



LIMINALIS

WARNING

THIS DIRECTED RESEARCH AIMS TO UNDERSTAND THE
HUMAN BRAIN AND THE SPATIAL CONDITIONS THAT INDUCE
UNSETTLING REACTIONS FROM ITS INHABITANTS

THE CONTENT WILL INCLUDE HARSH DESCRIPTIONS
OF SEVERAL PHOBIAS, DIRECT QUOTES FROM
VICTIMS AND AUTHORS, AND STRIKING IMAGERY
FROM VARIOUS FORMS OF MEDIA

THESE DISCOVERIES CULMINATE IN A MULTIFACETED
FILM REPRESENTING THESE SPATIAL CONDITIONS TO AN
EXTREME IN A VARIETY OF SCENES DESIGNED TO PROVOKE
ANXIETY, UNEASINESS, AND PHOBIC REACTIONS.

VIEWER DISCRETION IS ADVISED

I. PREFACE

II. RESEARCH & METHODOLOGY

III. ADAPTATION & PRODUCTION

IV. AFTERWORD

I.

PREFACE

THE ORIGINS OF LIMINALIS BEGAN THREE YEARS
AGO WHEN FIRST DISCOVERING THE TERM
AGORAPHOBIA.

ITS COMPLEXITY LEFT AN OVERWHELMING DESIRE TO
BETTER UNDERSTAND THE CONCEPT OF FEAR AND
ITS RELATION TO ARCHITECTURAL SPACE.

AGORAPHOBIA AND OTHER PHOBIC REACTIONS ARE
A DIRECT RESULT OF THE SURROUNDING SPACES IN
OUR BUILT ENVIRONMENT.

PLACES ARE HIGHLY INTRICATE AND HAVE SEVERAL
CONDITIONS THAT INDUCE PANIC AND ANXIETY.

THE PINNACLE OF THIS IS THE UNKNOWN, AND
TRYING TO EXPLAIN THE UNEXPLAINABLE. THIS LED
TO LIMINALIS AS A THESIS AND PROJECT.

AGORAPHOBIA

ANXIETY DISORDER CHARACTERIZED BY
INTENSE FEAR OF CERTAIN ENVIRONMENTS

RAPID HEARTBEAT, DIZZINESS, SWEATING

AGORAPHOBES OFTEN ARE HOUSEBOUND

LIFE FEELS RESTRICTED BY UNKNOWN
FORCES; RELY ON PEERS TO PERFORM
DAILY TASKS

"WITHIN THE MODERN CITY, THE
MODERN MAN IS AGORAPHOBIC."

*YELIZAVETA GOLDFARB MOSS, "GREEN AGORAPHOBIA," IN
ARCHITECTURAL CURES IN BAUDELAIRE AND
KAFKA, 1ST EDITION (ROUTLEDGE, 2020), 125.*



NORTH BY NORTHWEST (1959)

AGORAPHOBIA



DEVELOPED FROM REPEATED EMOTIONAL
AND SENSORY RESPONSES TO SPACES
THAT INVOKE FEAR

CONVOLUTED, CONTRADICTORY, & COMBINES
THE FEARS OF MANY OTHER CONDITIONS

"THE FEAR OF THE UNKNOWN IS ALWAYS THERE, THE
MORE ROUTINE OUR STEPPING OUT INTO THE WORLD IS,
THE MORE SECURE WE FEEL AND THE LESS LIKELY WE
ARE TO PANIC."

*JOSHUA HOLMES, "SPACE AND THE SECURE BASE IN AGORAPHOBIA:
A QUALITATIVE SURVEY," AREA 40, NO. 3 (2008): 379.*

*DROMOPHOBIA, THE FEAR OF CROSSING THE
STREET (1931), JOHN VASSOS*

FEAR

"NO PASSION SO EFFECTUALLY ROBBS THE MIND OF ALL ITS POWERS OF ACTING AND REASONING AS FEAR. FOR FEAR, BEING AN APPREHENSION OF PAIN OR DEATH, OPERATES IN A MANNER THAT RESEMBLES ACTUAL PAIN. WHATEVER THEREFORE IS TERRIBLE, WITH REGARD TO SIGHT, IS SUBLIME TOO, WHETHER THIS CAUSE OF TERROR BE ENDUED WITH GREATNESS OF DIMENSIONS OR NOT; FOR IT IS IMPOSSIBLE TO LOOK ON ANYTHING AS TRIFLING, OR CONTEMPTIBLE, THAT MAY BE DANGEROUS."

EDMUND BURKE, A PHILOSOPHICAL INQUIRY INTO THE ORIGIN OF OUR IDEAS OF THE SUBLIME AND THE BEAUTIFUL (NEW YORK: HARPER, 1757), 72.



ELECTRIC CHAIR (1963), ANDY WARHOL

THE UNKNOWN

OUR BUILT ENVIRONMENT IS FULL OF SPACES WITH UNKNOWN CONDITIONS THAT MAKE US ANXIOUS TO BE AROUND THEM.

DISCOVERING THESE FACTORS LEADS TO A BETTER UNDERSTANDING OF PHOBIC TENDENCIES AND THE CONCEPT OF FEAR ITSELF.

"THE OLDEST AND STRONGEST EMOTION OF MANKIND IS FEAR, AND THE OLDEST AND STRONGEST KIND OF FEAR IS FEAR OF THE UNKNOWN."

LOVECRAFT, H. P. SUPERNATURAL HORROR IN LITERATURE. EDITED BY E. F. BLEILER. NEW YORK: DOVER PUBLICATIONS, 1973.

ISLE OF THE DEAD (1880), ARNOLD BÖCKLIN

II.

RESEARCH &
METHODOLOGY

MOVING BEYOND THE INITIAL DISCOVERIES,
THE RESEARCH COMPILED INFORMATION FROM
VARIOUS MEDIUMS OF JOURNALS, ARTICLES,
STUDIES, INTERVIEWS, SURVEYS, FILMS,
PHOTOGRAPHY, ANIMATION, AND INSTALLATIONS.

THE FINDINGS WERE THEN CLASSIFIED
INTO KEY TERMS THAT ENCOMPASS THE
FOLLOWING SPATIAL CONDITIONS:

INABILITY TO COMPREHEND BOUNDARIES

OBSCURITY OF SIGHTLINES

ABSENCE OF FAMILIARITY

INTERRUPTION OF ROUTINE

UNRECOGNIZABLE PURPOSE

TRANSITIONAL PERIODS

CHANGE OF LIFESTYLE

DEFICIENCY AND SURPLUS OF LIGHT

ENVIRONMENTAL STIMULATION

RESTRICTION OF MOVEMENT

LACK OF POPULATION

CLUSTER OF CONGESTION

SENSE OF SECURITY

FEELING OF BEING WATCHED

MEANS FOR ESCAPE

VASTNESS
INFINITY
OBSCURITY
UNFAMILIARITY
UNCANNINESS
DISRUPTION
ALTERATION
TRANSITION
TENEBROSITY
ILLUMINATION
IMMERSION
CONSTRAINT
DESOLATION
CONGESTION
INSTABILITY
SURVEILLANCE
ENTRAPMENT

THESE KEY TERMS REPRESENT QUALITIES
WITHIN SPACES IN OUR BUILT ENVIRONMENT THAT
DIRECTLY CORRELATE TO EMOTIONAL RESPONSES
OF FEAR, ANXIETY, AND THE DEVELOPMENT OF
VARIOUS PHOBIAS. THIS RESEARCH DISCOVERED,
COMPREHENDED, AND RATIONALIZED THESE
FACTORS WHICH TORMENT THE MINDS OF THE
HUMAN SPECIES.

VASTNESS

MEGALOPHOBIA

INABILITY TO COMPREHEND BOUNDARIES

OVERWHELMS HUMAN ABILITY TO
UNDERSTAND THE SPACE AROUND THEM

PERCEPTION OF BEING DROWNED BY SCALE
OF SPACES

VICTIMS SUFFERED FROM SYMPTOMS WHEN THEY
MOVED THROUGHOUT OUR BUILT ENVIRONMENT,
REACHING "THEIR MOST INTENSE WHEREVER THERE
WAS NO IMMEDIATE BOUNDARY TO THE VISUAL FIELD."

*DAVID TROTTER, "THE INVENTION OF AGORAPHOBIA," VICTORIAN
LITERATURE AND CULTURE 32, NO. 2 (2004): 464.*



INTERSTELLAR (2014)

INFINITY

APEIROPHOBIA

COMBINES MAXIMUM AMOUNT OF VASTNESS
WITH REPETITION OF MATTER

LACK OF BOUNDARIES LEADS TO BRAINS
PERCEPTION OF THINGS AS INFINITE

FAILURE TO UNDERSTAND WHERE ONE IS

"WE ARE DECEIVED IN THE LIKE MANNER, IF THE PARTS
OF SOME LARGE OBJECT ARE SO CONTINUED TO ANY
INDEFINITE NUMBER, THAT THE IMAGINATION MEETS
NO CHECK WHICH MAY HINDER ITS EXTENDING THEM AT
PLEASURE."

EDMUND BURKE, A PHILOSOPHICAL INQUIRY, 92



VIVARIUM (2019)

OBSCURITY

KENOPHOBIA

PRESENCE OF VISUAL BOUNDARIES CAN
ALSO BE UNSETTLING

OVERLAP, INTERSECTION, & CONCEALMENT
CREATES DOUBT IN THOUGHT PROCESSES

INABILITY TO SEE EVERYTHING AND
UNDERSTAND POTENTIAL THREATS

"TO MAKE ANYTHING VERY TERRIBLE, OBSCURITY
SEEMS IN GENERAL TO BE NECESSARY. WHEN WE
KNOW THE FULL EXTENT OF ANY DANGER, WHEN WE
CAN ACCUSTOM OUR EYES TO IT, A GREAT DEAL OF THE
APPREHENSION VANISHES."

EDMUND BURKE, A PHILOSOPHICAL INQUIRY, 74

UNFAMILIARITY

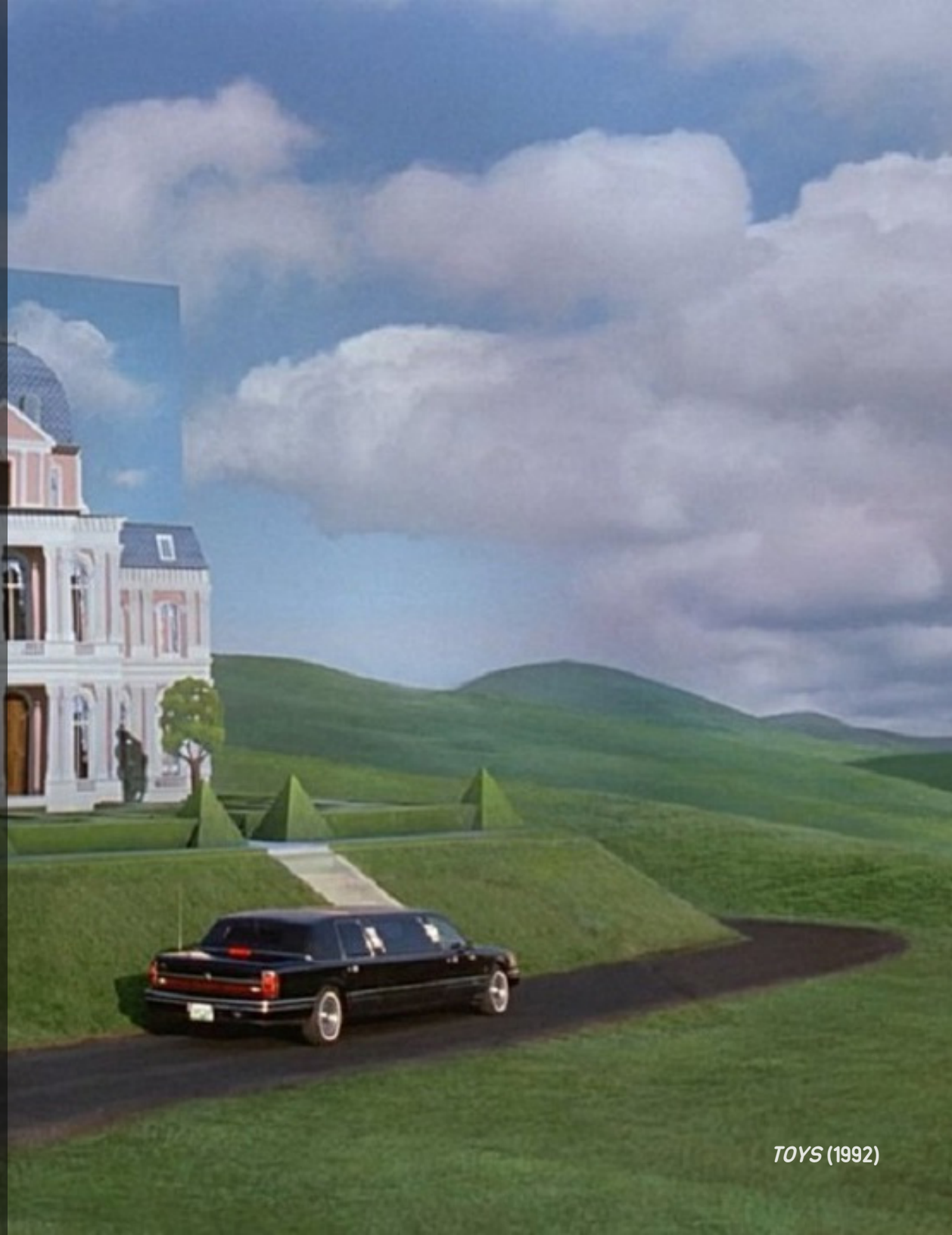
NEOPHOBIA

ABSENCE OF MEMORABLE QUALITIES
CREATES AN FOREIGN ENVIRONMENT

BRAIN STORAGE OF PAST EXPERIENCES
HARMS OUR RELATIONSHIP WITH SPACE

"MENTAL ILLNESS IS ACCOMPANIED BY A BREAKDOWN
OF CONTACT BETWEEN THOUGHT AND THINGS, AS IT
WERE, AN INABILITY TO RECOGNIZE FAMILIAR OBJECTS,
SO THAT THE VICTIM FINDS HIMSELF IN A FLUID AND
STRANGE ENVIRONMENT TOTALLY LACKING FAMILIAR
REFERENCE POINTS."

*MAURICE HALBWACHS, "SPACE AND COLLECTIVE MEMORY," IN THE
COLLECTIVE MEMORY, CHAPTER 4 (BOSTON: MIT, 1950), 1.*



UNCANNINESS

APOPHENIA

THE ASSUMPTION OF A PROGRAM IN A ROOM WITHOUT ONE CAN BECOME A TRAP

HUMANS ATTEMPT TO UNDERSTAND THE PURPOSE OF EMPTY OR UNCLEAR SPACES

CREATION OF MEANINGFUL PATTERNS AND CONNECTIONS; LEADS TO FALSE POSITIVES

UNFOUND REALIZATION INVOKES PANIC

AN AGORAPHOBE DESCRIBES THIS AS "LEAVING ME FEELING AS IF I'M SPINNING OFF INTO SPACE, OUT OF CONTROL."

JOSHUA HOLMES, "SPACE AND THE SECURE," 379



SEVERANCE (2022)

DISRUPTION

METATHESIOPHOBIA

ROUTINES DEVELOP FROM REPEATED
ENCOUNTERS WITH THE SAME SPACES

INTERRUPTION OF THESE HABITS
STIMULATES IRRATIONAL REACTIONS

SENSE OF FAILURE, LOSS OF CONTROL,
INTUITION, AND NAVIGATION SKILLS

THEY CANNOT FIND THEIR WAY HOME WITHOUT
ARCHITECTURAL GUIDANCE, BUT THEY ALSO CANNOT
FIND THEIR BEARINGS IN READING HISTORY, NATURE,
AND STYLISTIC EXPANSES."

YELIZAVETA GOLDFARB MOSS, "GREEN AGORAPHOBIA," 125.



THE TRUMAN SHOW (1998)

ALTERATION

TROPOPHOBIA

HUMANS PHYSICALLY OR MENTALLY MOVE
DURING THESE INTERVALS

OUR BRAINS SWITCH BETWEEN VIEWS AND
FAIL TO ADAPT; NEED FOR STABILITY

LOCATION AND LIFESTYLE CHANGES: THE
ALTERATION OF ONE'S ENVIRONMENT

"IN EVERYTHING SUDDEN AND UNEXPECTED, WE ARE
APT TO START; THAT IS, WE HAVE A PERCEPTION OF
DANGER, AND OUR NATURE ROUSES US TO GUARD
AGAINST IT."

EDMUND BURKE, A PHILOSOPHICAL INQUIRY, 105.

INCEPTION (2014)

TRANSITION

LIMINOPHOBIA

THE MOMENT BOUNDARIES ARE CROSSED;
MOVING BETWEEN SPACES OF CHANGE

SPACES THAT ARE MEANT TO BE PASSED
THROUGH RATHER THAN INHABITED

FEELING OF BEING TRAPPED OR LOST IN
UNATURAL, DREAMLIKE STATE

"HERE, THE SUFFERER, UNABLE EITHER TO ADVANCE
OR TO RETREAT, BEGINS TO TREMBLE, OR SHIVER, OR
BREAKS OUT IN A SWEAT."

DAVID TROTTER, "THE INVENTION OF AGORAPHOBIA," 464.

THE SHINING (1980)

TENEBROSITY

NYCTOPHOBIA

LIGHT IS THE BASIS OF ALL VISUAL
RENDERINGS OUR EYES PERCEIVE

NATURAL OR ARTIFICIAL BRIGHTNESS
PROVIDES CONTROL OF VISIBILITY

ABSENCE OF LIGHT LEADS TO THE
UNKNOWN; FEAR OF WHAT IS HIDDEN
WITHIN THE DARK

WITHOUT LIGHT, "ALL EDIFICES CALCULATED TO
PRODUCE AN IDEA OF THE SUBLIME,
OUGHT RATHER TO BE DARK AND GLOOMY."

EDMUND BURKE, A PHILOSOPHICAL INQUIRY, 102.



SKINAMARINK (2022)

ILLUMINATION

HELIOPHOBIA

SURPLUS OF LIGHT CAN HAVE INVERSE
AFFECT, RESEMBLING SAME FEARS AS
DARKNESS

IMBALANCE OF NATURAL VS ARTIFICIAL
LIGHT CREATES TENSION WITH REALITY

"EXTREME LIGHT, BY OVERCOMING THE ORGANS OF
SIGHT, OBLITERATES ALL OBJECTS, SO AS IN ITS EFFECT
EXACTLY TO RESEMBLE DARKNESS."

"BRIGHT LIGHTS AND SHINY FLOORS CAN HEIGHTEN MY
PANIC AND MAKE ME FEEL UNREAL."

EDMUND BURKE, A PHILOSOPHICAL INQUIRY, 102. &

JOSHUA HOLMES, "SPACE AND THE SECURE," 379.

THE WEATHER PROJECT (2003), OLAFUR ELIASSON

IMMERSION



LILAPSOPHOBIA

INTERIOR OR EXTERIOR CONDITIONS THAT
MANIPULATE ENVIRONMENT

SEVERE WEATHER; CHANGES IN VISUAL
AND AUDIO SENSIBILITIES

AMPLIFIES OTHER ELEMENTS, WORSENING
SPATIAL CONDITIONS

"SUFFERERS HAVE REPORTED FEELING MORE
DISCOMFORT IN DIFFICULT SPACES WHEN IT IS RAINING,
FOGGY OR DARK, SO MAY BE UPSET OF THE STORMY
CONDITIONS THAT RENDER SPACE MORE THREATENING."

*JOYCE DAVIDSON, "... THE WORLD WAS GETTING SMALLER: WOMEN,
AGORAPHOBIA AND BODILY BOUNDARIES," AREA 32, NO. 1 (2000): 34.*

FLOODED ROOM WITH CHAIR (2008), JAMES CASEBERE

CONSTRAINT



CLEITHROPHOBIA

FREEDOM TO MOVE CREATES SAFETY AND
ACQUAINTANCE WITH ONE'S LOCATION

FEELINGS OF BEING STUCK OR FROZEN;
FEAR OF LOSING CONTROL

LINEAR DESIGNS GENERATE SENSE OF
RESTRICTION AND ENGULFMENT

"IMMOBILITY IN SUCH A CITY IS FRIGHTENING:
ONE COULD BE RUN OVER, PUSHED AND SHOVED
BY A CROWD, OR RUN INTO AN UNDESIRABLE
ACQUAINTANCE."

"THE CITY COULD SWALLOW YOU."

YELIZAVETA GOLDFARB MOSS, "GREEN AGORAPHOBIA," 119.

DESOLATION

KENOPSIA

NOT JUST RELATIONSHIP BETWEEN OUR
MINDS AND THE BUILT ENVIRONMENT; BUT
THE INTERACTIONS WITH EACH OTHER

ABSENCE OF ALL LIVING THINGS, HUMAN
AND BEYOND

PLACES TYPICALLY BUSTLING WITH PEOPLE
NOW SILENT AND EMPTY

"CERTAIN SPACES AND THE ARRANGEMENT OR
ABSENCE OF PEOPLE WITHIN THEM INVOKE PARTICULAR
SOCIALLY PRODUCED IDEAS ABOUT VICTIMHOOD, BLAME
AND DANGER."

SARAH E. H. MOORE AND SIMON BREEZE, "SPACES OF MALE FEAR," 1173.



*28 DAYS
LATER (2002)*

CONGESTION

A large warehouse filled with shelves of cardboard boxes, illustrating congestion. The shelves are stacked high with boxes of various sizes and colors, creating a dense, cluttered environment. The perspective is from a low angle, looking up at the shelves, which emphasizes the height and volume of the storage.

CLAUSTROPHOBIA

ARRANGEMENT OF PHYSICAL MATTER IN
CERTAIN PROXIMITY TO EACH OTHER

BUILT STRUCTURES OR MOVING PIECES,
ESPECIALLY LIVING BEINGS

QUANTITY AND SPACING OF PEOPLE AND
PLACES NEEDS CONTROL

"THE BODILY CLOSENESS AND LACK OF SPACE MAKE
INTELLECTUAL DISTANCE REALLY PERCEIVABLE
FOR THE FIRST TIME." TOO MUCH POPULATION LEADS
TO CONGESTION AND A "METROPOLITAN CRUSH OF
PERSONS."

*GEORG, SIMMEL, "THE METROPOLIS AND MENTAL LIFE," (BLACKWELL
PUBLISHING, 1903), 16.*

AMAZON (2016), ANDREAS GURSKY

INSTABILITY

ATAXOPHOBIA

FAILURE TO REGISTER SAFETY WITHIN A SPACE OR ENVIRONMENT

RELY ON SPATIAL APPEARANCES TO BRING US ASSURANCE: EXTERNAL & INTERNAL

NEED SENSE OF SECURITY AND THE ABILITY TO BE IN CONTROL OF SELF AND SURROUNDINGS

THE MOST IMPORTANT QUALITIES ARE "BEING IN CONTROL, BEING MOBILE, BEING BOUNDED AND HAVING PRIVACY."

JOSHUA HOLMES, "SPACE AND THE SECURE," 380.

THE MATRIX (1999)

SURVEILLANCE

SCOPOPHOBIA

SPACE CAN INSINUATE THE PRESENCE OF
SOMETHING OR SOMEONE LOOKING

FEAR OF BEING WATCHED, STARED AT

INABILITY TO SEE WHAT OTHERS SEE;
CONFINED TO CERTAIN SIGHTLINES

"FELT AS THOUGH ONE WERE ON DISPLAY, VULNERABLE
AS SPECTACLE.

"HAVING YOUR BACK TO THE ROOM", STANDING
PHYSICALLY CLOSE TO OTHER MEN, AND BEING "SUBJECT
TO STRICT RULES CONCERNING WHERE TO LOOK."

YELIZAVETA GOLDFARB MOSS, "GREEN AGORAPHOBIA," 119. SARAH E.

H. MOORE AND SIMON BREEZE, "SPACES OF MALE FEAR," 1186.

LIBRARY II (1980), JAMES CASABERE

ENTRAPMENT

MAZEOPHOBIA

DISORIENTATION, UNABLE TO FIND ESCAPE

NEED UNDERSTANDING OF HOW TO REMOVE
YOURSELF FROM SPACE

WITHOUT CLEAR EXIT, BRAIN RESORTS TO
SOURCES OF COMFORT AND RELIEF

"VERY HARD TALKING YOURSELF OUT OF A PANIC
ATTACK WHEN STUCK IN ONE PLACE WITH NO ESCAPE."

"AN ANXIETY-DRIVEN ATTEMPT TO FIND A SECURE
BASE, REPRESENTED BY A SAFE PERSON OR A SPACE
ASSOCIATED WITH SUCH A PERSON."

JOSHUA HOLMES, "SPACE AND THE SECURE," 379, 376.



THE TRUMAN SHOW (1998)

III.

ADAPTATION
&
PRODUCTION

UNFAMILIARITY

VASTNESS

INFINITY

OBSCURITY

TRANSITION

DISRUPTION

UNCANNINESS

ALTERATION

CONSTRAINT

ILLUMINATION

DESOLATION

IMMERSION

TENEBROSITY

INSTABILITY

ENTRAPMENT

CONGESTION

SURVEILLANCE

THE FILM SHOWCASES AN AMBIGUOUS AND ANXIOUS
JOURNEY THROUGH A SERIES OF UNSETTLING SPACES.

DISCUSSING THESE CONDITIONS REACHES A CAP IN THEIR
COMPREHENSION AND RELATABILITY.

THE CORE REPRESENTATION OF THIS RESEARCH LIES IN
THE LIMINALIS FILM. THIS TRANSLATES THE INFORMATION
DISCUSSED INTO A MEDIUM YOU CAN PLACE YOUR MIND INTO.

EACH ENVIRONMENT IS METICULOUSLY DESIGNED TO
PORTRAY A SPECIFIC COMBINATION OF KEY TERMS AND
SPATIAL CONDITIONS PREVIOUSLY MENTIONED.

ALL STRUCTURES, GEOMETRIES, OBJECTS, TEXTURES,
MATERIALS, LIGHTING, MOVEMENT, AND AUDIO ARE
CAREFULLY DISPLAYED IN CERTAIN MANNERS TO EXEMPLIFY
THESE CONDITIONS AND PROVOKE SPECIFIC REACTIONS.

"LEVEL 0"

HOME?

TRANSITION

CONSTRAINT

ALTERATION

INSTABILITY

UNFAMILIARITY

GOOD ... MORNING? ALARM WONT SHUT OFF. AGING
WALLS AND BOOKS. THE SMELL IS RANCID. WHAT ARE
THESE IMAGES? CAN'T REMEMBER ANYTHING. THOSE
SHEETS ITCH. GO DOWNSTAIRS: WANT TO LEAVE. LIVING
ROOM? FRONT YARD? DON'T FORGET THE CLOSET DOOR.

LIMINALIS (0:41 MARK)

"LEVEL 1"

HILLS?

VASTNESS

DESOLATION

INFINITY

INSTABILITY

SURVEILLANCE

HILLS ARE ENDLESS. GRASS UNTOUCHED. WIND IS
HOWLING. THE HOMES, SINKING? NO ENTRY. TURBINES
SPINNING. WINDMILLS NOT? NO CHILDREN ON THE
PLAYGROUND. FENCES, INCONSISTENT. ORIENTATIONS
ARE OFF ... WITH EVERYTHING



LIMINALIS (1:45 MARK)

"LEVEL 2"

HOUSE?

UNFAMILIARITY

DESOLATION

VASTNESS

TRANSITION

UNCANNINESS

FINALLY, A PLACE? ORGANIZED FURNITURE, LEFTOVER
BELONGINGS. OCCUPIED? GRASS GROWING THROUGH
WALLS. OCEAN CRASHES, WIND SWIRLS. DOWNSTAIRS ...
BATHROOM. WEIRD LAYOUT. FOR MULTIPLE? BASEMENT,
LEAVES, ENTERTAINMENT? LIGHTS ARE DYING.

LIMINALIS (4:59 MARK)

"LEVEL 3"

GARDEN?

CONGESTION

IMMERSION

UNCANNINESS

OBSCURITY

CONSTRAINT

NONSTOP CRUNCHING. OVERFLOW OF COLOR.

FLUORESCENT BUZZING. HOW DEEP ARE ... THE

LEAVES? ... THE WALLS? NOTICING PATTERNS.

DOORWAYS, CRACKS. WHO'S CHAIRS? THE AIR SMELLS

FRESH, BUT PAST.

LIMINALIS (6:15 MARK)

"LEVEL 4"

PLAZA?

DISRUPTION

SURVEILLANCE

IMMERSION

UNCANNINESS

OBSCURITY

RED. VERY. EVERYTHING. WALLS MATCH THE CARPET,
AND LEAVES. INTENT? WHAT TO DO HERE. STRUCTURES
AREN'T SUPPORTING. I HEAR PURPOSE. WHO'S PLAYING
THAT? CRUNCH SEEMS LOUDER. WANT TO SIT, BUT NEED
TO LEAVE.

LIMINALIS (7:16 MARK)

"LEVEL 5"

VACATION?

TRANSITION

ILLUMINATION

SURVEILLANCE

DISRUPTION

UNCANNINESS

INSIDE OF SOMEWHERE ELSE. TREES ARE ... REAL.

GRASS IS FAKE. LOST AND FOUND, ITEMS REMAIN. CAN'T

SEE OVER THE WALL. WHERE'S THE POOL WATER?

UMBRELLAS ARE UP. DIRT REEKS. BALANCE? OF COLOR.

CEILING TILES. DONUT?



LIMINALIS (7:56 MARK)

"LEVEL 6"

FOREST?

CONSTRAINT

IMMERSION

CONGESTION

ILLUMINATION

ENTRAPMENT

ITS COLDER, MAYBE. SNOW INSIDE? THESE TREES
DEFINITELY REAL. DON'T FIT. LIGHTS BUZZING AGAIN.
PATHS TO TAKE. CALMING? BLUE, MOOD AND PAINT.
SNOW DEEPER THAN THE FLOOR. CRUNCHY TOO.
ARCHES ... ENTRANCE? ARROWS ... EXIT.

LIMINALIS (8:43 MARK)

"LEVEL 7"

OFFICE?

OBSCURITY

ILLUMINATION

ENTRAPMENT

INSTABILITY

DISRUPTION

WALLS BUILD THEMSELVES. REMEMBER YOU. CONCEAL

... THINGS? FLUORESCENT BUZZ ROARS. SMELL

FROM THE DIRTY CARPET. OMINOUS WALLPAPER. ITS

DEFINITELY A PLACE. END? CORRIDOR VS HALLWAY.

LOSING SIGHT. DEJA VU? UNSURE ESCAPE.

LIMINALIS (9:44 MARK)

"LEVEL 8"

PLAY?

DESOLATION

ALTERATION

TENEBROSITY

INSTABILITY

DISRUPTION

TOYS, SCATTERED. SLIDES, FUN? MORE TURF. MATS ARE
SOFT, BUT STICKY. MUSIC IS NICE ... BUT PIERCING. POLES
PROTECTED. LIGHTS ARE CLOUDS. TUBES ARE ECHO..EY?
LITTLE PEOPLE. MAZE. TRAVEL UNCLEAR. WHO OWNS?
WHO BELONGS? WALLS ARE EARTH, PLACE IS NOT.

LIMINALIS (11:27 MARK)

"LEVEL 9"

ROUTES?

ALTERATION

UNFAMILIARITY

CONSTRAINT

TENEBROSITY

ENTRAPMENT

COLOR, TOO MUCH. TEXTURE, SOFT ... OVERWHELMING.

TUBES, ENTER? SIGNS CONFUSING. FAINT ROARS.

WHICH ONE? NOT BLACK. MUSIC IS GONE. EYES HURT.

LEFT, RIGHT? ... OR WRONG? CAREFUL. MISTAKES, ARE

ALMOST, GOOD HERE. WHOOPS.

"LEVEL 10"

SLIDES?

VASTNESS

TENEBROSITY

UNFAMILIARITY

SURVEILLANCE

INSTABILITY

TUBES WERE SLIDES. SPARKLES. THEY'RE ALIVE?

WALLS ARE LOOKING. ENDLESS DROPOFF. DO (NOT)

PASS? ECHOES AND ... ROARS? CLICK CLACK. MUST

CROSS. RAINBOW. TURN AROUND? CAN'T. FOGGY. TOO

SHINY. HOLD ON.

LIMINALIS (17:05 MARK)

"LEVEL 11"

POOLS?

TRANSITION

ALTERATION

IMMERSION

UNFAMILIARITY

TENEBROSITY

WATER'S COLD, AIR IS WARM. DARKNESS LOOMS. SO MUCH SILENCE, YET ENDLESS ECHOES. ITS CALM, POOLS, BUT ... WAVES, OCEAN? THESE LIGHTS BUZZ TOO. TUNNELS ARE TIGHT, TILES ARE STICKY. RAILINGS TOO SHORT. IT'S DRAINING. DON'T DROWN.

LIMINALIS (21:04 MARK)

"LEVEL 12"

PRISON?

SURVEILLANCE

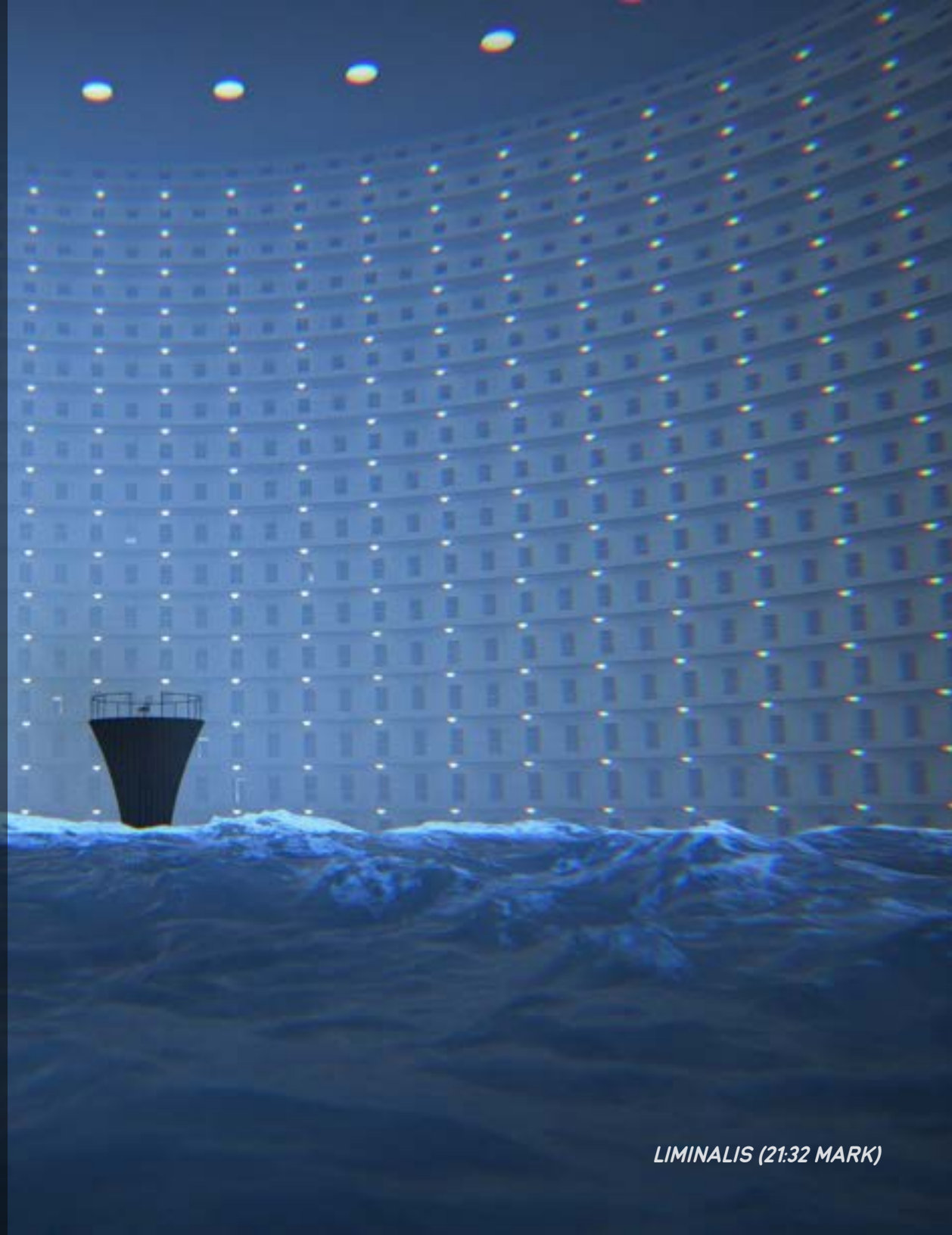
INFINITY

IMMERSION

TENEBROSITY

VASTNESS

EVERYTHING'S COLD. WAVES, RELENTLESS. MUST
REACH LADDER. SURVIVAL ... OPTIONAL? CHAIR. FOR
WATCH. CELLS ... OCCUPIED? CIRCLES, ONLY. LIGHTS
ARE BRIGHT BUT DARK. OUTSIDE WALLS. SURROUNDED.
PANOPTICON? THEY SEE. CORRECT DOOR ... HOW MANY?



LIMINALIS (21:32 MARK)

"LEVEL 13"

HALLS?

TENEBROSITY

OBSCURITY

INFINITY

CONGESTION

ENTRAPMENT

GRAVEL, CRUNCHIER. PATHS ARE ENDLESS. LIGHTS
PLACED. THANKS? ROARS STILL LOOM. WALLS HAVE ...
PATTERNS. THEY LEAD. CORRECT WAY? GETTING TIRED.
TIME MATTERS. JOG? AIR IS WARMER. SMELL IS WORSE.
GUESSING GAME. NOT FUN ANYMORE.

LIMINALIS (24:53 MARK)

"LEVEL 14"

EXIT?

ILLUMINATION

DESOLATION

INFINITY

ENTRAPMENT

CONGESTION

SIGNS. FOLLOW? DOORS, NOWHERE. ITEMS, LEFTOVER.

CHAOS? ECHOES, STILL. REFLECTIONS, NOTHING.

RED. ALARM ... RUN. FALLEN OVER. BLOCKED PATHS.

EMERGENCY OR MIND IMplode? OPTIONS LIMITED.

GETTING LOUDER. PAINFUL. MUST END.



LIMINALIS (25:53 MARK)

IV.

AFTERWORD

THE INTENTION AND MEDIUM OF THE FILM ITSELF ALSO
CREATES A DISCUSSION ON LARGER ARCHITECTURAL TOPICS.

ANIMATION AND FILM OF SPACES ARE LARGELY
DISCONNECTED FROM AFFECT, RENDERING THEM POINTLESS
AND DECLINING IN UTILIZATION.

CONTEMPORARY ARCHITECTURE IS FACED WITH AN EMPHASIS
ON STATIC VISUALIZATION, AND A FOCUS ON THE AESTHETICS
OF THE CUTE. THERE IS A CONTINUED IGNORANCE OF
PSYCHOLOGICAL MOTIVES OF SPACE AND MATERIALS.

THERE IS A LOSS OF ATTENTIVENESS, COMPLEXITY, AND
CONNECTION TO EMOTIONS, ESPECIALLY PROBLEMATIC ONES.
PHYSIOLOGY WITHIN SPATIAL CONDITIONS ARE SIMPLY NOT
DISCUSSED TO THE EXTENT THEY DESERVE.

MY PROJECT BRINGS SENSATION AND ATMOSPHERE,
DISRUPTING THE ARCHITECTURAL NORM. IT HIGHLIGHTS THE
CAPACITY TO PRODUCE SPACES THAT HAVE MOTIVE AFFECTS.

LIMINALIS SHOWCASES NOT JUST A DIFFERENT WAY OF
ANALYZING AND THINKING ABOUT SPACE, BUT REPRESENTING
AND COMMUNICATING IT AFFECTIVELY.

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