

# \_INTERMISSION\_

Manifesto by Patricia Fagilde



## \_\_PREFACE

As a backlash against the recent trend of the open-plan, this manifesto explores the role of boundaries and walls, the value of private areas and the often neglected personality trait (Introverts), which make up 1/3 to 1/2 of the world's population.<sup>1</sup> It is written with an awareness that society values the extrovert's traits, and that architecture's response was to tip over towards extroversion, within the extroversion – introversion scale. With designs favouring the open plan and spatial organisation that facilitates group interactions neglecting those who may not particularly flourish within these environments. This has led architects to explore new spatial dimensions that blur boundary lines and eliminate wall divisions from 20th century le Corbusier's Pilotis concept to John Wardle Architects & NADAAA's Award Winning Melbourne University School of Design. Which consists of a large void (empty space) through the building that completely eliminates physical barriers (walls) forming the atrium. However, this isn't to say that these traits are wrong, but are they always appropriate? How can the inclusion of walls improve a design? How is technology influencing the need for walls? What is a wall? Can a design accommodate everyone's needs extroverts and Introverts alike?

---

<sup>1</sup> Susan Cain, *Quiet* (New York: Broadway Paperbacks, 2013), 724.



# \_\_CONTENTS

## \_\_THE MIND\_\_\_\_\_8-17

THE SPACE IN PAUSE  
TECHNOLOGY PLAYS A PART  
THE INTROVERT  
THE WALL

## \_\_THE BODY\_\_\_\_\_21-25

INTROVERTED & EXTROVERTED TRAITS IN ARCHITECTURE  
WALL TYPOLOGY

## \_\_THE SOUL\_\_\_\_\_30-36

THE LABYRINTH  
POPCORN  
CABIN IN THE WOODS  
CASE STUDIES





## \_\_THE SPACE IN PAUSE

In a world obsessed with quick, spectacle and easy to understand architecture, what David Lieberman calls superficiality, the open plan has become a favoured choice.<sup>2</sup> With offices, schools and even home designs opting for it, for its attractive, cheap, flexible and boulder less properties (Figure 1).<sup>3</sup> However the issue with the open plan is that it lacks a certain complexity negating the fact that the division of programs and the physical segregation of communal space from private has a covert impact on how we use a space. For instance, in an open plan living room with a full kitchen the owner has no escape from entertaining guests and is forced to maintain the kitchen constantly clean.<sup>4</sup> Furthermore, in the case of Melbourne's Laverton P-12 College, with about 300 students learning in the same open-plan, activities in adjacent classes has resulted in disrupted oral presentations and class discussions, forcing the school to add dividing walls to minimise these disruptions.<sup>5</sup>

---

2 Matthew Hague, 'Buildings Can Be Introverted, Too. And For Their Inhabitants, Such Design Is Associated With Creativity, Leadership And Inner Peace', *The Globe And Mail*, 2016, <https://beta.theglobeandmail.com/life/home-and-garden/architecture/architecture-for-introverts-how-to-find-peace-and-quietindoors/article31864339?ref=http://www.theglobeandmail.com&>.

3 Mylonas, George, Jane R Carstairs, and Australian Industrial and Organisational Psychology Conference (6th : 2005 : Gold Coast. Qld.), 'Open Plan Office Environments: Rhetoric and Reality,' *In Advances in Organisational Psychology*, (Bowen Hills, Qld.: Australian Academic Press, 2008), 443-458.

4 Paula Cocozza, 'Forget Open-Plan Living - Broken-Plan' Is The New Interiors Trend', *The Guardian*, 2015, <https://www.theguardian.com/lifeandstyle/short-cuts/2015/nov/11/broken-plan-living-opening-up-new-spaces-in-home>.

5 'Walls Back in Open-Plan Classrooms,' *The Age (Melbourne, Australia)*, November 24, 2015, EBSCOhost, [ezp.lib.unimelb.edu.au/login?url=https://search.ebscohost-com.ezp.lib.unimelb.edu.au/login.aspx?direct=true&db=edsgov&AN=edsgcl.435362471&site=eds-live&scope=site](http://ezp.lib.unimelb.edu.au/login?url=https://search.ebscohost-com.ezp.lib.unimelb.edu.au/login.aspx?direct=true&db=edsgov&AN=edsgcl.435362471&site=eds-live&scope=site).



\_\_Figure 1. Open Plan - Positive Qualities



- 1 AMPLE NATURAL LIGHT
- 2 VISUALLY APPEALING
- 3 ELIMINATION OF DEAD SPACE | MORE USABLE FLOOR AREA
- 4 EASE IN CIRCULATION | INCREASED ACCESSIBILITY
- 5 INCREASED SOCIAL INTERACTION + COLLABORATION
- 6 INCREASED FLEXIBILITY IN SPATIAL CONFIGURATION

Figure 1. Patricia Fagilde, *Open Plan - Positive Qualities*, University of Melbourne Atrium, 2017.

It is clear that despite its appealing qualities the open-plan, tends to create an environment filled with over-stimulation, constantly bombarded with interactions and experiences, a space in motion (Figure 2), completely overlooking the value that spaces for meditation and introspection, spaces in pause, have in improving mental clarity and focus, and that some individuals do not flourish in such environments. As a result there is a need for the inclusion of private/break-out spaces (spaces in pause) within open-plan designs, in other words, an inclusion of boundaries (walls). However emphasis must be placed that this is not a return to the enclosed spaces, consisting of private offices for instance, but a balance between walls and open space.<sup>6</sup> For example, companies, such as, International Business Machines Corp. (IBM) having realised the value of break-out spaces are now investing in office redesigning projects that follow a hybrid design (Figure 3) concept that integrates qualities of open and enclosed offices. Thus creating flexible and more diverse working environments that provide workers with options of spaces in pause and in motion.<sup>7</sup>

---

<sup>6</sup> Mylonas, George, Jane R Carstairs, and Australian Industrial and Organisational Psychology Conference (6th : 2005 : Gold Coast. Qld.), "Open Plan Office Environments: Rhetoric and Reality," 452-454.

<sup>7</sup> Steve Lohr, "Don't Get Too Comfortable At That Desk", *The New York Times*, October 6, 2017, <https://www.nytimes.com/2017/10/06/business/the-office-gets-remade-again.html>.

\_\_Figure 2. Open Plan - Negative Qualities



- 1 NO ACCOUNT FOR JOB TYPE & COMPLEXITY
- 2 ISSUES WITH CROWDING
- 3 GROUP ORIENTED | NO ACCOUNT FOR INDIVIDUAL PREFERENCE
- 4 LACK OF PRIVACY
- 5 CONSTANT INTERACTION AID IN DISEASE (I.E. FLU) SPREADING
- 6 ISSUES WITH NOISE | INCREASED DISTRACTION

Figure 2. Patricia Fagilde, *Open Plan - Negative Qualities*, University of Melbourne Atrium, 2017.

\_\_Figure 3. Components of Hybrid Design

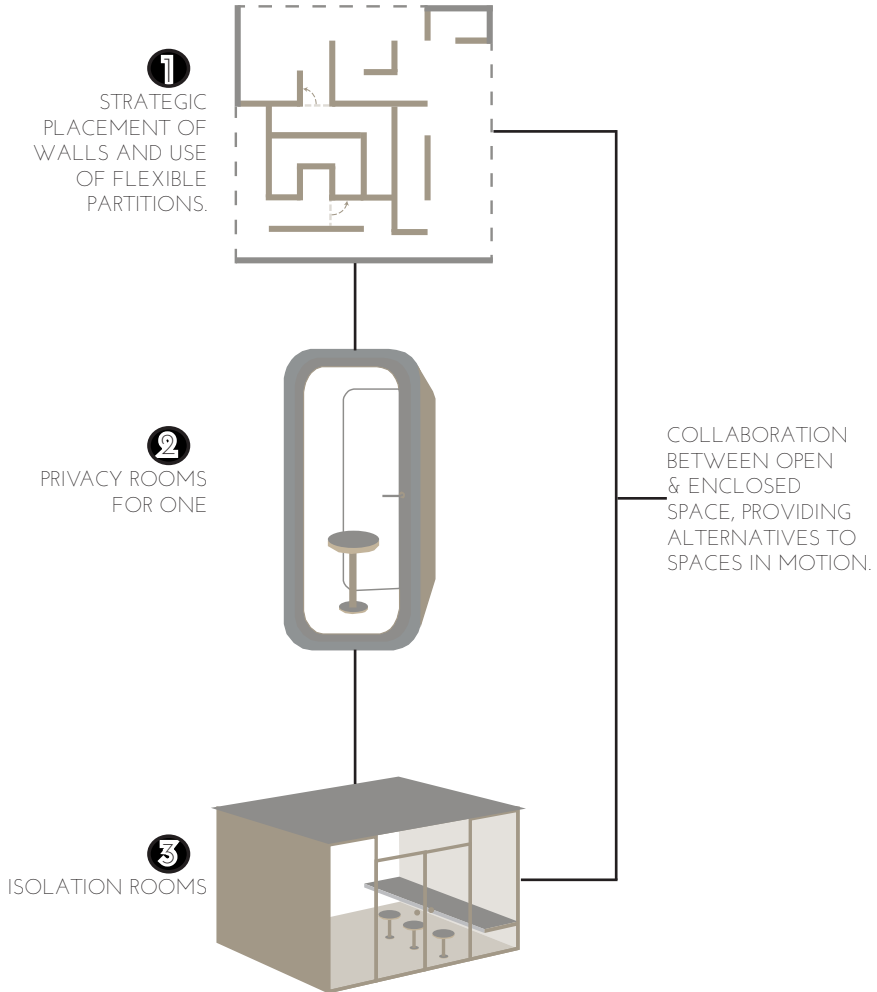


Figure 3. Patricia Fagilde, *Components of Hybrid Design*, 2017.

## \_\_TECHNOLOGY PLAYS A PART

In this digital age of widespread technological advancements, technology as well has played a major role in the shift to open plan design.<sup>8</sup> The recent ubiquity of portable devices, such as laptops, iPads and iPhones has enhanced the access of information and increased communication, with people checking their emails and answering calls at any moment regardless of location or time. As a result, the need for supervision or a specific location for work, such as a private office or individual desk, has significantly decreased, while knowledge sharing and collaboration has increased, partly enabled by the absence of physical barriers.<sup>9</sup> However it must be stressed that this does not invalidate physical boundaries, and in fact the constant collaboration that is enabled through technology, reiterates the issue of environments filled with over-stimulation, emphasizing again on the need for break-out spaces.

---

<sup>8</sup> Mylonas, George, Jane R Carstairs, and Australian Industrial and Organisational Psychology Conference (6th : 2005 : Gold Coast. Qld.), "Open Plan Office Environments: Rhetoric and Reality," 453.

<sup>9</sup> Michaela Sheahan, "The Future Academic Workspace", (February 2014): 8, [https://www.hassellstudio.com/docs/140221\\_academicworkplacelitreview-\(2\).pdf](https://www.hassellstudio.com/docs/140221_academicworkplacelitreview-(2).pdf).

## \_\_THE INTROVERT

*"We are small- building people in a big-building world. We just want to go for a walk without worrying about being crushed by over-stimulation. Instead, we often feel overwhelmed by our environment." – Michaela Chung, a Nanaimo, B.C. – based author.<sup>10</sup>*

Society has always valued and compensated natural extroverts in its effort to breed conversational, action oriented citizens. As a result architectural design has been mostly orientated towards extroverts, by pushing to create group- oriented spaces meant for collaboration, interaction and conversation (spaces in motion), all the while neglecting introverts. In Sarah Cain's Book "Quiet," she emphasizes on the value of introverts, praising their traits of encouragement and appreciation of other's ideas, thus making them more efficient leaders. However they function primarily in secluded settings (spaces in pause), and with schools and work spaces being designed for communal activities, there is a lacking environment for those with introverted qualities to prevail and contribute to society.<sup>11</sup> Furthermore, there is a social stigma attached to introversion, even though these qualities have been associated with leadership, innovation and creativity. Henceforth through the creation and integration of spaces in pause within schools and work spaces, as well as in urban settings and homes, a shift towards acceptance and approval of introverted qualities can begin. However it must be prompted that an individual does not purely harbour introverted or extroverted traits, but rather falls within a range in the introversion-extroversion scale.<sup>12</sup>

---

<sup>10</sup> Matthew Hague, "Buildings Can Be Introverted, Too. And For Their Inhabitants, Such Design Is Associated With Creativity, Leadership And Inner Peace."

<sup>11</sup> Susan Cain, *Quiet*, 66-282

<sup>12</sup> Donald A Laird, "Basic types of personality—Introvert and extrovert," *In How to make people like you: Why we don't like people*, (New York, NY, US: Blue Ribbon Books Inc., 1933), 34.

## \_\_THE WALL

### \_\_Figure 4. Wall Evolution

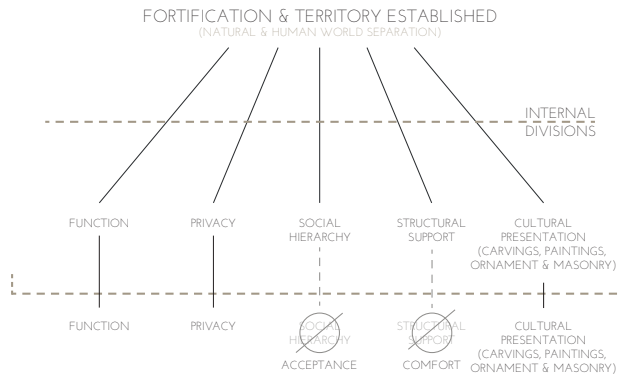


Figure 4. Patricia Fagilde, *Wall Evolution*, 2017.

As Marcus Vitruvius Pollio concluded the increase in consciousness and awareness empowered humans to separate the natural world from the human world, thus leading to the use of walls for protection and fortification from the natural world. As the human world developed in its complexities so did the use of walls to create interior divisions for social hierarchy, privacy purposes, function allocation and so on.<sup>13</sup> And more recently with the shift towards a nation-state in international order, the use of walls for social division has been reduced to program division, such as private and shared.

<sup>13</sup> Brendan Myers, *Reclaiming Civilization* ([S.l.]: Moon Books, 2017), 48-52.

Furthermore, looking at the wall as an architectural element, it can be interpreted in two ways, as a physical separator delineating a boundary and a metaphysical exchange instigating connection or understanding of place. Place being both the physical space established by the wall and the experiences of its occupants. Thus walls are used as a tool in providing a boundary for human activities.<sup>14</sup> For instance within a building we use walls as a physical separator of programs, allowing opposing distinctions such as, “inside and outside, public and private, sacred and profane,” to coexist. It is through this division into the resulting parts that architecture communicates and takes part in the social rituals of human behaviour. For example, looking at the idea of the walls of a house that forces a visitor to undergo the ritual of knocking on the owner’s door to ask for permission to walk into the house. The architecture element, the wall, is supporting the acting out of a ritual by framing a setting for the said ritual to occur, it assists in the establishment of a significant place of privacy and safety for the owner of the house.<sup>15</sup> This manifesto looks at the wall as a creator of space for the opportunity of contemplation, a physical space for the mind. The wall allows for a visual and tactile distinction to be made between the space in motion and the space in pause.

---

<sup>14</sup> John F. Orsini, “The Wall As Moment And Place: Case Studies On The Significance Of The Wall” (Postgraduate, The College of Architecture and Environmental Design Kent State University, 2016), 10.

<sup>15</sup> “Structuring Space: Boundaries And Thresholds”, *Life-Projects.Umd.Edu*, [http://life-projects.umd.edu/arch170bl/Part\\_5\\_-\\_The\\_Institutional\\_and\\_Ideological\\_aspects\\_of\\_Architecture/Structuring\\_Space\\_Boundaries\\_and\\_Thresholds.html](http://life-projects.umd.edu/arch170bl/Part_5_-_The_Institutional_and_Ideological_aspects_of_Architecture/Structuring_Space_Boundaries_and_Thresholds.html).



*Surrounded by prying eyes  
I Retreat into my headsets  
With the music in full blast  
An attempt to mediate the situation  
Overwhelmed by paranoia  
I am drowning in anticipation  
With my wavering concentration  
Before me lies a blank paper. . .*

Patricia Fagilde, *Intermission*, Part 1, 2017.







## \_\_INTROVERTED & EXTROVERTED TRAITS IN ARCHITECTURE

In order to effectively understand the architecture of spaces in pause, which appeals to the introvert in all of us, one needs to explore the introvert and extrovert personality traits in the physical “body” of architecture. Where “body”, by Gilles Deleuze’s definition, is the relationships of its parts and its action –reaction to its environmental and internal atmosphere. Moreover, extroversion is understood as the act of being predominantly concerned and gaining satisfaction outside the self and introversion is the habit of being predominantly concerned with one’s mental life.”<sup>16</sup> Thus correlating these terms into architecture lingo, would classify extroversion as the realm of looking outside architecture’s “body”, exploring human behaviour, social sciences and technology. As well, in more physical terms would classify as the window openings that allow the outside world in, the reduction of elements and opening space up.

---

<sup>16</sup> Arta Xhambazi, “Thinking Architecture Through The Traits Of Extroversion And Introversion: Territory As A Question Of Environmental Orientation And Autonomy”,1.

While introversion falls into the realm of looking inward towards the elements that constitute architecture itself, concern with the design elements more than the context of the surrounding environment. Along with, in physical terms, walls, thus creating concentrated masses resulting in closed spaces.<sup>17</sup> Hence forth, with the space in pause one incorporates the very physical term of the introverted elements in architecture, the wall, however does not completely ignore the extroverted elements, as properties such as light exposure particularly influence the qualities of a space in pause. Furthermore in the conceptual sense the space in pause ironically depends on the extroversion concept of looking towards human behaviour, hence the introverted elements of the architecture properties, must collaborate with the extroverted elements in-order to establish an appropriate space in pause.

---

<sup>17</sup> Arta Xhambazi, "Thinking Architecture Through The Traits Of Extroversion And Introversion: Territory As A Question Of Environmental Orientation And Autonomy,"12.

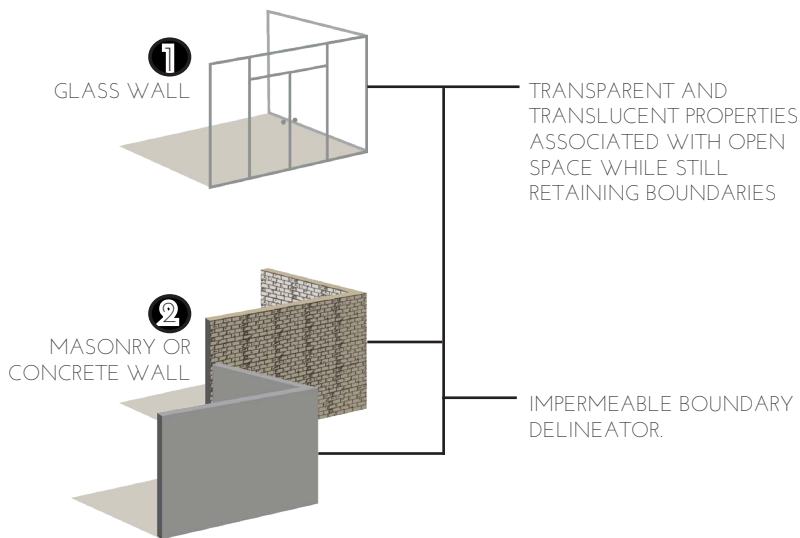
## \_\_WALL TYPOLOGY

The wall is not solemnly bounded to physical mass, as it may harbour qualities of solidity, translucency, transparency or even openness.<sup>18</sup>

### \_\_Conventional Walls

These consist of the usual types of walls we are used to, they are often structural, and fall under the function of protection from the outside, as well as mark conventional divisions of interior spaces. These walls convey a sense of permanence.

#### \_\_Figure 5. Conventional Walls



<sup>18</sup> John F. Orsini, 'The Wall As Moment And Place: Case Studies On The Significance Of The Wall,' 29.  
Figure 5. Patricia Fagilde, *Conventional Walls*, 2017.

## \_\_Unconventional Walls

The unconventional walls are more flexible and lightweight than the conventional walls. They allow for more playful spatial exploration, through use of patterns and variety in materiality. These walls are primarily used as interior division tools.

### \_\_Figure 4. Unconventional Walls

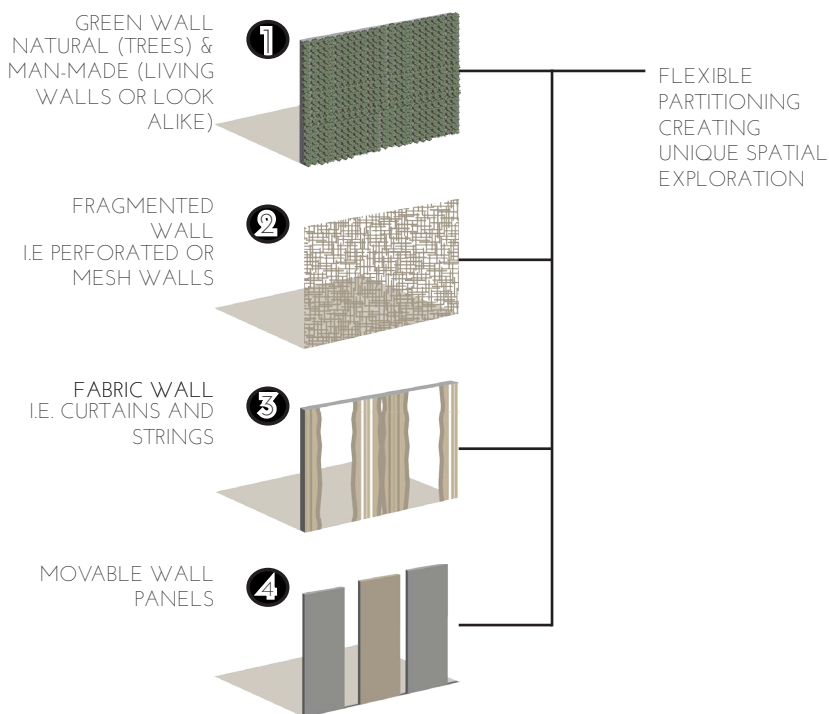


Figure 6. Patricia Fagilde, *Unconventional Walls*, 2017.



## \_\_Conceptualisation of the Space in Pause

The space in pause is created through an explorative collaboration between the conventional and unconventional, towards a space that does not completely rebel against the extroverted element of open space instead creates a cohesive relationship with it, a hybrid design.

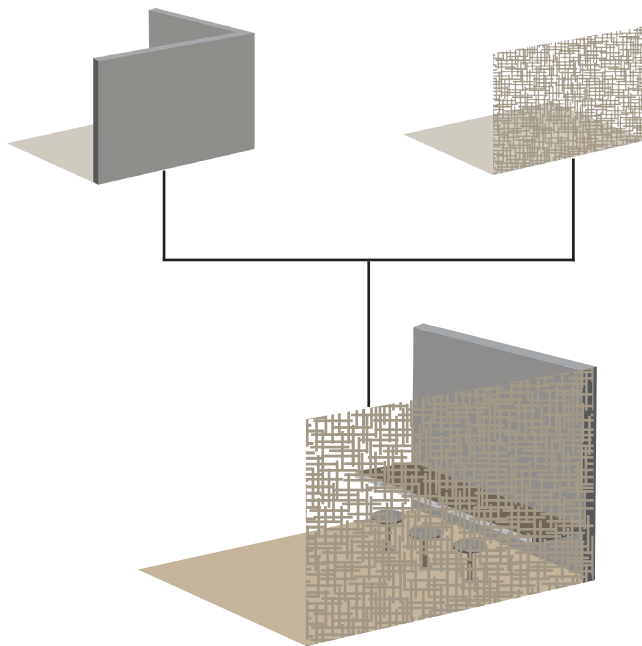


Figure 7. Patricia Fagilde, Components of The Space in Pause, 2017.

*In desperation  
I look around for a safe haven of sorts  
But in this open stage of glowing screens  
Refuge seems amiss ...*

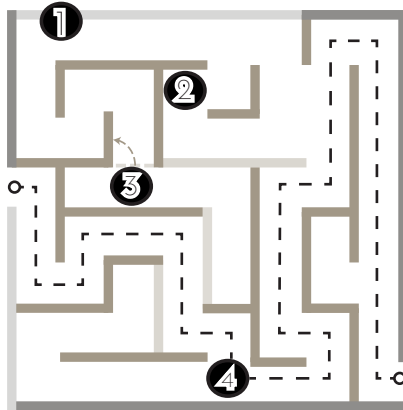
Patricia Fagilde, *Intermission*, Part 2, 2017.







# \_\_THE LABYRINTH

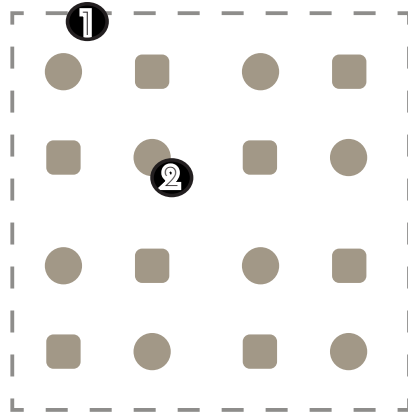


- 1** LIGHTING ACCOUNTED FOR
- 2** STRATEGIC CONTEMPLATIVE SPACES CREATED
- 3** FLEXIBLE PARTITIONING
- 4** VARIETY IN SPATIAL CONFIGURATION| INTERCOMMUNICATING PATHS

Figure 8. Patricia Fagilde, *Labyrinth Strategy*, 2017.

The labyrinth strategy takes into account the extroversion concept of looking outside architecture, the surrounding environment (the context), and creates appropriate secluded contemplative spaces (corners) that allow for introversion to occur whilst responding to the context, and still retaining the ideal extroverted physical elements of open space and ample lighting. It is complex and dynamic, like a labyrinth, in the sense that it consists of intercommunicating paths that offer cosy niches and corners for the individual to take refuge in.

# \_\_POPCORN



**1** FLEXIBLE SPATIAL CONFIGURATION

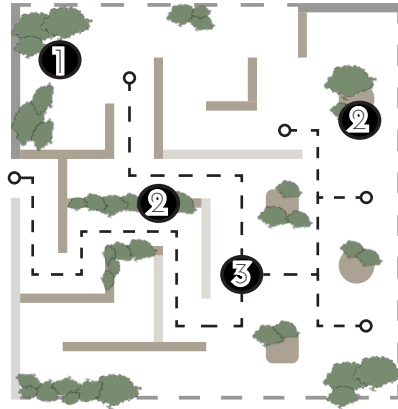
**2** FOCUS ON MATERIALITY,  
STRUCTURE & FORM

Figure 9. Patricia Fagilde, *Popcorn Strategy*, 2017.



The popcorn strategy is a completely introverted concept, essentially consisting of “pop up” structures that can occur within any context, providing the individual with an escape shuttle from the environment in constant motion. The structures act almost as rest stops, when in a road trip. This strategy is primarily about the architecture looking within, with close attention given to materiality and construction. It is highly flexible in the sense that it can easily be moved and placed anywhere regardless of its surroundings.

# \_\_CABIN IN THE WOODS



- 1** NATURE IN SPACE
- 2** NATURAL ANALOGOUS - FOCUS ON MATERIALITY, STRUCTURE & FORM
- 3** NATURE OF SPACE - VARIETY IN SPATIAL CONFIGURATION

Figure 10. Patricia Fagilde, *Cabin in the Woods Strategy*, 2017.

The cabin in the woods strategy, combines properties of the labyrinth and popcorn while focusing on satisfying our innate need to affiliate with nature. Embodying biophilic design elements, the strategy creates the equivalent of building a cabin in the middle of the woods and detaching from society, except never actually leaving the city and society. It offers a space, that satisfies our need to be in nature and combines that with an individual's need to be in a space in pause that allows for contemplation and introspection.



*In defeat I return for an encore  
Of a performance I did not sign up for  
But in the midst of surrender,  
I spot the stage curtains  
Finally Intermission . . .*

Patricia Fagilde, *Intermission*, Part 3, 2017.









## \_\_REFERENCES

1. Cain, Susan. *Quiet*. New York: Broadway Paperbacks, 2013.
2. Coccozza, Paula. "Forget Open-Plan Living - 'Broken-Plan' Is The New Interiors Trend". *The Gaurdian*, 2015. <https://www.theguardian.com/lifeandstyle/shortcuts/2015/nov/11/broken-plan-living-opening-up-new-spaces-in-home>.
3. Hague, Matthew. "Buildings Can Be Introverted, Too. And For Their Inhabitants, Such Design Is Associated With Creativity, Leadership And Inner Peace". *The Globe And Mail*, 2016. <https://beta.theglobeandmail.com/life/home-and-garden/architecture/architecture-for-introverts-how-to-find-peace-and-quietindoors/article31864339/?ref=http://www.theglobeandmail.com&>.
4. Laird, Donald A. "Basic types of personality—Introvert and extrovert." In *How to make people like you: Why we don't like people*, 33-44. New York, NY, US: Blue Ribbon Books Inc., 1933. PsycBOOKS, EBSCOhost (accessed November 14, 2017).
5. Lohr, Steve. "Don't Get Too Comfortable At That Desk". *The New York Times*, 2017. <https://www.nytimes.com/2017/10/06/business/the-office-gets-remade-again.html>.
6. Myers, Brendan. *Reclaiming Civilization*. [S.l.]: Moon Books, 2017.
- (7) Mylonas, George, Jane R Carstairs, and Australian Industrial and Organisational Psychology Conference (6th : 2005 : Gold Coast. Qld.). "Open Plan Office Environments: Rhetoric and Reality." In *Advances in Organisational Psychology*, 443-458. Bowen Hills, Qld.: Australian Academic Press, 2008. Informit Business Collection, EBSCOhost (accessed November 14, 2017).
8. Orsini, John F. "The Wall As Moment And Place: Case Studies On The Significance Of The Wall". Postgraduate, The College of Architecture and Environmental Design Kent State University, 2016.
9. Sheahan, Michaela. "The Future Academic Workspace", 2014. [https://www.hassellstudio.com/docs/140221\\_academicworkplacelitreview-\(2\).pdf](https://www.hassellstudio.com/docs/140221_academicworkplacelitreview-(2).pdf).
- 10 "Structuring Space: Boundaries And Thresholds". *Lte-Projects.Umd.Edu*. Accessed 5 October 2017. [http://lte-projects.umd.edu/arch170bl/Part\\_5\\_\\_The\\_Institutional\\_and\\_Ideological\\_aspects\\_of\\_Architecture/Structuring\\_Space\\_\\_Boundaries\\_and\\_Thresholds.html](http://lte-projects.umd.edu/arch170bl/Part_5__The_Institutional_and_Ideological_aspects_of_Architecture/Structuring_Space__Boundaries_and_Thresholds.html).
11. "Walls Back in Open-Plan Classrooms." *The Age (Melbourne, Australia)*, November 24, 2015. EBSCOhost, [ezpl.lib.unimelb.edu.au/login?url=https://search-ebSCOhost-com.ezpl.lib.unimelb.edu.au/login.aspx?direct=true&db=edsgov&AN=edsgcl.435362471&site=eds-live&scope=site](https://ezpl.lib.unimelb.edu.au/login?url=https://search-ebSCOhost-com.ezpl.lib.unimelb.edu.au/login.aspx?direct=true&db=edsgov&AN=edsgcl.435362471&site=eds-live&scope=site).
12. Xhambazi, Arta. "Thinking Architecture Through The Traits Of Extroversion And Introversion: Territory As A Question Of Environmental Orientation And Autonomy". *Internation Journal Of Contemporary Architecture* 2, no. 3 (2015): 11-24. doi:10.14621/tna.20150402.

## \_\_DIAGRAM REFERENCES

Figure 1. Patricia Fagilde. *Open Plan - Positive Qualities*. University of Melbourne Atrium. Based on (7) Mylonas, George, Jane R Carstairs, and Australian Industrial and Organisational Psychology Conference (6th : 2005 : Gold Coast. Qld.), "Open Plan Office Environments: Rhetoric and Reality," 2017.

Figure 2. Patricia Fagilde. *Open Plan - Negative Qualities*. University of Melbourne Atrium. Based on (7) Mylonas, George, Jane R Carstairs, and Australian Industrial and Organisational Psychology Conference (6th : 2005 : Gold Coast. Qld.), "Open Plan Office Environments: Rhetoric and Reality," 2017.

Figure 3. Patricia Fagilde. *Components of Hybrid Design*, 2017.

Figure 4. Patricia Fagilde. *Wall Evolution*. Based on (6) Myers, Brendan. *Reclaiming Civilization*. [S.l.]: Moon Books, 2017.

Figure 5. Patricia Fagilde. *Conventional Walls*. 2017.

Figure 6. Patricia Fagilde. *Unconventional Walls*. 2017.

Figure 7. Patricia Fagilde. *Components of The Space in Pause*. 2017.

Figure 8. Patricia Fagilde. *Labyrinth Strategy*. 2017.

Figure 9. Patricia Fagilde. *Popcorn Strategy*. 2017.

Figure 10. Patricia Fagilde, *Cabin in the Woods Strategy*, 2017.