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Issue No. 001

2084

#THE FANTASY COMPACT

*The Social Media + Urban
Interior Tactics Issue!*

#socialmedia#2084
#georgeorwell#1984
#urban#interior

#HASHTAG FRENZY!!

*"Is Big Brother
really watching
you?" Exclusive
interview with
George Orwell!*

First Edition, 2084

Sanity is NOT Statistical

DREAMS

FANTASIES

ILLUSIONS

VISIONS

HALLUCINATIONS

REALITY

IMAGINATION

YOU MUSN'T BE AFRAID
TO **DREAM** A LITTLE BIGGER
DARLING

SANITY IS **NOT** STATISTICAL

—

—

—

—

2084

THE FANTASY COMPACT

SOCIAL MEDIA NARRATIVE + URBAN INTERIOR TACTICS

A 120-point thesis submitted to the School of Architecture and Design,
Victoria University of Wellington, in partial fulfilment of the requirements for the degree,
Master of Interior Architecture.

Victoria University of Wellington,
School of Architecture

2018

LAURA SANCHEZ

[Fig. 1]

Who controls the past controls the future / Who controls the present
controls the past /

*we are / **we are** interiorists /*
*somos / **somos** interioristas /*

George Orwell. He wrote 1984.

This is 2084

CHAPTER

1.

LO PRIMERO
ES LO PRIMERO

ACKNOWLEDGEMENTS

*THE LIST THAT FOLLOWS IS IN PARTICULAR ORDER;

ROSIE SCOTT // SUPERVISOR

YOU CAN FINALLY RELAX AND BREATHE
AGAIN. THANK YOU FOR EVERYTHING
THROUGHOUT THIS YEAR + PROCESS, EVEN
WHEN YOU HAD NO IDEA WHAT WAS GOING ON
IN MY BRAIN. YOU ARE QUITE POSSIBLY THE
BEST SUPERVISOR I'VE EVER HAD.

MUM + DAD

THANKYOU FOR YOUR CONSTANT SUPPORT +
PERSERVERANCE THROUGHOUT THESE LAST 25
YEARS OF LIFE. IT IS VERY MUCH
APPRECIATED. I LOVE YOU.

GRANDMA // "G-MA"

THE SUGAR TO MY SPICE, I LOVE YOU VERY
MUCH.

AMIGOS // FRIENDS

YOU KNOW WHO YOU ARE
.
.
.
.
.
MAINLY BEACUSE IF I TYPE NAMES I WILL
FORGET AT LEAST FOUR PEOPLE.

DREAMS

IMAGINATION

REALITY

HALLUCINATIONS

CHAPTER

1.

ABSTRACT

resumen

RESUMEN

**"WHO LOOKS OUTSIDE, DREAMS;
WHO LOOKS INSIDE, AWAKES."**

- C. JUNG¹

ILLUSIONS

VISIONS

For the last two decades, social media has increasingly dominated our day to day interactions. We have evolved into digitized creatures able to communicate on a daily basis to a broad and varied audience, comprised of people we know, people we hardly know, and people we have never met. Through images, tweets, status updates and posts, everyone has an ability to view and harness a variety of opinions, emotions, stories and ideas at a moment's notice. It's in those instances when a person resonates with a certain moment or place they are in, that they create a narrative through a caption or a hashtag that's attached to an image which allows everyone who views it to read a story of someone's experience. This digital/virtual age poses new questions for interior architecture, a practice that generally orients itself in the realm of physical, built space.

It is the intent of this research to offer a new kind of design approach, more relevant to our current digitized lives, to see what it might offer for urban interior speculations.

Through exploring ways of tapping into this narrative and 'flipping the script', we can explore a new kind of design tactic that brings forward the power that social media narratives can have on the built environment and interior strategies. The city of Los Angeles will be used as a testing grounds for narrative urban interior tactics, to see how it could offer the city whimsical and outlandish interventions that respond to the people currently interacting with certain sites in it. As a nod to George Orwell's 1984 future speculations, this project is a counterpoint that offers an optimistic, open and free speculation tool by providing a constant dialogue between the public and designer through the forum of Instagram.

This project teases out the ideas that narrative can create instinctual, intuitive and thought-provoking designs that can be spectacles, attractors, events or counterparts that open up a potential to talk about interior in a new realm, where it can contribute on larger scales like the urban setting. Urban interior tactics provide outcomes that even in an exterior setting can still create moments of interiority around them as well as within them that bring together two conditions in a propositional manner as opposed to being opposites.

In order to translate the narratives into conceptual design outcomes, drawing and model making will be used as the primary exploratory tools. This offers the audience different means of perception to be gauged through putting it back out into the forum it was derived from, allowing for three final outcomes that respond more accurately to how people react to open narrative as a design tool.

1. Jung, Carl. 2007. *The Undiscovered Self : The Dilemma of the Individual in Modern Society*.

CHAPTER

1.

THINGS TO SEE

THINGS TO READ

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ILLUSIONS

-

-

VISIONS

CHAPTER

1. INTRODUCTION

introducción

-

-

IN THE BEGINNING...

As our world is constantly evolving, we as designers must adapt to the same circumstances and constantly challenge the way we use design approaches. By evolving and adapting to our worlds modern technologies allows us to design in a way that creates a clearer dialogue between public and designer and directly involving them with designs in the making as opposed to the finished product. By harnessing those technologies, we can better speculate the designs of our future cities by really listening and responding to the publics needs and demands. There has always been a clear contrast between designs that are real and static, and designs that are purely speculative and conceptual. It's in those speculative designs however where we can find ourselves pushing further in terms of how something can be created a normal approach may limit.

There will always be many opinions of why speculative architecture can't offer a solid outcome the way conventional designs can, they may not offer

a solid outcome the way conventional designs can, they may not offer solidity, but more importantly they ignite creativity. Liam Young is a speculative architect who states that when we design for speculation, we really are just "operating in the spaces between design, fiction and futures".¹ He explains that Speculative architectural practice is really just an 'attempt to stay relevant in the context of a city that is always changing.'² Through engagement with the emerging technologies in our world - especially in terms of our reliance on these developing technologies in terms of communication - we could use speculative design to predict our future cities with more determination and connection with the public that uses it. "Traditional architecture exists at the wrong end of the technology transfer line. Technology always happens to us rather than being shaped by us."³ By focusing how we design and how we adapt to different ways of design, means we look at this process on a more knowledgeable level, letting us see the insinuations that technology could have on our futures from current day, showing us the potentials of the technologies we use day to day and all the possibilities it could potentially remedy.

By using social media as a design tool, and looking at the narrative and fictional elements it uses does imply there is room for an alternative way to design.

"I think somehow we all want to be able to effect change at some scale. I don't think the traditional role of architects is going to disappear, but classic architects are going to become a form of luxury item. Louis Vuitton handbags still exist in the world, they serve no real purpose, but we all kind of like to have them. And the role of architects designing crafted physical buildings is going to operate in a similar way. The architectural profession will have to diversify. A speculative architect will tell stories about possible futures, and there will be architects as politicians, urban planners, tech company executives, researchers, writers and performers. The change is just an expanding role of the discipline."

-Liam Young⁴

The way technology continues to grow will always be a factor in how we develop and adapt in the world, shaping us in ways that at certain points in time would have seemed outrageously unrealistic. In the novel 1984 - which has heavily influenced the theory for this design - George Orwell watched and reacted to how people saw the evolutions of technology after the second world war; to predict a dystopian world that is eerily accurate to the one we currently occupy today. Technology will always be unavoidable, there is still skepticism of whether we should embrace it fully or remain skeptical about it, one thing that can be agreed on however is that in the growing population of this world, it does give us the chance to connect with a broad a varied audience at any given moment, filled with a variety of opinions and ideas. As designers, there is a chance here to use these technologies that give us access to various inputs that allows us to gauge reaction and use the public to interpret how our future cities could look.

1. Young, Liam, interview by NextNature, 2015. Interview: Liam Young on Speculative Architecture and Engineering the Future.

2. Young, Liam, 2015.

3. Young, Liam, 2015.

4. Young, Liam, 2015.

Social media for example makes it easier than never before to view and harness the opinions, stories or ideas of the general public to better the creation of products, for example Katie Dabbs comments how 'it has become quite common for organizations from clothing retailers to consumer product companies to survey social media users which they can then use this data to inform their company decisions.'¹ By allowing the public to express their true and honest opinions towards things, allows for companies to make products better suited for its clients. As designers there is a tendency to only show finished products where changes are a lot harder to be made.

"Architects and designers can and should use social media to achieve similar results. Our profession has long relied on data points and various metrics to measure the impact that design has on its users. Now we can use social media to surface opinions and criticisms of designs-in-the-making and completed spaces in need of a rehab. Instagram and Facebook provide community feedback in a form of a "like" or positive comment; Pinterest illustrates what is truly popular and what isn't through "pins". Social media has the power to eradicate the days of tedious data collecting—there are focus groups galore available online. Stuck in a rut? Need an opinion on a material you're contemplating using? Façade options you're about to pitch a client? Need to understand how users are interacting with their spaces? Dish the question to your followers. Allow them to react. Convey the opinion to your client. Charge ahead."

-Katie Dabbs²

For example, this media could be used to show how we can challenge preconceived notions of interior architecture by using this new design tool. When we supply our 'work in progress' back out into the public - Instagram for example - people can view the imagery and read the captions that are associated with it and then think over new ideas that maybe they never realized were possibilities. A minor sub category of this research is to briefly explore new ways to challenge what we think interiors actually are. Looking at the urban + interior can highlight remedies for thinking that the two must be opposite when really, they share a lot more in common than originally perceived. By proposing this exploration along with harnessing digital technologies – social media for the purpose of this research – could look at interior in an urban environment and challenge the rationale mind in the process.

CHAPTER 1.

introducción

1. Dabbs, Katie. 2015. *Insta-Architecture: How Social Media Will Build Buildings*. June 11. Accessed 2017. <http://www.gensleron.com/fifty-on/2015/11/6/insta-architecture-how-social-media-will-build-buildings.html>.

2. Dabbs, Katie. 2015.

BY TAPPING INTO THE ABUNDANCE OF INFORMATION PRODUCED
AND DISSEMINATED THROUGH SOCIAL MEDIA,

WE CAN THEN QUESTION

HOW DESIGNS INFORMED
BY SOCIAL MEDIA CAN PLAY
OUT AS AN OPEN NARRATIVE
IN THE SPECULATION OF
OUR FUTURE CITIES?

CHAPTER

1.

MOTIVATIONS

motivaciones

[Fig. 3]

IT ALL STARTS FROM HERE

The initial qualities that intrigued this design started by looking at Phantasmagoria, in its simplest form phantasmagoria is the constant or quick succession of images usually seen through dreams or the heightened imagination. On a personal level there was an intrigue into the dream process and how human beings can create a world in their mind that they perceive as real in the moment. This led to a desire to explore how we could use our subconscious to design by looking at the psychoanalysis of the dream by Sigmund Freud, exploring how instinct and impulse are the driving factors towards architectural outcomes. Through initial experiments however, it was promptly realized that using the three levels of the conscious mind was too broad to be developed on in terms of this thesis. This then led to the re-evaluation of how the essence of the original motivation could be developed.

Reading 1984 in the initial stages of this research opened up a possibility to do this. In the same way George Orwell uses reaction of people in his era, a modern twist could be investigated through this. The literal meaning of phantasmagoria was developed on instead, the shifting of imagery. This same idea of quick succession of imagery can be seen through multiple forums of social media, it is also a tool that allows us to gauge reaction of a varied audience at an instant. These combinations of factors led into a rigorous design led research process that highlights how harnessing social media could be imperative to us as designers.

[Fig. 4]

1

2

This is 2084

CHAPTER

1. METHODOLOGY

metodología

[Fig. 5]

BIT BY BIT;

This thesis engages with design-as-research for the primary research methodology. This is to allow the design process to undergo a generative approach where iteration, repetition and testing is key, this allows the research to be analyzed with enough criticism so it can inform the best possible outcome desired for the project. Jane Rendell states “research ‘into’ design examines design for a historical and theoretical perspective, whereas research ‘through’ design takes design processes to constitute the research methodology itself.”¹ This research uses three main exploratory test phases to explore how social media could be used as an open narrative to inform future speculations of a city, the first tested the simple idea of scribbling as an exploratory technique, the second looked model making responses, and third was through an art techniques known as surrealist automatism.² Each test phase had the same starting point by looking at specific Instagram captions that related to certain sites around Los Angeles and reimagining designs based on those narratives - each one offered different responses in terms of engagement with the public.

It is this approach towards research that enabled the continual testing of instincts and intuition to be developed through the final design itself. This research tested multiple mediums of exploring narrative through design, these included physical and digital modelling, hand drawings, photography and architectural renders. Analogue tools were primarily used throughout the conceptual and developed design phases. The model making process tested a more rigorous and structural representation of narrative through spatial volumes. The use of the scribble series explored a playful and whimsical element of space and forms whilst the subconsciously 1984 series focused on how we can harness our unconscious mind to create forms and imagery that can illicit more of an emotional response. Freud considers the unconscious to be the real psychic; *“its inner nature is just as unknown to us as the reality of the external world, and it’s just as imperfectly reported to us through the data of consciousness as id the external world through the indications of or sensory organs”*³

The final mode of exploration was produced through the composition of digital media, which included the use of photographs and collages, illustrator and architectural renders.

The purpose of creating these images was to present an idea, that even through the outlandish and un realistic, there will always be order to the chaos, moments where every person’s different level of perception can come into play, and that is key when providing discourse. This allows the viewer to engage with the diverse methods of communication allowing interpretation of the visual journey the imagery provides.

1. Rendell, Jane. 2004. “Architectural research and disciplinarity.” ARQ.
2. Surrealist automatism is a method of art-making in which the artist suppresses conscious control over the making process, allowing the unconscious mind to have great sway
3. Freud, Sigmund. 1999. *Interpreting Dreams*. Herts, United Kingdom: Wordsworth Editions Ltd.

CHAPTER 1. METHODOLOGY

diagram

CHAPTER **1.**

SCOPE

alcance

[Fig. 6]

BLOQUEADO Y CARGADO*

*locked and loaded

This thesis focuses primarily on 'design as research' as a way of conducting the investigation and understanding required to achieve the desired final results as opposed to a research for design based outcome. This project has no desire to create outcomes that are realistic in their appearance but rather ones that endeavor to explore our 'gut-instinct' response to outlandishly speculative designs. The scope and focus for this thesis project is primarily focused the nod to George Orwell's 1984 by using human reaction to speculate possible outcomes, this will be explored in the form of social media interaction - using Instagram as a design driver and tool - and combining this with the realm of the urban + interior - to allow the viewer to challenge their own perception of what interior architecture can be.

The overall structure of this thesis as per the course directive was proportioned 75% on design and 25% on writing in terms of the amount of time spent on the process, development and refinement of design. The sheer scale of using three sites to create thought provoking designs meant that certain areas typical of most design endeavors were knowingly excused from this project, for example pragmatic elements in terms of construction detailing and realistic material qualities where not important in showcasing the final design. As these speculations are speculations, the imagery's desire to highlight the radical nature of narrative was evoked through an aesthetic that's intention was to push boundaries and challenge standard approaches.

CHAPTER

1. THESIS STRUCTURE

estructura de tesis

[Fig. 7]

.001

A STEP BY STEP GUIDE FROM
START TO FINSIH.
THIS IS 2084 IN THE MAKING.
SANITY IS NOT STATISTICAL
FROM HERE.

DREAMS

IMAGINATION

VISIONS

CARL JUNG

“ In all chaos there is a cosmos, in all disorder a
secret order¹

REALITY

SANITY

1. Jung, Carl, 2007. *The Undiscovered Self : The Dilemma of the Individual in
Modern Society.*

[Fig. 8]

ONE STEP; TWO STEP

CHAPTER 1

The initial chapters establish a theoretical background, framework and motivational elements to be explored throughout this research, focusing on George Orwell's 1984 and the idea of harnessing human reaction to speculate future outcomes. Contrasting this with the relationship we have in our present world with social media - specifically Instagram - and how we can exploit narratives within this forum to create with as opposed to simply viewing them. Initial stages also explore the dichotomies the urban world and interior world are to each other and instead explore ways of creating unions between the two. This section provides a greater understanding of the research topic, formulating the basis for the following design research to be explored as shown in chapter two.

CHAPTER 2

Chapter 2.1

GEORGE ORWELL, 1984

This section identifies the reasoning and affiliation between 1984 and how it plays a factor into this research. This chapter specifically focuses on George Orwell's origins for his novel, in particular how he used 'reaction' as a way to speculate a future world eerily similar to the one we live in now.

Chapter 2.2

SOCIAL MEDIA

1.2 investigates the effects social media has on us as a society in relation to how we use it and reliance we have on it to engage with everything around us. The analysis focuses on how we as designers can harness this as a tool for reaction and designing.

CHAPTER

1.

estructura de
tesis

Chapter 2.3 URBAN + INTERIOR

Section 1.3 identifies the contrasting relationship between the urban and interior through the analysis of selected works by key theorists. This chapter focuses specifically on Suzie Attiwill's written work, in particular the term 'Interioirist'.

Chapter 2.4 INFLUENCES

1.4 will investigate three design case studies to analyze how we can approach designs from new perspectives. Each study has provoked debate or discourse in their outcomes by generating outcomes or processes that may have been deemed unconventional or unrealistic, yet in doing so becoming iconic in the own right. This analysis focuses on drawing techniques by Perry Kulper; various works by Archigram + Superstudio and Bernard Tschumi.

Chapter 2.5 SITE

Chapter 1.5 will introduce and explain the chosen site for this project, elaborating on its historical context as well as the reasoning for the selection of three specific locations within. This chapter will analyze why the site will best be the best candidate to use for speculative designs.

CHAPTER 3

The following sections have been structured around specific aims and methods to inform how each test will attempt to create and express narratives from social media. Each design is then critically analyzed against the research question for its effectiveness in creating instinctive, intuitive responses.

TEST DESIGN

This chapter presents a series of abstracted tests that investigate how narrative can be interpreted from a design perspective through three different iterative techniques, these techniques will be represented through the use of drawing and model making as exploratory tools. This chapter will also highlight the use of Instagram account related to this project was a pivotal tool to gain reaction to design outcomes.

Chapter 3.1 Scribble Series

Chapter 3.2 Model Series

Chapter 3.3 Subconsciously 1984 Series

Chapter 3.4 @twenty84

CHAPTER 4 DEVELOPED DESIGN

The final design chapter will investigate how social media narratives and urban interior tactics can provide diverse, radical and engaging designs for the speculation of a future city. The design questions how the roles of instinct, reaction and intuition can play within interior architectural environments.

CHAPTER 4.1 CONCLUSION + EVALUATION

The concluding chapter critically reflects on the design outcomes and processes by discussing specific findings that were discovered as a result of this research, whilst highlighting the successes, failures and possibilities.

[Fig. 9]

“IT WAS A BRIGHT COLD DAY IN APRIL
AND THE CLOCKS WERE STRIKING
THIRTEEN¹

GEORGE, GEORGE ORWELL.
HE WROTE 1984

1. Orwell, George. 2016. 1984. Melbourne: The Text Publishing Company.

CHAPTER 2.

CONTEXT[UAL SHIFTS]

LITERATURE

GEORGE ORWELL
SOCIAL MEDIA
URBAN + INTERIOR

INFLUENCES

PERRY KUPLER
ARCHIGRAM + SUPERSTUDIO
BERNARD TSCHUMI

SITE

THE CITY OF ANGELS

CHAPTER **2.** BACKGROUND

antecedentes

[Fig. 10]

A LITTLE BIT OF CONTEXT

The purpose of this section is to briefly gain an understanding of the core components that influenced the direction of this research by drawing on literature from key authors such as George Orwell, Suzie Attiwill and Judith Donath. This section briefly looks at the origins and ideas that created 1984 and their association with this research. The second part of this section talks about strategies to develop a new interior design approach through social media as well as its effects, the final section talks about the ideas of an urban 'interiorist'¹ and why it is important in this projects exploration for thought provoking architecture.

[Fig. 11]

1. Attiwill, Suzie. 2011. *Urban Interior: Informal Explorations, Interventions and Occupations*. Spurbuchverlag.

CHAPTER **2.1** **GEORGE ORWELL // 1984**

why it matters!

“You will have heard rumors of the existence of the brotherhood. No doubt you have formed your own picture of it. You have imagined, probably, a huge underworld of conspirators, meeting in secret cellars, scribbling on walls, recognizing one another by secret code-words or by special movements of the hand.

Nothing of the kind exits.

The members of the brotherhood have no way of recognizing on another, and it is impossible for any one member to be aware of the identity of more than very few others. Goldstein himself, if he fell into the hands of the Thought Police, could not give them a complete list of members, or any information that would lead them to a complete list.

No such list exits.

The brother hood cannot be wiped out because it is not an organization in the ordinary sense. Nothing holds it together except an idea which is indestructible. You will never have anything to sustain you, except the idea. You will get no comradeship and no encouragement. When finally, you are caught, you will get no help. We never help our members. At most, when it is absolutely necessary that someone should be silenced, we are occasionally able to smuggle a razor blade into a prisoner's cell. You will have to get used to living without results and without hope. You will work for a while, you will be caught, you will confess, and then you will die. Those are the only results you will ever see. There is no possibility that any perceptible change will happen within our own lifetime. We are the dead.

Our only true life is in the future.

We shall take part in it as handfuls of dust and splinter of bone. But how far away that future may be, there is no knowing. It might be a thousand years. At present, nothing is possible except to extend the area of sanity little by little. We cannot act collectively. We can only spread our knowledge outwards from individual to individual, generation after generation. In the face of the Thought Police, there is no other way.¹

GEORGE ORWELL // 1984

CHAPTER 2.1 VIVA LA REVOLUCIÓN!

THE RISE OF THE FUTURE

1984 // 2084

Originally intended to be titled “The Last Man in Europe”, 1984 written by George Orwell turned out to be one of the most significant novels of the 20th century. In the dystopian novel, George Orwell gave his audience what could be a shattering illustration towards a future world where through the gauging of reaction by people immediately after the Second World War, created a future prediction of a world that is run by a totalitarian government which has complete control over the information of all the people who live in the world. McCrum comments how throughout the entirety of the novel Orwell was “fascinated by the relationship between morality, language, reactions and people” and used those qualities to inspire the “masterpiece the killed him”.¹

Through the gauging of reaction, Orwell offers a warning throughout the novel that if we follow the mentality that almost destroyed the world in a realistic setting, our future could be one in which we succumb to a world where authoritarianism doesn’t allow us to live in a society where we are able to even think for ourselves. Political philosopher Montesquieu states that ‘in a free society, it is not always important that individuals reason well, it is sufficient that they reason; from their individual thought, freedom is born’.² To bring this ideology into the architectural environment, we can contrast this with Juhani Pallasmaa’s views on the architecture and the spectacle, in the same way Orwell speculates a future through words, there is an opportunity to mimic this research in the form of an image. Pallasmaa explains that “architecture has always fictionalized reality and culture through turning human settings into images and metaphors of idealized order and life, into

fictionalized architectural narratives.”³ The way 1984 engrained itself in this research specifically comes down to three pivotal components. Observation, Speculation and an Idea. Observation being defined by an act or instance of viewing or noting a fact or occurrence. Speculation being defined by ideas or guesses about something that is not known and an idea being defined by any conception existing in the mind as a result of mental understanding, awareness, or activity.

“But one must remember that Britain and the USA haven’t been really tried, they haven’t known defeat or severe suffering, and there are some bad symptoms to balance the good ones. To begin with there is the general indifference to the decay of democracy. Do you realise, for instance, that no one in England under 26 now has a vote and that so far as one can see the great mass of people of that age don’t give a damn for this? Secondly there is the fact that the intellectuals are more totalitarian in outlook than the common people. On the whole the English intelligentsia have opposed Hitler, but only at the price of accepting Stalin. Most of them are perfectly ready for dictatorial methods, secret police, systematic falsification of history etc. so long as they feel that it is on ‘our’ side. Indeed, the statement that we haven’t a Fascist movement in England largely means that the young, at this moment, look for their fuhrer elsewhere. One can’t be sure that that won’t change, nor can one be sure that the common people won’t think ten years hence as the intellectuals do now. I hope they won’t, I even trust they won’t, but if so it will be at the cost of a struggle. If one simply proclaims that all is for the best and doesn’t point to the sinister symptoms, one is merely helping to bring totalitarianism nearer.”

GEORGE ORWELL ⁴

Orwell’s ideas in 1944 may have been deemed as outrageous at that point in history, however Oscar Wilde explains that that ‘an idea that is not dangerous is unworthy of being called an idea at all.’⁵

1. McCrum, Robert. 2009. The masterpiece that killed George Orwell. May 10. Accessed 2017. <https://www.theguardian.com/books/2009/may/10/1984-george-orwell>.

2. Richter, Melvyn. 1977. The Political Theory of Montesquieu. Cambridge: Cambridge University Press.

3. Pallasmaa, Juhani. 2011. The Embodied Image. Wiley.

—, 2012. The Eyes of the Skin: Architecture and the Senses. Wiley.

4. Orwell, George. 1984.

5. Leach, Maria. 2017. The Wicked Wit of Oscar Wilde. London: Michael O’Mara Books Ltd.

The one constant that was prevalent throughout the entirety of 1984 - which was a key starting point in developing this research - was through the life of the lead character, Winston Smith and the idea of surveillance. In 1984 the main means of the government keeping an eye on the people were telescreens placed in every part of the world. Orwell describes this technology as "an oblong metal plaque like a dull mirror which formed part of the surface of the ... wall."¹ The telescreens would constantly be receiving data from its observations of the people, meaning that the world in 1984 does not allow for privacy or allow its people to have individuality and therefore meant everyone followed the same routines, thought the same way and never challenged the governments ideas of how the world should be.

The technology being in complete service to the government, also meant it could never be turned off which instilled fear throughout the novel. Unlike in the year 1944, our present day society has a reliance on technology, however instead of being in fear of it, it is embraced. What is important here is noting the contrast that is intended between Orwell's dystopian prediction and the counterpoint that 2084's utopian speculation provides. Where Orwell clearly values privacy as a necessity to human life, we live in a current world where we use technology to in turn post some of the most intimate details of how we experience our lives. This can create conditions where one side is obviously different than the other but share a mutual origin, a strategy that harness human reaction and amplifies it through a narrative.

In 1984 Orwell intensifies the story telling experience through descriptions that illicit imagination within the reader. 2084 intends to mimic this idea by intensifying the thought provoking nature of the speculative architectural experience for the user by creating spaces that play on different reactions of how we experience moments and places day to day allowing an opportunity to explore a technique using the same starting components that were so very important to the success of 1984.

[Fig. 12]

CHAPTER

2.2

SOCIAL MEDIA

the age of
digital technologies

[Fig. 13]

THE DIGITAL AGE*

* and how we could harness it

As designers, we are the creators of our future cities, through the placement of where we put our designs we dictate the circulation and pathways people take, we can control a majority of elements and sights people see along their journeys with the urban setting. With this we can also determine how people feel. Architecture is a profession where depending on the outcome, we can create variety of emotions within a space, whether it be knowledge, wonder or anxiety we can immediately set an reaction for human beings to experience. In the *Social Machine* by Judith Donath, she states that 'as city builders, however we do not control how those inhabitants of those buildings presents themselves or see each other.'¹ She further elaborates that the virtual world conversely can;

"They have a far greater influence on the social experience of their user. They determine whether we see each other's faces or instead know each other only by name. They can reveal the size and makeup of an audience, or provide the impression that one is writing intimately to only a few, even if millions are in fact reading. They can make words ephemeral, disappearing forever once they leave the screen, or eternal, by permanently archiving them, amassing a history of person's views and reactions."

Judith Donath²

Everything we see online is created completely by humans, but most importantly it is used and viewed by humans. Everything we design needs to be based off of how our cognition works.

We are beings that continually thrive off sensory input and interactions. William Whyte who as an urban sociologist spends his times studying the observation of people, specifically how they inhabit their cities, he comments how there is a fascination that people have with other people³, even if they haven't shared a single emotional connection in their lifetime. People need to be around, observe or make sense of the inhabitants of the world around us to truly experience and understand how the technologies around us can affect the social order.

"Our minds create narratives out of sensory input. We see faces in the moon, mythical figures in the stars. We connect sequential events into stories and group similar objects into clusters...To ensure that the meaning we read is the intended one, the interface designer needs to understand the implicit meanings we find in shapes colours, and interactions and use this knowledge in creating landscapes of words, bodies and data."

-Judith Donath⁴

If a design is set to explore interpretations of narrative of an incorporeal world – with the intent to be innovative and thought provoking - they have to have elements of transparency to them. A key role of using social media narratives and turning them into architectural speculations is translating words into design metaphors and then translating those metaphors into visual representations that can be understood. Juhani Pallasmaa comments how as embodied beings, our sense of reality is heightened by the constant interaction of the senses. He further explains that 'architecture is essentially an extension of nature into the manmade realm, providing the ground for perception and the horizon of experiencing and understanding the world.'⁵

Therefore, we can use this idea to contrast with Donath's views that within the online universe this physical body doesn't exist; only the body of information is available to us. 'We comprehend abstract ideas by reframing them in metaphoric terms that ultimately derive from a physical experience'.⁶

When someone experiences a place in this world, the open forum of Instagram allows us to experience it too. Physically our presence may be on the other side of the planet but through, hashtags, geotags, word searches and captions we are able to view something and understand how that place or space felt through the interpretation of an individual's own personal narrative of that experience. Ghadir Hussien states that it is up to architects to reinterpret and make full use of the available media tools in order to create our future cities in concordance with the emerging virtual reality we live in.⁷ How people interact with their surroundings online and offline, both, is going to be as important in the future for design as it is essential for successful businesses to have a website today. We have reached a point where social media has the ability to change the functionality of a space instantly, therefore harnessing this tool for designs in the making opens up a hole in design approach that could be embraced more boldly in this profession.⁸

1. Donath, Judith. 2014. *The Social Machine*. London: The MIT Press.

2. Donath, Judith. 2014.

3. Whyte, William H. 2001. *The Social Life of Small Urban Spaces*. Project for Public Spaces.

4. Donath, Judith. 2014.

5. Pallasmaa, Juhani. 2011.

6. Donath, Judith. 2014.

7. Hussien, Ghadir. n.d. *How Architects Use Social Media Today*. Accessed 2017.

8. Hussien, Ghadir.

PHOTOS

LIKE

CHAPTER

2.2

A TUTORIAL

#####

INSTAGRAM 101

THESE QUICK TIPS WILL MAKE YOU
AND INSTAGRAM PRO IN NO TIME!

If you have a smart phone. Go onto the app store. Download an app called Instagram. When you open it, you can look at pictures. Everyone loves a picture. Pretty pictures at least. To look at more pictures, use your thumb and scroll up and down. Instagram is very quick. Straight to the point. You'll become accustomed to it as a verb. "Hey what are you doing taking a photo of your breakfast Bob?" Bob then replies, "I'm Instagramming it!" By the way you should look at @twenty84. Just type it into the search bar. I hear it's pretty great. A lot of people use Instagram. 800 million to give you a rough estimate. Numbers are good on Instagram. It tells other people how popular you are. Sharing is caring on the 'gram. Caring is also not sharing too. Caring about the superficial. But a good kind of superficial. The kind of superficial where you judge on appearance. Its superficially attractive. You've got to be alert on Instagram. Don't get caught double tapping an image that's three years old. #stalking

So, when using Instagram, make sure your thinking. Think through the images your pondering over. Also think about hashtags. The modern day 'gramaholic loves a good hashtag. #throwbackthursday. Not to be confused with #flashbackfriday. #FOLLOWME.

Follow famous people. Live vicariously through the images they post. #highlife. Or maybe follow and architect or two? Bjarke Ingels is a good one. @bjarkeingels. The 'starchitect' is a normal guy. He's confident. Instagram is a connection to all different parts of this world. For designers, it's all about the people we design for. Instagram is submission. Submission to wanting more. Desire more. Use public opinion to platform your designs into the world. Instagram is ongoing dialogue. It shows an obvious relationship between designers and the public. #architectsanddesignersshouldusesocialmediamore. Make it part of our process for designs in the making. Instagram is an ongoing project. Use it. #2084 @twenty84, you should follow it.

VISIONS

CHAPTER **2.3**

URBAN + INTERIOR

putting differences aside

[Fig. 14]

WHY NOT BOTH?*

* por qué no los dos

Urban Adjective

1. **In, relating to, or characteristic of a town or city.**

Interior Adjective

1. **Situated on or relating to the inside of something; inner.**

The definition of Urban and Interior are two that are more commonly thought of contrasting conditions. However, these conditions are starting to emerge as two that have more in common than previously thought. Urban + Interior proposes us to consider them as relational circumstances as to how we actually inhabit our cityscape. Cities are filled with streets, laneways, pathways etc. that are only valid in their design once the user inhabits it, if no inhabitation of any kind happens, it's considered dead space and therefore not fit for purpose. Kate Church comments how the city something that is continually challenged depending on the occupation its need for; and how the occupants move through it.¹ The act of using a city can be classed as an interior experience; meaning that we are 'physically within the city'.²

"The idea of Urban Interior challenges an assumption that interior design necessarily has to take place inside a building and shifts the focus to a relational condition – here the 'and' between urban and interior as a question of designing and making the relation."

–Suzie Attiwill³

If we bring the same techniques and methodologies we apply to the interior design process to urban environment we can therefore propose various outcomes and speculation that can challenge the approach to interior architecture. Suzie Attiwill refers to a term called 'Interiorist', where the designer taking on this role focuses their work on how we can promote the practice in new ways that showcases new methods of design whilst defying the normal restraints that can be commonly found within the profession. "Each time I say 'Interiorist', the word 'terrorist' comes to mind and the possibility of terrorizing assumptions about interior design."⁴

To clearly engage interior in the urban setting, strategies must be applied in how we translate and transform our environments. By creating attractors, events or even counterparts to existing structures in the external world, you can then create interiority through them by the simple inhabitation of the user. Gretchen Coombs explains that "on any given day we might participate in public art project by rearranging IKEA furniture; sit down in a parking space repurposed into a 'park' with tables, chairs and a cup of tea; watch a man mend clothes for the homeless; play a piano that has been placed for public use; or dictate a letter; to a typist using a manual typewriter"⁵

By creating instinctual and almost impulsive events invites the public in to occupy and to inhabit. This act itself creates a sense of interior around the user that makes passersby feel as though they would be impeding on their space if they were to enter the invisible barrier around the occupant of these events.

Coombs further describes a lot of the characteristics of interiors can now be found in external environments, in the way we 'take over space and how they influence domestication, work and leisure.'⁶ By including elements like materiality and atmosphere you can bring the inside out to create moments of enclosure. The closeness of these enclosures can then explore more elements associated with interior like the proximity of people to others, Suzie Attiwill calls these temporary occupations of space⁷ here the performance and participatory nature through interaction is the interior as well as the inhabitation.

The act of participation seems to be the paradigm that can challenge conventional views of interior. This idea means that interiors can be developed in exterior spaces when they offer experiences, activities, events etc. that through the act of participation can create an interior space even if boundaries in the conventional sense aren't defined. Rochus Urban Hinkel states that;

***"My main assertion in life manifested through activities and practices in particular localities, and the relation encountered in those environments, must be considered together with the aesthetic and infrastructure of the built environment in order to gain a better understanding of public and private spaces, and where they might overlap and mingle."*⁸**

By having an active engagement between public, people and space we can approach interior architecture projects in less conventional ways, and instead terrorize those assumptions and in turn use the interior to transform the urban environment in more experiential ways.

1. Church, Kate. 2011. "Making visible: registering the asynchronous city."

2. Church, Kate. 2011.

3. Attiwill, Suzie. 2011. Urban Interior: Informal Explorations, Interventions and Occupations. Spurbuchverlag.

4. Attiwill, Suzie. 2011.

5. IDEA. 2015. URBAN + INTERIOR : 2015 IDEA Journal. Queensland University of Technology, Brisbane, Australia.

6. IDEA. 2015. URBAN + INTERIOR : 2015

7. IDEA. 2015. URBAN + INTERIOR : 2015

8. IDEA. 2015. URBAN + INTERIOR : 2015

CHAPTER **2.1 // 2.3**
CULMINATION
culminación

TYING IT TOGETHER

Having discussed the origins on 1984 and Orwell's methods of observing and views on speculation has shown that when speculating a future outcome, it is pivotal to use the reaction of the masses accurately gain enough insight as to how something will turn out. Looking at social media proves that in our current age, it is the optimum tool we have right now to allow a variety of ideas and opinion to be heard and understood. Therefore, it will be utilized in upcoming design explorations to test how reaction can impact design in the testing phase. In term of the urban + interior it is pivotal to apply Suzie Attiwill "interi-oirist" approach, if the designs intent is to provide discourse and provoke thought, it cannot be scared to stand out and challenge preconceived notions in an architectural environment.

The following chapter critically analyzes three architectural influences for their ability to harness the idea of speculation from built works, design techniques to conceptual provocations that where above and beyond the era in which they were designed.

[Fig. 15]

CHAPTER **2.4** INFLUENCES
influencias

[Fig. 16]

LEARNING FROM THE PAST

This chapter analyses three case studies that illustrate how architects are able to create designs that focus primarily on speculative circumstances. Specifically, how they are able to harness a variety of different techniques ideologies and technologies to create design statements that have provided conversation and discourse through their own experiences in the profession.

[Fig. 17]

CHAPTER

2.4

IF IT WORKS //
IT WORKS //
BREAKING
BOUNDARIES

RESISTING NORMS

PERRY KULPER

DRAWING TECHNIQUES

ARCHIGRAM + SUPERSTUDIO

DEFINING RADICAL

BERNARD TSCHUMI

FIGHTING CONVENTIONS

CHAPTER **2.4** PERRY KULPER

DRAWING ARCHITECTURE

THINKING OUTSIDE THE BOX

Perry Kulper is an architect and Associate Professor of Architecture at the University of Michigan in the United States. His relevance to this research comes in the form of his drawing representations and model making exploration that helps him discover the range of knowledge and understanding he can extract from a given project. Through the use of generative drawing techniques that Kulper refers to as 'action drawing', he can observe a wide range of design and spatial prospects that comes with the free flow of pushing our minds limitations in terms of how we see things from a design perspective. In his conversation with Perry Kulper, Croixe states that 'if "action painting" is produced by the dynamics of dripping, smearing, and sweeping brushstrokes of paint to reveal the complex character of abstract art, then "action drawing" would be something like juxtaposing lines, planes, volumes, typographical elements, photographs, and paper cutouts on a drawing that aims to uncover the intricate universe of architectural ideas.'¹

Through the use of drawing, you open a field of knowledge that can be opened up, allowing designer to realise the highest possible potential for any given project. Kulper explains that when he is working on a project he allows the instinctual fluidity of drawing to combine a variety of ideas together – whether it be harmonious or contrasting – to allow him to question every aspect of his work.² Kulper further explains that "when working on a project, I raise specific questions about the sequence of design decisions – some questions matter now, some matter later; perhaps some matter now and later or never."³ His thematic drawing of the Central California History Museum for example is a visual puzzle of words, lines, images that explore the establishing ideas and problems for the project, the imagery whilst extremely erratic and abstract at first glance, offers more than just knowledge however, upon closer inspection you can view spatial arrangements, circulation and frameworks for the direction of the project.

[Fig. 23]

1. Croixe. 2012. *Drawing Architecture - Conversation with Perry Kulper*. August 5.

2. Kulper, Perry. 2014. "Architectural Representation." *Drawing Architecture*.

3. Kulper, Perry. 2014.

[Fig. 24]

Kulper furthermore explains the drawings 'cryptic marks are not figural or even recognizable architecturally. But they are full of formal, organizational and material implications.'¹

By allowing the imagery to be a cosmos of information² it allows the imagery and the possibilities for the project to constantly evolve with the more information put into it. A lot of Kulper's work is heavily affected by the digital culture, instead of sticking to the normal production of architectural renderings he uses his drawings to constantly adapt the current world we live in.

Instead of materializing realistic architectural outcomes, he instead produces spatial speculations through the drawing technique.⁴ By ignoring construction elements and allowing his imagination to work cohesively with data inputs to create a new methodology into an architectural conceptualization process. His process is effectively a giant testing ground of possibilities. Perry Kulper's drawings are highly innovative and each viewer of his works will see entirely different propositions, by allowing perception to combine with knowledge, means that his projects potential can increase due to the variety of opinions and ideas it provokes from people's reaction.

"Digital culture has and will continue to have significant impact on the roles that visualizations have played for the architect over the last 15- 20 years. What can be worked on, who can work on it and the translation of what's being worked on have changed in contemporary life. Collaborative logics, forms of spatial generation, construction logics (linked to digital fabrication, in particular) have changed the roles, questions and operational positions for architectural representation. Arguably, the latent capacities and tacit knowledge gained through the making of a drawing have been changed through the instrumental techniques linked to various digital protocols. The changes are less dramatic in practice and perhaps more vivid with un-built projects and speculative research."
-Croixe³

1. Kulper, Perry. 2014.

2. Croixe. 2012.

3. Croixe. 2012.

4. Kulper, Perry. 2014.

2.4 ARCHIGRAM+

SUPERSTUDIO

DEFINING RADICAL

[Fig. 26]

HOW FAR CAN YOU PUSH IT?

***you might not be crazy afterall**

"...somebody once said to me, 'Don't you want to see it built, don't you want to be an architect?' To my mind, the assumptions behind these questions betray a misunderstanding as to what the work of Archigram represents. A misreading of it as a set of proposals, a set of windows through which to see a 'new world', is only a rather pathetic regurgitation of the dogma which asserts that architectural drawings are representations of something that wishes to become."

-David Greene¹

When two radical and avant-garde architecture firms broke out into the world in the 1960's with completely speculative representations of tantalizing renderings and propositions, the architectural and design world was stunned. The two firms paved the way for a new type of architectural design to prevail in a way no other firm of the time challenged to do – what they proposed, was speculative architecture. By not allowing themselves to befall the standard stereotype of how design was perceived by the public allowed them to explore a diverse variety of architectural projects that only highlighted how willing they were to ideate and show conceptualization as there final outcomes. Pushing people to think harder about the world they live in and how possible remedies to present day problem could be solved.

[Fig. 27]

Archigram for example looked at a new way of how we could plan our cities. Their 'Living Cities' project explored a new kind of urban re-identification. Where the design was more than just a feeling of place, it was people-centered, by focusing less on what the image of the city should look like and instead honing into what Peter Cook describes the image of people themselves. He reflects that the "devotion of the exhibition is to the life cycle, and survival kit of people within the cities...Man is the ultimate subject around which we are exhibiting, and he conditions the space in which he comes"² Throughout all of Archigram's propositions, they never had the intention to be built – like Superstudio, all of their projects remained unbuilt – rather they preferred to provide conceptual contributions to the profession and to the world instead. When it comes to providing discourse to our future cities, Archigram were always successful. In *Architecture without Architecture* author Simon Sadler comments how the *Living Cities* in particular helped 'address architectural taboos such as gender and desire.'³

1. Archigram. 2012. Quotes by Archigram. December 10. Accessed 2017. <http://architecturewithoutarchitecture.blogspot.co.nz/2012/12/notable-archigram-quotes.html>.

2. Sadler, Simon. 2005. *Archigram: Architecture without Architecture*. MIT Press.

3. Sadler, Simon. 2005.

[Fig. 28]

In the field of design we share the commonality of interest in the physical environment, what Archigram challenges you to do is challenge the intangible things that make a city, Gupta and Mital comment how 'to Archigram, architecture was no more important than rain – both of them had an experiential effect on a city and in some cases the experiential nature of rain was more important than architecture itself.'¹ Through their work they challenged our perceptions of what cities were meant to do, and instead used speculative proposal to showcase what they could do.

Superstudio followed the same suit, only they asked the question of what would happen if reality, application or materially didn't have to be a considered factor in the way they design? Peter Lang comments on what he calls Superstudio's 'Suicidal Desires', he explains what they tried to do with their speculative designs was to violate architecture, "to reject architecture as a given condition, to lay waste to its very foundations, suggest not a new form of architecture but the re-conceptualization of architecture as a fundamental condition of life."² Like Archigram, Superstudio's projects were never strived to be real in the physical and built sense, which for both firms was actually the point of their work, not to create building that we see every day, but to create narratives through architecture that test the way we view the built environment. Two of Superstudio's most prolific projects;

– The Continuous Monument and Twelve Cautionary Tales for Christmas – had the desire to create a "negative architecture", that evaluated our worlds consumerism through these 'sarcastic critiques of a mechanized society'³ by using imagery that is closer to what we see dreams rather than realistic depictions that don't provide discourse to our future cities. Our built environment has a tendency to where the designs of our cities tend to be written from the same 'how to build for cities' handbook – this is where Superstudio and Archigram stand out – they had a different opinion to say, a different way of designing for our cities that gave speculative design the integrity it deserves.

By pushing peoples thinking, they challenged preconceived notions, challenged how architects have to adapt and be willing to change to better the designs of the world we live in. But most importantly it challenged how we could better design for the people. Whilst a majority of elements may not have been a priority for these groups in terms of realism, they were indeed revolutionary by not being afraid to critique existing ways of design, promoting various ideas of beliefs throughout their propositions and highlighting how the development of technology has affected the society we live in.

1. Anant Mital, Pravara Gupta. n.d. "Archigram." *Theory of Settlements*. <https://theoryofsettlements.files.wordpress.com/2016/02/archigram-an-analysis.pdf>.

2. Lang, Peter. 2003. *Superstudio: Life without Objects*. Skira.

3. Lang, Peter. 2003.

CHAPTER 2.4 BERNARD

TSCHUMI

THE GODFATHER

[Fig. 30]

WHAT'S NORMAL ANYWAY?

When Paris was in the midst of an urban redevelopment revitalization in the early 1980's Bernard Tschumi proposed a plan for a park that fought the conventional notions that it must be based around the ideas of landscape and nature. What he proposed instead was creating a place full of discovery. Tschumi focused the parks design on lines, points and surfaces to help him create the desired aesthetic for his deconstructive nature.¹ In doing this he allowed the elements to fight against the typical harmonious notions of a park and used them to create moments of distortion and contrast within the Parc de la Villette design. Anthony Vidler comments how the instructive nature of the form of Parc de la Villette shows how Tschumi essentially flipped the inside to the outside, something that had never really been explored in architecture.²

The design itself being an architectural statement deals with elements more commonly seen in interiors. Whilst the understanding of the intimate body is not a pivotal component to this research, the relation that he brings forward with the spatial component of the design through the bodily experience is. How a human acts within the design is completely independent of how someone uses the space, therefore, giving Parc de la Villette an experiential quality that opens up a variety of 'interpretations, dislocations and associations.'³

By creating multiple ways of how the space can be used and occupied allows the complexity of the design to create an architecture that is varied and proposes different forms of use rather than a static outcome.

After briefly observing a variety of Tschumi's works for this research it is clear he has a genuine intrigue as to how concept and experience can play a huge factor of not just the design, but how an occupant uses and inhabits it as well. By creating a structure that allows peoples perception of how they use is to change every time, means that it is in an endless cycle of production. Parc de la Villette is the only built project that has influenced this research as it lies in a realm where even though it is real, it almost explores a forbidden side of architecture where it defies the limits of a given outcomes as to how to use the design. Instead it offers a final form where it provides multiple routes for the human body to experience through the dismembered structure and therefore how the user choses to interact with it.

[Fig. 31]

1. D'Jerry, Ashes. 2015. Parc de la villette. March 6. Accessed 2018. <https://www.slideshare.net/lamnotzero/parc-de-la-villette>.

2. Vidler, Anthony. 1990. "THE BUILDING IN PAIN: THE BODY AND ARCHITECTURE IN POST-MODERN CULTURE."

AA Files.

2. D'Jerry, Ashes. 2015.

CHAPTER **2.4** CULMINATION II

culminación dos

PAST TO PRESENT

These case studies question and explore the states of speculative architecture through the implementation of utopias or dystopias, de-constructivism and representational qualities that explore a variety of spatial functions. Each study shares several relational characteristics that broadcast the new and point toward the unforeseen, continually qualifying the emergent progressive dynamics of speculative designs. These findings, alongside the chapters on social media and urban + interior can help create a framework and set of strategies that can be used to inform the design approach and methods in the following design tests. Experimenting with Perry Kulper's representational drawing approach in the testing phase will be implemented to explore various ideas that could help project the outcomes forward in a way that may have been missed otherwise.

To follow the same suit as Archigram and Superstudio, the intent is that this design led research will follow that premise that to be thought provoking and challenge the viewer's perception, all outcomes will be speculative proposals rather than fixed. And using Bernard Tschumi's experiential qualities the designs explored can act as events, attractors or counterparts that allow the users inhabitation of the spaces to dictate how they can explore different increments of interiority.

CHAPTER 2.5 LOS ANGELES, CA.

1a 1a 1and

THE CITY OF ANGELS -

The site of Los Angeles, California, was chosen to be the testing ground for this research. While for this research site did not play a pivotal component like in most design projects, it was chosen for a very specific reason. Los Angeles is a city that has a reputation for the 'Over the Top' and heightened lifestyles. As this research's speculative design outcomes play closer attention to the more radical side of the design spectrum, these qualities felt best suited in terms of what the site could offer. For the initial testing phase five sites were initially examined and chosen to respond to, the sites explored where chosen specifically for their iconic nature. Therefore, even if the viewers of these speculations have never been to Los Angeles before, through film, television, books, magazines and association, they can have a better understanding of the sites rather viewing ones that are lesser known to the general public. The chosen sites are:

Chateau Marmont
Santa Monica Pier
Griffith Observatory
Venice Beach
Bradbury Building

For the final outcomes, only the Bradbury Building, Griffith Observatory and Santa Monica Pier will be explored as they offer better opportunity to explore three different increments of Urban Interior Tactics. One can be explored on a more conventional response; within a building. Another can look at a slightly different approach to interior through the use of the underground. And the final can challenge viewers by using as external environment for interior interventions.

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How each site will be used in the testing process will come down to the use of Instagram. Through the app you are able to use captions or geotags for each specific site, in doing this an almost endless amount of input in the form of pictures with captions and hashtags are provided by the public for anyone to see. The designs explored throughout the remainder of this research will be direct responses to those captions associated with the explored sites, these captions showcase someone's emotions or feelings when experiencing these certain sites and can be used as a narrative to then design alternative outcomes from.

DREAMS

FANTASIES

ILLUSIONS

VISIONS

HALLUCINATIONS

REALITY

IMAGINATION

DREAMS

-

-

FANTASIES

ILLUSIONS

VISIONS

HALLUCINATIONS

-

-

REALITY

IMAGINATION

This is 2084

CHAPTER

3.

TEST DESIGN

SCRIBBLE SERIES

MODEL SERIES

SUBCONSCIOUSLY 1984 SERIES

ILLUSIONS

VISIONS

CHAPTER

3. TEST DESIGN

the fun stuff

IT ALL STARTED WHEN...

The first design chapter presents a series of speculative tests that investigate how narratives derived from social media can create design interpretations and design responses by engaging with the public through Instagram over a generative design process. At this stage of thesis, the research question was still broad in its investigation, while still trying to establish the relationship between social media and urban + interior. Each of the experiments were categorized into three test series. The first series investigates how narratives can be explored through scribbles/doodles to express whimsicality and a playfulness to design aesthetics. The second test series explored how pragmatic and structural elements can be used to create narrative through the use model making.

The final series endeavored to explore a more art based response through an art technique called surrealist automatism. This design phase was an opportunity to test and gauge reactions of a designer's interpretation of social media narrative and using those reactions to inform the direction of how the final designs would appear. These testing conditions meant the focus of this process didn't have to consider the architectural constraints of programmed, user occupation, circulation and realism in ways some projects require. All the responses in each test series is a direct architectural representation of captions or hashtags associated to imagery found on Instagram. For this phase 5 sites were looked at around the city of Los Angeles to test how open narratives can play out. By using hashtags and Geotags to specific site, allows you to sift through the images posted and efficiently react on a design basis as to how words can be interpreted into speculations.

CHAPTER 3. TEST DESIGN

The initial tests were intended to produce a variety of Speculative design expressions that begin to abstract qualities of social media narrative, and how they could be translated into the conditions of urban and interior. The purpose of these tests was not to create a final outcome, instead it was an exploration into how a designer can use instinct and impulse to illicit reaction through a generative design process involving the use of hand drawing and model making. Pieter Jan Stappers describes the importance of testing different methods as a way of connecting research and design:

Prototypes and other expressions such as sketches, diagrams and scenarios, are the core means by which the designer builds the connection between fields of knowledge and progresses towards a product. In my view, this is the essence of "research through design"
Stappers¹

It is through this exploration of different design tools that enabled the progression of each series to develop allowing them to naturally express the narrative qualities of each test design. In doing this, each drawing or model within a test was a direct design response to a written caption/narrative specific to any one of the chosen sites. In this testing stage five initial sites were looked at to be developed on

Bradbury Building
Venice Beach
Santa Monica Pier
Griffith Observatory
Chateau
Marmont

The final design implementation will only explore three sites to create speculative outcome for:

1. Michel, Ralf. 2007. *Design Research Now: Essays and Selected Projects* (Board of International Research in Design). Birkhauser.

LOADING...

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CHAPTER **3.1**

SCRIBBLE SERIES

*embrace the doodle

The scribble series was the first test explored in this research. Its simple intent was to explore a reflex most designers have in initial stages of concept exploration in the form of doodling. Through research this technique was chosen for the cognitive benefits doodling has on improved focus in our brains, Sue Shelgenberger states that 'recent research in neuroscience, psychology and design shows that doodling can help people stay focused, grasp new concepts and retain information. A blank page also can serve as an extended playing field for the brain, allowing people to revise and improve on creative thoughts and ideas.'¹ The appearance of a doodle can stimulate ideas for improvement and creativity, according to a 2014 study by Gabriela Goldschmidt.² The drawings in this series investigate the qualities of:

- **Whimsicality – Playful nature of design interpretation**
- **Intuition – using your own psyche and imagination to create a variety of spontaneous outcomes**
- **Idea stimulation – Initial thinking tool**

This series explores how narrative can be interpreted through these scribbles, sparking a dialogue between the mind, the hand holding, the pencil and the eyes that perceive the marks on paper.³

1. Shellenbarger, Sue. 2014. *The Power of the Doodle: Improve Your Focus and Memory*. July 29.

2. Goldschmidt, Gabriela. 2014. *Linkography: Unfolding the Design Process (Design Thinking, Design Theory)*. The MIT Press.

3. Goldschmidt, Gabriela. 2014.

CHAPTER

3.2

MODEL SERIES

*build like its lego

The model making process was used to create pragmatic responses of written narrative that explore the structural, vertical and horizontal levels that are formed within spaces. Specifically testing the planned approach to interpreting social media narrative in spatial relationships. These tactile model qualities were explored for how their surfaces and forms could be created and applied to a spectrum of scales. The models in this series of investigate the qualities of:

- ***Proximity – The space between modules to generate a space.***
- ***Form – Generating through various geometry.***
- ***Surface – The arrangement of appearance***

Photography was used to document each model and then each image was loaded back onto the projects Instagram account as method of exploring how models can be used to create and represent narrative and how they were perceived by the public. As a result, the models were photographed at varying angles and photo shopped to only expose the aesthetics of each form.

CHAPTER
3.3

SUBCONSCIOUSLY 1984 SERIES

* volvámonos locos

To continue the nod towards 1984, the 'Subconsciously 1984' series intent was to evoke an erratic appearance that's sole purpose was to enhance the nature of people's perception. This series was the only that had a direct link to the initial starting points by allowing itself to be influenced by the writings of Sigmund Freud and the architecture of a dream. The art technique known as surrealist automatism influenced by Freud, was developed to defy the limitations of the rational mind. This technique allows you to bring forward subconscious desires by relinquishing the control of the conscious mind. This tests intent is to look at instinctual design responses through a method where you are willingly giving up conscious control over an outcome. The drawings in this series investigate the qualities of:

- ***Dream interpretations – images as conduits for unspoken feelings or desires***
- ***Subconscious association – associations between images, text and meanings.***
- ***Preconceived notions – notions of an abstract product rather than pragmatic***

By expressing the subconscious, this allows the designs to bring to the forefront the psyche of the designer and emphasizing on a heightened reality commonly seen in dreams or the heightened imagination. This technique encompasses a larger focus on the abstract nature of perception, forcing the viewer to use their own imagination to test how they could turn the imagery into architectural spaces.

CHAPTER **3.4**

@TWENTY84

*you should follow it

The final stage of this testing process was to use the forum of Instagram to put the exploratory work back out into the public, so it can be engaged with by the public – the same sourced it was derived by. This process was imperative to the final design phase, depending on how the public responded to the tests, would dictate how the final imagery would be determined aesthetically. Each day over a various amount of weeks, one conceptual image would be posted onto this projects own personal and public Instagram page. Each image would carry the caption of the original Instagram post that inspired the test. This was a way to see how the public reacted to the design, how popular was one test over another; what brought in more comments and what imagery was shared amongst Instagram. Through responses in the form of a 'like' or comment there is an ability to gauge what intrigued people more in terms of the instinctual response that Instagram requires.

CHAPTER **3** // **3.4**
CULMINATION III
culminación tres

ROUND UP

This chapter explored how to create narrative through a series of design tests that bring focus to the variety of design response techniques that could aid more than conventional approaches when looking and instinctual narrative responses. The presented design outcomes from these three-test series are entirely speculative abstract representations of chosen texts taken from

- *Instagram captions and hashtags, and are entirely open to interpretation by the public when the tests were put back onto Instagram to gauge how people responded to different speculative design techniques. The responses found through the public and also from a designer's standpoint was that these design tests encouraged a more expressive and artistic method of designing that surprisingly illicit a greater emotional reaction by disregarding the typical constraints such as site, program, occupation, function, all of which are associated with the realities of designing a space. The second part of this design chapter will look at how to apply these findings in relation to the chosen sites and layering it amongst the urban interior context.*

CHAPTER

4.

WANT TO
SEE SOMETHING
DIFFERENT

DEVELOPED DESIGN

BRADBURY BUILDING

WHERE FILM, FUTURE AND THE PAST MEET

GRIFFITH OBSERVATORY

GALACTIC PLAYGROUND

SANTA MONICA PIER

PIER OF FABULOUS FICTION

[Fig. 32]

Remember

we are interiorists /
somos interioristas /

Welcome

This is 2084

CHAPTER **4**

AIM + METHOD

completing the puzzle

IT'LL WORK*

* fingers crossed

The final design draws from the learnings of the case studies and testing ideas where it aims to create an experience that is a counterpoint to 1984 and open to complete speculation about the future of Los Angeles, something in which people can immerse themselves with in terms of aesthetic and also by incorporating sites that are well known and therefore can offer a connection with people even if they may not have experienced them personally. Where the narratives sourced from social media that informed the designs could be reinterpreted to bring forward various other qualities that may seem hidden in the existing aesthetics of the site explored, however maintaining the emotional relationship the existing site allows the inhabitants to connect with.

The final design method utilized a “storyboard” design approach, where by focusing on three different increments of interiority showed a progression from smaller scale to larger scales of interior design, making it straightforward for the public to view the hierarchy of the design. The intention of this approach was to create a hierarchy of tactics that would allow the public to understand the functional as well as the experiential approaches urban interior and not just force an idea that may seem radical and unnecessary in the realm of interior architecture, by providing a ‘storyline’ for people to follow opens up more room for honest conversation about how we view interiors rather than question the nature of this project.

Just like a film it needs to have a progression of events for people to be curious as to how it plays out, the Woodsman Film Company say that “A storyboard is at the basis of any good production. It helps string the scenes and the story together. It is a visualization on paper. It is also a way to help a filmmaker get a better visual idea of how scenes will actually look and play out.”¹

The design placed a greater emphasis on speculation by not allowing the images to seem concrete. By placing moments of abstraction within the imagery allow the public to have a greater relationship with the outcomes in how they perceive them to fit into the built environment, similar to how the subconsciously 1984 series was perceived. Through following the public’s response and engagement to how narratives are interpreted through conceptual responses, each final design was created by using a single narrative off of Instagram for each particular site. This was to restrict the over production of the visual aesthetics, as one narrative can enable the design with enough spark and imagination to ignite those instinctual responses on its own, multiple narratives would have taken the designs in too many directions leading to outcomes that could be too heavily abstracted and therefore not created the same engagement with the public.

Moving between the digital and physical acts of sketching and modelling allowed for efficient decision making. As a result of this fluid design process, Los Angeles, 2084 allowed the visual communication of the project to stand out. This design method enabled a project that can be considered radical and outlandish to be interpreted and communicated with clarity and motivation.

1. Company, Woodsman Film. 2016. *The Importance of Storyboarding in Filmmaking*. December 4.

CHAPTER 4 ILLUSTRATED DRAWINGS

The envisioned atmosphere of Los Angeles 2084 was created and communicated using analogue and digital drawing techniques, this included initial concept hand sketches that helped in creating the initial instinctive response the informing narrative. These drawings were another form of exploratory tool that helped generate multiple ideas to be proposed. The final imagery was created with Adobe Illustrator; this software was specifically chosen as it allowed the designs to be created more freely, similar to the successful nature of the 'Subconsciously 1984' series in the testing process. The sequence of the final renders in this project were ordered specifically to showcase three different increments of the urban interior approach desired in the final speculations. Going from our standard view of interior being within a building, to and underground internal setting and finally coming into an external environment where interior interventions can be experienced throughout.

This progression of scale was a small reference to the site of Los Angeles and to its "Hollywood film industry", like in the movies you follow a sequence of events that start with a beginning, middle and then arrive at the final climatic piece. Using Illustrator to render the final pieces was chosen to allow how the ideas of instinct, intuition and the qualities that people respond to in the subconsciously 1984 series to come forward with more freedom that perhaps other modelling and rendering software may have limited. The post production process involved a number of layers that were combined together to create an immersive and alluring imagery. The categorization of these layers is as listed below:

- Initial drawn line drawings.
- Layered Illustrator drawings
- Colour coding
- Collage imagery for site and context
- Natural and artificial light
- Final colour adjustment

DREAMS

FANTASIES

ILLUSIONS

VISIONS

HALLUCINATIONS

REALITY

IMAGINATION

DREAMS

IMAGINATION

HALLUCINATIONS

CHAPTER **4.** **BRADBURY BUILDING**
where film, future
and past meet

BREAKING THROUGH

The Bradbury building had a frequent association with the use of film, a common observation upon Instagram was that people associated it with the original blade runner movie film set. Therefore, a lot of the captions that ignited a design response fell around that topic. The final speculation for Bradbury Building in 2084 was an internal counterpart to the already existing design. The proposal showcases multiple levels a user can experience a variety of filmic qualities within the interior intervention. The base of the design sits on a rotation platform that allows the levels within the design to change position, this could possibly allow the creation of new spaces to be inhabited if the occupant so desired. The first increment of urban interior tactics in the Bradbury building shows interior in more of a conventional sense where the design sits within the

existing structure. Ideas of how you could possibly start pushing ideas of interiority starts to come through when the design gives the perception that it is extending out of the building's roof, starting to slowly break the interior out of its 'shell'.

ILLUSIONS

VISIONS

“GOTTA BE SANE TO BE ROUND HERE

“FILM SET, STAGE 14

“ ITS GOT THAT 1920'S GATSBY FEEL

“ GODFATHER PART IV

“ROOFTOP SIGHTS

DREAMS

IMAGINATION

REALITY

HALLUCINATIONS

CHAPTER **4.** **GRIFFITH OBSERVATORY**
galactic playground

FOR THE TRUE SPACE ENTHUSIAST

By looking at how we can design in an inherently interior space like the underground starts to break even further into typically unconventional spaces that people don't commonly associate with interior architecture. The encapsulation of the design within the earth slowly starts to make the viewer understand that interiority is very much all around us if we can identify it and then inhabit it the right way. The design proposal stems from the caption, 'Galactic Playground'. The design started taking form by proposing a series of spectacles or events within the underground setting for an occupant to engage with. Each intervention allows for a participatory action by the user. The location being directly under-

neath Griffith observatory allows the user to have complete free flow between the interior of the Playground, and the already existing exterior by the interaction of the viewing platform. Creating a clear journey from inside to outside.

ILLUSIONS

VISIONS

“TO INFINITY AND BEYOND

“GROUND CONTROL TO MAJOR TOM

“BIG KIDS BOUNCE TOO

“SPACE COASTER ADVENTURE

“SPACE RACE OBSTACLE COURSE

DREAMS

IMAGINATION

REALITY

HALLUCINATIONS

CHAPTER **4.** **SANTA MONICA PIER**
pier of fabulous fictions

EMBRACE YOUR INNER CRAZY

The final increment looked at how interior tactics could be applied in a completely exterior environment. When there is no obvious 'interior' setting, this design provides possibilities for inhibitions by the act of participation. The Santa Monica Pier of Fabulous Fictions speculates a giant theme park that takes over from the existing pier. The design suggests through the participatory factor you can create inhabitation around you.

ILLUSIONS

When users are interacting with the various events throughout the theme park, they create a sense of interiority around them that generates a 'invisible boundary' that people who aren't directly involved with the attractors will not impede on unless they too plan on interacting and inhabiting with the event themselves. This spec-

VISIONS

ulation allows the most opportunity for conversation as it completely defies the standard approach of how we can tackle interior architecture projects by giving people the chance to question the realm of interiority in a way that the public may not have previously thought. The designs seemingly outlandish events you are able to experience only heightens the perceptive and whimsical qualities of the speculation.

“MILK MAID ARCADE

“THREE TIER PIER

“PUTT PUTT PUTT’O’RAMA

“PIT STOP OF SANITY

“SLIP’N’SLIDE’N’DIVE’THRIVE

Thank you for visiting 2084

GOODBYE

GOODBYE

Thank you for visiting 2084

CHAPTER

4.1

ULTIMATE CULMINATION

CONCLUSION

REFLECTION

WORKS CITED + FIGURES LIST

CHAPTER 4.1 CONCLUSION

1984 // 2084

This thesis speculates how social media can be an imperative design tool in how we can create a stronger dialogue between designer and its users by exploring how people react and respond on a more instinctual level to conceptualizations of the future cities we will occupy. To test this proposition, the public was used as a reaction gauge by utilizing Instagram as a design feedback tool to seek an understanding as to how the users of these speculative spaces responded to the designs in the making. The designs speculated were directly sourced from Instagram captions and hashtags to explore how open-ended narratives specific to multiple sites around Los Angeles can be proposed as design interpretations to provide discourse to our future cities. Through an investigation of the avant-garde and radical speculative architecture, and how it could possibly be intertwined with the ideology behind George Orwell's 1984 as well as urban interior tactics, strategies for 2084: The Fantasy Compact were evaluated.

To engage with the design as research methodology, the speculative propositions were tested through a variety of exploratory mediums to be developed on. The test series looked at three different conceptualization techniques, each intentionally exploring a different quality for the public to respond to. The first series titled the "Scribble Series" explored the whimsical nature of doodling allowing a somewhat childlike and spontaneous response to narratives to be interpreted.

The "Model Series" investigated the more rigorous, structural and pragmatic side to the planning nature of architecture and how narrative can be explored. The "Subconsciously 1984 Series" was tested through the more art-based technique of surrealist automatism, which engaged narrative interpretations through the subconscious mind. By releasing all conscious control over the imagery, the abstract qualities of interpreting space and form was able to be investigated. Upon putting the exploratory process back onto Instagram for the public to engage with, signaled a shift towards allowing the speculations to be abstract enough that the viewer can use their own perception to interpret the propositions in their own way, but still allow the imagery to clearly follow the narrative it's trying to tell.

Following the test series, prompted a reassessment of how an open narrative can link cohesively with the urban interior. Interiority commonly has an association that to be classed as an interior, you must be within something. However, the intention of this proposition is to push those limits of how we can interpret an interior space. Through the understanding of Suzie Attiwill writing, the idea of urban interior tactics was explored in three different increments to test how the public responds to different types of interiority.

At this stage of the research, the theoretical framework along with the exploratory testing process allowed the design as research methodology to develop three final speculations towards the future of a city:

The Bradbury building explored how the conventional sense of interior architecture can be traveled through multiple levels within a space, by harnessing the abstract nature of the imagery, the boundaries of space is blurred and the designed could be perceived to extrude through the roof, antagonizing ideas as to how we can start implementing different interior tactics to designing. Griffith Observatory proposed a Galactic playground situated underneath the existing building, by using the element of the earth, interiors can be created in unconventional situations. Santa Monica proposed a Pier of Fabulous Fictions where interior invades the exterior realm, promoting spaces that where spectacles and attractors – through the inhabitation and occupation of them, created a sense of interiority around them. The speculations proposed what Los Angeles could feel like in 2084 by exploring how open narrative informed by social media could actually propose and provide outcomes that align more with the existing views of the current occupiers. Through technology the designer and the occupants can share a stronger dialogue in communicating what is preferably required for the design of our future world by allowing architecture to resonate with the public on a greater scale.

CHAPTER 4.1 REFLECTION

FINDING YOUR OWN WAY

* there is always room for improvement

One of the major findings of this research, was the importance of the design testing process. The first scribble series created a response that was almost too whimsical and childlike – even though that was the desired design intention - it lacked a connection to people and the narrative they were sourced from, as a designer however it was a strong method to help with the initial engagement of the testing process. The model series shared a similar result, the reaction that was observed was that it was too structural and offered far too much of a fixed outcome that people couldn't use their imagination to develop on. However, the findings from the "Subconsciously 1984" series lead to a shift in design approach, where the focus on the generation of form making was critically evaluated to re-engage with more intriguing elements of perception to give the public, creating designs that offered moments of sanity and brief understandings of how the spaces could be used but also offer enough moments of perception that allowed the public to engage with the designs with greater resonance than solid fixed outcomes.

The interior elements of the final design looked to introduce three different increments interiority – within a building, the underground, and in an external urban setting - and qualities that allowed the public to test their understanding of how interior can be perceived. The three final design outcomes, allowed the public to actually push their own perceptions of what interiors can actually be, these were: one traditional architectural 'interior' (Bradbury Building); another looking at the underground as an inherently interior setting (Griffith Observatory); and the final one breaking the mold completely by offering spaces that create moments of interiority in an exterior setting (Santa Monica Pier). This was achieved through incorporating the ideas expressed by Suzie Attiwill in particular with her reference to being 'interiorist' and specifically choosing from the beginning to allow this research not to fall in the realistic elements that are expected for interior architecture design projects.

Instinct and impulsive design making decisions were tested throughout this design process, this allowed the development of the visual design communication to effectively show the relationship between narrative and social media with reference to the speculation of the future city of Los Angeles. However, the only issue with using Instagram was it prevented an in-depth discussion with people who may not be familiar with how the application works, and therefore how we could harness it as a design tool.

It was noted in the review feedback that there was a disconnection as to how Instagram was actually used in terms of using it as a reaction gauge. This raises the question of how to know when to implement limits for yourself when your using this tool to design. Instagram is a purely 'like'; based system in the sense that if you like an image you engage with it through comments and likes, if you don't 'like' something, you can simply ignore and scroll past it. This therefore raises the question of how we can further research this tool to get honest reaction, whether that be positive or negative as opposed to a reaction that is almost what you want to see rather than an explicitly honest reaction.

Some of challenges that faced this project came in the initial stages of trying to figure out what this project wanted to offer back into the world of interior architecture. In the initial stages the research struggled to find itself offering something that wasn't too broad and almost detached from the architectural world. By originally looking at phantasmagoria and the subconscious mind, led this research into a never-ending cycle

where there was so much to digest in terms of literature, it was almost impossible to figure out what end point this project was trying to achieve. By reevaluating how to include phantasmagoria, which led to looking more in depth at its meaning – the shifting of images and therefore social media – and the inclusion of Orwell's 1984 allowed this research offer something back into the world of interior architecture, creating a new type of design tool more relevant to our current digitized lives. This design tool however still needs some refinements, for example how to gauge reaction that is completely honest and accurate within a forum that allows you to only really gauge the positive side. When using Instagram as a narrative source it is important to set limitations for yourself to follow, pushing boundaries is important, but this research showed that applying them is equally just as significant. When creating final, the final and test design a rule that was put in place was that each image was a direct response to one caption only. This meant the designs wouldn't be so abstract that they lost the essence of what they were originally trying to do in the first place, this limit to the design process meant the outcomes could show how we can speculate our future cities through open narratives that where derived from social media.

To conclude the result of this exploration is three outcomes that allow people to have open conversation about the future of architecture and design. It created a thought provoking outcome that states that our future cities need to adapt to people rather than people adapting to buildings. To do that we need to use reaction, use the people that are constantly inhabiting these spaces to allow us as city builders to create the best possible outcomes for the public. This thesis argues that we need to adapt and constantly evolve in design the same way we do in everyday life, and currently technology evolving at light speed and it's something we should harness and utilize at any chance possible. Design should always make you think; different outcomes, different opinions, different ideas, should always be embraced and provide the potential to take our worlds future designs to a whole new level.

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FIN

COMPLETE

THANK YOU

MUCHAS GRACIAS

HE WENT FROM THOUGHTS TO WORDS,
AND THEN FROM WORDS TO
ACTION

GEORGE, GEORGE ORWELL
HE WROTE 1984

SANITY IS NOT STATISTICAL