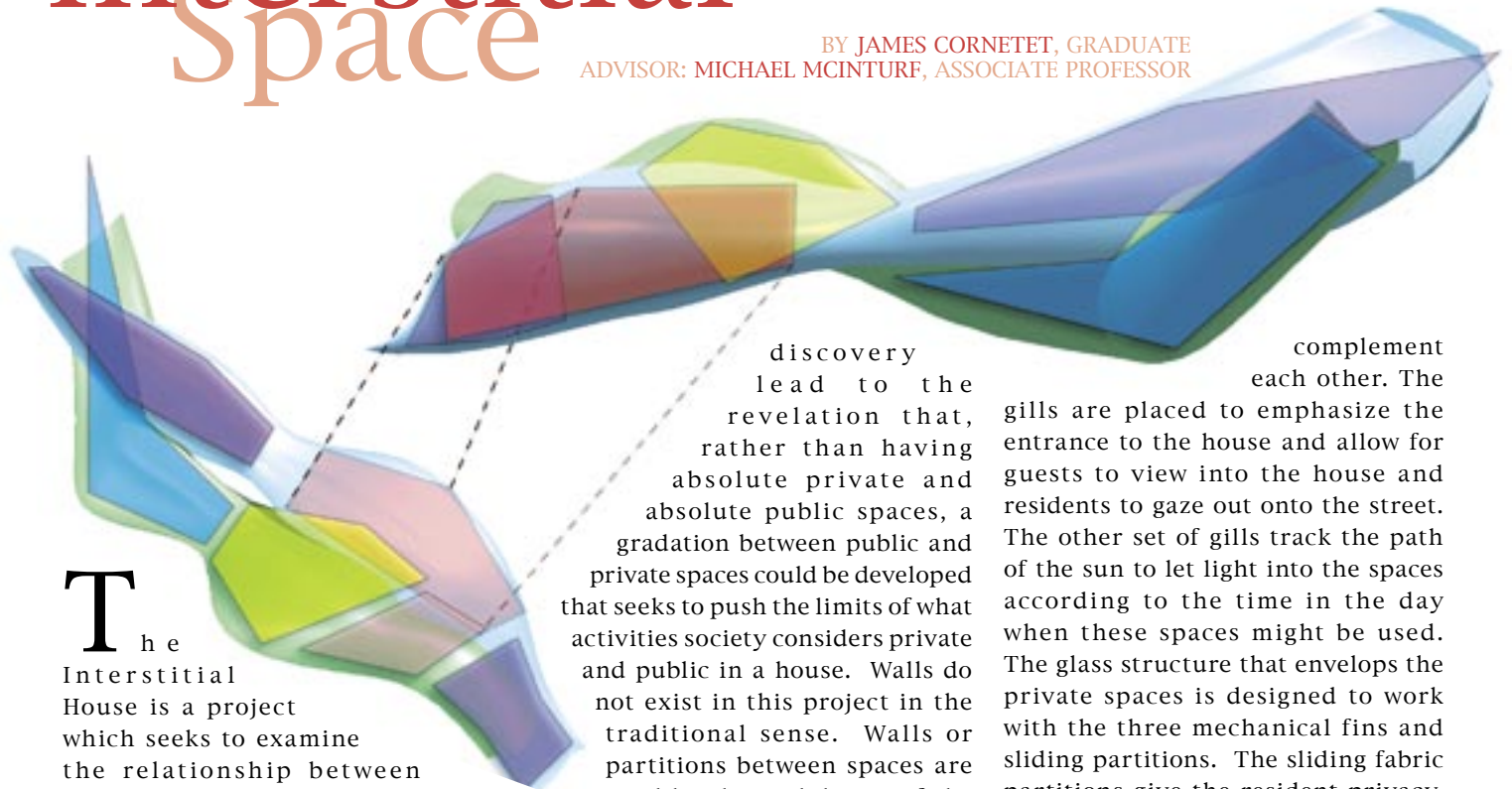


Interstitial Space

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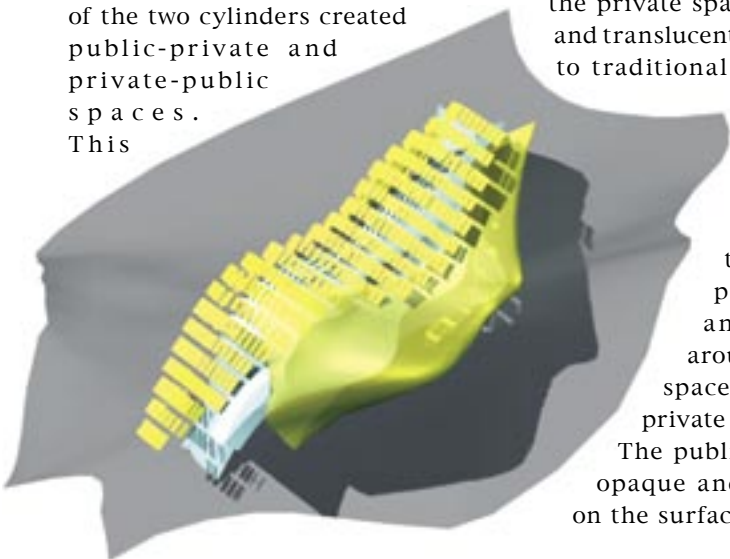
The Interstitial House is a project which seeks to examine the relationship between public and private spaces within a house. The design began with two cylinders which were representing, at a diagrammatic level, the public and private spaces. The cylinders were manipulated and studied through a series of physical models in clay and **form•Z** that examined the relationships of the two cylinders as they were manipulated and modified. It was discovered that the two cylinders, when intersected, generated an interstitial space. This intersection of the two cylinders created public-private and private-public spaces. This

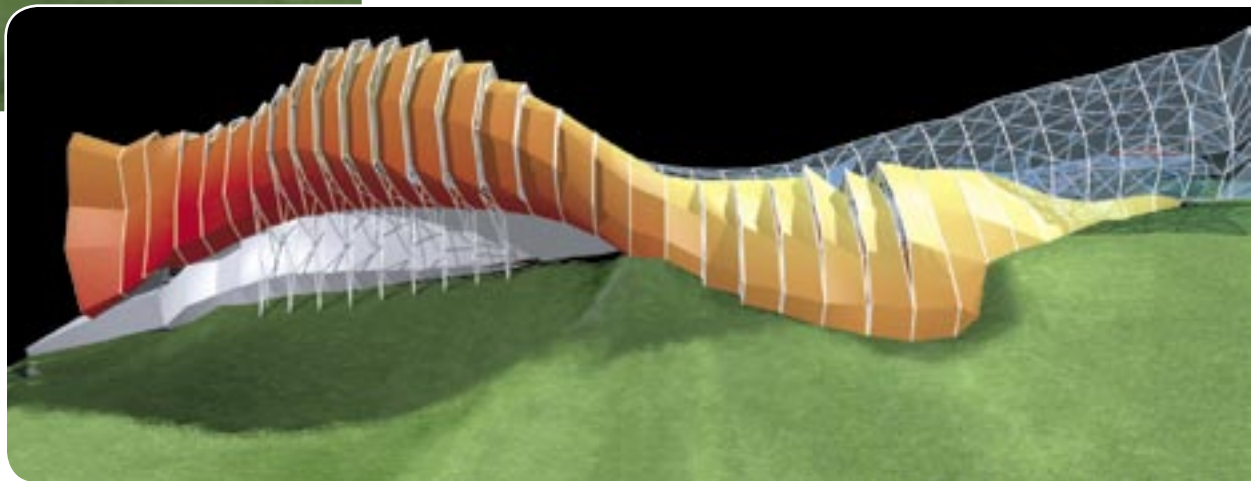
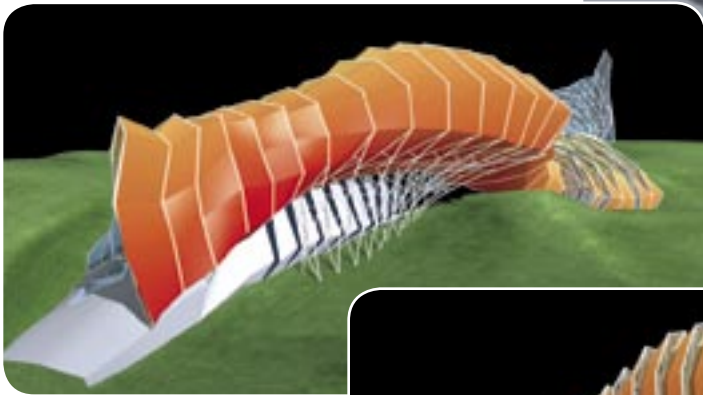
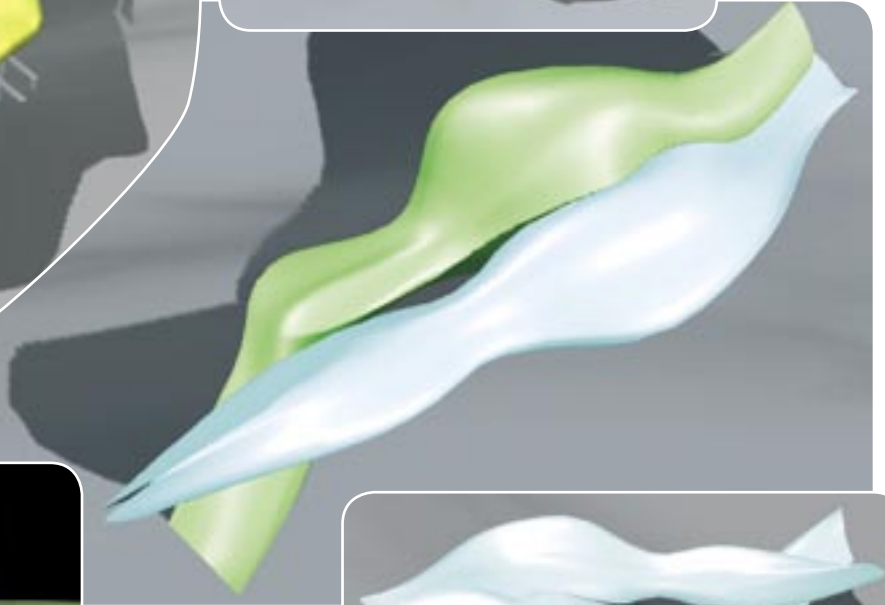
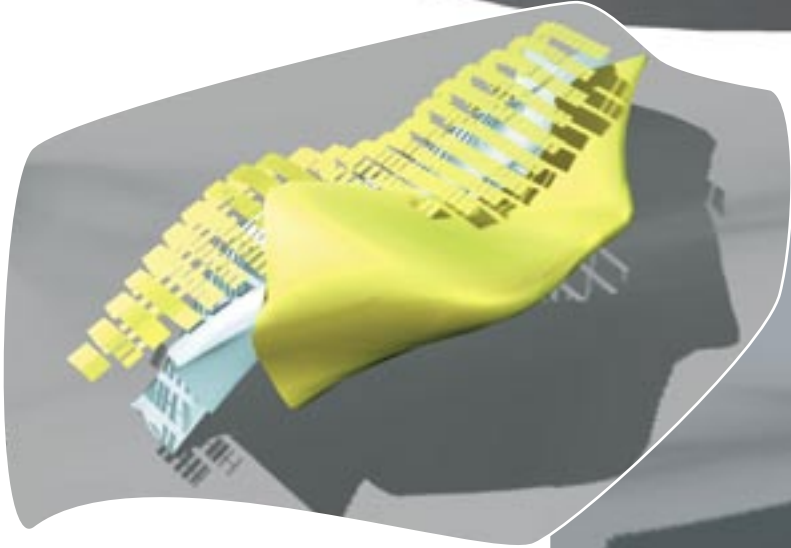
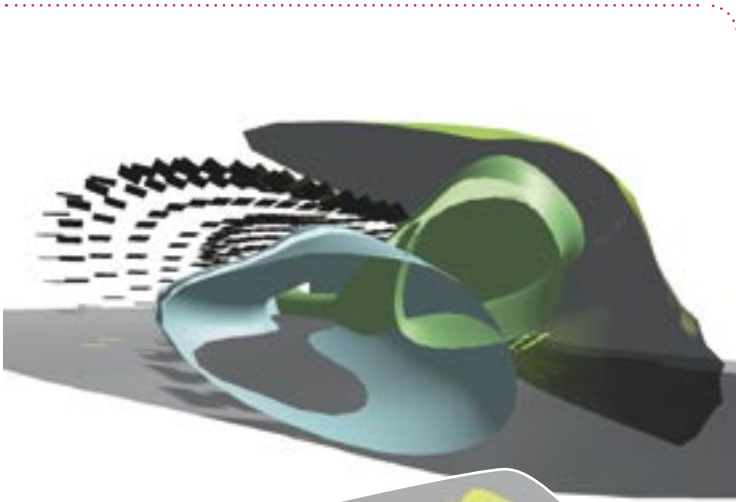
discovery lead to the revelation that, rather than having absolute private and absolute public spaces, a gradation between public and private spaces could be developed that seeks to push the limits of what activities society considers private and public in a house. Walls do not exist in this project in the traditional sense. Walls or partitions between spaces are created by the undulation of the cylinders, variation in heights, and floor elevations of the interior spaces. Every "room" is linked in a continuous volume by a continuous surface but maintains its own distinct place.

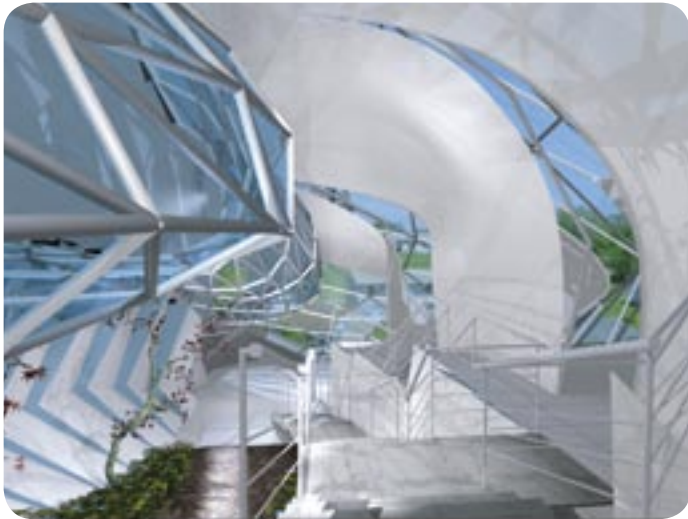
The private spaces are noted by cooler colors, while the public spaces are marked by warmer colors. The tension that exists between the public and private spaces of the house were exploited even further by defining the private spaces with transparent and translucent materials as opposed to traditional methods of making the private spaces opaque. The private space is more docile and relaxed in shape as if lying on the ground, while the public space is active and alive, entangled around the more private space suggesting that the private and public space mix. The public cylinder is mostly opaque and the only openings on the surface are the gills, which

complement each other. The gills are placed to emphasize the entrance to the house and allow for guests to view into the house and residents to gaze out onto the street. The other set of gills track the path of the sun to let light into the spaces according to the time in the day when these spaces might be used. The glass structure that envelops the private spaces is designed to work with the three mechanical fins and sliding partitions. The sliding fabric partitions give the resident privacy, but also allow a silhouette to be seen from the exterior.

The cylinders seem as if they have emerged from the earth. The clumsy shapes were sculpted in **form•Z** through the simple pushing and pulling of vertices until the shapes sufficiently responded to programmatic needs and aesthetic desires. The shape itself that started out as a smooth nurbs surface was examined two dimensionally at sections spaced every five feet. This was done repeatedly to make sure that the two cylinders would meet seamlessly at their intersections and to insure that all of the sections worked together. The module was necessary in the transformation of the surface from a smooth surface to a faceted surface. **form•Z's** powerful nurbs tools allowed the geometry to continuously be stripped down to two-dimensional curves and reconstructed with ease; a process that is more complicated and time consuming in other nurbs modelers.



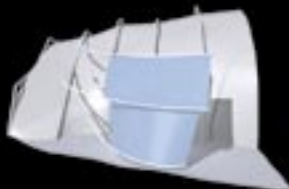




BEDROOM WALL SYSTEM I



SLIDING STORAGE DIVIDER



SLIDING PRIVACY PARTITION



BEDROOM WALL SYSTEM II



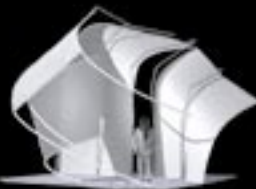
SLIDING STORAGE DIVIDER



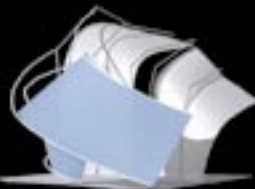
SLIDING PRIVACY PARTITION



BEDROOM WALL SYSTEM III



SLIDING STORAGE DIVIDER



SLIDING PRIVACY PARTITION

