THE
—
OTHER
—
INTERIOR,
4

AN ODE TO CIGARETTES

KAREN-LIZE PIKE

To Peter Wood
Thank you, for allowing me to get lost in the work

A 120 point thesis submitted to the
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Image courtesy Andreea Verde 11 July 2013 <http://metropotam.ro/La-zi/10-lucruri-care-ne-fac-sa-transpiram-mai-tare-art0362182640/>

ABSTRACT

THE '*OTHER*' INTERIOR- AN ODE TO CIGARETTES AND THE SUBLIME

Interiors are the space of human encounter. Their validity is entrenched in the social realm and the integrity and relevance of interior architecture depends upon the acknowledging human interaction. It should not be resigned to the confines of four walls within a singular piece of architecture. Interior architecture is a discipline that deals with the in-between. 'Inside' and 'outside' are wrongly defined as opposing states. For the inside and outside are not as distinct as we have come to believe. They are not opposites. They are intertwined, collapsing into each other. You can never be completely outside; to be outside something means to be inside something else. At once outside a building, you are still inside the confines of the city. We see this interior condition everyday in the city.

It is hard to escape the affiliation of alleyways with the profane. The city is wilder than we think. Alleyways hold onto the secrets of the other side of the city through their reliquary of remnants of the activities taken place. The copious number of drained cigarette butts flaunts the defiance of the smoker.

Similar to the dark romance a smoker shares with his cigarette, they flirt with the allure of darkness and the hideously seductive risk of tiptoeing on the edge of regulated space. The alleyways become the illicit interior, a meeting place, market place and connection space for society's sub-cultures, where the currency is cigarettes. This thesis explores the intensification of this unbuilt landscape. Alleyways are interstitial sites for experimentation of the threshold between public and private, light and shadow, presence and absence, sacred and secular, legal and illegal. Interstitial spaces are often over-looked and unappreciated. This research endeavours to reveal the inherent interiority and sacral conditions of these cast-aside sites. The interstitial endures the grotesque scars of the city in its beautiful ugliness of decay. These interstitial sites are allowed to just exist when everything else is arbitrarily swept clean each day. Becoming uninhibited canvases of the city.

The research focuses on five particular fractures within Wellington City's infrastructure. These five sites

form the initial vehicle for the design research and generation. The approach to the research follows an unconventional methodology, embracing experimental freethinking drawing and modelling explorations. The five sites all have a connection to Wellingtons prominent Cuba Street and lead to the concluding site for Design, the interstice between Town Hall and The Michael Fowler Centre, in Civic Square. The aim is not to sterilise the interstitial but to ensure its idiosyncrasies are retained. The outcome is a smoker's room.

In the wider scope this research sets out to contribute to the potential of Interior Architecture through the engagement of the smoker. Implementing interior architecture on two different scales; macro and micro. The macro where the city is the envelope housing the new interior and the micro scale where the design is re-contextualised as a product in the form of an ashtray. Liberating interiors from the traditional constraints. Reclaiming interstitial space as the interiors of the city, inverting Interior Architecture from the contained, to the container. People- human encounters and activities, like the walls in architecture, have the ability to define interior space.

**“IMAGINATION IS MORE POWERFUL THAN KNOWLEDGE.
FOR KNOWLEDGE IS LIMITED TO ALL WE NOW KNOW
AND UNDERSTAND.
WHILE IMAGINATION EMBRACES THE ENTIRE WORLD,
AND ALL THERE EVER WILL BE TO KNOW AND
UNDERSTAND”
- ALBERT EINSTEIN**

1929 October 26, The Saturday Evening Post, What Life Means to Einstein:
An Interview by George Sylvester Viereck,
Start Page 17, Quote Page 117, Column 1,
Saturday Evening Post Society, Indianapolis, Indiana. (Verified on microfilm)

PREFACE

As a student I have found Interior Architecture to be 'the great unknown'. It is a discipline that suffers from a lack of understanding not only from people outside the profession, but within it as well.

This is what Interior Architecture is for me.

I aspire to create spaces that are evocative. Suffice it to say, this thesis embraces the experimental. Prioritising possibility over practicality while I still have the chance.

This is a Mastery of myself in this Profession and my belief and conviction in the possibility of Interior Architecture as the contained *and* the container.

Boundless

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Yes

Or pur
BENSON & HEDGES

Lui avez-vous déjà dit "Yes"?

INTRODUCTION

THE *OTHER* INTERIOR- THE INTERIOR, CIGARETTES AND THE SUBLIME

Aldo Rossi suggested that, in reality, cities are “great camps of the living and dead”¹. It is a place of collective memory. With this analogy it is valid to suggest that the interstitial is the in-between. The liminal. The sacred. Embodied in the walls of these interstitial spaces are the people of the city. Within the marks and the discoloration of ages, the broken bottles and exhausted cigarettes, is preserved the “memory of the family”², documentation of the people who used the space before you. The city is a witness.

Smokers stand outside, huddle in groups or stand defiantly alone. They lean against façades, streetlights, and power poles. They seek out shelter or shade under building eaves awnings and bridges. Fire escapes and back entrances become a place to gather, to linger and loiter.

Smoking polarises the people of a city. One is either a smoker or a non-smoker. Smokers today have no other place. Society has demonised cigarettes. It has pushed smoking out, and forced it onto the streets. Consequently by banishing smoke, we have made it even more prevalent and visible. As smokers reclaim a space in the city they create a new interiority.

Smoking is itself an interstitial activity. As the smoke occupies a space between interior and exterior of our own bodies. Interiors allow inhibition to occur. The validity and existence hangs on human interaction and inhabitation. It’s ‘being’ is entrenched in the social realm. It is the space where living occurs. Architecture traditionally delineates the endless void of space. Building stand-alone, statically demarcating territorial ownership. In-between lies the ‘other’ space, space defined by people. Interstitial spaces are often wrongly overlooked- unseen, cast-off from the city.

¹Eisenman, Peter. "The House of Memories: The Texts of Analogy ." Rossi, Aldo. Architecture of the City. Massachusetts: Institute

² Eisenman, Peter. "The House of Memories: The Texts of Analogy ." Rossi, Aldo. Architecture of the City. Massachusetts: Institute for Architecture and Urban Studies and the Massachusetts Institute of Technology , 1982. 3-11. p.10

The interstitial is a site for experimentation of the limits of interiority and the paradoxical relationships between inside, outside, public and private, light and shadow, presence and absence, sacred and profane, legal and illegal. The inside and outside are not as distinct as we have come to believe. They are not opposites, they are intertwined-they co-exist. They have a permeable boundary. As Elizabeth Grosz states, the outside is a peculiar place, both paradoxical and perverse. As you can never be completely outside, to be outside something means to be inside something else³. Reversing the customary arrangement of the interior as the contained, to become the container. Today's interiority can be defined by whether you can light up, or have to snub out a cigarette⁴.

This interior has become an 'other' place, the illicit interiors of the city, which has escaped institutionalisation. These cavities are moments of asylum. The interstitial is the space between- it is the *in-between*- space, It has no laws, no rules⁵. The users have appropriated this leftover space, reclaiming them as interiors for their requirement. They fundamentally serve the cities three vital functions of meeting place, market place and connection space⁶. These alleyways are social mediators, the spaces of interaction and social intersection. They are sites of overlap between diverse social groups. According to Richard Sennett's theory on Social Friction, interaction between different social groups strengthens the social dynamics of a city⁷. These out-cast spaces are occupied by the subcultures of society, the rule benders, those who do not fit within convention, and those who bend the rules; the prisoner, the homeless, the condemned man, the prostitute and the drug addict. Smoking is the facilitator of exchange between those of those whom society labelled, marginalised, incarcerated and suppressed.

³ Grosz, Elizabeth. Architecture from the Outside; Essays on Virtual and Real Space. Massachusetts: Massachusetts Institute of Technology , 2001. p.1

⁴ McCarthy, Christine. "From smoke-filled rooms to smoke-free environments: a history of New Zealand domestic architecture and smoke." ADDITIONS to architectural history. Brisbane : SAHANZ Society of Architectural Historians, Australia and New Zealand, 2002. 1-13. p.1

⁵ McCarthy, Christine. "From smoke-filled rooms to smoke-free environments: a history of New Zealand domestic architecture and smoke." ADDITIONS to architectural history. Brisbane : SAHANZ Society of Architectural Historians, Australia and New Zealand, 2002. 1-13. p.1

⁶ Gehl, Jan. "'Public Spaces for a Changing Public Life'." Open Space- People Space. Ed. Catherine Ward and Penny Travlou Thompson. London : Taylor and Francis , 2007. 3-10. p.3

⁷ Sennett, Richard. Uses of Disorder- Personal Identity and City Life. London: Allen Lane The Penguin Press, 1971. p.xii

*** CLASSIFICATION OF BUTTS:**

**ORPHELIN (ORPHAN)- IT IS TOO SMALL TO BE SMOKED
BONI- A GOOD ONE- THE BUTT IS NOT COMPLETELY FINISHED
THE BUTT IS NOT THE END OF A SMOKE
BUT THE BEGINNING OF ANOTHER...**

Klein, Richard. Cigarettes are Sublime. Duke University Press, 1993. p 193

Like the traditional cemetery these interstitial alleyways are an 'other' place"⁸. The cemetery is in-between space, between the living and the dead, the earthly and the divine. Pre-eighteenth century the cemetery had the pride of place at the heart of the city, located near the church. From this central location it was connected to all locations within the city, but also everyone in the city as everyone had a relative buried there⁹. "One might say that it has always existed"¹⁰ as is hard to fathom the conception of the cemetery. These alleyways are the new interior located heart of the city. They are the life-blood of the city. They are a network of veins which entangles itself into the stringent constraints and structures of the city plan. They have assumed the place of the old cemetery in the heart of the city.

This thesis proposes to reclaim the interstitial alleyway as an interior of the city through the implementation of its user, its relationship with the smoker. The aim of this research is to architecturally reconsider interstitial space and the smoker, and reconsider their place in the city and socially within the community. The intention is not to 'purify' them of their profanity, cleanse them of their stigma or sterilize them of their grime. Instead it is the interstitial affiliation with the illicit, which is exploited to expose the 'other' interior. An interior for the outsiders.

The interstitial and smoking are both sublime; they both evoke the feeling of thrill, possessing the sombre poetic and ephemeral beauty born out of their profanity. They both tiptoe on the cusp of the *between*, between connection and disconnection, sacred and secular, pleasure and pain. This 'other' interior becomes an ode to cigarette smoke, a place where dreams are fantasised... and extinguished. It is the graveyard for cigarette corpses. The mummified cigarette butts are a relic left behind, signifying people of Wellington.

Wellington is a pedestrian city and therefore the city has a strong affiliation with the people. The focus of this thesis is situated within Wellington and five particular fractures in the infrastructure of the city. These five interstitial spaces will be used as a case study to place the proposed design research.

⁸ Foucault, Michel. "Michel Foucault." *Rethinking Architecture, A Reader in Cultural Theory*. Ed. Neil Leach. London: Routledge, 2005. 329-357 p. 333

⁹ Foucault, Michel. "Michel Foucault." *Rethinking Architecture, A Reader in Cultural Theory*. Ed. Neil Leach. London: Routledge, 2005. 329-357 p. 333

¹⁰ Foucault, Michel. "Michel Foucault." *Rethinking Architecture, A Reader in Cultural Theory*. Ed. Neil Leach. London: Routledge, 2005. 329-357 p. 333

Civic Square -more specifically the interstitial space between the Town Hall and The Michael Fowler Center is the proposed site for the Final Design.

The five fissures were selected for their links to Cuba Street. Cuba Street is one of the most prominent streets in Wellingtons CBD. It is an eclectic cross-section of society and mixed-use spaces, with aspects of commercial, retail, hospitality, accommodation and housing. It also has a history as Wellington’s notorious Red Light District and a well-known location for Wellington’s Homeless community. The social diversity allows it to be viewed as a microcosm of the city.

THE FIVE INTERSTITIAL SITES:

- 1.GHUZNEE STREET
- 2. LEFTBANK
- 3. EVA STREET
- 4. BOND STREET
- 5. WAKEFIELD STREET

The research follows a sequential, process driven structure of parts, the first part being the introduction, followed by part two: explorations, part three: design and part four: conclusion. It embraces the process of design with a strong ‘making’ methodology. Offering itself as highly visual research piece

Part two is divided into 5 main explorations, each a follow on from the previous. Each exploration encompasses a continual revisiting of the interstitial. The explorations cover the initial visual interpretations of the five interstitial sites. Including photographic surveys and diagrammatic modelling. The explorative diagrammatic iterations manifest as speculative interpretations from freethinking experiments with particular interest in detail and form. There is a particular emphasis on experimenting with visual modes of representation- diagramming, modelling and digital manipulation. It documents the process of re-working, re-drawing, re-configuring, and re-evaluating undertaken.

The explorations embrace the paradoxical and contradictory relationships wrought within the interstitial, exploring the boundaries of inside and outside, sacred and profane, connection and dislocation, reality and imagination, beauty and grotesque; the sublime.

Part three presents the final design proposal, bringing together all the previous explorations, and filaments of this research in the form of a new interior architecture for the interstitial site in Wellington's Civic Square, between the Wellington Town Hall and The Michael Fowler Centre. The outcome applies interior architecture to two different scales:

1. As a product, in the form of an ashtray
2. As an interior of and for smoke, where the city is the envelope

The design becomes a concluding statement for the interstitial interior, cigarettes and the sublime.

The final chapter offers a conclusion that considers the significance of interstitial space and smoking, the design outcomes, and suggested implications for the city and interior architecture practice. As like a research itself, the work finds optimism in design through the exploration of the profane.

Even though this research is based in the interstitial sites of Wellington, the process of design research could be applied to other outcast sites. The explorations and process invite the social conditions and inhabitants of a site to define the programmatic functions of a site, enabling it to embody the social needs of a particular time. Ardener explains that people can define space, and space can define people¹¹. We live our whole lives in interiors. They manipulate us, and we manipulate them.

¹¹ Ardener, Shirley. *Ground Rules and Social Maps for Women: An introduction*. Oxford, 1993. p.1

**THE RESOUNDING
STILLNESS GIVES THE STRUCTURES
AN IMPRESSION OF ABANDONMENT. YET
EACH TIME I TURN DOWN THESE PASSAGES
I CAN SENSE STRANGERS BEHIND
THE FACADES HOLDING THEIR BREATH,
I AM THE DREAM-READER...**

Haurki Murakami, Hard Boiled Wonderland and the End of the World 1993

THE INTERSTITIAL

The boundary that defines the relationship of interior and exterior needs to be reconsidered. The interstitial exploits the paradox relationship of the inside and the outside, reinforcing the idea that you can never truly be outside, to be outside something means to be inside something else¹². People, like architecture, can delineate the endless void of space. As Jan Gehl observed;

*"Seen in the long-term historical perspective, city space has always served three vital functions, meeting place, market-place and connection space. As a meeting place, the city was the scene for exchange of social information of all kinds. As a market place, the city spaces served as venues for exchange of goods and services. And finally, the city streets provide access to and connections between all the functions of the city."*¹³

These interstitial interiors of the city fundamentally serve all three of Gehl's vital functions of the city. In these spaces everyone is welcome. This interior is not segregated by way of that there is no isolated use, or controls on the people who can use this space. Once inside the city you are within the cities interior, you have access to these interstitial spaces. When you take the domestic house and apply it to the city scale, resonating with Aldo Rossi's analogy of the city as a giant house¹⁴, these alleyways become like the living room- the lounge. There is no specified activity, other than to lounge. They are the place to meet, talk a place of social exchange of ideas and knowledge between different social groups.

They are the illicit market place for societies outcasts- the sub-cultures. People that have no other place; those who do not fit within convention, and those who bend the rules; the prisoner, the homeless, the

¹² Grosz, Elizabeth. Architecture from the Outside; Essays on Virtual and Real Space. Massachusetts: Massachusetts Institute of Technology , 2001. p.1

¹³ Gehl, Jan. "Public Spaces for a Changing Public Life". Open Space- People Space. Ed. Catherine Ward and Penny Travlou Thompson. London : Taylor and Francis , 2007. 3-10.

¹⁴ Eisenman, Peter. "The House of Memories: The Texts of Analogy ." Rossi, Aldo. Architecture of the City . Massachusetts: Institute for Architecture and Urban Studies and the Massachusetts Institute of Technology , 1982. 3-11. p.10

The vacancy here became identified with all the phobias associated with spatial fear, including "la peur des espaces" or agoraphobia, soon to be coupled with its obverse, claustrophobia.

distancing from reality forced by reality, its space was still an interior, but now the interior of the mind, one that knew no bounds in projection or introversion.

[Location Map of Interstitial Sites]

Wellington City

01

condemned man, the prostitute and the drug addict. Cigarettes become the currency that is exchanged, shared, traded and gifted.

These sites are located throughout the city and connected to all locations and all types of city programmes. The five interstitial sites are surrounded by a miscellaneous assortment of programmes, which cover a diverse cross-section of society. The immediate surrounding of the five sites include:

GHUZNEE STREET- an art shop, café, apartments, car park
LEFTBANK- food- [Mexican, Thai, Japanese, Vietnamese], apartments, bars, rubbish drop
EVA STREET- coffee shop, soda shop, flats, apartments, Laundromat, Dream Girls, bar
BOND STREET, car park, Kate Sylvester, architecture firm, café, apartments, hotel
WAKEFIELD STREET- Opera house, bakery, car park, retail, Community Centre

EXPLORATIONS

EXPLORATION 001

SITE SURVEY

The initial exploration involved a photographic survey of the site. In this exploration the five interstitial alleyways are journeyed to in one afternoon and the surrounding buildings are photographically documented. Just as a traditional interior is demarked by its encapsulating walls, this other interior is initially analysed in this same way, implementing the facades as the interior walls.

A catalogue of photos is then produced through digital manipulation (Photoshop) and hand drawing in a process of layering and reworking,. The photographs become visual representations of each site, capturing the atmospheric mood, and features; highlighting points of interest/ observations.

There is a strong vertical emphasis when inside these spaces. The impression of the space stretching beyond the boundary, extending up to the light above and sinking below into the black hole of shadow below. The opening examination underpins these spaces as servitude space, the back of house. The interior is leftover, unconsidered space, observed through the facial lacerations and the grime; the mechanical prosthesis haphazardly penetrating the building, placed for efficiency rather than aesthetics. . There is a search for order in the apparent discombobulation and disorder.

These spaces assume the persona of the sentinel; 'the unseen servants of the concrete jungle'.

SITE SURVEY

PHOTOGRAPHIC SURVEY CARRIED OUT ON 27 OF FEBRUARY 2013

**CAMERA EQUIPMENT AS FOLLOWS:
CANON POWERSHOT SX10 DIGITAL CAMERA**

**DISTANCE COVERED:
APPROXIMATELY 1.3 KM**

LOCATIONS:

- 1. GHUZNEE STREET**
- 2. LEFT BANK**
- 3. EVA STREET**
- 4. BOND STREET**
- 5. WAKEFIELD STREET**

GHUZNEE STREET

X X X X X

LATITUDE -41.2930

LONGITUDE 144.7754

1

2

LOST

V

0

i

ii

LEFTBANK

LATITUDE -41.2912
LONGITUDE 174.7783

X

X

X

EVA STREET

LATITUDE -41.2923
LONGITUDE 174.7772

0

2

3

X

HOWHERE?

A

BOND STREET

X X X X X

LATITUDE -41.2902
LONGITUDE 174.7769

A+

D+

X

1 2 3

X

X

X

X

0

3+

WAKEFIELD STREET

LATITUDE -41.2912
LONGITUDE 174.7783

123

45

X

x x x x x

2:58PM CIGARETTE BUTTS
NUMBER COUNTED: 13
CLASSIFICATION: ORPHAN: 11 BONI: 2
DISTINGUISHABLE BRAND: 7 (7X DUNHILL)
INDISTINGUISHABLE BRAND: 6
LIPSTICK STAIN: 0

EXPLORATION 002

DIAGRAMMATIC EXPLORATIONS

Exploration 002 encompasses three stages of diagrammatic explorations where each stage follows on from the last. Because these spaces are unconsidered, left over space, the only way to explore them is once inside, this diagrammatic exploration approaches the interstitial from the outside as an interior entity/ volume.

Firstly the exploration 002_01 sets out to illustrate/ volumise the void space of the alleyways as a way to determine the interior space of the interstitial. This is explored by a reversal of positive and negative space. The solid boundaries of the surrounding buildings are transformed into the footprint of the new interior space, which is then extruded up, implementing the alleyways as solid volumes.

Exploration 002_02 and 002_03 explore the volumes in a freethinking process of diagrammatic generation exploration. The five volumes become the new building blocks that are transformed through layering, reworking, manipulation and extraction, to experiment and generate new forms.

However at the end of the process the grime and the mood of these interstitial alleyways has been sterilized, it has been lost.

DIAGRAMMATIC EXPLORATIONS

ALL DIAGRAMS WERE COMPLETED AT A4 ORIGINAL

EQUIPMENT AS FOLLOWS:

- ☐ ADOBE PHOTOSHOP CS4
- ☐ ADOBE ILLUSTRATOR CS4
- ☐ GOOGLE SKETCHUP 8
- ☐ A4 PAPER STANDARD 80GSM
- ☐ PRINTER
- ☐ SCANNER
- ☐ SILK SCREEN AND SQUEEGEE
- ☐ ACRYLIC PAINT
- ☐ CRAFT KNIFE
- ☐ MASKING TAPE
- ☐ RULER
- ☐ PENCIL - 2H AND 2B
- ☐ PENCIL LEAD SHARPENER
- ☐ PIGMENT LINER, 0.3 AND 0.1
- ☐ LETRASET TRANSFER

EXPLORATION 002_01

DIAGRAMMATIC EXPLORATIONS_01

VOLUMISE THE INTERSTITIAL

METHOD

- 1.MAP OUT THE FLOOR PLAN OF THE INTERSTITIAL SITE
- 2.COLLECT THE HEIGHTS OF THE SURROUNDING BUILDINGS
- 3.DRAW EACH WALL UP
- 4.REPEAT FOR ALL 5 SITES

LIMITATION: THE SPACE ABOVE IS INFINITE- UNBOUNDED

A

GRUZZEE STREET, TE ARO
41.2930 S
144.7754 E

B

LEFTBANK, TE ARO
41.2912 S
174.7783 E

C

EVA STREET, TE ARO
41.2923 S
174.7772 E

D

BOND STREET, TE ARO
41.2902 S
174.7769 E

E

WAKEFIELD STREET, TE ARO
41.2912 S
174.7783 E

EXPLORATION 002_02

DIAGRAMMATIC EXPLORATIONS_02

CATALOGUE OF PARTS

METHOD

1. LAYER THE 5 INTERSTITIAL VOLUMES INTO 15 NE CONFIGURATIONS
2. ANALYSE EACH CONFIGURATION
3. CONDENSE THE CONFIGURATIONS TO 5 BY LAYERING 3 TO 1

- ☐ 01= 1+2+3
- ☐ 02=4+5+6
- ☐ 03=7+8+9
- ☐ 04=10+11+12
- ☐ 05=13+14+15

4. BLOCK OUT AREAS TO PULL OUT NEW FORMS
(USING SILK SCREEN AND STENCILS)
5. CREATE A CATALOGUE OF THESE NEW PARTS

[*Exploration 002_02*]

Step 2
Analysis of each configuration

[Exploration 002_02]

Step 3 and 4 Combined
1+2+3

01

[Exploration 002_02]

Step 3 and 4 Combined
4+5+6

02

44

[Exploration 002_02]

Step 3 and 4 Combined
7+8+9

03

45

[Exploration 002_02]

Step 3 and 4 Combined
10+11+12

04

46

[Exploration 002_02]

Step 3 and 4 Combined
13+14+15

05

47

X

EXPLORATION 002_03

DIAGRAMMATIC EXPLORATIONS_03

EXPLODED DRAWINGS

In this exploration, the previous drawings are transformed into 3-dimensional iterations through the use of the axonometric convention. The drawing is digitally implemented as plans, and forms are randomly extruded upwards, and repeated vertically. The second stage experiments with layering where the layering of lines creates density and depth.

X X X X

NEVER UNDER-ESTIMATE THE ALLURE OF THE DARK...

**THE DANGER IS SEXY;
THE RISK IS EXCITING
AND BEING BAD FEELS GOOD**

THE ILLICIT INTERIOR

A city reveals itself in the shadows that its buildings cast¹⁵.

Interstitial cavities are moments of asylum where the shadow offers refuge to its user. They stand in their own dreams; reality surrounds them. The interstitial is the space between- it is the *in-between*- space, which has escaped institutionalisation. They are, As Edensor explains; “the spaces where people can escape the straitjacket of self-consciousness, where no evident rules pertain about what can be done and where”¹⁶. The nature of his activity can be determined by his interiority, whether he is considered to be ‘inside’ or ‘outside’ has a correlation to whether he is ‘inside’ or ‘outside’ the law. These sites flirt with the allure of the darkness. It is hard to escape the affiliation of the alleyways belonging with the illicit- the profane.

There is an association with the experience of thrill; the pumping of adrenaline, from tiptoeing on the edge of regulated space. It is a setting for possibility, housing “activities not anticipated, [and] activities that have no other place”¹⁷. It is a venue for illicit endeavours “away from the preying eyes of the law”¹⁸. As these sites collapse into darkness, shadows engulf, providing a feeling of menace while at the same time offering protection and refuge for the users. These interstitial spaces are a witness to the ‘dirty’ secrets of the city people. These sites become the reliquary for the dark side of the city, housing discarded carcasses, broken bottles and exhausted cigarettes. They make a place for the place-less, the site-less, a home for the homeless, like ‘rooms of requirement’....They are a place for lovers to meet; the smoker and his cigarette.

¹⁵ Libeskind, Daniel. *Breaking Ground*. New York: River Books part of Penguin Group inc. , 2004. p.54

¹⁶ Edensor, Tim. "Social Practices, Sensual Excess and Aesthetic Transgression in Industrial Ruins." *Loose Space: Possibility and Diversity in Urban Life*. Ed. Karen A. and Quentin Stevens Franck. Taylor and Francis E-Library , 2006. 234-252. p. 234

¹⁷ Franck, Karen A. and Quentin Stevens. "Tying Down Loose Space." *Loose Space: Possibility and Diversity in Urban Life* . Ed. Karen A. and Quentin Stevens Franck. Taylor and Francis E-library , 2006. 1-33. p.17

¹⁸ Edensor, Tim. "Social Practices, Sensual Excess and Aesthetic Transgression in Industrial Ruins." *Loose Space: Possibility and Diversity in Urban Life*. Ed. Karen A. and Quentin Stevens Franck. Taylor and Francis E-Library , 2006. 234-252. p. 236

“There are abundant signs of the use of both legal and illegal stimulants by drinkers who leave empty beer cans and spirit bottles, sniffers who drop bags of glue, smokers who drop the remnants of their spliffs and heroin users who litter areas with needles and silver paper.”¹⁹

Copious cigarette butts choke and plug cervices. Mummified butts collect in the seams of the surrounding buildings. The potent smell of stale tobacco smoke intoxicates the space, violating the senses. These spaces become a reliquary of the illicit deeds and exchanges that have taken place. Yet despite the obvious prevalence of the illicit in these spaces these spaces do possess something that makes them inherently special. Through observation it is obvious that these leftover sites are not dead-space at all but have become the life-blood for the city. They are the space of social overlap, and intersection. They are part of something bigger in the community, which should not be discredited.

In 1990 New Zealand introduced the Smoke-free Environments Act, which outlawed smoking from all public interiors, reducing the opportunities to smoke in shared communal spaces. In Part 1: Smoke-free Environments, Helen Clarke, the then Minister of Health states, “Smoking should not be permitted in those parts of the workplace to which the public normally has access”²⁰. The bill was designed to protect the health of non-smokers and reduce passive smoking²¹ by placing a duty of responsibility on the smoker for the health of the people around them. With this new legislation came the new understanding of interiority. McCarthy suggested that the conditions of interiority and the exterior are now defined through the action of lighting up or extinguishing cigarettes²². Interiority has become less static and strictly regimented. It is no longer walls implementing the barriers that define interior space, but actions do the same. We enter into this new interior space whenever we inhale while walking past a huddled group of smokers.

¹⁹ Edensor, Tim. "Social Practices, Sensual Excess and Aesthetic Transgression in Industrial Ruins." *Loose Space: Possibility and Diversity in Urban Life*. Ed. Karen A. and Quentin Stevens Franck. Taylor and Francis E-Library, 2006. 234-252. p. 236

²⁰ Helen Clark cited House of Representative Parliamentary Debates 17 May 1990 p.1637

²¹ McCarthy, Christine. "From smoke-filled rooms to smoke-free environments: a history of New Zealand domestic architecture and smoke." *ADDITIONS to architectural history*. Brisbane : SAHANZ Society of Architectural Historians, Australia and New Zealand, 2002. 1-13. p.2

²² McCarthy, Christine. "From smoke-filled rooms to smoke-free environments: a history of New Zealand domestic architecture and smoke." *ADDITIONS to architectural history*. Brisbane : SAHANZ Society of Architectural Historians, Australia and New Zealand, 2002. 1-13. p.1

AN ODE TO CIGARETTES

A smoker has a dark romance with their cigarette. There is gentleness and torture in their licentious love²³. The cigarette is simultaneously an intimate friend and duplicitous collaborator. The sombre beauty of the cigarette to the cigarette smoker lies in the “indispensable moment of menace”²⁴ the momentary feeling of suspension between pain and pleasure. Klein proposed that a smoker smokes for that sense of empowerment over death that comes with every puff exhaled²⁵.

If cigarettes were good for you they would not be sublime²⁶; “the sublimity of smoking is linked to the awareness of its dangers”²⁷. The danger is sexy; the risk is exciting and being bad feels good.

*“[it was seen as] transgressive, louche, irresponsible and daring, it was against the rules, therefore it was glamorously irresistible”*²⁸ –Lynn Barber on her school-girl attraction to cigarettes.

Risk gets the blood racing, just like sex. There too is an onset of adrenaline which pumps through your veins when step into the cusp of the unregulated space of the alleyways.

Kurt Vonnegut said that smoking was a classy way to commit suicide. They are a painful pleasure. They play with the seduction of vice; it is their fiery allure and censorship that arouses a hideous temptation²⁹. The more unobtainable they are the more desirable they become. Like the appeal of the ‘bad-boy’; they are terribly seductive, yet you know they are no good for you.

²³ Bachelard, Gaston. *The Psychoanalysis of Fire*. Trans. Alan C.M. Ross. London: Routledge & Kegan Paul, 1964.p.7

²⁴ Klein, Richard. *Cigarettes are Sublime*. Duke University Press, 1993. p.189

²⁵ Klein, Richard. *Cigarettes are Sublime*. Duke University Press, 1993. p.189

²⁶ Klein, Richard. *Cigarettes are Sublime*. Duke University Press, 1993. p.185

²⁷ Klein, Richard. *Cigarettes are Sublime*. Duke University Press, 1993. p.188

²⁸ Barber, Lynn. "I Smoke, Therefore I am." 5 February 2006. *The Guardian*. August 2013
<<http://www.theguardian.com/film/2006/feb/05/features.review2>>. unpaginated

²⁹ Klein, Richard. *Cigarettes are Sublime*. Duke University Press, 1993. p.182

"Cigarettes are bad for you...and that's what makes them so good to those who use them. No addict can imagine his drug without the discomfort and inconvenience that accompanies its use."³⁰

At a time where society has demonised cigarettes, it is important to look deeper into their intrigue and offering.

Today tobacco has been demonised by society but it was once worshiped as a god, a minor divinity. "Smoking is praying"³¹. It was a way of obtaining a fleeting state of transcendence, the power to escape from time³².

The interstitial and smoking are sublime: both evoke the feeling of thrill, possessing the sombre poetic and ephemeral beauty born out of their profanity. They both tiptoe on the cusp of the *between*, between connection and disconnection, sacred and secular, pleasure and pain. The interstitial sites are the illicit interiors of the city. They are a place where time is suspended in the moment, while the city hurries around them. This 'other' interior is where dreams are continually fantasised and extinguished. It is a graveyard of it is the graveyard for cigarette corpses.

Smoking and the interstitial alleyways lure you in. They love you while they torture you. They comfort as they expose. They turn on you. They are places of transcendence while they worship the profane. They are an addictive drug. They heighten experiences, but once you come back down; when the cigarette is snubbed out, or you re-enter regulated city space; you once again start counting down and searching out for your next hit. And it happens all over again.

³⁰ Klein, Richard. *Cigarettes are Sublime*. Duke University Press, 1993. p.191

³¹ Klein, Richard. *Cigarettes are Sublime*. Duke University Press, 1993. p.138

³² Klein, Richard. *Cigarettes are Sublime*. Duke University Press, 1993. p.138

EXPLORATION 003

SITE SURVEY

At the end of exploration 002 the diagrammatic explorations had lost the beautiful ugliness of the site; the grime, the trace, the left-behind remnants- the people.

In exploration 003 each site is again visited and photographed yet this time as a document recording evidence of the people in these sites, any signs of life.

Rossi talks of both the skeleton and the memory in reference to the city, where the skeleton encompasses the structure of the city and symbolises “pure knowledge” or absolute fact. It is the tangible aspects of site. And the memory is the intangible, Rossi explains that memory is a record of its own history. It is subjective and personal. Both are equally important in the creation of place.

Exploration 002 started with the focus on the static conditions of site (the skeleton), the constraints, whereas exploration 003 explores the implication of time, the ephemeral qualities of the site (the memory). The site is the witness. Each piece of rubbish left behind or mummified cigarette becomes a relic commemorating the person it came from.

SITE SURVEY

SURVEY OF EVIDENCE
HUMAN IN THE INTERSTITIAL

DISTANCE COVERED:
APPROXIMATELY 1.3 KM

LOCATIONS:

1. GHUZNEE STREET
2. LEFT BANK
3. EVA STREET
4. BOND STREET
5. WAKEFIELD STREET

OBSERVATIONS

GHUZNEE STREET

* 2:58pm Cigarette butts
Number counted: 13
Classification: orphan: 11 boni: 2
Distinguishable brand: 7 (7x Dunhill)
Indistinguishable brand: 6
Lipstick stain: 0

LEFTBANK

3:02pm Cigarette butt
Classification: orphan
Indistinguishable brand

3:02pm Cigarette butt
Classification: orphan
Distinguishable brand: Pall Mall

* 3:05pm food warper

3:08pm Cigarette butts
Number counted: 3
Classification: orphan: 2 boni: 1
Indistinguishable brand: 3

3:08pm Can of Coke

BOND STREET

3:08pm McDonalds food warper

3:09pm cigarette butt
Classification: orphan
Indistinguishable brand

3:09pm discarded chewing gum

3:09pm cigarette butt
Classification: boni
Distinguishable brand: Dunhill

3:10pm Cigarette butt
Classification: orphan
Indistinguishable brand
Lipstick stain

* 3:11pm Chicken bone carcass

3:14pm Chicken bone

WAKEFIELD STREET

3:15pm used Band-Aid

3:16pm cigarette butt
Classification: orphan
Distinguishable brand: Dunhill

3:18pm Cigarette butt
Classification: orphan
Distinguishable brand: Dunhill

3:19pm Cigarette butt
Classification: orphan
Indistinguishable brand
Lipstick stain

3:20pm empty packet of Pall Mall Green

3:20pm a razor

3:20pm Cigarette butt
Classification: boni
Indistinguishable brand

3:21pm Bobby pins

3:21pm A brown paper bag- assumption: from a bakery

3:22pm a drink can tab

3:23pm gladwrap that used to contain some sort of food

3:24pm McDonalds takeaway brown bag

3:25pm Cigarette buds
Number counted: 6
Classification: orphan: 6 boni: 0
Distinguishable brand: 4 (4x Dunhill)
Indistinguishable brand: 2
Lipstick stain: 1

* 3:28pm Cigarette butt
Classification: boni
Distinguishable brand: Pall Mall

3:29pm Cigarette butt
Classification: boni

OBSERVATIONS

Indistinguishable brand

3:29pm Chicken Bone

3:30 Cigarette butt
Classification: orphan
Indistinguishable brand

3:30 Cigarette butt
Classification: orphan
Distinguishable brand: Dunhill

3:33pm smashed Carlsberg Beer Bottle

3:33pm Chicken Bone

3:33pm Cigarette butt
Classification: orphan
Indistinguishable brand

3:34pm Cigarette butt
Classification: boni
Distinguishable brand: Dunhill

3:35pm Cigarette butts
Number counted 8
Classification: orphan: 7 boni: 1
Distinguishable brand: 3 (2x Pall Malls, 1x Dunhill)
Indistinguishable brand: 5
Lipstick stain:1

3:36pm Cigarette butts
Number counted: 2
Classification: orphan: 2 boni: 0
Distinguishable brand: 0
Indistinguishable brand: 2
Lipstick stain: 0

3:36pm Cigarette Butt
Classification: orphan

Distinguishable brand: Pall Mall

3:36pm Cigarette Butt
✱ Classification: boni
Distinguishable brand: Pall Mall
Lipstick stain

3:37pm Cigarette Butt
Classification: orphan
Distinguishable brand: Dunhill

3:37pm Cigarette Butt
Classification: orphan
Distinguishable brand: Pall Mall

3:38pm Cigarette Butts
Number counted: 2
Classification: orphan: 2 boni: 0
Distinguishable brand: 0
Indistinguishable brand: 2

EVA STREET

3:39pm Cotton Bud

3:41pm Used condom

3:41pm Cigarette Buds
Number Counted 12
✱ Classification: orphan: 8 boni: 4
Distinguishable brand: 5 (4x Dunhill 1x Pall Mall)
Indistinguishable brand: 7
Lipstick stain: 1

3:55pm cigarette butts in a drain
Number counted: 17
✱ Classification: orphan: 14 boni: 3
Distinguishable brand: 14 (9x Dunhill 5x Pall Mall)
Indistinguishable brand: 3
Lipstick stain: 0

3:05PM FOOD WAPER

DISLOCATION

THE UNCANNY

When observing these interstitial sites there is a contradiction in connection and disconnection. These places are everywhere yet they are nowhere; they are marginalised from the city, yet they are connected with all types of locations in the city, and therefore all different people of society. In the Leftbank site, an apartment block butts up against a bar, the bar backs against a car park, below the apartments and the bar are an array of small retail shop and food options, Mexican, Thai, Japanese, and Vietnamese and more flats are sporadically placed throughout- anywhere they can fit. The site is occupied at all hours of the day, because as night falls another side of the site awakes.

In the wider city scope, there is connection. These interstitial sites located throughout the city allowing these alleyways to become like a network of secret passages assisting the traveller (the commuter and the spy) with quick access around the city. Then, in a first hand encounter with these sites, there is a lurking sense of unease and dislocation. Insecurity brought on by a lack of orientation. There is moment of slippage between the city you know, and the space of the leftover.

*"I've got an addiction, a compulsion, I network, I hustle. I can be so charming, as only the addict intent on their fix can be. All to get that moment of frisson, that shudder of intense excitement, the thrill of being outside of regulated space."*³³

This uncanny is in reality nothing new or foreign, but something familiar and old"³⁴. It is uncomfortably strange and uncomfortably familiar, something that should of remained secret, that for whatever reason has come into light. It comes down to the idea that we find things to be frightening when we have had contact with them before, "[they are] things that are part of our society already. Once something that we are familiar with undergoes change, and appears to be estranged from its original meaning or contexts, that is

³³ Bennet, Alison. *to Occupy- Dereliction and the space between*. Thesis. Monash University. Australia: Monash University, 2009. p.1

³⁴ Freud, Sigmund. *The Uncanny*. Trans. David McLintock. Penguin Books, 2003. p.13

when we become afraid, or at least wary, of it"³⁵. They are haunting-they are unsettling and unheimlich³⁶, meaning unhomely, yet they are also a 'haunt' – meaning a place visited often.

There is a moment of the uncanny as you enter these spaces; an eerie awareness arousing dread and a creeping horror³⁷ that stirs feelings of familiarity. As if accidentally retracing ones steps. Like smoking there is the paradoxical situation, an internal 'push and pull' of sensations; being attracted to, and yet at the same time, repulsed by the cigarette. "The notion of both familiarity and a manifestation through the same person"³⁸ In Freudian terminology The Uncanny is the mark of the return of the repressed³⁹. Freud saw the uncanny as being uncanny because there is a secret familiarity; it is the sense of unhomeliness that occurs as the familiar turns on the user- becoming de-familiarised, de-realised⁴⁰ - as if in a dream. The uncanny is what reminds us of our own subconsciousness, our own forbidden, repressed impulses⁴¹. When repressed impulses are brought to light the impulse only becomes stronger, like that of smoking "The repression of smoking often ensures that when the repressed returns it does so violently, hyperbolically"⁴². Once a smoker is aware of their need of a nicotine fix nothing else can satisfy. Their body turns on them; He does not feel like himself until the nicotine sets in.

*"The resounding stillness gives the structures an impression of abandonment. Yet each time I turn down these passages, I can sense strangers behind the facades"*⁴³.

The alleyways become a witness, the bystander. This resonates with Treadwell's description of the architectural grotesque in which the house becomes the observer and the man becomes the house⁴⁴. The house looks out through several eyes that stare, confront and roll⁴⁵. Bakhtin goes further to say that this

³⁵ Kalmbach, Jim. Freud's Concept of the Uncanny. 2013. Jim Kalmbach. June 2013 unpaginated

³⁶ Vidler, Anthony. The Architectural Uncanny; Essays in the Modern Unhomely. Massachusetts: The MIT Press, 1992.p.8

³⁷ Freud, Sigmund. The Uncanny. Trans. David McLintock. Penguin Books, 2003. p.217

³⁸ Israeli, Noam. "Reflections on Freud's The Uncanny ." Journal of the Society for Existential Analysis 16 (2005): 378-389 p.378

³⁹ Freud, Sigmund. The Uncanny. Trans. David McLintock. Penguin Books, 2003. p.217

⁴⁰ Vidler, Anthony. The Architectural Uncanny; Essays in the Modern Unhomely. Massachusetts: The MIT Press, 1992.

⁴¹ Freud, Sigmund. The Uncanny. Trans. David McLintock. Penguin Books, 2003. p.217

⁴² Klein, Richard. Cigarettes are Sublime. Duke University Press, 1993. p.181

⁴³ Murakami, Haruki. Hard Boiled Wonderland and the End of the World. Trans. Alfred Birnbaum. Vintage Books, 1993. p.29

⁴⁴ Treadwell, Sarah. "Tracing the Grotesque: Angas and Kaitangata." Fabrications 11.2 (2001): 60-72. p. 62

⁴⁵ Treadwell, Sarah. "Tracing the Grotesque: Angas and Kaitangata." Fabrications 11.2 (2001): 60-72. p.64

idea body and building, generates “the grotesque image in which walls are turned to flesh”⁴⁶. The body presents a paradox of both contained and container at once⁴⁷. Interstitial space embodies the smoker, which disturbs the distinctions of body and building. The grotesque is a world in which it is no longer possible to distinguish the “architectural boundaries between body and building, inside and outside, frame and subject”⁴⁸. No longer able to distinguish between the interstitial and the smoker.

The interstitial exists as a disjointed, fragmented network which sporadically infiltrates and entangles itself into the stringent constraints and structures of the city plan. These five interstitial sites lie outside the “rush and flow” of Wellington as well as the control of regulations and surveillance⁴⁹. It is this detachment that allows these sites to be appropriated for other uses, uses that do not always fall within the accepted norms or stated laws⁵⁰. Moments of disconnect from the legal and illegal, the dream and the reality. The rules don’t reach down here, or maybe they do but they are overlooked. These sites become almost like a loophole, the grey area. It is space in limbo. Like the absurdity of the airport, “the moment one passes through immigration into the departure lounge, one is removed from the impediments of society: Once there, neither the tax collector nor the family can reach you. You are a free individual”⁵¹. You are technically nowhere. It is an interior with technically no exterior, no context.

The space found here is “neither simply an external form nor an enclosed interior”⁵². It is these decommissioned spaces that Tim Edensor would argue “occupy a more ephemeral and poetic value as places outside regulated space” because they have a sense of freedom⁵³; an unbounded interiority.

The interstitial sites have a paradoxical relationship with the sacred and the profane. It is through their affiliation to the profane that they become sacred interiors. By welcoming congregation the alleyways

⁴⁶ Bakhtin, Mikhail. *Rabelais and His World*. Trans. Helen Iswolsky. Cambridge MA & London: The MIT Press, 1968. p.312

⁴⁷ Treadwell, Sarah. "Tracing the Grotesque: Angas and Kaitangata." *Fabrications* 11.2 (2001): 60-72. p. 66

⁴⁸ Singley, Paulette. "Devouring Architecture: Ruskin's Insatiable Grotesque." 32 (1997): 118.

⁴⁹ Franck, Karen A. and Quentin Stevens. "Tying Down Loose Space." *Loose Space: Possibility and Diversity in Urban Life*. Ed. Karen A. and Quentin Stevens Franck. Taylor and Francis E-library, 2006. 1-33. p.8

⁵⁰ Franck, Karen A. and Quentin Stevens. "Tying Down Loose Space." *Loose Space: Possibility and Diversity in Urban Life*. Ed. Karen A. and Quentin Stevens Franck. Taylor and Francis E-library, 2006. 1-33. p.8

⁵¹ Eriksen, Thomas Hylland and Runar Doving. "In limbo: Notes on the culture of airports." 30 August 1992. Paper presented at the workshop "The Consequences of globalisation for social anthropology" 2nd EASA Conference. October 2013 <<http://folk.uio.no/geirthe/Airports.html>>.

⁵² Treadwell, Sarah. "Tracing the Grotesque: Angas and Kaitangata." *Fabrications* 11.2 (2001): 60-72. p. 66

⁵³ Edensor, Tim. "Social Practices, Sensual Excess and Aesthetic Transgression in Industrial Ruins." *Loose Space: Possibility and Diversity in Urban Life*. Ed. Karen A. and Quentin Stevens Franck. Taylor and Francis E-Library, 2006. 234-252. p. 234

become chapels to the profane, sacrificial alters to human vice “It is a heroic activity...Under some circumstances, giving oneself more discomfort is preferable to passively enduring less; assuming a death of one’s choosing is more desirable than suffering a life over which one has no control. The only thing worse than war is to lose one’s freedom”⁵⁴.

Klein compares the ceremonious ritual of cigarette smoking to that of praying with Rosary Beads⁵⁵. They are a way of connecting to a divine source. Like the mundane beads on a string, the paper and tobacco are literally rolled into one slim ephemeral object, which become like a “divine consoler”⁵⁶ to the smoker. The smoking of a cigarette becomes an act of prayer. Cigarettes hold a seductive lure of playing with life and death, with every puff there is the little poisonous taste of death⁵⁷ and therefore a little taste of ultimate freedom. The smokers fantasy. Freud suggests a life without experiencing the satisfaction of tobacco is not worthy of being lived:

“My boy, smoking is one of the greatest and cheapest enjoyments in life, and if you decide in advance not to smoke, I can only feel sorry for you.”- Sigmund Freud⁵⁸

Who says life and the worth of it is measured by how long one lives, why is longevity become the principle measure of a good life?

The city is an in-between space, where we, the living, live amongst memories of the dead, elements of the departed remain “like signals, symbols, and cautions”⁵⁹. Evoking a sense of melancholy. These interstitial sites become a place of collective memory. Rossi describes memories as records of their own history⁶⁰. The idea of a memory is a poetic allegory. Memories are intimate and subjective; they are personal accounts- “memory provides the material for autobiography”⁶¹. A person’s history and memories are inextricably

⁵⁴ Klein, Richard. *Cigarettes are Sublime*. Duke University Press, 1993. p.143

⁵⁵ Klein, Richard. *Cigarettes are Sublime*. Duke University Press, 1993. p.139

⁵⁶ Klein, Richard. *Cigarettes are Sublime*. Duke University Press, 1993. p.138

⁵⁷ Klein, Richard. *Cigarettes are Sublime*. Duke University Press, 1993. p.141

⁵⁸ Freud: A Life for Our Time. Peter Gay, 1989

⁵⁹ Eisenman, Peter. "The House of Memories: The Texts of Analogy ." Rossi, Aldo. *Architecture of the City* . Massachusetts: Institute for Architecture and Urban Studies and the Massachusetts Institute of Technology , 1982. 3-11. p.10

⁶⁰ Eisenman, Peter. "The House of Memories: The Texts of Analogy ." Rossi, Aldo. *Architecture of the City* . Massachusetts: Institute for Architecture and Urban Studies and the Massachusetts Institute of Technology , 1982. 3-11. p.10

⁶¹ Eisenman, Peter. "The House of Memories: The Texts of Analogy ." Rossi, Aldo. *Architecture of the City* . Massachusetts: Institute for Architecture and Urban Studies and the Massachusetts Institute of Technology , 1982. 3-11. p.11

bound up in each other. Memories could almost be understood as lying between fact and fiction, reality and imagination

The interstitial is the in-between. It is suspended in time between both life and death⁶² the living and the dead. It is liminal space, sacred. There is a beautiful ugliness in their decay, their scars. Embodied in the walls of these interstitial spaces are the people of the city. Within the marks, the discoloration and exhausted cigarettes are preserved the memories of the family⁶³, it is a document, an artifact, of the people who used the space before you; "A place of fantasy and illusion an analogue of both life and death as transitional states"⁶⁴. The copious piles of cigarette remnants in these spaces become tokens signifying conversations shared, times of solace, counsel and dreaming and the mummified cigarette butt now becomes a memento, a relic; the only trace of their existence in this world.

When everything else in the public city interior is obsessed with being new and each morning streets are arbitrarily swept clean, washing away signs of life -a clean slate each day, the interstitial just *exists*.

⁶² Eisenman, Peter. "The House of Memories: The Texts of Analogy ." Rossi, Aldo. Architecture of the City. Massachusetts: Institute for Architecture and Urban Studies and the Massachusetts Institute of Technology , 1982. 3-11. p.10

⁶³ Vidler, Anthony. The Architectural Uncanny; Essays in the Modern Unhomely. Massachusetts: The MIT Press, 1992. p.18

⁶⁴ Eisenman, Peter. "The House of Memories: The Texts of Analogy ." Rossi, Aldo. Architecture of the City. Massachusetts: Institute for Architecture and Urban Studies and the Massachusetts Institute of Technology , 1982. 3-11. p.10

3:11PM CHICKEN BONE CARCASS

~~X~~ ~~X~~ X X X

EXPLORATION 004

MAKING

The emphasis at this stage of the design process is one of transformation through the use of extensive modelling and redrawing. This stage is used to explore, test and refine. This is a mainly speculative process as the work is produced from freethinking, and imagination.

In the initial photographic survey of the sites photographic techniques and manipulations were used to extract the human experience in these sites. The photographs and observations revealed the dramatic and whimsical natures of each interstitial site. Through the observation each alleyway could be said to take on a persona, an identity. In the making exploration, exploration004_01 these characteristics are revisited and become the vehicles for design generations. The 5 iterations become models encapsulating the identities of each of the different sites. Each character is digitally generated and manipulated using Autodesk 3dsMax Design programming and Photoshop practices. Each alleyway is represented as an architectural model. They hint towards inhabitation.

THE CHAIN SMOKER 1. GHUZNEE STREET
THE LADY OF THE NIGHT 2. LEFTBANK
THE USER 3. EVA STREET
THE GUARD 4. BOND STREET
THE GOSSIP 5. WAKEFIELD STREET

In the second part, exploration 004_02, the models are once again converted back into diagrammatic depictions and revisit the diagrammatic modes of exploration used in exploration 002. It documents the continual process of transformation, reworking and experimental development. The drawings begin using the mode of the axonometric exploded drawing. This convention is usually associated with product design and manufacturing. The process of layering creates a density and depth within the drawing. Whereas the experiments with colour blocking flatten the image and focus on isolating form.

In both the modelling and the drawing there is a common theme of repetition and transformation and manipulation.

GHUZNEE STREET

X X X X X

LATITUDE -41.2930

LONGITUDE 144.7754

THE CHAIN SMOKER

LEFTBANK

LATITUDE -41.2912
LONGITUDE 174.7783

THE LADY OF THE NIGHT

EVA STREET

LATITUDE -41.2923
LONGITUDE 174.7772

THE IISFR

BOND STREET

LATITUDE -41.2902
LONGITUDE 174.7769

THE GUARD

WAKEFIELD STREET

LATITUDE -41.2912
LONGITUDE 174.7783

THE GOSSIP

3.28PM CIGARETTE BUTT
CLASSIFICATION: BONI
DISTINGUISHABLE BRAND: PALL MALL

**3:36PM CIGARETTE BUTT
CLASSIFICATION: BONI
DISTINGUISHABLE BRAND: PALL MALL
LIPSTICK STAIN**

~~X~~ ~~X~~ ~~X~~ X X

THE ARCHITECTURE OF SMOKE

ATMOSPHERE

The architecture of smoke is dangerously seductive. Smoking has been attributed to an aura of mystery and allure. It has an ephemeral and intangible quality; it is flirtatiously boundless. There is an intimate relationship between the smoker and the smoke. The smoke lingers the lips of the smoker, and caresses them in a veil of smoke, a cloud of “veiled sexual desire”⁶⁵. Smoke is mysterious and therefore it is sexual⁶⁶. He needed to smoke.... and I wanted to join him... Fire and smoke evoke suggestions of passion and burning desires. It is intense and volatile. In love and in death, in the two extremes of human emotion, there is fire- In the burning passions of love or the fiery pits of hell.

It is also a noxious character (creating arrogant space). McCarthy states that smoke condenses spatiality “to an uncomfortable intimacy which usurps the role of conventional architecture ”⁶⁷. It produces an aggressive interior space, which permeates and entraps people; smoke “is an architecture of suffocation and closeness”⁶⁸. The architecture is an opaque, thick and material space⁶⁹. Space becomes dense. Smoke makes the space physical and identifiable and therefore offensive⁷⁰. We are completely aware of it. “Smoke constructs an explicitly spatially material atmosphere” which opposes the ideas of space as an untouchable

⁶⁵ Bachelard, Gaston. *The Psychoanalysis of Fire*. Trans. Alan C.M. Ross. London: Routledge & Kegan Paul, 1964.p.99

⁶⁶ Bachelard, Gaston. *The Psychoanalysis of Fire*. Trans. Alan C.M. Ross. London: Routledge & Kegan Paul, 1964.p.26

⁶⁷ McCarthy, Christine. "From smoke-filled rooms to smoke-free environments: a history of New Zealand domestic architecture and smoke." *ADDITIONS to architectural history*. Brisbane : SAHANZ Society of Architectural Historians, Australia and New Zealand, 2002. 1-13. p.2

⁶⁸ McCarthy, Christine. "From smoke-filled rooms to smoke-free environments: a history of New Zealand domestic architecture and smoke." *ADDITIONS to architectural history*. Brisbane : SAHANZ Society of Architectural Historians, Australia and New Zealand, 2002. 1-13. p.2

⁶⁹ McCarthy, Christine. "From smoke-filled rooms to smoke-free environments: a history of New Zealand domestic architecture and smoke." *ADDITIONS to architectural history*. Brisbane : SAHANZ Society of Architectural Historians, Australia and New Zealand, 2002. 1-13. p.2

⁷⁰ McCarthy, Christine. "From smoke-filled rooms to smoke-free environments: a history of New Zealand domestic architecture and smoke." *ADDITIONS to architectural history*. Brisbane : SAHANZ Society of Architectural Historians, Australia and New Zealand, 2002. 1-13. p.2

and invisible emptiness⁷¹. It has an impact on all of our senses, encroaching on us; it infects our sense of taste, smell, vision and touch⁷². "Smoke subjects the body to a hideous consciousness and an awareness of interior space"⁷³.

The smoke from the cigarette encompasses the smoker and they at the moment enclosed in a new space. Like the shadow of the interstitial the smoke masks and obscures the smoker. As McCarthy explains "smoke has materiality to its atmosphere... it envelops the inhabitant, not the building"⁷⁴. The architecture of smoke is an extension of the smoker. Klein reinforces this idea by employing a novel, almost cartoon-like, impression of this transformation-"Each puff on a cigarette momentarily opens up a grey-blue balloon above the smoker's head, a beautifully defined space for dreaming, an escape from the harsh constraints"⁷⁵. The smoker is dislocated from reality for that moment of time as they entertain their thoughts; give in to their fantasies... Like the uncanny of the interstitial dislocation, Freud too, describes daydreaming as a vulnerable state where the relationship between reality and the imagination can become ambiguous or severed⁷⁶. His own image becomes uncanny and other than himself- a double⁷⁷.

The conclusion of this interior is an ultimate separation of the tangible and intangible. The smoke is released from the butts like the spirit of a body upon its final breathe. As the smoke dissipates the cigarette butt remains. It becomes a vestige: "I know I am not alone, you've left traces"⁷⁸. The ashy residue becomes a cling film cloak. The smoke caresses everything, all surfaces and crevices. It stains the surfaces a sickly tar-yellow. The smell of stale tobacco smoke seeps into all surfaces and lingers with the stench of cigarette grime long after the smoker has left

⁷¹ McCarthy, Christine. "From smoke-filled rooms to smoke-free environments: a history of New Zealand domestic architecture and smoke." *ADDITIONS to architectural history*. Brisbane : SAHANZ Society of Architectural Historians, Australia and New Zealand, 2002. 1-13. p.4

⁷² McCarthy, Christine. "From smoke-filled rooms to smoke-free environments: a history of New Zealand domestic architecture and smoke." *ADDITIONS to architectural history*. Brisbane : SAHANZ Society of Architectural Historians, Australia and New Zealand, 2002. 1-13. p.2

⁷³ McCarthy, Christine. "From smoke-filled rooms to smoke-free environments: a history of New Zealand domestic architecture and smoke." *ADDITIONS to architectural history*. Brisbane : SAHANZ Society of Architectural Historians, Australia and New Zealand, 2002. 1-13. p.2

⁷⁴ McCarthy, Christine. "From smoke-filled rooms to smoke-free environments: a history of New Zealand domestic architecture and smoke." *ADDITIONS to architectural history*. Brisbane : SAHANZ Society of Architectural Historians, Australia and New Zealand, 2002. 1-13. p.4

⁷⁵ Klein, Richard. *Cigarettes are Sublime*. Duke University Press, 1993. p.138

⁷⁶ Vidler, Anthony. *The Architectural Uncanny; Essays in the Modern Unhomely*. Massachusetts: The MIT Press, 1992.

⁷⁷ Vidler, Anthony. *The Architectural Uncanny; Essays in the Modern Unhomely*. Massachusetts: The MIT Press, 1992.

⁷⁸ Bennet, Alison. *to Occupy- Dereliction and the space between*. Thesis. Monash Univerisity. Australia: Monash University, 2009. p.2

THE RIGHT TO INTERSTITIAL SPACE, THE RIGHT TO SMOKE

The interior could be seen as a way of isolating/compartmentalising society. Different interiors belong to different people, different programmes- serving different functions. It is the exclusive space in which a user must be recognised to cross the threshold and enter the space. They could be a worker, a student, be a member of some sort, be the owner or invited in. As Ardener states in "The Partition of Space", there is a set of rules that determine who crosses the boundary, and therefore who occupies that space. By being part of a city, we are part of the community. We are recognised, we have entered into the city, we are part of it, and so technically we are in the cities interior.

*".... Those who enter it will share certain defining features; they will perhaps have met specific criteria of club membership, bought a ticket or passed a citizen test."*⁷⁹

"The right to the city" is a slogan that was introduced by Henri Lefebvre in 1968 in his book "Le droit à la ville". A person's 'Right to the City' basically encompasses the 'Right to Freedom'. Not only the right to visit and return to city space but also the 'Right to Urban Life'. Lefebvre saw the impact of the capitalist economy as negative for the City because the city became a commodity, in which the main interest is capital gain. It no longer belongs to the people. Lefebvre fought for the shift in power over the production of urban space, giving control to the urban inhabitants of a city rather than it being under the capital's authority. And with this he urged for the people to take back the city.

This 'take back' of the city, is prevalent in these interstitial interiors by smokers reclaiming their right to smoke, the users who have recognised the potential in the interstitials loose space. They are reclaiming their space in a city, which is slowly trying to push them out. Today lighting up could be an act seen as glorifying the rebel. A smoker is something you *are*, not something you do.⁸⁰ The Smoker is a social martyr. He declares himself as he light up and he can instantly be judged as one-of-us or against us.

⁷⁹ Ardener, Shirley. "The Partition of Space ." Women and Space: Ground Rules and Social Maps. Ed. Shirley Ardener. John Wiley & Sons LTD, 2006. 1-30. p. 3

⁸⁰ Barber, Lynn. "I Smoke, Therefore I am." 5 February 2006. The Guardian. August 2013
<<http://www.theguardian.com/film/2006/feb/05/features.review2>>. unpaginated

SOCIAL FRICTION

Alleyways are inherently a meeting point for collective living, which smoking exploits

As stated, these interstitial fissures are located throughout the city, within a large cross section of society. They are interior spaces defined by the walls of many and the sites of overlap between diverse social groups, which usually choose to stay amongst themselves. Community groups are exclusive entities; Sennett gives the example of suburbs, which he believes attract like people- people of similar social groups⁸¹. It is this interconnectivity that creates social friction. Social Friction is a term coined by Richard Sennett⁸², in which social friction is the overlap and interaction between different social groups. In this case the idea of 'friction' is positive as it strengthens a city by making people aware of differences by exposing people to their unknown. According to Sennett the awareness and acknowledgement of the unfamiliar, broadens a city's mindset because it encourages the exchange of ideas, viewpoints and information between people in different situations.

The act of smoking is the facilitator of exchange, the give-and-take, inhaling and exhaling. It is the mediator for social interaction, a 'social leveller', as "you chat with whoever you find yourself with"⁸³. On any particular day, at all hours many different people congregate in these sites for their cigarette-fuelled escape- a worker, a nearby resident, a guest, a rebel, and an anxious citizen in need of their nicotine fix.... And like a one-night stand, these people share in an intimate moment, then return to the strangers they were as they snub out their depleted cigarette butts.

⁸¹ Sennett, Richard. *Uses of Disorder- Personal Identity and City Life*. London: Allen Lane The Penguin Press, 1971. p.xii

⁸² Sennett, Richard. *Uses of Disorder- Personal Identity and City Life*. London: Allen Lane The Penguin Press, 1971.

⁸³ Barber, Lynn. "I Smoke, Therefore I am." 5 February 2006. *The Guardian*. August 2013
<<http://www.theguardian.com/film/2006/feb/05/features.review2>>. unpaginated

"I have noted all cigarettes that are lit or crushed out, thrown away or unlit at night, shared and hoarded, detested and loved [are] instruments of torture and of surgery, token of friendship and signs of love..."⁸⁴

Smoking does not discriminate. It is an activity that transcends social classes, it appeals to the rich and the poor. It is all-inclusive, an activity in which all participants are welcome to "share in the dream it sells...Viceroy, Old Gold, Elites and High Society are on the most miserable streets in the world"⁸⁵. The comfort and solace found in smoking, surpasses exclusive community groups and by implication the interior of smoke is also inclusive.

"No society has succeeded in getting along without smoking tobacco"⁸⁶. It is almost as if it has always existed, and will always exist.

⁸⁴ Klein, Richard. Cigarettes are Sublime. Duke University Press, 1993. p.144

⁸⁵ Klein, Richard. Cigarettes are Sublime. Duke University Press, 1993. p.187

⁸⁶ Klein, Richard. Cigarettes are Sublime. Duke University Press, 1993. p.191

3:41PM CIGARETTE BUDS
NUMBER COUNTED 12
CLASSIFICATION: ORPHAN: 8 BONI: 4
DISTINGUISHABLE BRAND: 5 (4X DUNHILL 1X PALL MALL)
INDISTINGUISHABLE BRAND: 7
LIPSTICK STAIN: 1

EXPLORATION 005

WORKING CONCEPTS

This stage focuses on transforming the figurative into the next stage of conceptualisation. Bringing the five interstitial sites together to inform a cohesive design. The designs are conceived by revisiting the previous 5 iterations. The models are pulled apart, reconfigured, and reworked, and again there is a emphasis on repetition, transformation and manipulation.

The first design concept has a horizontal emphasis. They also play on the idea of surveillance, Implying places of lookout. But who is watching who... signifying the idea of the confidant and the traitor. A watch-guard looks out, yet the design is open, whoever is part of the interior and the activities taken place are already exposed. The initial form in then implemented as a part, which is repeated and manipulated, transforming the complexity. It becomes an entanglement of parts that seems to twist on itself.

The second iteration has a vertical focus. The place of inhabitation is suggested above the ground. Inverting the inhabitation and enclosure of the shadow. In the initial photographic surveys of the site there is an emphasis on verticality. The shadows reach up to the light.

Both of the working design concepts offer no evidence of scale or site. Stuck in the in-between, the designs are in limbo, as they have no context. They occupy space with no exterior. Resonating with the idea of dislocation, they are technically speaking nowhere.

[Exploration 005]

The Confidant and the Traitor

[Exploration 005]

The Black Lung

3:55PM CIGARETTE BUTTS IN A DRAIN
NUMBER COUNTED: 17
CLASSIFICATION: ORPHAN: 14 BONI: 3
DISTINGUISHABLE BRAND: 14 (9X DUNHILL 5X PALL MALL)
INDISTINGUISHABLE BRAND: 3
LIPSTICK STAIN: 0

~~X~~ ~~X~~ ~~X~~ ~~X~~ X

5

0

4

0

3

0

2

0

1.

0

SITE

THE WELLINGTON TOWN HALL VS THE MICHAEL FOWLER CENTRE

The Michael Fowler Centre was designed with the understanding that the Wellington Town Hall was to be demolished once the construction was complete⁸⁷. However, at the completion, Wellington residents petitioned against the demolition and on the eleventh of December 2003, it was listed on the New Zealand's Historic Places Trust as a Category 1 Historic Building⁸⁸.

The space left between is an unintentional alleyway, as the Michael Fowler Centre was built so close to the Town Hall's front entrance as they anticipated its destruction⁸⁹. This high traffic site is fundamentally unconsidered space, an accidental interior, similar to the other five interstitial fissures.

The initial five interstitial sites surveyed were chosen for their connection to Cuba Street. Cuba Street terminates at this site in Civic Square. This site connects Pedestrians of Cuba Street to Civic Square- the place of Civic Resources such a Wellington City Art Galley, the Public Library and The City Council. This site offers a political facet to this research. Metaphorically the town hall is a place for the people of the city, it is meant to be a place of total democracy and the voice of all citizens of the city. Yet, I suggest with the Civic grandeur and neo-classical architecture Wellington Town Hall is socially intimidating and that it can be considered an idealized architectural symbol of the social intersections, which are more present in these outcast interstitial spaces.

⁸⁷ Schouten, Hank. "Wellington Town Hall earthquake Strengthening looms." 31 August 2012. [Stuff.co.nz](http://www.stuff.co.nz). The Dominion Post. July 2013 <<http://www.stuff.co.nz/dominion-post/business/commercial-property/7588330/Wellington-Town-Hall-earthquake-strengthening-loom>>. unpaginated

⁸⁸ New Zealand Historic Places Trust Pouhere Taonga. [Wellington Town Hall](http://www.historic.org.nz/TheRegister/RegisterSearch/RegisterResults.aspx?RID=3275). December 2003. Michael Kelly. July 2013 <<http://www.historic.org.nz/TheRegister/RegisterSearch/RegisterResults.aspx?RID=3275>>. unpaginated

⁸⁹ Schouten, Hank. "Wellington Town Hall earthquake Strengthening looms." 31 August 2012. [Stuff.co.nz](http://www.stuff.co.nz). The Dominion Post. July 2013 <<http://www.stuff.co.nz/dominion-post/business/commercial-property/7588330/Wellington-Town-Hall-earthquake-strengthening-loom>>. unpaginated

This shift in site is important because through the research the observations made advocate that these spaces are inherently already interior space. They are interiors for smokers.

The final design proposal becomes the concluding statement. A closing act of bringing the outcast to the forefront, the marginalised, incarcerated and suppressed. Confronting the people of Wellington. It is an interior of smoke. In the final section interior architecture is explored on two different scales, the macro and the micro. The micro implements interior architecture in the form of a product, an ashtray; the macro applies interior architecture in a wider context where the city becomes the housing.

... Enigmas. Sacred horror is in these stones. This shadow inhabiting these walled-up rooms is more than a shadow; it is the unknown."¹⁰

DESIGN

ASHTRAY
[MICRO]

ASHTRAY

[MICRO]

The ashtray prototype reconsiders the constraints of conventional interior architecture by reconceptualising it as a product, through a process of reduction and refinement.

Interior Architecture is the space of human encounter, the space where the living occurs, and therefore it should include people and their prosthesis. People and products, like the walls in architecture have the ability to define space. As Ardener states, “people define space, but space can also define people”⁹⁰.

The ashtray becomes a meeting point for smokers, and a symbol signifying the right to smoke in that space. Like the heroin needle to the junkie, the rosary beads to the Catholic, the ashtray becomes part of the ceremony to the smoker. The ashtray becomes a crucial collision point between addiction and design, interior and exterior. The design is extracted from the carved façade of the final design, which is derived from the gutters and grates in the site survey, which were choked up and clogged with used cigarettes.

The interstitial alleyways are a giant ashtray for the smokers, who ash their cigarettes on the walls and snub them out on the ground. They are mass graves for cigarette butts. The ashtray is the interstitial in miniature, with cervices and surfaces to ash all over. It becomes the record of the people who used it before you. The ashtray becomes the housing for the ashes of the exhausted cigarette the remnants of the tobacco corpses.

All architecture becomes an ashtray to the smoker.

⁹⁰ Ardener, Shirley. Ground Rules and Social Maps for Women: An introduction. Oxford, 1993. p.1

ARCHITECTURE
[MACRO]

ARCHITECTURE

[MACRO]

The various threads explored throughout the design process are embedded in the architectural outcome presented here. Physically the design is a result of the parts from previous iterations hacked apart and then conglomerated together.

The design is a statement awakening the stagnant built environment. It stands, inserting itself into the interstitial alleyway, interrupting the rush and flow of the pedestrians- the commuters, as they mindlessly hurry through this interstitial space without taking notice. It fosters a moment of discovery, of dislocation, a place to linger. A space where time is suspended.

When experiencing the design from the Cuba street entrance there is the notion of the design creeping up on the pedestrian. The design grows up from the shadows. It starts by being embedded into The Town Hall façade. Lacerations to the façade are etched out to form interior inhabitations. Confronting the paradigm of interior and exterior, and the in-between, as the exterior of one, becomes the interior of the other. The design is a mechanical parasite which then starts to break down out and decay into a tangle of skeletal frames, which slowly peels away and begins to wrap around the Michael Fowler Centre. The design itself is suspended in time, caught in a moment. The skeletal design, allows for grime to build up in the nooks and crannies. Though the design holistically has a horizontally emphasis, the pedestrian experience at human scale is vertical.

Later on smaller parts of this architecture could be distributed into other interstitial alleyways, appearing around a corner, nestled in the shadow or thrust into the light, clinging onto, invading into, or peering over. Spreading. Occupying the interior of the city.

1 : 30

X

[*Final Design*]

Elevation
E1

Elevation against the Wellington Town Hall Facade

[Final Design]

Elevation
E2

6

Partial Design Against the Michael Fowler Centre

3B

INTERIOR 01

ENTRANCE
[CAMERA 001]

INTERIOR 02

PASSAGE WAY
[CAMERA 002]

IN THE END ALL ARCHITECTURE
BECOMES AN ASHTRAY
TO THE SMOKER

CONCLUSION

They love you while they torture you. They comfort as they expose. They turn on you. They are places of transcendence while they worship the profane. They are an addictive drug. They heighten experiences, but once you come back down; when the cigarette is snubbed out, or you re-enter regulated city space; you once again start counting down and searching out for your next hit.

Interstitial alleyways are pivotal sites located in the heart of the city. Far from being dead space, they offer a gritty life-blood of the city. These interstitial spaces are a network of veins that entangle themselves into and around the stringent constraints and structures of the static architectures in the city plan. They are moments of asylum away from the rush and flow of city life.

This research identifies alleyways through the lure of the illicit and the profane, reclaiming these outcast spaces as the cities liminal interiors. Embodied in the grime and decay, in each mummified cigarette butts or the veil of lingering stale tobacco smoke, are the people of Wellington.

As a methodology toward reclamation this research utilised an iterative process of making through the use of photography, diagramming, modelling and digital manipulation. The integrity of the design is uncovered through a process of particular place experiments, working and re-working, re-drawing, and re-configuring. The composition of the research offers itself as a highly visual piece endeavouring to encapsulate the whimsical and dramatic identity of the interstitial, and the cigarette.

During the explorative phase the research has two parallel narratives; that of process and theory. Knowledge acquired through the explorative process was used as a kit-of-parts to construct the final translation of design. The site exploits the unintentional alleyway between Wellington Town Hall and the Michael Fowler Centre. This final transformation of the site was critical. Through the research an argument was given that these spaces are inherently interior space through the participation between human and architecture (they are interiors for and of smoke). The shift in site allowed the final design proposal to become the closing social statement. A final act in bringing the outcast to the forefront, the marginalised, incarcerated and suppressed. The initial five interstitial alleyways are a place for smoke while

final design is an interior of smoke.

One of the main attributes of the interstitial alleyway is its ambiguity and paradoxical nature. It escapes institutionalisation. It is truly in-between space. It tiptoes in the cusp between inside and outside, public and private, connection and disconnection, presence and absence, sacred and profane, legal and illegal. They are the moments of slippage between pleasure and pain, a place where dreams are fantasised and extinguished. An unbounded interiority, an interior which permeates, infiltrates, penetrates, it creeps up on the passer-by, assaults the pedestrian, caresses the inhabitants, envelops the smoker. It is no longer walls but actions that define interior space. We enter into this new interior space whenever we inhale while walking past the smoker. It is an interior of desire and distaste. Its ambivalence makes it grotesque and it is no longer possible to distinguish the “architectural boundaries between body and building”⁹¹, between the interstitial and the cigarette smoker.

Alleyways respond to the local needs of the city people. They are some of the few interior spaces left for social overlap, and because of this they foster a diverse and dynamic society by facilitating exchange between different communal entities, between the prisoner, the homeless, the condemned man, the prostitute and the drug addict, those of those whom society labelled, marginalised, incarcerated and suppressed. The more walls we build up and the more rules and regulations put in place; the more we also segregate society and push people apart. “No society has succeeded in getting along without smoking tobacco”⁹². It is almost as if it has always existed as a part of society. A world without smoking could be unhealthier than the world with.

This thesis recognises the possibility of interior architecture by being a radical reappraisal of the outcast and the interstitial, which is architecturally neglected. It is envisioned that the experimental methodology for design generation carried out in this thesis can be applied to other outcast sites. The explorations and process invite the social conditions and inhabitants of a site to define the programmatic functions of a site, enabling it to embody the social needs of a particular time. It is a place for the place-less, a site for the site-less, a home for the homeless, an interior for the outsider. We live our whole lives in interiors. They manipulate us, and we manipulate them.

⁹¹ Treadwell, Sarah. "Tracing the Grotesque: Angas and Kaitangata." *Fabrications* 11.2 (2001): 60-72. p.64

⁹² Klein, Richard. *Cigarettes are Sublime*. Duke University Press, 1993. p.191

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