TRESPASSING

NO

a journey towards privacy

a bachelor of architecture thesis
a journey towards privacy

undergraduate architecture thesis

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ball state university

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this adventure during the past year has been encouraged, fueled and inspired by so many others I felt it necessary to mention them here.

my parents and family
christine, my life companion
my friends and fellow colleagues
andy seager, thesis professor
sonny palmer, thesis critic
john mcreery, arch. prof.
mark mumford, arch. prof.
dr. frank meeker, pysch. prof.
monte antrim, arch. alumni
gaston bachelard
and all others who have influenced me.
(a special thanks to the composer Tchaikovsky. I listened to his greatest hits over and over during the writing of this book)

my past five years have been possible because of my grandfather carl dougherty (1920–1991). though he passed away while I was starting my education, the loss of him inspired me to work hard and get into C.A.P. and thus into my first love. so grandpa, I want to thank you for everything and as a small token this book is dedicated to you, for whom I’ll never forget.

a special thank you to the ball state university creative arts committee for awarding an undergraduate creative arts grant for partial funding of this exploration.

(the complete grant proposal can be found in the appendix.)
Description

This book lays out the process for which I trudged through during my thesis project and is not permanently bound for I see it as an ongoing journal of my continuing exploration. Throughout the process, which is heavily based in research, I developed various pieces or explorations into different aspects of privacy. Some of my sources of information and inspiration were Gaston Bachelard, Robert Sommer, Edward T. Hall, and Hannah Arendt. My thesis started as an idea with an initial goal and took a path not foreseen, but maintained the same goal: one of trying to represent qualities of space for others to engage. So I ask you to flip through these pages and hopefully gain something along the way as I share with you what I learned.

(I do not profess to obtain a perfection in writing ability and I am sorry if some things slipped by me.)
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The Source

A Journey Towards Privacy.

Give me your senses, imagination and sense of humor.

I chose the word journey to describe my thesis investigation for it truly was a journey. I have tried to lay this book out with some coherence, but as you will see this journey was not coherent at all times. It is a journey that unknowingly started two years ago in environmental systems class. During one of John McCreery’s lectures, he discussed Gaston Bachelard and his writings in The Poetics of Space. The name found a niche in my mind and came out of hiding a year later while browsing through a campus bookstore. I happened upon a copy of Bachelard’s book and remembered the name and bought it blindly in hopes of a good read. Bachelard’s book is the only one I own that I have read from cover to cover and have even reread parts. He expresses subtle ideas, emotions, comforts, and meanings in common day spaces, places, and objects. These subtle comforts help to make space poetic and his describing of space is what initially inspired me to engage my search through poetic space. One particular topic of Bachelard’s discussion that attracted me is on boxes, wardrobes and containers. This lead me to my initial exploration into boxes as containers.
we are contained from conception to beyond death
like the turtle, we have a shell on our back
we are never truly free from the constraints of containment.

We as a society have taken our containment for granted, as we have everything else, and have learned to live with it if not ignore it. The days of stick huts and cave dwelling are long ceased and we have advanced through the centuries from caves to log cabins to a fiftieth floor modern penthouse. We have always had the desire for new, more technologically advanced conveniences, as if to live in the past is morally wrong. Even in this modern world, some still wish to "return" to the days of our ancestors by living in the "log cabins" of the past. But how do they make this slide back to past times morally right within our technological society? By building a modern house wrapped in an envelope of false logs attached to the exterior walls. We reside and work in modern manifestations that enclose us from the "vicious" natural environment. These sealed boxes of our man-made environments allow little exposure to the exterior elements, which help to regulate and maintain our human machines. In most instances, the days of opening a simple window to allow a breeze through are over. I am very much for conserving energy and resources, but should not our environmental production machines be able to be flexible to allow some contact to the natural environment. My opening statement was, that I feel as a society we take for granted our containment. We take for granted our shelter from the elements, the security from undesirables, as well as other obvious "benefits" provided by our built environments. But it is not these qualities and properties that we take for granted that I am concerned with in this thesis. I am concerned with the narrowed view for which most people see their built environments, as if they have blinders strapped to
the sides of their head's, allowing only a directional vision of what our spaces and places provide. It is more than the functional and aesthetic needs and qualities that the blinders allow those who wear them to see. The removing of the blinders could open a world of poetic images within those same spaces.

People are walking around the world with blinders strapped to the sides of their heads. It seems as most designers today may also be wearing blinders. Whether it is the designers themselves placing the blinders on or their clients is another investigation. Something as simple as reading Bachelard, Arendt, and others and using that information as a thread for which to weave into the building's fabric is a start at seeing with poetic eyes. Taking your own mind and seeing what is poetic in places is what I have started to do and to take this information and create space is what my goal is for my professional career.

Pierre-Jean Jouve writes, "poetry is a soul inaugurating form." The soul inaugurates. Here it is the supreme power. It is human dignity. Even if the form was already well-known, previously discovered, carved from "common place," before the interior poetic light was turned upon it, it was a mere object for the mind. But the soul comes and inaugurates the form, dwells in it, takes pleasure in it. (Bachelard xiii) Looking at common places and objects within our containment and bringing them to life by an analysis through poetry, not just what our functional physiological needs are but what Bachelard suggests as being more important the emotional and psychological needs, is what I attempted during my thesis.
Box Containment

Boxes are very evident witnesses of the need for secrecy, of an intuitive sense of hiding places." (Bachelard 81)

Knowing that a box is containing something that could be a very valuable and special possession to someone, may make a person curious to know what is in it. This now mysterious quality of the box is further enlightened by the box being locked. The human animal is a curious creature by nature always seeking to be exposed to new and old information. There is a fascination with boxes holding pieces of one’s history and secret life. A box or container can provide one with privacy for whatever property they place in it.

Property’s latin root is proprius or one’s own. Privacy is not for the public or out of view of the public, with "view" not used in the visual sense. As stated on page –03, to Trespass is to enter another’s property without permission or right.

Someone who opens a box that does not belong to them, is committing an act of trespass into another’s private property. But rather than challenge the trespasser, it is preferable to mislead him. This is where boxes that fit into one another, or nest, come in. As Bachelard points out, you would place the least important secrets in the first box, the idea being that they will suffice to satisfy his curiosity, which can be fed on false secrets. (Bachelard 82)

For those who’s curiosity does not get the best of them and transforms them into trespassers, the imagination could suffice their curiosity. As Bachelard said, "there will always be more in a closed, than in an open box. To verify images kills them, and it is always more enriching to imagine than to experience." (Bachelard 83) The imagination does play a large role in our poetic experience of places and objects.

To imagine or to trespass are concepts I used in my study of a box containing one’s identity. The idea of the box
holding someone's identity was brought to my attention by the artist Annie Silverman. But before I go into detail on my identity box, I am to look at the works of artists in their use of the media the box.

**Containment in Art**

Boxes as seen by artists are typically containers of miniature environments or objects to be inhabited mentally. Inhabiting miniature environments is not a hard activity for humans to engage in if we allow our minds to float back to our childhood of playing with dolls and army soldiers, and imaging to be one of them in the small environments of dollhouses and battlefields. By placing objects or environments in a new and strange place, like a box, draws attention to them and make the observer take notice of what is important in them.

The artist Gordon Wagner represents mystical, almost surrealistic imagery in his boxes. His environments are like scenes on the stage of a miniature theater where mind dramas are performed. Wagner was quoted for saying, "I find the world quite ugly, banal, and trite. Too real. I like to capture a vision, or a small part of the world that still has some mystery to it, and encase it forever in a box." (Meilach 11)

Marcel Duchamp has a philosophy that relates directly to box art. He feels that by selecting an item, removing it from its traditional setting and placing it in a totally new environment, the object has a great impact through being seen entirely in a new context. (Mogelon 17) The placing of objects into a new environment helps us to realize what is important and valuable about them. Sometimes the objects are very common day ones, that when placed in the new environment shows us what we have missed by taken the object for granted. The artist Christo makes us realize and appreciate what he sees as important to
our environment by wrapping or covering spaces, places, buildings, and objects in the environment on a large scale. He very much realizes what we take for granted and covers the objects temporarily and hides them from our view causing us to no longer take this new draped object for granted.

To most artists, Joseph Cornell is considered the master of box art. His boxed images conform in origin to works of the poet, and to the meaning of poetry as conceived by mystical or romantic poets. His boxes are containers of stored memoirs.

The Identity Box

The identity box is a container of stored memoirs also. These memoirs can be literal and obvious or abstract and subjective. As stated earlier Annie Silverman was from whom I learned the concept of the identity box. She directed a middle school project in Boston-area schools sponsored by Tufts University Art Gallery. The project consisted of children creating autobiographies by collecting artifacts of their lives and placing them on or in small lidded boxes. Through the exercise, the children were helped to build a stronger self-identity by sharing their identity with others. (Silverman) The identity box is a container of life, much like an incubator holding precious life. It tells the story of an individual’s environment and how it helped to shape that person’s self-identity. The telling of one’s identity is a very intimate act for all who participate by observing and engaging the story box. The possibilities of the identity box are numerous and could be used worldwide between cultures, religions, races, and school children.

Where there is no privacy, there is no or little individuality. (Jourand 70)
Privacy permits us to maintain a self-image of being an individual who exists independently of other people and it allows us to distinguish between a public self and a private, personal self. This is possible through defining and maintaining a self-identity. (Altman 1975)


Who am I #1
Who is that little boy
from the contours of stone
dreaming of shedding blood in battle
drag racing "hot wheels" and riding his bike to freedom
always hoping to get a glimpse through a window
of his neighbor as she changes clothes
this boy is gone
or is he,
the innocent erotica of the image through the window
the learned fear of pain through time
ending in a slow removal of the containment within,
i am not yet who i want.

Who am I #2
the boy's nightmare
destroying him inside
no one pointed
but it didn't matter
hoping for a change
always hopeful,
this boy increased in size
through age and height
still not happy or satisfied
still a little hopeful
but no longer in pain,
i know not what i want
but what i'm still not.
A containment of my identity at 22 years, 4 months, 2 weeks, and 5 days.

The question "Who am I?" is an invitation to reflect. A perceived identity results in some defensive tactics to protect that identity. I removed those defenses, or at least most of them, to reveal my present identity to whomever engaged the box. Everyone is an individual and autonomous through their identity. If everyone on the planet were to place their identity within the confines of a box, we could possibly know each other a little better by seeing how individual yet how similar we all are.

As Jourand said, where there is a lack of privacy, there is a lack of individuality or self-identity. Where one lacks the privacy to develop a strong self-identity the person may take on characteristics of the public-identity and lack individuality. This privacy probably could be provided in various ways, but I do not want to explore these at this time. My point is to state that some privacy is needed for each of us to have an individual self-identity.

So I started looking deeper into myself. I looked from my childhood and teen years to the present. I tried to remember and write down events, places, and people that influenced me during my life. Once I had the list, I developed it by trying to resolve how these items affected me and helped to shape my identity. I selected some, to keep the box from being too complex, that seemed most important in my development. I realize that these may be different if selected by someone other than myself. For some of the aspects of my identity I used found objects for the representation while others became more abstract. By doing this, I hoped to make the engaged observer actively seek out more information and not be
satisfied with what they first understand.

The box is but a framework or structure containing my identity as seen by myself. It is in a sense a metaphor for the flesh and bone that contains my actual identity or mind and body.

The creation of the identity box helped me to look at myself and not take my identity for granted.
details of opened box.
I feel the identity box overall was a success in engaging participants and I enjoyed very much creating it. I hope to create another one in twenty years and compare them.

I felt that a summary of my program is more useful here than the entire program. It provided me with the starting point for my exploration but did not constrain or constrict my creativity and its expansion.

From the identity box I searched deeper into Bachelard and his poetic ideals. Through a selection process that was driven by interest and creativity I selected four poetic qualities of the environment and set forth to explore those not sure where they would lead me.

(the program is a proposal for the thesis project and lays out what I am to accomplish. It was done in late November of 1995.)

one elevation of box.

door lacks penetrating box door.
The Nest

Nest (nest) n. [OE.] 1. the structure made or the place chosen by birds for laying their eggs and sheltering their young. 2. the place used by hornets, fish, etc. for spawning or breeding. 3. a cozy place to live; retreat...

The idea of the nest is one which tries to take a portion of architecture and make it into a personal experience for its user. Architecture for the most part, is typically the least personal of the environments we inhabit. Except for our homes and automobiles, the spaces we inhabit do not seem personal to us. Why is this the standard? In our places of work we try to personalize our individual work stations, and if this is not possible because of a lack of an individual space or dictator-like management, there is no space outside of your own space for which is personal.

The word "nest" conjures up images of young being protected and supported by the mother as they develop.

Maybe it is my ingrown stereotyping, but a bird's nest high aloof in a tree is the first image to float about in my head, even though many other animal species nest and I have taken this into consideration. For the general analysis I am doing of the nest, I will use a generic bird's nest. The bird's nest has one major function; to deliver and raise the young until they are of age to leave on their own. This function can quite literally be translated to represent our homes and their function to raise children, and many social service programs refer to the home and family as "nest." As birds develop through their early stages within their egg's resting in the nest, humans go through a similar process. We of course, develop within our mother's womb which is our first and most crucial nest.

The bird sits secure and comfortably in its nest, typically isolated from its enemies and predators. The bird acquires an amount of privacy when within its nest and the nest that we seek is for the purpose of privacy. The nest is of privacy, but not excessive such as in being a

the warmth and refuge
the feeling of contentedness
just as animals must feel
while in their nests
as we too are animals
we inhabit nests of our own.
hermit. Hannah Arendt says that the private man is not seen or heard and what matters to him, matters to no one else. That being entirely private is to deprive oneself of things essential to human life of being seen and heard and achieving something more permanent than life itself. (Arendt 58) So we seek some privacy from others and the world, but not the extreme of being entirely isolated in our nest.

Why do we seek this privacy within a nest? Everyone has their particular reasons for wanting solitude, but we seek it for some of the same reasons as our fellow animals. Raising our young, hiding from predators, relaxation, and sometimes for the effort of continuation of the species. Since we are more advanced than our fellow "nesters", our reasons are not always this simple. My reference to nest is one which contains only one and at most two, if wished, so not to refer to home as nest. Our hiding or retreating to the nest can be to hide from our "predators", but most often these predators are not human but the everyday circumstances of life we must endure to survive. As we all know, our daily lives are full of stressors and escaping from them is the goal of the nest.

Virtually endless activities can take place within the nest. Reading, writing, thinking, and relaxing are but a few. For the most part, a sole user is to be in his/her nest. At the discretion of him/her, there may be another person allowed to enter into to the nest.

The nest could be used for sexual intimacy which is part of what little privacy is still required by our society.

Hannah Arendt suggests that the bodily part of human existence and the necessity of the life process be hidden from the common or public. Without this minimum privacy of bodily functions and time in the nest, a life spent entirely in common is one that is shallow. (Arendt 72)
Nest Construction

I was quite intrigued by Bachelard's notion of the nest. His discussion got to the heart of the primitive animalistic behaviors we humans possess. These needs are ones of self-protection, possession and comfort. The nest simply is a personal territory that one creates and defends. It is a place of withdrawal and seclusion from the public, without necessarily having to be a visual seclusion, and someone can inhabit a nest or territory in a public space. For example, a young man sits alone at a small table located in a corner out of the flow of pedestrian traffic at an outdoor café. I have defined nest as a territory for one while nest may also be for a couple, family or a group. The nest must be comfortable for one to reside there. Relaxing and holding an intimate companion with one's mind free of thought is a comfort possible within a nest. The nest also creates the image within my head of the sole occupant building its nest with its own hands and energy.

I started thinking about my construction and how to represent the concepts of the nest I elected to explore. In thinking about a nest in everyday terms, my thought returned to my favorite chair, for most if not all people have a particular chair they sit in more than any others. So the armchair becomes a symbol of nest, through being a physically marked boundary defining the personal territory. I elected to raise the chair off of the floor as a means of isolating it from the floor plane and the public. Once elevated, this created space underneath the chair of an imprisoning isolation. The window provides the symbol for view out. The nest is about being able to watch others without being seen. This "watching" does not have to be visual and the window represents more than just the sense of vision. When wanted, the occupant of the nest may choose to see, hear and smell others or be totally isolated with no connection through the senses.
This may be achieved as easily as the location of the nest.

Another important aspect of the nest I chose to explore is entry. The nest is a personal territory for one, and personal territory by definition states that the occupant has control over and decides who is allowed into his or her nest. I played with the idea of control over the entry for quite awhile. The ideals controlling my design of the entry were security and isolation. In my solution, both security and isolation become one and each supports the other. The security was worked out through the unfamiliarity of entering and the mechanism of lifting the ladder to prevent others access. The process of entering and doing it the easiest way is to be known by the user only and is portrayed in the photographs.
Exiting sequence out of rest.
ladder in entry/down position.

ladder in up/seclusion position.
details of next.
I think the nest was satisfactory overall in its completed state. The isolation and security aspects worked well and there are a few things for which I would like to investigate and resolve further. One is the window in front of the chair. There could possibly be more windows or allow the one to be able to be moved for the demonstration that the views out of the nest do not have to be fixed. The other issue is the mechanism for raising and lowering the ladder. I would like to have used a ball bearing and pulley system, rather than the turned wood cylinder and jute that I did.
suit (soot) n. [Ofr. suite, ult. < L. sequi, to follow] 1. a) a set of clothes to be worn together; esp. a coat and trousers (or skirt), usually of the same material b) any complete outfit (a suit of armor) - vt. 1. to meet the needs of; be right for or becoming to 2. to make fit; adapt 3. to please; satisfy

What is a suit? According to Webster's New World dictionary, it is a set of clothes. But what are the clothes? We wear clothing for various reasons of decoration, comfort, and privacy. Comfort of thermal and a psychological nature, since most of us would not prefer to walk unclothed around the world. So we cover ourselves with fabrics in privacy, after regarding the thermal reasons. The fact of covering oneself gives one a psychological comfort through the privacy of one's body through visual means only. Clothing does little to give privacy through the other senses, such as smell and sound. The clothing we wear is simply a form of containment of our bodies. We have another form of containment, or another "suit" if you like, that surrounds our body. This containment is in the form of an invisible boundary surrounding our body at different dimensions, that is our private and personal space. This space is termed personal space or a body territory as Robert Sommer has coined it. He has said that this is one of four human territories that we establish in our spaces. (Sommer 43) Personal space is the invisible space that surrounds our body and acts as the boundary for which others are not to enter. An American biologist visiting a lab in England was asked in his welcoming note by his English host to "forgive us our seemingly cold indifference. This is a small and crowded island. We can exist only by ignoring each other." This suggests that a person can live among a great number only by showing relative indifference towards the majority of them. Only by restricting personal contact to a limited number of people is a normal life possible. The containment of our "suit" helps us to do this. (Sommer 23)

as we grow wider and taller
so must our clothes,
the fabrics covering our naked bodies
are simple containment
they provide us pure physical intimacy
not restriction,
a containment that changes as we do
the imaginary container that surrounds
our body,
grows and changes as we do
through age, situation, and relationship,
if only this container were concrete,
a tactile object
an object that would change intimately
with us.
Threshold (thresh old, - hold) n. [OE. therscold < base of the therscan (see THRASH)] 1. same as doorsill 2. the entrance or beginning point of something...

I find myself defining threshold as being the geometrical place of the comings and goings in my father’s house. (Bachelard 223)

How concrete everything becomes in the world of the spirit when an object, a mere door, can give images of hesitation, temptation, desire, security, welcome and respect. (Bachelard 224) Gaston Bachelard speaks of the power the threshold has on us indecisive humans. For we must always make decisions when we come to a threshold. Should we enter, or should we ignore. Our decision may depend upon our upbringing, our curiosity, the knowledge of the contents on the other side, the fear or other emotions involved, or our quest for a journey.

A threshold is a start to a journey. We all started a journey as we saw light and breathed air for the first time after passing through the threshold of our mother. This passage through a threshold as dramatic as this one is unforgettable, if only we were developed enough mentally at the time to remember it. To create such a threshold of similar qualities would be impossible. Some of the drama of the threshold of birth is the affects of light, sound and the other senses. Some of these sensual qualities could and are used in the everyday thresholds that we experience. Passing through the door of a bakery is surely to excite your sense of smell as exiting a darkroom into the bright sunlight would your vision. One important sense in use is the sense of hearing. For how often do you place your ear close to a door before entering? What our ears pick up is part of the information that we use to process our decision on whether or not to enter.

since the threshold of our mother we continuously must decide for which to ignore and which to pass.
Hiding Places

Hiding (hidin) n. 1. a) the act of one that hides b) the condition of being hidden 2. a place to hide
Place (plas) n. 10Fr. < L. platea < GR. plateia, a street < platys, broad] 3. space, room 4. a particular spot on or part of something

It is important to realize the containment within spaces of not only people, objects, and time, but of stories. Stories in the sense of the walls as narrators. Thus the saying, "if only the walls could talk." Spaces and the walls that create them, as well as every piece of furniture or objects, do absorb the stories told within, as if they were sponges sitting in the space soaking up all that is said and done. To only look at the drywall, studs, paint, and screws that make up the wall as the assemblage of materials that they are, is to leave out a whole poetic realm of what the wall is or could be. When in a "historic" looking pseudo-revival house you get a sense of the stories and history contained by the spaces, walls, and house as a whole. It is this antiquated, worn, abused, or used appearance of the walls, etc. that gives the impression that the walls have stories to tell. With every scratch, scuff, and mark comes a story of how it was put there.

A hiding place may be a small box in which things are said or written down then placed. One such hiding place is a diary. As designers, we may design beautiful and functional spaces where we consider every detail, but what good is the perfect space if we do not consider how the occupants will use and live in the space. Sure we cover these in the function of the design, but what about the emotional and psychological needs of our clients? Are they not important? My entire thesis is to consider these needs in poetic terms, but the idea of hiding place is very much a part of the needs of many, if not all people. Hannah Arendt said that the four walls of one's private property offer the only reliable hiding place from the public world. (Arendt 71)

we need someplace to hide
a place to put everything
we can't face
can't deal with
or can't forget
someplace to restrain it
to keep it from catching us.
Personal Space and Privacy

Every corner in a house, every angle in a room, every inch of secluded space in which we like to hide, or withdraw into ourselves, is a symbol of solitude for the imagination... (Bachelard 136)

As I continued my winding journey I noticed an underlying theme in my research and constructions that was not necessarily intended—privacy. In analyzing Bachelard further I found him to be the underlying influence towards privacy as well as the topics already explored -- identity and nest. My natural course was to explore privacy in more detail and see where it would take me.

Our personal space is the invisible space that surrounds our body and acts as the boundary for which others are not to enter. This boundary provides us comfort of mind and body.

Robert Sommer defined personal space as an area with "invisible boundaries" surrounding a person. These boundaries are not the same dimension in all directions and are best visualized as a bubble around our body or the space under an umbrella when opened. Personal space is a "social territory" since it changes its size when we are in different social settings. When alone, we have no need for a personal space and when with close friends or in an intimate relationship the boundary containing our body is small or nonexistent. Our personal space changes constantly and dramatically with the situation we are in and it seems as if we learn what our personal space distances should be by watching others.

When watching young children, they usually have no sense of personal space, especially during playtime. But as we develop as older children and adolescents, we learn of the social norms of personal space distances by watching our parents, older siblings and even television. Through watching others interact and converse we learn the norms of how far to distance yourself from others when in various situations.

Man learns while he sees and what he learns influences what he sees. (Hall)
A brief description of what makes up our personal space.

(Hall 110–112)

Intimate Distance
Close Phase (less than 6 inches)
- lovemaking, wrestling, comforting, protecting
- olfaction and radiant heat detected
- muscles and skin communicate
- little need for vocalization
- visual detail is extraordinary

Far Phase (6 — 18 inches)
- body is not easily in contact
- hands can grasp extremities
- eye focuses easily
- heat and odor of other's breath is detected
- may detect heat gain or loss from other's

Personal Distance
Close Phase (18 — 30 inches)
- extremities grasp one another
- objects visually have roundness
- surface textures are prominent
- where people stand to one another indicates their relationship
- conversation with close friends

Far Phase (30 — 48 inches)
- "arm's length" away from another
- area of physical domination
- subjects of personal interest discussed at this distance
- conversation with professors, colleagues, friends

There are many variables affecting the size of one's personal space including individual differences, social and situational variables and one of the most important is the degree of attraction between the interactants. When there may not be mutual levels of attraction, it could lead to an intrusion of one's personal space.
Sommer goes on to say that there are three acts against our personal space. There is a violation, invasion, and contamination. (Sommer 44) An extreme example of a violation and contamination is a sexual assault against the owner of the space causing an unwarranted use and a resulting impurity by definition and usage of the space. An invasion is just that, a physical presence within the personal space. The best way to defend one's space is through gesture, posture, and the choosing of a location. One special circumstance of human territory that Sommer points out is the concept of "rented space." This is where one area belongs to one but is used by another for a prescribed time in return for a fee. (Sommer 43) An example of this in reference to personal space, could be prostitution.
Installation Construction

My original goal of the installation was to create a space where one occupant could manipulate the amount of exposure into and out of their private space. I was being influenced heavily by the article by John Archea (referenced in the Stopping Point? section) where he describes the environment as a mechanism that manipulates the amount and types of information passed from one person to another. Archea's description is discussing physical features of the environment that act as the mechanism, but his mechanism is not a machinelike mechanism. He does not describe any moving or physically human powered manipulation of the features. I have taken his mechanism and transformed it into a manipulated and moveable human territory or space. So I started to design a small space for one occupant who could control the physical space by manipulating panels, openings, and walls.

While working on the two options and developing them over a period of three weeks, I was not satisfied with my solutions. It was bogging me down and becoming more of a chore than something fun and enjoyable. Begging for a change, I spent a few days sketching out possible furniture and object designs that could explore the mechanistic manipulation of privacy I sought. This lead to dropping the manipulation of privacy concept of the small space. I plan to take this exploration up sometime in the future as part of a professional design.

I retreated to my original concept of my thesis of representing ideals for people to engage. The final installation design "A Look at Privacy" is rooted back in my earliest research. After leaving the concept of creating a mechanism of privacy, I went into creating a piece that looked at privacy within our everyday lives. The wall and the cube became the framework with which to create the various aspects I wanted to represent.
The wall begins to break apart and fall, signifying more of an invasion of one's privacy with the thin wall construction being exposed. The wall as a whole represents a lack of privacy and becomes a metaphor for house, and as you walk through it this becomes more apparent from the details and connections to the various elements. When you reach the cube, you pull up into it and reach isolation. It is a representation of privacy and a refuge from the everyday invasions of privacy found within the wall. That is a summary of the main concept and I will now go into a more detailed explanation of the eleven elements that I represented within the installation.
The covering: decoration of the body?

Clothes provide us privacy for the mind and body. They are our first layer of privacy. Clothes can also tell one about another's identity and amount of privacy desired or needed. Our clothes are the first shell of comfort before the built environment and this layer of comfort is easily controlled and manipulated.

wet and clingy to the CURVES
rough, but feathery on the nerve endings
light and blowing around the body
soft like the raw material
warm as the womb which provided us in the past the private sensuality of the act of wearing it
a privacy of change.
The public. is someone always watching?

Abstract.

outside of the boundaries that enclose you
everything is public.

The opposite of private is public and everywhere you go outside of your personal territory could be public. You are always being judged, watched, analyzed and tested. I am the public watching you.

the existence of a reality of others
outside of your small group is everyone else
privacy does not exist here for we are all performers on someone's stage.
The commitment. once in, can you run?

pass or not
decision
commitment.

To make a commitment one must rationalize the options and make the best decision they can based upon what they know. Before passing through a door into potentially someone else's private domain, one should think about doing so. This may be done by something as simple as the ritual of knocking before entering. Which may deter a possible invasion of privacy.

will it be a new start
or a means to an end

passing through the
threshold is not
without consequences
it is always a risk with ritual
for you knock before passing
as if waving your hand in the air.
The frame. everyone's everyday soap opera?

abstract.

inside out
outside in
frame the outside
and
frame our lives.

Openings and windows provide us views outside but also provide them inside for the public's viewing pleasure. Which is more important - our view out or their view in? The architecture could respond better to the needs of one's privacy in the placement of openings in the skin of buildings.

the thin membrane
between public and private
with their leaks and gaps
in themselves suggest privacy?
the ultimate need to conceal bodily presence in other seclusion exists in sacred, placed in stalls?

filling ourselves with bodily waste is the ultimate need for privacy: why is there such a lack of it? is it too much to ask for a panel between urinals? is the real solution be more design and time spent on this need for privacy in our lives.

the odors, sounds, and sight of the body, spaces of function in a closed darkness--

private, sacred privacy?
The unaware. necessary removal from public?
crawl
crouch
an unaware invasion.

While sleeping, one loses the perception over whether or not their privacy is in danger of being invaded. There may always be the possibility of someone or something being under your bed within your private refuge. While in private rest, you have been taken away from the public’s watch – or at least you hope.

As your senses fade you lose vision of reality and any perception once in dark you become unaware.
The sheepish. public privacy?

fixation of silhouette
do you know what you create
either conceal or flaunt
don't be sheepish.

Shadows on a window curtain, the silhouette in the light and the transparency of coverings create visions for the mind to play in. This is a privacy for the public.

light in
light out
where there is no light
there is exposure
the unknowing exposure of privacy.
The image. hidden "windows?"

See it?

Good.

The view into a space through a window is tempting to some, if not compulsive. The unknowing capability to watch is powerful and considered unlawful in this country. If the government states that "peeping" is against the law, is it an invasion of privacy?

we're all voyeurs
just a glimpse
addiction
let me see it
the image.