

Voyeurism: Deriving Sexual Gratification Through Architecture

Whitnee Phillips

Masters of Architecture

The University of Detroit Mercy School of Architecture

ARCH 5100, 5110, 5200, 5210

Professor John Mueller

April 24, 2009

This book is dedicated to Jared Ryan Jackson, who has insisted on countless occasions over the last five years that I not drop architecture. Satisfied? I couldn't have finished without you.

| | |
|---------------------------|-----|
| Abstract | 04 |
| Thesis Paper | 06 |
| Precedents | 18 |
| The Blur | 18 |
| Opera Garnier | 24 |
| The Prada Epicentres | 30 |
| Jewish Museum | 38 |
| Antiprecedent | 44 |
| The Pompidou Centre | 44 |
| Initial Program Statement | 50 |
| Site Analysis | 52 |
| Muses | 58 |
| Diller + Scofidio | |
| Facsimile | 58 |
| Brasserie | 60 |
| Feed | 62 |
| Have you ever...? | 64 |
| Jump Cuts | 66 |
| Refresh | 68 |
| Soft Self | 70 |
| X,Y | 72 |
| Siebren Versteeg | |
| CC | 74 |
| Olafur Eliasson | |
| Wannabe | 76 |
| Seeing Yourself Seeing | 78 |
| Design Process | 80 |
| Final Program Statement | 106 |
| Final Design | 108 |
| Bibliography | 158 |

mu·se·um (myōō-zē' m)

n.

A building, place, or institution devoted to the acquisition, conservation, study, exhibition, and educational interpretation of objects having scientific, historical, or artistic value.

val·ue (vāl'yōō)

n.

An amount, as of goods, services, or money, considered to be a fair and suitable equivalent for something

else; a fair price or return; Monetary or material worth; Worth in usefulness or importance to the possessor;

utility or merit.

tr.v. val·ued, val·u·ing, val·ues

To determine or estimate the worth or value of; appraise; To regard highly; To rate according to relative

estimate of worth or desirability; To assign a value to.

voy·eur (voi-yûr')

n.

A person who derives sexual gratification from observing the naked bodies or sexual acts of others, especially from

a secret vantage point.

An obsessive observer of sordid or sensational subjects.

A museum typically houses some representation of a culture. A natural progression from that is for it to house an actual culture in itself. An ant farm of sorts, a museum could become a way to observe people just as they are, right now, and to learn from them in a much unique way.

Creating a museum about people in itself is not an extremely radical idea. Creating one about voyeurism, sexual desires, stalking and exhibitionism, however, is a way to explore what causes people to behave in such inappropriate ways toward one another.

People crave gossip, images, audio of others. Reality TV is the current fad, and tabloids cover the checkout aisle of the grocery store.

Why are we so fixated on watching other humans? Why don't we want them to see us doing so? What would happen if we could no longer carry out this activity? What would happen if we were forced to?

These questions will be explored in this thesis through the design of a museum.

1. Holtzman, David H. *Privacy Lost: How Technology Is Endangering Your Privacy*. San Francisco: Jossey-Bass, 2006.

START

-

Shh! Everyone will hear you! *Did you read the latest edition of the enquirer?* Make sure the curtains are closed. *Did you see what Mr. Brown is keeping in that shed of his?* Don't photograph me without my makeup on! *She looks so awful in that photo.*

-

INTRODUCE

-

We hide our lives from others. Most of us live a dual existence; we exist as our true selves, and as the image we want other people to see. Remember, outward appearance is important. Never reveal your true self. It will make you vulnerable. Always put your best self forward. Smile pretty for the camera. Hide your problems and emotions. It wouldn't be appropriate to discuss them. Behind closed doors we primp prime and prepare ourselves to face the world...

Privacy is a common word that is, like most overworked terms, somewhat ambiguous. The Oxford English Dictionary defines it as 'a state in which one is not observed or disturbed by others.' The American Heritage Dictionary says it's 'the quality or condition of being secluded from the presence or view of others.' Merriam-Webster's alternatively defines it as 'freedom from unauthorized intrusion.' But in its frequent press mentions these days, it has taken on yet another connotation. There, it has come to mean the loss of control of personal information, generally because of

technology.¹

...the world that is waiting with baited breath to view the very things we try so desperately to conceal. Others peer into our shrouded windows, our private lives, even our thoughts. They laugh at our pitiful attempts to fool them into believing us to be better than we really are. They have an unquenchable thirst for our shortcomings and mistakes.

-

NARRATE

-

You've just arrived home for the night. You pull into your driveway and get out of your car. You turn your key in the lock and take comfort in the fact that you are finally secure. Inside of these walls you can be you. No one will know what you do here if you don't tell anyone. Take solace in your solitude.

You complete your evening routine and head to bed. Everything seems perfectly normal. It was an ordinary average day in your life, but life as you knew it changed when you walked through your front door. The change is imperceptible at first, but will become abundantly clear in the morning. Rest up and

enjoy your last night of naïve security.

Flash forward to the next morning. You get up, take a shower and spend half an hour looking at yourself in the mirror, practicing the speech you will be delivering to your colleagues this morning. Then you pick out your clothes and get dressed for the day. You pack your briefcase and get into your car. Back out of your driveway and start the commute to work.

It's a boring, ordinary commute until you drive under a billboard with an image that looks intimately familiar. It's an image of your morning shower. That tattoo on your butt is no longer a secret. You wonder, "How can this be? I was all alone last night." You pinch yourself, in hopes that you are dreaming. When you don't wake up, you try to take comfort in the fact that most of the people you work with take a different route. Hopefully no one you know will see it. When you get to work you'll get to the bottom of this.

You walk into work and see two people talking in hushed voices. They glance your way and giggle. You ask them, "what's up?" and they begin to talk about the weather. Who finds the weather so amusing? They must have seen the billboard. You have to do something about it, but what do you do? You call the police to report it. The woman who picks up the phone listens to you and then bursts out laughing. "I saw that on my way in today... And that tattoo!"

Your secretary buzzes you to say that everyone is waiting for you in the conference room. You are scared to face everyone, but you go anyway; you don't want to be a coward. You enter the room and everyone is quiet. All eyes are on you.

As you begin your speech, one of your colleagues raises her hand. Blushing, she asserts that she preferred the outfit you wore when you practiced the speech earlier that morning, and perhaps you would like to change. You tentatively ask her what she is talking about and, smiling, she points to the television behind you.

You turn around and freeze in a state of shock and panic. You're standing in your bedroom, stark naked, giving your speech in front of your full-length mirror.

2. Betsky, Aaron, and K. Michael Hayes, et. al. Scanning: the aberrant architectures of diller + scofield. Whitney Museum, 2003.
 3. Riddell, Jennifer. The Art of Detection: Surveillance in Society. Massachusetts Institute of Technology, List V, 1997.
 4. Riddell, Jennifer. The Art of Detection: Surveillance in Society. Massachusetts Institute of Technology, List V, 1997.
-

Everyone bursts into fits of laughter. You try to block the screen, but you realize that the same video is playing on every television in the building.

Welcome to your new life. While you were at work yesterday, surveillance cameras were planted in your house. After you arrived home, more were planted in your car and your office. Every move you make and every word you speak from now on is waiting to be displayed to the world. The cameras will zero in on your most private moments and relay them to everyone you have ever known, and even complete strangers.

All of your friends saw you watching that naughty film last night. They know that you ate an entire gallon of ice cream in one sitting. That private discussion on the phone with your therapist was played on the most popular radio show, and one of your colleagues heard it. The details of your recurring dream about being killed by a fluffy pink bunny will be spread all over the office by the time you've finished your lunch.

This horrifying scenario, akin to the common teenage nightmare of standing naked in the middle of the cafeteria, delivers a vicious jolt. The thought that all of our most precious secrets might be

revealed is terrifying to most. On the flip side, many onlookers would trade their left arm to have a ringside seat to watch this happen to someone else. Some may even spend their time fantasizing about such a situation.

INFORM

Admittedly, surveillance is often desired for security reasons.² It can give us a sense of safety in areas where we expect it: airports, shopping centers, banks, etc. We want to know that if something goes wrong, the culprit will be brought to justice.

"According to a Time magazine statistic, your image may be captured up to 20 times a day in urban areas."³ The presence of a camera has become commonplace. Where I work, I sit directly underneath a surveillance camera all day long and I never even think about it. It is there for my protection as well as the company's protection. If something should turn up missing, I want proof that I did not take it. The problem arises when the videotaping doesn't stop there. It has reached its tentacles far and wide, to areas where it is not wanted or needed.

Surveillance has become a mode of entertainment. Shows like MTV's *The Real World* have made a strong following from taping the daily lives of various people in awkward situations. The internet takes in data about us without arousing even a second thought.

Indeed, it is difficult to carry out the mundane tasks of daily life without a 'cookie' being set, your preferences being tracked, your whereabouts duly noted, your demographic profile in general being bundled about for the sake of profit or a bit of regulatory gratification.

A deal has already been implicitly cut: you want to see, you your-

5. Holtzman, David H., *Privacy Lost: How Technology Is Endangering Your Privacy*. San Francisco: Jossey-Bass, 2006.
6. Holtzman, David H., *Privacy Lost: How Technology Is Endangering Your Privacy*. San Francisco: Jossey-Bass, 2006.

self must be willing to be seen, to submit, and possibly, self-regulate your behavior to society's implicit standards.⁴

The issue is far more complicated, however, than taping people. There are many acts, which may be considered a violation of privacy. "It may be simple voyeurism, as when you step out of the shower and see your neighbor staring across the alley at you."⁵ But it could also be "being forced to sit next to someone on an airplane who's wearing a cloying amount of perfume."⁶ Sometimes having someone forced upon you with your knowledge can be just as bad as being spied on secretly. Feeling someone else in your personal space is just another of the many ways to invade a person's privacy.

-
ILLUSTRATE
-

This thesis is intended to be a commentary on the current state of society. It will discuss the constant craving to strip away the privacy of others while still holding tight to our own. It will draw in those with a tendency to watch others,

and attempt to force them to star in their own voyeuristic fantasies.

When someone goes to a museum, they often want to be educated about other people or cultures. They go to get a glimpse into lives different from their own. The product of this thesis will be a museum where people will not learn about a different culture or time period, but will be able to see their own culture, the culture of voyeurism, in a new light. They will be drawn in under the guise of watching other people, spying on them. What they will not know until later is that all the while they are also being watched.

The site is currently known as the Jubilee Gardens. It is adjacent to the British Airways London Eye, a popular attraction that allows riders to view the city far and wide from above. It seemed only fitting that a museum tied so closely to observation be near such a landmark.

The museum will weave itself into a multi-use building, which contains four functions: a clothing store, a bar, a restaurant and a fitness center. These programs are fitting for such a museum because people who visit these places will very often have a desire to be seen, and others will have a desire to fall through the cracks.

Shopping for clothes is a loathed and loved activity. Some can walk into a store and have their pick of an assortment of clothes that will look gorgeous on them. They would be happy to parade down a runway showing off their new outfits. They draw the attention of those less fortunate, those who cower at the thought of buying new clothes, avoid the dressing rooms like the plague and wish that the task could be accomplished without them being seen. These poor souls refuse clothing that requires them to buy a bigger size than they usually wear, for fear of what others will think if they see the tag.

A bar is a place where people gather to meet new people, relax and be merry. Women put on their sexiest attire and go out in search of a suitable mate. The downside is that the joy and merriment takes place alongside the degradation of sound judgment. Once intoxicated, we tend to commit acts that are shameful and regretful. A quick search on YouTube could easily prove that point.

Restaurants are a place to be seen, similar to the bar. People dress their best to impress people. The insecurity, however, does not come as a result of intoxication. Certainly some people will become intoxicated and commit illicit acts, but more importantly others will feel uncomfortable simply because of the nature of the activity. Some will feel bad about themselves for caring about the price of the food on the menu. Others will feel guilty about the calories contained in the dessert, and self-conscious about the fact that others may be watching and thinking the same thing you are: "No wonder I'm fat." You may even find the occasional man on a date in the humiliating situation of not having enough money to pay the bill.

Some people go to the gym to maintain their already buff and seemingly perfect bodies. Others go because they hate their bodies. In both cases, people may become preoccupied with being seen, whether they deem it good or bad.

The museum will weave throughout these four spaces, observing the occupants without their knowledge. It will also record all activity, within these spaces and within the museum itself. It will retain this data for future manipulation and regurgitation.

What we see isn't always real. Knowing this fact often does not stop us from getting a little excitement from watching each sordid detail unfold, even if it seems unbelievable.

EMULATE

The experience in the museum will be a product of the synthesizing of works from several artists/designers. These works will be chosen for their relevancy to the thesis. They will not all be recreated exactly as they were within the museum, because that would take away from the cohesiveness, as some of these works may be entire buildings in and of themselves. Instead, most the selected works will be recreated, using similar ideas and techniques, and adapted to flow within the museum.

Elizabeth Diller and Richard Scofidio are architects who often focus on issues such as surveillance, observation and distortion of reality. As such, many of their works will serve as an underlining inspiration for many of the exhibits in the museum. They will not be directly copied, but will be used as a starting point for investigations.

While they consider themselves to be architects, they expend a great deal of effort thoroughly choreographing the interior of the space, the experience.

Rather than smoothly functional buildings, they made performances, installations, and exhibition displays that worked within existing buildings and their conventions, changing how they appeared through the display of an alternative set of images, bodies and signs.⁷

They learn new trades and hire skilled professionals when an idea poses a logistical problem. Their designs are consistently crossing boundaries and question-

ing society.

The architecture of the museum will create a strong base for my comment on surveillance. It will be layered with a specific form of art: art created by and inspired by architects, to solidify the bond between architecture and experience.

Olafur Eliason is another artist who has used tricks in observation along with exhibitionism and narcissism. While many of his exhibits focus on things like color and light, a great deal his work focuses on the act of looking. He creates situations where you have to be standing at one specific point to see the art, or where you see yourself in the art. Still more, such as his green river, which has been done in many locations around the world, focus on injecting paranoia to the masses. These will help to create a more diverse collection of art, but are similar enough in focus to the works of Diller + Scofidio that they will blend well within the museum.⁸

-
CONCLUDE
-

Curiosity is a natural human instinct, but

our society has taken it too far. This curiosity, allowed to grow unbridled, has become a detriment to society. The freedom of choice is crippled by fear. Voyeurism is running rampant; surveillance is as natural as waking up. We all do things in private that we would never dream of doing in public. I believe that privacy is a necessity for a healthy outlook on life. It is for this reason that I have chosen to comment on the topic of voyeurism. The product of this thesis will infuse society with a lethal dose of voyeurism.

I intend to introduce a large-scale paranoia that will call into question our current stalking tendencies. It may or may not change our behavior, but at the very least, people will be more aware of their questionable and immoral acts that toe the line of our prurient fantasies.

-

STOP

Blur Building
Diller + Scofidio
Swiss Expo
2 0 0 2
Switzerland



h t t p : / / w w w . d i l l e r s c o f f i d i o . c o m

precedents

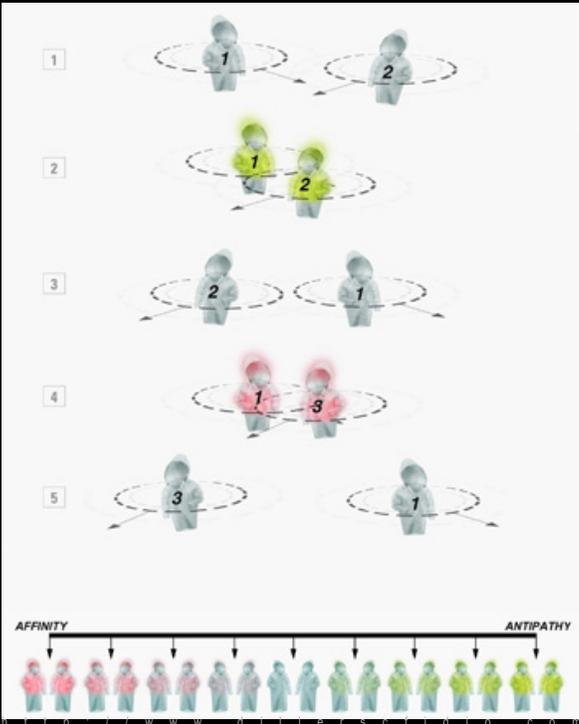
The Blur Building was created for the Swiss Expo in 2002. It was a temporary structure, only meant to be up for the duration of that expo. The idea behind it was to emphasize one's dependence on vision. Upon entering the blur, the occupants are met with a visual and auditory 'white out'. This causes feelings of insecurity.

An important aspect, which was not realized due to budget, was the "braincoat". The braincoat was an accessory to the blur. Because the building was made entirely of water, people entering the blur would obviously get very wet. It only makes sense to supply them with a waterproof membrane of some sort, but the braincoat was much more. People would fill out a survey of 10 questions, to gauge certain aspects of their personality. Their answers would be encoded in the coat that they wore into the blur and the coat would communicate with the other coats in the area. The coat could communicate compatibility with people who were near by by blushing, or lighting up in a shade of pink when someone compatible was nearby, or, alternatively, glowing in a shade of green to communicate an incompatibility.

The braincoat would essentially remove one's ability to hide distaste or affection. People often keep their feelings very private and this would disallow them this luxury. Admittedly the short and simple survey is not exactly reaching to the depths of one's soul, but it creates a precedent for taking the idea and delving further into it.

Check one:

- Sinner or Saint
- Beauty or Beast
- Puccini or Prince
- Most or Least
- Saunter or Mince
- Fight or Faint
- One love or Two
- Old World or New
- Back Door, Front Door, Do Not Enter
- Left or Right or Center
- Seperate, Overlap
- Satin or Burlap



precedents

Scofidio, Elizabeth. "diller scofidio + renfro." <http://www.dillerscofidio.com> (accessed November 28, 2008).
Diller, Elizabeth, and Richard Scofidio. *blur: the making of nothing*. 01 ed. Diana Murphy. New York: Henry N. Abrams, Inc., Publishers, 2002.



<http://www.diller-scofidio.com>



<http://www.diller-scofidio.com>



<http://www.dillersconfidio.com>



<http://www.dillersconfidio.com>

precedents

Opéra Garnier
Charles Garnier
1 8 7 4
Paris, France



<http://www.hotelparismontpensier.com/dotclear/public/opera.jpg>

precedents

The Garnier Opera house in Paris, France, is a place where visitors are put on display. The staircases and grand entrances call for people to be at their best when arriving to the opera. The opera is a place to see and be seen, and the interweaving stairs and hallways, which allow for socialization at intermission provide a space for such activities.



http://74.bp.blogspot.com/_HUYMSnxcvC/SzH6Qh1tUI/AAAAAAAAABIU/6bsq82BjX1k/s400/museeU_orsayOperaGarnier.jpg



PARIS. OPERA. "LE FOYER DE LA DANSE."

http://laiyuzeng.files.wordpress.com/2007/06/paris_opera_-_foyer_de_la_danse.jpg



http://www.dancephotooftheday.com/images/hpimage/vodimages/palais_garnier3web.jpg





http://images.easyart.com/prints/rw/en_easyart/ig/3/0/The-Grand-Staircase-of-the-Opera-Garnier-1860-Charles-Garnier-303794.jpg



http://upload.wikimedia.org/wikipedia/commons/7/7b/Music_on_top_of_Opera_Garnier_p1150815.jpg

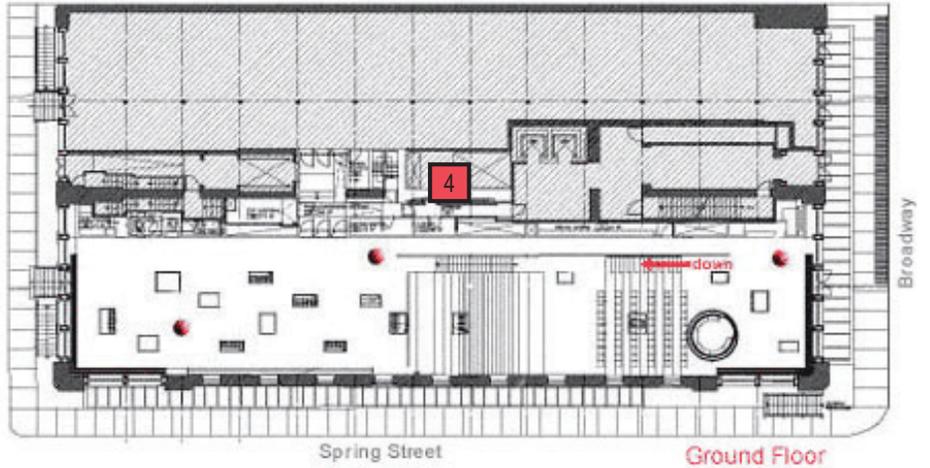
Prada
Rem
2 0 0 0 - 2 0 0 9
NY I LA

Epicentres

Koolhaas



http://www.you-are-here.com/modern/prada.jpg





<http://archrecord.construction.com/projects/portfolio/archives/0202prada-2.asp>

1



<http://archrecord.construction.com/projects/portfolio/archives/0202prada-2.asp>

2



<http://archrecord.construction.com/projects/portfolio/archives/0202prada-2.asp>

3



<http://archrecord.construction.com/projects/portfolio/archives/0202prada-2.asp>

4



<http://archrecord.construction.com/projects/portfolio/archives/0202prada-2.asp>

5

The Prada Store Epicenters, designed by Rem Koolhaas are perfect examples of putting the visitor on display. From catwalk style transitions to fitting rooms that can change from translucent to transparent on a whim, these designs blur the line between consumer and fashion model. Many features, such as the previously mentioned private fitting room walls and the garment closet, are found in more than one of the locations.

In the New York City location, a catwalk leads from one part of the upper floor to the other. As you transition, you can be watched from below by anyone in the store. A central glass elevator serves as a transitional shopping space. Customers can view merchandise while they travel to the upper floor, while they put themselves on display. Some people even apparently avoid it because of the dramatic feeling that one gets when being observed so strongly.



<http://www.arcspace.com/architects/koolhaas/prada/prada.html>



<http://www.arcspace.com/architects/koolhaas/prada/prada.html>



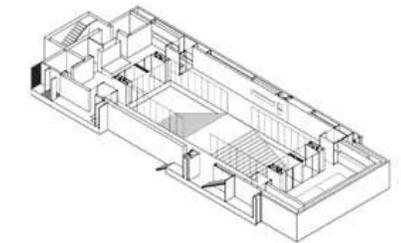
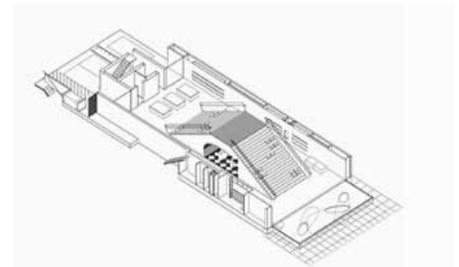
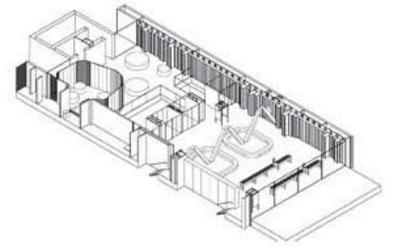
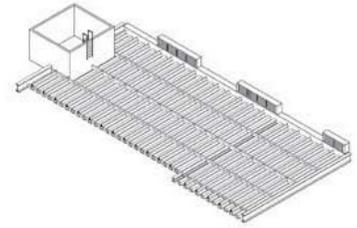
<http://www.arcspace.com/architects/koolhaas/prada/prada.html>



<http://www.arcspace.com/architects/koolhaas/prada/prada.html>

"OMA Rem Koolhaas - Prada Epicenter :: arcspace.com," <http://www.arcspace.com/architects/koolhaas/prada/prada.html> (accessed 01/05/2009).
 "PRADA NEW YORK, USA, NEW YORK, 2001." http://www.oma.eu/index.php?option=com_projects&view=portal&id=147&Itemid=10 (accessed 01/05/2009).

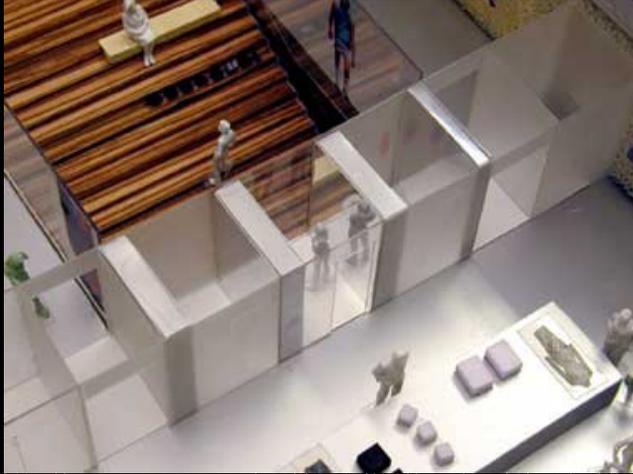
In Los Angeles, the facade pours onto the street. There is no wall to divide the street from the store. The store uses an air curtain to maintain climate control, and a security door rises up from the ground at night. This is a more inviting way to draw people in, and also allows for better merchandise displays with less reflection. The store also has peep holes in the ground which are directed towards mannequins and displays in the level below. In addition, Koolhaas allowed for a scenario space on the third floor. This space serves as whatever is needed at the time, completely temporary and easily changed.



<http://www.arcspace.com/architects/koolhaas/prada/prada.html>



<http://www.arcspace.com/architects/koolhaas/prada/prada.html>



<http://www.arcspace.com/architects/koolhaas/prada/prada.html>

precedents

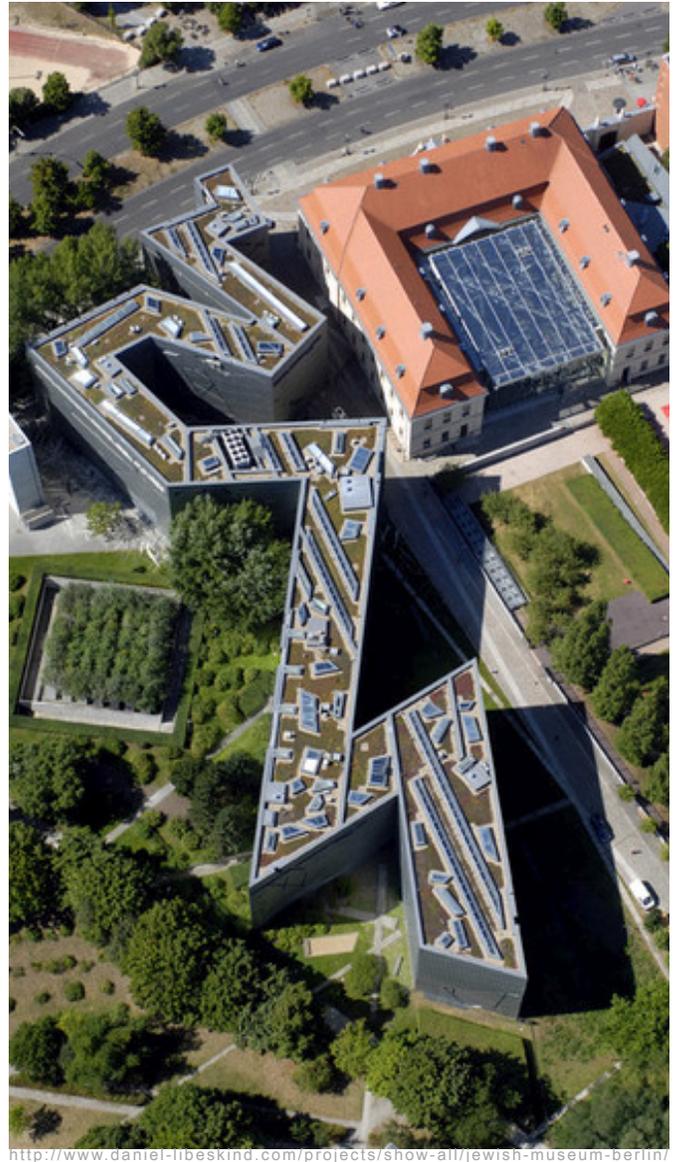
Jewish Museum
Daniel Libeskind
1999 / 2001
Berlin, Germany



<http://www.daniel-libeskind.com/projects/show-all/jewish-museum-berlin/>

precedents

The Jewish Museum, by Daniel Libeskind, was completed in 1999, unveiled empty, and then opened with its complete contents in 2001. 350,000 people visited the museum empty, and even without its contents, the museum gave the visitors an experience. The museum is comprised of three parts, all connected via underground tunnels. The final, and arguably most



<http://www.daniel-libeskind.com/projects/show-all/jewish-museum-berlin/>



<http://www.daniel-libeskind.com/projects/show-all/jewish-museum-berlin/>



http://www.juedisches-museum-berlin.de/site/img/rund-ums-haus/allbau_libeskind-bau/archi_kadishman_290x377.jpg



<http://www.daniel-libeskind.com/projects/show-all/jewish-museum-berlin/>

* Jewish Museum Berlin: <http://www.juedisches-museum-berlin.de/site/EN/05-About-The-Museum/03-Libeskind-Building/00-Normal/normal.php> (accessed 01/05/2008).
*Studio Daniel Libeskind: Jewish Museum Berlin. " <http://www.daniel-libeskind.com/projects/show-all/jewish-museum-berlin/> (accessed 01/05/2008).

powerful, of the three is the Holocaust Tower. It is a concrete tower with no heating or cooling, and it is only lit via a small slit in the ceiling. Another important aspect of the museum is the void space running throughout the museum. The floor is covered with 10,000 iron faces, but the void is impenetrable. The entire museum is organized around this screaming emptiness. Visitors must cross a bridge to get from one side of the void to the other. This lack of content invokes feelings of emptiness and absence. The Jewish museum was successful in using architecture to create an experience, an experience that is enhanced by, but not dependent on the static contents.



<http://www.daniel-libeskind.com/projects/show-all/jewish-museum-berlin/>



<http://www.daniel-libeskind.com/projects/show-all/jewish-museum-berlin/>



<http://www.daniel-libeskind.com/projects/show-all/jewish-museum-berlin/>



<http://www.daniel-libeskind.com/projects/show-all/jewish-museum-berlin/>

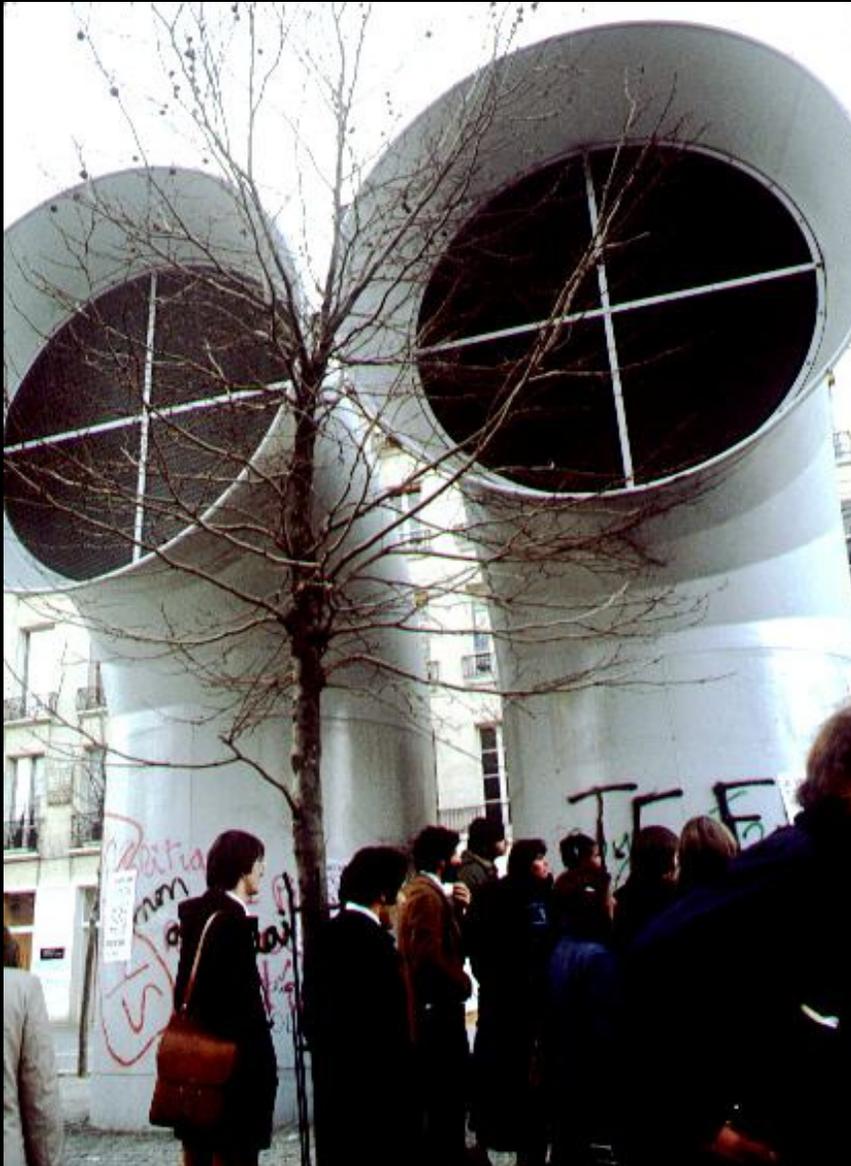
**Centre Pompidou
Rogers and Piano
1972 - 1976
Paris, France**



anti-precedents



http://www.bc.edu/bc_org/avp/cas/inart/arch/20thc/pompidou02.jpg



http://www.bc.edu/bc_org/avp/cas/fnart/arch/20thc/pompidou08.jpg

The Pompidou Centre, by Richard Rogers, Renzo Piano and Ove Arup, is an anti-precedent. It is a public library and exhibition space. In order to keep the exhibition space free-flowing, the entire building was divided up into three parts. "Visitors to the west facade, services to the east and exhibition in the middle," is how this building is commonly described. This organization keeps the people traveling throughout the museum completely separate from the contents and does not allow them to experience the space.

Not only does this create a major disconnect between the visitor and the contents of the museum, it creates a difficulty in navigation. Many people tend to meander through a space, looking closely at pieces that catch their eyes. With the circulation being so separated from the contents, the mimes and jugglers in the square below are much more likely to catch the attention of the visitor.



http://www.greatbuildings.com/buildings/Centre_Pompidou.html



http://www.greatbuildings.com/buildings/Centre_Pompidou.html



http://www.greatbuildings.com/buildings/Centre_Pompidou.html

anti-precedents

The objective of this thesis is to showcase and comment on the voyeuristic trends in today's society. The final product will strip away the sheltered and secluded space from which we observe. The proposed program, a museum + art studio, will house three intertwined programs: an art studio, a real-time voyeuristic exhibition and a secret stalker. All three programs serve the intent of luring in a potential victim, allowing him to spy on others, but unknowingly putting himself in the position of being observed.

Study

Artists using various mediums will incorporate the inhabitants of the museum into a living exhibition. This will serve the purpose of introducing an additional program that is abstracted from the simple tool of observation. It will serve to distract the victim from what is actually happening to him in the museum. This will mainly be an analog method of recording those who pass through the museum, although some artists may choose to use video imaging as their medium. The work of these artists will be woven into the exhibition of the museum, contrasting with the real-time and electronically delayed views from the voyeurism exhibit.

Voyeur

A stalking exhibition of sorts, one can go to this central hub and view people interacting with one another at any of several satellite locations. The lines between fiction and reality may sometimes be blurred, to infuse a greater drama, or a greater sense of paranoia. One might think something catastrophic is happening at one of the satellite locations, by way of believing that they are viewing

reality, when it may be only a pre-recorded video.

Exhibitionist

The art studio and the voyeuristic display make up a dual layer mask to cover the intrinsic value of the museum: the experience of being observed in the same way that one craves to observe others.

The exhibition will be not only a place to view these satellite locations, but a hub for two way communication between the museum and these locations. For example, while you watch the people in St. James's Park, every person passing through the Liverpool Street tube station will catch a glimpse of you committing this act of voyeurism. Furthermore, this two way communication will happen between various areas of the museum as well. The architecture will be detailed to create the eerie feeling of being watched. This experience is further solidified via electronic communication throughout the museum, both on delay and in real time. At various unpredictable points throughout the exhibition the museum will display the victim to himself, sometimes as he is, sometimes with a distortion or fiction added in.

The artists will be doing a specific type of art. The subjects of their artwork will actually be the inhabitants of the museum. As an analog method of recording the victim's data, this will be a much slower reveal. A second visit, or that of a friend, will communicate the realization that one was being recorded by an artistic medium. This will blur the lines between fiction and reality. It gives the artist the freedom to embellish on what he or she really saw. They may paint the facial features of a person and add a little padding onto the body, or paint a man wearing a gorgeous dress. Photographers may use computers to edit additional people or objects into their work. Videographers may make edits to take scenes out of context and distort their meaning.

The Auxiliary Spaces

The museum, in addition to the exhibition space, will obviously need to contain spaces such as bathrooms, an informational area, the art studios, perhaps a small eating space or shop. None of these spaces, however, will be fully exempted from the statement the museum makes. The architecture will allow for no place to hide or achieve full privacy within the museum.

I selected three potential cities to be the site for my museum:

Because I wanted to do something related to being visible, my first choice was the land of paparazi, California, right off of a major freeway. Being in Hollywood it is right in the heart of the major stalking that occurs in California.

My second choice was an area in London, specifically Oxford Street. This was due to the fact that I had been considering using fashion and consumerist trends as a mode to communicate my ideas about appearances and being observed. Oxford street is a very popular shopping area, and the museum could play off of that.

Lastly, I selected Paris as a potential city, due to the high fashion that comes from there. The specific site that I chose in Paris was right in the shadow of the Louvre. This would allow me to play against another museum, and also to capitalize on the traffic.

My final decision was to choose London. I have since drifted away from the fashion aspect, and have now decided instead to use many sites throughout London. None of these sites, however, were in my initial investigation.

My choices evolved out of an investigation of traffic patterns in the tube stations throughout greater London and also from the idea that many people who want to see London would visit the London eye, and locating my museum there would create an appropriate demographic of passersby, also providing the potential to incorporate such a large viewing device into my museum.

The following page consists of a perspective of my hub site, as well as aerial views of the six sites that I have chosen to connect with it.

Hollywood, CA, United States



Oxford Street, London, England



Le 1er Arrondissement, Paris, France



site analysis



Liverpool Street Station



Moorgate Station



St. James's Park



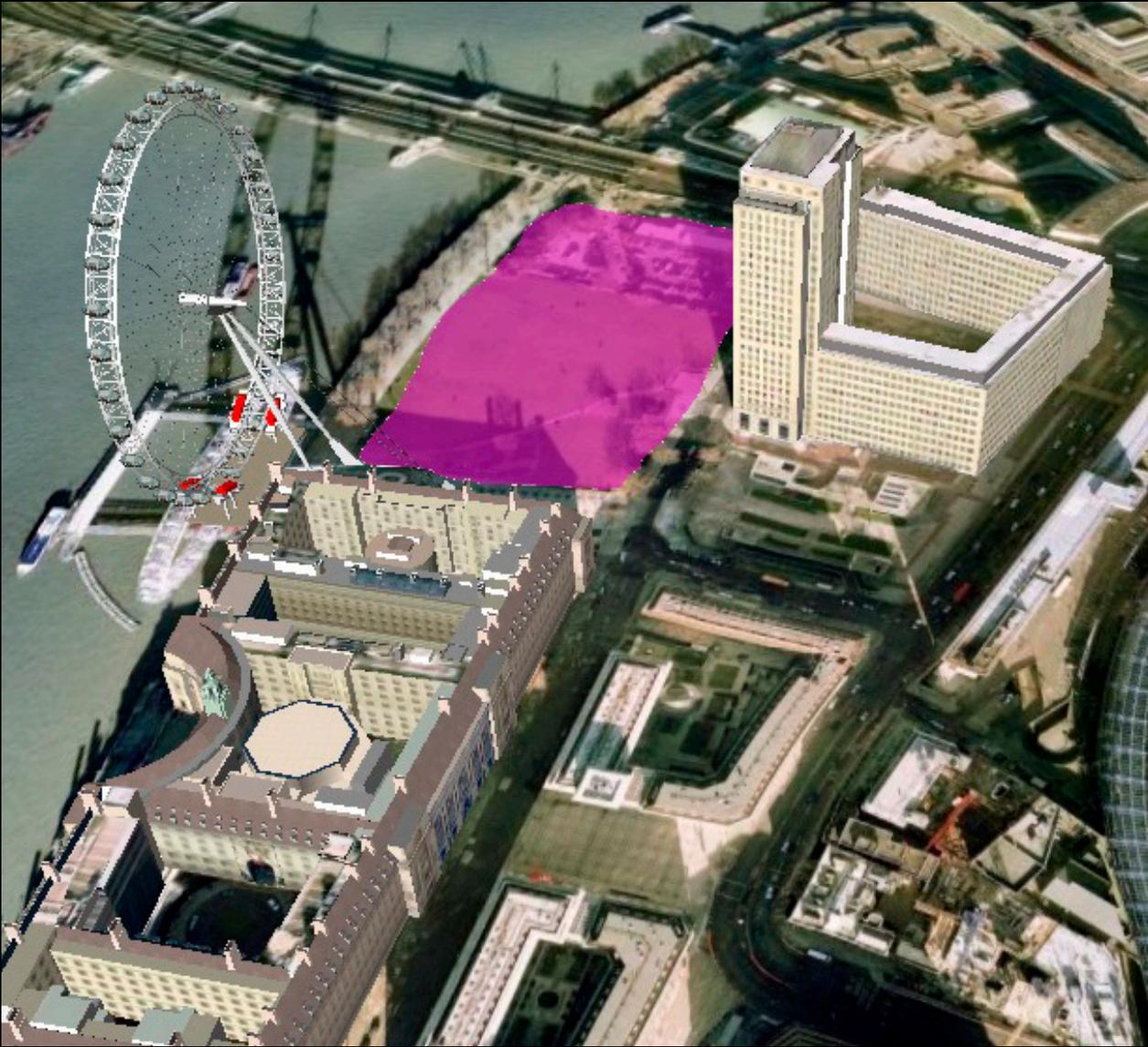
Waterloo Station



Tottenham Court Road Station



Hyde Park



site analysis

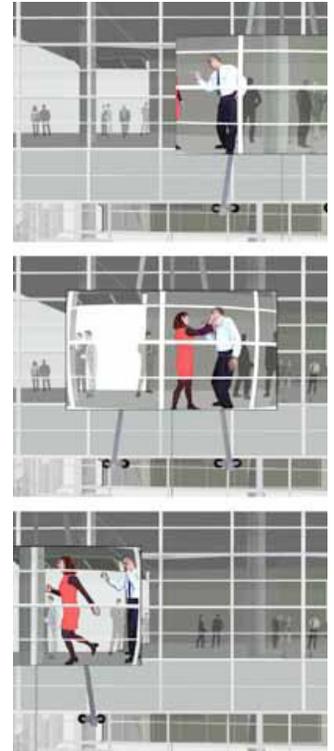
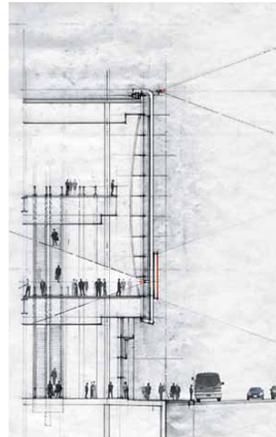




site analysis

"A 16' tall x 27' wide video monitor is suspended from a traveling armature that glides along the periphery of the new glass building. The 100' high structure moves very slowly along the outer contour of the building, guided on tracks at the parapet and soffit. A live video camera back-to-back with the monitor points into the crowded pre-function space on the second level and transmits live feed to the monitor facing the street. The apparatus slowly scans the façade and broadcasts activity inside the lobby to the street. Fictional, pre-recorded video programs that appear to be live are randomly substituted (virtual transparencies into a fictional office building, hotel, and lobby space during the natural course of day and night activities). While the live image naturally corresponds with the speed and direction of the scanning motion, the pre-recorded programs are constructed to simulate the same speed. Thus, actual building occupants and actual interior spaces are confused with pre-recorded impostors. As such, the apparatus could be seen as scanning device, a magnifying lens, a periscope (a camera at a high elevation looks toward the city), and as an instrument of deception substituting impostors for actual building occupants and spaces. One round trip takes 45 minutes. In collaboration with Ben Rubin of Ear Studios and Mark Hansen"

-<http://www.dillerscofidio.com>





muses - facsimile - diller+scofidio 2004

"After removing all traces of Philip Johnson's original interior, the gutted shell is resurfaced with thin liners of varying materials that sometimes lift away to become structural, spatial, and functional elements. While the Seagram Building is considered to be the quintessential modernist glass tower, the restaurant is lodged in its stone base and is without glass, view or connection with the street. This irony prompted a series of alternate responses to the relation between glass and vision. A plasma monitor at the entry, back-to-back with a video camera to the street, produces a virtual transparency. Like a remnant of past construction, a 50-foot long sheet of lenticular glass is propped against an interior wall to support 24 seated diners. It sheaths artifacts on display and teases a direct view of them. The ritual of making an entrance is split into two events. A sensor above the revolving door triggers a video snapshot with the entry of every new patron and his or her image is added to a continuously changing video display over the bar. The most recent video portrait assumes the first position and racks the previous 15 across, dropping away the oldest. At the same time, entry into the main space one-half level below the street is made theatrical: a glass stairway of unusually gradual proportions prolongs the descent and deposits each patron into the center of the dining room. Other features include private booths separated by floor to ceiling mattresses, resin tables reveal their steel structure within, and a long cast resin sink that bridges the men's and women's bathrooms is punctuated by a single drain at its centerline."

-<http://www.dillerscofidio.com>



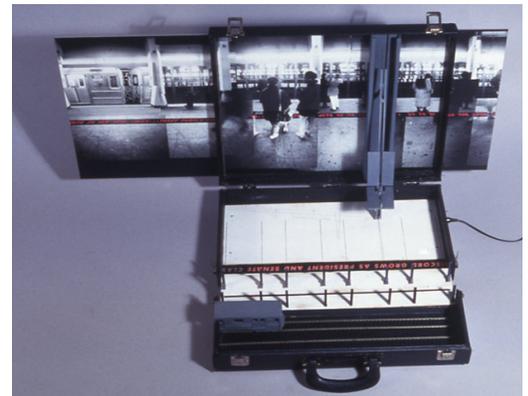


muses - brasserie - diller+scofidio 2000

"The subway station can be characterized as a momentary pause in a dynamic subterranean network of information and transportation composed of bodies, machines, noise, transactions, routine movements: a space of the "in-between." For this a-social space, there is a unique social bond – the mediatic connection with other readers of the daily newspaper. Inspired by the civic landmark of the Times Square News Ribbon, Feed features the news as an ongoing public event. An L.E.D. signboard embedded in the subway platform scrolls a continuous up-to-the-minute ribbon of international, national and local news. Commuters on the platform share in a common surface of information underfoot. In contrast to the ephemeral quality electronic news feed, permanent headlines from 1904–the inaugural year of the station–runs in expansion joints perpendicular to the news ribbon. The steel bands intersect the structure of each column/seat along the length of the platform. (unrealized)"

"The subway station can be characterized as a momentary pause in a dynamic subterranean network of information and transportation composed of bodies, machines, noise, transactions, routine movements: a space of the "in-between." For this a-social space, there is a unique social bond – the mediatic connection with other readers of the daily newspaper. Inspired by the civic landmark of the Times Square News Ribbon, Feed features the news as an ongoing public event. An L.E.D. signboard embedded in the subway platform scrolls a continuous up-to-the-minute ribbon of international, national and local news. Commuters on the platform share in a common surface of information underfoot. In contrast to the ephemeral quality electronic news feed, permanent headlines from 1904–the inaugural year of the station–runs in expansion joints perpendicular to the news ribbon. The steel bands intersect the structure of each column/seat along the length of the platform. (unrealized)"

-<http://www.dillerscofidio.com>





muses - feed - diller+scofidio 1995

"The deepening divide between French society and its unassimilated immigrant populations boiled over into civil unrest in the suburbs of Paris in 2005. The installation, made in collaboration with filmmaker Mira Nair, addresses the growing xenophobia in France and Western Europe in general. Ten backlit screens evenly spaced along the main pedestrian street in Lille feature life-size fictional inhabitants of the city apparently selected at random from the street. The images shot in situ and displayed on lenticular screens produce an uncanny sense of virtual transparency with physical depth and animation. Pedestrian-viewers encounter each character sequentially. The characters perform ambiguous gestures that, in the climate of fear, could be construed as suspicious. The sequence of micro-movies produces a sense of apprehension and ultimately self-reflection about our propensity to filter information and misread it."

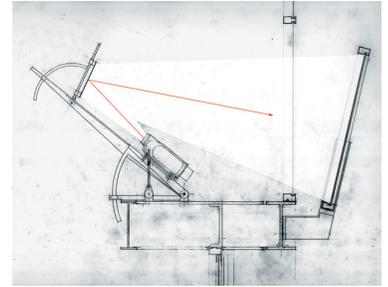
-<http://www.dillerscofidio.com>



muses - have you ever been... - diller+scofidio 1995

"Drawing inspiration from the tradition of grand social ante-spaces like the Paris Opera, in which circulation area exceeds theater area by 5:1, Jump Cuts re-frames the question, on which side of the theater wall is the spectacle? An electronic marquee at the façade of the glass lobby consists of twelve liquid crystal panels over the street and corresponding projectors stationed before each of the panels at the interior. The projectors are fed by a string of live cameras positioned along the multiple levels of escalators in the grand lobby, either looking down in plan or across in elevation. The mechanical movement of the escalators past the stationary cameras supplies a succession of movie patrons on parade. As moviegoers zigzag through the stacked lobbies, they are reconfigured and displayed dynamically across the facade. The continuous stream of patrons is interrupted periodically by movie trailers."

-<http://www.dillerscofidio.com>

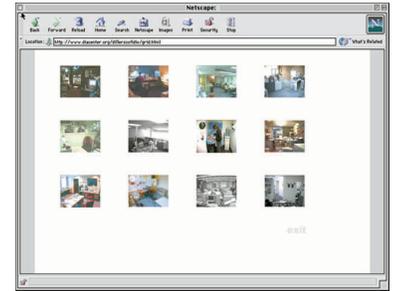




muses - jump cuts - diller+scofidio 1995

"Unlike invasive security cameras, web cams are voluntary and friendly--delivering to your computer screen such diverse sites as tourist attractions, traffic intersections, shopping malls, offices, bedrooms, or even the inside of someone's refrigerator. The live cam phenomenon can be thought of as a form of public service, a mode of passive advertisement, a new type of exhibitionism, and a self-disciplinary device. Despite this apparent innocence, cameras are willfully positioned, their field of vision is carefully considered, and behavior within that field cannot help but anticipate the looming presence of the global viewer. The web project for DIA appropriates 12 live office cams from across the globe chosen for their banality. An uneventful video still captured from each site serves as the base image for a series of altered stills in the telling of 12 short fictions. The viewer can select a site from an index, advance or move backwards in time, zoom in, and discover information that will add up to or collapse a narrative. These post-paranoid narratives involve hiding in plain view, producing false appearances, and performing for the camera. Accompanying the images is an ongoing link with the actual live cam site. Seeing the live view through the filter of the narrative, knowing too much, and expecting a reciprocity between fact and fiction, forces the viewer into a peculiar form of watching. Live and mediated information entangle sufficiently to turn the art viewer into an inadvertent voyeur."

-<http://www.dillerscofidio.com>





muses - refresh - diller+scofidio 1998

"42nd Street is a marketplace in which successive forms of currency have supplanted one another over history: high society entertainment gave way to cabaret culture which gave way to the movie industry, then to popular amusements, to commercial sex and illicit drugs and most recently, to fashionable merchandise and family entertainment. The media installation is sited in an abandoned porno theater, caught between decadence and delight. It exploits reversible values through familiar mechanisms of seduction. A set of female lips recites a chain of improbable solicitations to passersby. A peep show lures viewers from the street to peer through small liquid crystal openings into improbable scenes just inside the theater." 42nd Street is a marketplace in which successive forms of currency have supplanted one another over history: high society entertainment gave way to cabaret culture which gave way to the movie industry, then to popular amusements, to commercial sex and illicit drugs and most recently, to fashionable merchandise and family entertainment. The media installation is sited in an abandoned porno theater, caught between decadence and delight. It exploits reversible values through familiar mechanisms of seduction. A set of female lips recites a chain of improbable solicitations to passersby. A peep show lures viewers from the street to peer through small liquid crystal openings into improbable scenes just inside the theater.

-<http://www.dillerscofidio.com>





muses - soft sell - diller+scofidio 1993

The multi-media installation is composed of horizontal and vertical video scanning devices and a display wall. Set within a pachinko parlor, mobile cameras provide live, improbable views that reveal relationships between spaces, machines, and people. A slow moving gantry beam with four live video cameras mounted from the street level ceiling scans the parlor horizontally one row at a time across the banks of pachinko machines. The vertical scanning device is located in the cleavage between the escalators and stairs. Two belt-driven cameras guided by cables move in opposite directions. These live cameras privilege a sectional view connecting the basement, street and second levels. A video wall at street level alternates between the two live views.

-<http://www.dillerscofidio.com>





muses - x,y - diller+scofidio 1997

The CC installation of the Broadcast Exhibit takes real news footage and manipulates it. The installation covers the footage with a banner that shows real time, making the broadcast seem legit, and then a closed captioning window is placed overtop of the banner, which appears to be captioning what the news reporter is saying. Instead of actually writing what the newscaster is saying, however, the caption reads feeds from random chatroom. It makes it appear as though a credible news source is communicating random chit chat, gossip and even inappropriate things to their viewers.





http://www.catherineross.net/images/CC_2.jpg

muses - cc - siebren versteeg 2003

This is an installation piece, meant to show human desire to stand in the spotlight. A light was placed in the center of a bar and people were innately called to stand in it. It provides the viewers the experience of "being in the spotlight" themselves.



muses - wannabe - olafur eliasson 1991

This was another installation piece. Olafur took slices of mirrored glass and laid them over the windows made from regular glass. This provided the onlookers with a view of themselves mingled with the views through the window.



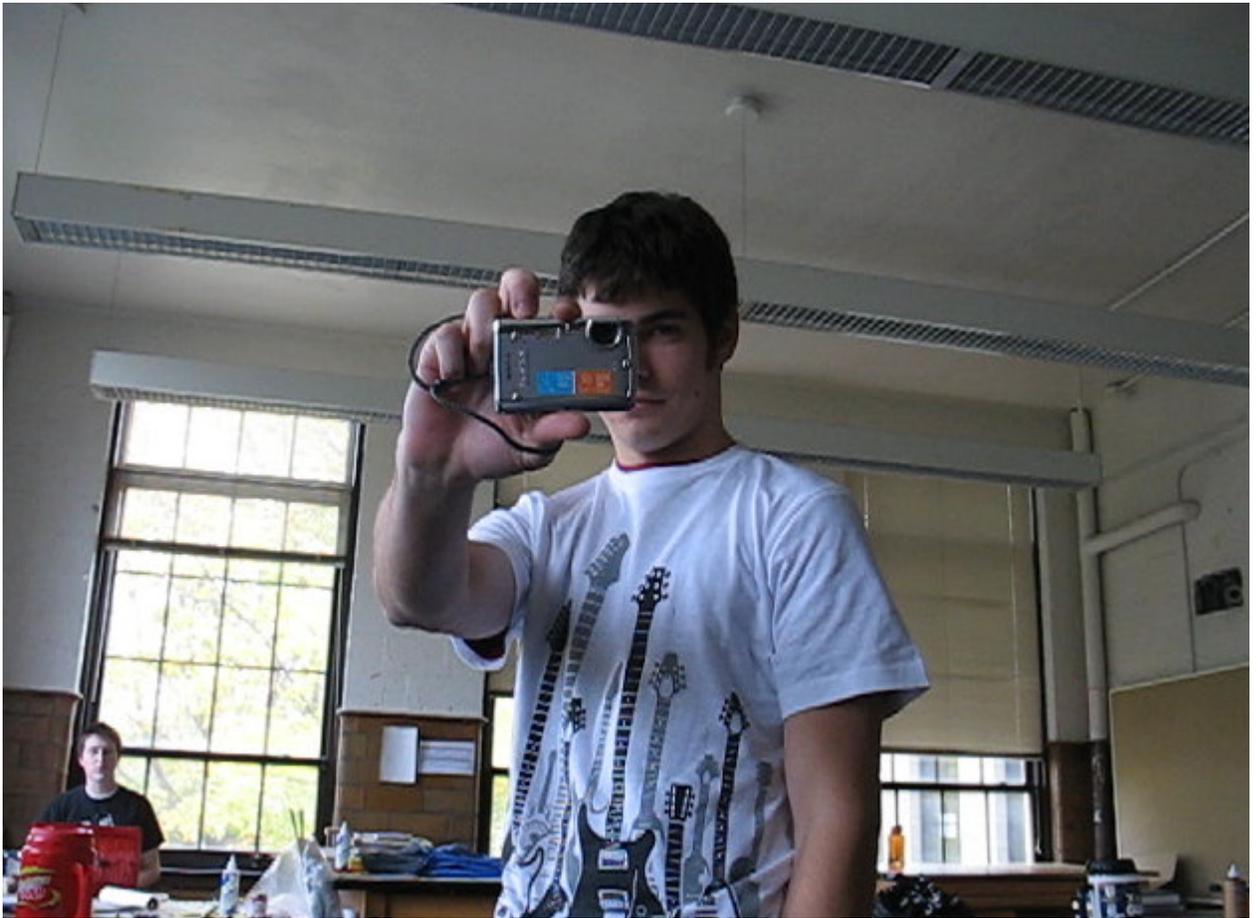


muses - seeing yourself seeing - olafur eliasson 2001

I decided that it would be important to attempt to experience my thesis first hand, and to observe the reactions others may have in my museum. The natural conclusion was that I should attempt to stalk people, and to be very "in your face" with my camera. I took videos of students as they walked to class, were in class, and generally in the hallway. I then showed these videos to people, or pinned them up in school. It caused some controversy. Right up until the point of the critique first semester, when I was approached by Eric Shell, who was upset that I planned to show the videos of him in my critique. He was very uncomfortable with being videotaped, and while he did not do anything aggressive as a reaction, he did a lot of whining, and at one point, he took his own camera and began videotaping me while I was taping him.



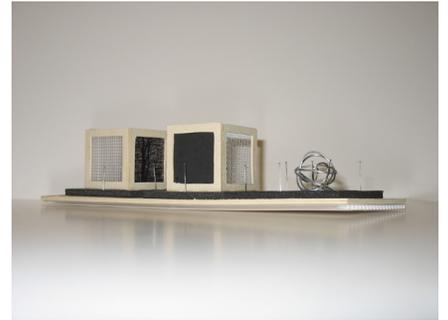
design process - stalking

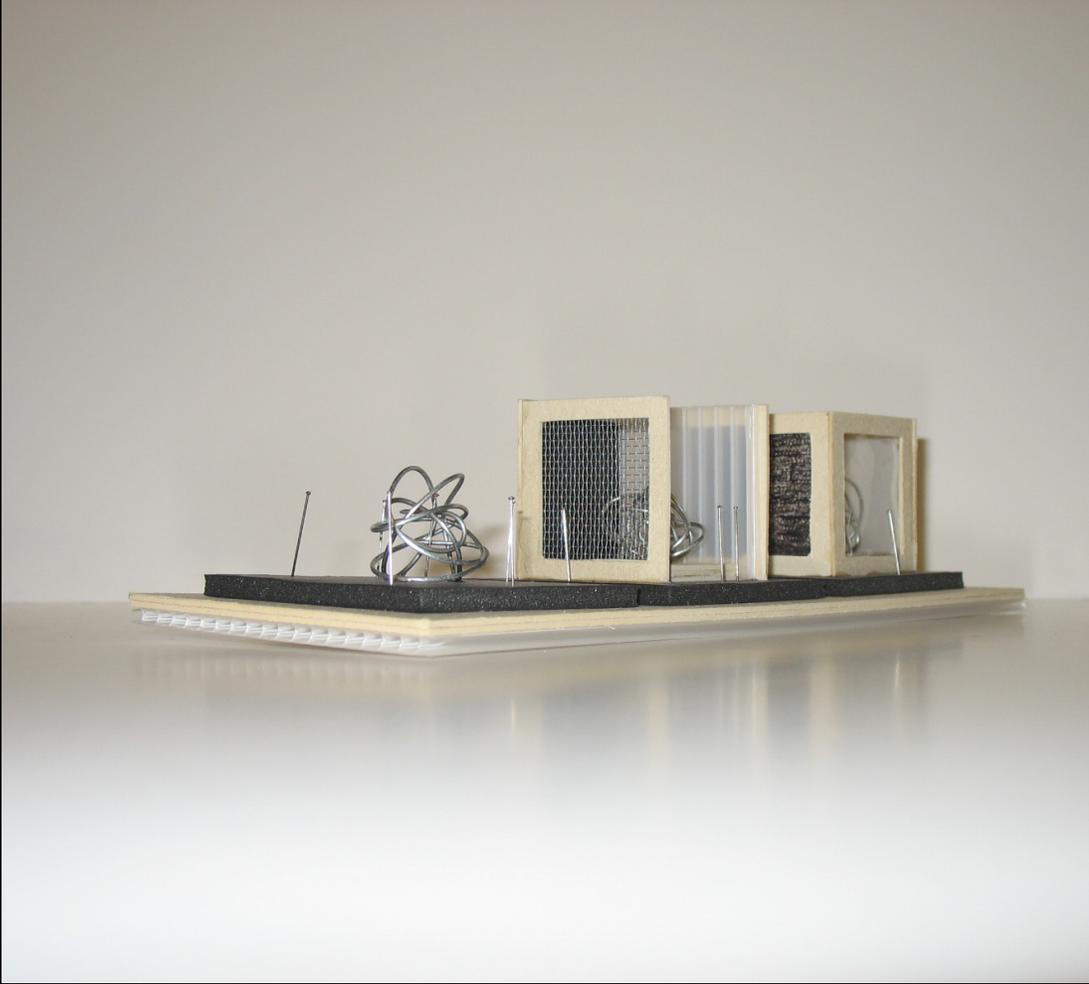




design process - stalking

This model represents the different modes of observing and being observed. It uses photographs, translucency and transparency, as well as elevation and distortion to show how different a display can be, based on architecture.

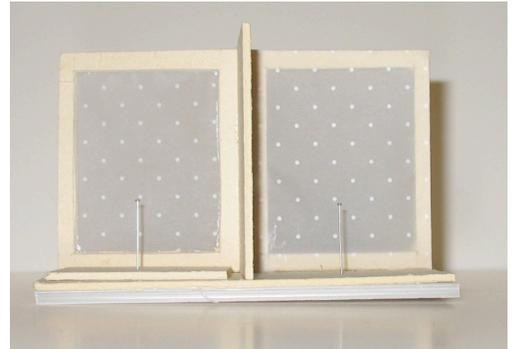
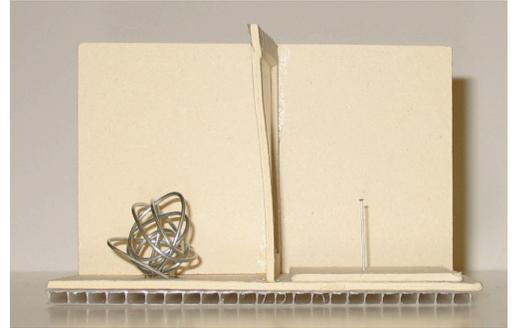




design process - models

This model represents confusion and paths crossing. All of the pins on the black square align with peepholes in a theoretical wall. They correspond to any of the images surrounding the black square.

This model is an example of some of the many ways to see objects or people, and seeing while something or someone else is seeing you. Revolving around in a circle are visual pathways to various objects on various levels in the model.

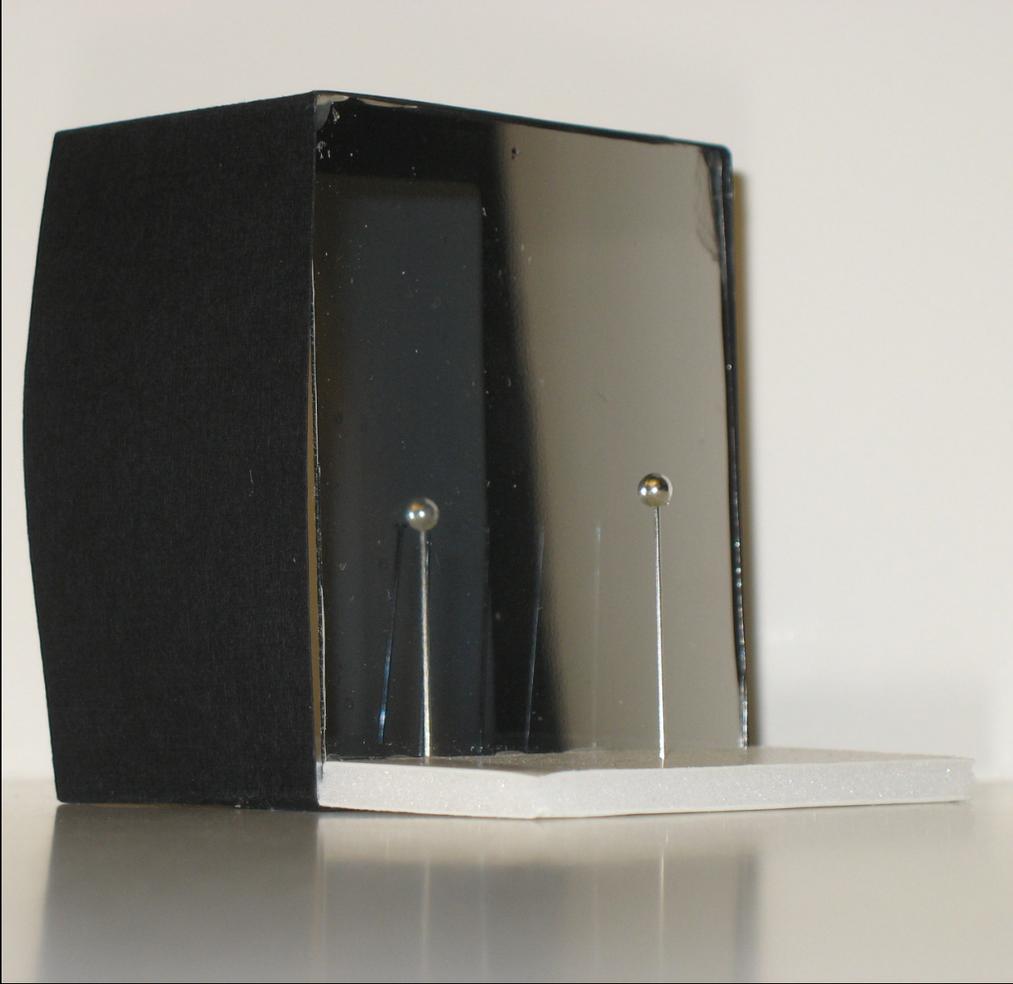




design process - models

This model is of a two-way mirror situation. The pin on one side (shown opposite) is looking at himself in the mirror. What he is unaware of is that behind the mirror, there are various pins staring right back at him (shown right).





design process - models

This model was an exhibition of how different materials can affect how we view spaces. I took 5 different types of materials and laid them over a picture to illustrate the difference.



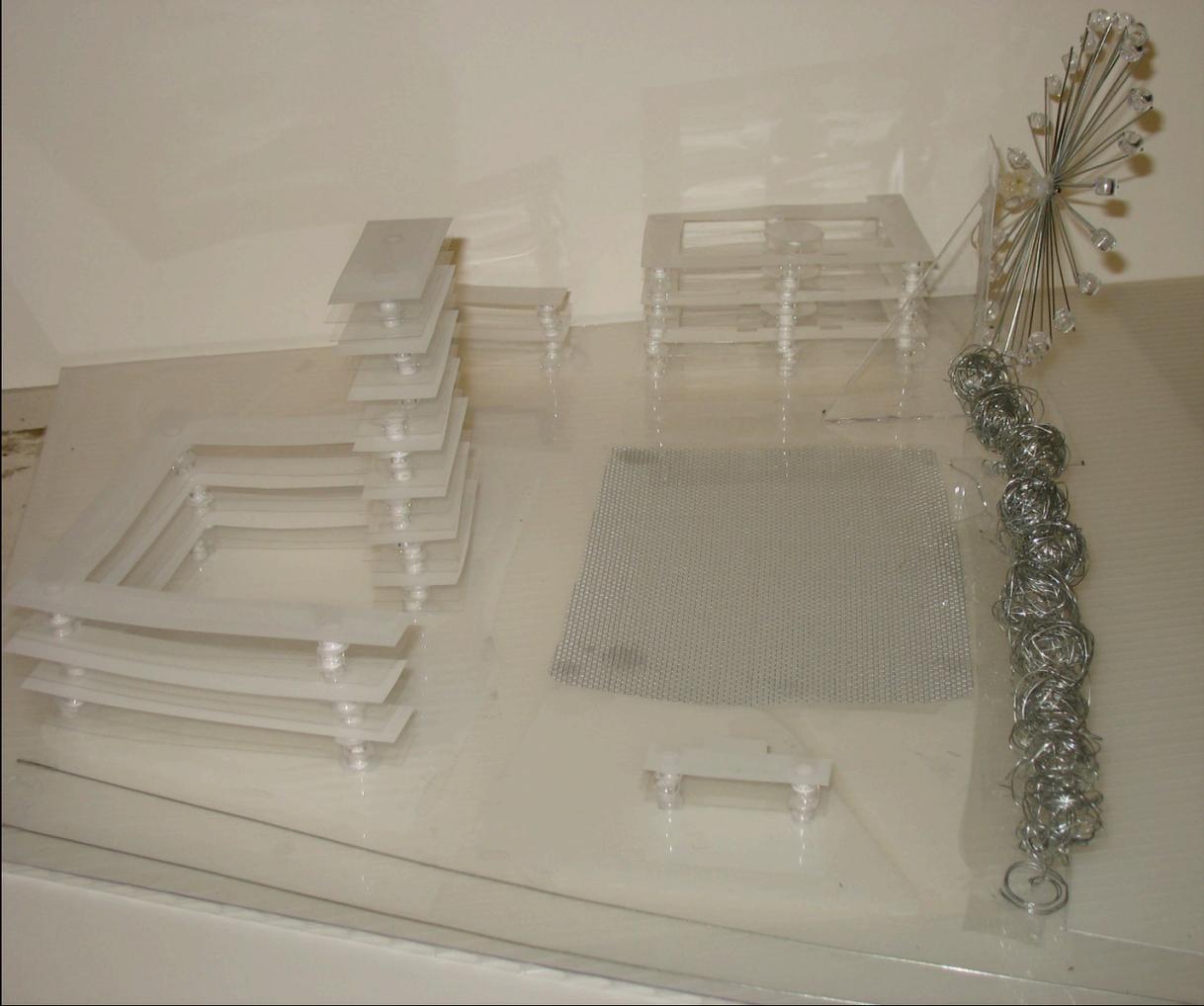
design process - models

This model shows a pin looking at herself in a mirror. Instead of being met with her reflection, however, she is met with a photo of herself, greatly enlarged. This represents how one's view can be easily distorted using photography and mirrors.



design process - models

This model was my initial site model. It was meant to show the site as entirely transparent as though no views were blocked into my building, and also to use materials that I had been using in previous sketch models.



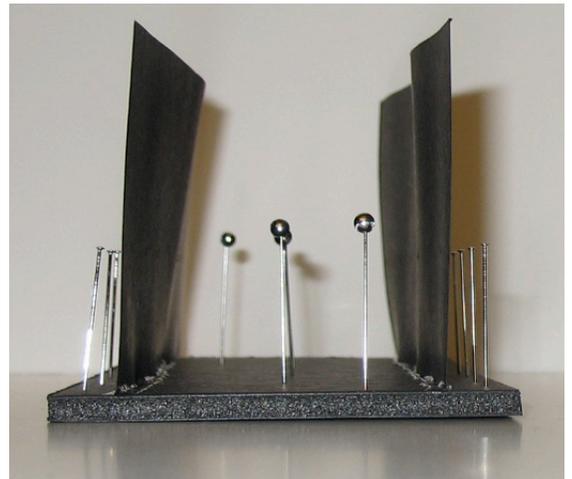
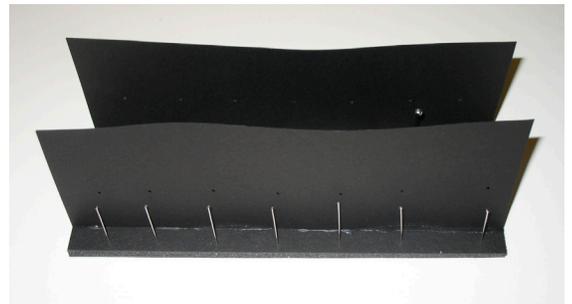
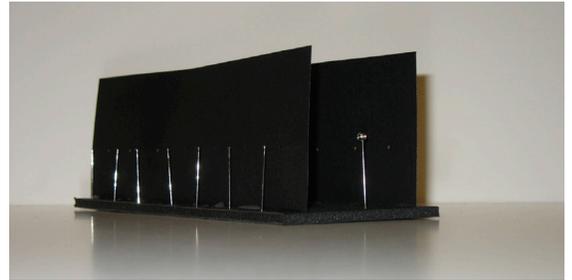
design process - models

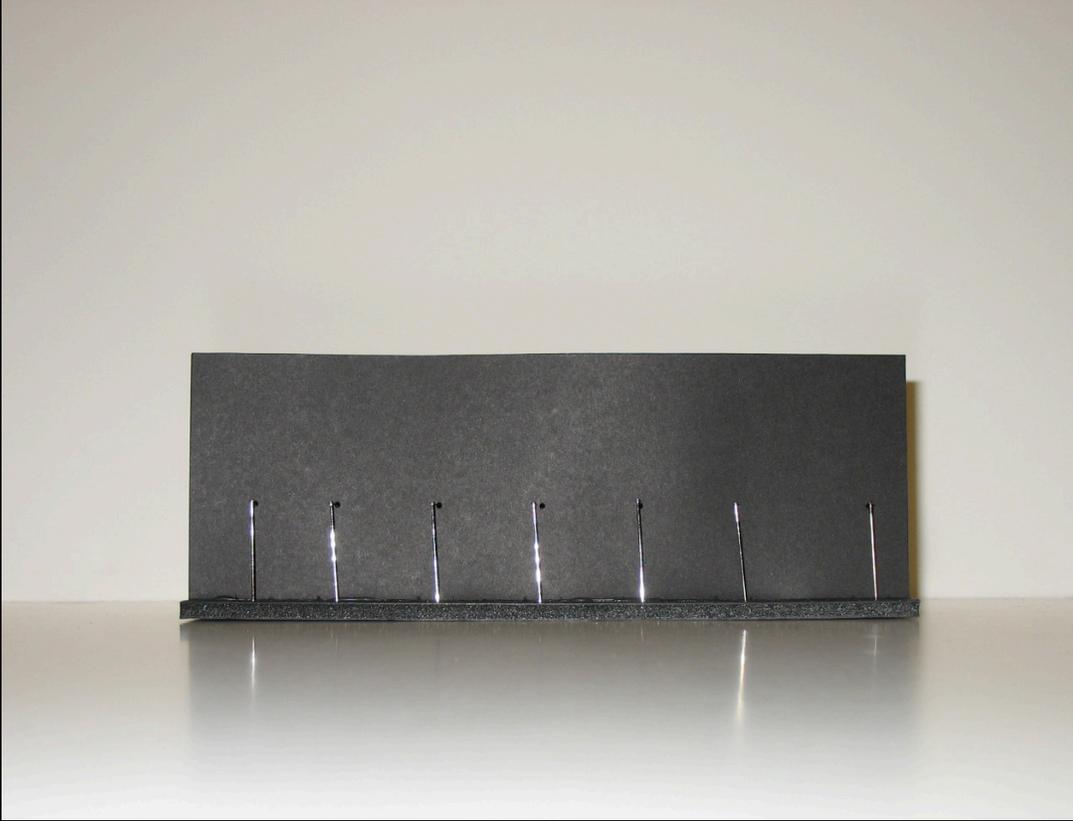
This model is to represent confusion in location. The idea was that a tracking device could show on a map where people are located within a building or space. An additional layer would be that the background image, what should be the space, could easily be swapped out for something else to make a person appear that they are in a place different from where they are, while still tracking their every move.



design process - models

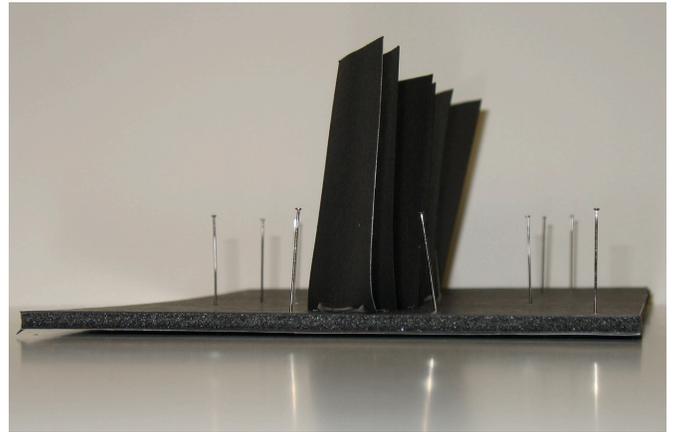
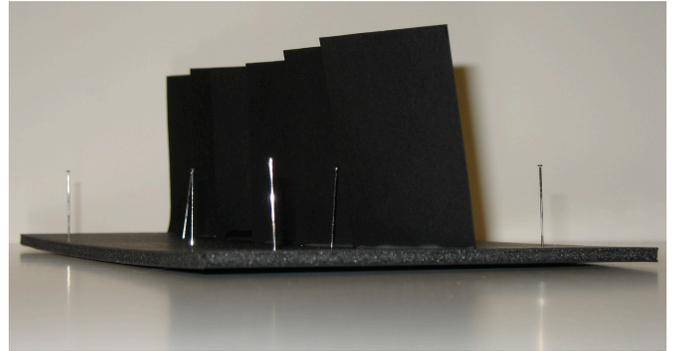
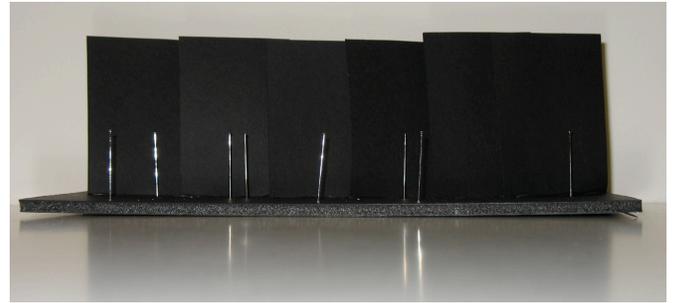
This model was a potential hallway, with pinholes through which one could look to see the person progressing down the hallway. Without the knowledge of those small holes, one would be unlikely to notice them and therefore be ignorant to the fact that he is being observed.

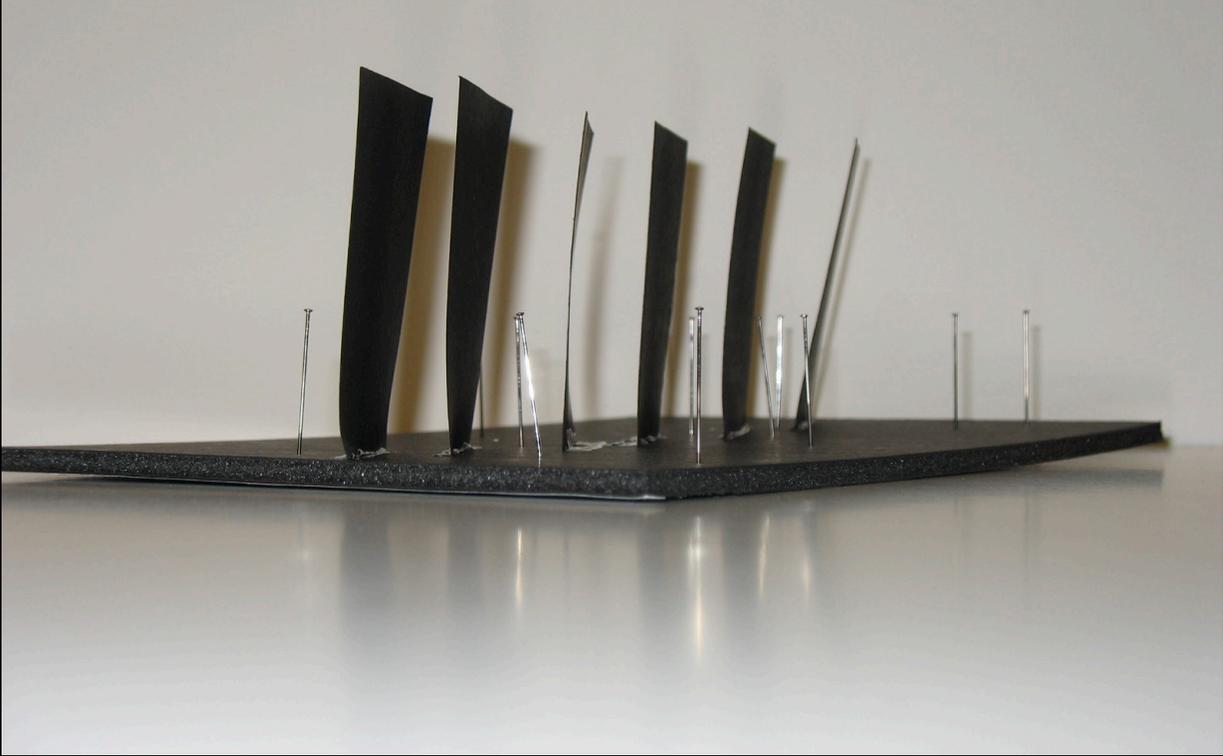




design process - models

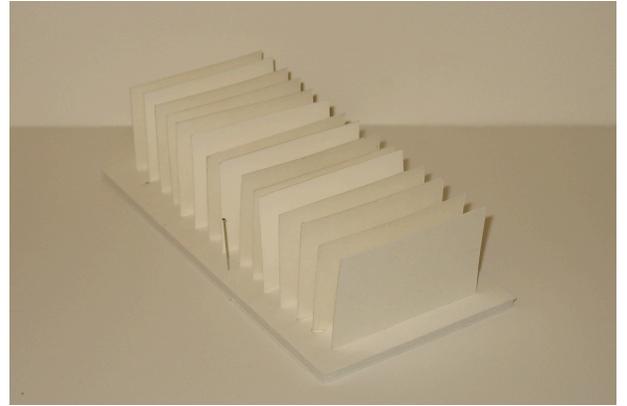
This model is a type of wall, made from shorter pieces of material. When a person looks straight on, they see the overlaps in the material but they cannot see straight through the wall. Someone at the correct angle, however, could see right through the wall to someone on the other side.

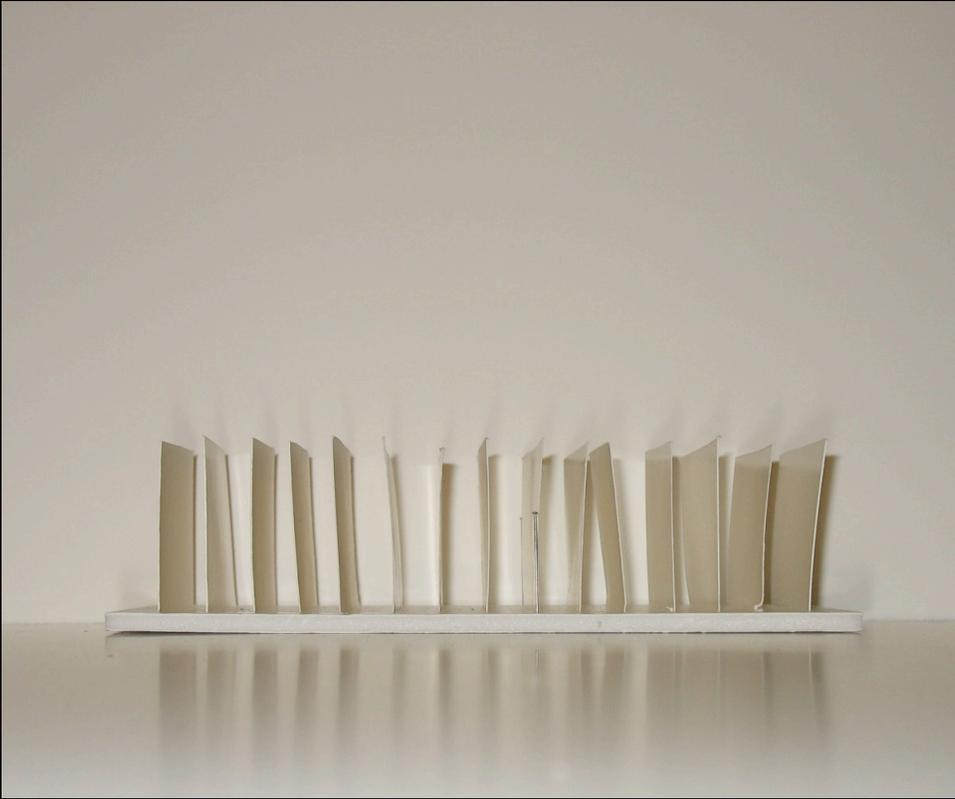




design process - models

This model was a second idea for a wall. The wall is very thick and largely perforated but if a person is not aligned perfectly, what they can see is unexciting and worthless.





design process - models

The objective of this thesis is to showcase and comment on the voyeuristic trends in today's society. The final product will strip away the sheltered and secluded space from which we observe. The proposed program, a museum and multi-use building, will be a tool for people to be observed in vulnerable positions.

The museum will be a container for mediums through which to view others. It will be aligned with items such as two-way mirrors, video and audio equipment and surveillance to create a system of spying on the occupants of the multi-use building.

The multi-use building must contain programs in which people are equally likely to feel both exhibitionistic and vulnerable.

The first program is a retail space. It will sell clothing. The fitting rooms will be a place for the creation of discomfort. Also, the clothes themselves will be sized too small or too large in order to create confusion and discomfort to those trying them on.

The second program is a bar. It will cater to the illicit activities so often occurring after one gets drunk in public. It will contain seemingly private rooms and beds, and will also display pornographic as well as sensual images to lead thoughts in an inappropriate, sexual direction.

The third program, a restaurant, is a place where people may become uncomfortable about what they are eating, how much it costs and who is watching them.

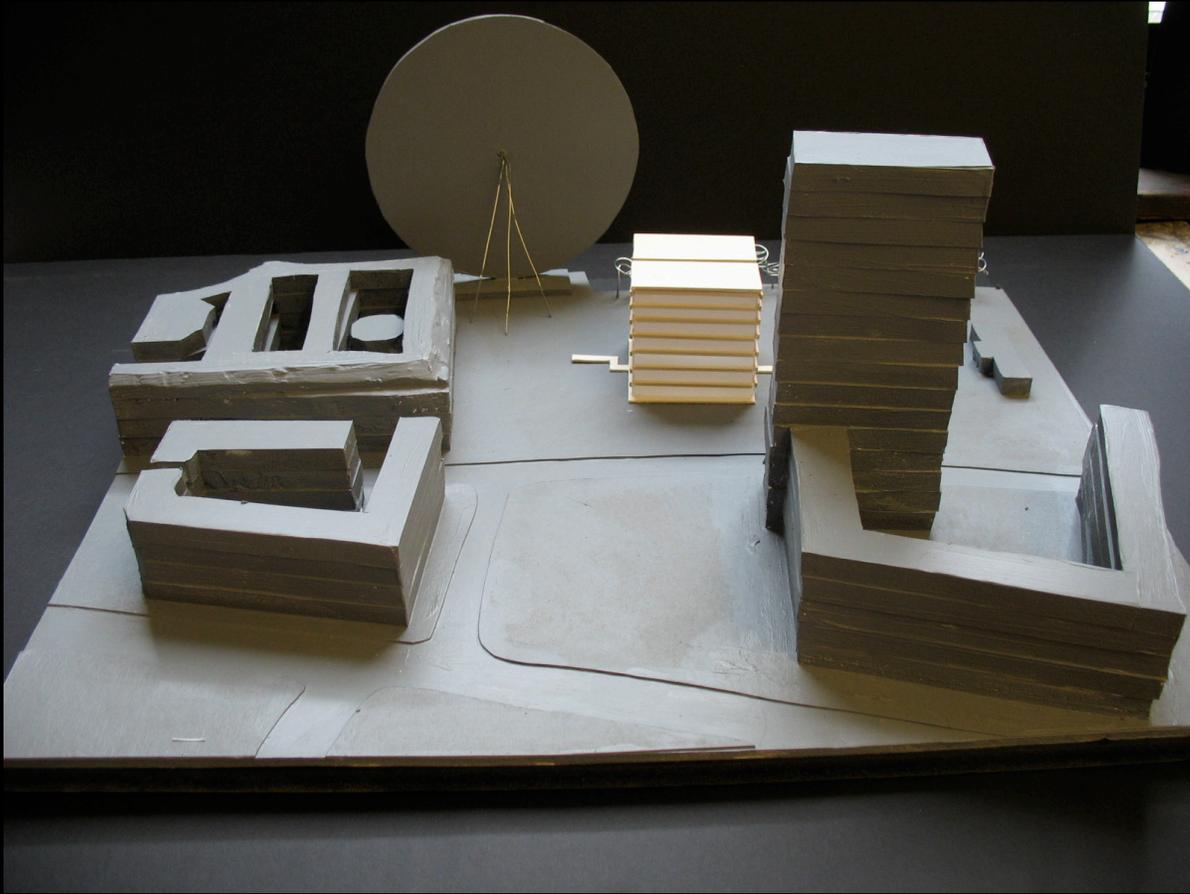
The last program will be a fitness center and it will focus on the fact that many people who go there are uncomfortable with their bodies. In an attempt to avoid being watched, occupants will put themselves in the unknown position of being watched more purposefully.

The museum, in addition to the multi-use space, will obviously need to contain spaces such as bathrooms, an informational area, perhaps a small eating space or shop. None of these spaces, however, will be exempted from the statement the museum makes. The architecture will allow for no place to hide or achieve full privacy within the museum.

The result of this thesis is a museum and mixed use building that serves as a commentary on the issues and consequences of voyeurism: the things it can make you think and do, the unease of finding yourself on the receiving end, the confusion that comes from receiving an image through a third party, the belief that you have a choice in the matter, and the judgments created through these activities. Many people are very cautious when it comes to their own privacy, yet they feed on the exposure of celebrities and people on reality television. They relish in the failures of those who seem perfect.

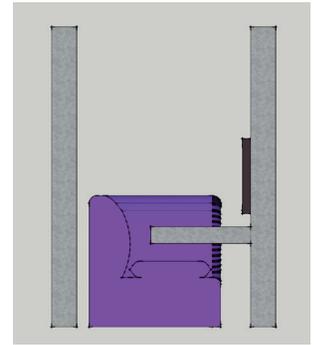
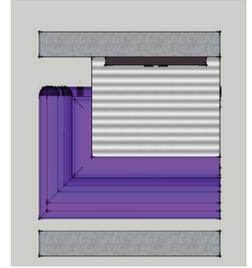
I began exploring this topic by looking at works primarily by Diller and Scofidio, but also some other artists and architects. These works have bits and pieces that relate to my thesis and I wanted to take inspiration from them and create a building of my own that would communicate the idea of voyeurism.

From there I began to develop a program that was suited to communicating my thesis and select a site. I chose the city of London to be my site, and my building is located in what is known as the Jubilee Gardens. It is just off of the Thames River, adjacent to the London Eye, an attraction that is well known and deals with a different sort of visual experience. I have designed separated buildings housed within the same shell, as well as some toilet installations and dining booths.



final design - introduction

The dining booths are very simple. They consist of half of a typical two-person restaurant booth. On the other side of the table is a wall, which has a television screen and a webcam. These booths would be placed in the restaurant within my building, and also in the subway systems. They provide a virtual connection and means of spying. You could sit in one of these booths to have your meal, and chat with a friend in a different restaurant, at home, or waiting for his subway train on skype. This image and conversation will stream through a third party who is free to record at will. This speaks to the perceived privacy of webcams. The videos from these webcams would be stored in a database and regurgitated and altered within the museum and within the system of booths.



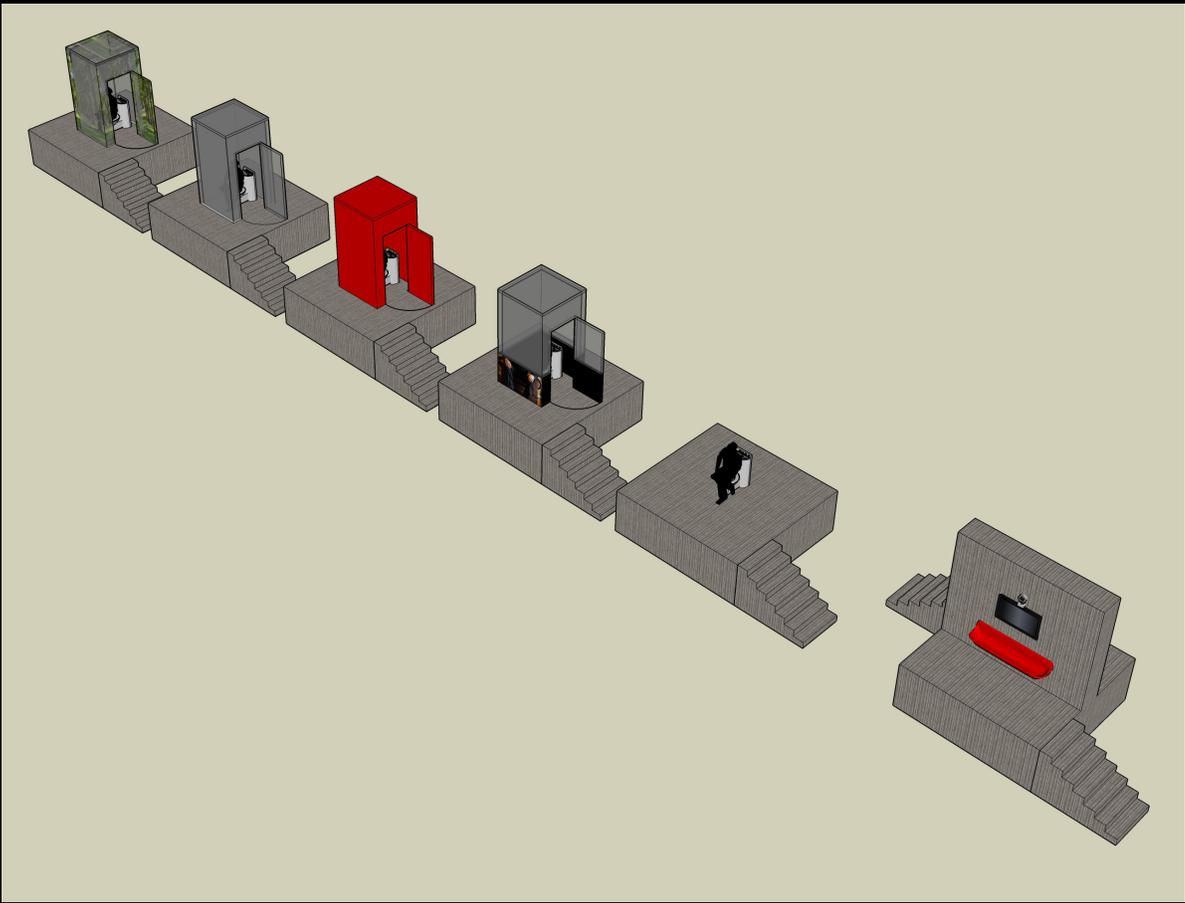


final design - restaurant booths

112

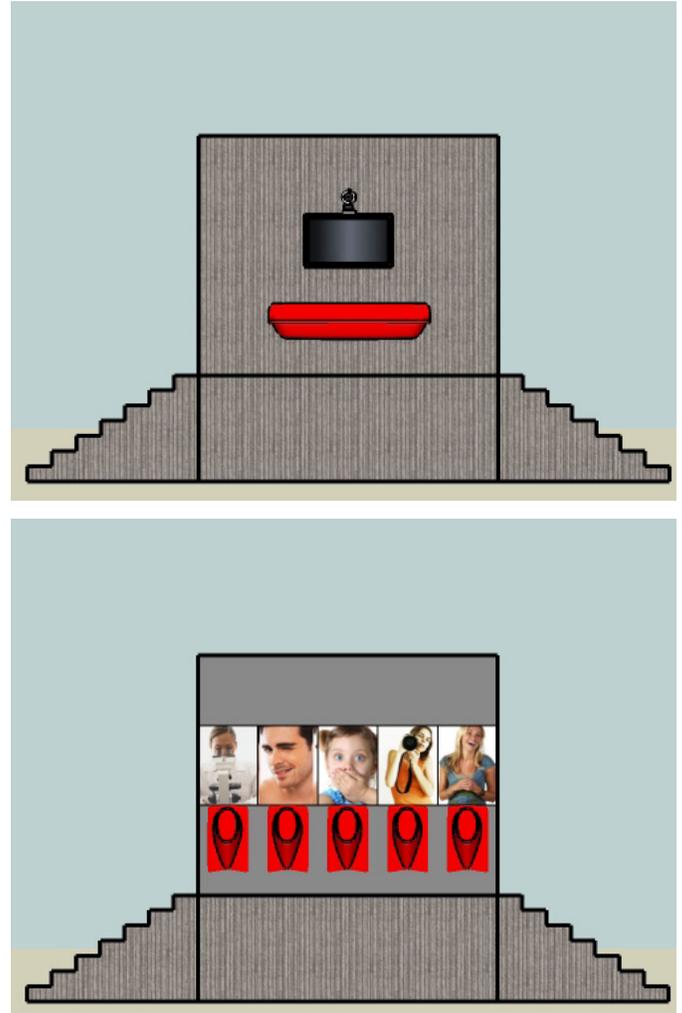
The series of restrooms that I have designed to be installed in public parks such as St. James Park and Hyde Park are meant to represent discomfort and vulnerability. I have designed an outdoor urinal, as well as 5 compact enclosed spaces. All of these spaces are elevated off of the ground as though they are of high importance. The first structure is made out of a two-way mirror. Those on the outside cannot see what is happening inside, but those inside can see their surroundings almost as if they are completely exposed. The second is made from a translucent material that would show the shadow of a person inside. The third is a bright red solid material. This one simply attracts attention due to its color but is the tamest of the 5. Another one is glass on top and an image of a person sitting in an armchair on the bottom. The person can see who is watching them, and the people beyond can see what is happening from the waist up. The last one is just a toilet sitting out in the open. I don't expect that anyone will actually use this toilet, at least I wouldn't want to be there if they do, but instead view it as a thought provoking piece. People who see the toilet will naturally think that it is meant to be used and feel a pang of embarrassment at the thought.

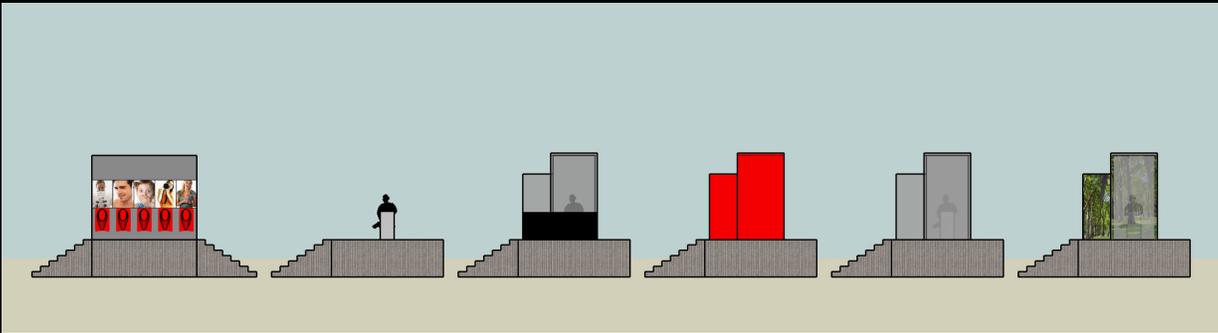
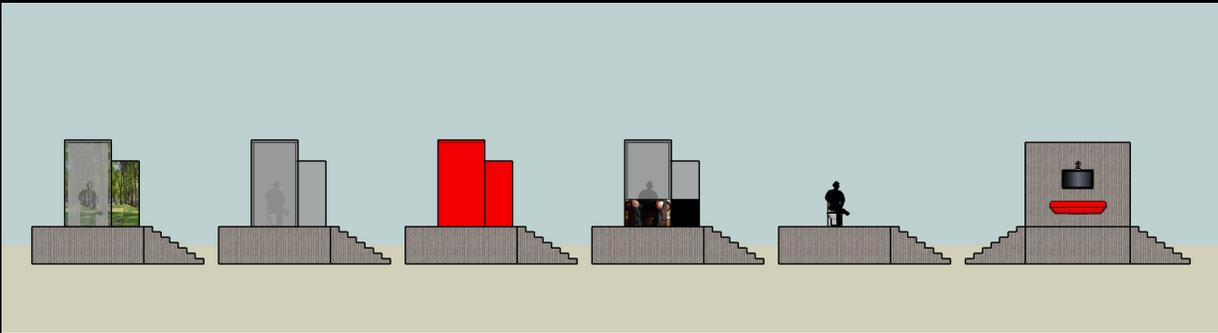
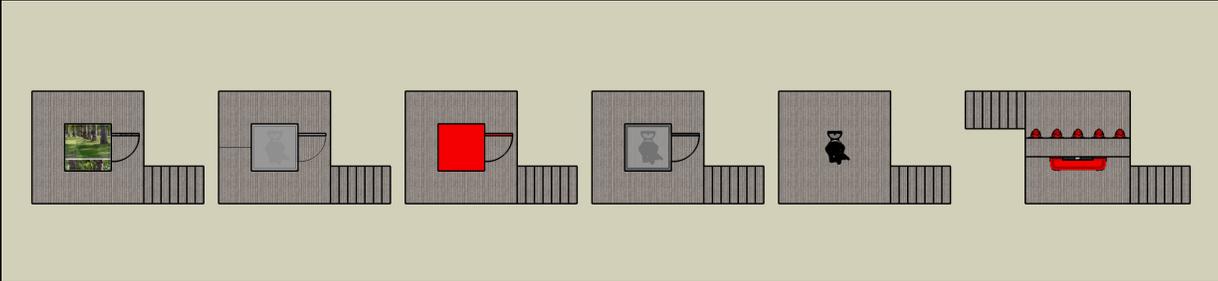




final design - toilets

The set of urinals consists of two designs in one piece. One side is modeled after a picture that I found on google images, with images of women looking down and laughing, or holding rulers in an attempt to make the user uncomfortable. I selected images that I thought would communicate the same discomfort but pushed it farther to include a child and a man. The other side consists of a trough-like basin and has a web-cam and plasma screen above it. This would be the same setup in the booths that can be found in subways and in the restaurant in my building. It can be used to have a web-chat with someone who may be eating dinner or waiting for their train. The obvious camera adds vulnerability to the situation. Would you prefer to use the side with fake people staring at you and laughing, or the side with the slightest possibility that real people might be staring at you, laughing or not?





final design - toilets

One of the buildings that I designed is a museum, the other is multi-use, including a clothing store, a bar, a restaurant, and a fitness center. These two buildings are woven together within the same shell, and the main subject of the museum is the people in the other part of the building. When selecting the functions for my building, I wanted to have areas where different types of people may want to be on display or want to hide within the same space. A fitness center will typically have a group of very fit very muscular people, intending to show off their physiques, while it will also have a group of people who are there specifically because they are ashamed of their appearance. Some people dress their best to go to a restaurant or a bar and they want to be noticed. Others just want to blend in. Some may find clothes shopping to be exhilarating and a confidence boost, while some dread it. The idea that someone may be watching people carry out these activities is terrifying to some, exhilarating to others.



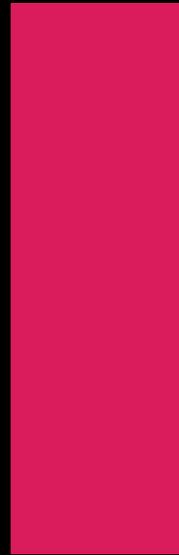
Fitness Center

Art / Restaurant

Restaurant

Bar

Art



final design - transportation diagram



Art / Fitness Center

Fitness Center

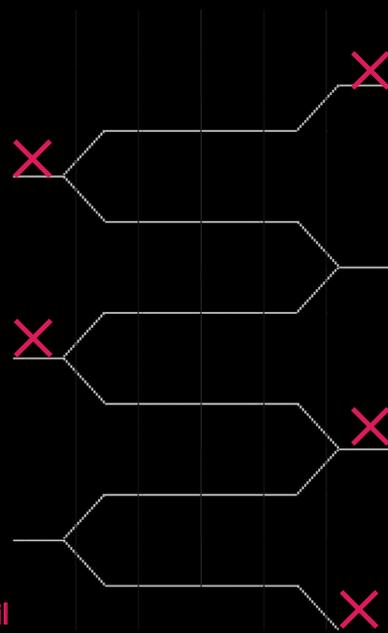
Art / Restaurant

Restaurant

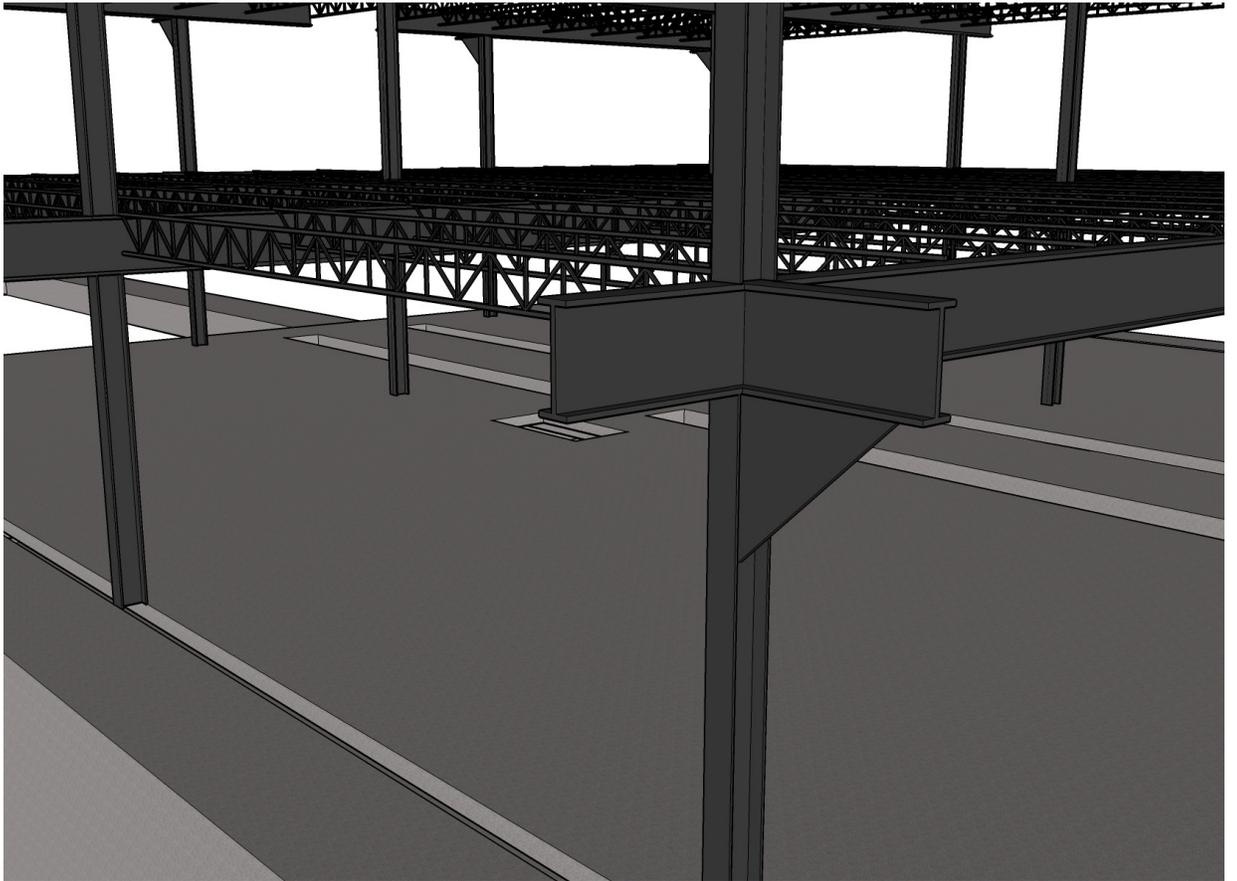
Bar

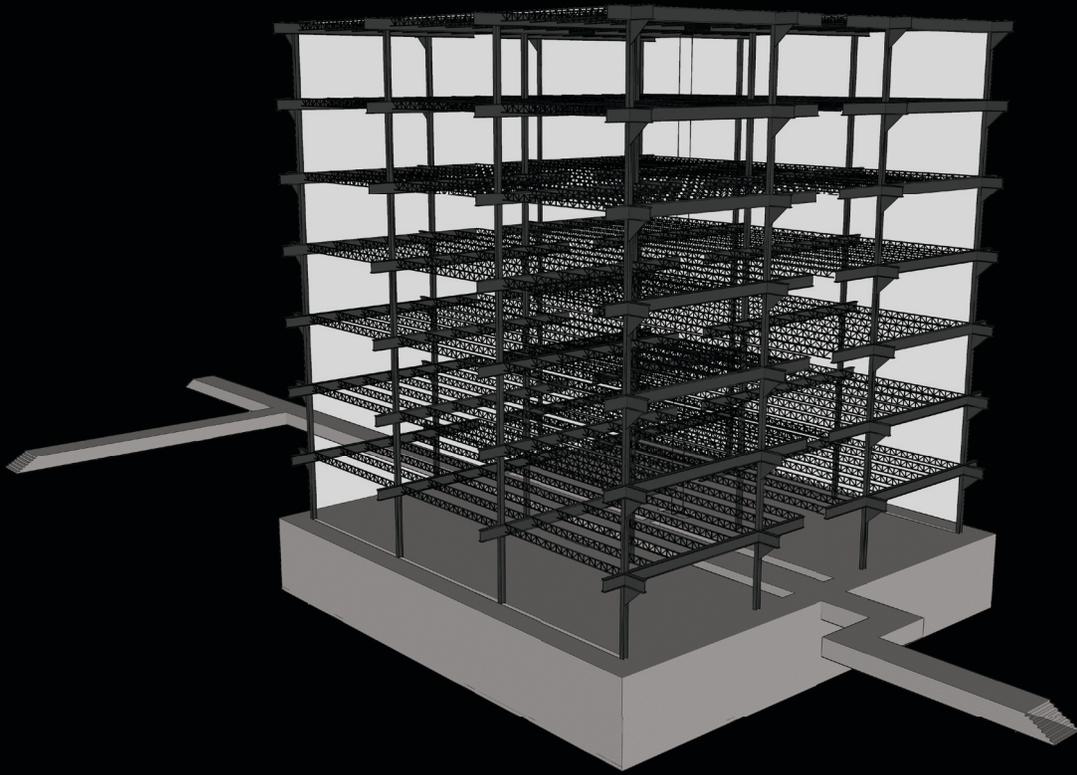
Art

Museum Retail / Clothing Retail

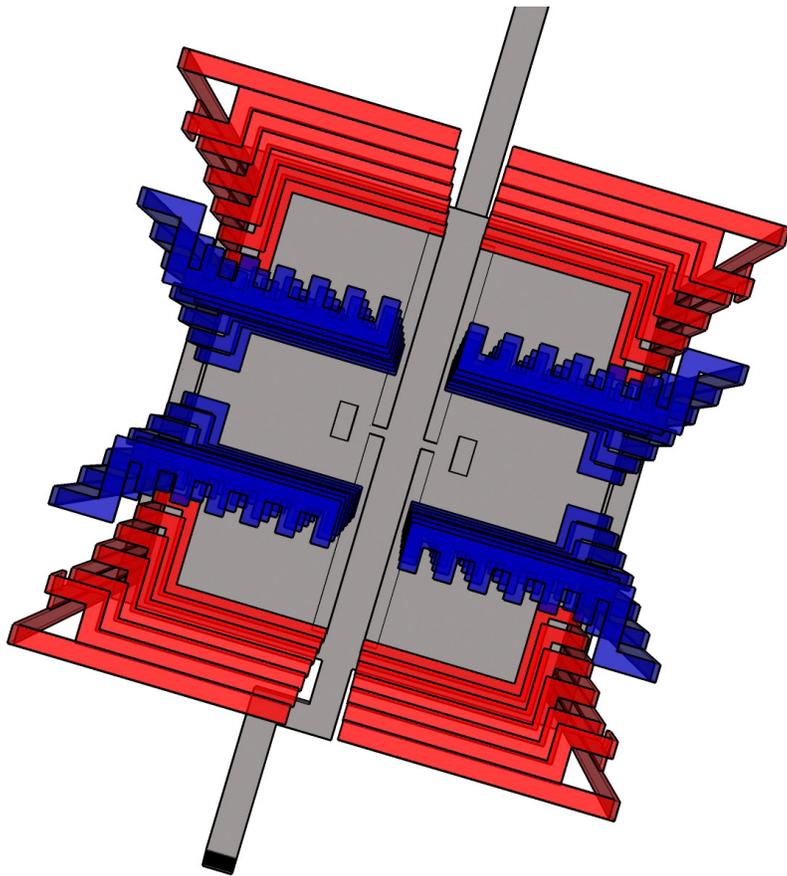


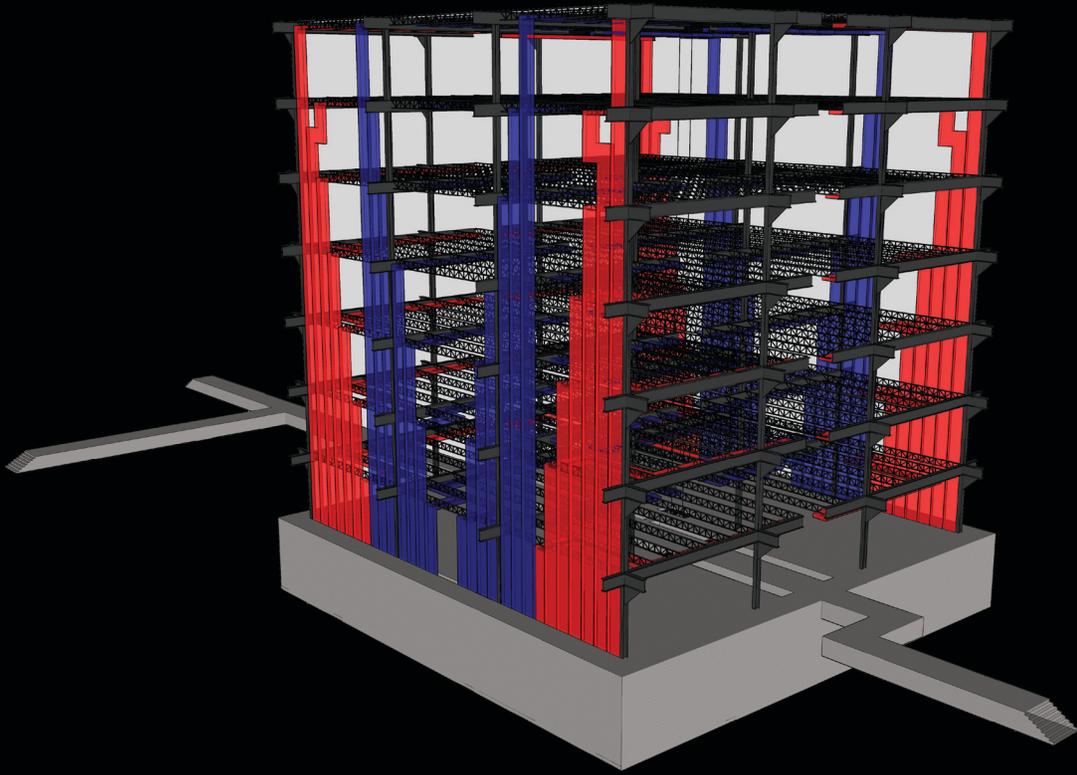
final design - transportation diagram



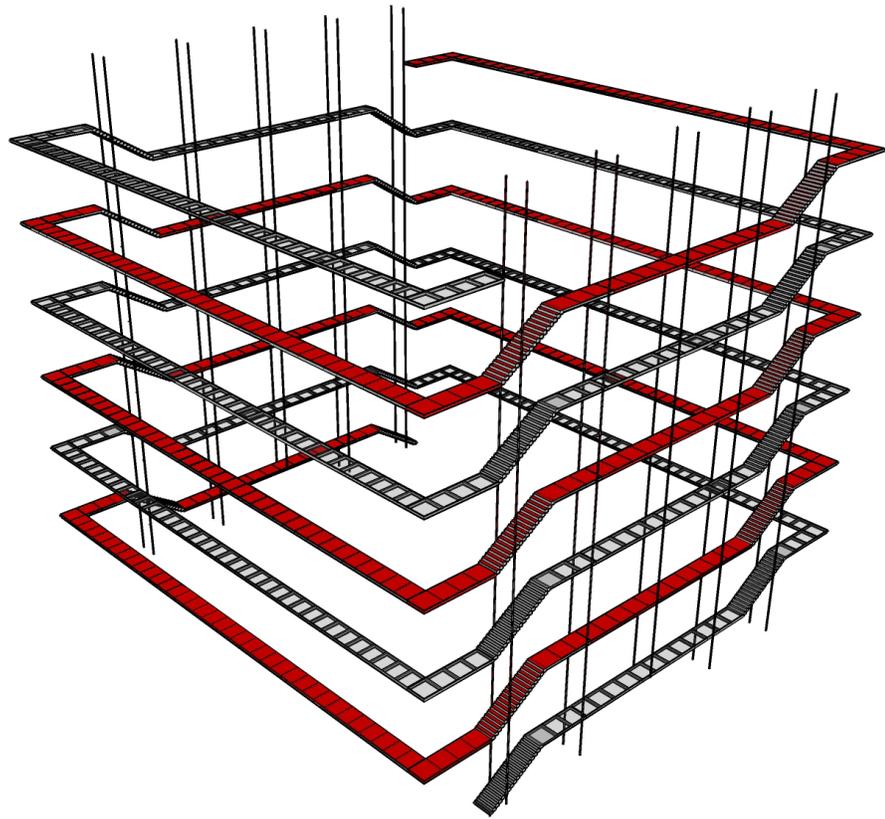


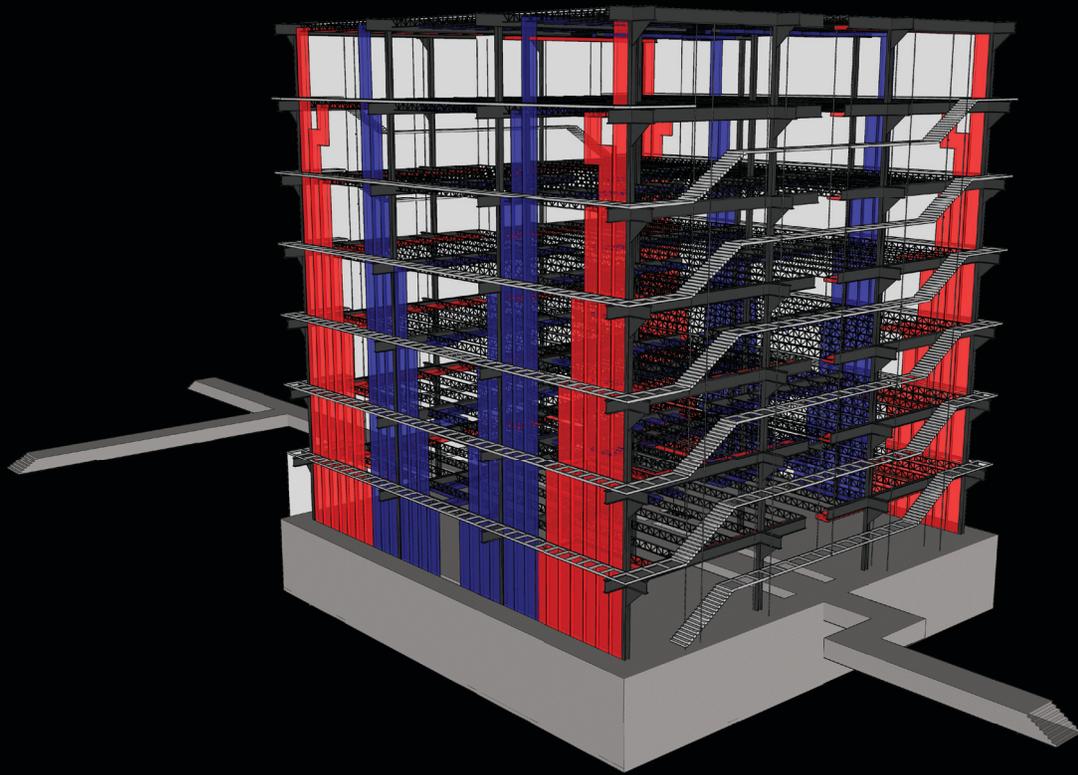
final design - structural model



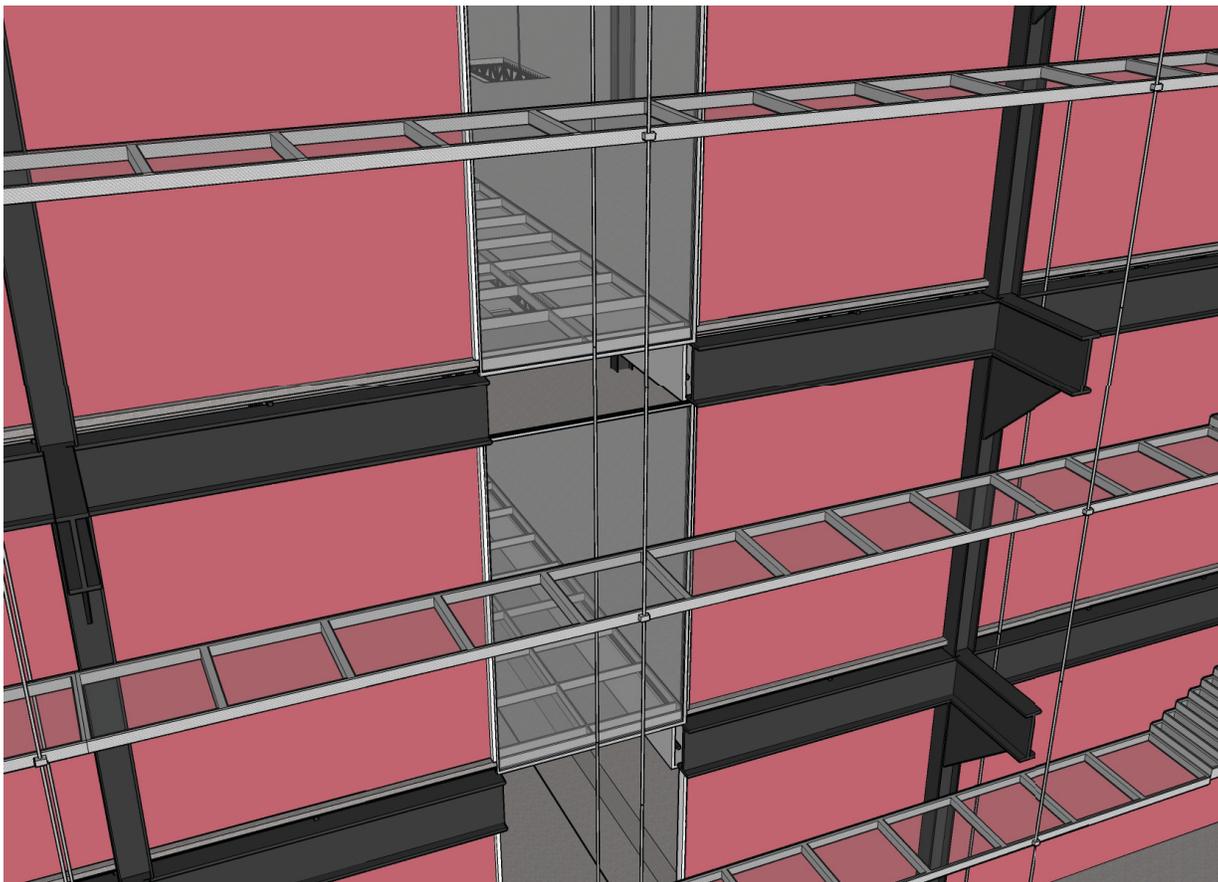


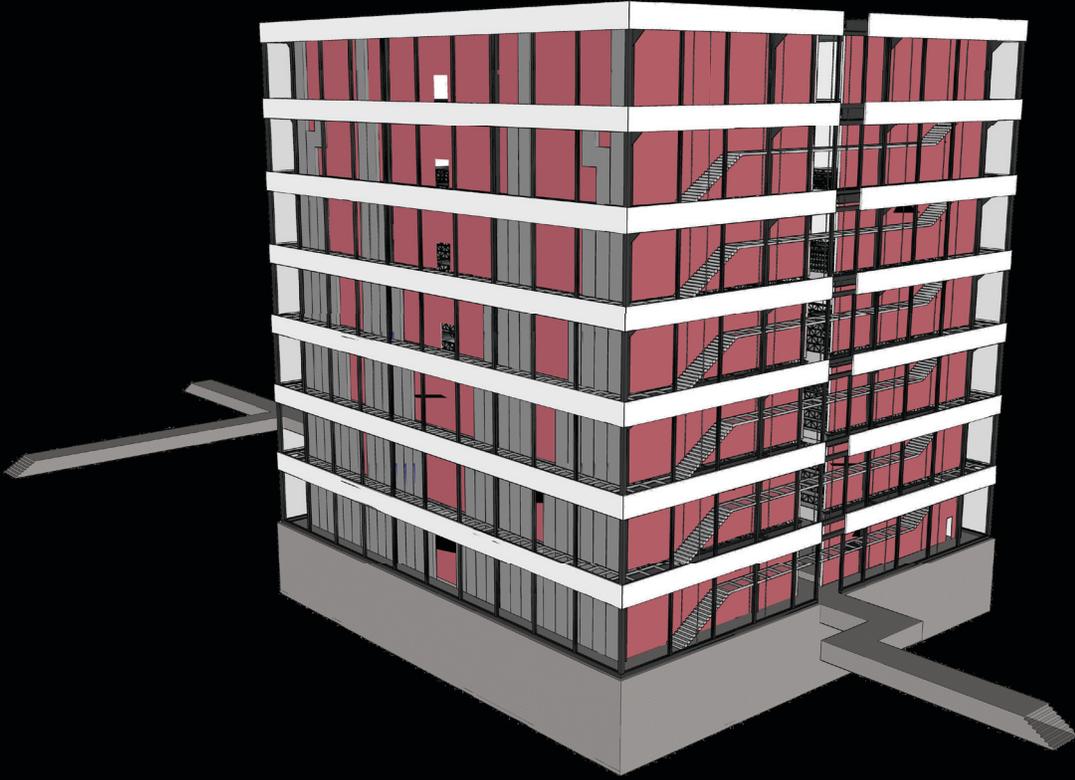
final design - structure +hvac



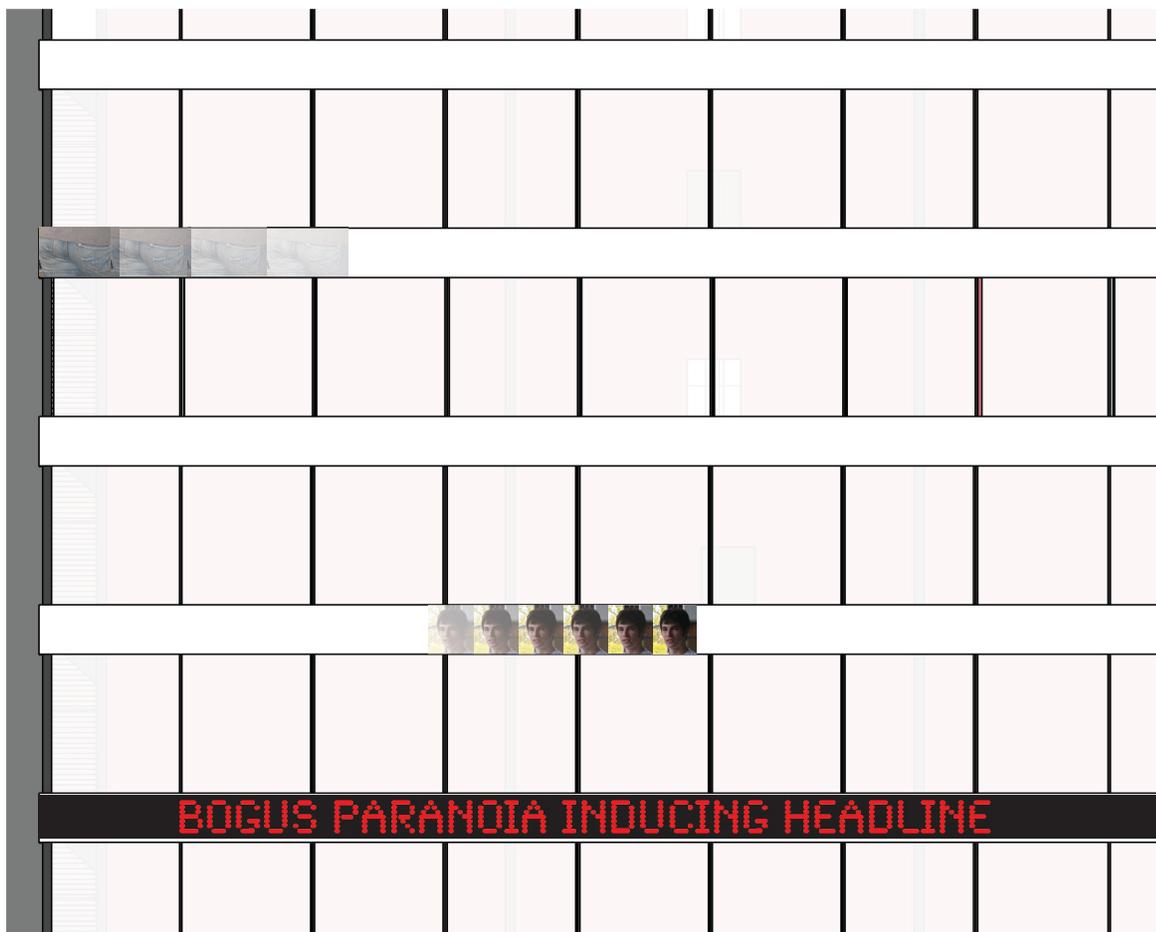


final design - structure + hvac + stairs

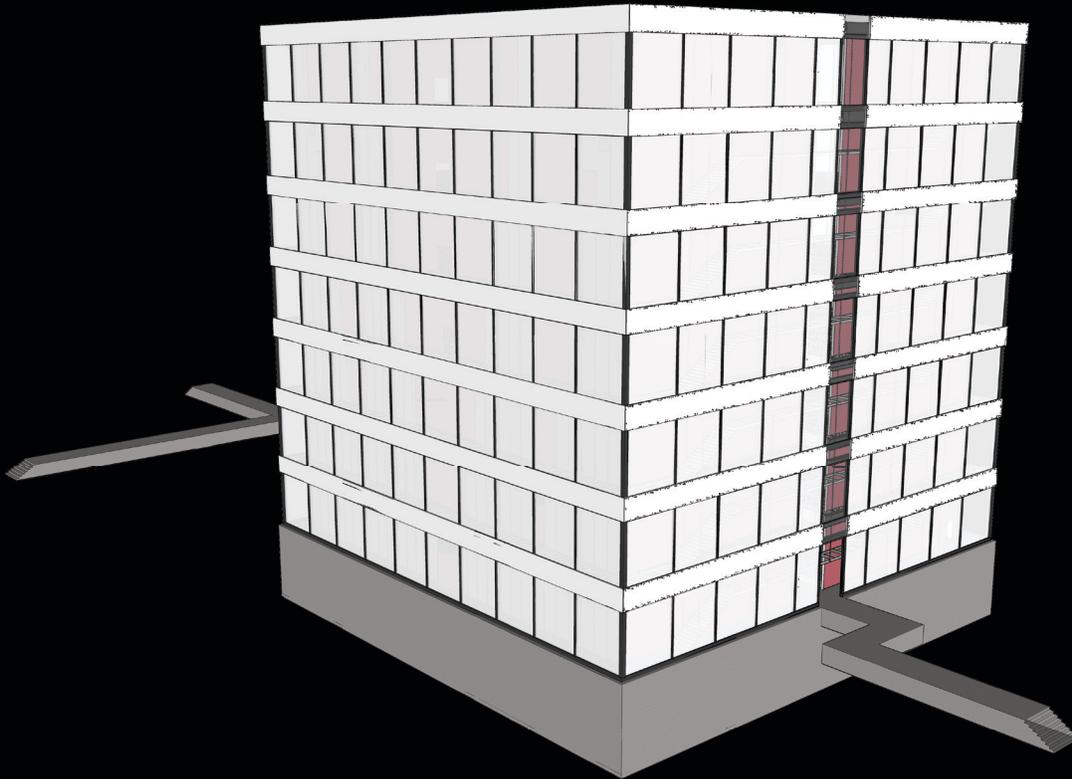




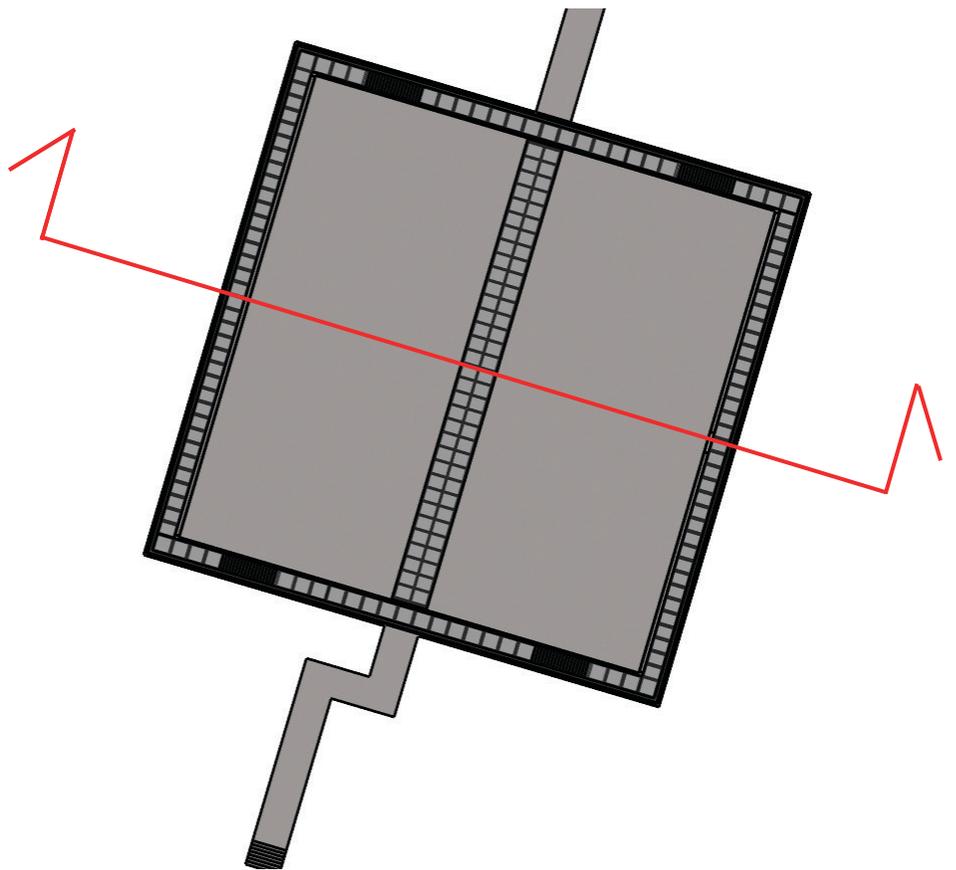
final design - stairs + curtain wall

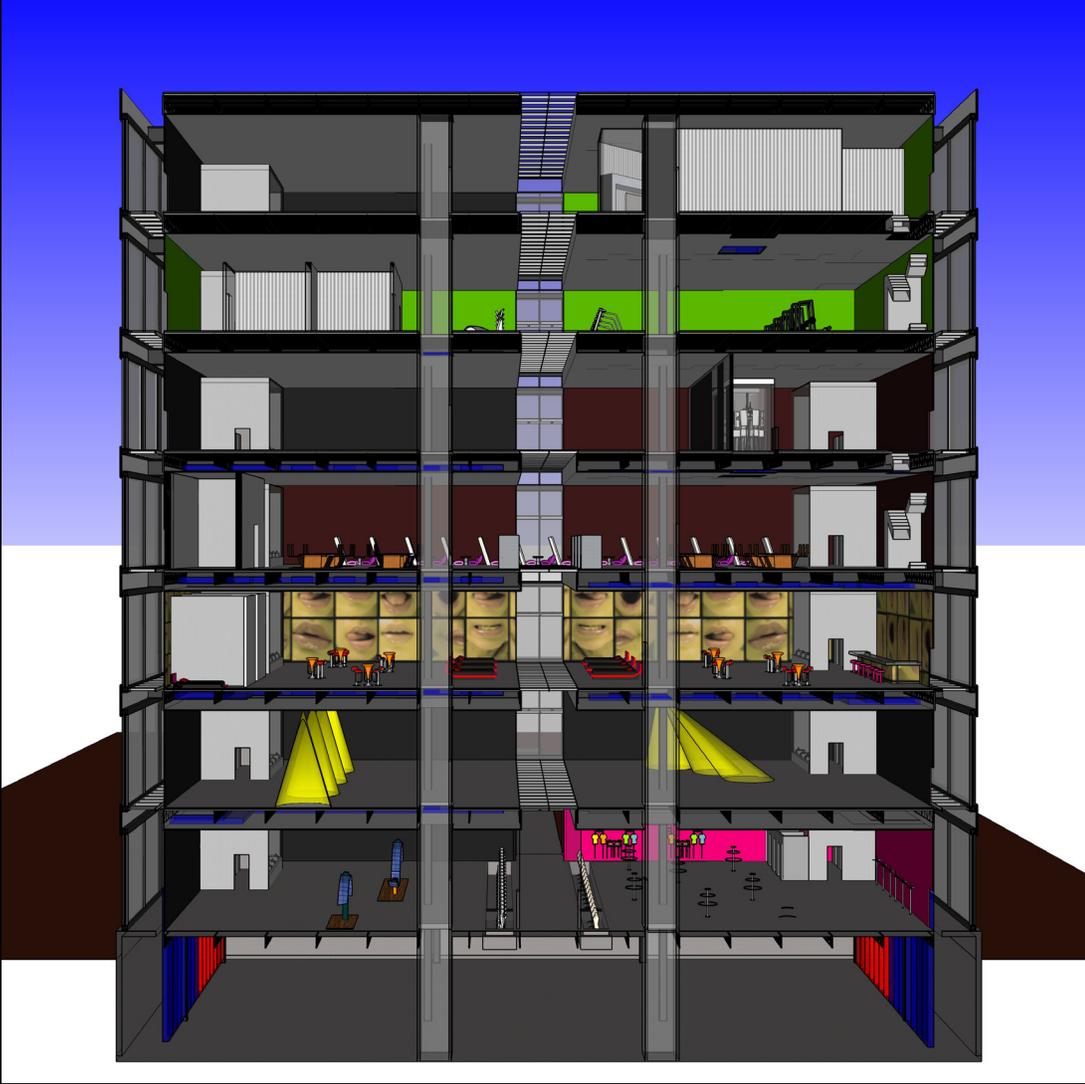


BOGUS PARANOIA INDUCING HEADLINE

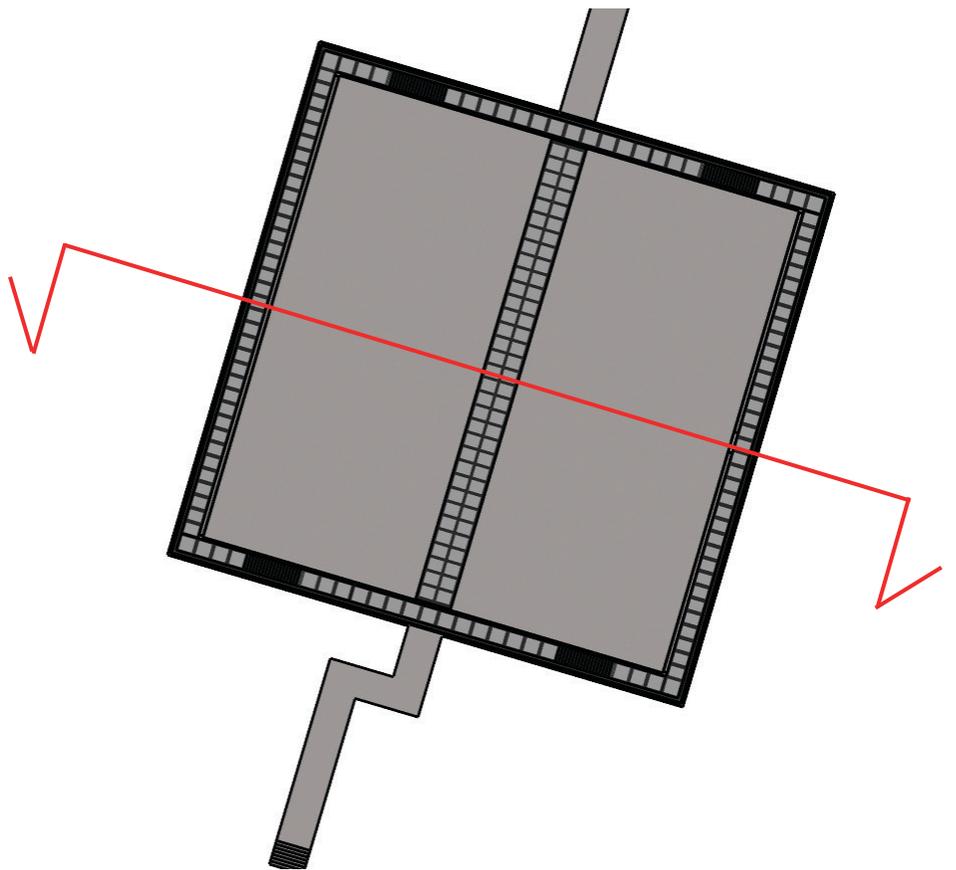


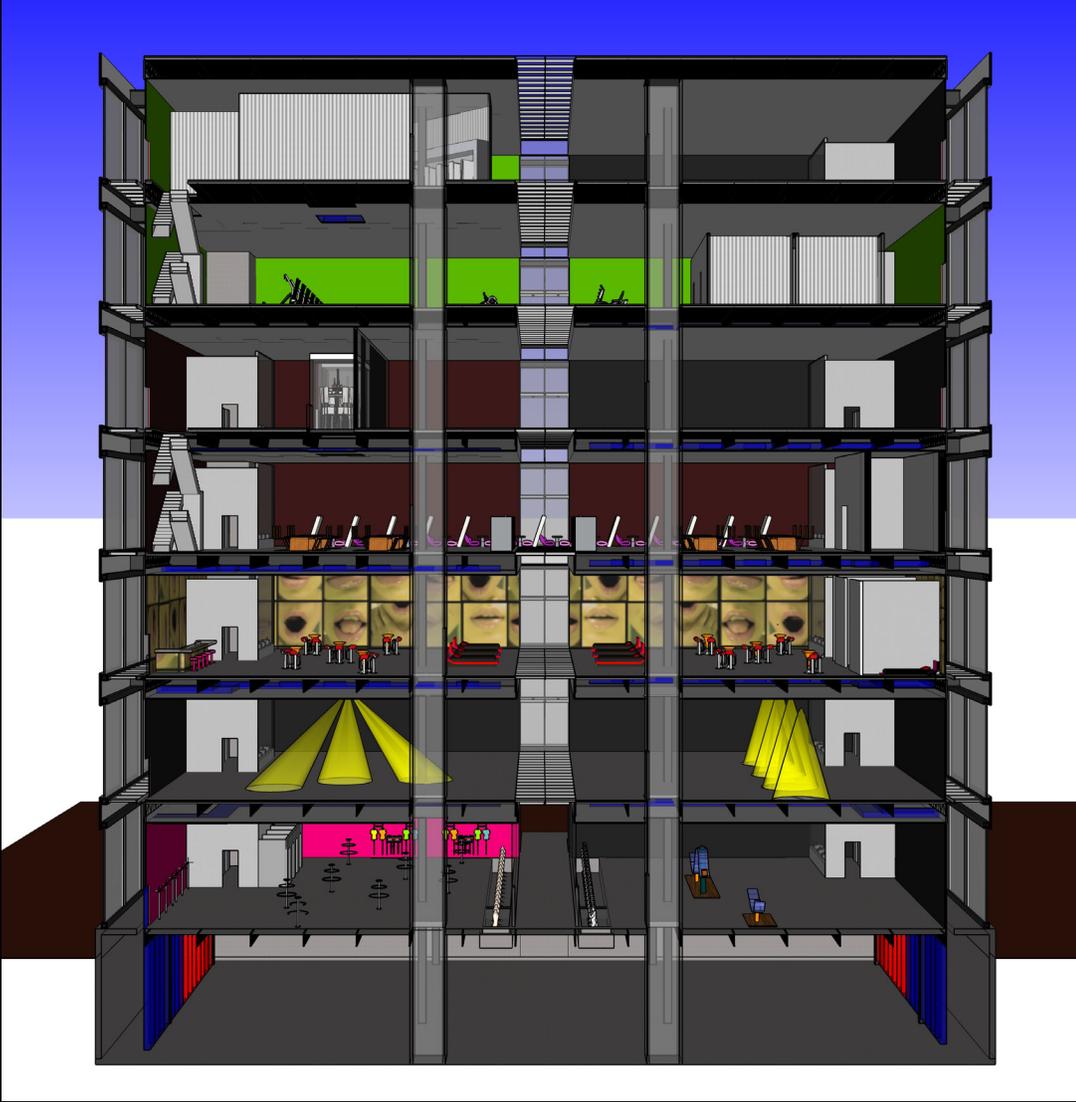
final design - exterior perspective



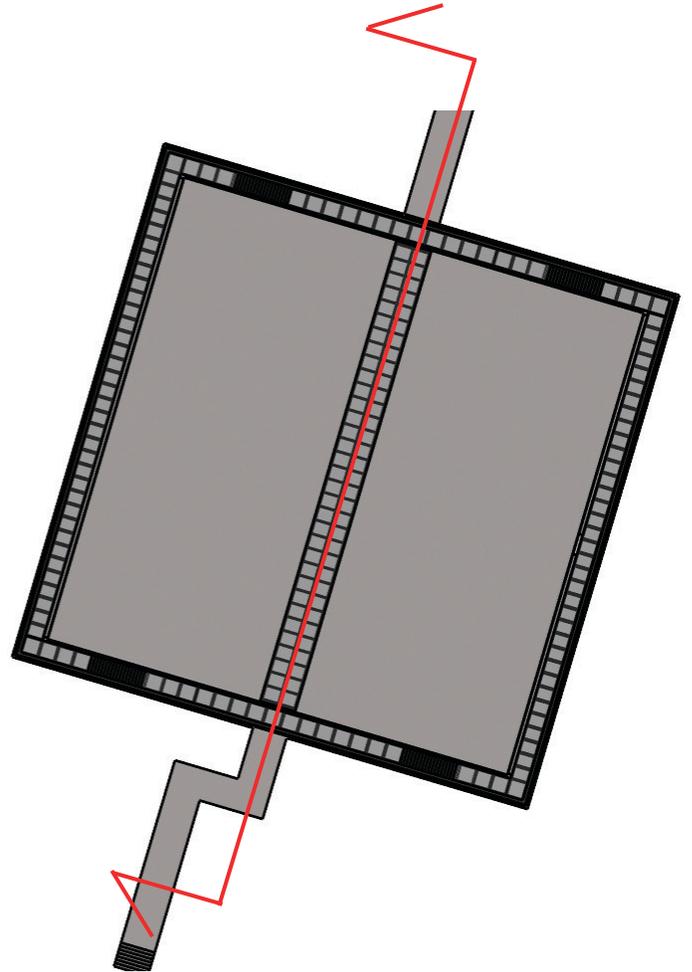


final design - section perspective



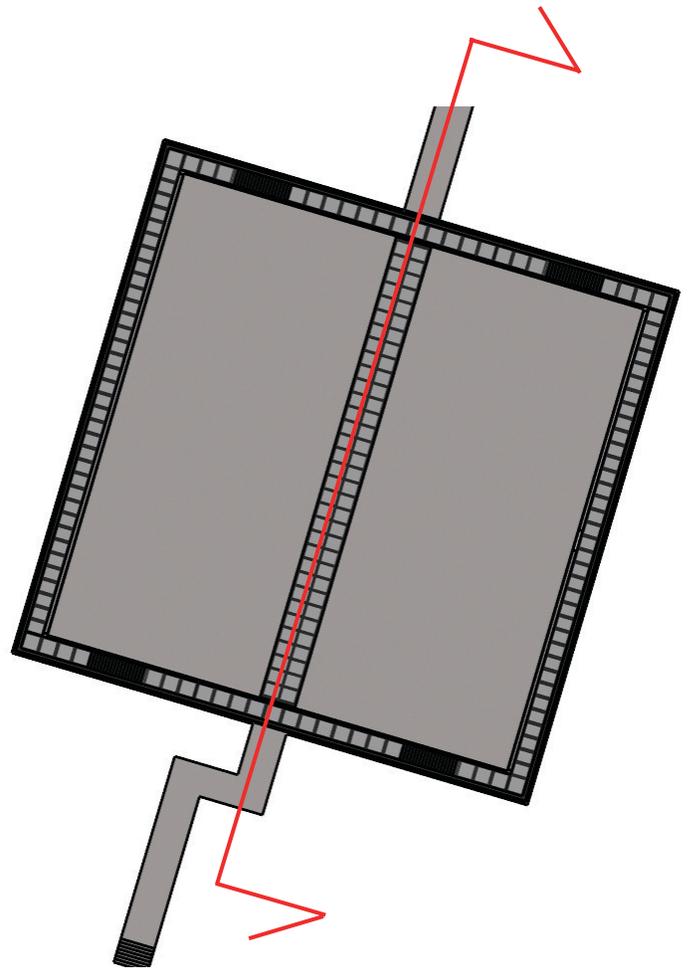


final design - section perspective





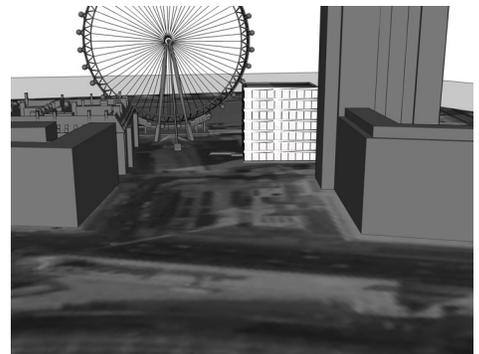
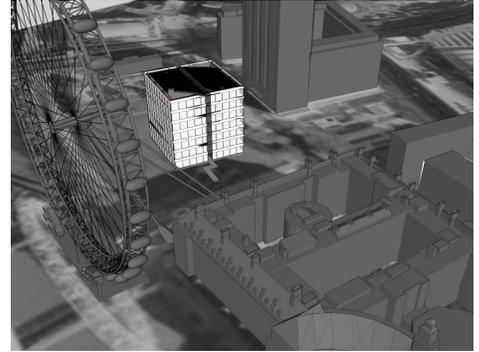
final design - section perspective





final design - section perspective

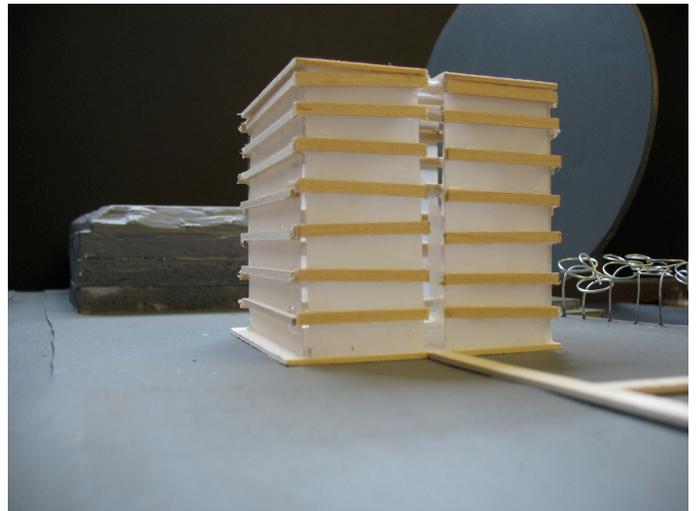
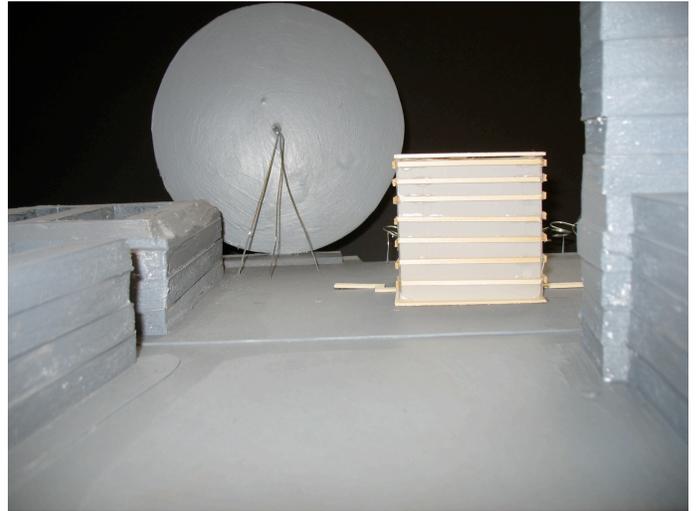
The entire building will be under surveillance through a hidden camera system. The facade of the building consists of translucent glazing and spandrels made from video panels, which would be used to communicate random events from inside the museum, as well as things like private conversations, fictional headlines to induce paranoia and real headlines to increase the uncertainty of reality. All of the restrooms in this building are also lacking doors. Partition walls cocoon around the toilets, but one must trust that no one will come around the bend and see them. The mirrors above all of the sinks are also visible to the spaces. Even though this is something that will be of obvious knowledge to people who enter the restroom and have just come from the space, many will forget out of habit and do things that they expected to be private, such as putting on makeup, fixing their stockings or not washing their hands. Those who do not forget will feel very self conscious the entire time.

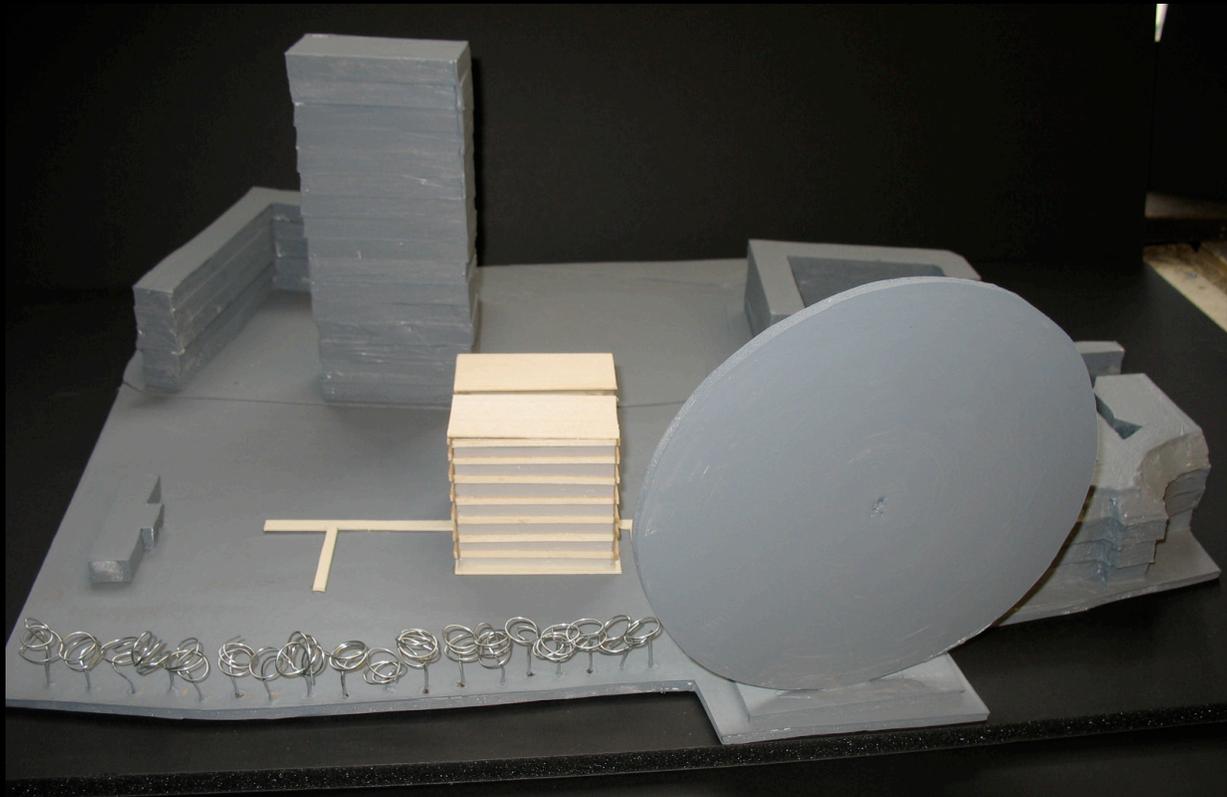




final design - site plan + perspectives

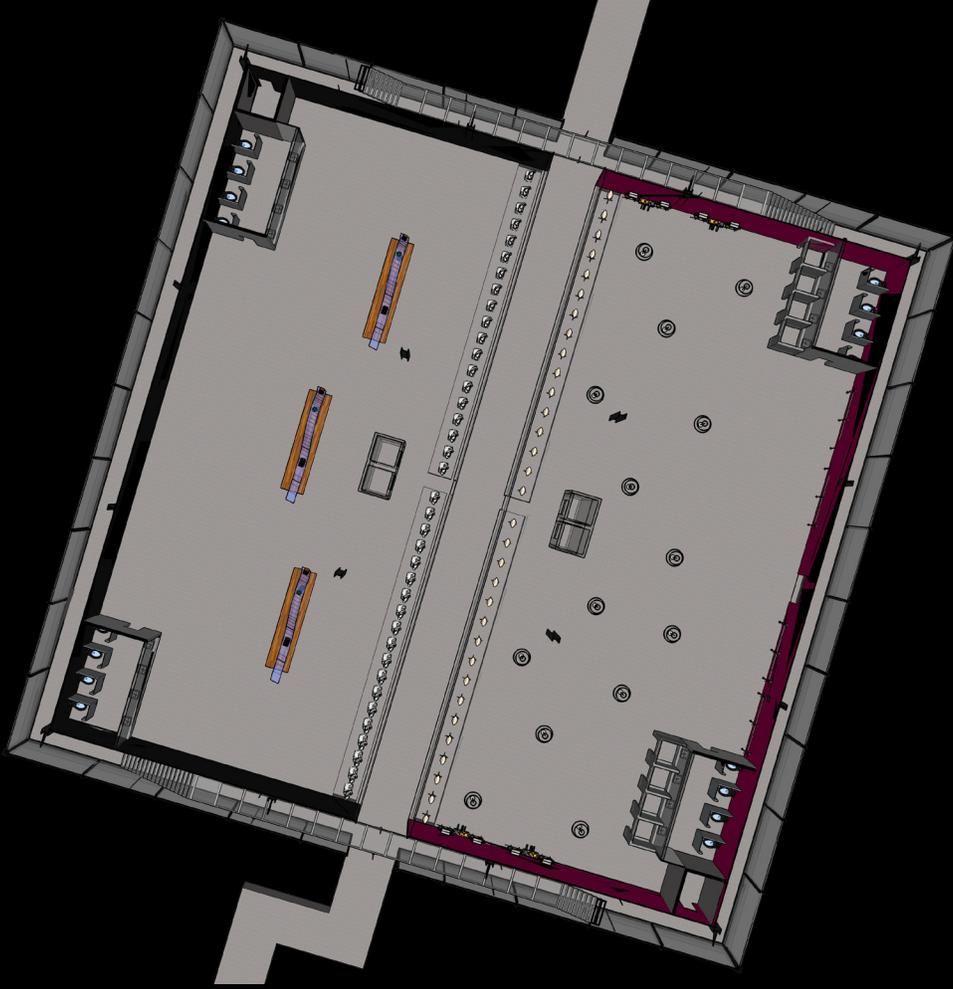
The entry to this building is located in the center. It is elevated five feet off of the ground and requires walking along a narrow 'runway' structure, with stairs to the ground in 3 places. I originally wanted to have people lining the sides of this runway but I have since concluded that this is not feasible. I have therefore extended these runways farther out into the park, so that people from farther away have more of a chance to view people walking along them, and I have lined the interior of the building along the runway with statues and mannequins. Similar to the urinal with pictures above it, these representations of humans, while not impacting some in the slightest, will create a great sense of unease to others. This also serves as an identifying factor to which side is the museum and which side is the mixed use building.





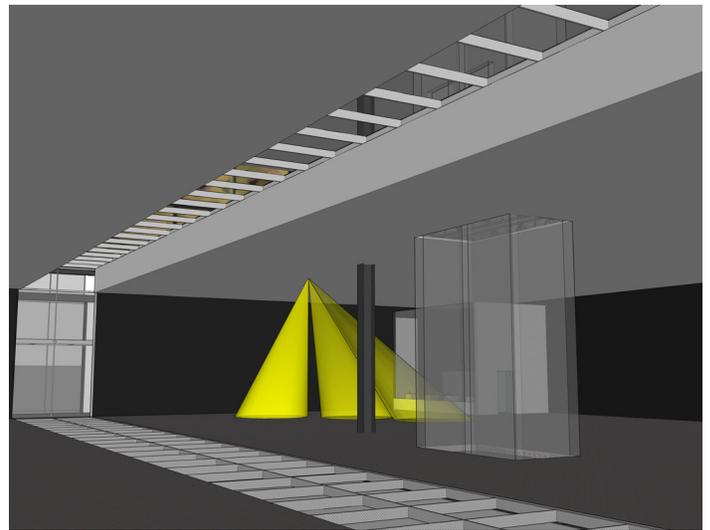
Each side of this first level is retail. The museum side will sell books and items that pertain to the current exhibits, while the other side will sell clothing. On this level are a set of elevators and access to the staircases. The building is organized around these elements, which define the spaces that the person can access. The elevator on the art side, for example, only goes to levels 1, 2, 5, and 7. These are the levels where the elevator intersects with museum program. On other levels, people will catch a glimpse of what is happening as they pass through in the elevator, but will not be able to watch closely. A shift in floor material along the center of the building also provides a very obscured view above and below. The main staircases are also made out of glass, with aluminum framing, suspended from cables. The two are separate but woven together and they wind along the outside of the building. The same as the elevator, these stairs will have a doorway into the programmed space only where they run along side a program that they are meant to have access to. People within the staircase can see people above and below them, who are traveling on the other staircase, but would never catch up to them if they tried, or be able to follow them into a space. The first floor of the museum side is very simple, it is a typical retail space for a museum, with bookshelves. The clothing side would have fitting rooms that can be viewed from respective restrooms.

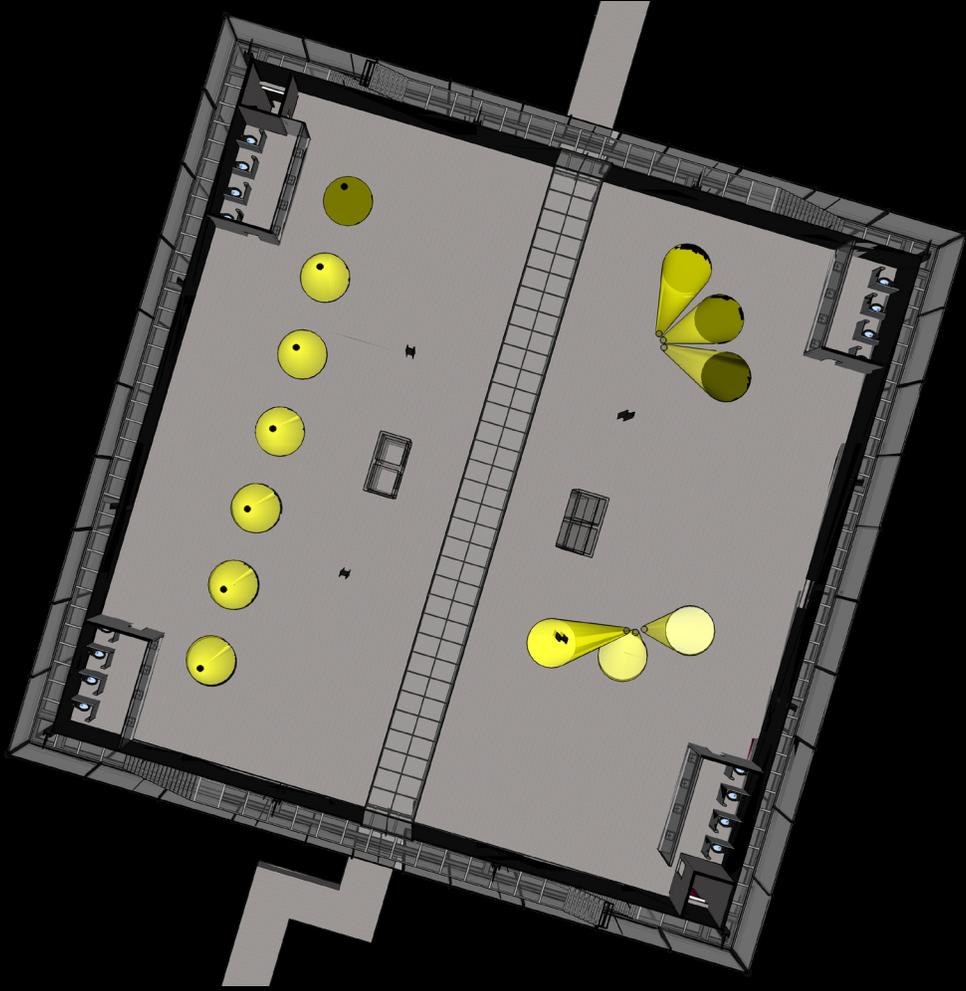




final design - first floor plan

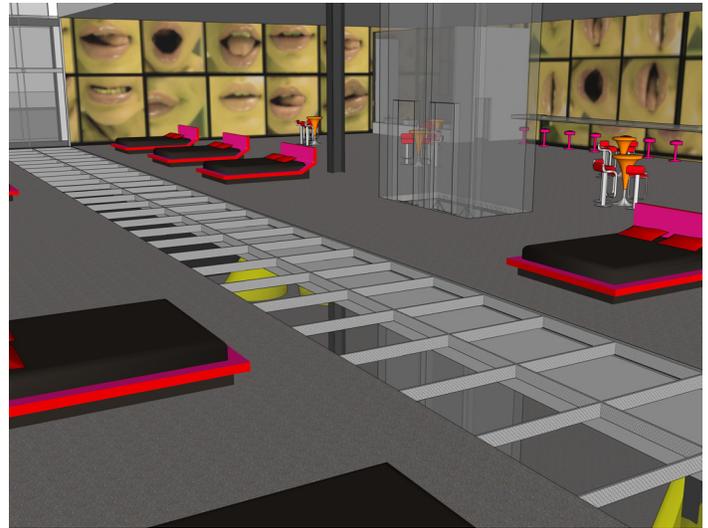
The second floor is an art gallery. The exhibit is based off of Olafur Eliasson's wannabe, which is a spotlight on a stage in a bar. People are beckoned to see what it is like to be in the spotlight. Others shy away. This is adapted to force people by creating a parallel between having a choice and not having a choice. Some spotlights are fixed, requiring people to purposely step inside, others will track people wherever they walk.

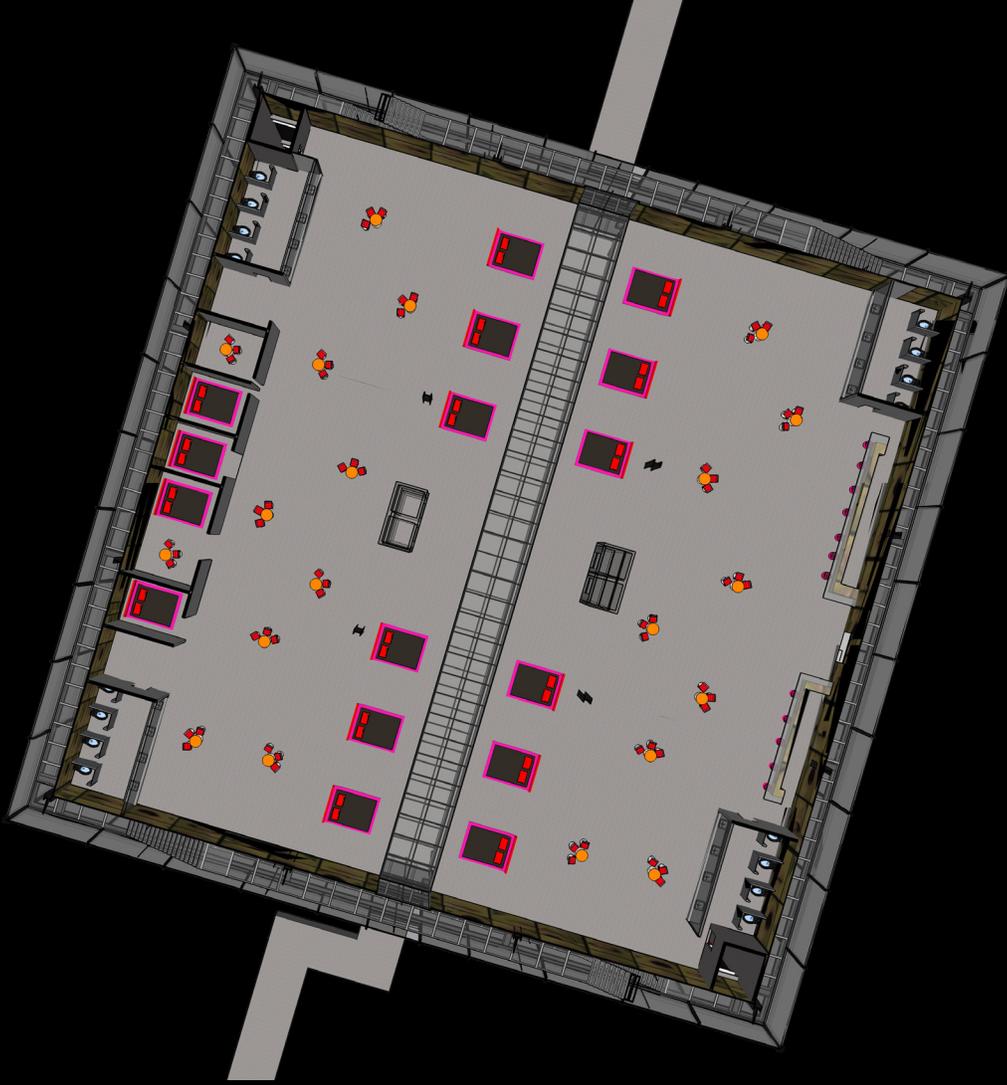




final design - second floor plan

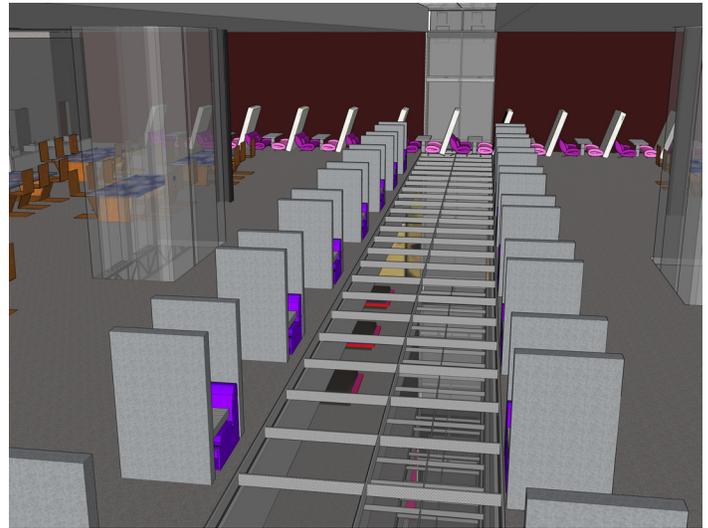
The third floor is a bar. It contains beds and private spaces with doors on a running track. The doors are shared between the spaces and have no locks or stops, so at any time the door could be opened by someone else. These beds pay homage to the activities that sometimes follow intoxication, but are present in a public space.

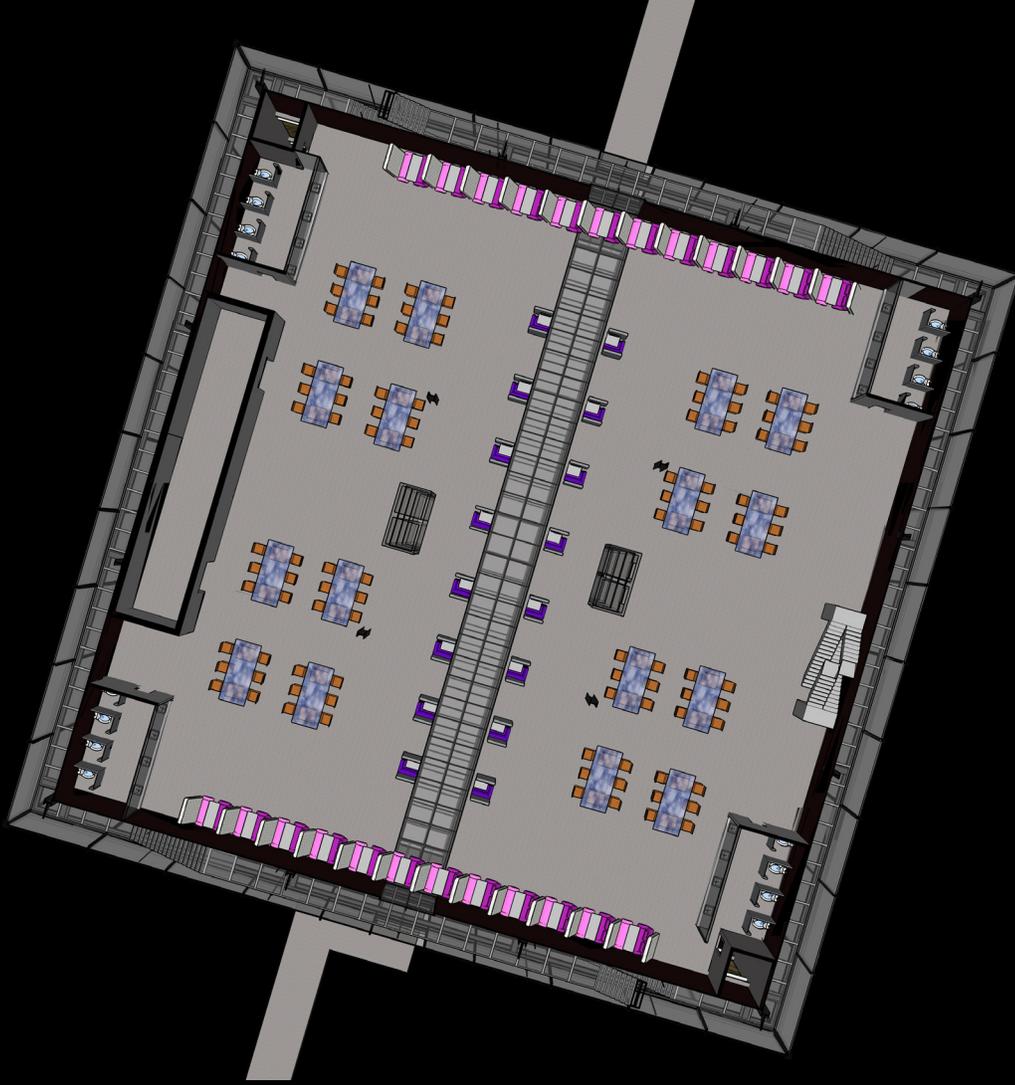




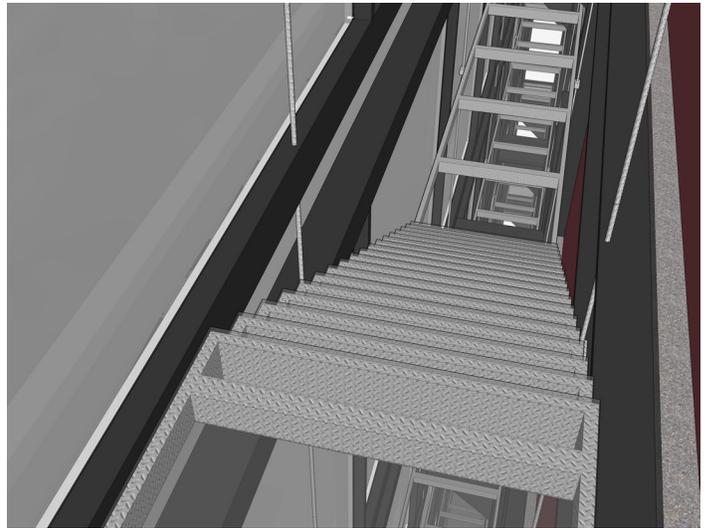
final design - third floor plan

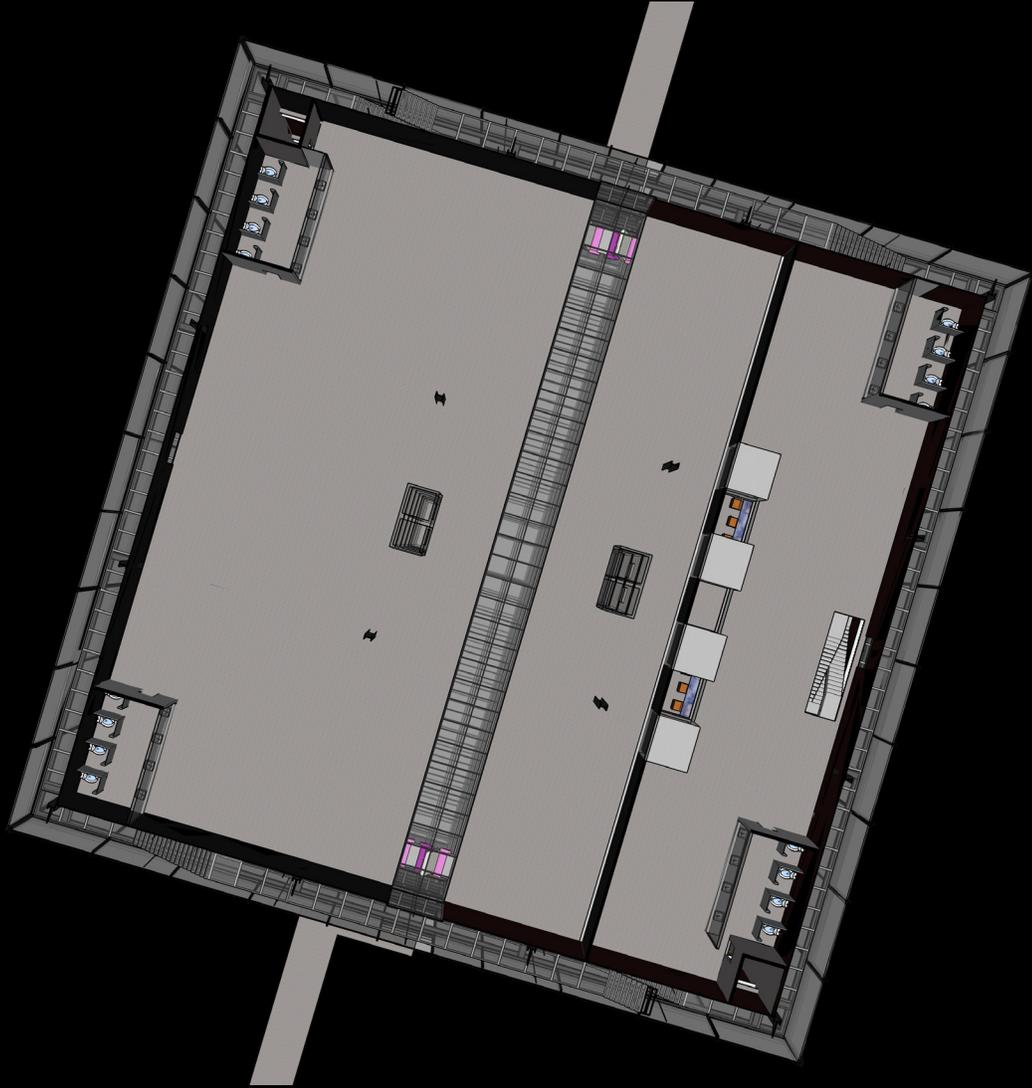
The fourth level and part of the fifth are a restaurant. Most of the tables are on the lower level, but a more exclusive upper level contains private rooms, suspended above the ground. People below can peer upwards and get a glimpse of the people inside, but also people from the art level will be able to watch these private rooms through a two way mirror and tap into audio from the room. The museum side of the fifth floor has no specifically designed program, other than spying into the private rooms of the restaurant. It would be an adaptable space. Actors might be hired to play out different scenes as though they are viewers in the museum themselves, visible means of surveillance might be made visible from time to time. Also, video panels embedded into the walls, similar to on the outside of the building and will display various images occasionally from within the museum.





final design - fourth floor plan

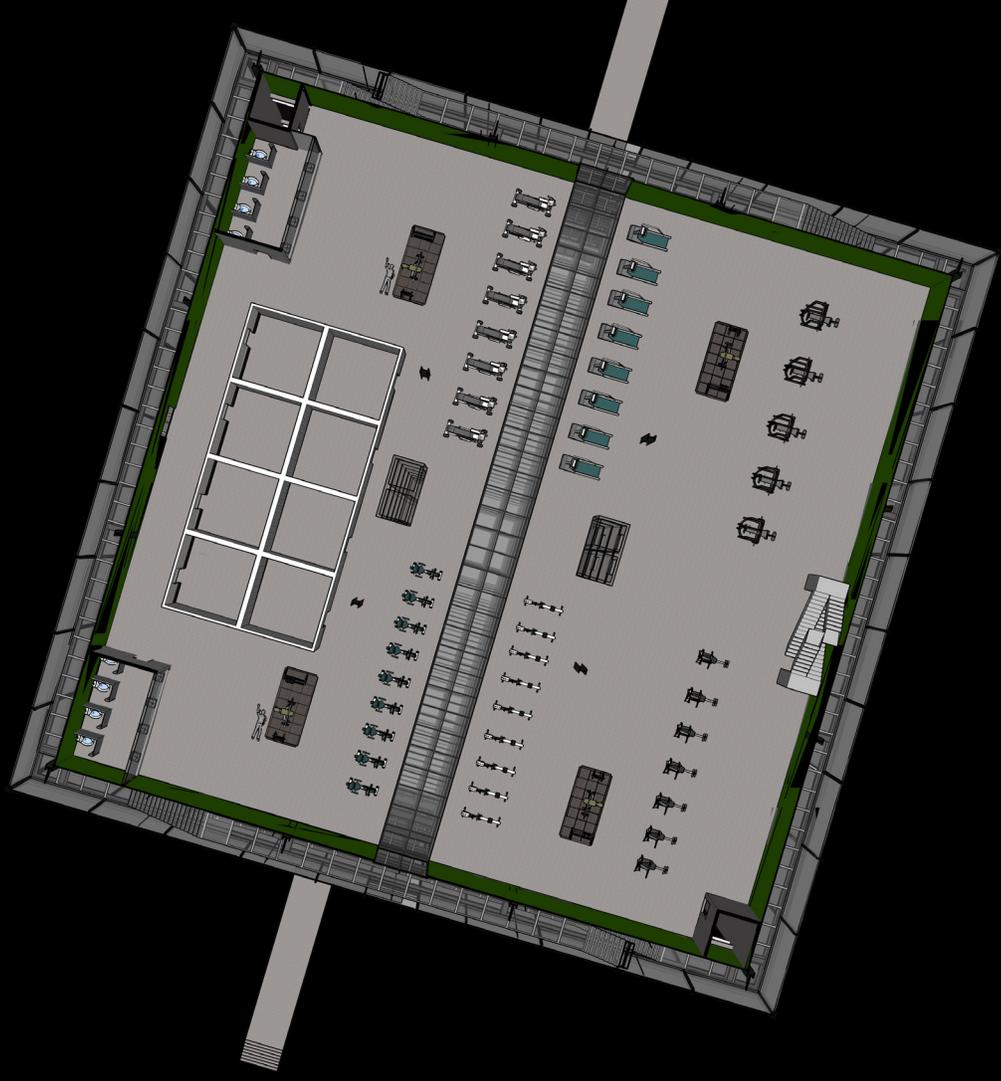




final design - fifth floor plan

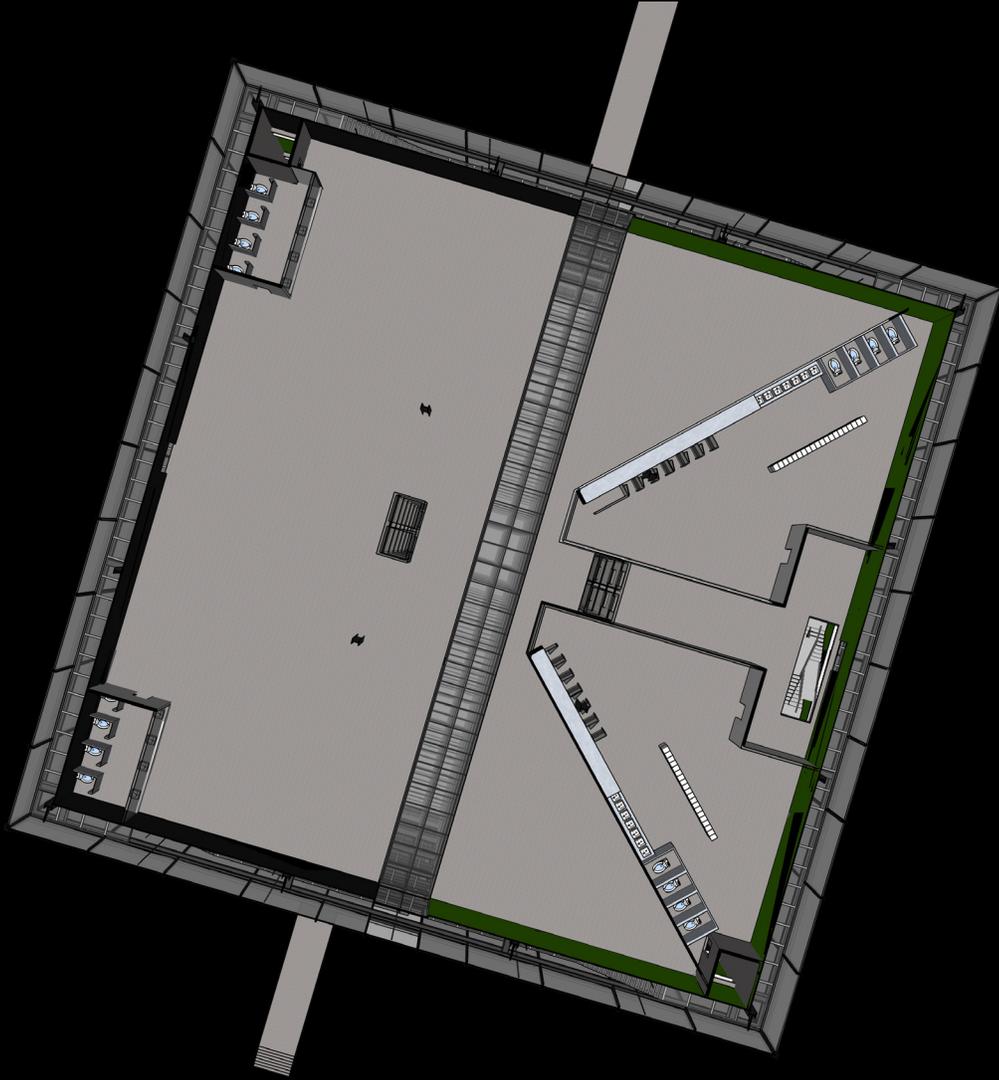
The sixth level consists of the fitness center, and the locker rooms are located on half of the seventh floor. A series of 8 private rooms are placed in one area of the gym, for those who do not like to be watched while they work out, but the rear 4 rooms, those requiring a farther walk to get to, provide a view into the front 4 rooms via a two-way mirror. The front 4 rooms all have 4 walls of mirrors, so that when someone does not want other people to watch them, they are forced to see themselves from many different angles, a choice between seeing yourself being vulnerable or being able to ignore your appearance but allowing others to watch you. The locker rooms have several areas where they are visible to the museum side: the mirror above the sink, areas of open space, and areas in front of scales. These areas with the scales have partitions around them to make them feel private, when really they are on much greater display than if they were just open to those using the locker room. The scales would also have an access card, seeming to be a way for one to track weight and progress, but would serve as a means of data to be fed into the museum. The museum side of the 7th floor would have video panels in the walls just as the 5th floor does, but these panels would be used to display images of the people who use the fitness center's scale along with their various weights.





final design - sixth floor plan





final design - seventh floor plan

These two buildings and the installations that I have designed are meant to be an architectural representation of what I feel has become a major concern into society: the desire for privacy alongside the desire to watch others while they are unaware. The museum and the multi-use building are deliberately kept as separate as possible while remaining in the same building, due to the fact that when someone wanders into the museum side, to find that they have been watched, they will be very unlikely to return to their previous activities in the building. Perhaps they will want to return to the museum to watch others, but are unlikely ever to enter the clothing store, fitness center, bar or restaurant again. I think that the human desire for this type of condition to continue will prevent some people from spreading the word, but even if people did find out and the building ceased to be used, I still feel that it will have made a bold statement and caused people to be more aware of what it is like to have privacy stripped away.



final design - conclusion

1. Allison, John (ed.), *Great Opera Houses of the World*, supplement to *Opera Magazine*, London 2003
2. Adatto, Kiku, 1947. *Picture perfect : life in the age of the photo op* / Kiku Adatto.
3. Betsky, Aaron, and K. Michael Hayes, et. al. *Scanning: the aberrant architectures of diller + scofidio*. Whitney Museum, 2003.
4. Bignell, Jonathan. *Big brother : reality TV in the twenty-first century* / Jonathan Bignell.
5. "Diller & Scofidio - Blur Building :: arcspace.com." http://www.arcspace.com/architects/DillerScofidio/blur_building/index.htm (accessed 09/14/2008).
6. Diller, Elizabeth, and Richard Scofidio. *blur: the making of nothing*. 01 ed. Diana Murphy. New York: Henry N. Abrams, Inc., Publishers, 2002.
7. Hariman, Robert. *No caption needed : iconic photographs, public culture, and liberal democracy* / Robert Hariman and John Louis Lucaites.
8. Holt, Douglas B. *How brands become icons : the principles of cultural branding* / Douglas B. Holt.
9. Holtzman, David H. *Privacy Lost: How Technology Is Endangering Your Privacy*. San Francisco: Jossey-

- Bass, 2006.
10. How real is reality TV? : essays on representation and truth / edited by David S. Escoffery.
 11. Ivor Forbes, *The Paris Opera Ballet*, London: Wesleyan University Press, 2006
 12. Riddell, Jennifer. *The Art of Detection: Surveillance in Society*. Massachusetts Institute of Technology, List V, 1997.
 13. Scofidio, Elizabeth. "diller scofidio + renfro." <http://www.dillerscofidio.com> (accessed November 28, 2008).
 14. *Stalking, threatening, and attacking public figures : a psychological and behavioral analysis* / edited by J. Reid Meloy, Lorraine Sheridan, Jens Hoffmann.