

Material Filters

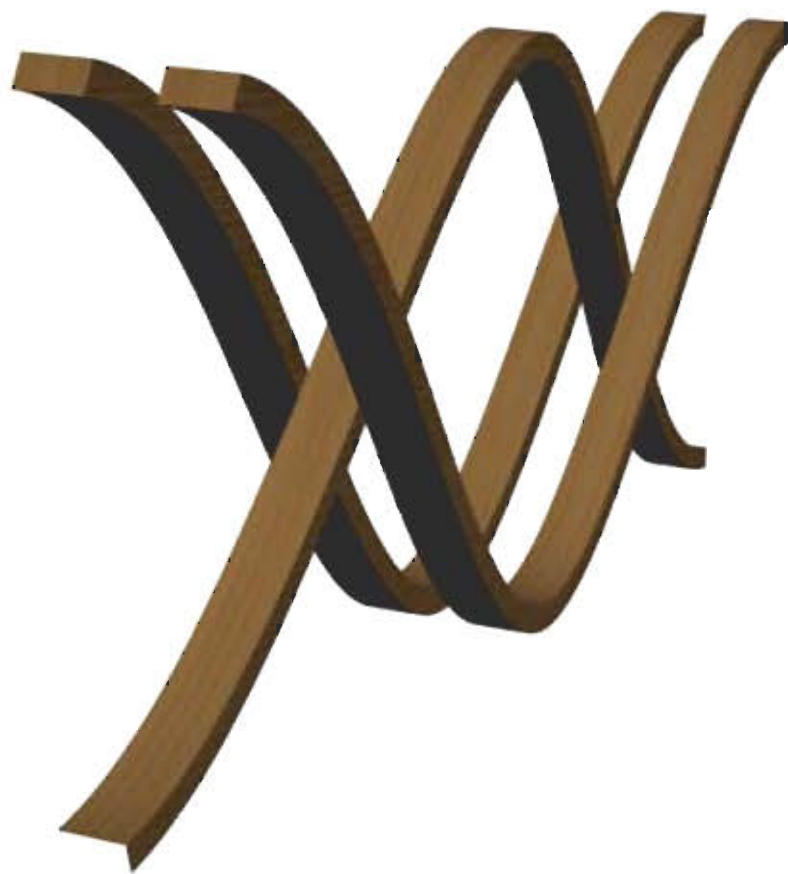
designed processes for controlled perception

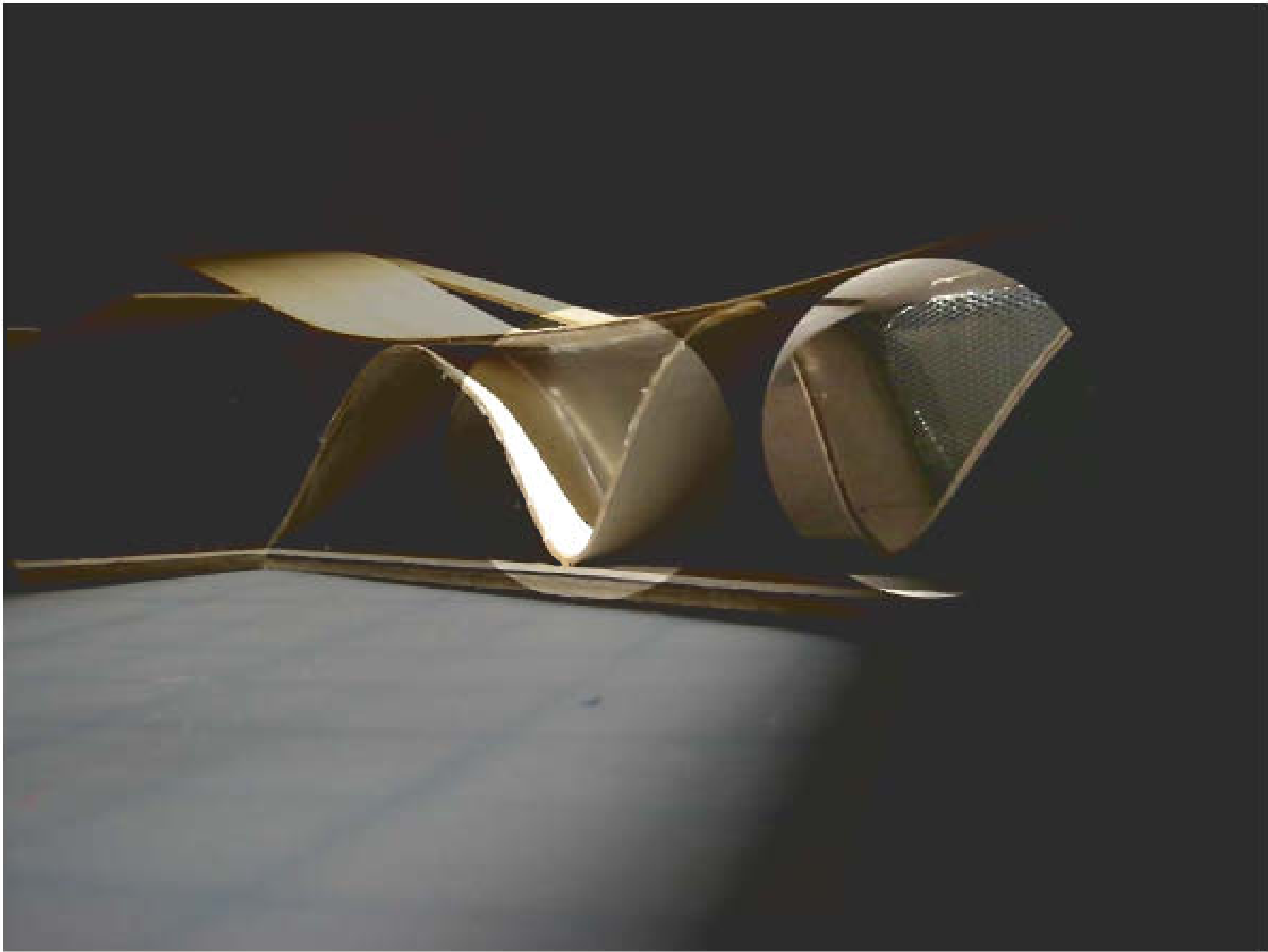
Dennis Michaud

With the goal of obtaining a certain amount of control over the perceptive interchange between two spaces, compound materials are designed with certain *qualities* in mind. As these materials are aggregates of conventional materials, an ideal is neither obtainable nor desired. Rather, it is the dialogue between the design and the material properties that allows a *version* of the desired condition to result.

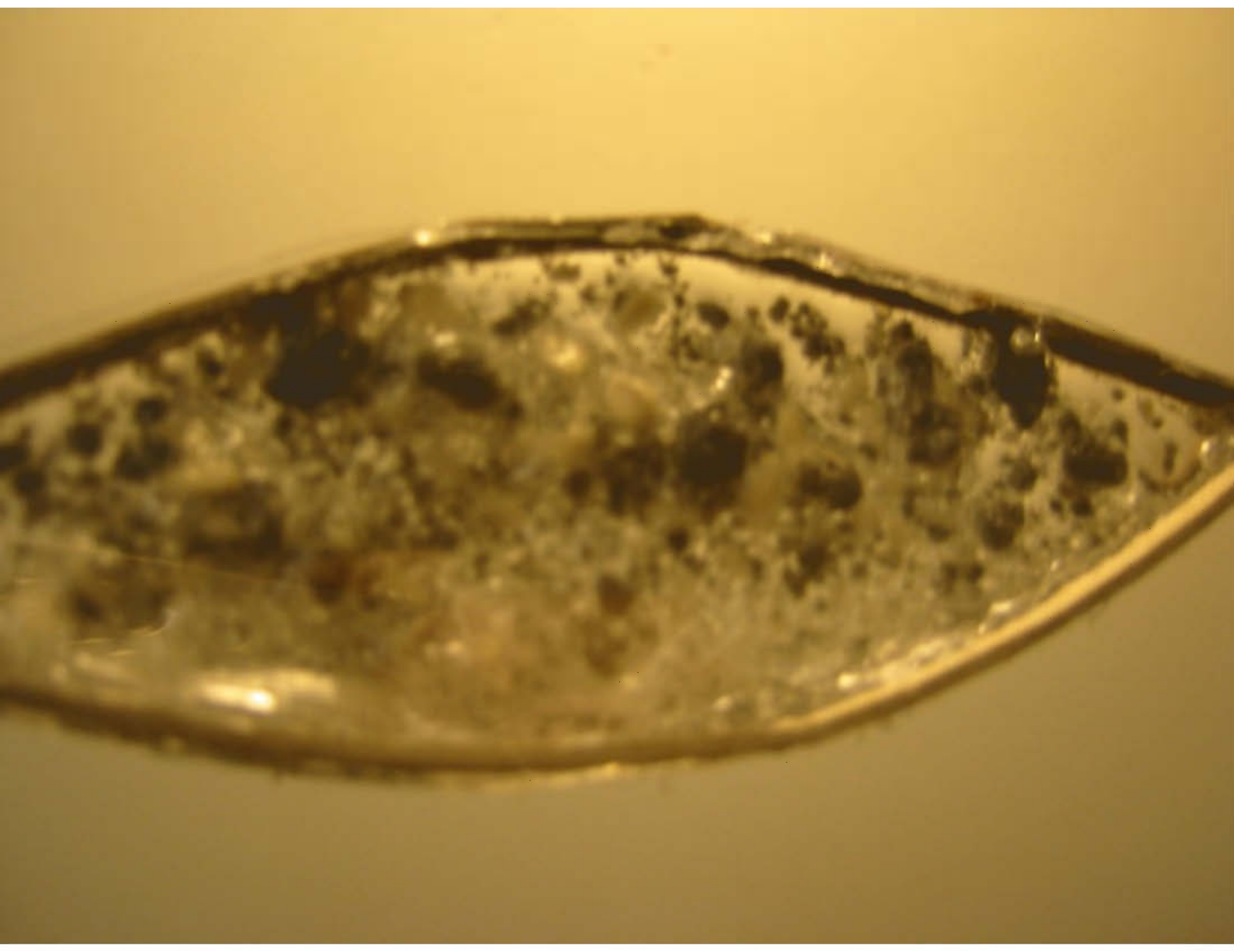
These “filters” are then inserted or in-filled within the inherent residual space of the chosen building tectonic, itself linked to program. Ultimately, a symbiotic system of relationships is established between concept, program, tectonic, and material, whereby successful performance of each is dependent on and depended on each component.

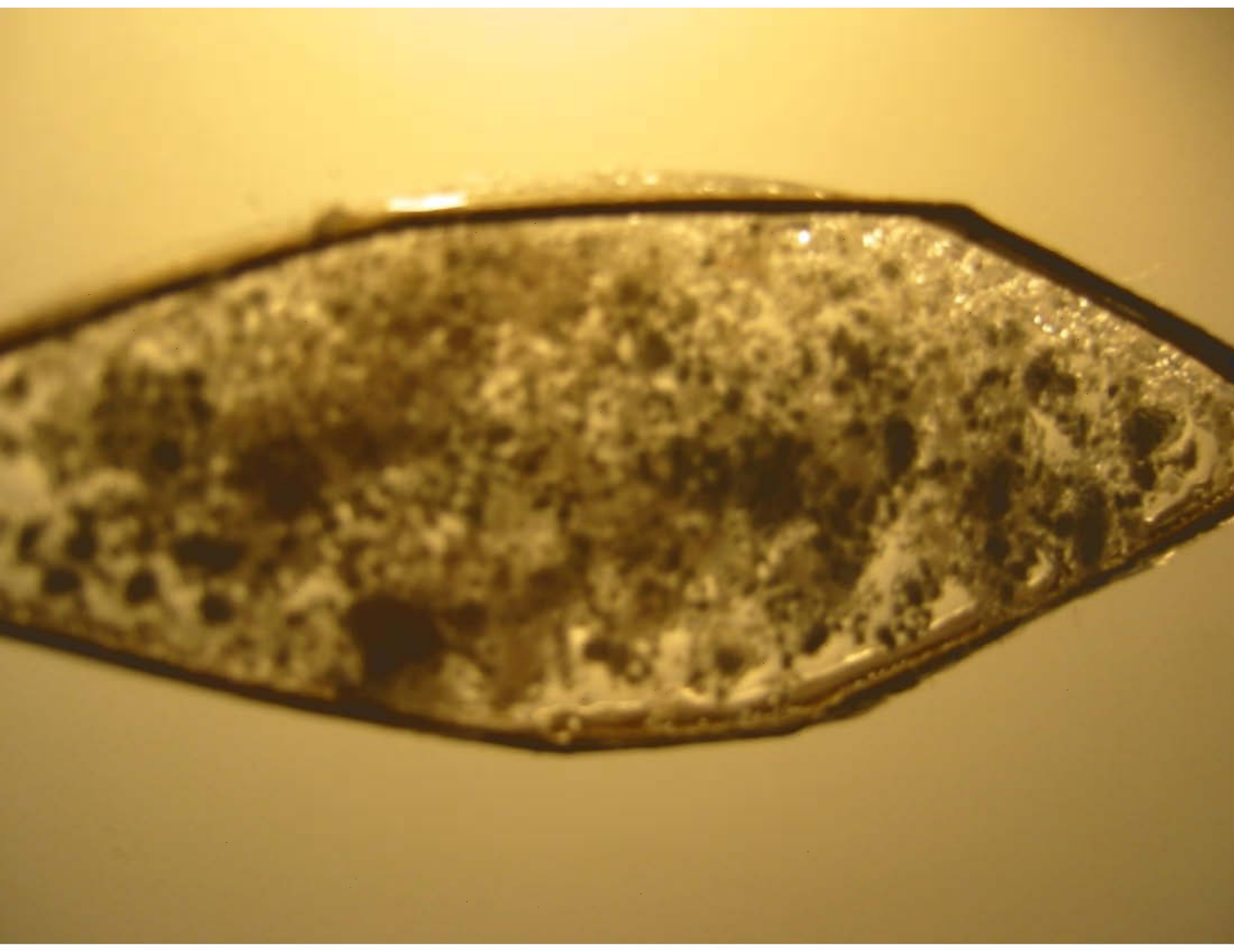
Two types of materials are used to control the quality and quantity of light flux: solid and liquid. Solid materials lend greater control to the design, yet changes within the filters are rigid and appear too intentional, betraying the will for an equal dialogue between design and material. Liquids, while less malleable and far less consistent, allow for more nuanced changes of conditions within a given filter.

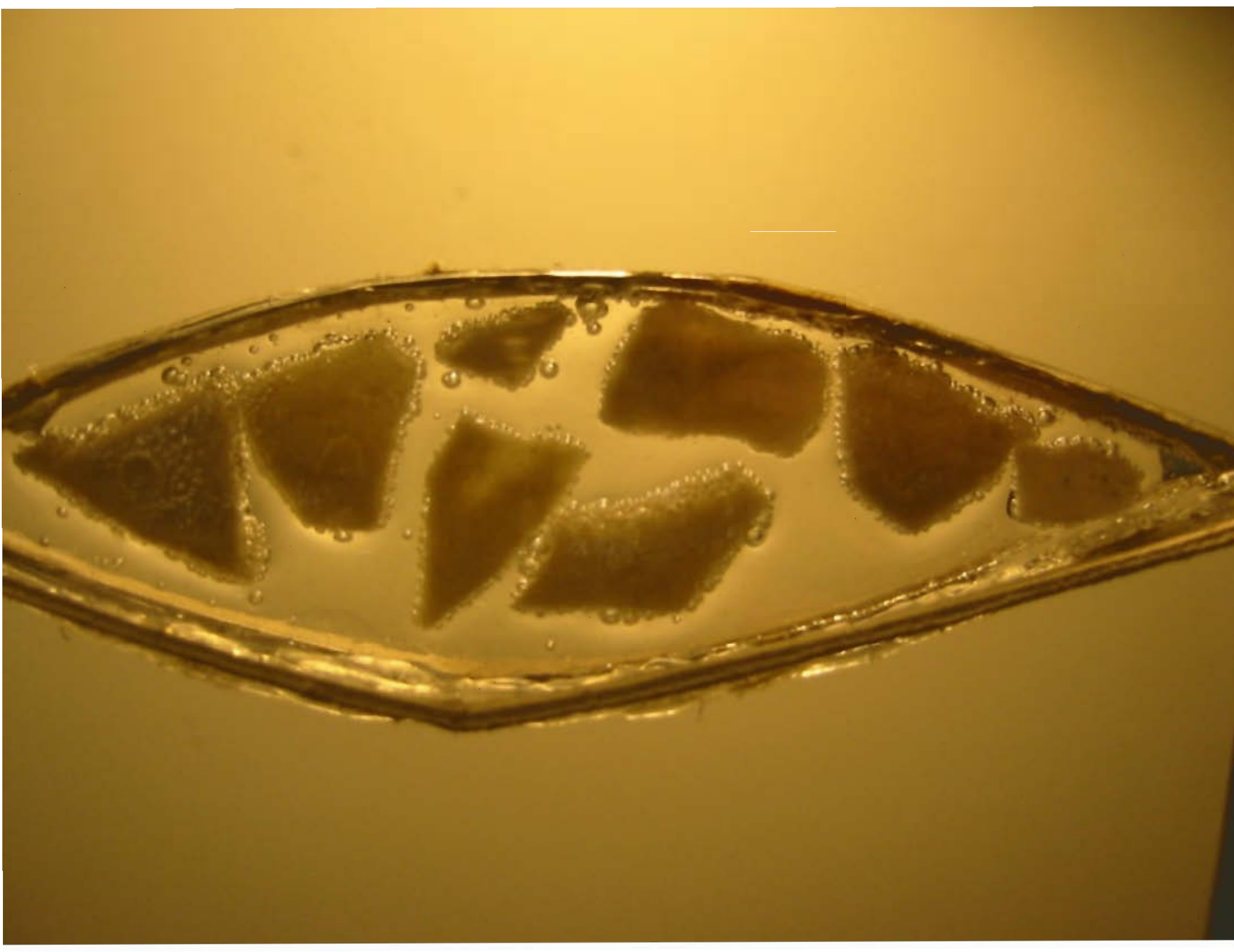




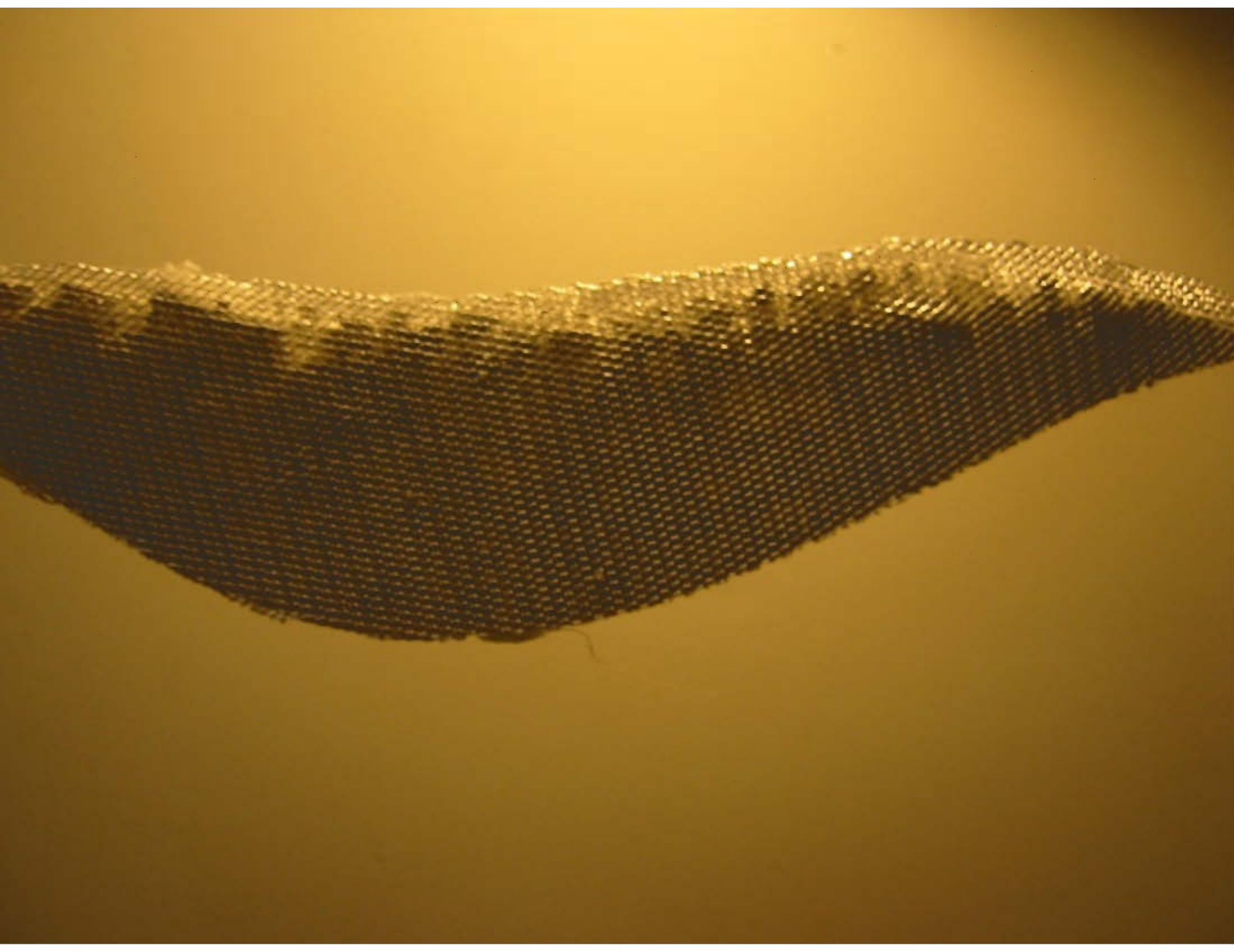
SOLIDS

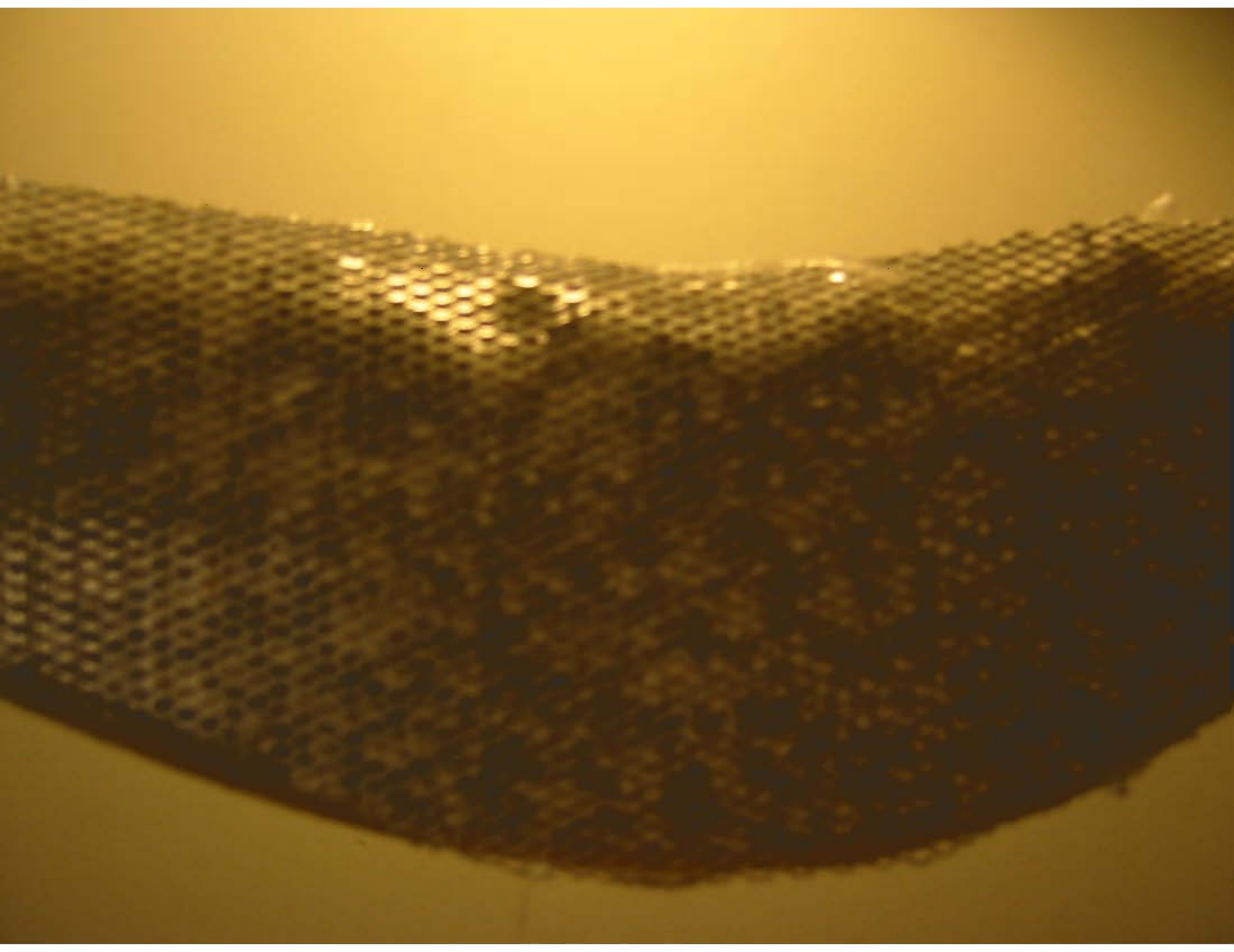


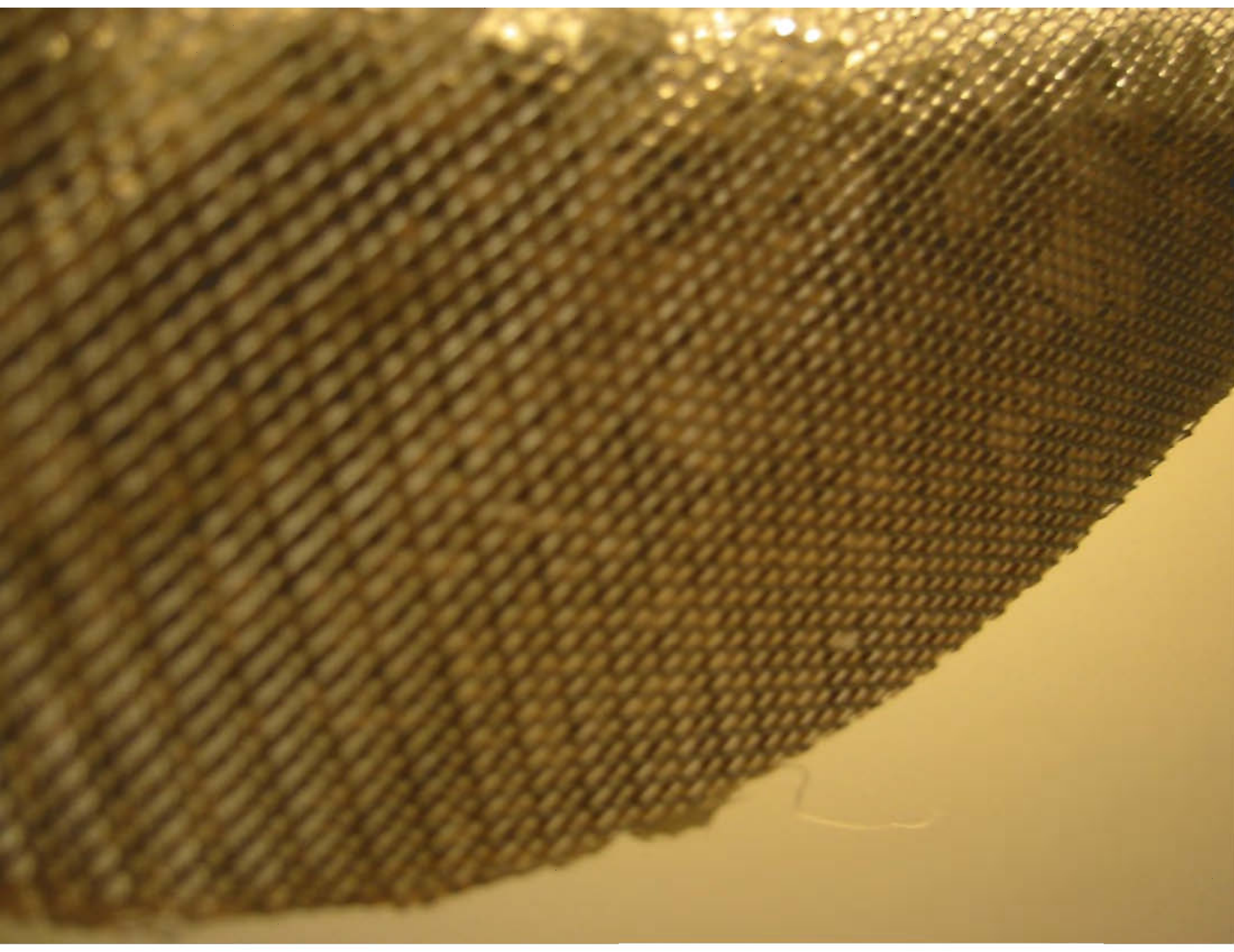




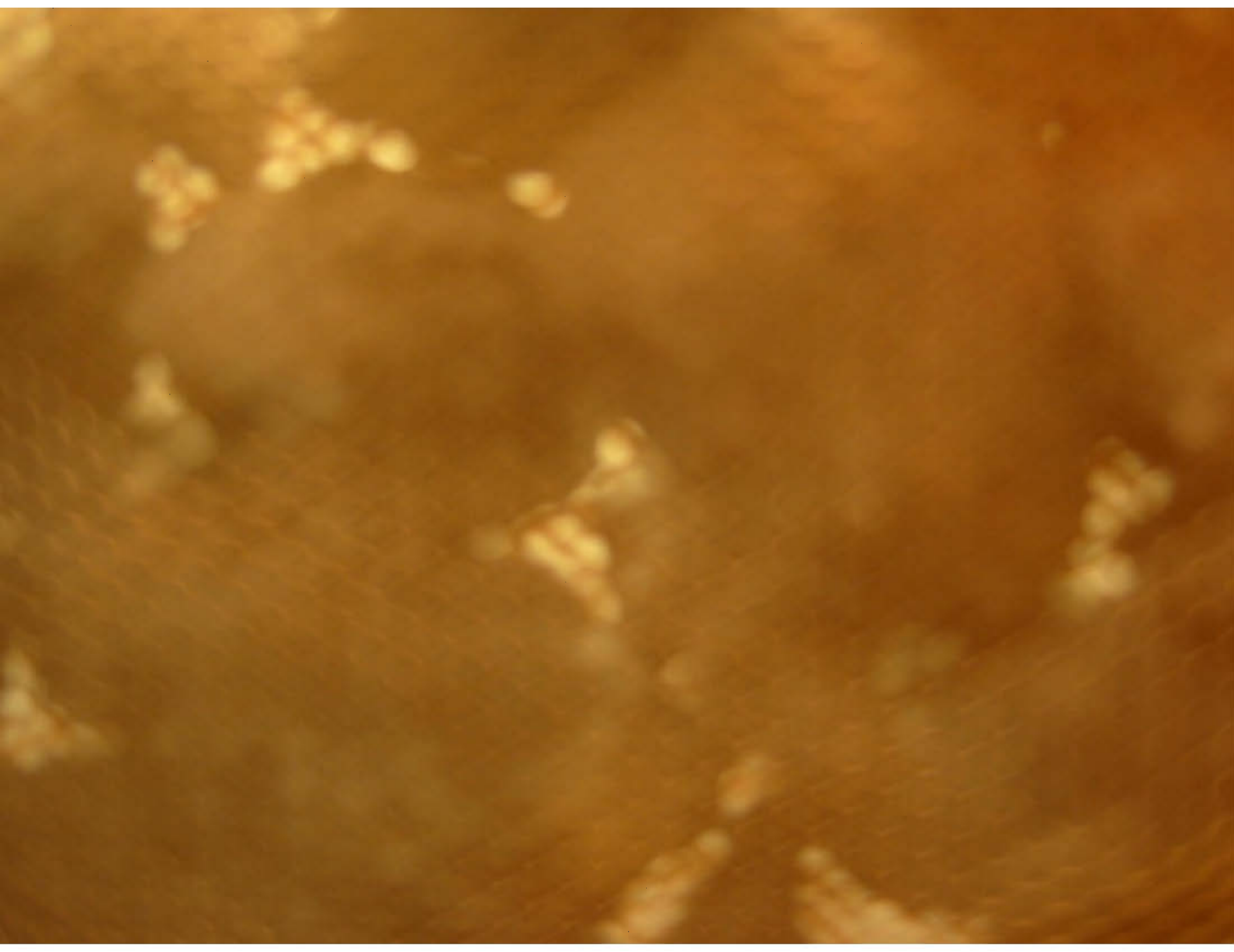




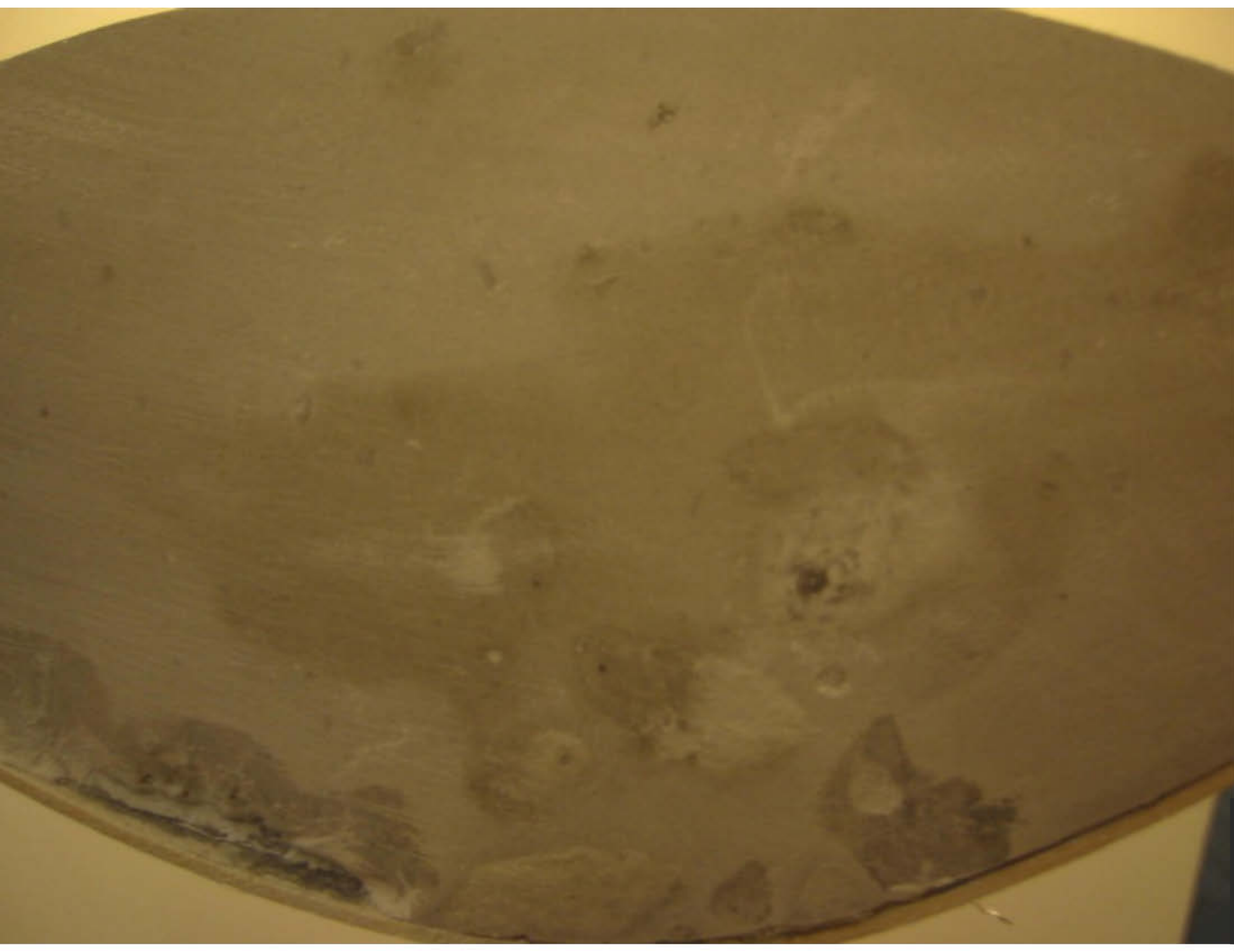












LIQUIDS

