

MAPPING INTERIOR ADJACENCIES

Film and photography successfully mimic the way we occupy the interior. Both give views to the placement of furniture, objects, and characters that move between them. Often small details such as a jacket resting on a chair or a glass filled with coffee or wine tells us if it is morning or evening and brings with it the element of time. These ephemeral details provide entry points into a narrative that we visually complete.

The interior becomes animated with life based upon these subtle cues that appear and disappear over the course of a day. Inherently, the interior contains its own system that mimics that of ecology, albeit with a different set of elements than the traditional definition of an organic system. But if ecology is the study of interrelated elements within an environment, then the interior fulfills this definition. It also asks what we can learn by looking at the interior from the lens of this term. Like an ecological system, the interior references cycles of time by its users that organically flow from inside to outside, one room to another and one activity to another. Temporal elements act as variables that appear and disappear over the course of a day while permanent elements are constants that help ground the interior as a site. Both are measured by time. The following diagram locates the permanent elements into a series of nested rings that move from intimacy at the core (body) to the threshold of interior and exterior at the periphery. Each ring occupies a specific scale of the interior, sometimes gravitating towards the body (clothing) and other times toward the perimeter of a room (surfaces). All together, each ring is distinct unto itself but integral to others, mimicking a complete ecology.

Time puts the diagram into motion. It activates the variables to change over the course of a day and can be mapped across permanent elements on the interior. A dotted line indicates adjacencies experienced on the interior; this begins with everyday acts such as getting dressed, occupying furniture, utilizing objects, having a sense of enclosure based upon the perimeter of a room, the proximities of everything within, and finally, the threshold between private and public interiors.

Looking at the interior through the lens of ecology invites alternative ways of viewing this realm but also documenting the activities that shift from a static diagram to one that registers time and activity. If this is one form of redrawing the interior, then perhaps a further exploration of the term ecology could offer a new set of drawings or maps of the interior derived from the intricate relationship of parts within an ecosystem.

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