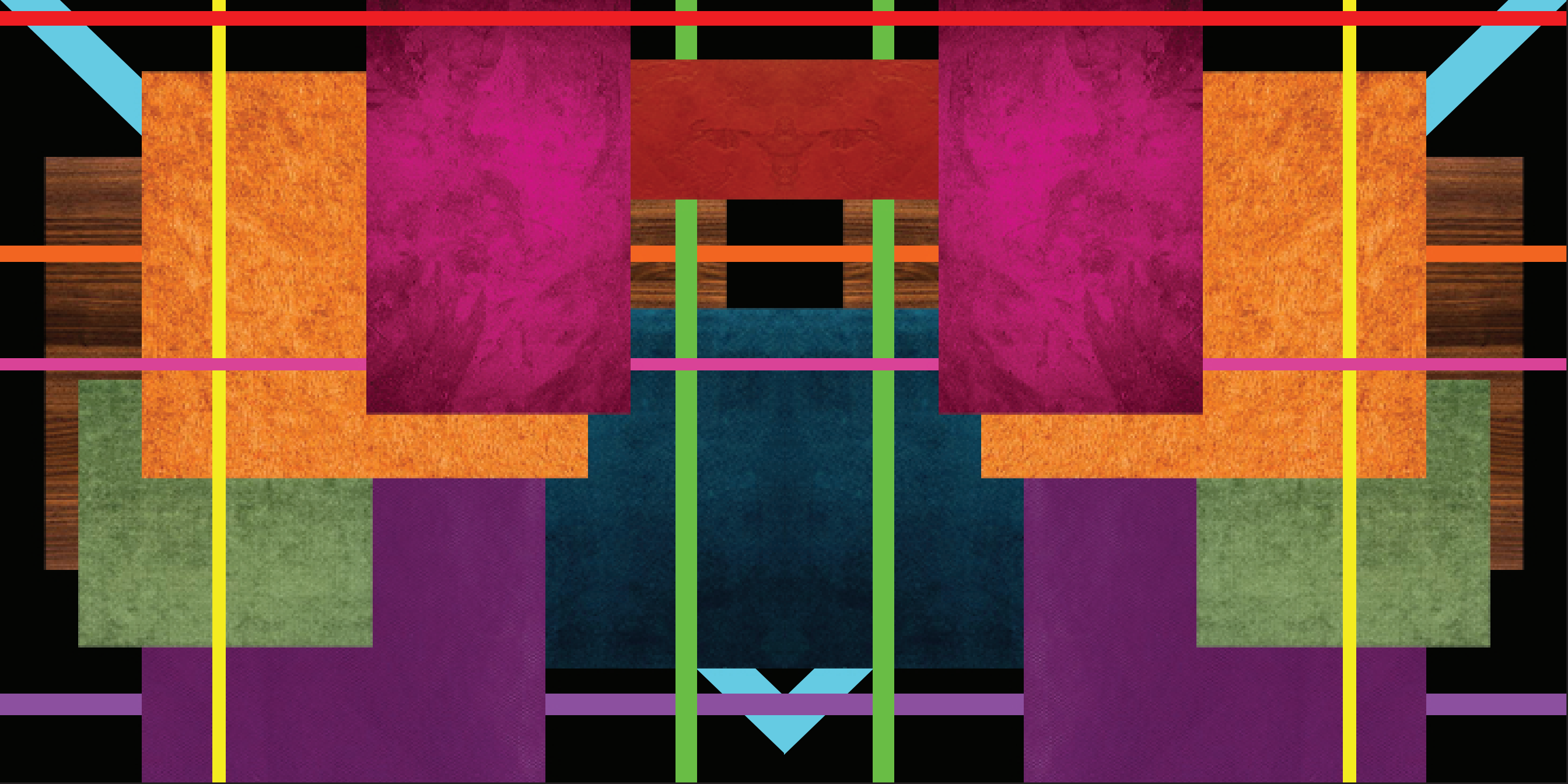




ORCHESTRATED

INTERSTICE

Anthony Miksad



CONTENTS

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EXPOSURE

ex - pos - ure

1. The condition of being presented to view or made known
2. The condition of being unprotected

Relevant Definition

The condition of being vulnerable, in a revealing way, that allows insight into an individuals personal way of thinking, seeing, and/or being.

Initial Word Connection to EXPOSURE

LIGHT

NUDITY

UNCOVERED

VULNERABLE

TERRIFYING

INTIMATE

VEILING

DETACHED

THIS PROJECT ADDRESSES THE
PSYCHOLOGICAL ADAPTABILITY
IN AN EXPRESSIVE SPACE. THROUGH
THE ABSTRACT USE OF
MATERIALS, LIGHTING, AND A
PASSAGE OF TIME, THE
OCCUPANTS MINDS WILL ENGAGE
WITH THE INTERIOR OF THE
HOME AND ALLOW THEM TO
EMBRACE THERE OWN FORMS OF
EXPRESSION

INITIAL CONCEPT

BARE

TRANSPARENT

REVEALING

INITIAL

PRECEDENT STUDIES

MOTHER!

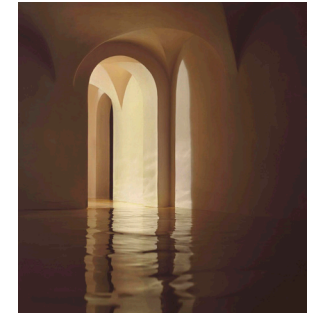
Darron Aronofsky



Mother! is a film from 2017 that tells a chaotic story following a man and his need for constant exposure. It displays the negative affects that overexposure can have on a person and their surrounding environment. The entire film takes place in an octagon shaped home where they use the interior architecture to frame important moments throughout the film. The main woman is a representation of his environment and as he continues to gain more exposure, she starts to deteriorate. This film adds to my thesis in a few different ways. It tackles the idea of overexposure and where it can become harmful. The film also uses the interior structure to narrate the story and highlight key moments throughout. The film *Mother!* has a very warped timeline that disorients the viewer, and there concept of time.

Model Work

James Casebere



James Casebere is famous for his interior model making of surreal spaces. He uses bright colors to create a utopic scene and captures the moments with photography. The artist plays with lighting which brings the models to life. One very interesting aspect of James' model work is that he fills some spaces with water to gain a new perspective of the room. This allows for a more natural lighting feature with movement and reflectivity. He matches that with low overall lighting, creating high contrast and deep shadows. James also plays with darker themes with a juxtaposing happy environment, like wildfires in an idealic neighborhood. His projects add to my thesis because of the unique lighting scenarios and color palettes. It also intrigues me to consider even more unconventional materials like water in an interior.

Grand Budapest Hotel

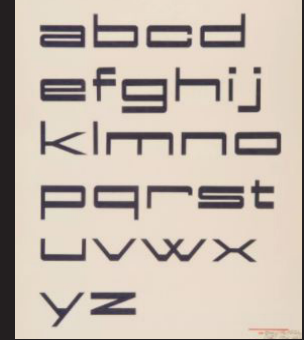
Wes Anderson



The film, **Grand Budapest Hotel**, is a surreal representation of saturated color and distracting emotional connection. Wes Anderson is famous for using a bright color palette to make the viewer feel as if they are brought to another world. He matches this style with his bizarre story telling ability. During the moments of the film that would be traditionally sad and gloom, **Grand Budapest Hotel** reverses the effect and brings up the pop and saturation of the scene. The film also plays with aspect ratio in a unique way. If the story goes to a flashback, the ratio is wide, if the story is in the present, the ratio is squared. This can be translated to my thesis by playing with the structure of the interior and controlling what the occupant sees and how they see it.

House of the Future

Alison and Peter Smithson



The House of the Future is an interior house set in the 1980's but was made in the 1950's. The idea was to create a space that represented the future of design and show what life will be like. This project was not a real house but an exhibit for viewing. This meant that all privacy was stripped from the user and they were left exposed. The house was performative, from the moving tables that drop into the floor, to the bath tub at ground level. The Smithson couple even hired actors that they envisioned to be the ideal occupants of the space to be in the house all day. The designers made every single decision from the actors and there specific clothing, to a brand new font for the advertisements of the exhibition. This dedicated control over every detail is a great way to design to be able to manipulate an interior to fit a certain narrative or emotion.

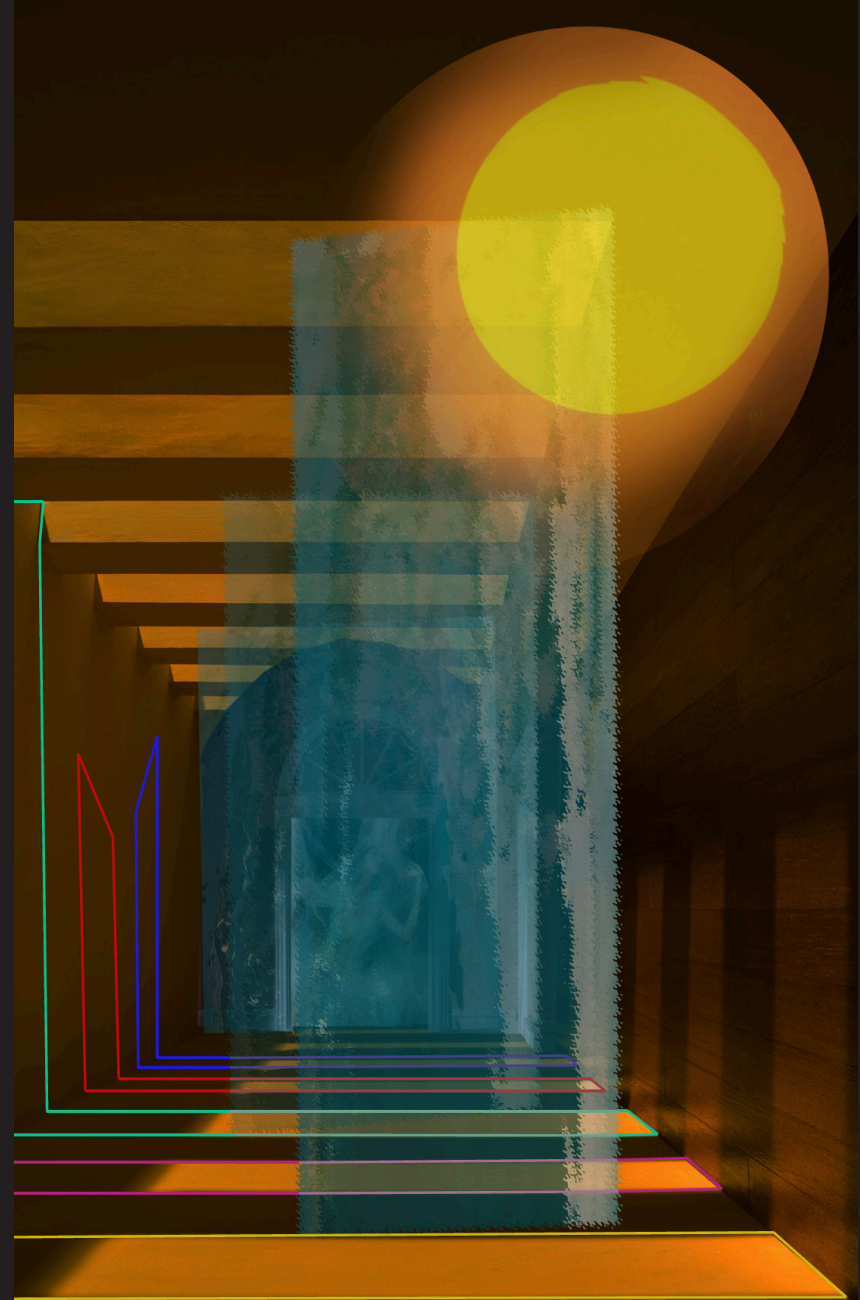
SPATIAL

Using materials to push a narrative of expression will help as a form of wayfinding throughout the design. Creating material palettes that give off a certain emotion is a good start to exploring the way our environment can manipulate our mind

QUALITIES

MATERIAL COLLAGE

Manipulating materials will help push the narrative of my thesis. Using combinations of filtered light, unique materials, and forced perspective, the occupant will be disoriented and re-oriented into a series of wayfinding systems and spaces that will reveal true expression.



TRAITS OF A SITE

TEXTURAL



The Paker's Hand Patio - Jonathan Adler

DISORIENTING



Danish Jewish Museum - David Liebkind

RELIEVING



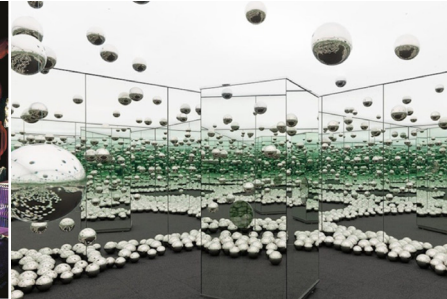
Karakhan House - Axel Verwoerd

EXPRESSIVE



Restaurant Verra - Verra Panton

PROGRESSION

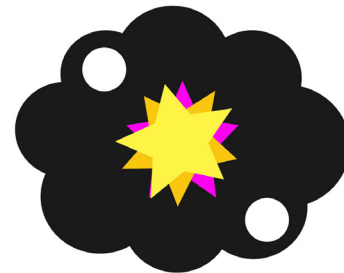
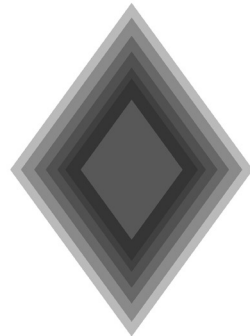


Infinity Mirror Room - Yayoi Kusama

SATURATED



The Swimming Pool - Verra Panton



TRAITS OF A SITE

SURREAL

COMPOSITION

HEIRARCHY

ENGAGING

ETHEREAL

ECCENTRIC



Upside-Down House - All Russian Exhibition Center



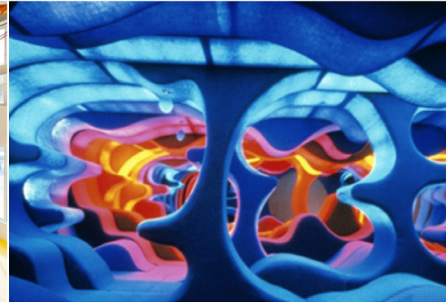
Apartment House - TOKYO



Metropolitan Opera House - William Harrison



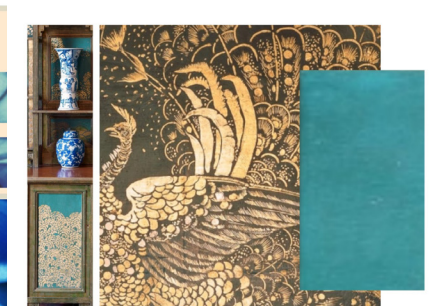
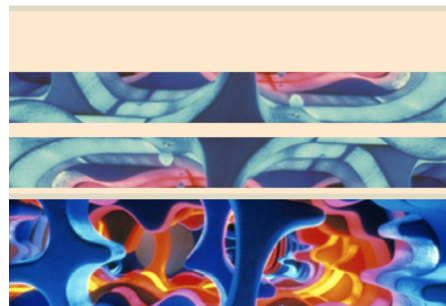
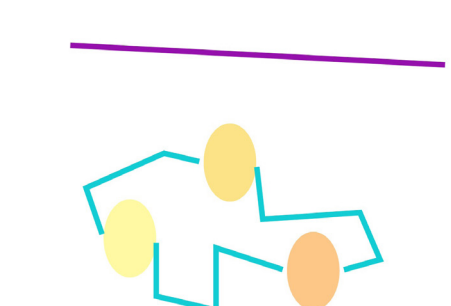
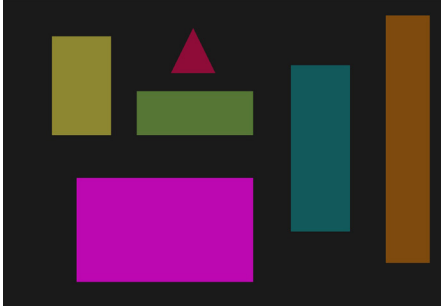
OHIO Playground - Sothe Destia

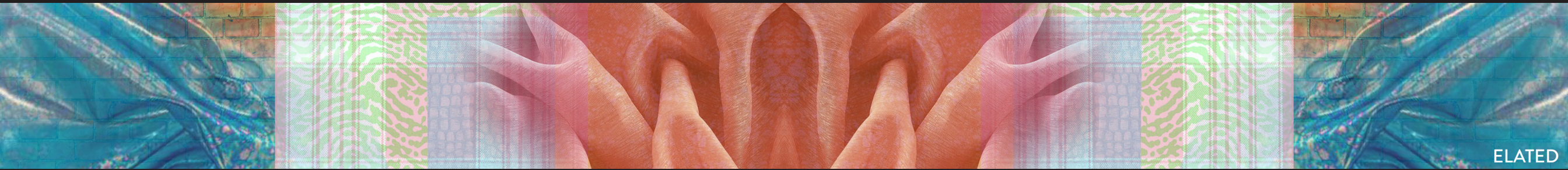


Vismara - Verner Panton

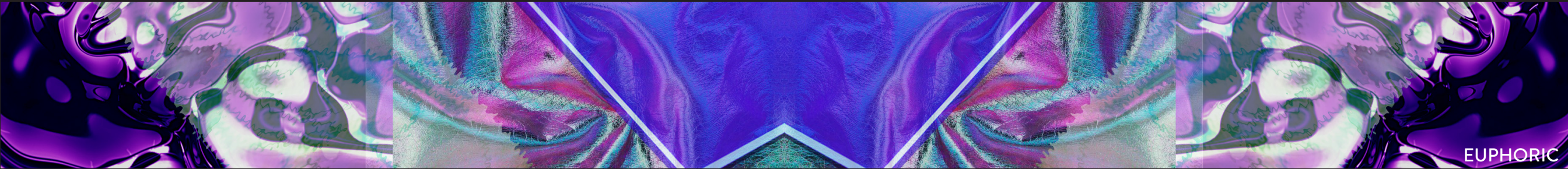


The Peacock Room - James Whistler





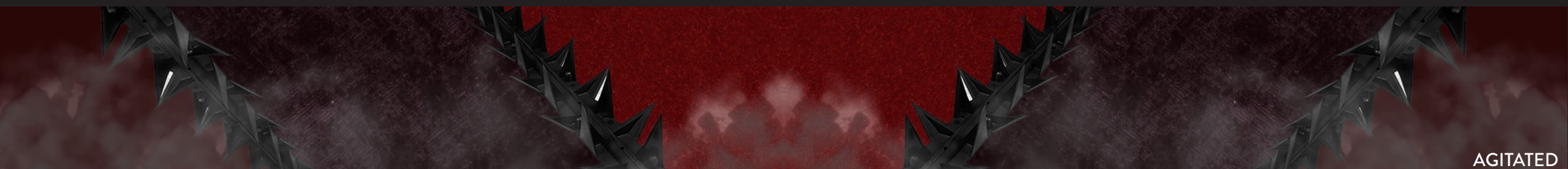
ELATED



EUPHORIC



DEPRESSIVE



AGITATED

S

I

T

E

PROGRAM

RESIDENTIAL

Residential space allows for specific design decisions to be made that are developed based on the main occupant. Creating a space with bright colors, unique textures, and abstract technical adaptations of finishes. Residential allows for complex interiors to be designed with deep narratives that personally relate to the user on a physical and emotional level. Decisions can be more abstract and enforced thoroughly without the need to comply to the needs of a great number of people.

CLIENT

YOUNG FAMILY

The house will contain a young family of four, consisting of a male and female parent, a female child, and a dog. This diverse family will allow us to create a unique environment that can affect each member in a different way, depending on their identity.

Home: Territory and Identity

J. Macgregor Wise

This article compares territory to home and shows the relationship between the two terms. Wise refers to a territory as a habitat or a place of human ownership. This is the most bare definition of home that can be extracted from it. Once details of gender, relationship, and self-expression come into play, that is when this verbal transformation can start to happen from territory to home. The idea of home was related to identity of the user and was treated almost as an archive of the owners life. This comes from the idea that a home has always been an open form of expression that was a comfortable space and made for the actual occupant. A home is a place that you can feel safe to live your culture, ideals and personal movements in without judgement or unusual perception. This article appeals to me because it shows the true meaning of home. What can be added or manipulated in a space that still will conform to what the user feels “comfortable” with?

Are We Human?

Beatriz Colomina and Mark Wigley

This article talks about the relationship between humans and design, and questions the role design plays in the reshaping of human life. Design is everything around us, that holds us up, and everything we touch throughout the day. This has always formed who we are and has shown the path to the future throughout time. This idea of design forming human life is something that is very interesting to me. Humans having to adapt to what they create themselves displays a pliable relationship that shows humans relying and addressing design with a sense of necessity. This can be implemented to my Hospitality program by staying in a more generalized focus that will allow the majority of users to adapt to the space designed for them.

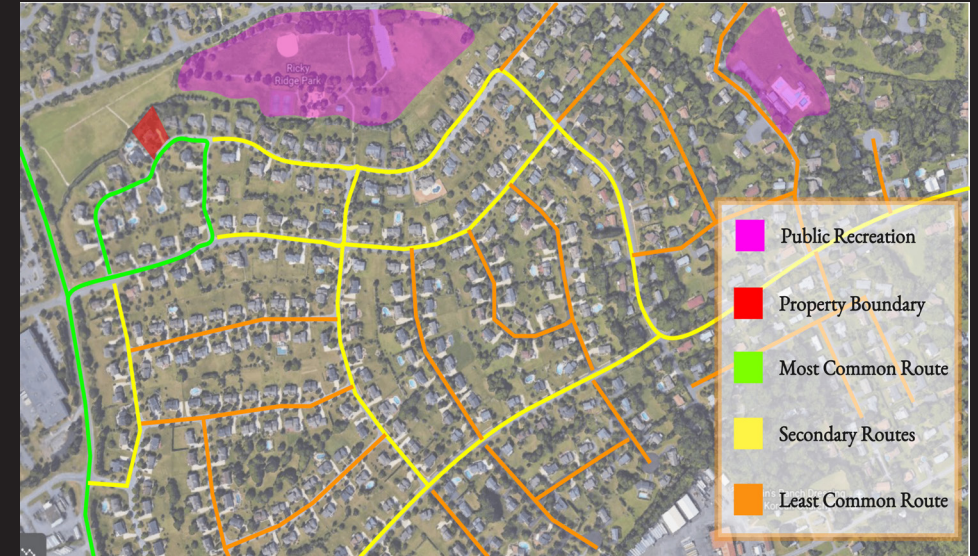
SITE PROPOSAL

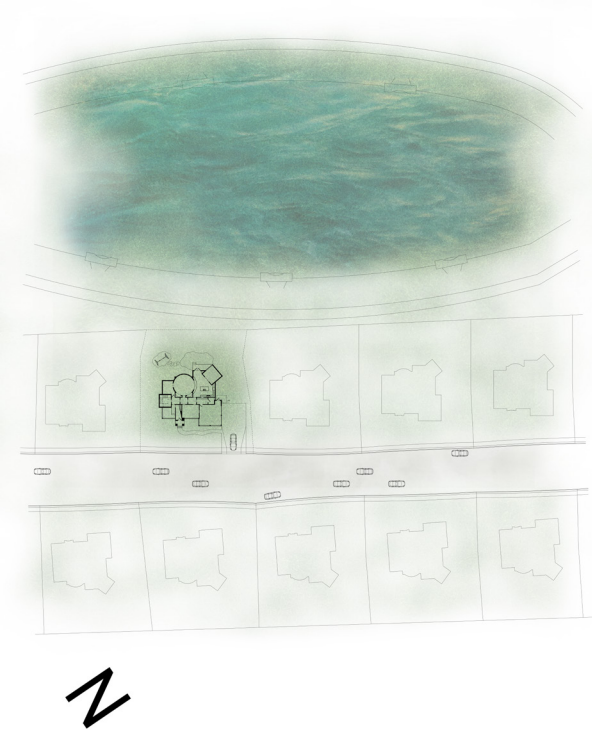
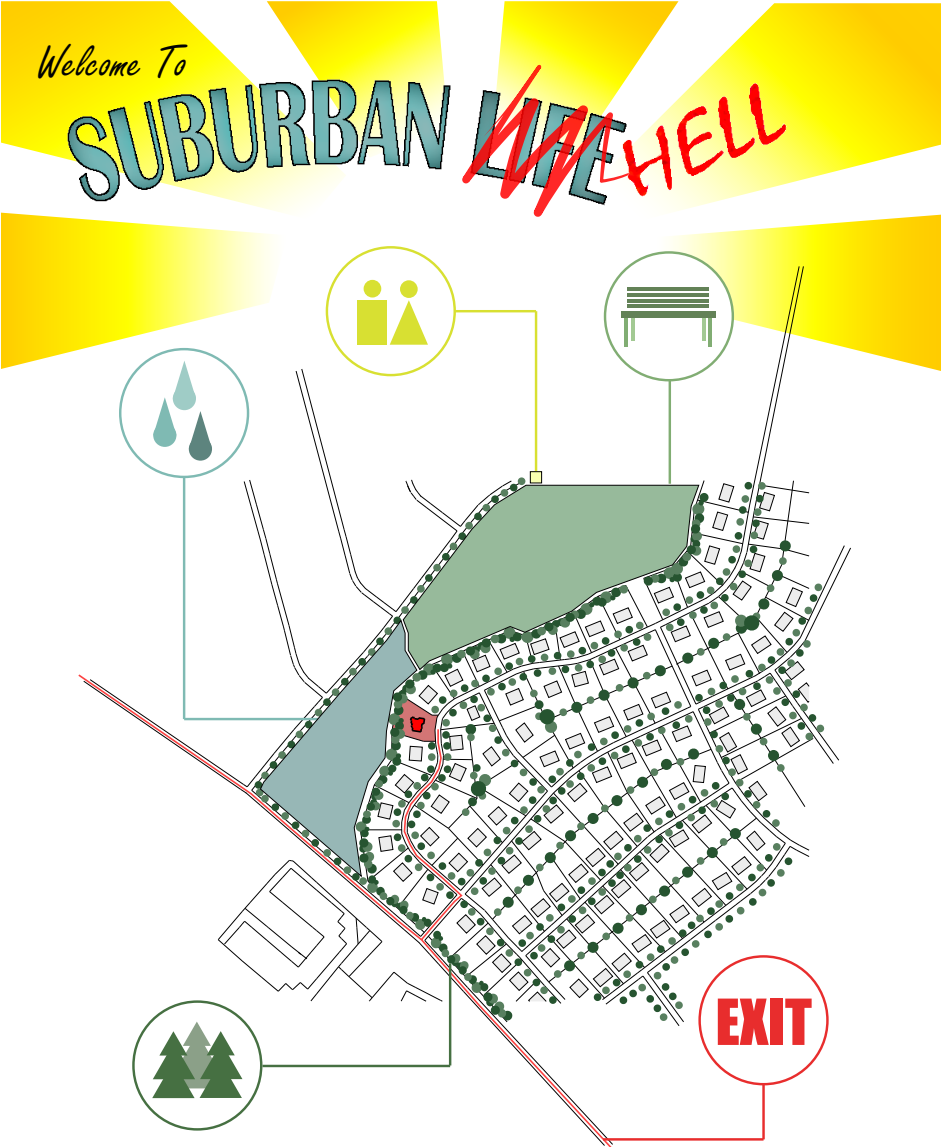
This proposal is for a three bedroom home that is the “ideal” of the suburban family dream. The proposal is for the plot of land the home would be set in. The house is in Green Hills Community which is what I consider to be a “Suburban Hellscape”. This site adds to the exterior context of being compacted by others just like the occupant. Having the juxtaposition of chaotic interiors will add to the craze of being in the systematic neighborhood, always feeling watched and on display. How will the inhabitants behavior change as they transition from the dense neighborhood to the private home?



SITE DIAGRAMS

This series of diagrams dissects the exterior of the home and the surrounding community. Key factors of the suburban neighborhood include natural amenities, grid-like housing division, and a clear hierarchy of housing. There is minimal privacy offered and the occupants feel as if they are under surveillance.





The site map on the left displays the neighborhood of Green Hills. This suburban community includes a public park, public restrooms, and a water retention area. There is also multiple levels of tree densities placed surrounding the homes to allow for privacy.



DESIGN CONCEPT

This project is a reaction to the overexposure encountered in an idyllic suburban community. This performative study will analyze the relationship between the community and the inhabitant, the occupant with the other members of the house, and the inhabitant with themselves. The interior will express the exterior architectural elements, and create a series of visual thresholds that expose the users while they interact within the spaces. This project will use materials, lighting, and specific design interventions derived from different decades of suburban design, that will help pull the users out of the typical suburban landscape, and immerse them in a malformed reality.

EXPOSURE

DESIGN STRATEGY

3 SCALES OF EXPOSURE

The design will allow for three main relationships of exposure to occur in the house. The first being people on the exterior of the house looking inside. The second is the occupants inside the house seeing other people or other highlighted important details of the home. The third relationship with exposure occurs in the bedrooms. These are completely private spaces, where the sole occupant can feel free of being watched.



Playtime

Jacques Tati



This film uses large picture windows to allow pedestrians and the viewers to have an insight in their personal home. This project has extracted this feature and implemented it into the front facade of the house. Overexposure of the public spaces of the interior will allow the users to perform under the surveillance of the neighborhood. These spaces will have the occupants able to appear as if they surrender to the ideal standards of a Suburban Landscape.

Death of Architecture Movement

Madeline Gins and Shusaku Arakawa



The ***Death of Architecture*** movement is a very interesting set of projects. The designers created interiors that were purposely tactful and adventurous, in hopes to allow the users to always be conscious of their surroundings. One exceptional detail about their designs is the way they embrace the odd exterior architectural shapes and translate them into the interior. My project will extract this attribute by continuing the unique facade of the home to the interior to create calculated pauses.

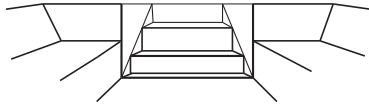
FORCED

The use of forced perspective will allow for the occupant to be controlled and moved through the spaces while looking at specific moments. It will also allow for key moments to be highlighted throughout the design. This architectural system of manipulating structure will develop a controlled rhythm in the house.

PERSPECTIVES

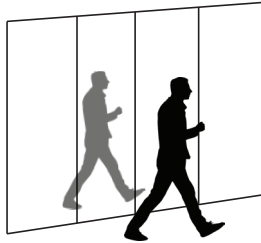
FORCED PERSPECTIVE COLLAGE





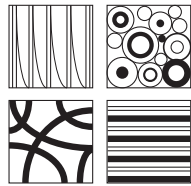
'70s

SUNKEN LIVING SPACES



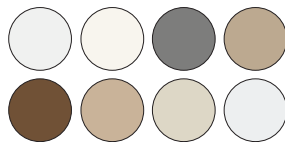
'80s

MIRRORED SURFACES



'90s

GRAPHIC PATTERNS



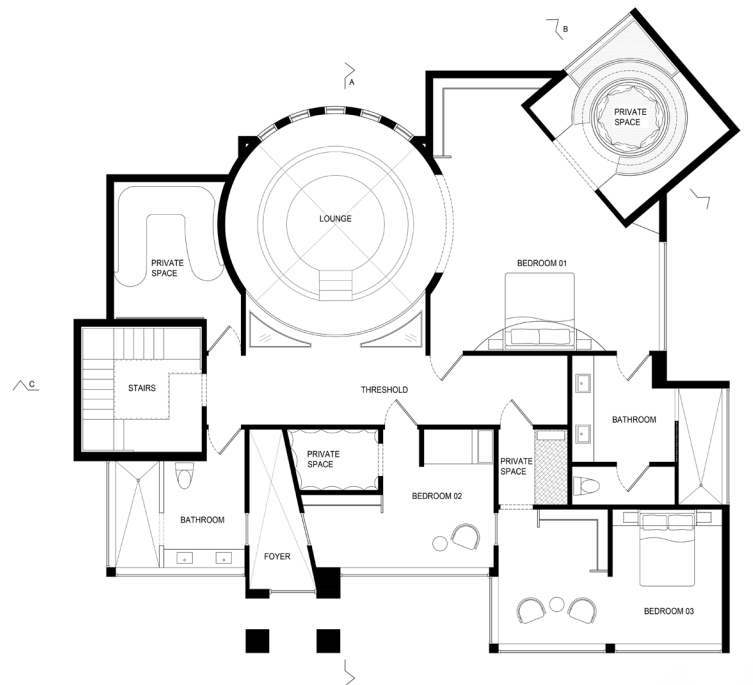
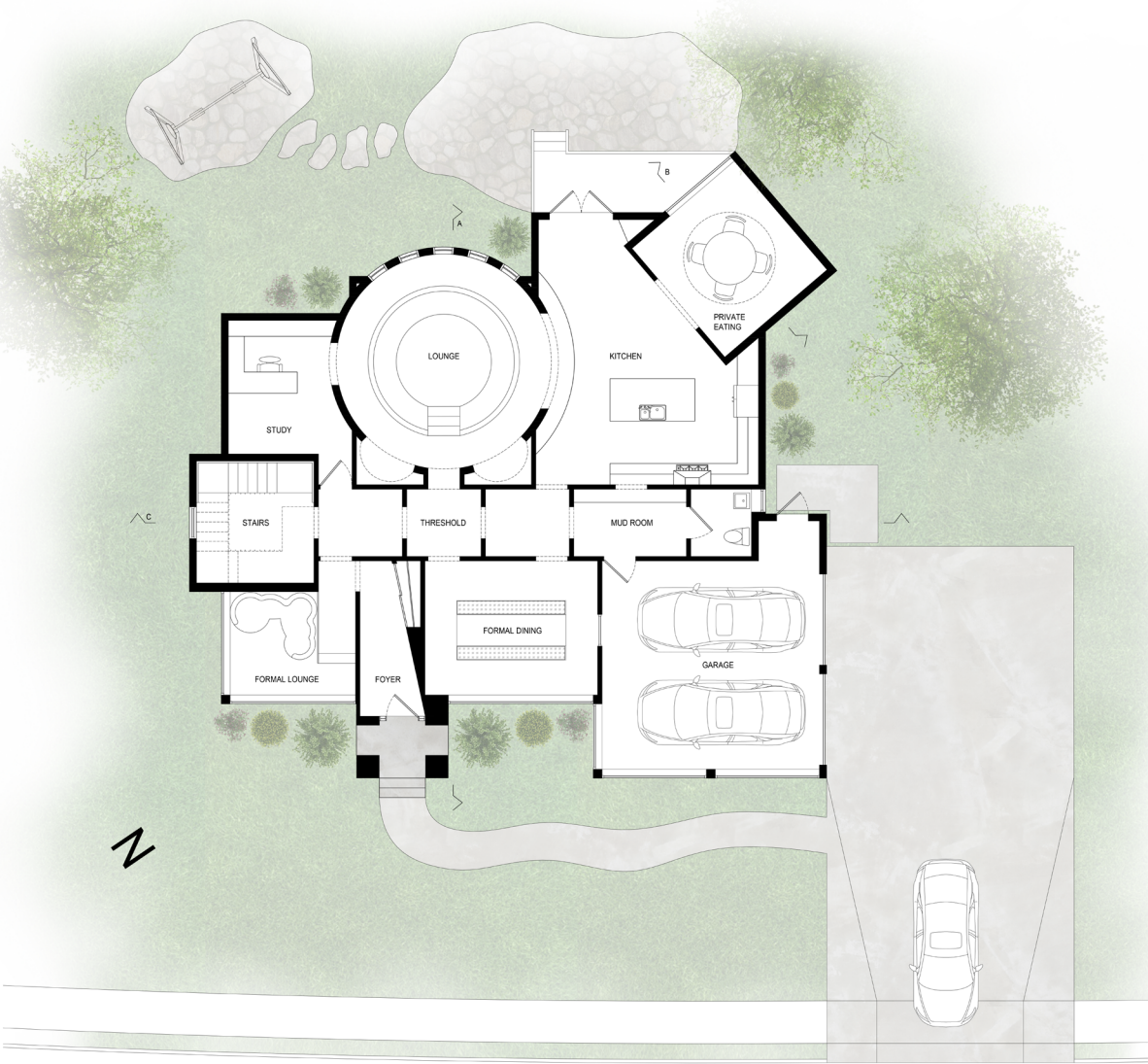
'00s

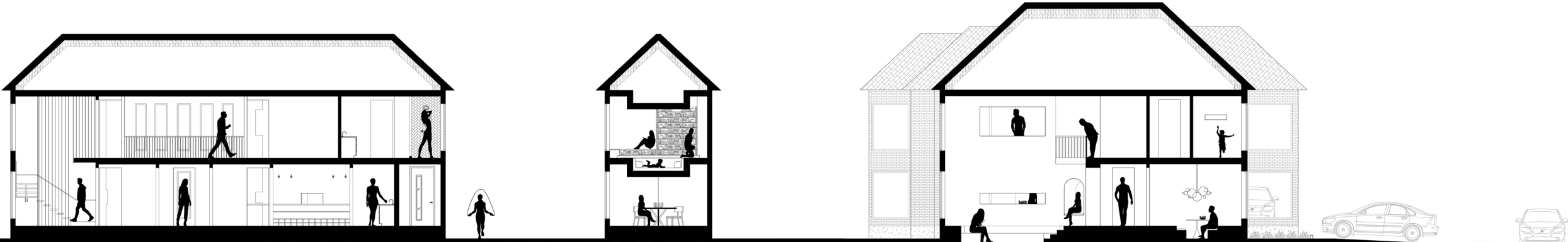
NEUTRAL TONES

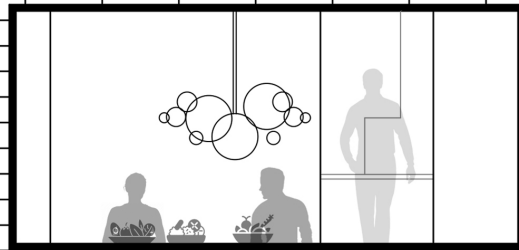
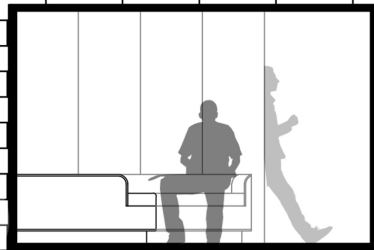
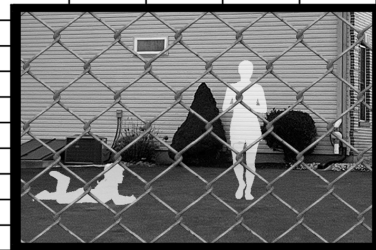
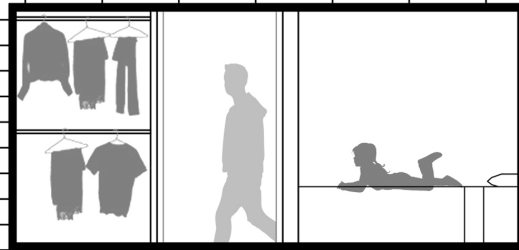
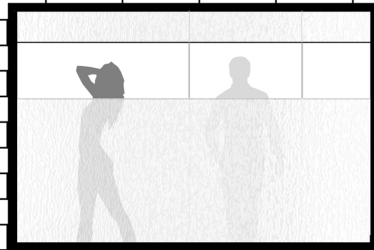
Materials and finishes for the house will study the design interventions of Suburban Design throughout the last 60 years. The attributes will be extracted and given a modern twist that will pay homage while also critiquing it at the same time. The principles will be used in both extreme and subtle formats depending on the program and function of the space.

MATERIALS THROUGH THE DECADES OF SUBURBIA

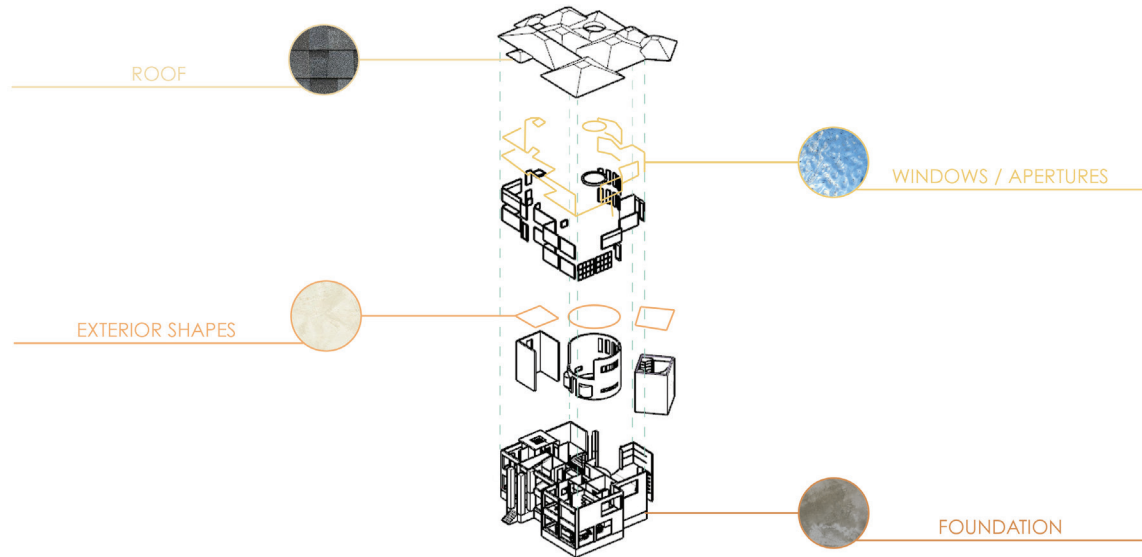
DESIGN PROPOSAL







EXPLODED AXONOMETRIC DRAWING HIGHLIGHTING STRUCTURE AND MATERIALS



DETAIL DRAWING GLASS FLOOR

