- SOCIAL PLAY
- OBJECT PLAY

ENHANCE OVERALL MOOD    
 REDUCE ANXIETY AND DEPRESSION    
 ACTIVATE THE IMAGINATION

KEY DESIGN ELEMENT

### 3 A PLACE TO JUMP

- PHYSICAL PLAY
- SOCIAL PLAY
- OBJECT PLAY

STRENGTHEN MUSCLES AND BONES    
 STRENGTHEN HEART, BOOSTS LUNG FUNCTION    
 INCREASE PRODUCTIVITY

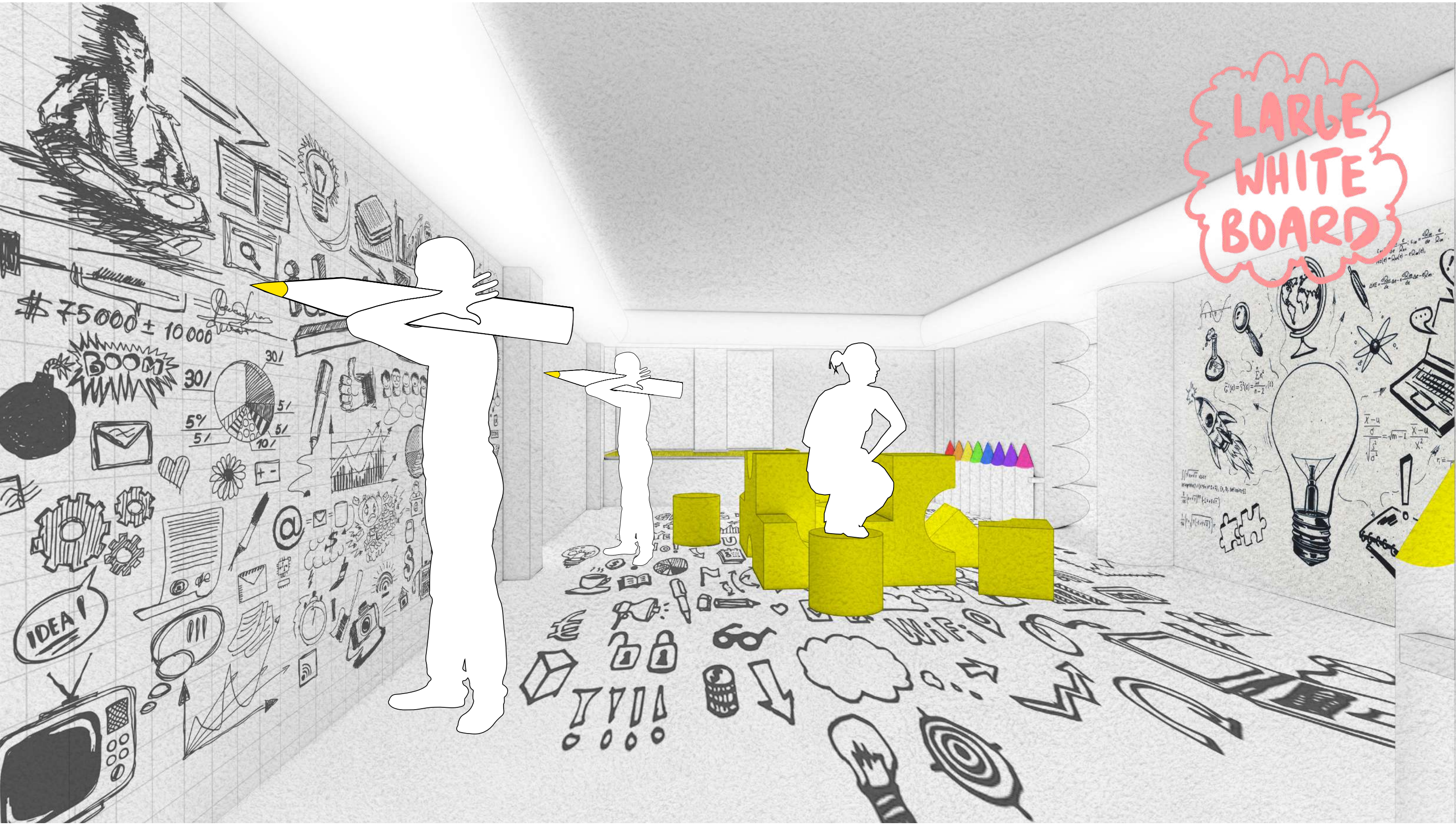
KEY DESIGN ELEMENT





LARGE  
WHITE  
BOARD





LARGE  
WHITE  
BOARD

\$ 75000 ± 10000

BOOM

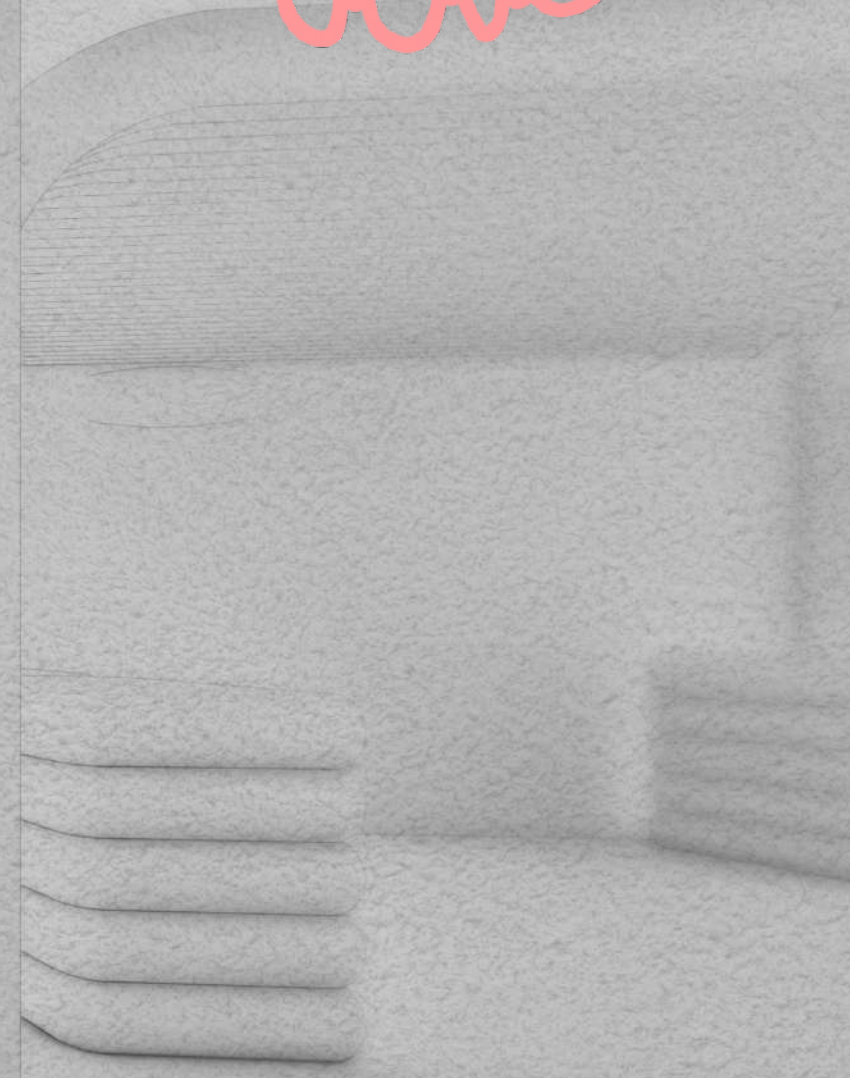
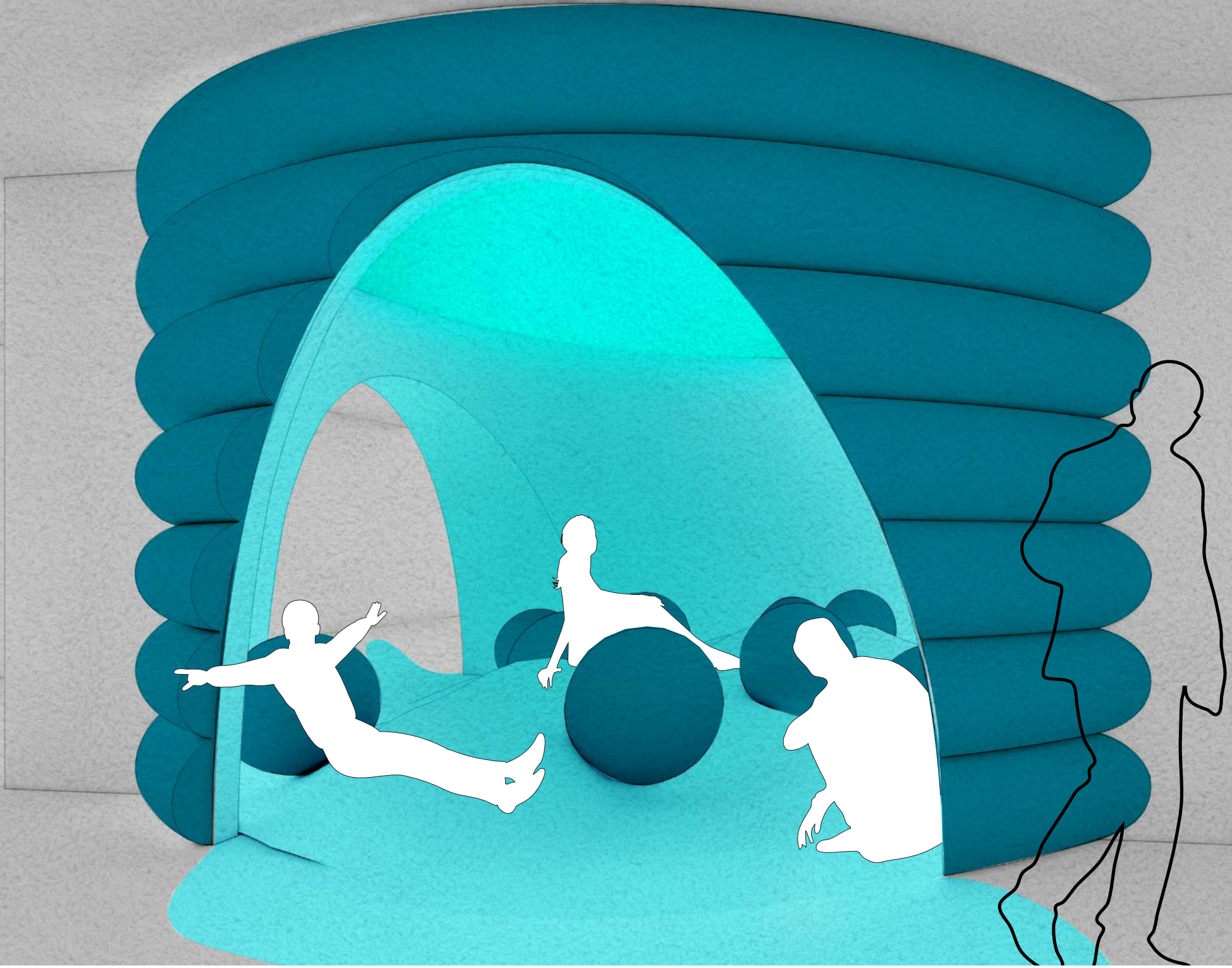
30%

5%

IDEA

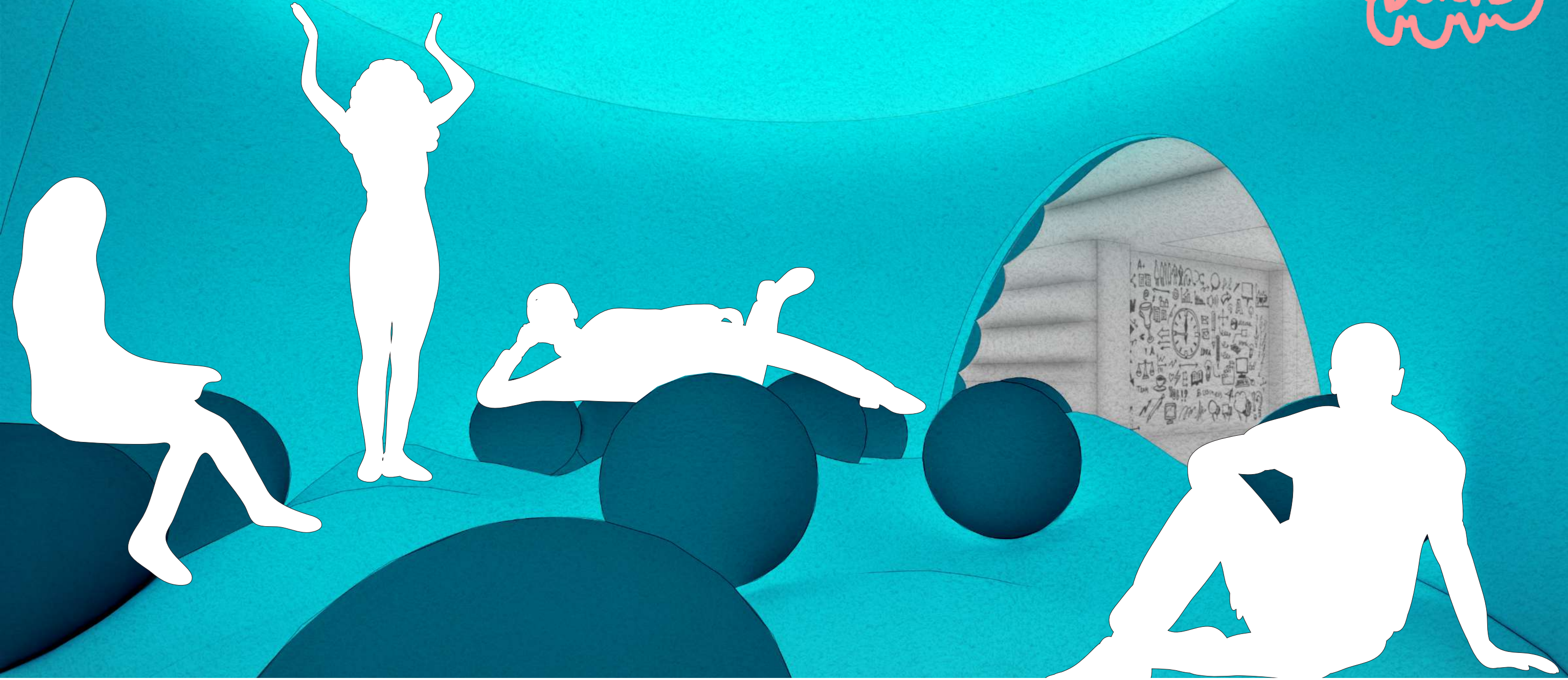


REFLECTION  
DOME

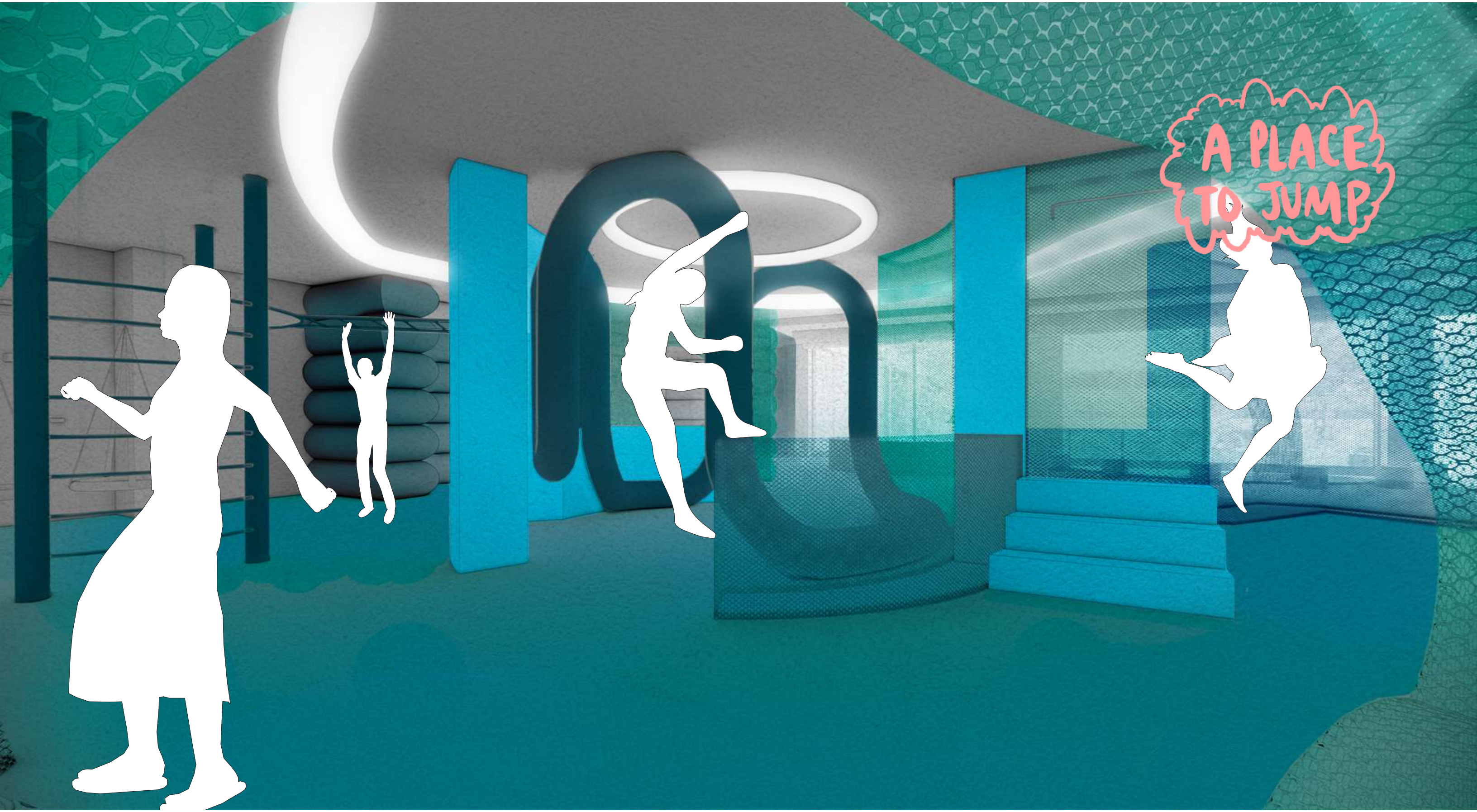




# REFLECTION DOME







A PLACE  
TO JUMP





A PLACE  
TO JUMP



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# BIBLIOGRAPHY

A MAJOR THANK YOU TO SUSAN. YOU WERE AMAZING TO WORK WITH OVER THIS PAST YEAR. THANK YOU FOR YOUR INTEREST / INVESTMENT IN MY PROJECT. WOULDN'T HAVE BEEN ABLE TO DO THIS WITHOUT YOU.

ALSO THANK YOU WILLIAM AND SARAH. THIS HAS BEEN FUN!

-H.