

# Between The Lines

**The Psychology Ward: Technology, the Cyborg and Trauma Recovery**  
Cheshta Kela

# Acknowledgement

Thank you to Dr.Jesse O'Neill and Dr.Vanessa Vanden Berghe for encouraging me and unconditionally supporting my wild imagination throughout this journey.

# Abstract

The velocity with which machines are developing is pushing technology to metastasize not just on our physical structures but our physical needs as well. This is affecting our relationship with ourselves and the interplay between our body and space. Throughout this dissertation, the bathroom has been chosen as the site of study, due to it being the most intimate interior for humanity. The thesis examines whether the complexity of humanity can continue to understand and coexist with the advancements in digital technology while maintaining a connection to the tangible material world. Through a thorough investigation of the relationship of humans and interiors, the experimentations aim to generate a space where we may rebuild our connection to a portion of our shared humanity. This research endeavours to explore interiority through a combination of theoretical inquiry and design experimentation, employing experimental methods to deepen our understanding on the nature of interiority and its impact on our lived experiences. This dissertation presents a futuristic design solution to bridge the gap between the ideas of interiority with humans and machines. The proposal discusses the creation of an adaptable parasite, the psychiatric ward, which acts as a salve to recover any remaining ties to mankind. Serving as a time capsule for the future, the psychiatric ward stands ready for action should the necessity arise, while also providing insight into potential future landscapes. This thesis concludes with the recognition that interiors are intricately woven into the fabric of the human experience, where our engagement with the built environment serves not only as a means of emotional expression but also as a foundation for the preservation of individuality.

## Table of Contents

|   |    |
|---|----|
| <i>Acknowledgement</i> .....  | 2  |
| <i>Abstract</i> .....   | 3  |
| <i>Introduction</i> .....   | 5  |
| <i>Methodology</i> .....  | 6  |
| Emotionality in interiors. The human space, made for humans by humans. ....   | 6  |
| Tightened elements to yield thresholds. Carriers to understanding; skins..... | 11 |
| Small (data space) = big (body).....  | 15 |
| Spatial aversion to humanity: technology. ....                                | 21 |
| <i>Discussion</i> .....   | 26 |
| Screen becoming our interior.....   | 26 |
| Consumption of space.....   | 27 |
| Threshold between digital and physical interiors.....                         | 27 |
| Recovering loss of Interiority .....  | 28 |
| Host and Parasite .....   | 29 |
| Spatial experience for the flesh.....   | 30 |
| <i>Conclusion</i> .....   | 32 |
| <i>Bibliography</i> .....   | 33 |

# Introduction

Space is often associated with the physical, rather than the non-physical components that comprise it. For instance, the memories, emotions, and knowledge make up the anatomy of an interior. Built environment affords us the ability to interact with a space's intangibility through our senses, fostering a continuous dialogue between the physical and non-physical. The interplay is particularly pronounced in the bathroom, where the intimate interaction between the human body and the space is most evident. The bathroom then becomes a site in which intimacy between the two plumbing systems are at its greatest, literal and metaphorical.

Conversely, in the digital realm, space manifests as abstract and intangible. So, then what becomes of it when we treat it as a physical object, to manipulate, use and experiment with? The digital is ridden with multiple realities that coexist in an infinite, boundaryless space. Our lives have been fused with our micro-interactions with the web, where non-physical components, such as emotions, start existing without physical boundaries. The experience of the built environment is that of a guided, channelled, and grounded body where the confines of space shape one's experience, but the digital realm roams free, directionless, and infinite. It examines whether the complexity of humanity can continue to understand and coexist with the advancements in digital technology while maintaining a connection to the tangible material world.

The indulgence of technology can lead to situations where our senses are deprived, alongside our unique capacity for spatial perception, ultimately resulting in a loss of identity. This thesis concludes with the recognition that interiors are intricately woven into the fabric of the human experience, where our engagement with the built environment serves not only as a means of emotional expression but also as a foundation for the preservation of individuality.

This dissertation delves into the exploration of the concept of interiority, emphasizing its significance in shaping human experiences and identity. This research endeavours to explore interiority through a combination of theoretical inquiry and design experimentation, employing experimental methods to deepen our understanding on the nature of interiority and its impact on our lived experiences. It aims to uncover new perspectives and possibilities, ultimately contributing to a deeper understanding of the role of interior identities in human life while offering a holistic exploration of this complex phenomenon.

# Methodology

The first section of this investigation attempts to identify what interiors mean to humans, why they are important to us and the reason for why we are constantly surrounded by it. The analysis starts off with dissecting the components of interiority through an autopsy, carried out to understand what has caused its absence. The subsequent portion of this section examines into the interaction between the human body and mind with the physical space through the element of haptic feedback, addressing both physical and non-physical elements that constitute and enable humans to interact with interiors. Further, the study of the atmosphere is delved into analysing the structures of physical space and the contents it holds, the ideas of reality, time and interior identities. The findings suggests that body plays a crucial part in why human space survives and continues to exist.

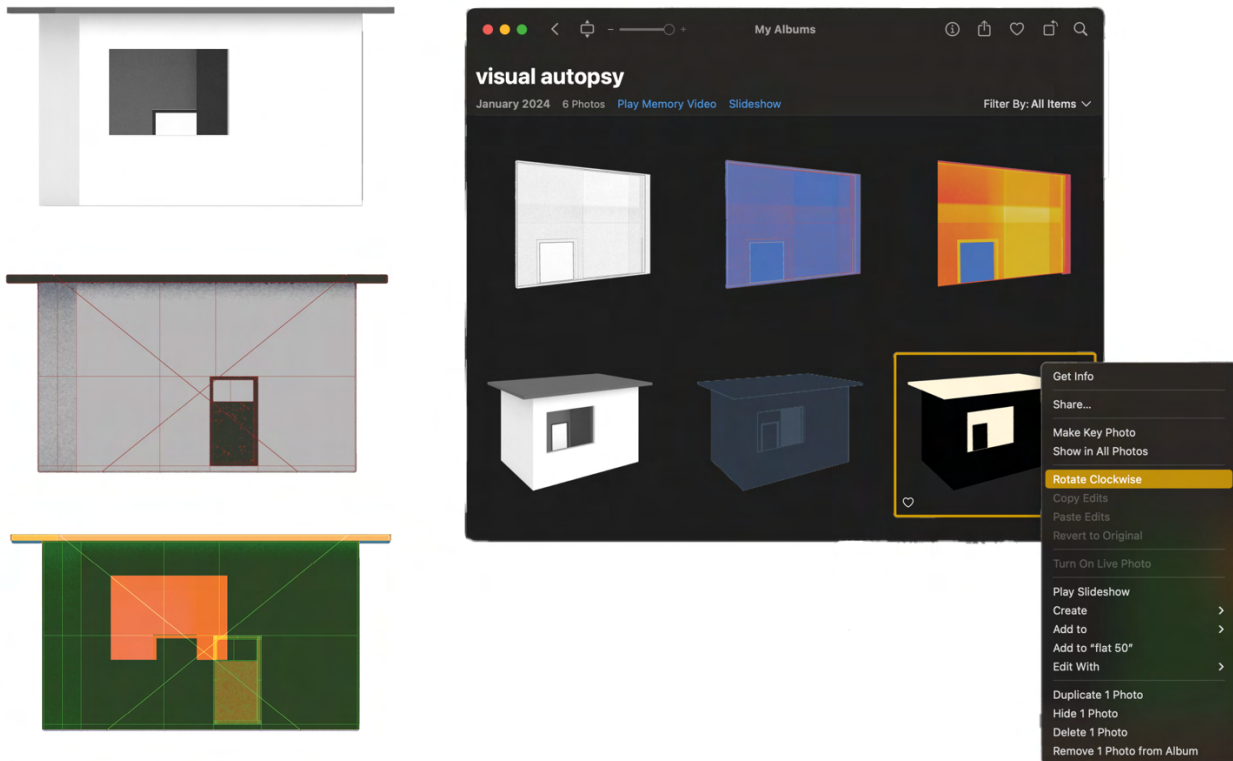
This second section investigates the role that the in-between plays in bridging the communication gap that exists between our interiors and our bodies. It explores the conflicts between objects, including emerging digital objects, using the metaphor of a signal travelling from one router to the next. The idea of fluidity in both physical and digital realms is analysed through the movements that occur within a location. This section challenges the perception of space as an interior to be worn rather than be viewed which is further illustrated through the application of clothing.

The future of interiors is the focus on the third section, beginning with an analysis of the bathroom as a space to recognise the extent to which technology has taken over our lives. This section draws an analogy between the wires that make up a computer network and the plumbing system in a lavatory, exploring the (wireless) connection between the two. The latter portion of this segment mocks the extent to which technology may distort our interiors, which were made for human habitation. It researches how humans manage their lives using kinetic energy and surveillance methods in the present, proposing a new threshold, from traditional drapery to the mechanisation.

The final section addresses the complete integration of the digital realm into our physical interiors. A key strategy employed in this discussion is the use of mockery to highlight this transition. The investigation centres on the relationship between the body and space through rituals, identity, and introspection, aiming to provoke questions on ways in which we can tackle this digital apocalypse before the space meant for the human race becomes extinct.

## **Emotionality in interiors. The human space, made for humans by humans.**

The body conceives emotions of spaces; it acts as a host for interiors. Interior environments are conducive to the growth of human intelligence. They are intended to be studied, structured and exploited as a repository for all of life's experiences.



**Figure 1. A collage attempting to illustrate a visual autopsy of space - what does the anatomy of interior look like?**

Figure 1 explores the precise substances that are used to construct interiors. The experimentation resembles a comprehensive "autopsy," needing further investigation in which it requires the consideration of the perspectives of others. A key finding from this exploration was that every individual observes the same interior from a different perspective influenced by their own unique experiences and associations. These differences result in the space communicating distinct meanings to different individuals.

From my perspective an interior is made up of thresholds (doors, windows), as well as the fundamental construction of a wall, which can then be filled with individual experiences. This investigation underscores the importance of understanding both the physical components and the subjective interpretations that collectively shape our perception and experience of interior spaces.

The sensation of a place is conceived by the body. The body acts as a generator of interior space. (Brooker & Weinthal, 2013, pg.258). However, what about space being a generator for the body? Space preserves and releases in an indefinite manner. Body and space are correlated for the reason of existence, physically. This makes the sense of touch an important factor for the conversation between the two. However, Penner claims

that cultural positions on certain spaces might be described as extreme and "schizophrenic". (Penner, 2013) This is stated because of the intricacy, authenticity, and imagination (non-physical elements) included within the four walls. The idea of 'cultural position' is taken as the values of interiors and its relationship with the human mind. Interiors test our ability to imagine non-physical objects built and displayed into the material, the last piece to the whole picture. Interactions between immaterial objects or bodily actions with the environment help to communicate our experiences.



**Figure 2. Piece of drapery depicting physical (the body) and non-physical elements (emotions, textures, light, colour).**

Figure 2 highlights the concept of touch and how we may use the sensation of touch to spark our imagination and aid in understanding our space. It also attempts to relay the idea that materiality serves as containers that can store what us humans are unable to produce as physical objects. This exploration emphasizes the importance of tactile experiences in shaping our perception and interaction with our environment, while also recognizing the role of materials in capturing intangible aspects of human experience.



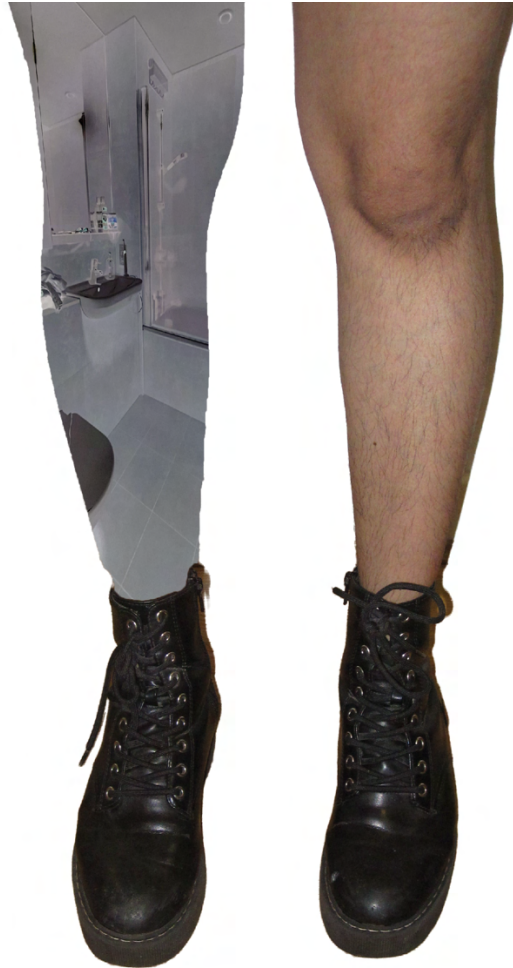
Pallasmaa believes that changing sensations of movement can be used to create a spatial thickness that overlays, reflects and juxtaposes the feelings of the four walls and how they are communicated to the user residing within. (Pallasmaa, 2005) The act of conversing from our thoughts to our physical bodies occurs through the dimension of walls, objects and other elements that are established around us. 'Spatial thickness' allows memories and emotions to be separated from the core corners of our minds and be preserved for the purpose of analysis, education and instruction in which touch makes that transfer possible. "Perception does not consist in the visual impression at any single moment" states the architectural theorist, Norberg-Schulz, "but is determined by our knowledge of the presence of certain forms". (Norberg-Schulz, 1968) When we lose our mental faculties, we forfeit our capacity to connect with our interior identities; we lose our whole conception of reality. Our brains are structured to be able to recognise and connect the form to its corresponding knowledge as they exist at a given time. Thus, for this exchange to happen, the communication between the material, immaterial and our bodies is crucial. The particles encircling the internal walls are thereby a "vehicle for capturing critical tension", a driving force for preserving time itself. (Thompson & Blossom, 2015)



**Figure 3. Microscopic contour maps visualising spatial thickness and the information it holds.**

Similar to how contour maps show the ground surface on a map, Figure 3 strives to represent time itself by spatializing the constituents that compose up an atmosphere. This approach seeks to translate temporal phenomena into spatial configurations, offering a unique perspective on the dynamic interplay between time and space within a given environment.

The interior's walls, belongings, artefacts, and architecture reflect the internal folds, projections, and crevices in our actions and ideas. The interior functions as a transitory gap between the body and the contents that await the opportunity to be perceived and understood. The body is indispensable for processing the information from the non-physical object of time to allow one to comprehend the emotionality of the environment.

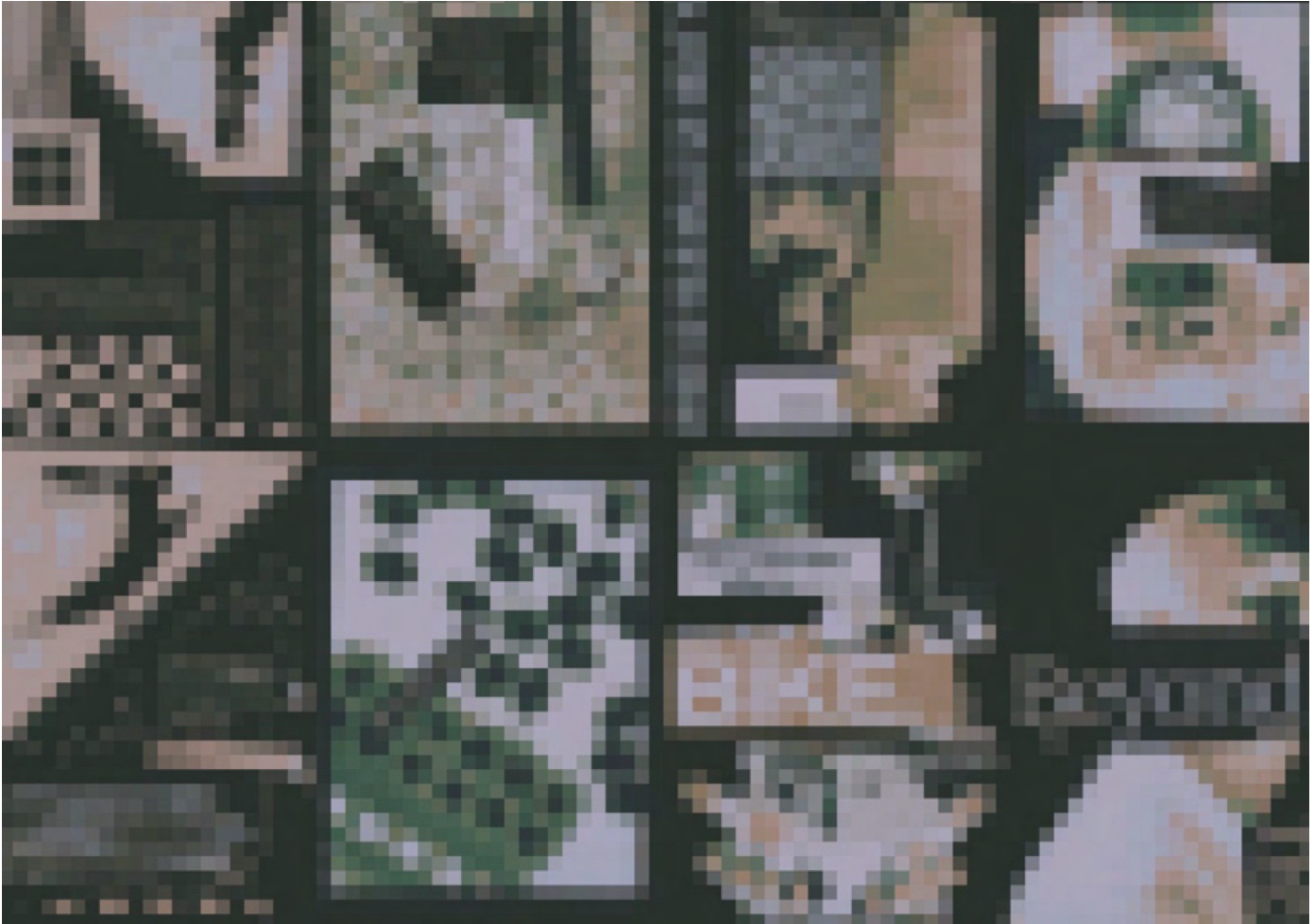


**Figure 4. Interiors interacting with the body, becomes a type of prosthetic; an outside introduction to who we are.**

The intention of Figure 4 communicates inclusivity and the idea that individuals who do not possess fully functional bodies can still establish connections with the body and its interior. Everyone, regardless of their past experiences, gets moulded by the experience between the two. Prosthetics, akin to interiors, serve as a symbol of acknowledging and encapsulating the diversity of human experiences. This exploration underscores the importance of recognizing and accommodating the varied perspectives and realities of individuals within interior spaces.

## Tightened elements to yield thresholds. Carriers to understanding; skins.

Boundaries adopt the tension between elements to define distinct atmospheres. Materiality has started to lack the element of time due to advancements in technology. Without the element of time, the context between our bodies and the building is forgotten.



**Figure 5. Patternation entry portraying pixelated codes of my feelings cultivating in the bathroom.**

Pixels serve as the essential building blocks and unit of measurement for defining a digital image. Given that we are chained to our screens constantly these days, understanding the roles of interiors within the digital space proved to be a challenge. Figure 5 underlines the complexities inherent in navigating and understanding spatial experiences within digital environments, where traditional notions of physicality and materiality are redefined. The lack of body and material interaction causes a disruption between time, our imagination and the threshold toward interiors.

Pallasmaa states that there are "multitude of ways in which the art of architecture is tied to the cultural and mental reality of its time" (Pallasmaa, 2005) Bernard Tschumi agrees, claiming, "in a sense one had to integrate the action of time and the idea that you could simultaneously perceive a space, movement through it, the movement of bodies in that space." (Monica Pidgeon, n.d.) Space stays persistent with time. Structures

can be both physical and mental, but when the built environment deteriorates, the distinction between physical (the human body) and nonphysical (memories, emotions and knowledge) becomes blurred and the gravity of time is lost. However, according to Leibniz, space is fluid and "capable of every sort of division", with monadic borders that eventually disappear to reveal infinite inside "space." (Kleinman, 2012) Infinity can also be reached by folding the atmosphere, which is what physical interactions with the built provide, rather than splitting and subdividing it. Space's atlas is lost as a direct consequence of the latter. Walls are broken; skin is shed. Through systematisation and repetition, this mechanical manipulation of space is generated. Interiors are the transitional condition that contributes in bridging time and body disparities created by generational shifts. Maps of the soul are created through interiors; the interlocutor between our complex minds and the analogue of knowledge: a representation of the infinite. Perhaps the only mechanisation of space that should be done is to represent the entirety of human history through inner walls. (Kleinman, 2012)

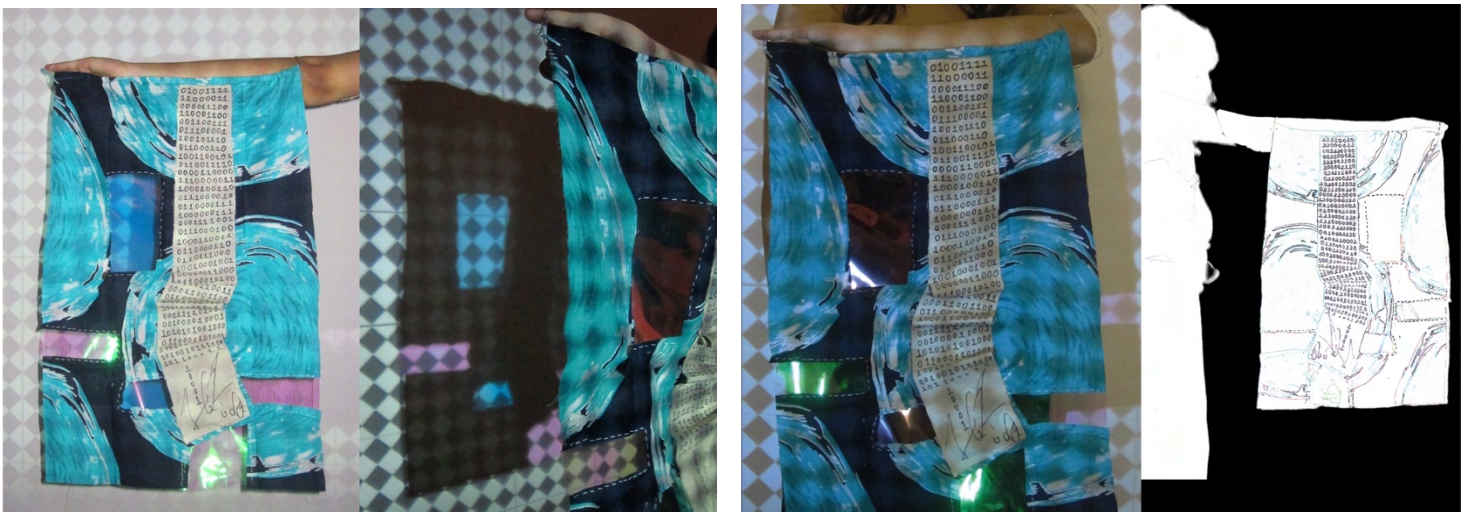


**Figure 6. Performance photography outlining a body clock replicating time within interiors.**

The initial association we often identify with our space is usually not the relationship between our body and it; rather, it has to do with how our minds interpret space. Through Figure 6, it was demonstrated how our movements and spatial awareness leave an imprint on the physical environment, thereby encapsulating the essence of human existence. Our bodies and time are bordered by space, emphasizing the intricate interplay

between physicality, perception, and the environment in shaping our understanding of space and our place within it.

A distinct threshold between the machine and body to encompass the concept of time is drapery. Henry Lefebvre views space as a byproduct of human cognition, perception, and physical activity. (Steiner & Veel, 2015) But how is this represented visually? Much like clothes being a byproduct of our distinct characteristics, clinging to our skin, the drapery within a space act as fashion statements, revealing psychological constructs for our minds to grasp. Herzog thinks that because fashion is so public, it "belongs in the language of architecture." (Steiner & Veel, 2015) The language of fashion and architecture bridges the concept of public versus private. The spectrum often gets obscured between the two, yet interior design and fashion serve to highlight this boundary. Textiles introduce a visual, tactile dialogue that clothes the body and interiors. It is a "significant bridge between the body and interior." (Weinthal, n.d.)



**Figure 7. Drapery representing the shower curtain as fashion, a piece for the body; becoming the body.**

Figure 7 is intended to be worn on the body like clothing. The shower curtain serves as the only physical barrier separating the naked body from the gaze within the digital world. Its significance plays a pivotal role in inflaming the detrimental effects that digital technology has when it crosses the line that nourishes the bodies and interiors of mankind. This observation underscores the importance of recognizing and preserving the sanctity of physical spaces in maintaining the integrity of human experience and privacy.

Drapery becomes a visible threshold, introducing physical-spatial plasticity, to challenge the boundaryless ideals found in design for the inside. Interiors, the atmosphere's clothing, is a form of communication between our bodies and its past. Time becomes apparent and thus, a physical introduction is created to the infinite.



**Figure 8. Clothes can transform and be customised to accentuate the body, just like interiors are shaped to retain the ideologies of the human mind.**

Each fold in Figure 8 represents the capture of time, serving as a carrier from the past to the present. Therefore, the investigation lies as to, what causes interiors distinct thresholds (between the body and the psychological constructs within interiors) to disappear? The following section introduces and explores the digital universe as a site in which the actions set out by these thresholds are lost.

## Small (data space) = big (body)

There is a complicated relationship between information technology and the built environment. The way that the virtual and the real world connect shapes our current constructed space. (May, 2012) The bathroom, in relation to space, objects and our skin, plays a significant role in identifying a connection between the two realms.



**Figure 9. Visual poetry depicting the body being stuck inside the digital realm through the computer.**

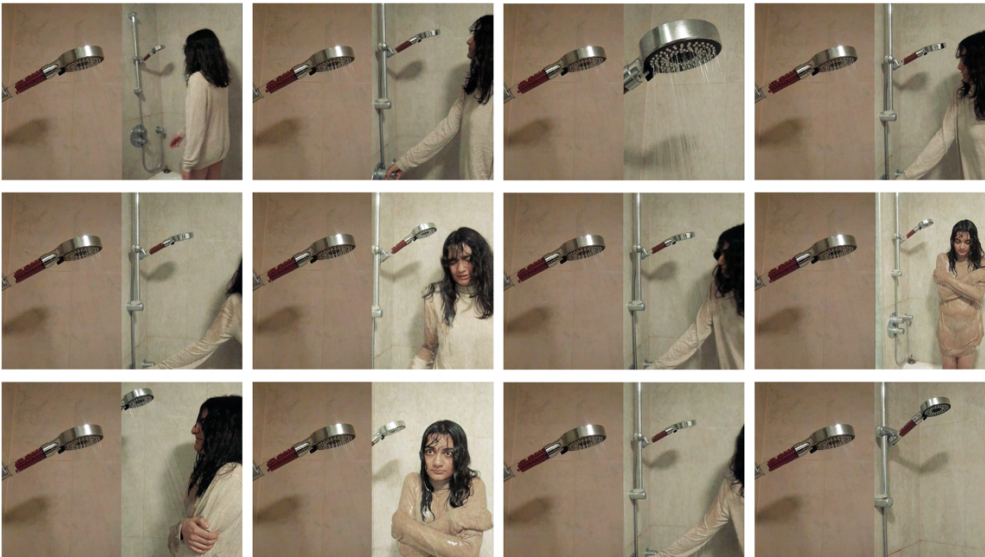
The way our bodies interact with screens displays how limited our range of motion becomes, even though we reside in an "indefinite space" caused by technology. Figure 9 depicts the absence of tangible experiences and the inability to translate our emotional states into the non-time (digital space).

Penner describes the bathroom as a "place where bodies, technologies, domestic interiors and urban systems most intimately react". (Penner, 2013) It's usually the smallest space within a building, however it acquires the most area as the objects that interact with the body go beyond material means, much to how we interact and relate to the internet. The plumbing network can be viewed as a wireless connection: the use of the invisible.

**a.**



b.



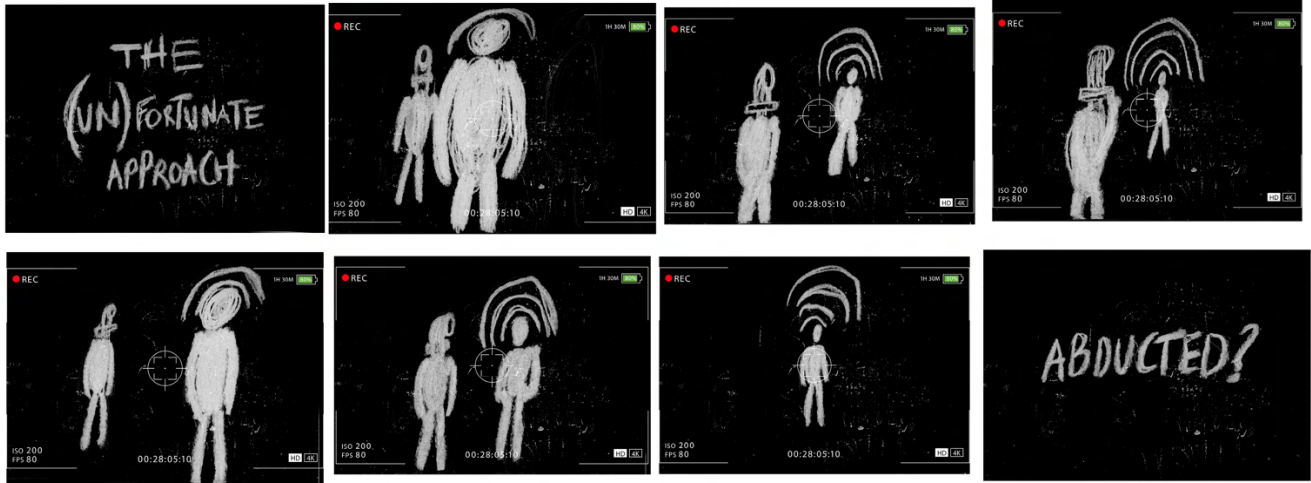
**Figure 10. Series of videos demonstrating the limitless digital and the limiting physical realms, the restrictions both realms contain. [Link to a.](#) [Link to b.](#)**

The uneasy interplay between the digital and material is best shown by the restroom. The principles related to infinite, and finite are explained and analysed in Figure 10. The physical and the virtual offer factors exhibiting instances of both; however, the films investigate to what degree they may be used to build a judgement on what is the threshold that brings the greatest comfort to us humans; which form of interior would ultimately, we thrive in the most?

Penner uses the lavatory, serving as the protagonist, to alert the viewer of the extremes the non-physical (technology) could separate the body from being: a detachment to interiors. Hence, the bathroom serves and carries out the task of connection. It is a region where two plumbing systems that are momentarily connected

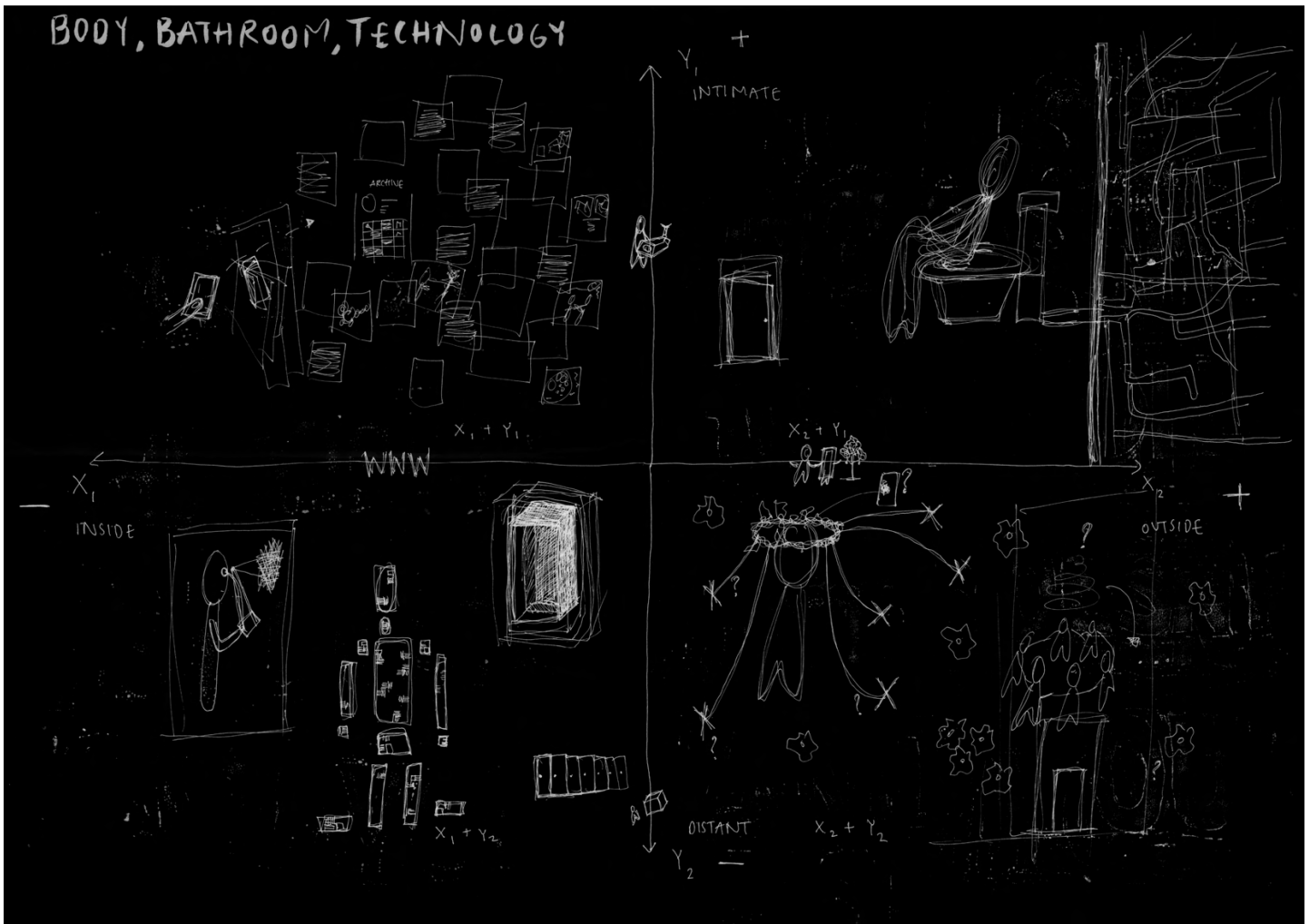


come into intimate contact with each other—the hidden interior of the body and the hidden interior of the building. (Colomina & Wigley, n.d.) However, in the future, the bathroom becomes a data centre; the toilet is technology. The dichotomy between the body, the surface, and the unknown is muddled by technology. As a result, the void becomes the threshold.



**Figure 11. Replica of Duane Michals 'Chance Meeting', surveillance tapes to introduce the abduction of interiors by information technology.**

The "interior" realm of the internet globe has become our new home. On the other hand, technology was produced by humanity to increase knowledge and to continue exploring, studying, and analysing human space. Figure 11 and Figure 12 attempt to highlight the possible detrimental effects of extremes and explores a model of living in the in-between of the physical and digital.



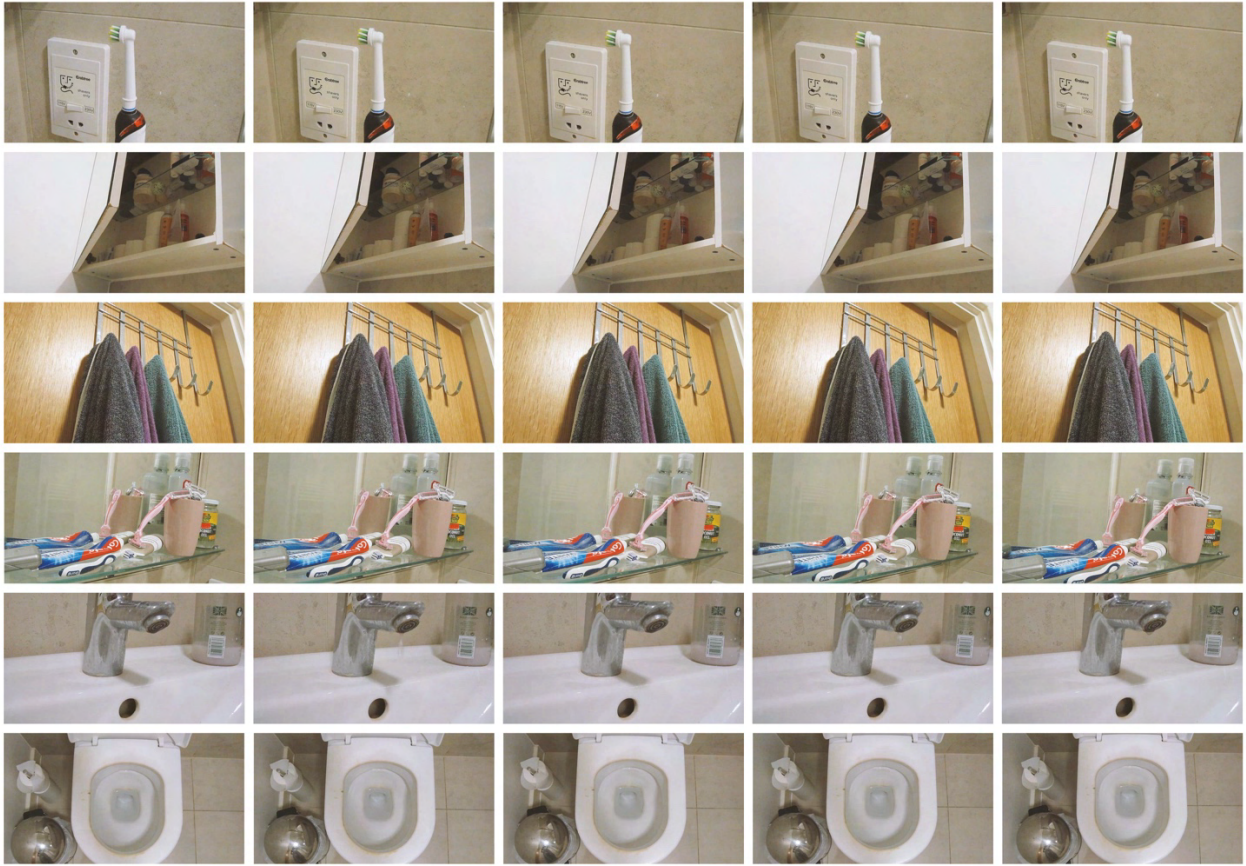
**Figure 12. Scenario matrices depicting the extremes of the body within the bathroom in the physical space and the body disparities within the digital realm.**

Gordon Matta-Clark argues that the void enables the perception of several elements in a dynamic and moving manner. By moving within it, those elements become visible and signifies kinetic energy or interior dynamism. (Bartis, 2018) Emptiness creates the possibility to examine many elements in a fluid and dynamic way. This suggests that technology is endless, just like space however, instead of steadily flowing, it moves as a heavy current. Alternatively, when dynamic energy exists within limitless constraints, it triggers chaos, claustrophobia, and release as there is nothing to encounter and share on to. What appears infinite in reality turns out to be finite. Therefore, void turns into non-time (digital space).



**Figure 13. Visual representation of the experimentation of visibility and invisibility.**

Figure 13 presents a visual representation of dynamic energy when it exists within limitless constraints, triggering chaos and claustrophobia. The dichotomy of visibility and invisibility are played on. While physical objects within the confines of a restroom are perceptible, the bathroom itself functions to render us invisible to external realities, providing a sanctuary for introspection. Conversely, the virtual environment generates a feeling of invisibility (lack of tangible presence) yet entails excessive visibility (lack of privacy due to constant surveillance).



**Figure 14. Video postcards defining places that technology had/could have taken over in the bathroom.**  
**[Link to postcards.](#)**

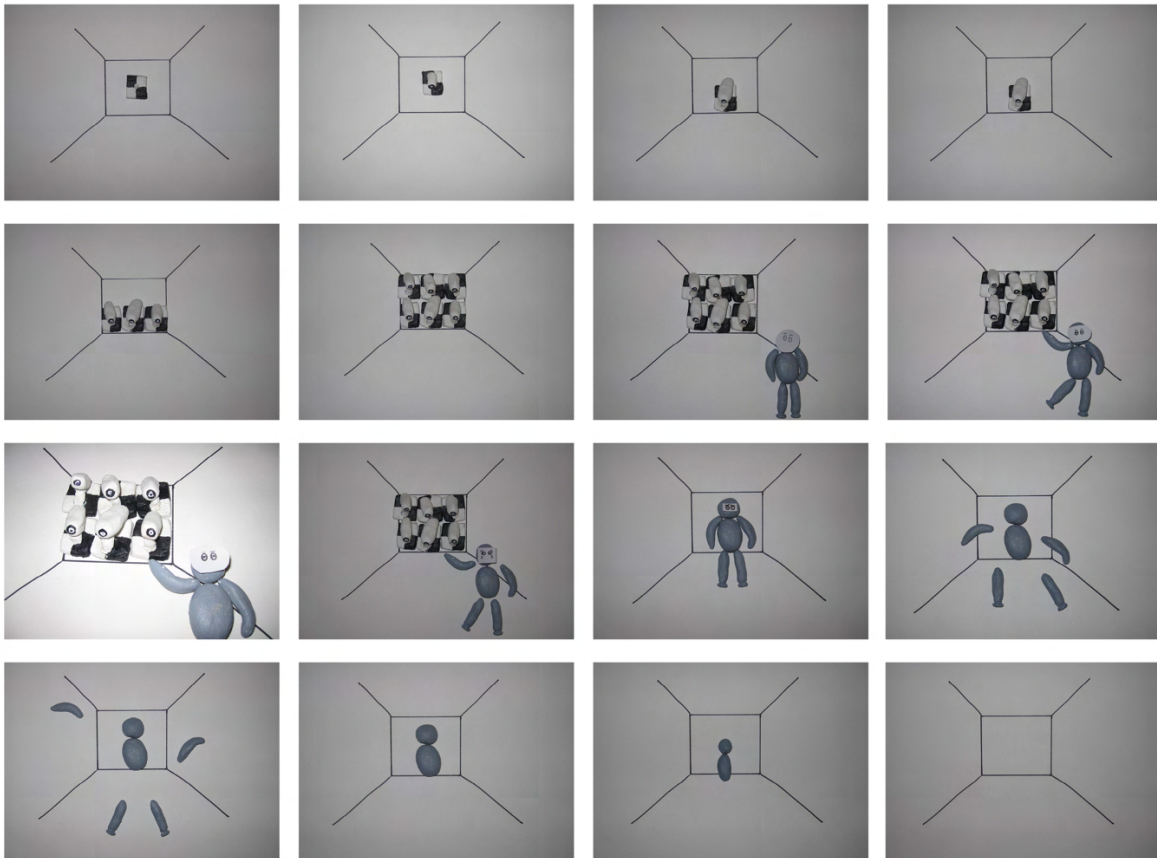
The non-time (digital space) eliminates all notion of privacy and introduces newly developed control and surveillance techniques. (Steiner & Veel, 2015) The bathroom, an intimate space for the body to interact with and reflect upon individually, is reduced to a mere object to be showcased on an endless shelf. Everything continues to be free, but impossible to grasp. Two entities part of the same individual seek to touch, yet the repulsion grows greater as they move closer. They continue into the enormous dimension of chaos. Notions of invisibility and visibility start to sublimate into one without a threshold as attempted to be illustrated in Figure 14.

Bathrooms are the most pertinent space to inspect the philosophical concept of threshold and our bodies' intimacy with the built environment. With technology advancing and the digital space becoming more prominent, our constant dialogue between non-physical (memories, emotions and knowledge) elements decreases. We are restricted inside the sprawling network of the digital; flattened into the finite of the infinite.

Although the screen is the only physical structure that holds this digital energy, will it be able to act as a man-machine interface?

## Spatial aversion to humanity: technology.

What is the human-machine relationship? The ubiquitous digital era we live in everyday raises questions about identity, scale, context, and energy exchange. (May, 2012) Will the bathroom be the last resort to our realisation of the dominance of the computer age?

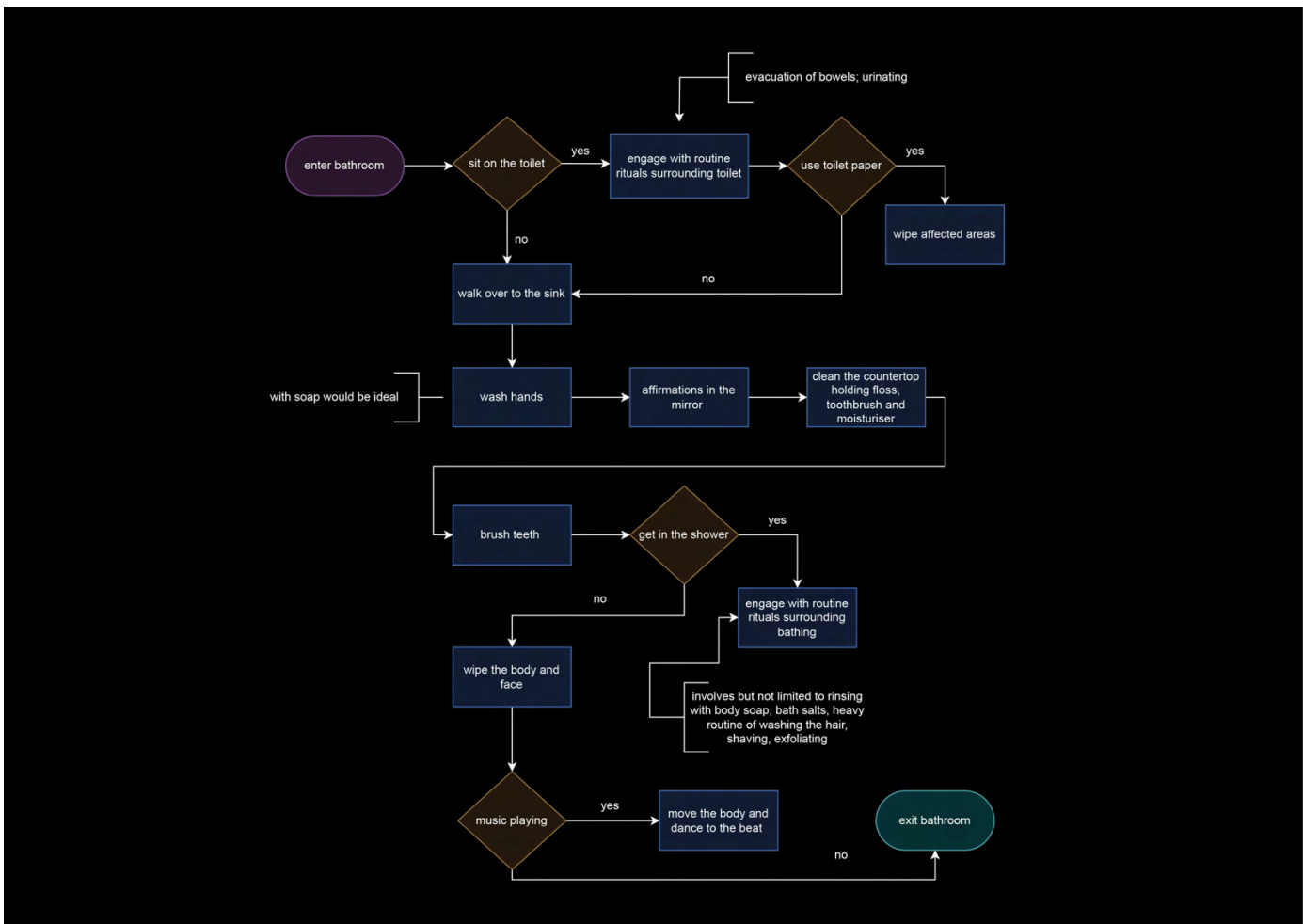


**Figure 15. Stop motion showcasing the consequences of the digital on the body when it takes over the last intimate interior known to mankind, built for humans. [Link to stopmotion.](#)**

Figure 15 plays with the issue of surveillance and the line between one's own invisibility and the depiction of the body. It tries to underline how technology has fully taken over interior spaces and humanity upon entering the bathroom.

We have resorted to a "painful deprivation of sensory experience we have suffered in our technologized world," according to Juhani Pallasmaa. "Homogenization of space weakens the experience of being, and wipes away the sense of place," the writer persists. (Pallasmaa, 2005) The constructed environment offers a surface for

perception and an expanse for encountering and comprehending the outside world. It represents nature's expansion into the artificial domain. Seeing that it involves the blending of multiple domains of sensory experience, it enhances the existential experience. The self-image is inextricably linked to its situational and spatial context. (Pallasmaa, 2005) Human complexity disappears with the colonisation of the virtual, taking away spatial dimension and sensations of touch; the ongoing conversation with our constructed environment is also stripped away. A research article by Sage Journals disputes that the periods and settings where individuals converse and exchange ideas are expanding due to digital technologies. (Koch & Miles, 2023) Humans and machines are growing increasingly interconnected in their relationship however, in my view, this is leading to discomfort, disgust, and a strong sense of desolation.



**Figure 16. Flowchart depicting my rituals that I perform in the bathroom in a mechanised and systematic way.**

Figure 16 is an effort to computerise the way our bodies move, sense, and interact with the environment. It explores body, figure, transparency, and its relationship to space while toying with the mechanisation of human movement in space. This serves as a vivid depiction of how online has extended into the physical world and the subsequent deprivation of sensory experiences inherent in interior exploration.

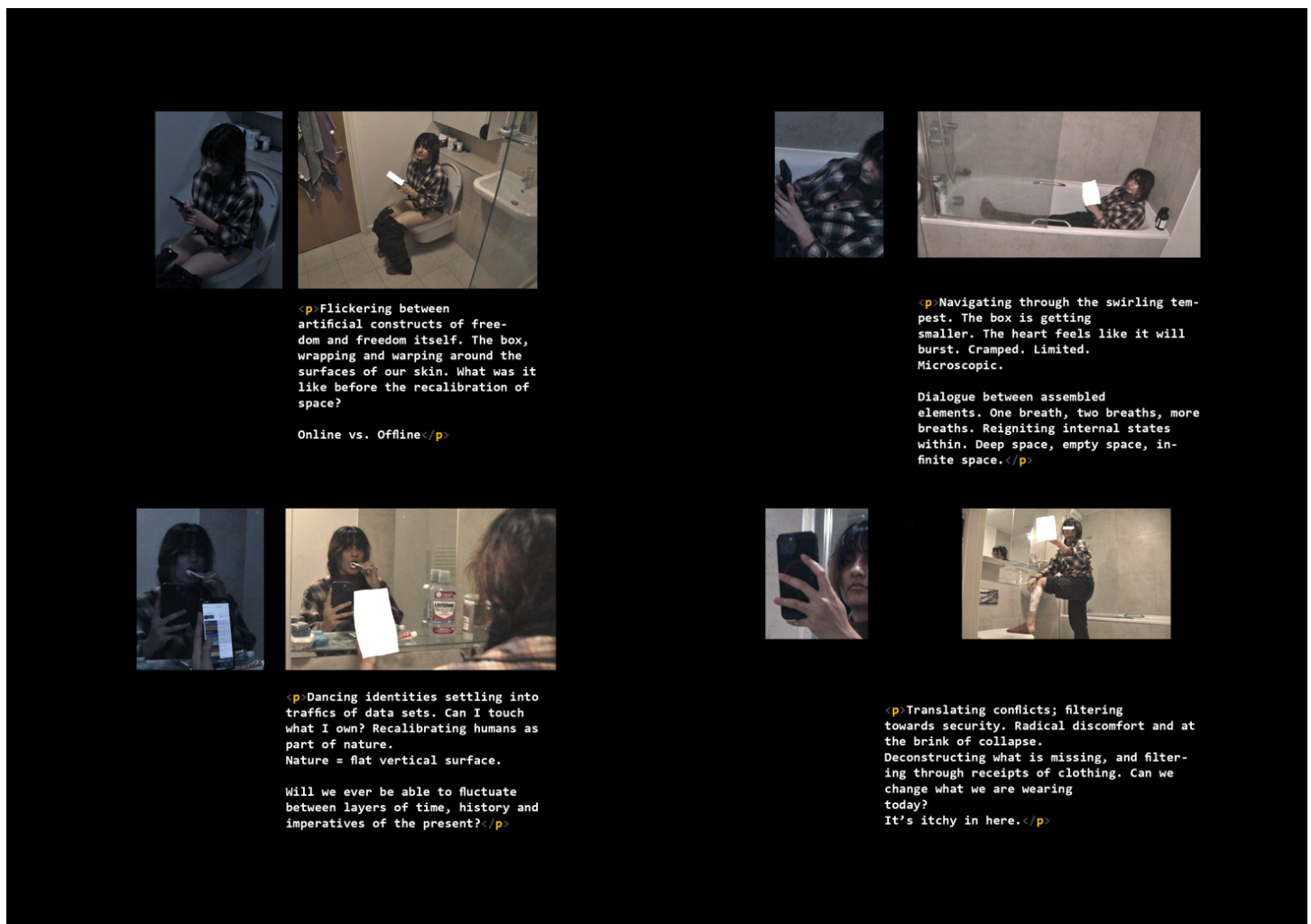
The threshold between the physical and virtual becomes an epicentre of alienation rather than the extension of human intelligence and a path to intimacy. (Cave & Dihal, 2023) Interiority shifts from sensually manipulated matter to the material characteristics of data and their "space" occupation. (Brooker & Weinthal, 2013, pg.251) The bathroom is converted from a human waste processing plant to an automated, mechanised factory for non-human use. The plumbing system becomes "stacked cages of machines with rivers of coloured wires flowing between them." (May, 2012) A vertical incision through the bathroom would expose a system of pipes and drains that control both the movement of services rather than cells. (Penner, 2013) The network begins to assert control onto these layers of interactive metropolis containing arteries, veins, and organs, the interior serving as the skin. However, as we progress into the future, the internet and portable electronics become more commonplace, de-sensualising people to reality and the restroom's intended use.



**Figure 17. Fragmented self-reflection through a mirror as technology clips our body detaching sensory experiences.**

Figure 17 reveals the sensations of alienation and aimlessness. The fragments allude to our loss of control over both our physical selves and the parts of ourselves that constitute our distinct identities. The layers and focus on the eye imply ongoing surveillance, evoking emotions of guilt, fear, and judgement. Furthermore, it suggests that the eye stands as the sole bodily component unaffected by the digital realm, retaining its autonomy. We see, yet we do not comprehend ourselves or our space.

Rather than fostering an intimate relationship between human and machine, it progresses into an indulgence of the latter and enslaving the former, stripping away characteristics of what truly makes us human. The roles dissolve as the digital grows into the artificial domain and further into nature. The last known interiority known to man-kind becomes the bathroom as depicted in Figure 18.







<p>The bathroom is the most intimate space for a human body to be in.</p>

are  
YOU  
comfortable

<p>Unfolded view of the box.

There was a sense of homesickness for humanity.

Archive of elements and its effect on human condition.

Can we ever live as **ONE**?</p>

now?

Figure 18. Visual essay depicting the contrast of the rituals in the bathroom with and without technology; the emergence of new traditions.

# Discussion

Thresholds begin to diversify within the domains of the interior and digital. One seeks to sustain the exchange of energy between the body and space to offer a means of conveying existential experience, knowledge and a connection with complexity, while the other strives to explore the boundless void. As the digital age becomes more prominent, its interaction with interiors becomes a significant factor in identifying our future as humanity.

Questions about our space goes from: How can we transmit the emotionality of space? How does the tension between elements/realms define parameters and create thresholds between different atmospheres?

Into: Can we spatially translate repulsion between technology and humans? When technology gains access to a person in their most private and vulnerable environment, what is lost?

The anatomy of space is lost into the vast network of information technology. The skin is sliced, trimmed, and torn into mismatched fragments in the infinite, never to be sewn again.

How far can this divergence extend? How far are we willing to venture?

## Screen becoming our interior

The findings from my research convey that interiors are made up of the human condition - body, perspective and knowledge. Emotional responses provide us access to the non-physical components of materialism. These components contain information, held within spatial thickness. Hence, interiors provide a medium of inclusivity to humanity. This brings up the following queries for us: Is our grasp of the universe and our existence as humans captured in the way we move our bodies within interiors? Where is the line that allows our bodies and interiors to communicate with one other? The fold in draperies, when realised, is the boundary that absorbs time bound to humans and communicates our emotional states.

However, what role can interiors play in the digital age? Which sort of setting would ultimately be most conducive to human survival? Since the bathroom provides a space for individuals to connect with themselves and reflect on their own bodies, it was chosen as the type of location to be researched for this investigation's subject matter. The result was that even the most private spaces that are explicitly recognised for human-space contact can be overtaken and multiplied by the virtual world. Human mobility will become mechanised as a consequence of the digital's impact on our body, depriving us of sensing interiors spatially. The loss of control on our identities that interiors provide us with, infinitely sinks into the depth of the digital realm; the screen becomes our interior isolating us from the body, perspective and knowledge.

## Consumption of space

This dissertation assumes that the conception of interiority in the future is devoid of any sense of materiality.

Interior spaces becoming weaponised will produce a stationary, non-time (digital space) environment known as a void. This proposal plans to occupy the last physical area, remnants, into which cyborgs can escape the virtual realm. But first, the understanding of how space is consumed by humans is necessary.

From the research findings, it has been realised that consumption is a means of expressing identity and belonging, whilst material possessions reflect the character of a person. (Elfver et al., 2013) An individual's identity is shaped by their consumption habits and belongings. (Elfver et al., 2013) Humans understand interiors through language. It's a way of understanding ourselves and the world around us. (University of Cambridge, n.d) Dwelling inside fosters a significant connection between a person and their surroundings, which cultivates a sense of belonging. Interiors, objects, and consumption all form a language of non-written, non-verbal, and non-visual communication. (Norberg-Schulz, 1993) Pallasmaa states that interiors work as an embodied memory or a space and place, allowing for the "full understanding of the human condition". He claims that buildings "create lived existential metaphors that concretise and structure our being in the world". (Pallasmaa, 2005)

Therefore, our interiority is materialised by the body. Consumption of objects behaves as a dialogue and a window into our subconscious.

## Threshold between digital and physical interiors

Future interiors are predicted to employ prefabricated two-dimensional modules. Speech, movement, and action will be digitally recorded, becoming a string of code rather than a representation of our psyche.

These developments are expected to blur the lines between real life and digital communication. (Lee, 2021) The premise of the information system's deterioration, the rise in polarisation, and personal corruption arises from changes in the digital age. (Lee, 2021) Chaos is triggered by the machine's increased kinetic energy, which in turn causes significant disruptions to our way of life. Artificial Intelligence begins to decide how we function and dwell, a "virtual experience indistinguishable from the real world". (Lee, 2021) The human mind will be unable to respond to further innovation, depriving us of human institutions (interiors). Jim Fenton argues that this technological advancement will probably have an impact on our behaviour and mental health, with human health being utterly ignored. (Anderson, 2023) This is because an environment that encourages introspection is essential for human health. Pre-existing notions are based on the theory that our interiors are created to exist just within us. However, they are also considered to be a means of self-expression which is

crucial as users of space. (Amundsen, 2018) More importantly, I believe that for interiors to exist and encapsulate the essence of being human, the containment of the body within interiors is necessary.

The body acts as a host of interiors igniting interiors, becoming a repository for the human condition. The digital screen extinguishes not only the spatial experience but the interaction that enables it.

## Recovering loss of Interiority

The primary outcome of my experiments conducted was the loss of space-body relation erupting senses of invisibility and intangibility. The conclusion that was outlined describes a non-existent relationship between the two extremes of the digital and physical realm. This design proposal attempts to bridge the gap between the two multiverses. It proposes to design a psychiatric centre, attachable to any remains, that allows cyborgs to reconnect with interiors (of themselves). This initiative licences them to reprogram their loss of identity, understanding their other half of their heritage.

In this research study, identity is defined as the realisation of who we are through the space around us and the way we self-reflect using tangibility and materiality. The assumption of the future of humanity is realised for the future new race of living beings, cyborgs. The definition of cyborgs has varied throughout the years but in this context, the term cyborgs is defined as the replacement of fully functioning organs to mechanical parts, creating a new techno-organic hybrid producing immense power but at the cost of attributes such as empathy and compassion associated with being human. (Haddow, 2021) The self becomes isolated within a “scientific frame of mind” in which we no longer turn to nature to echo our state, in-fact our reflections and spirit begin to be caught in the movement and mentation’s of machines. (Davis, 2023) This proposal is a design for the future given the rate at which technology is advancing, and the possibilities of cyborgs dominantly identifying with their technological side, forcing their humanity to become extinct.

The entire premise of the space is to follow up on a body-space interaction which is inexistent within the digital, thus, the techniques and methods of testing will be analogue, to replicate the said interaction. The use of virtual reality is considered to fully grasp the 'interior' of the online environment and to understand the discrepancies within it. This proposal assumes that the relationship between body and space will have been disrupted once the virtual realm dominates, represented by Figure 21.



**Figure 21. The computer-generated interior displacing the material, emulating the interaction between a parasite and its host.**

The attempt to reprogram the relations between our physical existence, and the contents that are held within the four walls is established; a place made to be human in and continue to exist.

## Host and Parasite

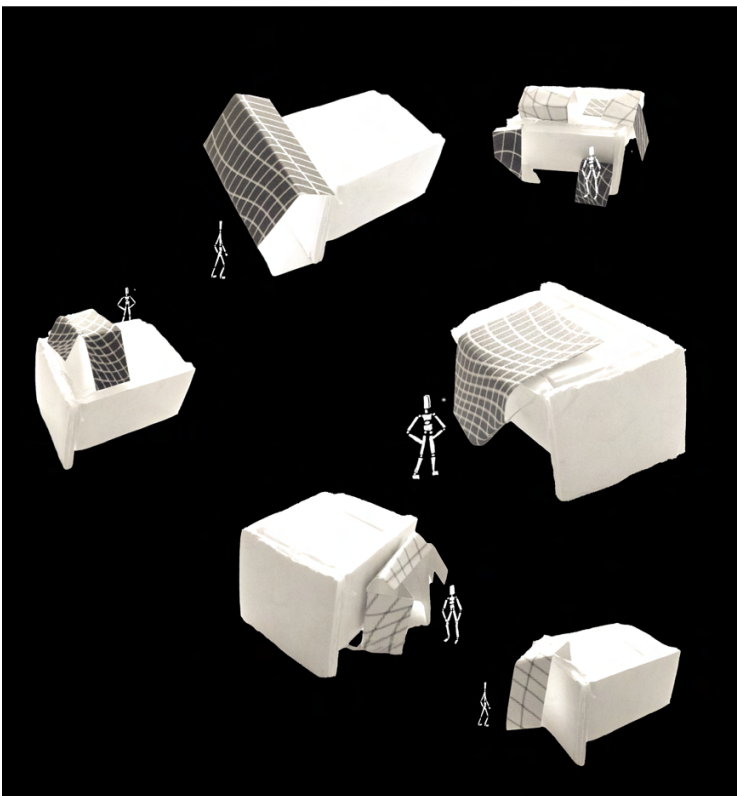
The conclusions of my investigation direct to the idea of the digital slowly taking aspects of the bathroom correlating to parasitism as shown in Figure 21.

Parasitic architecture refers to “small scale architectonic additions to existing buildings”. (Bardzinska-Bonenberg, 1970) Contrary to the actual idea of parasite and host interaction in biology where the parasite lives on or in as well as at the expense of the host (Centers for Disease Control and Prevention, 2022), parasitic architecture aims to use the parasite as a medium of solving spatial problems that the host is unable to. (Given, 2021) The contrast in the relationship of the host and parasite between biology and architecture becomes distorted as my project initially explores the parasitic relationship of the digital (the parasite) taking over aspects of the bathroom (the host).

The intent of the psychiatric ward is to take prominence in the cyborg's activities and serve as a place for introspection, much like a bathroom would in a human's life. It is anticipated that this conduct will evolve in

response to the cyborg's actions to generate an accessible community for those who feel the same identity loss. (Kachri, 2009) The toilet turns into a living entity that serves as the host, and the digital device acts as the parasite, creating a biological parasitic interaction. (McDaniel, 2008) Contrary to this, my model characterises the relationship between the host and parasite as that which is connected to architecture, with the latter being defined as the structure that sustains and feeds off the former to activate the conceptual framework of interiors. Since the parasite feeds naturally on the flow of bodies produced by the development of this symbiotic link between host and parasite, the kind of relationship that is sought to be established is that of a "hyper-transient" parasite (Given, 2021).

Inverting the typical biological interaction, this parasitic relationship aims to link psychological centres that mitigate the impending cyborg tragedy facing our generation and help us reconnect with our interior selves. Figure 22 explores the potential parasitic psychiatric ward that can be established within the outlined scenario.



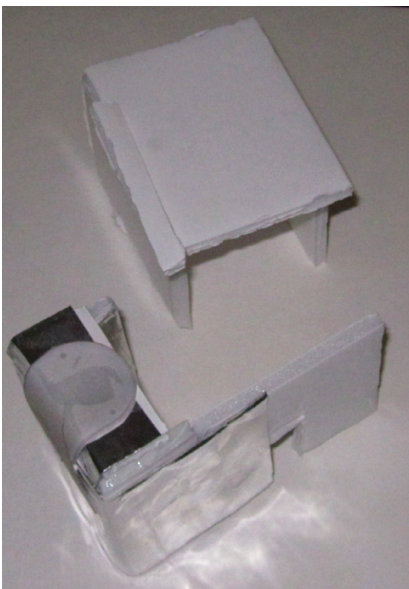
**Figure 22. Spatialising the various contextualisation of the interaction between the parasite, host and environment.**

## Spatial experience for the flesh

When the frequency of cyborgs in the digital world surpasses that of their existence in the physical world, a re-establishment to a connection with their human side is necessary for them to fully recover their sense of self.

The design's lasting impression is in raising consciousness among this generation and acting as a call to action before the digital world gets out of our grasp and starts to change the essence of what it is to be human. Its longevity starts with a suggestion, should the need arise later, about how to stay in touch with our original selves. The new typology is to provide an experience that allows us to reconcile with our identities, which has become fractured as a result of the rise of the virtual interior. The character of space is brought alive through interaction of elements, rather than in isolation. (Viseu, et al., 2007) To construct spatial perception, the comprehension of phenomenology is crucial for us to gain insight into how a human interacts with its surroundings (Zhuang, n.d.). The body is an integral part of this communication and functions as the "most fundamental measurement of self" in that it is an "element of nature and ingredient of form". (Lee, 2022) The body operates as a vehicle for a dialogue between items and space, spatializing the various contextualisation's of the interaction between the parasite, host, and environment; movement with the elements must be continuous to activate the spatial experience and create an emotional connection. (Lee, 2022) According to studies, the spatial organisation of the mentally ill lacks structure, disregarding significance to depth and dimension. Honkasalo, the article's author, goes on to say that "to be human is to possess and create space and to move between them". The concept that, in order to exist, flesh, bodies, and spatial cultures are intertwined and dependent on experiences (Honkasalo, 1998).

The re-establishment of interiors is preceded with how humans interact with the environment. The body turns into an essential component of this controlled exchange. The body's never-ending cycle depends on interiors for function, and interiors depend on the body for function, as illustrated in Figure 23.



**Figure 23. Parasitic architecture acting as a series of prosthetics – reconfiguring to enhance the sensory experience and highlight the nature of our senses > irreplaceable relationship between body and interior.**

# Conclusion

Was there a time where the non-physical (digital) and the physical (built environment) exhibited the same understanding towards the human race? The future for interiors and its new race does not look promising. The half machine, half human will struggle to reside in the screen. Cyborgs will face identity loss surrounding who we are as creatures, psychologically strained and unable to cope with the detachment of our human identity that interiors provide, by way of immersing into the invisible and endlessness of the online universe. Given that physical interior spaces are central to our identity as a species, their preservation and containment become critical issues. Only in them do our bodies operate as constructed. The interlinking connections between host (the bathroom) and parasite (the online) leads to the development of a parasitic psychiatric territory to fully reconnect our future race with interiors. The proposal serves as a wake-up call for the future regarding the dangers and abuses that accompany with the advancement of digital technologies, potentially altering our engagement with the physical world. An alarm, existing between the history of embodiment and the ever-growing digital, alarming humanity at this present moment. Consider this your wake-up call to the power of indulgence before our sense of interiority, the entity driving our bodies, is deleted.



**Figure 24.** Within the imagined psychiatric territory lies a zone that is dedicated to reuniting cyborgs with their identity through interactions with interiors, facilitating a reintroduction with the significance of the bathroom as a space for humanity.



# Bibliography

Bartis, A. (2018, September 14). Gordon Matta-Clark: Breaking the Limits. | by Audrey Bartis. Medium. Retrieved November 26, 2023, from <https://medium.com/@audrey.amarylis/gordon-matta-clark-breaking-the-limits-8bce9b18ddd4>

Brooker, G., & Weinthal, L. (Eds.). (2013). The Handbook of Interior Architecture and Design. Bloomsbury Publishing. Retrieved November 7, 2023, from <https://ebookcentral.proquest.com/lib/ual/detail.action?docID=6160430>

Cave, S., & Dihal, K. (2023, June 16). AI Will Always Love You: Three Contradictions in Imaginings of Intimate Relations with Machines. Minding the Future. Retrieved November 23, 2023, from [https://link.springer.com/chapter/10.1007/978-3-030-64269-3\\_6](https://link.springer.com/chapter/10.1007/978-3-030-64269-3_6)

Colomina, B., & Wigley, M. (n.d.). TOILET ARCHITECTURE: AN ESSAY ABOUT THE MOST PSYCHOSEXUALLY CHARGED ROOM IN A BUILDING. PIN-UP Magazine. Retrieved November 26, 2023, from <https://archive.pinupmagazine.org/articles/toilet-modern-architecture#20>

Crary's, J., & Cook, S. (n.d.). 24/7 | Somerset House. Somerset House |. Retrieved November 26, 2023, from <https://www.somersetshouse.org.uk/whats-on/247>

Kleinman, K. (2012). After Taste: Expanded Practice in Interior Design (K. Kleinman, J. Merwood-Salisbury, & L. Weinthal, Eds.). Princeton Architectural Press.

Koch, R., & Miles, S. (2023, June 16). Inviting the stranger in: Intimacy, digital technology and new geographies of encounter. Progress in Human Geography. Retrieved November 26, 2023, from <https://journals.sagepub.com/doi/full/10.1177/0309132520961881>

May, K. (Ed.). (2012). Data Space. Clog.

Monica Pidgeon. (n.d.). Space, Event, Movement | Bernard Tschumi. Pidgeon Digital. Retrieved December 15, 2023, from <https://www.pidgeondigital.com/talks/space-event-movement/chapters/>

Norberg-Schulz, C. (1968). Intentions in Architecture. University Press.

Pallasmaa, J. (2005). The eyes of the skin: architecture and the senses. Wiley.

Penner, B. (2013). Bathroom. Reaktion Books.

Steiner, H., & Veel, K. (Eds.). (2015). Invisibility Studies: Surveillance, Transparency and the Hidden in Contemporary

Culture. Peter Lang AG, Internationaler Verlag der Wissenschaften.

<https://ebookcentral.proquest.com/lib/ual/detail.action?docID=3030190>

Thompson, J. A. A., & Blossom, N. (Eds.). (2015). The Handbook of Interior Design. Wiley.

<https://ebookcentral.proquest.com/lib/ual/detail.action?docID=1956429>

Weinthal, L. (n.d.). Toward a New Interior: An Anthology of Interior Design Theory. Princeton Architectural Press. <https://ebookcentral.proquest.com/lib/ual/detail.action?docID=3387553>

Koolhaas R. Westcott J. Petermann S. Davis B. Avermaete T. Bego R. Shefelbine A. & International Architectural Exhibition. (2018). Elements of architecture. Taschen GmbH.

Bardzinska-Bonenberg, T. (1970) Parasitic architecture: Theory and practice of the postmodern era, SpringerLink. Available at: [https://link.springer.com/chapter/10.1007/978-3-319-60450-3\\_1](https://link.springer.com/chapter/10.1007/978-3-319-60450-3_1) (Accessed: 26 January 2024).

Centers for Disease Control and Prevention (2022) CDC - parasites - about parasites, Centers for Disease Control and Prevention. Available at:

<https://www.cdc.gov/parasites/about.html#:~:text=A%20parasite%20is%20an%20organism,protozoa%2C%20helminths%2C%20and%20ectoparasites>. (Accessed: 26 January 2024).

Kachri , G. (2009) Parasitic Ecologies: extending space through diffusion - limited aggregation models . dissertation. Available at: <https://core.ac.uk/download/pdf/1687888.pdf> (Accessed: 26 January 2024).

Given, D. (2021) 'Developing parasitic architecture as a tool for propagation within cities', JOURNAL OF ARCHITECTURE AND URBANISM, 45(2), pp. 164–170. doi:10.3846/jau.2021.14394.

McDaniel, C.N. (2008) Strategic Intervention: Parasitic Architecture. Available at:

[https://etd.ohiolink.edu/acprod/odb\\_etd/ws/send\\_file/send?accession=ucin1212011864&disposition=inline](https://etd.ohiolink.edu/acprod/odb_etd/ws/send_file/send?accession=ucin1212011864&disposition=inline) (Accessed: 26 January 2024).

Lee, K.-F. (2021) How AI Will Completely Change the Way We Live in the Next 20 Years, Time. Available at: <https://time.com/6097625/kai-fu-lee-book-ai-2041/> (Accessed: 26 January 2024).

Anderson, J. (2023) As AI spreads, experts predict the best and worst changes in digital life by 2035, Pew Research Center: Internet, Science & Tech. Available at: <https://www.pewresearch.org/internet/2023/06/21/ai-spreads-experts-predict-the-best-and-worst-changes-in-digital-life-by-2035/> (Accessed: 26 January 2024).

Elfver, H., Thyr, H. and Cser, J. (2013) A Study in Consumption of Interior Products and Identity. dissertation. Available at: <http://www.diva-portal.org/smash/get/diva2:626743/FULLTEXT01.pdf> (Accessed: 26 January 2024).

University of Cambridge (no date) Understanding ourselves and the world around us through language and culture, Support Cambridge. Available at: <https://www.philanthropy.cam.ac.uk/give-to-cambridge/understanding-ourselves-and-the-world-around-us-through-language-and-culture#:~:text=Through%20language%2C%20we%20understand%20ourselves,our%20emotional%20expression%20and%20relationships>. (Accessed: 26 January 2024).

Norberg-Schulz, C. (1993) The concept of dwelling: On the way to figurative architecture. New York: Rizzoli. Available at: <https://archive.org/details/conceptofdwelling00norb/page/12/mode/2up> (Accessed: 26 January 2024), pp. 13, 16

Viseu, A., Clement, A., Aspinall, J. & Kennedy, T. L. M., 2007. The interplay of public and private spaces in internet access. Information, Communication & Society, 9(5), pp. 633-656.

Wolfe, A., 1997. Public and private in theory and practice: some implications of an uncertain boundary. In: J. Weintraub & K. Kumar, eds. In Public and Private in Thought and Practice: Perspectives on a Grand Dichotomy. Chicago: University of Chicago Press.

Zhuang, S., n.d. Human Behavior and the Interior Environment. [Online] Available at: [https://www.academia.edu/7616939/Human\\_Behavior\\_and\\_the\\_Interior\\_Environment\\_Sociological\\_Human\\_Need\\_2\\_1\\_Psychological\\_Human\\_Response\\_2\\_3\\_Perception\\_and\\_Aesthetic\\_2\\_3\\_Human\\_Response\\_to\\_the\\_Interior\\_Environment\\_2\\_4](https://www.academia.edu/7616939/Human_Behavior_and_the_Interior_Environment_Sociological_Human_Need_2_1_Psychological_Human_Response_2_3_Perception_and_Aesthetic_2_3_Human_Response_to_the_Interior_Environment_2_4) [Accessed 26 January 2024].

Lee, K., 2022. The Interior Experience of Architecture: An Emotional Connection between Space and the Body. Buildings, 12(3).

Haddow, G., 2021. Reclaiming the cyborg. In: Embodiment and everyday cyborgs: Technologies that alter subjectivity [Internet].. Manchester: Manchester University Press. Available at: <https://www.ncbi.nlm.nih.gov/books/NBK571741/>

Honkasalo, M. L., 1998. Space and Embodied Experience: Rethinking the Body in Pain. Sage Journals, 4(2).

Davis, E., 2023. The Spiritual Cyborg. [Online] Available at: <https://lab.cccb.org/en/the-spiritual-cyborg/>

Ulrich, R.S. et al. (2018) 'Psychiatric ward design can reduce aggressive behaviour', Journal of Environmental Psychology, 57, pp. 53–66. doi:10.1016/j.jenvp.2018.05.002.

T Squared, 2022. Psych Ward vs Mental Hospital. [Online] Available at: <https://arborwellnessmh.com/psych-ward-vs-mental-hospital/>

Amundsen, M. (2018) 'Q&A with Juhani Pallasmaa on Architecture, Aesthetics of Atmospheres and the Passage of Time', Ambiances [Preprint]. doi:10.4000/ambiances.1257.