



MOVING BODIES

connecting home, work and leisure

Moving Bodies is a research project that delves into the choreography of daily life, exploring how bodies shape and are shaped by their surroundings. Carried out within the graduation studio Urban Architecture at TU Delft, this project explores the relationship between body and space through three lenses: moving bodies at home, at work, and at leisure.

This project begins at home, in the intimate sphere of dwelling. By returning to the familiar ground of a childhood home, the research uncovers the rhythms of everyday life, a first attempt at developing a method to map and visualise spatial use and adaptation.

From the home, the research expands into the creative domain of artists' workspaces. How does the body navigate a place of making? What spatial conditions allow creativity to flourish? Through interviews and mapping exercises, narratives of work, collaboration and activities emerge. Spatial typologies of artistic work are brought into focus, offering insights that feed into architectural design.

Finally, the research turns to leisure, following bodies as they pass through the sequential spaces of a swimming pool. This sequence, at once familiar and ritualistic, reveals another layer of how movement animates architecture.

by Tinka Cöp

at HOME
developing a method

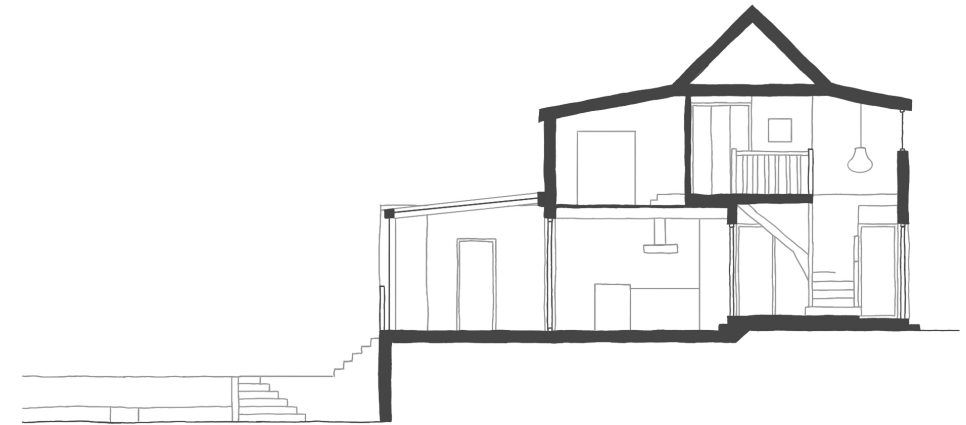
Moving Bodies at Home investigates the domestic sphere by returning to a familiar setting: the house of childhood. Inspired by Georges Perec's *Species of Spaces*, in which he observes the house by meticulously noting the activities performed in each room, this study examines how inhabitants occupy and navigate their home across the span of a day.

Through careful drawing and mapping, patterns of presence emerge. Morning stretches into evening, and spaces fill with movement, conversation, retreat, and return. These visualisations form the foundation for a method of studying spatial use and adaptation, offering a glimpse into the intricate choreography of the home.

The home stands on the edge of a dike, its front facing the street, its back unfurling into a generous garden that drops away in terraces. Shaped by topography, it is a house of levels, its rooms shifting slightly in height.

The entryway is located at dike level, an office situated adjacent to it. Two steps down, the living room gathers the kitchen, dining table and grand piano. This is where most of everyday life takes place. Beyond, a garden room and serre offer thresholds to the outside.

This is a home that changes with the seasons. In winter, life is concentrated in the centre. Doors close against the cold, and activities take place in the living room. In summer, boundaries soften. Doors are thrown open, rooms flowing into one another and out toward the garden. This research shows only half of this home's rhythm, the choreography of bodies at home in winter.

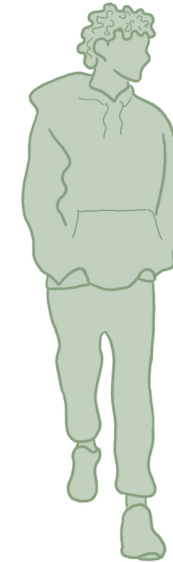




The mother is most present in the home. She is an artist, and often spends part of the days outside of the house in her atelier. When she is home, she shifts between tasks and projects: administrative work at the table, choir rehearsals at the piano, outside walks with the dogs and preparing dinner.



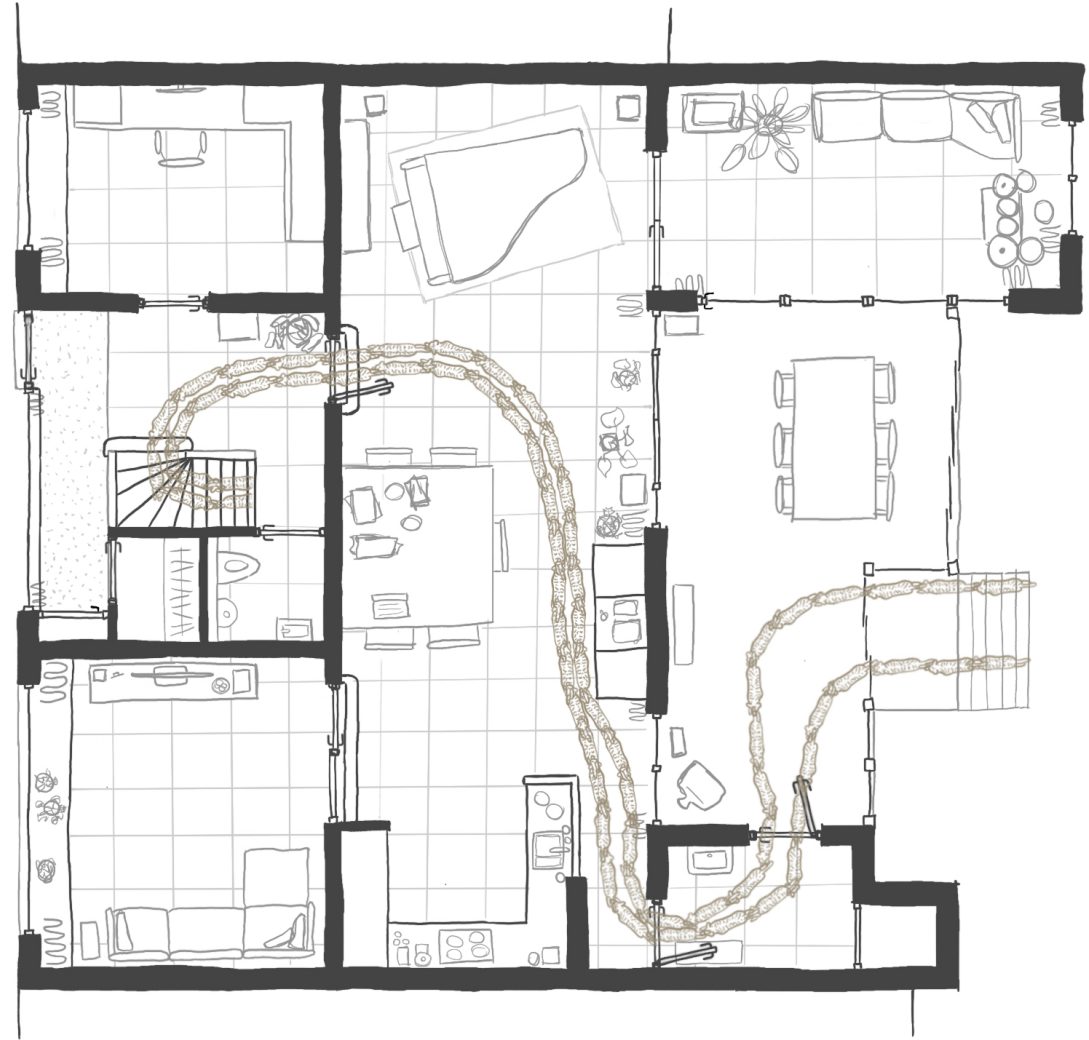
The father passes through in a rhythm of his own. Leaving the house quietly in the early morning, so as not to stir the still sleeping house, he heads to work. In the evenings he returns around dinner time, a moment of gathering before an early night's rest.

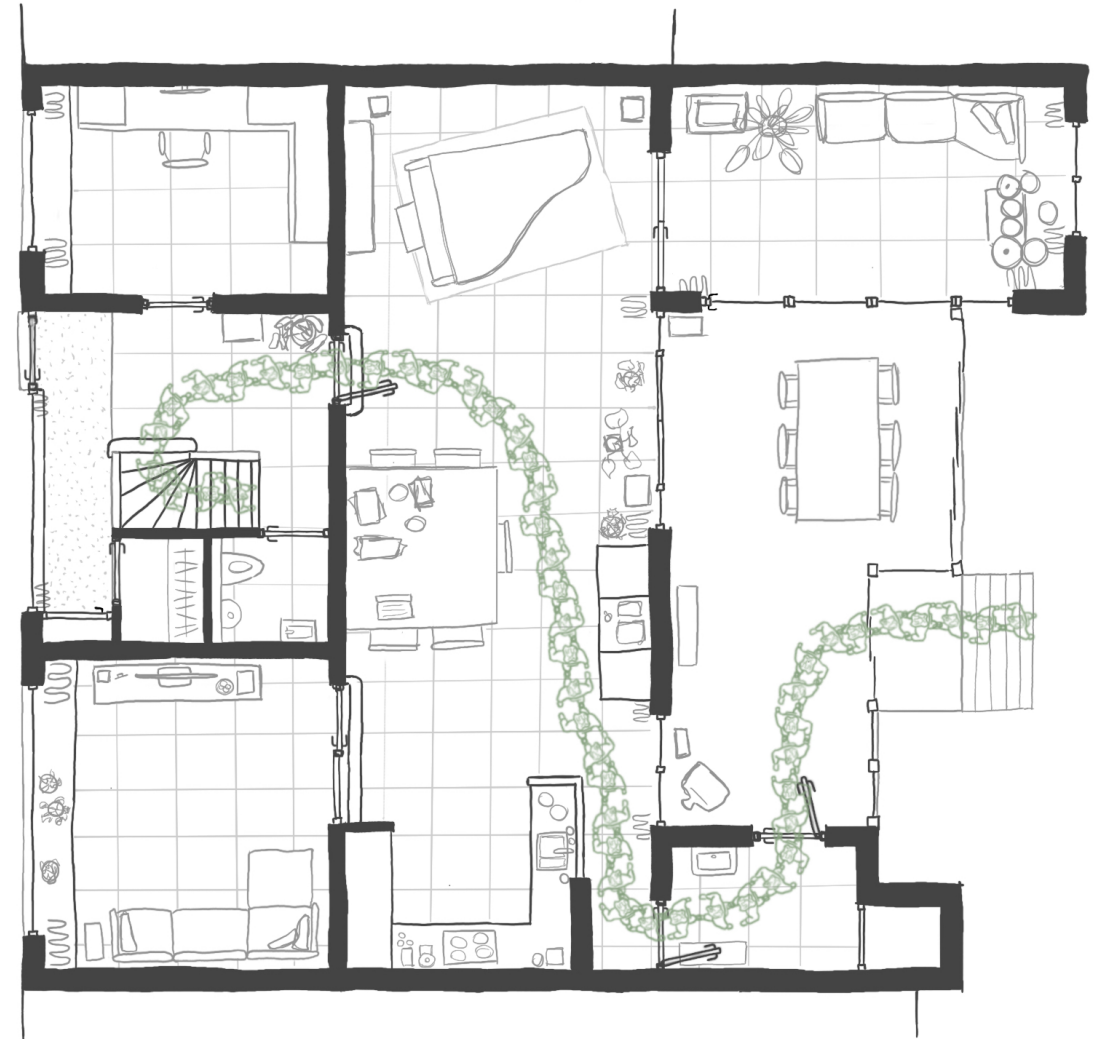


The son wakes up at the same time as his mother. They have breakfast together, but school fills most of his days. In the afternoon he arrives home and spends some time in his room upstairs, before returning downstairs at dinner time to spend time with the family. The son takes the dogs out late at night.



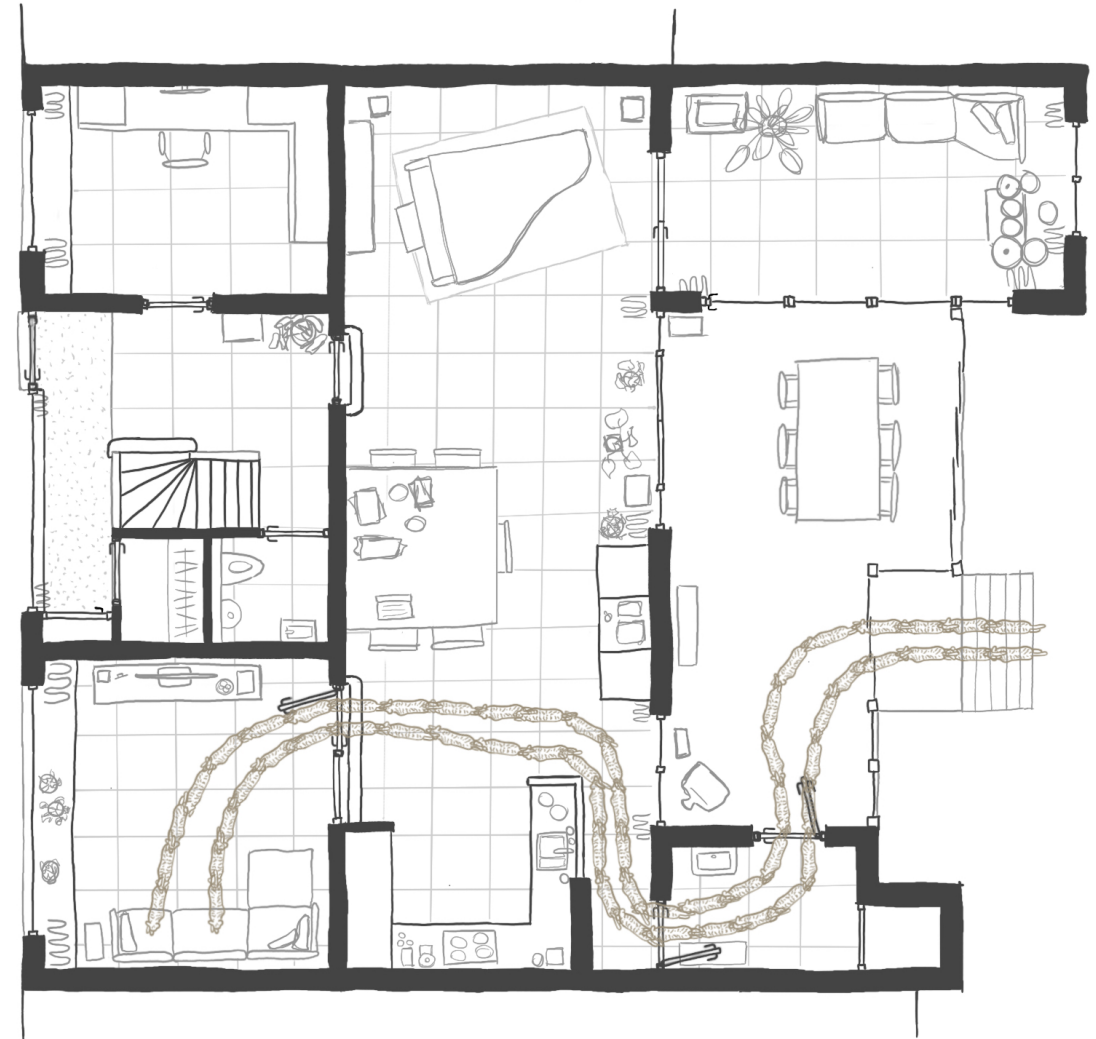
The dogs, two faithful shadows, weave through it all. They follow the mother from room to room, and keep vigil on the couch or beneath the piano. When the home empties, they wait, nobody knows exactly what happens then. One thing that is known for sure, is that they are always happy when someone returns back home.







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22:00



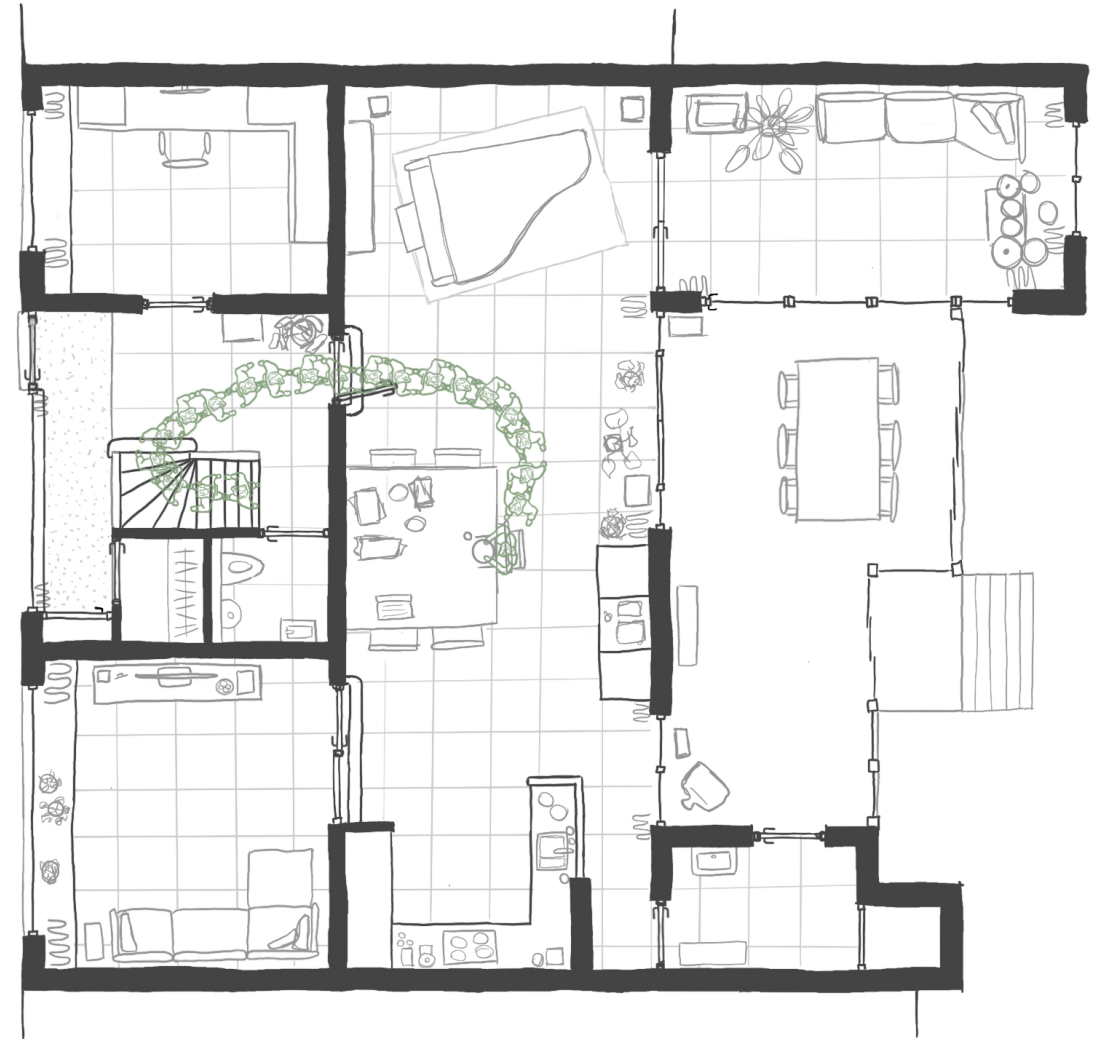
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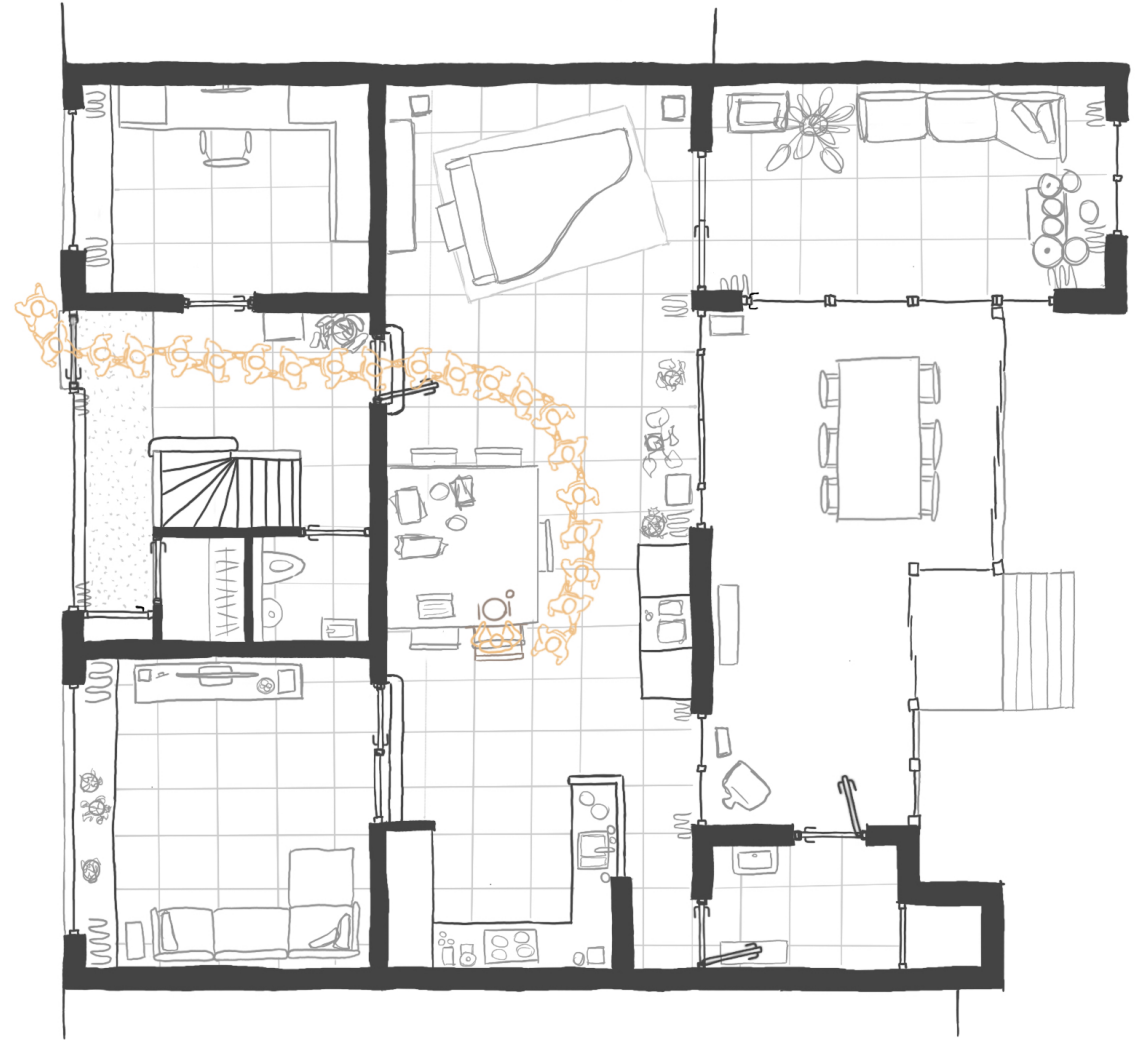








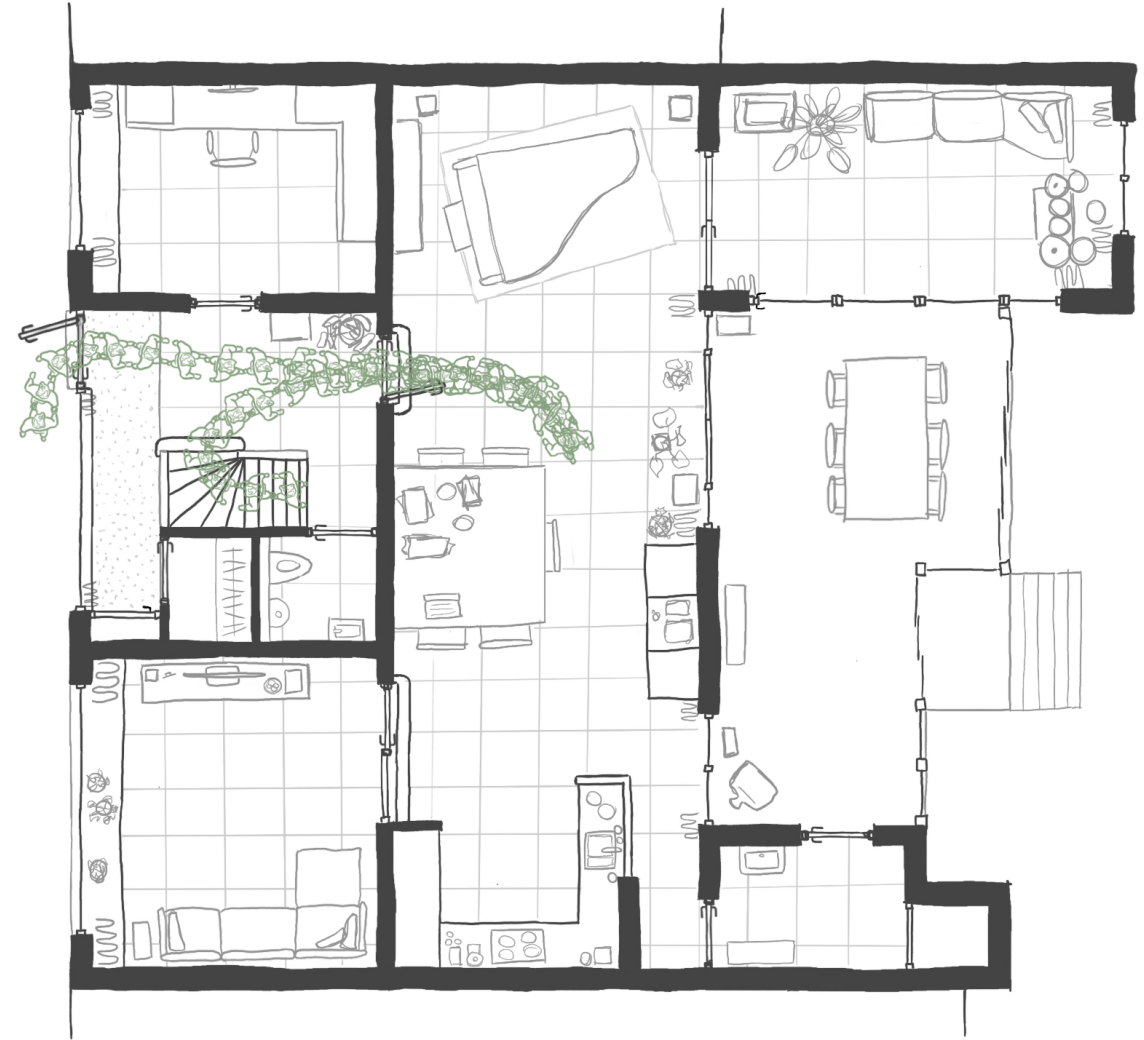
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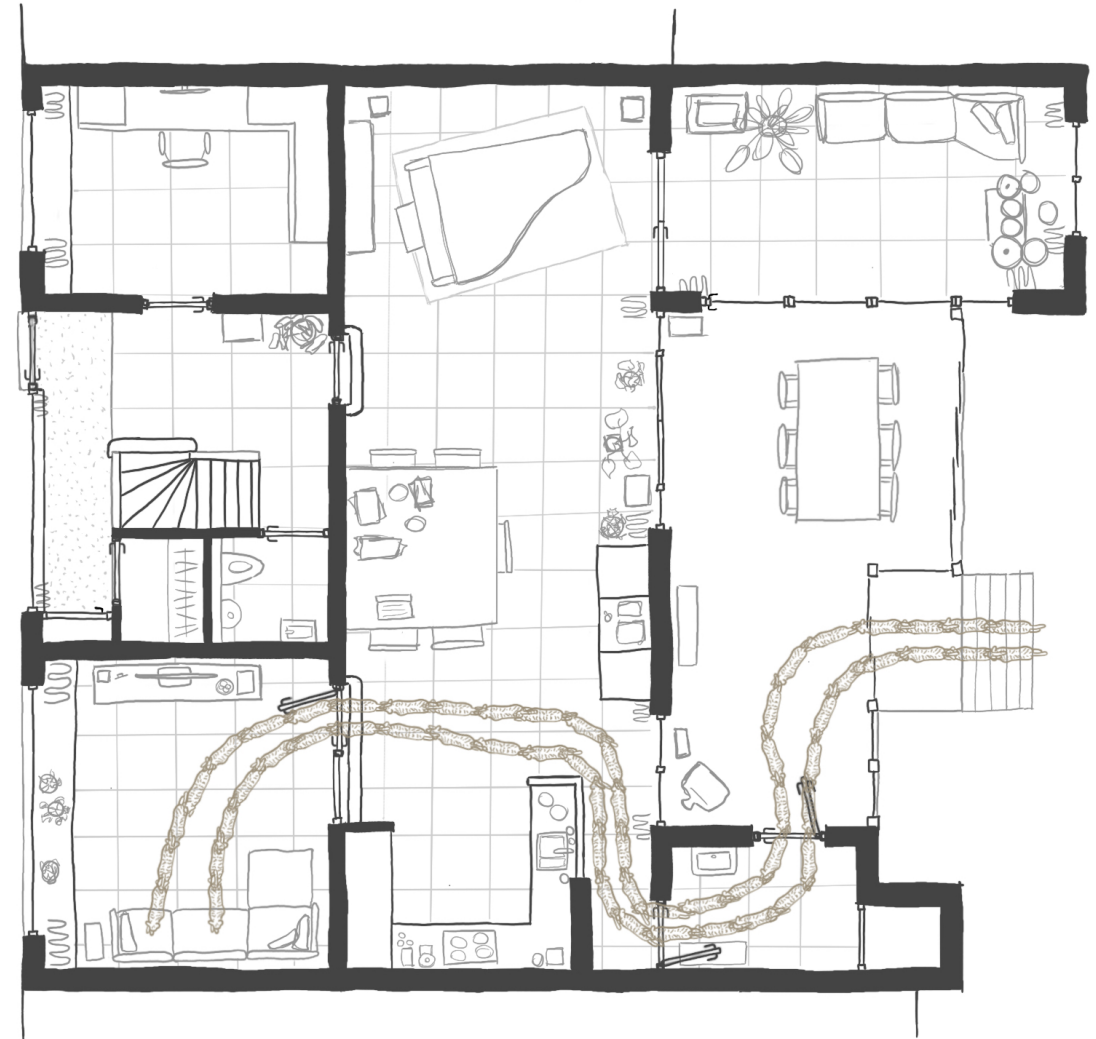




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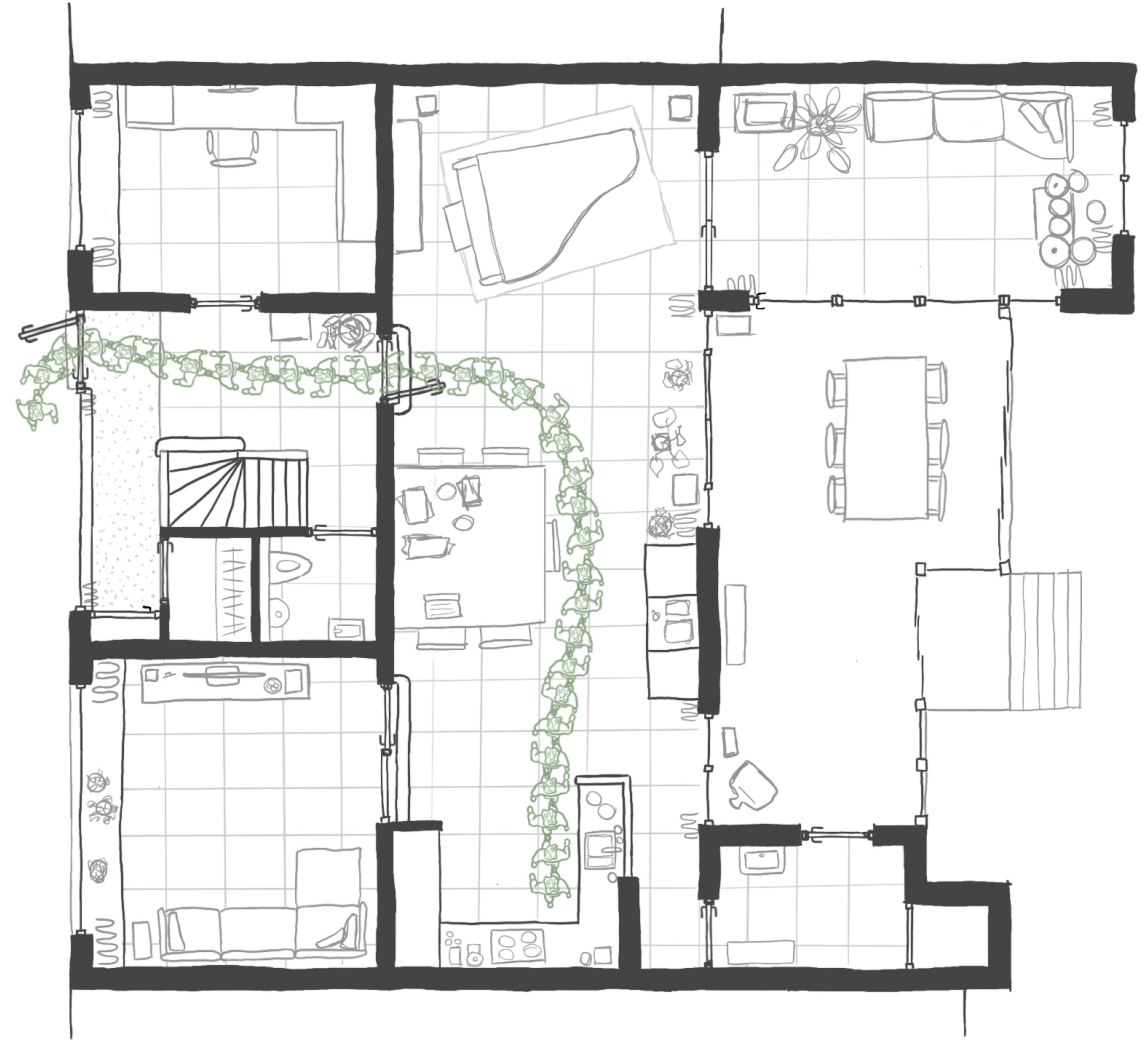
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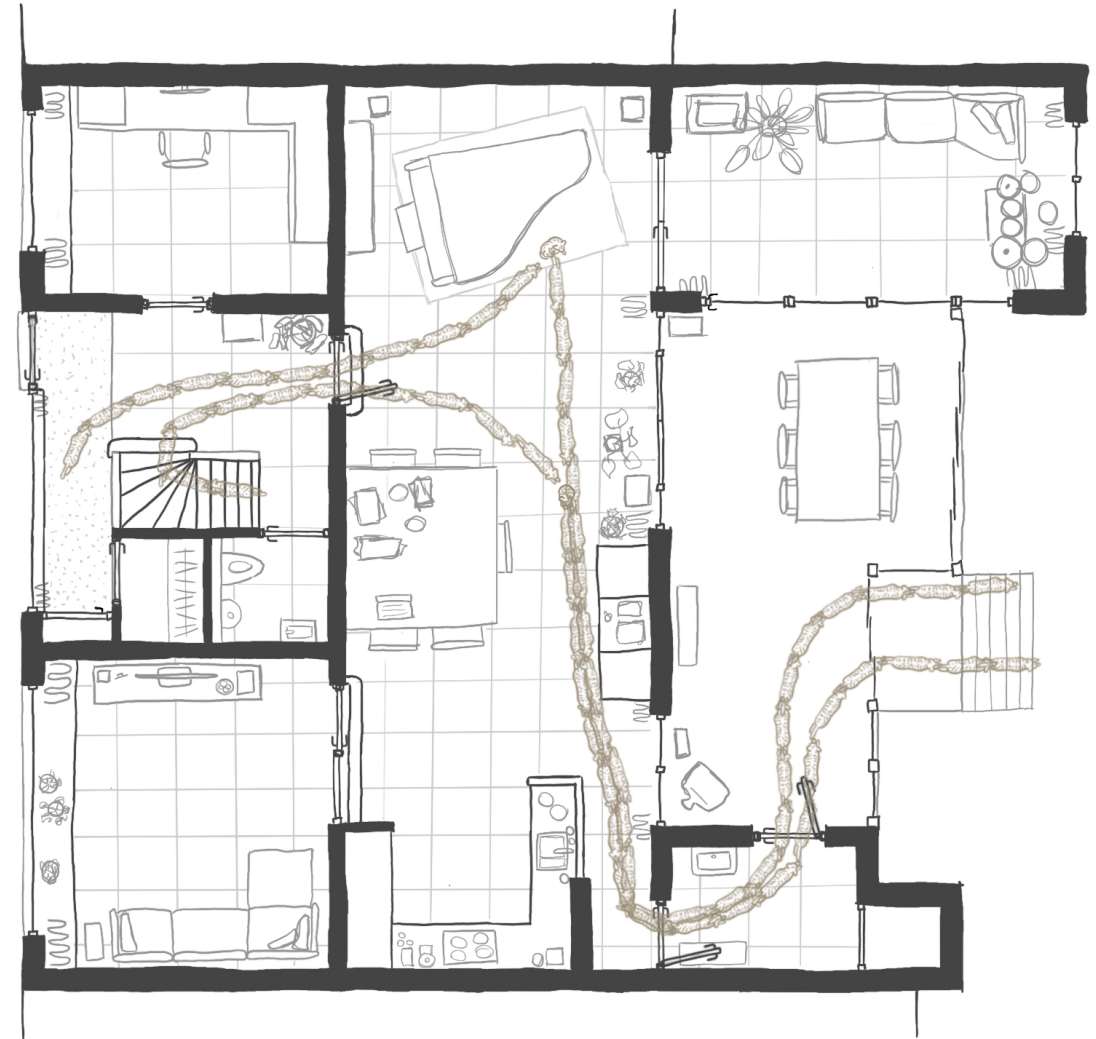
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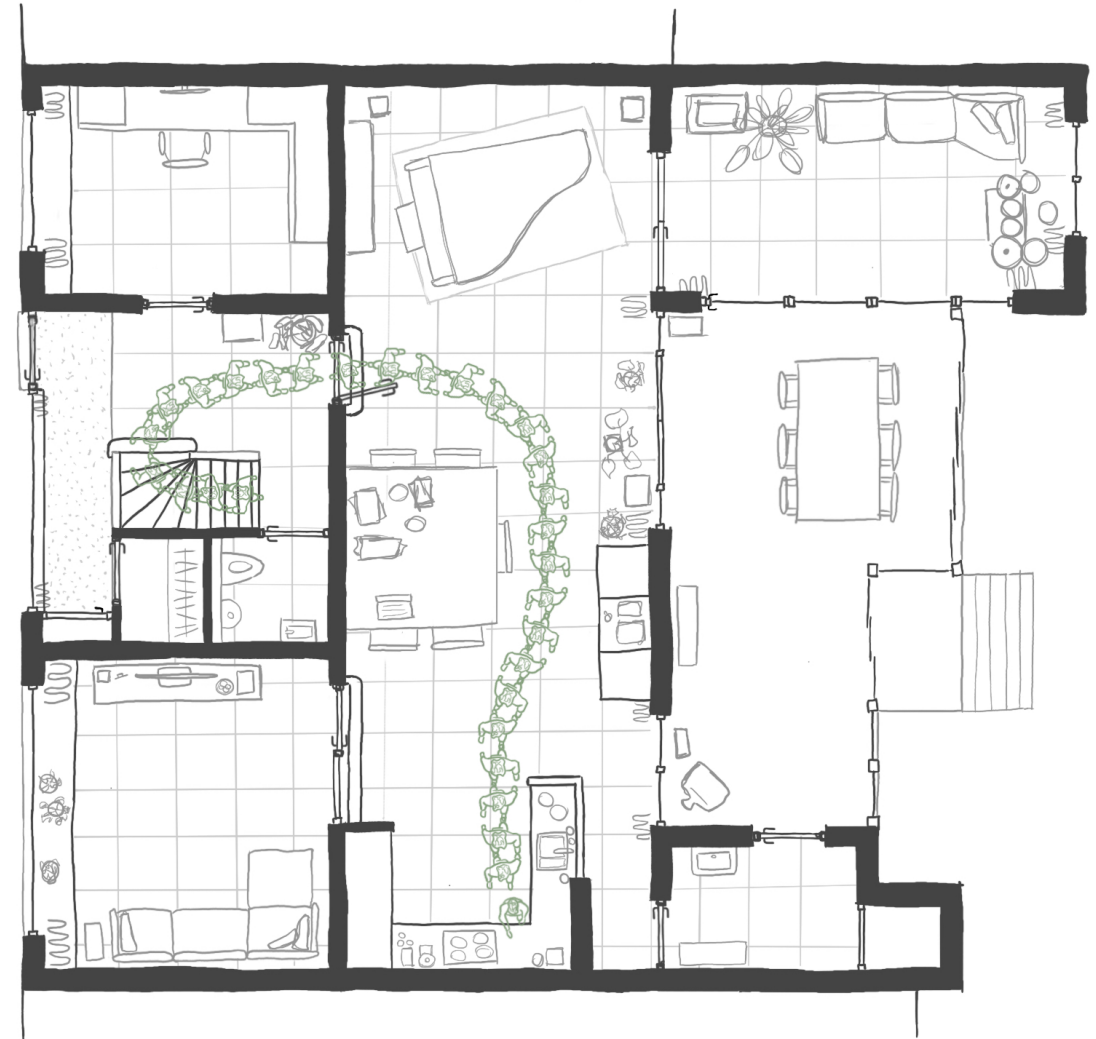


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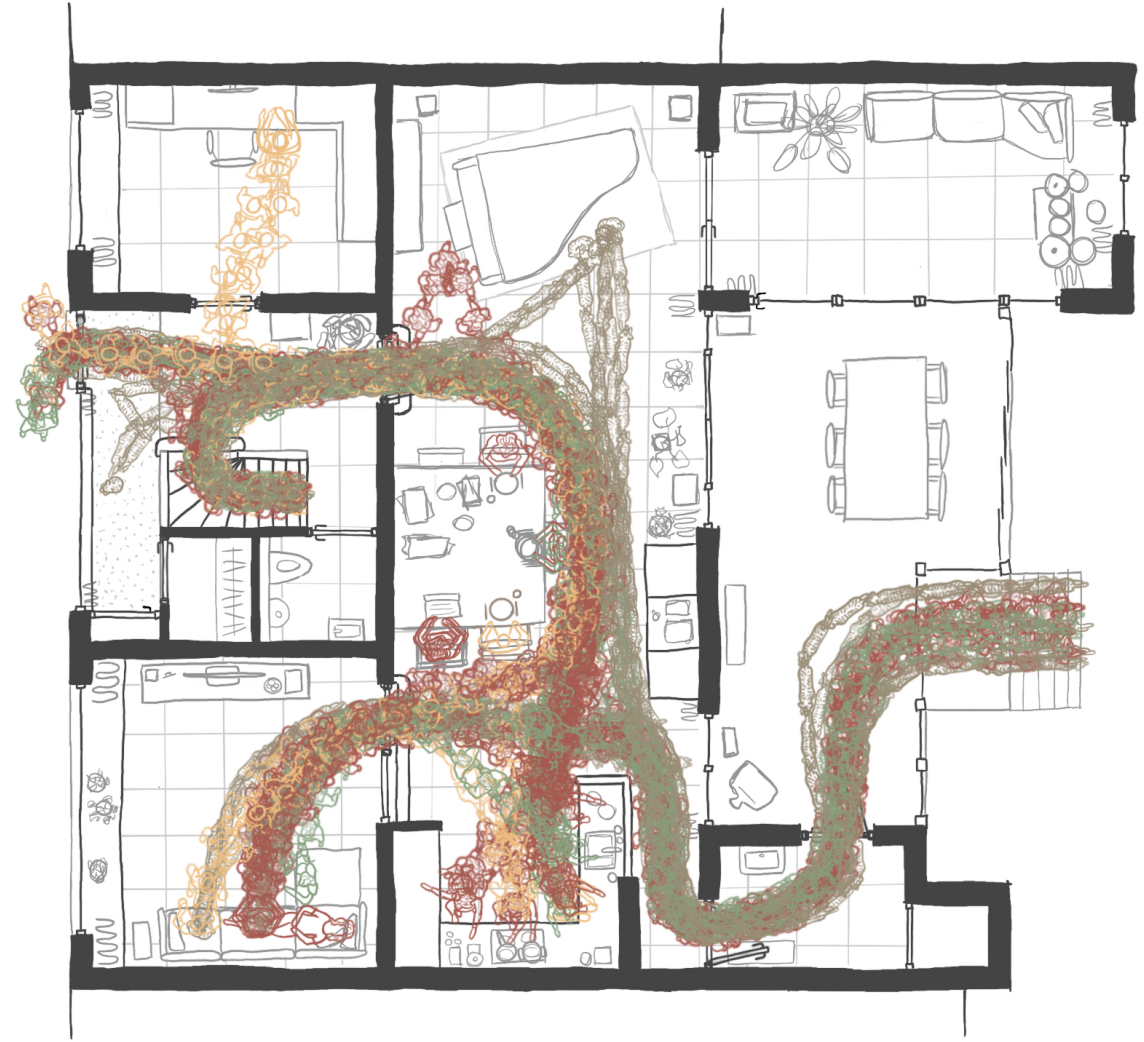








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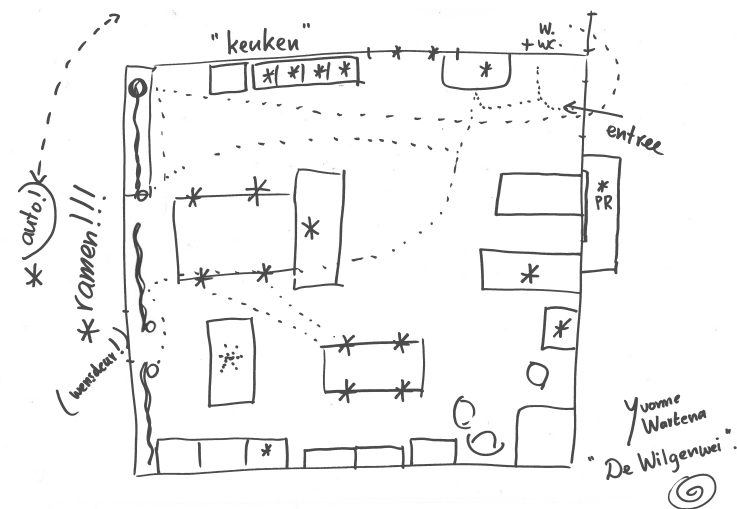
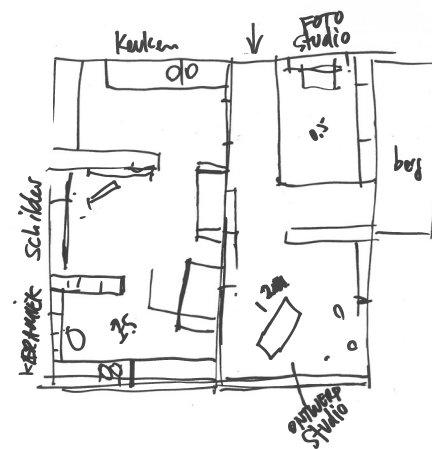
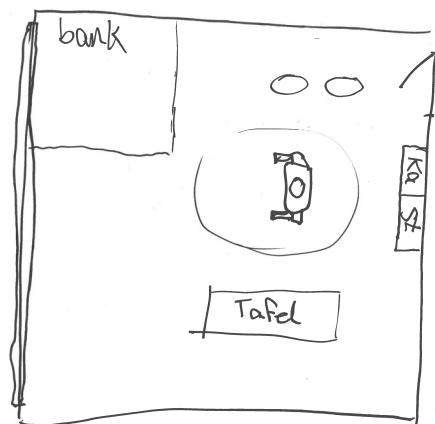
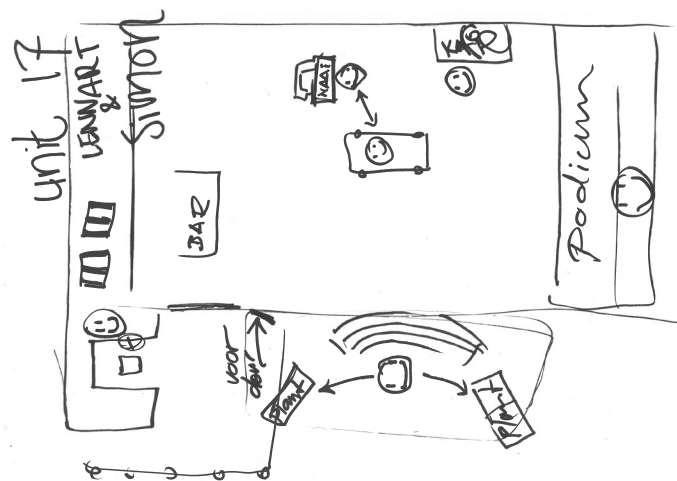
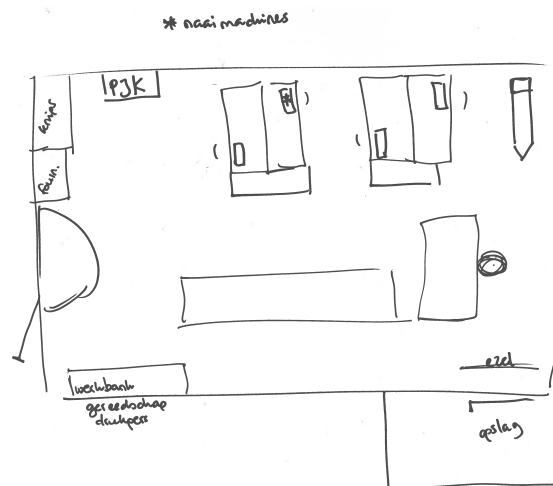
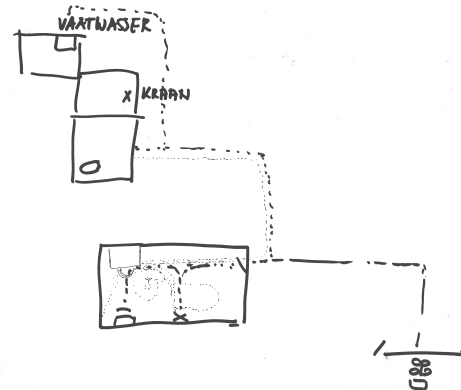
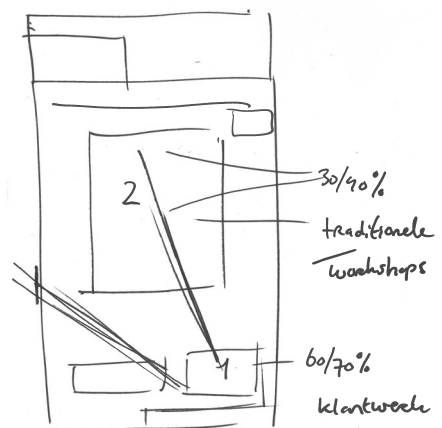
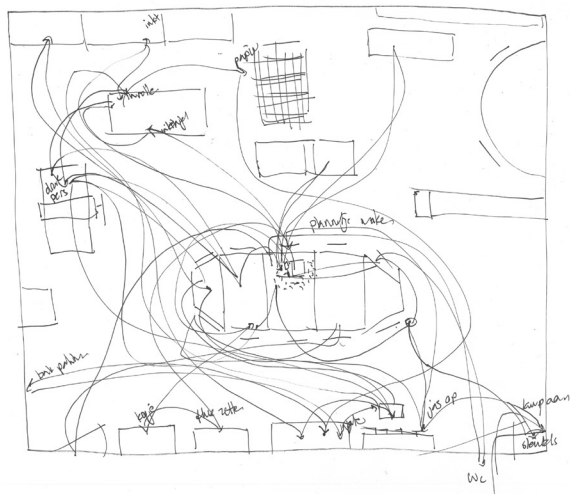


full day

at WORK
determining typologies

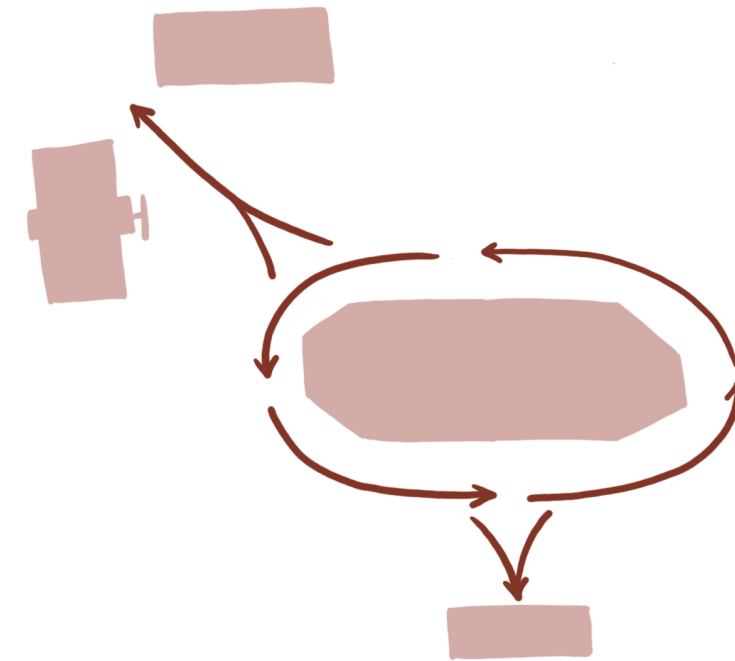
The studio, the workshop, the atelier: the creative workspace. The places where art is made are as varied as the practices they host. *Moving Bodies at Work* extends the research method developed in the home into the realm of creative work. Through six interviews with artists, this research gathers narratives of work, solitude, collaboration, activities, space and management.

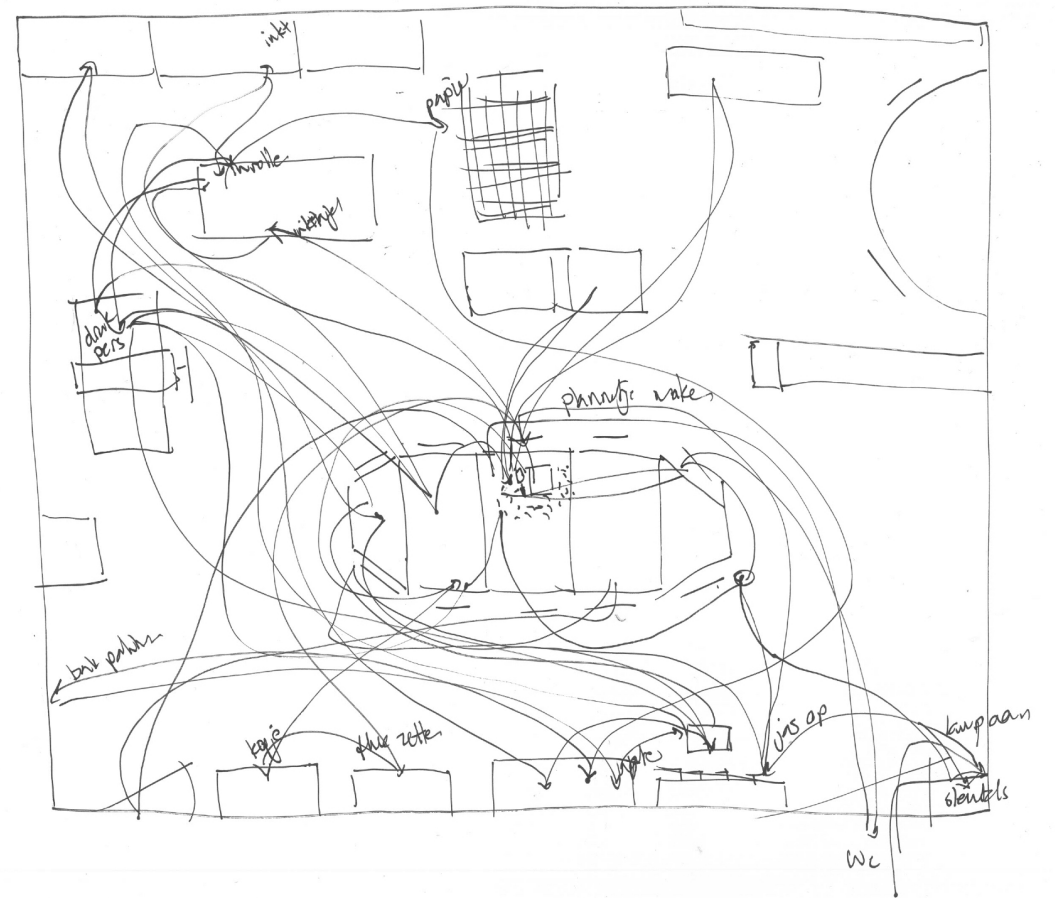
In addition to the interviews, artists were invited to map their movement within their workspaces, tracing the pathways of making, working, and resting. What emerges is a set of workspace typologies and key insights into the conditions that support artistic practice. Beyond the individual workspace, the research gestures toward the architecture of a thriving artistic community, one where shared spaces and moments of exchange enrich solitary work.





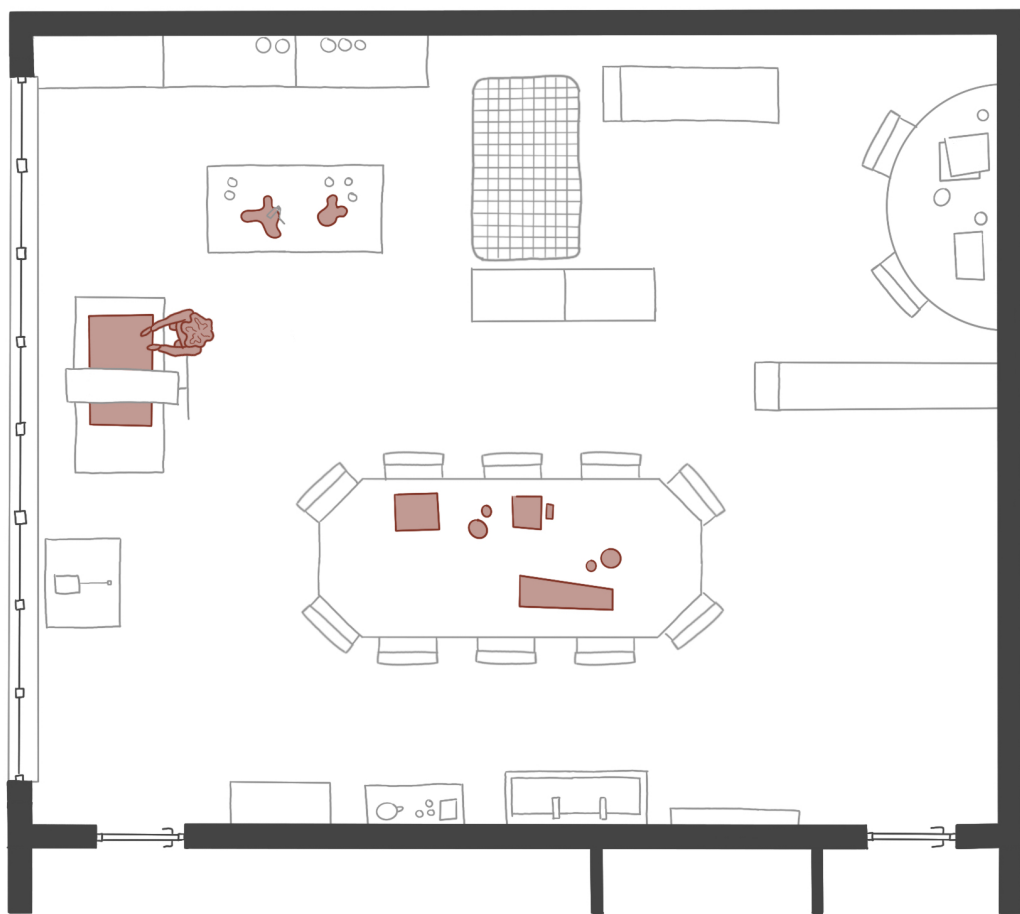
A painter, graphic artist, and art teacher, this artist uses her workspace for professional work. She spends about four days a week teaching children and teenagers, giving workshops, and developing her own projects. She mostly works alone, though once a week she collaborates with a photographer, and occasionally with another artist when giving larger workshops. Having a separate workspace from home is important to her, especially since she receives clients there. She values the practical features of the space, like natural light, a large sink and storage, but also values the social connection the building offers. She also makes use of the building's communal rooms, hosting exhibitions or workshops, and in warmer months, uses the courtyard for outdoor classes or lunch. Her movement through the space, as seen in the mapping exercise, is dynamic and purposeful, moving between functional zones: the worktable, inking table, printing press, and sink. Her day is shaped by a steady rhythm of movement.

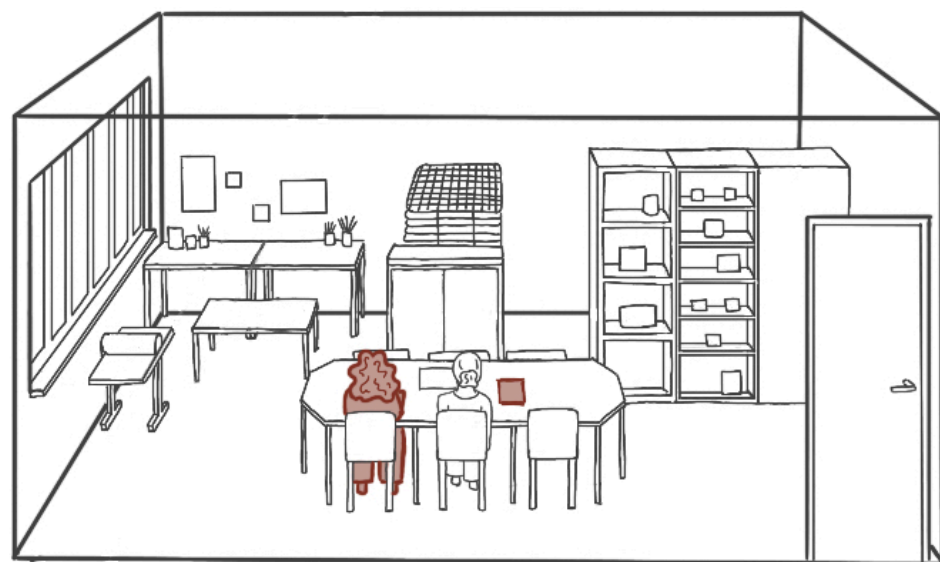
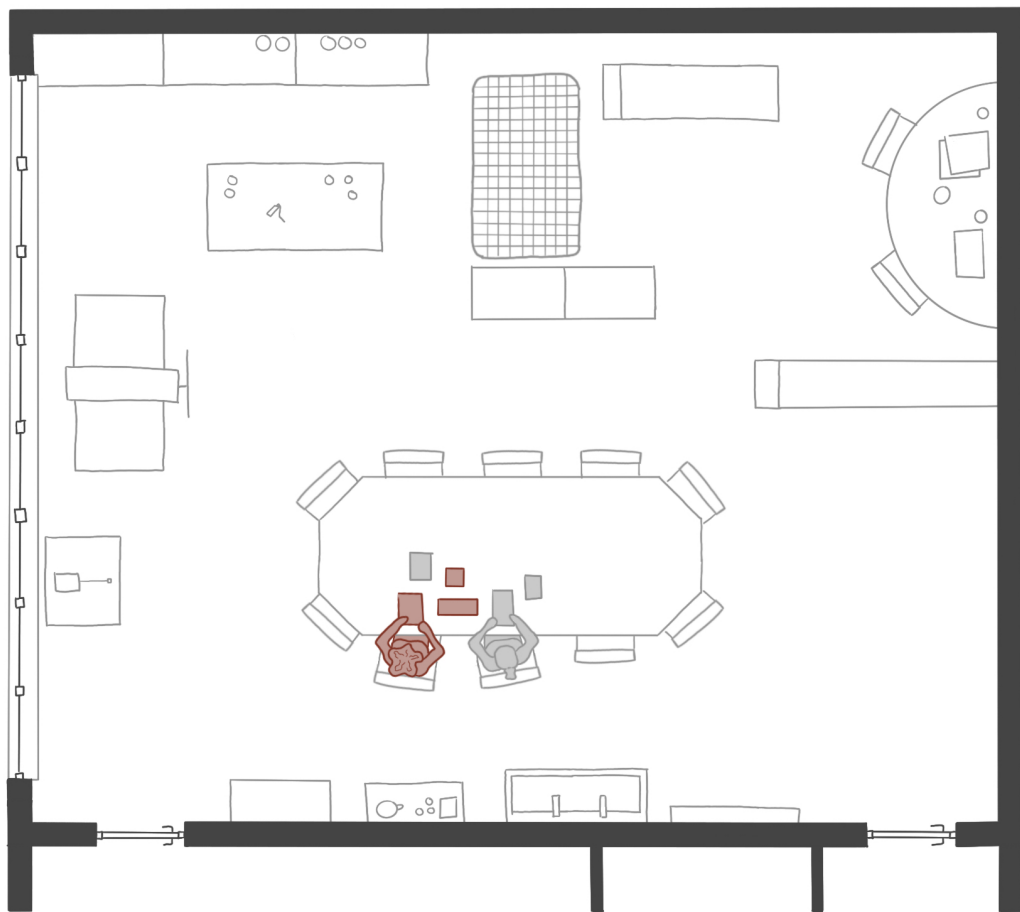


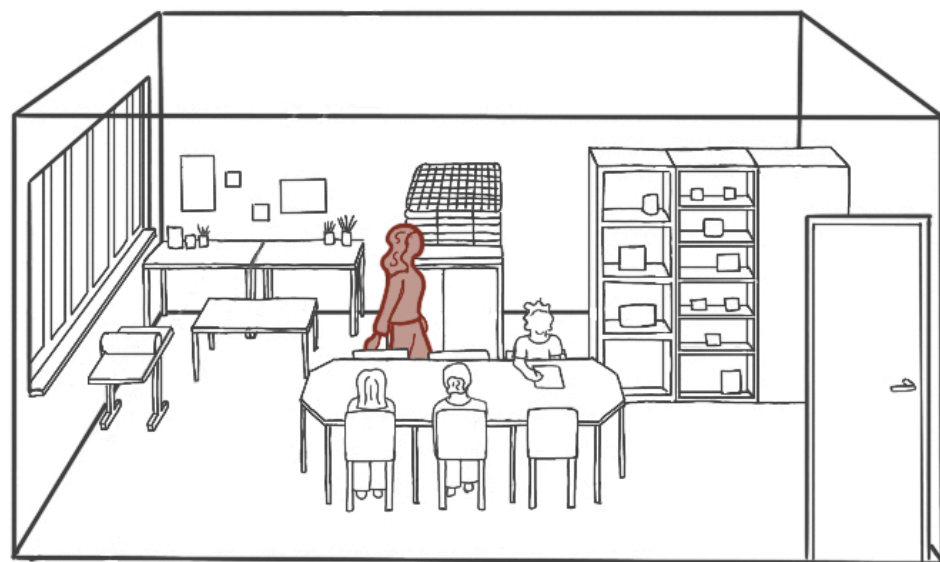
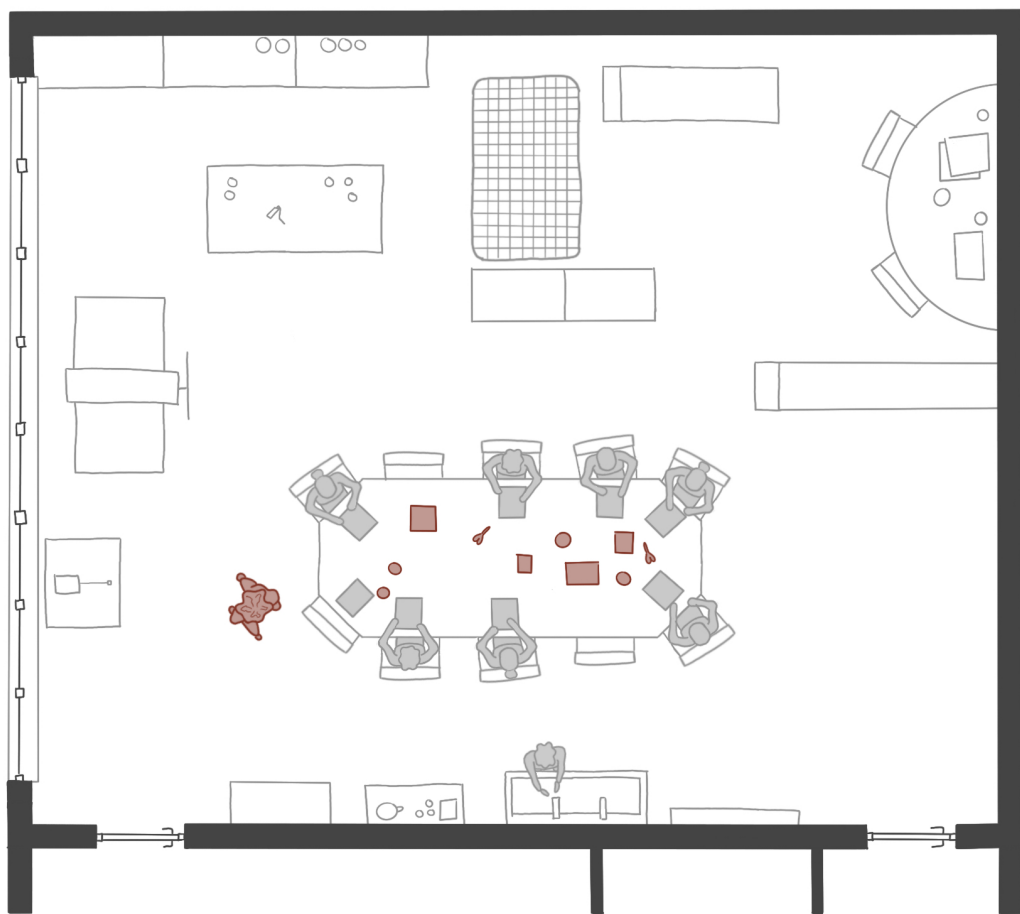


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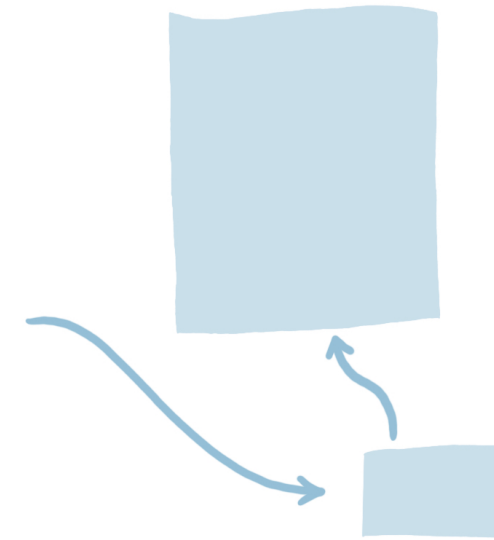


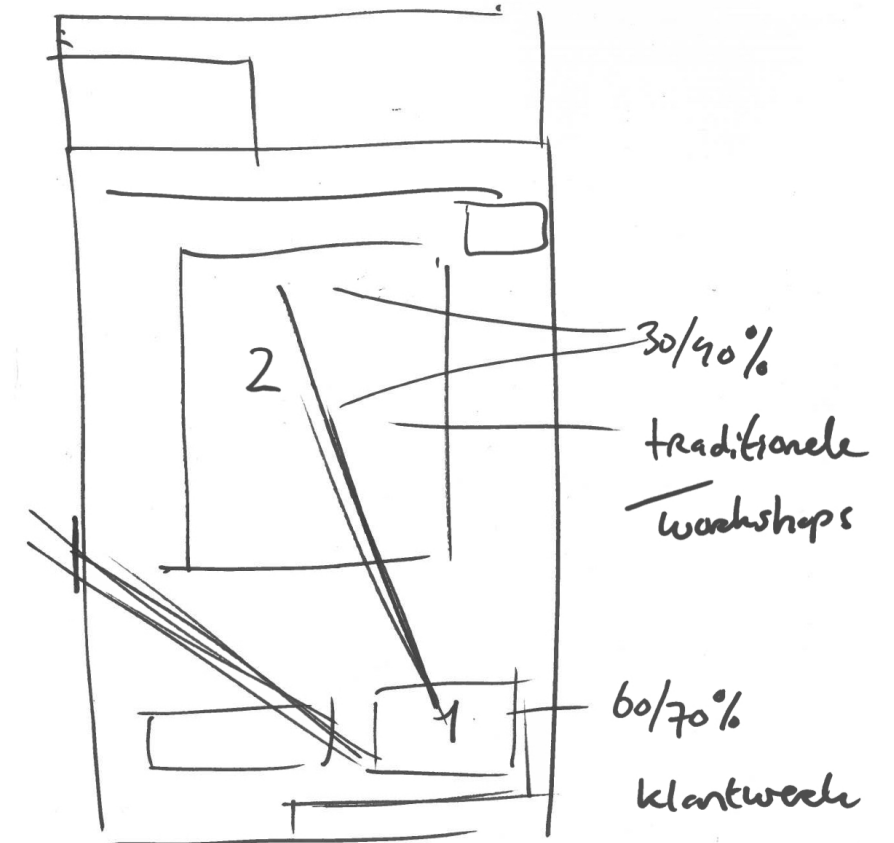




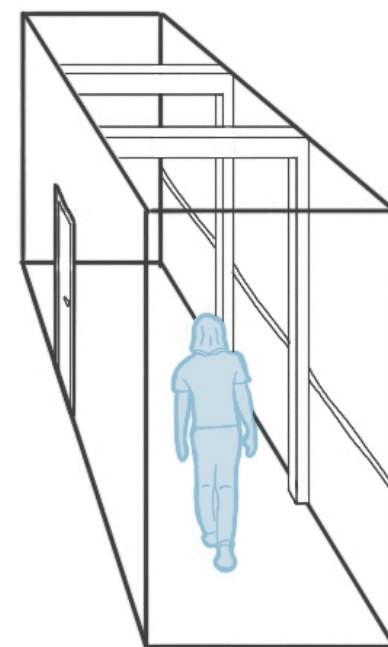
illustrator

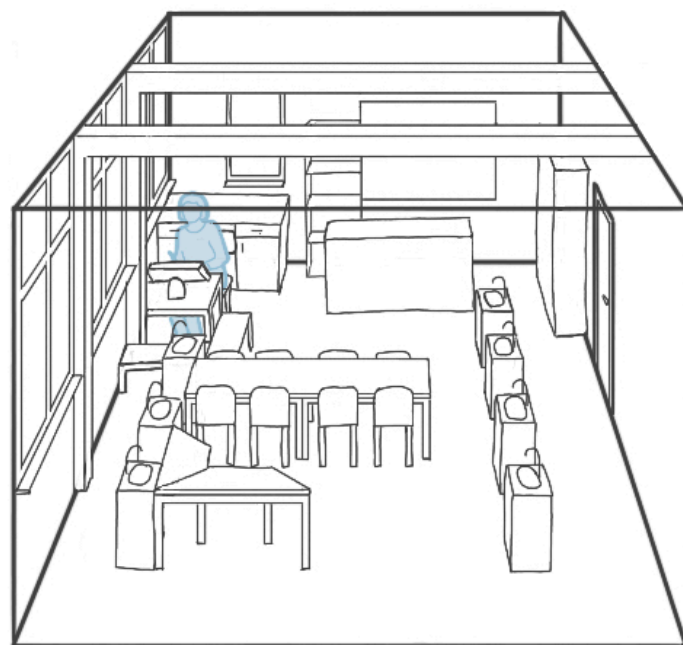
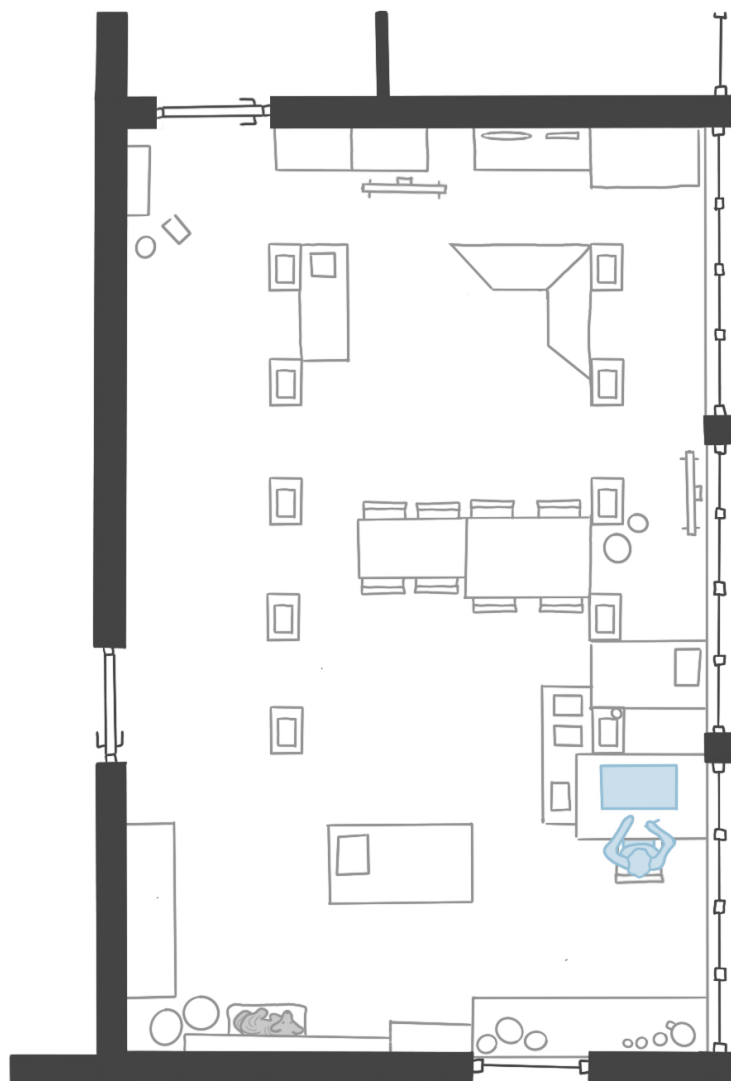
A professional illustrator, this artist works primarily alone, occasionally meeting clients in the space. He uses his workspace five days a week, following regular office hours. Though he appreciates having a large space and often brings his dog along, he notes that a smaller individual workspace would likely suffice, provided there was access to a well-managed communal room for occasional workshops. Without clear rules or shared responsibility, however, shared spaces often become neglected. This highlights the importance of good management. His movement through the space is minimal: most of the day is spent at his desk, with occasional shifts to other tables when meetings or workshops take place.

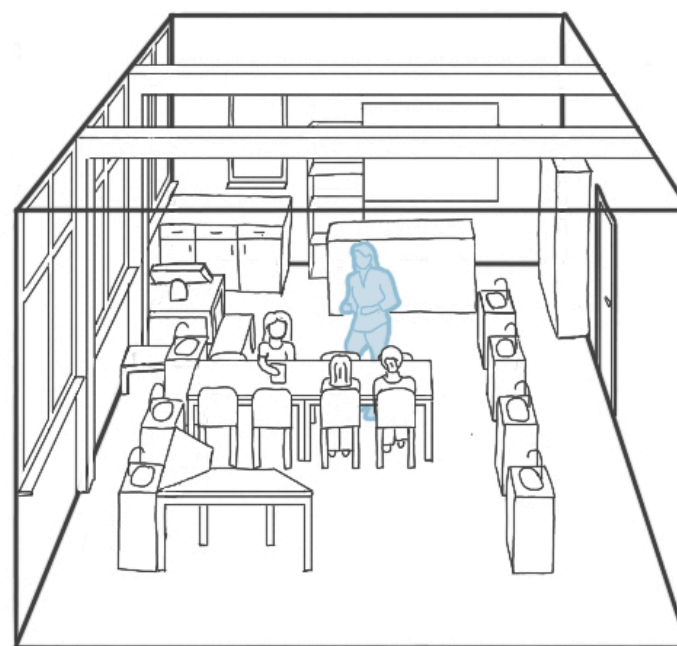
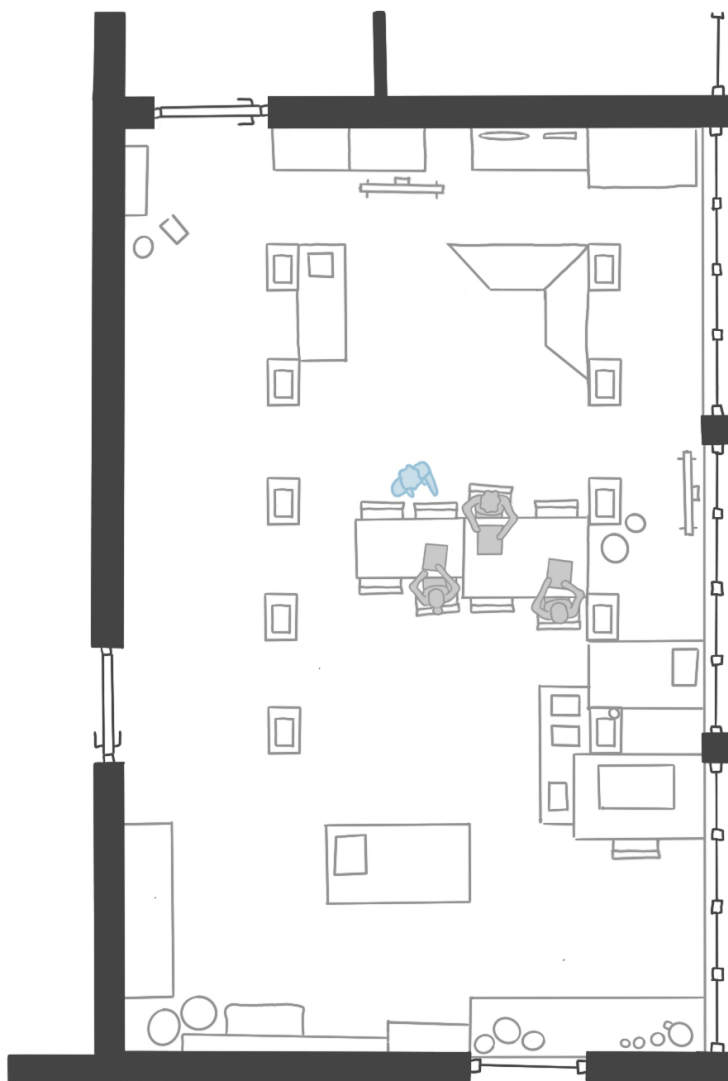




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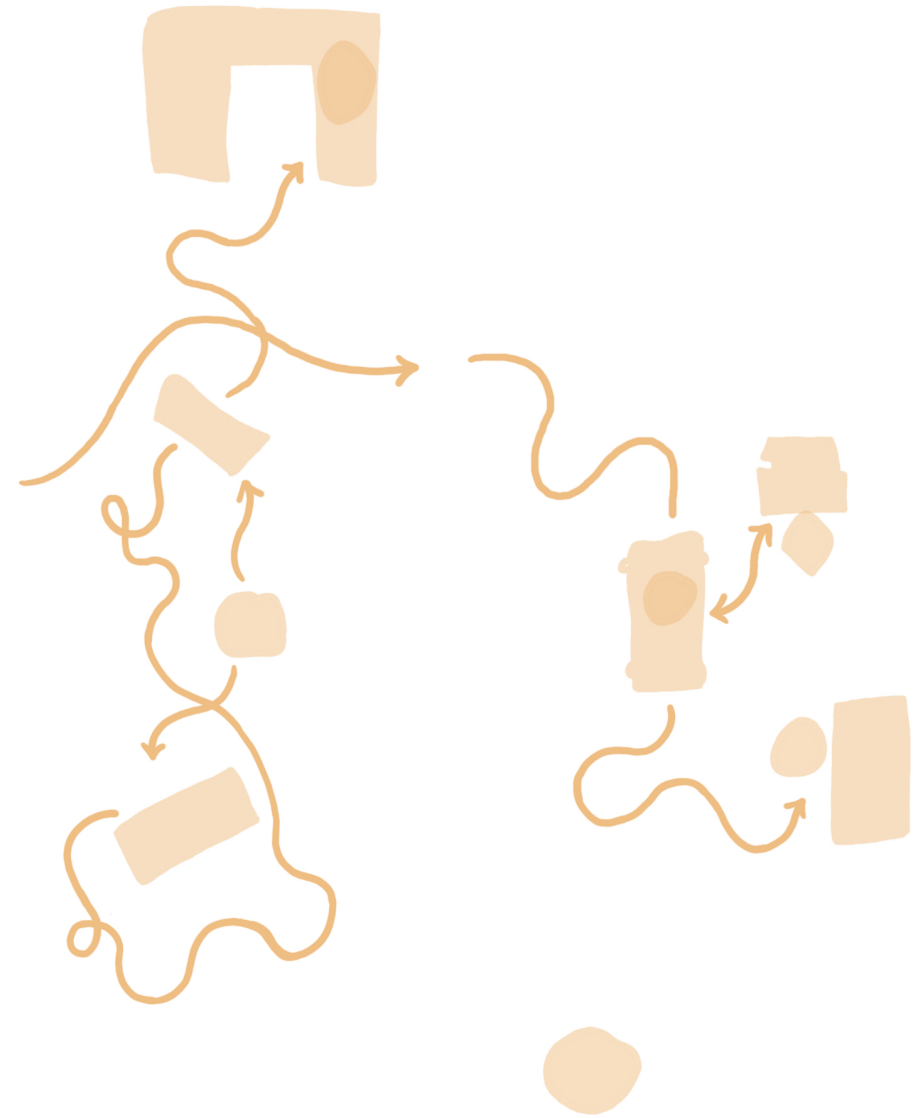




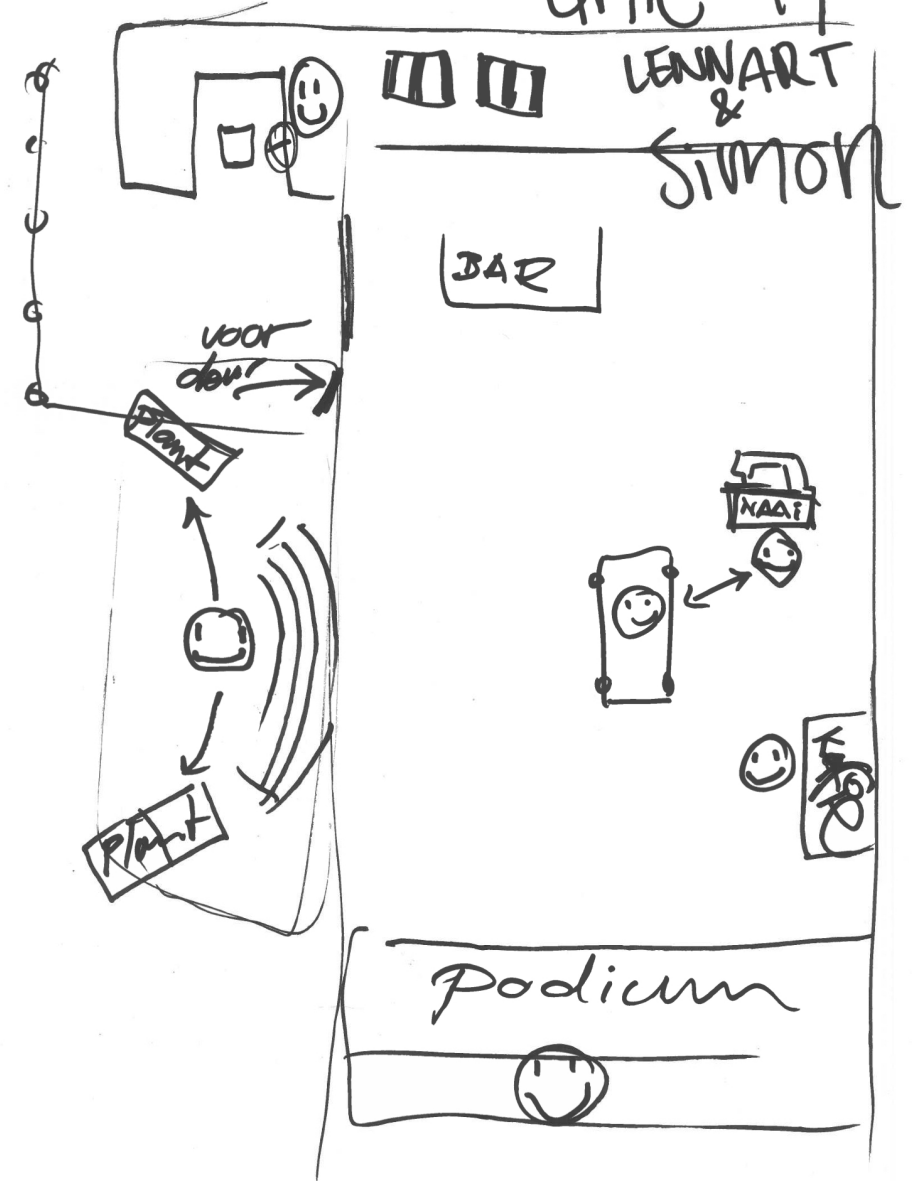


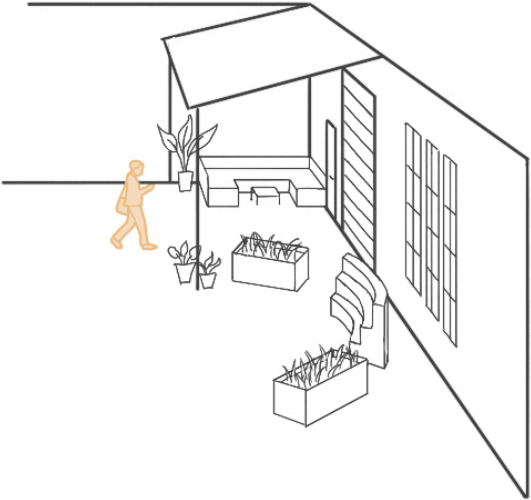


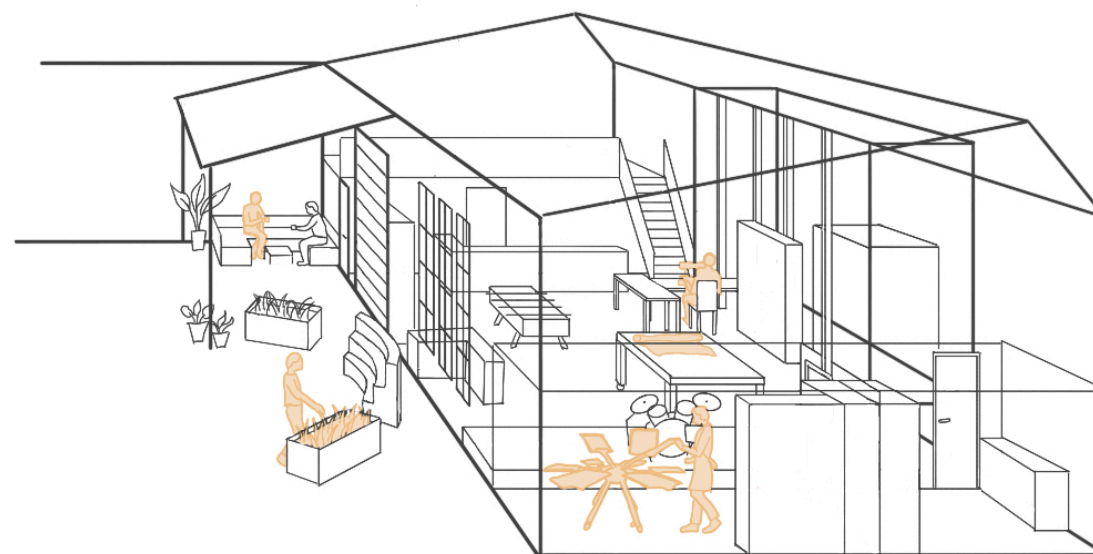
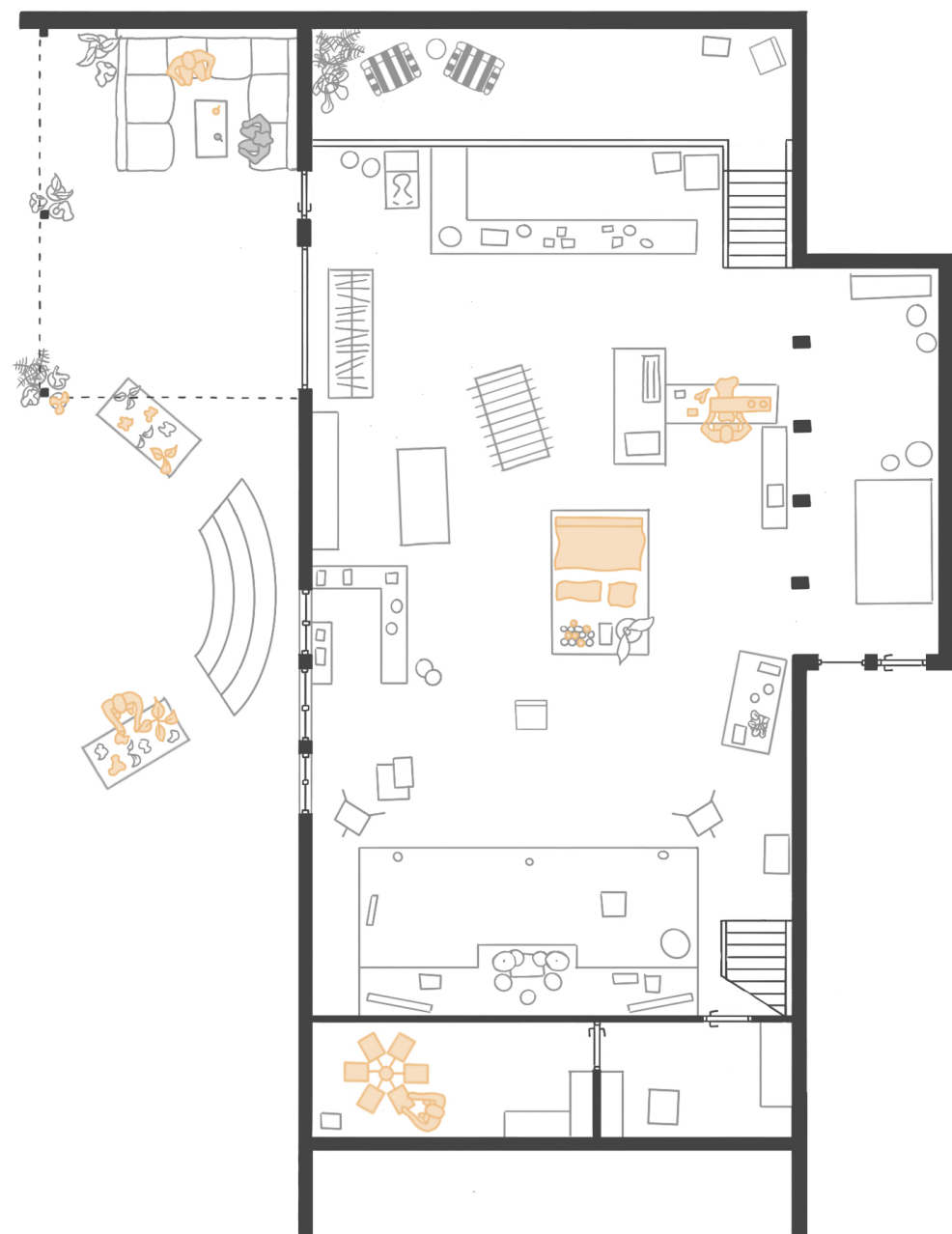
This artist doesn't just do one thing, but works across multiple practices: sewing sails, screen printing, and assisting as an art teacher in a secondary school. He spends nearly all his free time in and outside of the space, which is large and he therefore shares with others. Bands rehearse on the podium, and friday night jam sessions bring the room to life. For him, the space is not just a studio but a cultural hub: a place to share, to host, to bring people together. Though he appreciates the collective energy, he dreams of a small workspace next to his home. His mapping exercise is less about functional zones and more about atmosphere. He marks the places that make him happy with smileys, wandering freely through the space, shaped more by mood than by task.

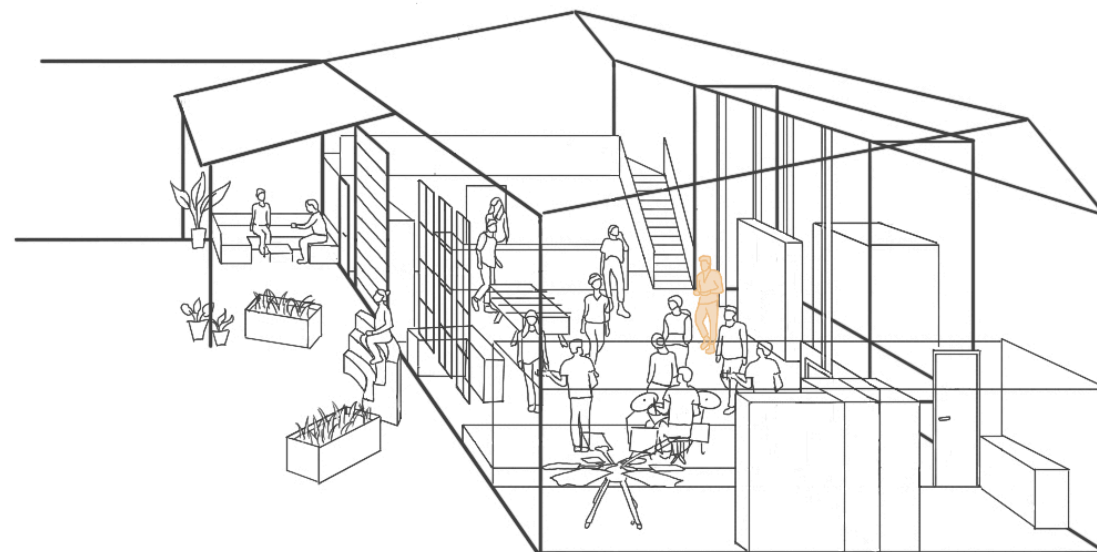
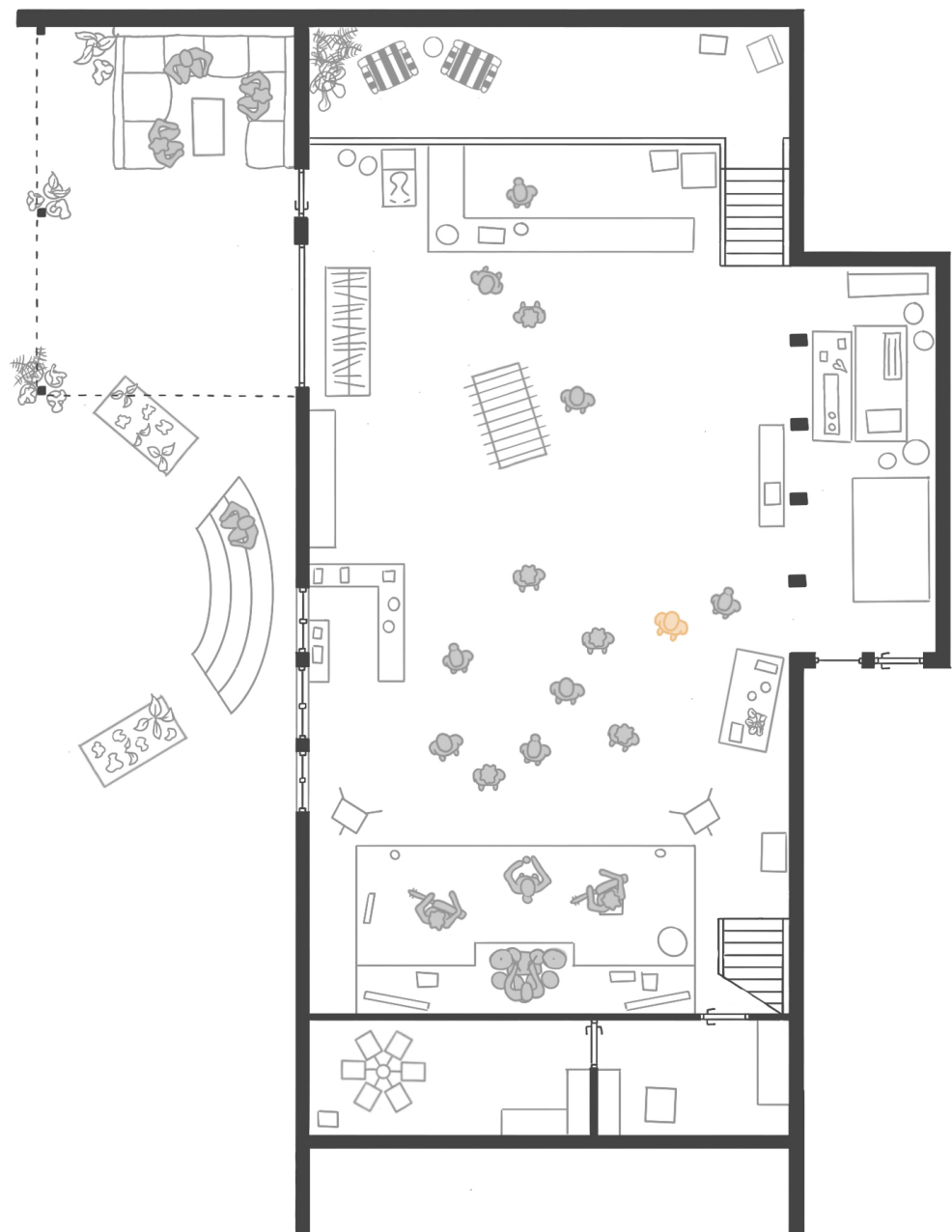


unit 17



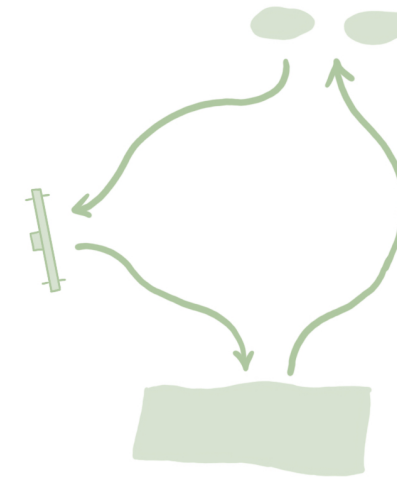


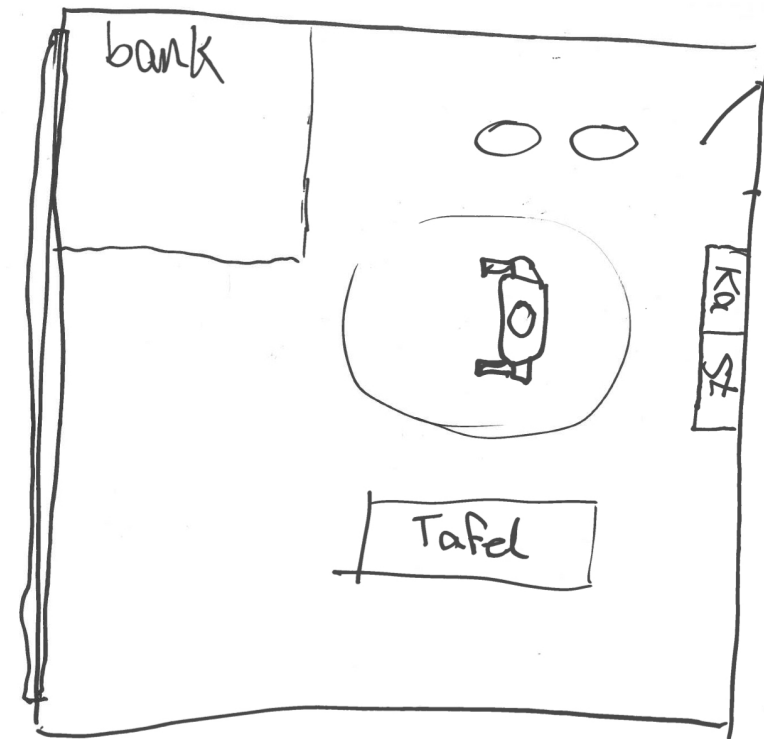




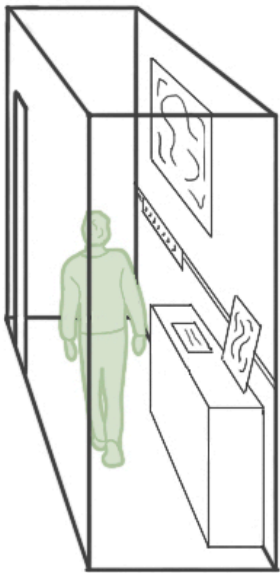


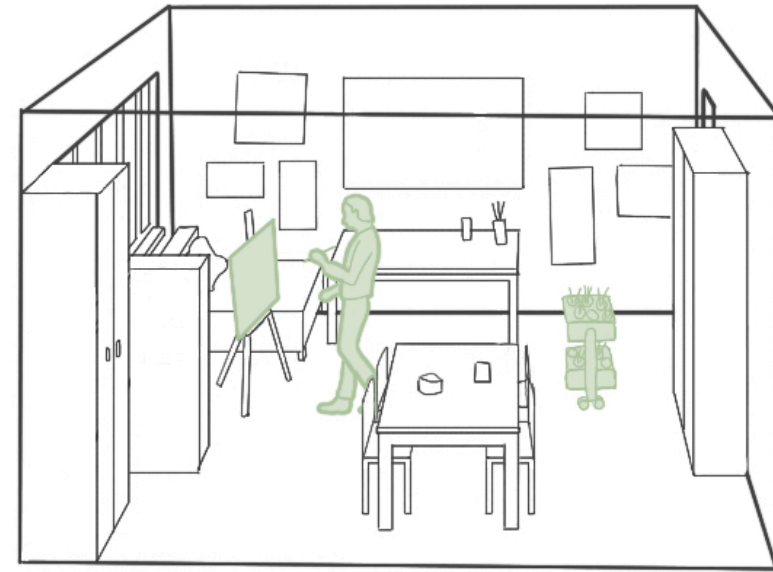
A painter who is invested in community art. This artist gives painting lessons twice a week and regularly collaborates with other artists, including giving school workshops. He often offers his space to others when he's not using it, believing it's a shame to let it sit unused. He loves the natural light in his space, but wishes for direct water access. He prefers working alongside others and feels that an artistic community could hold great potential if nurtured carefully. For him, the success of the artistic community depends on shared responsibility and professionalism, emphasising the need for careful management. Only with the right group, he says, can the community fully thrive and have a meaningful impact on the neighbourhood. During the mapping exercise, he realised that his workspace always retains an open central area with three key elements surrounding it: a table, an easel, and two trolleys with supplies. Though their exact positions shift frequently, he changes the layout every month or so, the core setup of being surrounded by these movable tools remains constant.

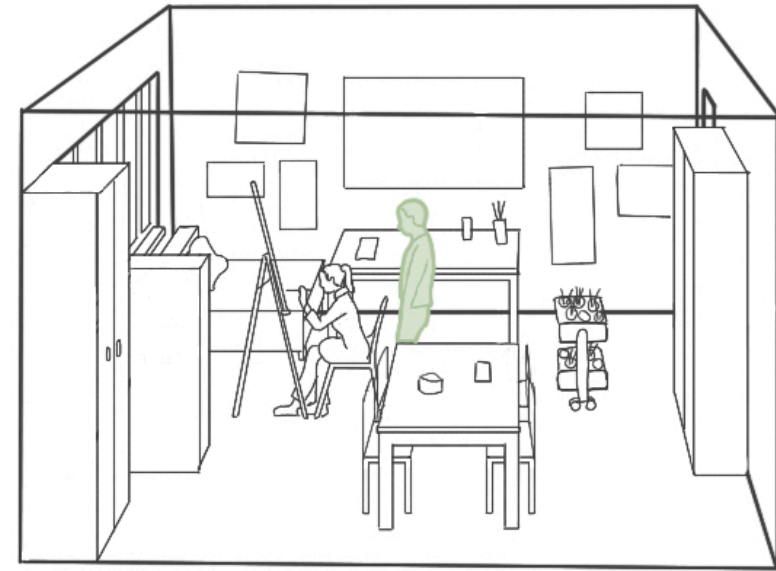
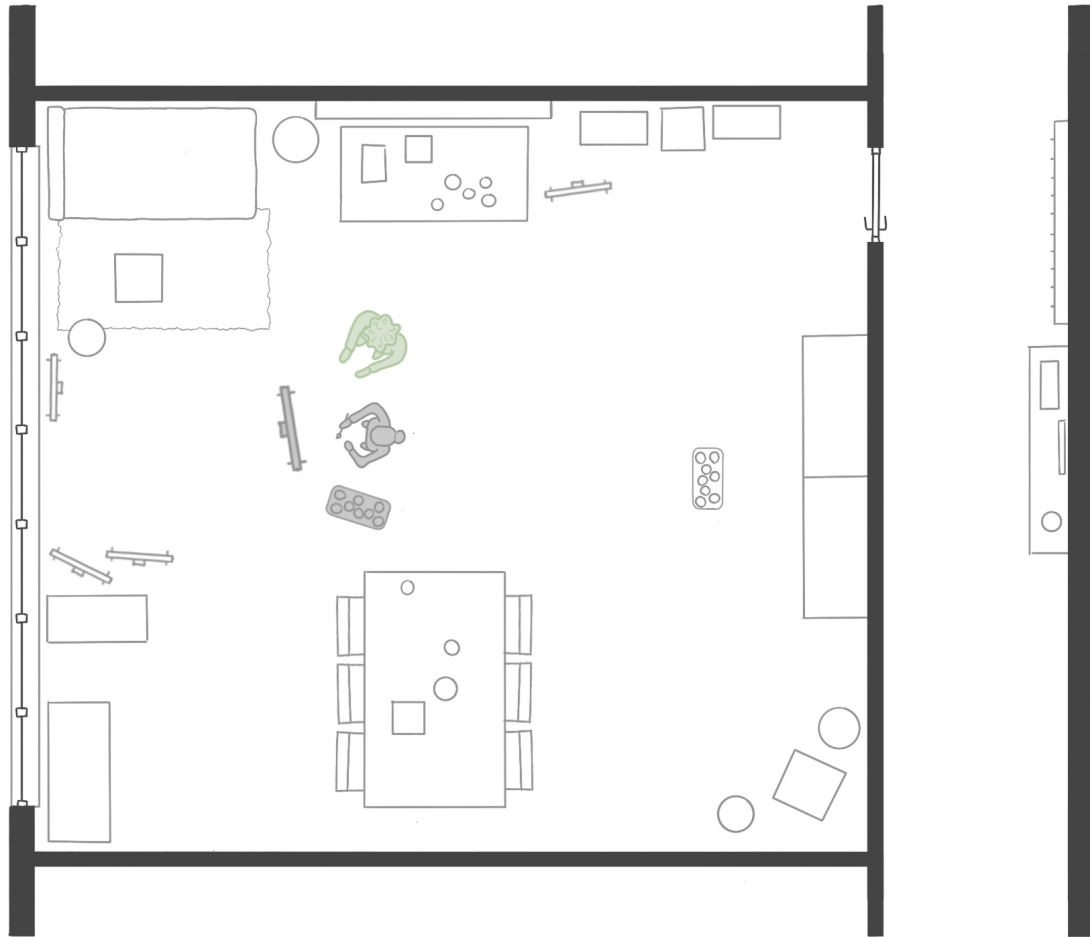


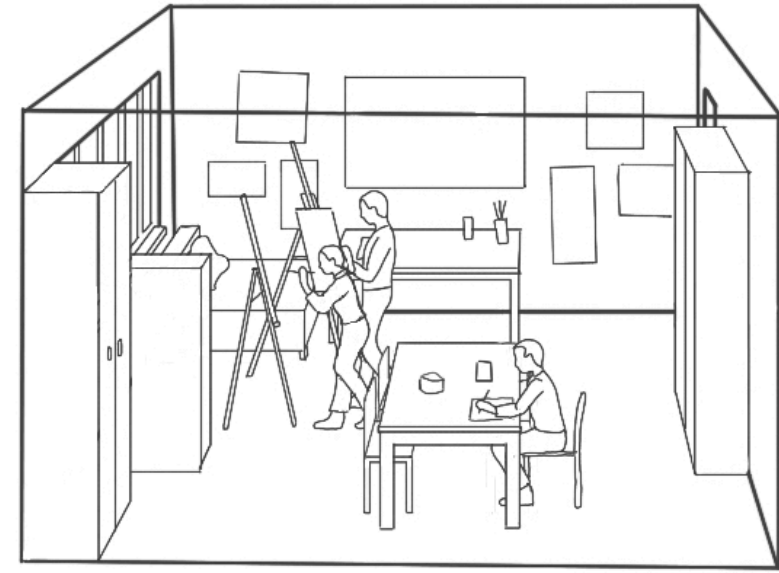
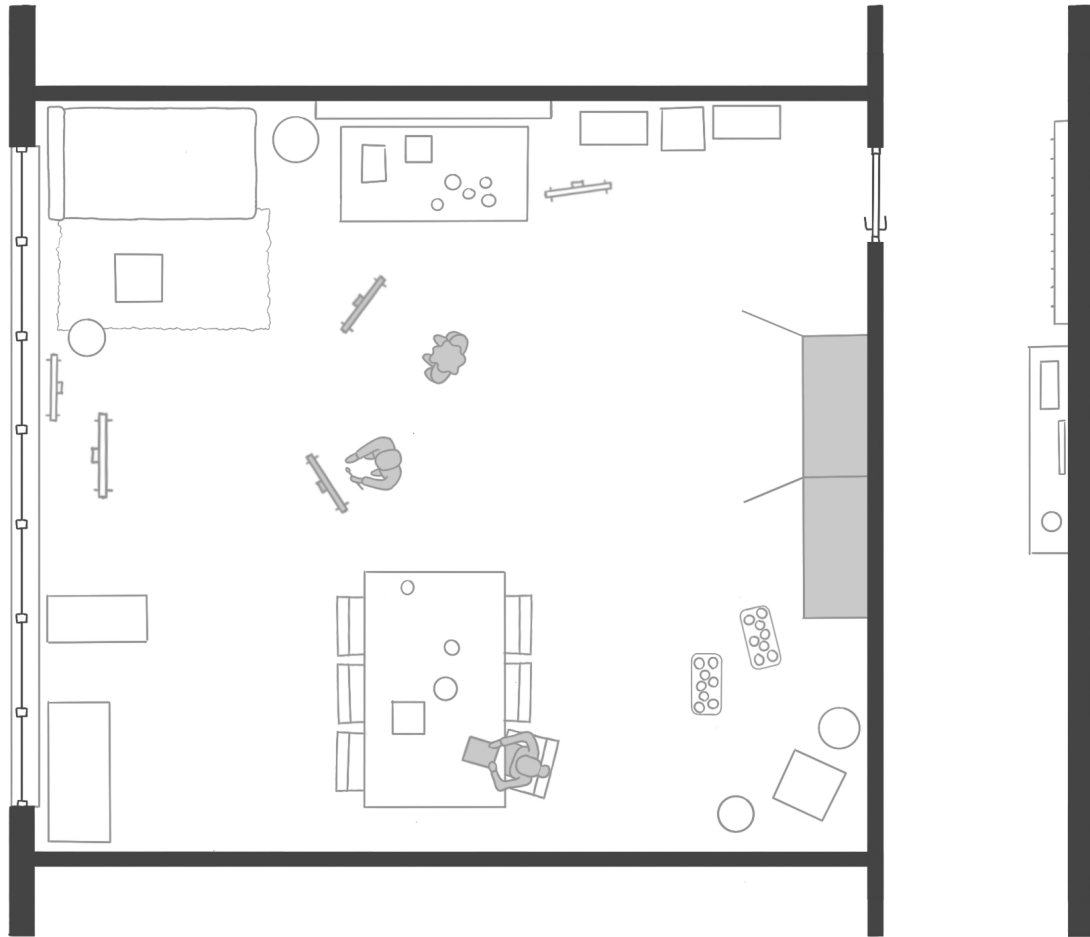


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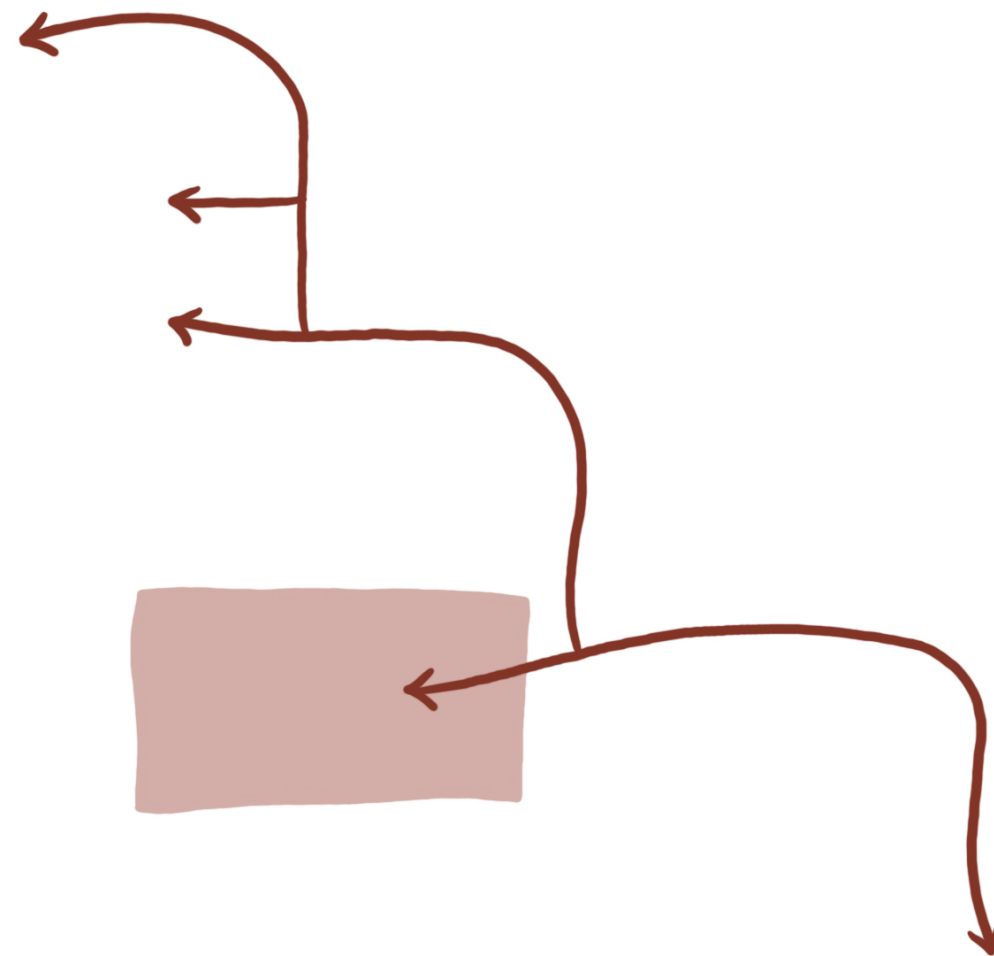


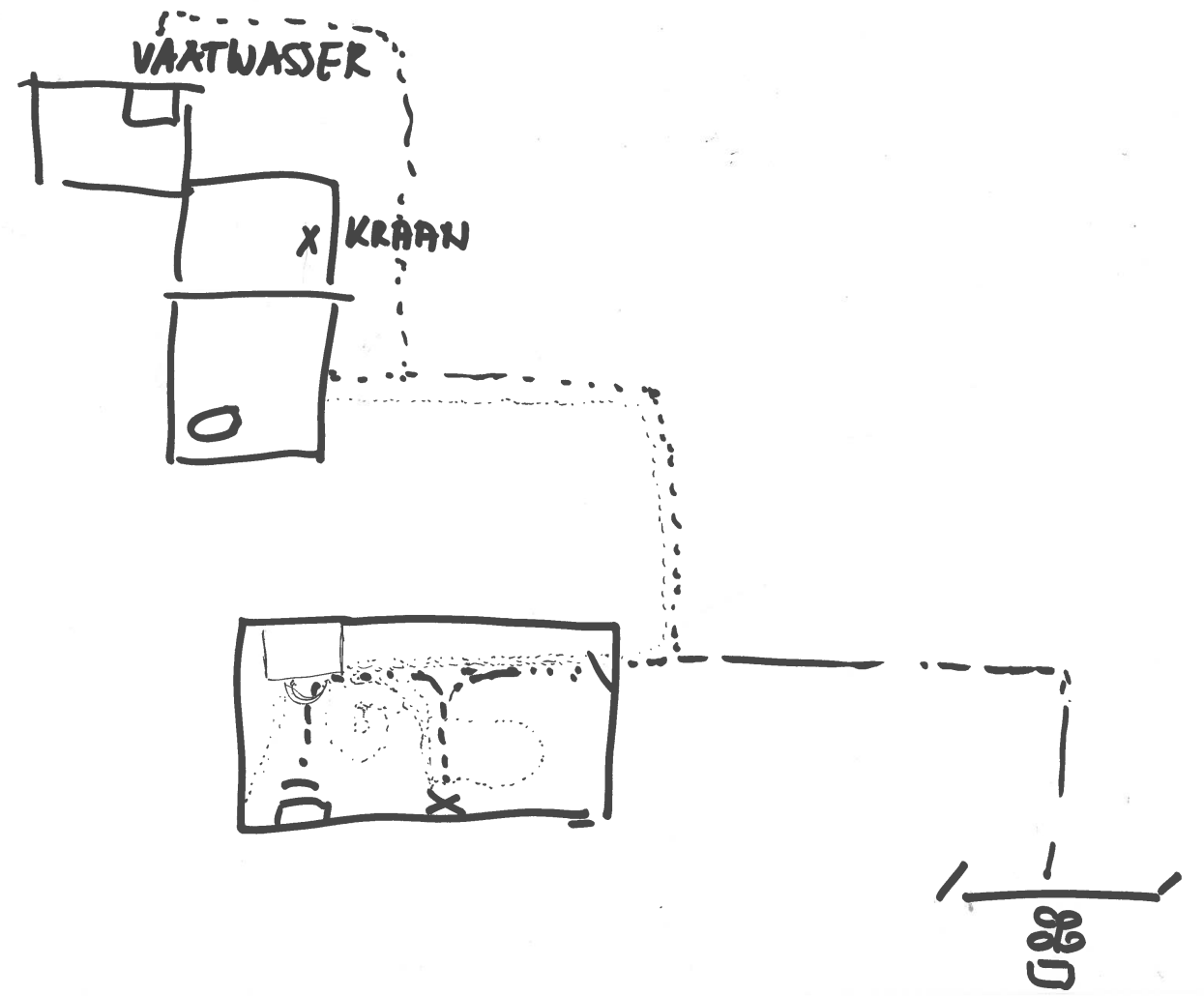






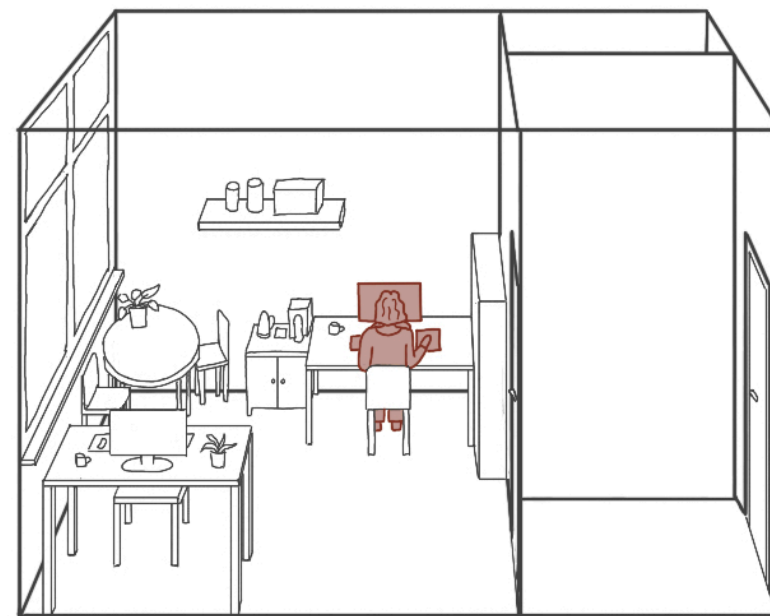
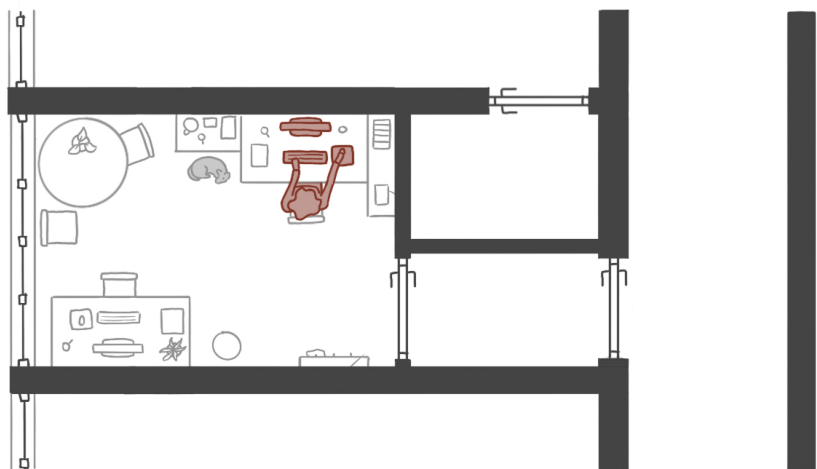
This artist runs a theatre bureau. She uses her small office five days a week, following regular office hours, with occasional days spent out visiting clients or attending shows. Though she mainly works alone, she sometimes shares the space with an intern or colleague. The office, equipped with two desks and a coffee station, is straightforward in its use. She states that the view to the street is essential for her. Seeing greenery and passersby keeps her connected to the outside world. She values being part of a creative building and would like more informal contact with others, especially during coffee breaks or lunch. She also wishes there were a small communal meeting room available. Something other artists with compact, office-like spaces could use for larger meetings. Her movement mostly happens outside the office: walking her dog, getting water from the communal kitchen, or using shared facilities.

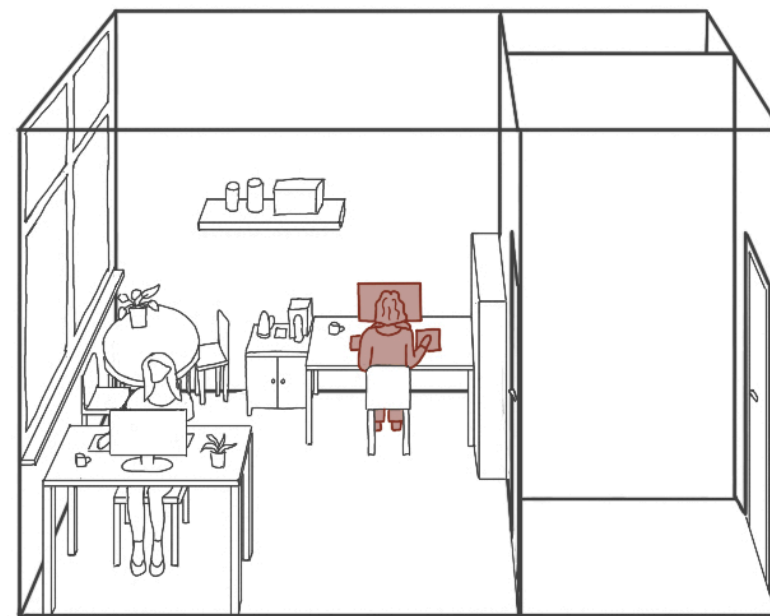
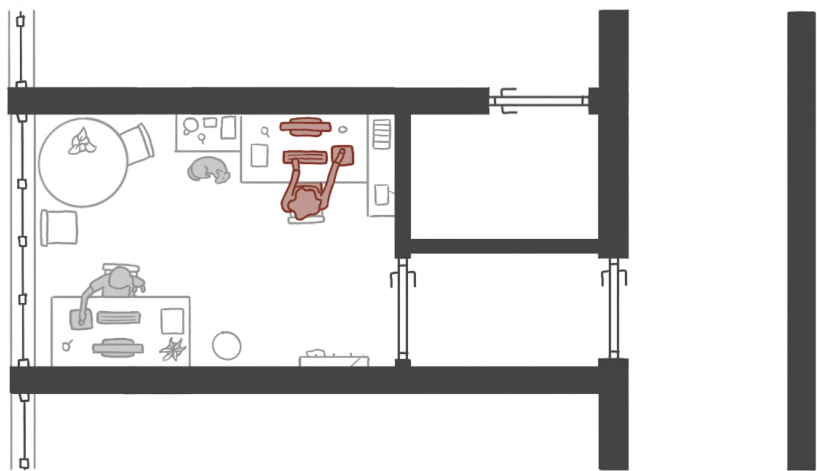




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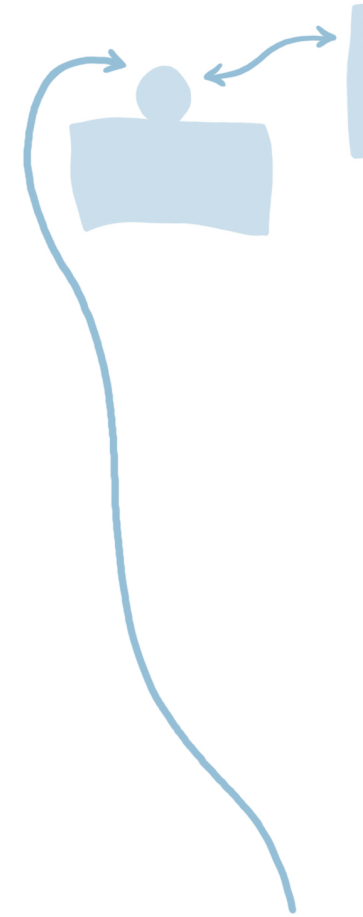




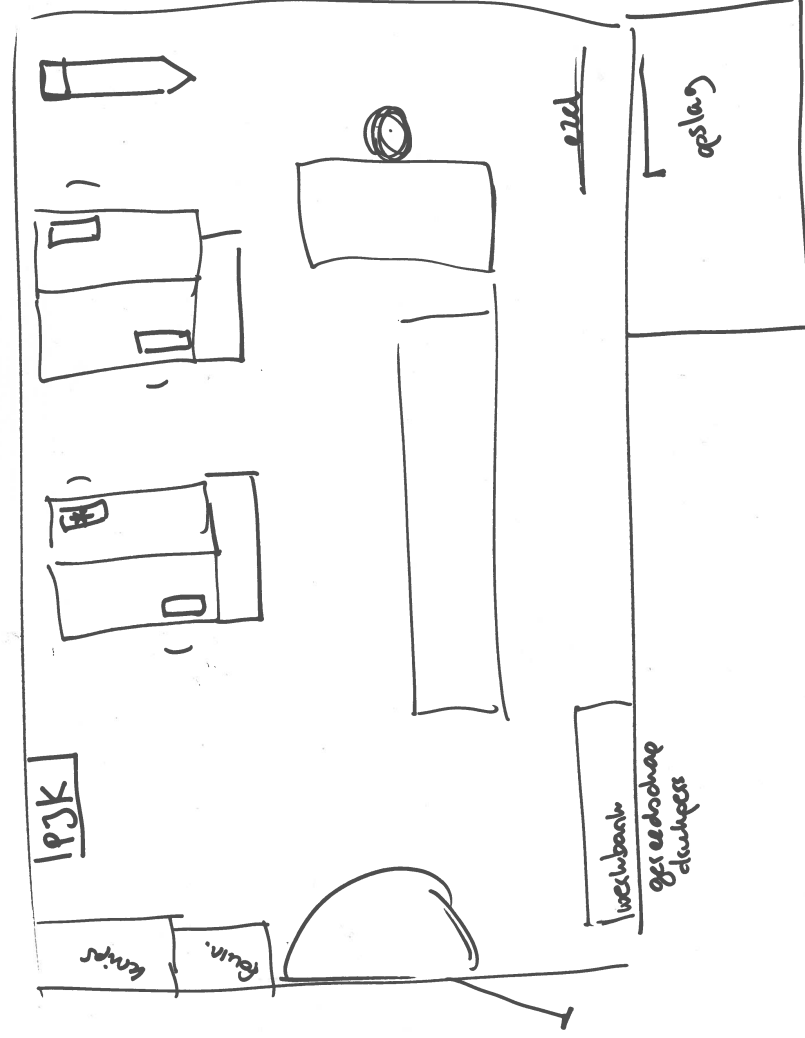




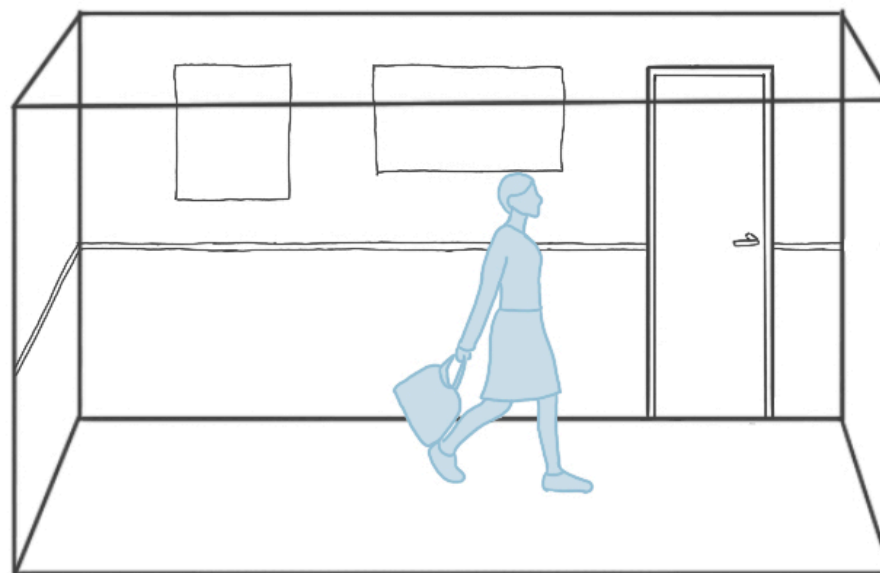
A seamstress, painter, and teacher, this artist splits her time between giving sewing and art lessons and working on her own projects. She prefers a workspace separate from her home, as it offers professional distance and flexibility. Her large space accommodates both personal work and group lessons, with sewing machines, an ironing board, and space for drawing and painting. Positioned at the back of the building the workspace offers quiet focus and no distractions from the street, which she prefers. While she mostly works alone, the community of artists in the building has led to collaborative workshops and social interaction. Her daily movement centres around her desk and easel, with occasional shifts during lessons.

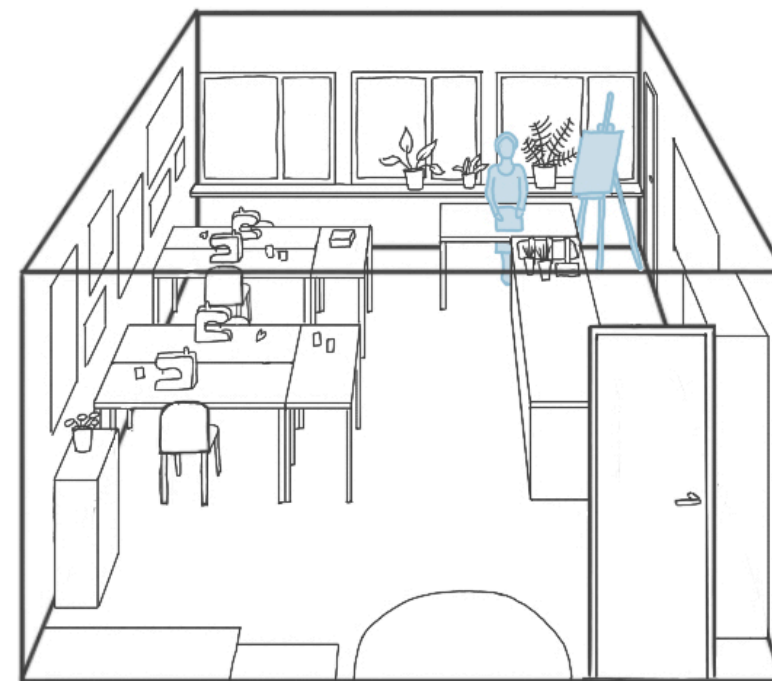
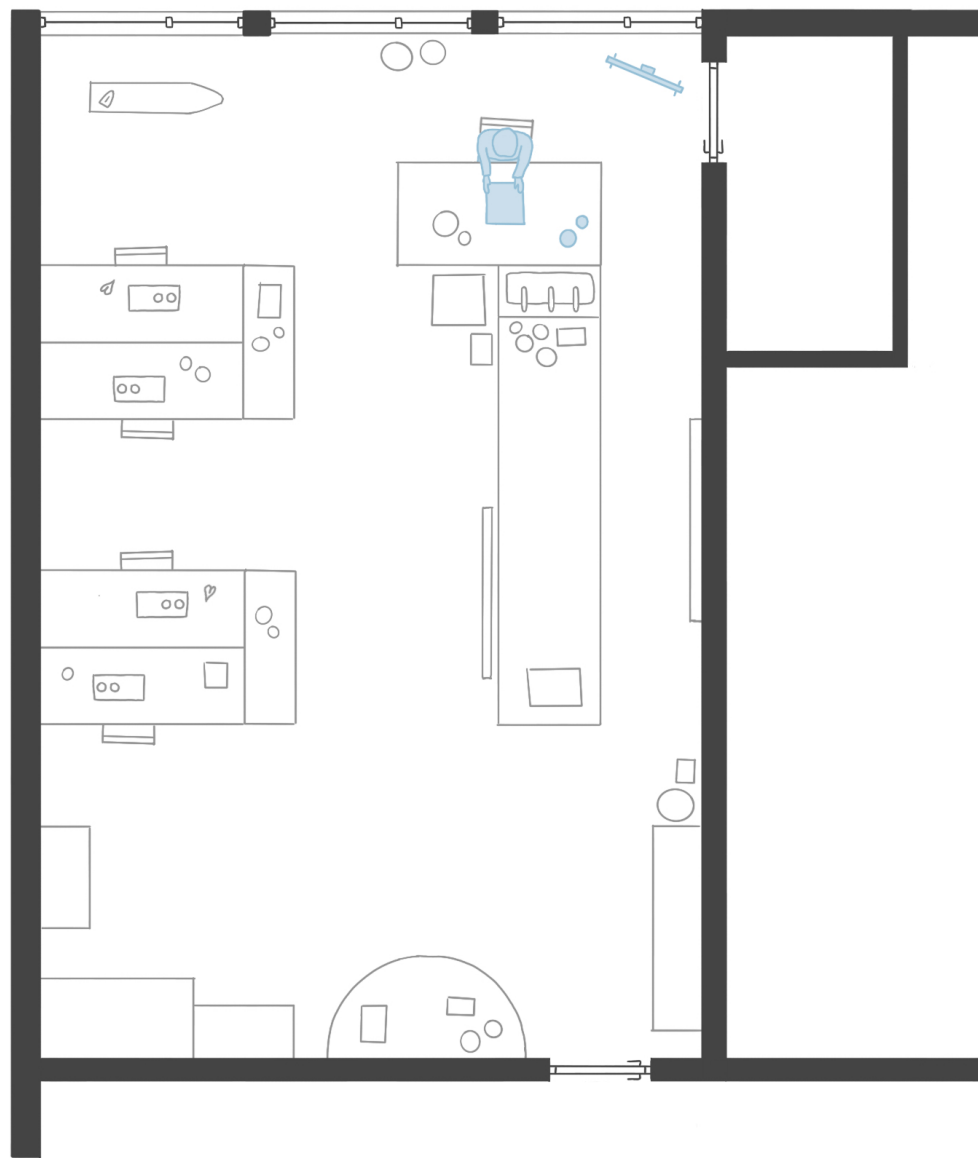


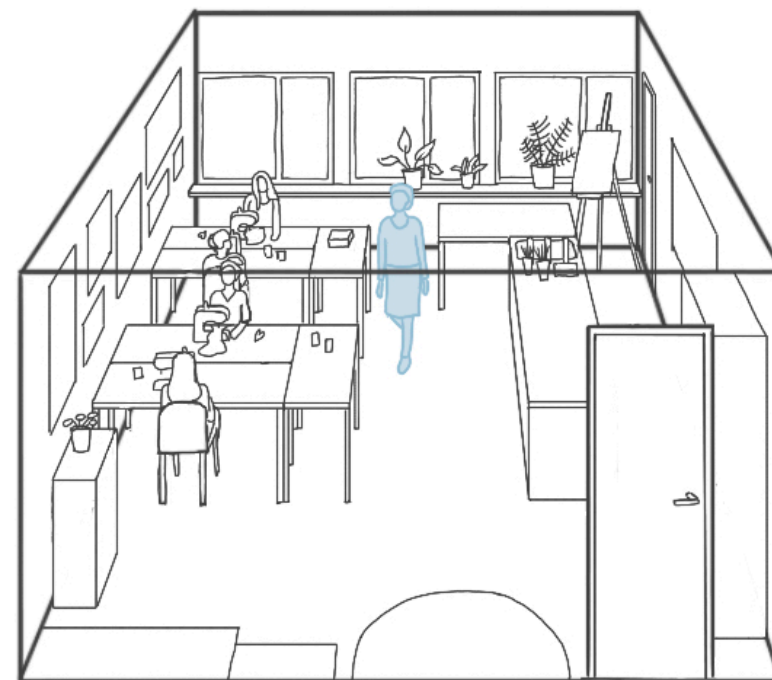
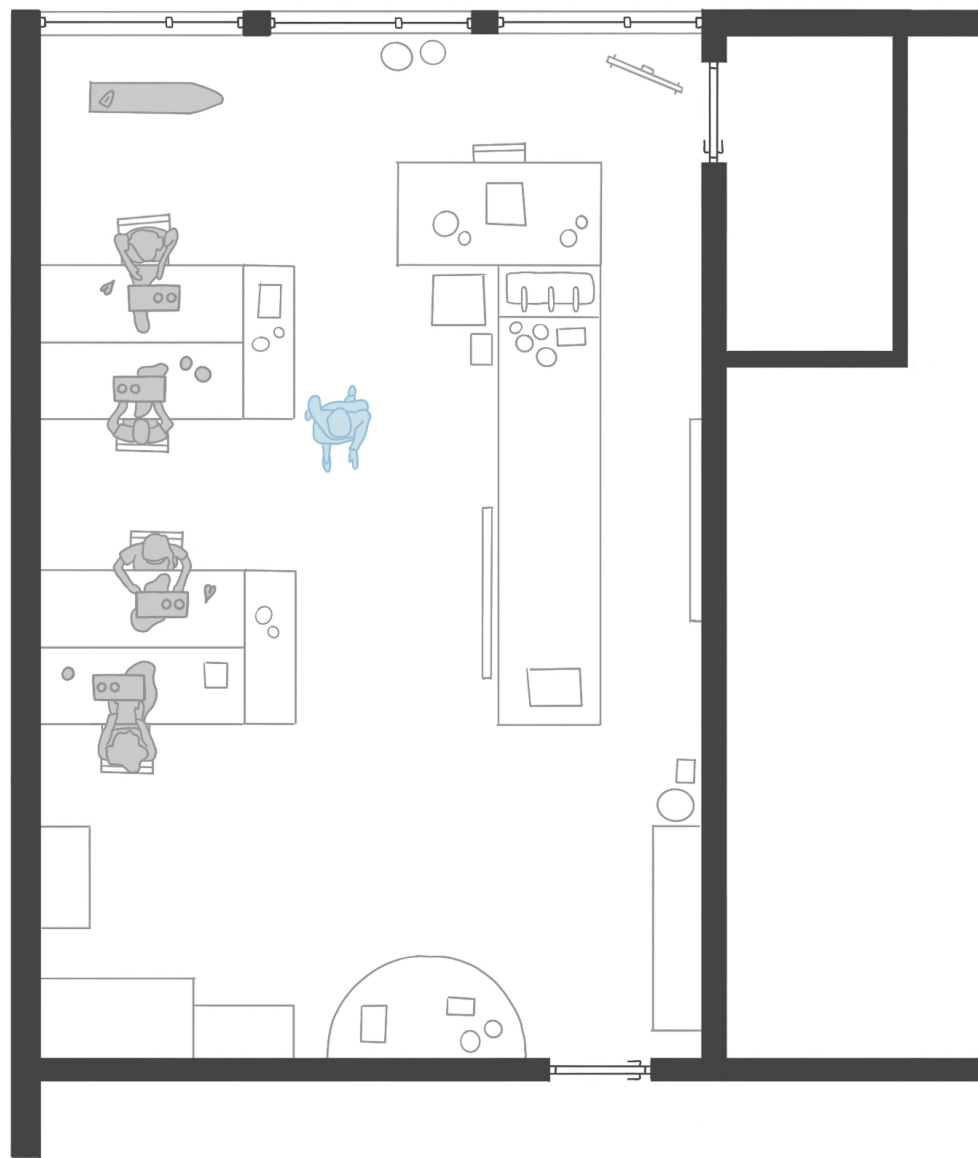
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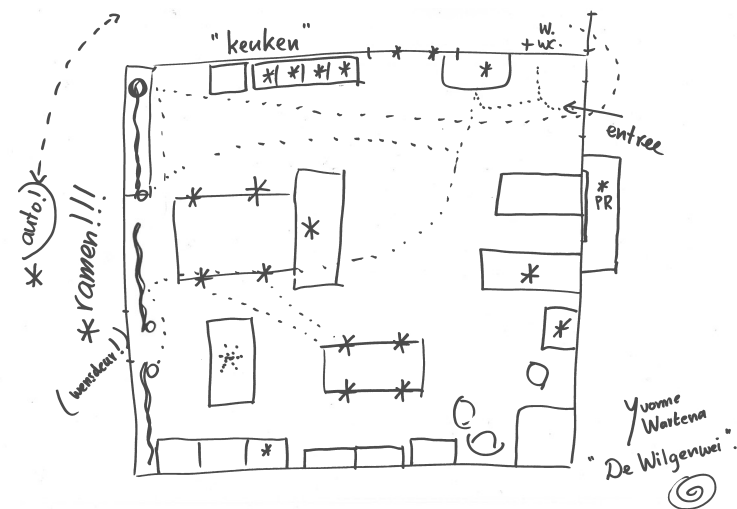
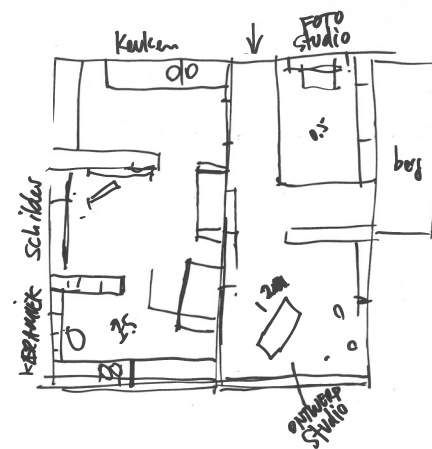
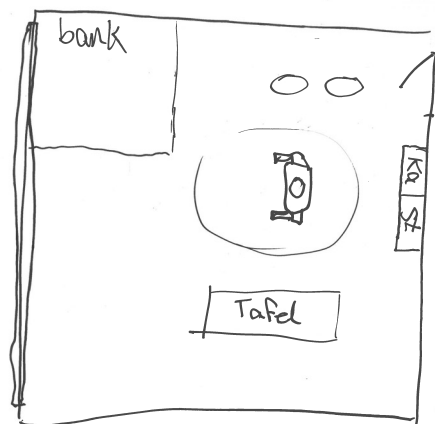
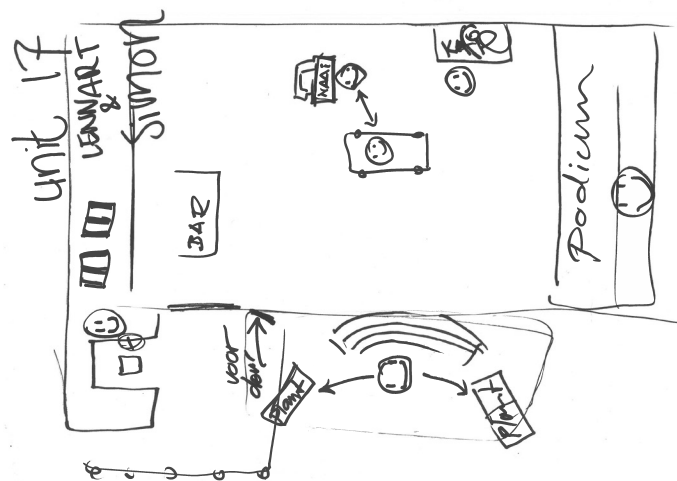
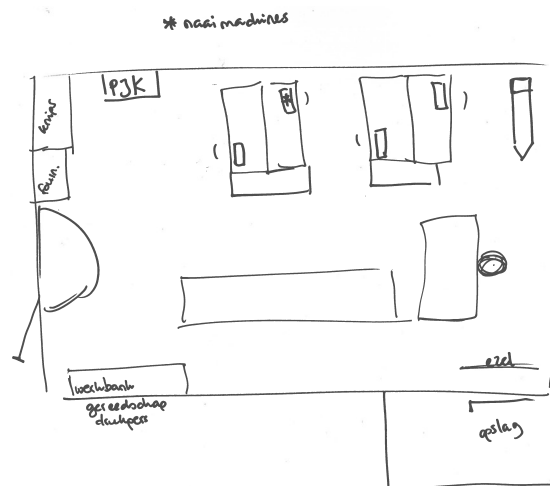
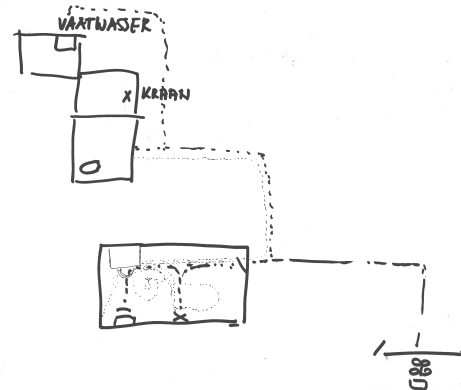
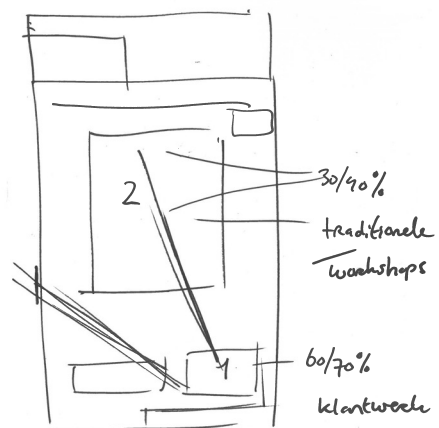
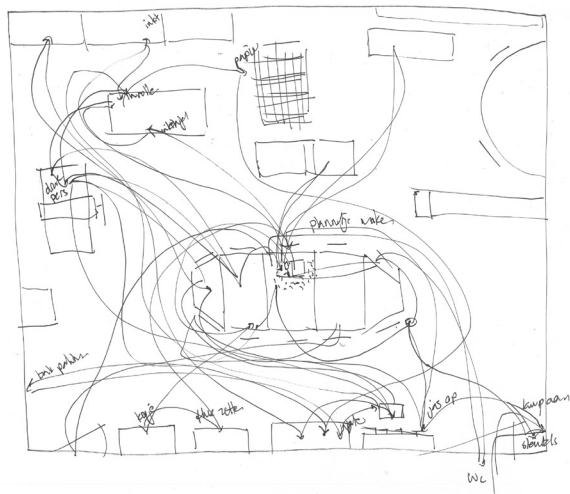


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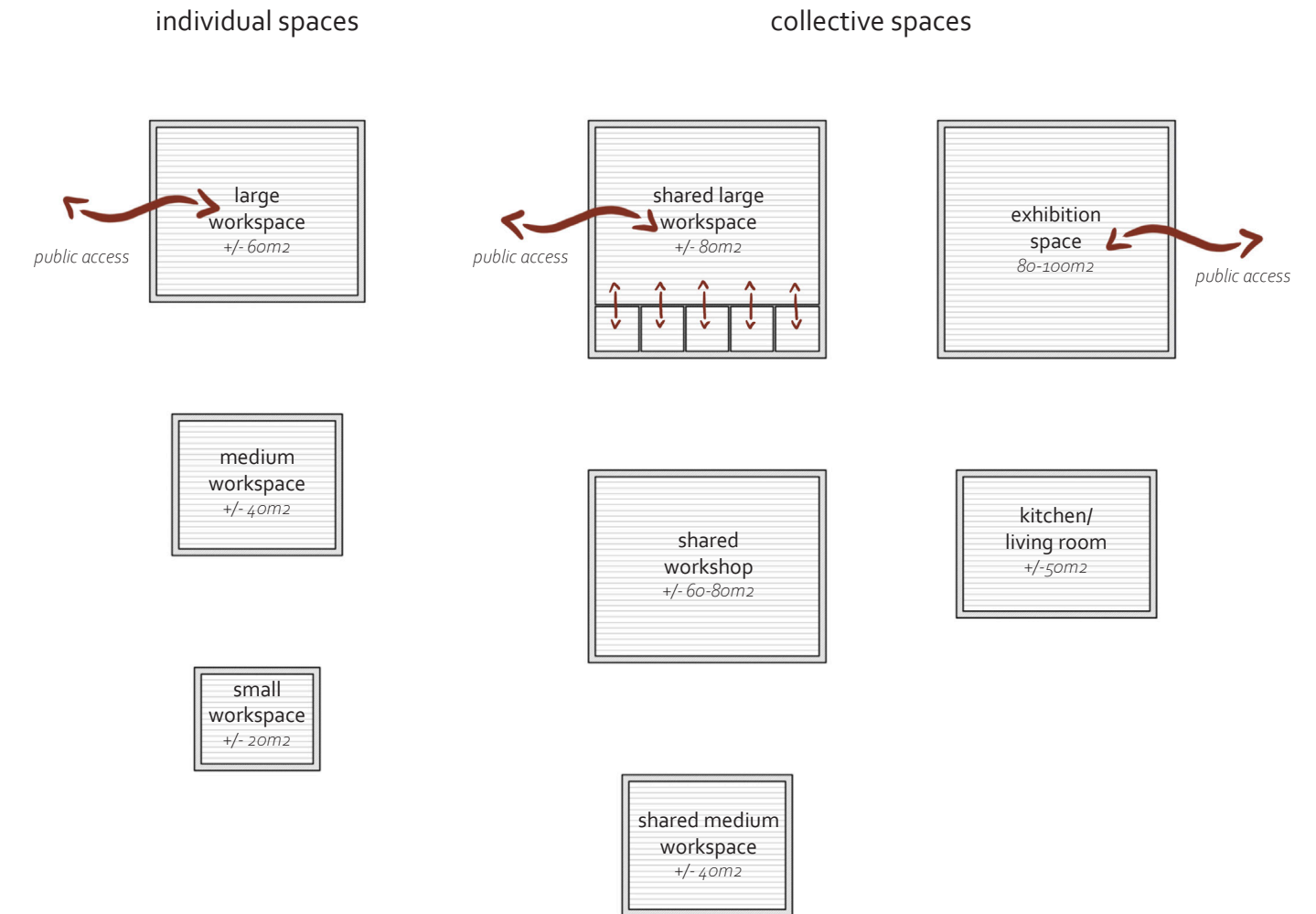




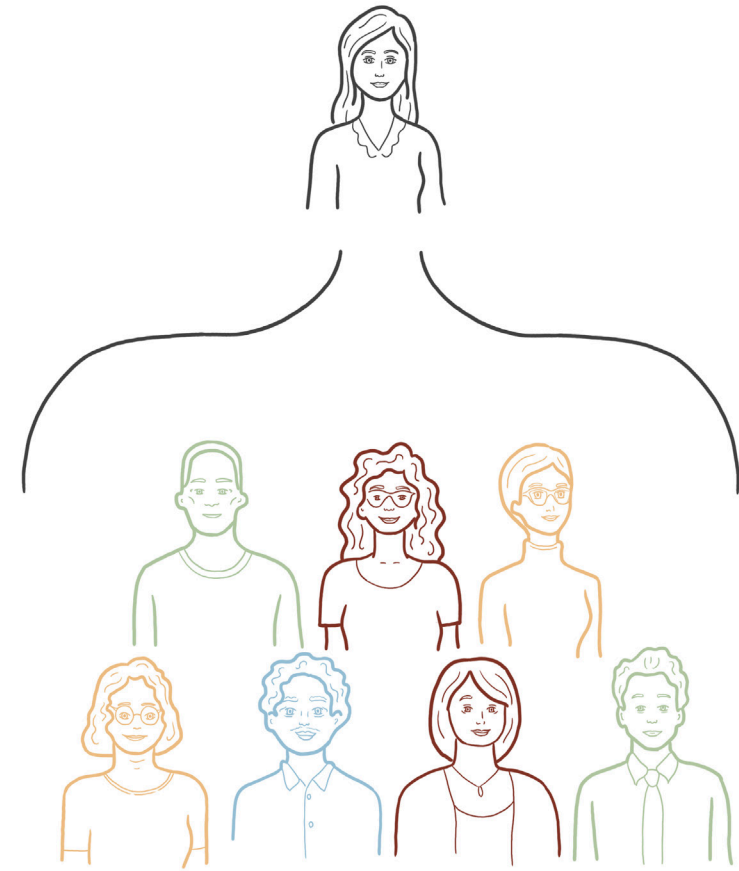
The interviews reveal a clear set of workspace typologies that are needed for supporting an artistic community.

On the individual level, artists need spaces that match the scale and nature of their practice. Some require a small, office-like workspace, ideal for focused and desk-based work. Others benefit from a medium-sized space, which offers more flexibility and room to spread out. For artists who frequently receive clients or organise workshops, a larger workspace becomes necessary, possibly with separate public access. These artists often prefer to work in their own space rather than having to set up repeatedly in communal rooms.

On the collective level, several types of shared spaces are needed to accommodate occasional large-scale work, collaboration, and public engagement. A large shared workspace is needed for artists who mainly work in smaller studios but occasionally need access to more room. This type of space works best when paired with dedicated storage units where artists can leave materials between uses. A large shared workshop, equipped with communal materials and machinery, ensures that artists can purchase and use more expensive equipment collectively instead of each on their own. A smaller shared space functions well as a meeting room for brainstorming sessions or client meetings. In addition to work-related spaces, the artistic community also benefits from an exhibition space with public access. This allows artists to present their work and draw the public into the building. Finally, a shared kitchen or living room provides a social hub, a place where artists can take breaks, have coffee, and engage in informal conversation which is important for community building.



A recurring theme across all interviews was the importance of good management. For communal spaces, equipment, and materials to function smoothly, especially when used professionally, shared responsibility is essential. Without it shared rooms risk neglect and frustration. Management, whether through a designated individual or a board, should oversee tenant selection to ensure alignment around professionalism and collective values. They should also help maintain community standards, ensuring everyone takes care of shared spaces and resources. With the right framework in place, an artistic community can thrive, offering not just individual workspaces but a collaborative environment. In this way the artistic community can benefit not only artistic practice, but also social connection within the community and wider neighbourhood.



at LEISURE
creating a sequence

Leisure, too, is marked by movement. Often more deliberate, sometimes more fluid, always shaped by the architecture that contains it. *Moving Bodies at Leisure* explores the sequence of spaces that compose the experience of a swimming pool. While each swimming pool may take on a different architectural form, the choreography it invites remains remarkably constant. From arrival to changing room, from shower to pool: the body moves through a sequence of rituals.

