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The objectives of IDEA are:
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- to encourage staff and student exchange between programs;
- to provide recognition for excellence in the advancement of interior design/interior architecture education;
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IDEA JOURNAL 2009 INTERIOR TERRITORIES: EXPOSING THE CRITICAL INTERIOR

PROVOCATION
Contributors to the IDEA JOURNAL 2009 respond to the provocation for Interior Territories exposing the critical interior to propose interior discourses influenced by explorations into contemporary spatial, material and performative practices.

What are the critical issues facing environments and societies that can be explored around the ideas of interior territories?

Within increasingly homogenised and globalised public and private interiors, concepts of territory that infer relationships with located place and field can provoke new relationships concerning spatial practices and material and immaterial ecologies. The IDEA JOURNAL 2009 seeks to expose the engagement of interior practice in contemporary ecological, cultural and economic systems. The IDEA JOURNAL publishes scholarly accounts of writing and projects that move across disciplinary perspectives and temporal and political systems to express an open-ended enquiry into an expanded territory of the interior.

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Interior Territories: exposing the critical interior

Gini Lee : Queensland University of Technology, Australia

Exploration of the critical issues facing environments and societies posed through interior discourse and design practice is the theme of concern for Interior Territories: exposing the critical interior. Can thinking conceptually on interior territories – which infers significant relationships with both located place and speculative fields – uncover emerging spatial and temporal practices alongside the material and immaterial ecologies that contribute to a particularly interior discourse? In response to this provocation, writers, educators and practitioners concerned with interiors and its associated disciplines have offered a broad exposition of theoretical writing around built, un-realised and speculative interior projects that are located inside and/or outside, in the city or in remote wilderness, in the public gallery or in the domestic realm. These writings and visual essays expose a number of altered practices and collaborations, which may be considered trans-disciplinary. The IDEA JOURNAL presents accounts of writing and projects that move across disciplinary perspectives and temporal and political systems to express an open-ended enquiry into an expanded territory of the interior. In this issue, it is becoming clear that the nature of interior research is no longer contained within matters habitually considered the domain of the interior.

Pivoting between interior and territory enables ways of seeing interior works as situated and speculative. Such conceptual territory deals simultaneously with region and terrain, field and subject and in situations placed and performed, material and temporal. Elizabeth Grosz writes,

…territory is always the coming together of both spatiotemporal coordinates (and thus the possibilities of measurement, precise location, concreteness) and qualities (which are immeasurable, indeterminate and open-ended)...1

To stake out one’s territory is at the same time an intensely public and a critically private concern, frequently acted out within an interior situation; whether it be in a politico-geographical territory, an urban environment, exposition space, commercialized-hybrid space or in the home. Grosz’s territory is capable of undergoing constant transformation and reshaping in order to work between states and planes of stability and of uncertainty, and between conditions of disorder and confusion, or in her terms, chaos.2

To traverse territory is one locus of interior research particularly explored in this issue. Expanding upon the notion of cutting through territory in order to rupture systems that bind and situate, many of the works offered operate in more subtle domains.3 Here, territories, when associated with interior thinking and practice, enable emergent conditions and platforms for speculation and inhabitation. Ruptures that eventuate are less conditional upon visible alteration and more concerned with rethinking methodologies, proposing shifts in practice or engaged with emergent affects and atmospheres.

To expand territory requires the co-existence of Grosz’s spatiotemporal coordinates alongside open-ended qualities to craft a field in which to work. The 2009 IDEA JOURNAL’s cover image reproduced here in its original form (Figure 1) resonates with both spatial situation and the rupture...
of sensation. It is an interior territory that simultaneously provokes and represents what Mark Pimlott suggests is the ‘continuous interior’, where territory is occupied, traversed and expanded through ephemeral intervention and event, and interiority is both contained within and borrowed from the city without.

The image of the art museum’s reception space is included here not simply to encapsulate the condition of that particular moment on a grey afternoon in the newly opened, and highly successful, architectural exemplar/facility; symbol of progressive Bostonian culture. Rather it seeks to open up the potential for readings of complex interior spatial situations. In this unadorned and somewhat uncomfortable space – although it is ‘filled’ with art and the art-loving public – precise and abstract territories co-exist. The room is disconnected from the spatial and political city; yet the very transparency of its liminal zone both enables the activities going on outside and ruptures the calming presence of the indeterminate interior.

At this moment it is evident that a range of bodily relationships and spatial performances are going on. People gathering – or not, gazing upon the unfolding tableaux – or not, resting and imagining other places and works – or not. The interstitial curtain wall separates and ties inside and outside, expanding the presence of the ‘cultured’ (interior) space into the (a)cultural urban condition of the winter-cloaked city. The architectural interior as a space of flows is subject to the desires and proclivities of the new consumer affording museum-goers a public meeting place as a place of performance; where artistic creation and exposition meld seamlessly into the new space of consumption, both bodily and intellectually. These spaces are also subject to continual transposition between collection and performance. Spatial enclosure within the sanctioned gallery space transitions into continuous space as the visitor traverses the ICA’s observation decks, reception points and hovering outside amphitheatre. And the ever-present city outside acts both as protagonist and provider to the occupation of this interior territory.

Mark Pimlott’s invited contribution ‘Only Within’ is a pivotal visual essay for Interior Territories; pivotal in the sense that the work is itself a provocation rather than a positioning piece. The images, many of which appear in his book, are here reorganised and reproduced with new captions prepared for the Journal. They chronicle situations and events that enable and impact upon the continuous, hybrid, commercialised modern and postmodern interior. Situating this work within the contemporary western condition, he ponders the potential future of the interior condition within the socio-political arrangements that will shape the architectures and landscapes of the coming century. Pimlott’s earlier writing documents the shifting functions of the core activities of ‘interior spaces’, examining such corporate and event spaces as the museum, airport and underground stations, describing them as continuous, urbanised interior environments that devour the very individuality of interiors; with the resulting spaces experienced as ambiguous, hybrid and typologically indeterminate.

Two noticeable positions emerge in the fourteen papers contained within Interior Territories. One approach to design research concerns reading an interior theory through closely observing, recording and speculating upon practiced spaces within a framework developed through adoption of wide-ranging theoretical constructs. Yet another speculates upon an expanded interior practice through performance and event-making in interior and other spaces. Additionally, the recognition that writing on interior discourses is represented in a number of ways is evident in the weaving of image and text in many papers that employ the textual and the visual in their essays.

Underpinning most papers is the demonstration of new methods for design thinking through investigating the theory and realisation of built and performative works. Jan Smitheram and Ian Woodcock examine recent publications framed through interior research. Thinking inside the Box and Interior Atmosphere, to uncover perspectives on the critical nature of affect as it relates to territory; the aim being to posit new understandings of the connections and complexities implicit in conceptualising interior territories. Joanne Cys undertakes a parallel literature review supporting through analysis of the peer evaluation of contemporary interior practice in Australia’s national design arena. In this research Cys is concerned to broaden the territory of interior design through reviewing how it is done, by whom, to posit the criticality of designed spaces to ‘broader environmental, cultural, commercial and social concerns’.

The local, yet atypical, hairdressing salon is read as critical design space in Michael Chapman’s textual and visual essay that engages with avant-garde experiments arising out of Surrealism and psychoanalysis to theorise sensual interiors and the frameworks that support them. Paul Blindell and Penny Sykes appropriate the literary concept TMESS to develop a theory for reading enhanced relationships between interior interventions within compound architectures. They suggest that such a method enables a redefinition of interior architectures through critical readings of the insertions in interstitial spaces of designed (interior) spaces.

Investigating the urban interior as an essential contributor to the ‘resignification of public and collective spaces’ is central to Elena Enica Giunta’s research into developing methodologies for urban regeneration. Giunta’s interest lies within the reactivation of public space through interaction between (interior) designers and the community of users of such spaces; the instigator is the ‘spatial script’ as generator of operations within a field of potential public activity. For Anthony Fryatt and Roger Kemp and their collaborators, Paul Reichard, Christine Rogers and David Carlin, interior and film practices are expanded through discovering altered roles and new design methodologies framed around the scripting of three scenarios for a fictional everyday motel. The public interior in Motel is constructed through sequence and narrative operations, yet the interior is conceived ‘beyond defined location’ and now through the manipulation of spatial, rather than narrative, relations afforded through negotiations between interior and filmic spatial practices.
The intensely private interior spaces of Julianna Preston’s observatories of wilderness, weather and shifting conceptual atmospheres, locate the essential interior as a place from which to expand one’s world view from within. Interiorised activities of observation and contemplation implicitly embrace interior architectures that provoke an occupation of moving outside through performing conceptual boundary crossing. Peter Downton’s research exposes curated views outside experienced while travelling. The implied interior enables a framing gaze over the city and over cultural landscapes as a methodological platform for sorting through images captured over time, to develop metaphors for the nature of interior territirories. Downton suggests that ‘constructed relations between images provide a means of reading the whole’ through personal and performative dissemination of co-existing imagery.

Writing as a performance practice underpins Linda Marie Walker’s thinking through of interior spatial practices concerned with territories that are made and informed by movement. Walker’s thirteen writing performances collaborate with Jude Walton’s rehearsal images of the everyday and the precise moving around of objects in a discrete moment in time. Interior territories that are spaces for ‘intuition and improvisation’ are read and visualised as points of coincidence and of difference.

Stephen Loo and Ross Gibson present Michael Yuem’s performance works as central to their adjacent writings that emerge out of the K2-02 project performance project (2008). These writings are framed by Loo’s conceptual parergon – the fragment drawn from, yet positioned outside the main activity of the K2-02 gallery project. An ensemble of writing and visual space performance is offered by the three writers/makers as a gift to inform the interiority of the gallery itself. The re-appearance of the past event onto/into the current reading on the pages of this Journal may simply exist as the most recent fragment within this interior territory.

Modelling methods for the domestic interior are explored in Ana Araujo and Ro Spankie’s research into the historical and experimental doll’s house. Through the medium of design teaching they notice that doll’s houses embrace ‘a fluid mobile field filled with the detail of everyday life’. Araujo and Spankie’s research rediscovers the role of the model in interior visualisation, encourages making interior environments to scale and affirms the need to engage found objects in speculating upon the contemporary domestic interior. Kathy Waghorn and Ross T. Smith’s research also encourages student-based experimental practice in their bodies + spaces architectural design studio that utilises performative and experimental methods. Operating across the public/private domain through the design of an emergency dwelling, this refereed studio project speculates on ways to negotiate performative and experimental methods. Operating across the public/private domain through the design of an emergency dwelling, this refereed studio project speculates on ways to negotiate performative and experimental methods. Operating across the public/private domain through the design of an emergency dwelling, this refereed studio project speculates on ways to negotiate performative and experimental methods.

Researchers concerned with the spatial dynamics of hybrid public and private space, present the domestic interior redefined through multiple spatial and function juxtapositions. The spatial outcomes of the intersection of consumerism and the domestic interior are investigated in Beverly Grindstaff’s research into the expanded outdoor kitchen in the contemporary American home. This new space is an ‘arena of socio-domestic performance’, potentially surplus to needs, as a space of domestic open territory, operating above local regulation and normative gender relations. Tijen Rosthko frames field research through readings of Deleuzian spaces of continuity in her work with Chinese communities and their shop houses in Cambodia. Rosthko investigates cultural identity in relation to hybrid functional spatial arrangements through drawing, modelling and photography. These floating communities ‘defy conventional spatial narrations’ collapsing public/private spaces within elastic boundaries and the temporal effects that living and working in fluid space entails.

Under Jill Franz’s and Diane Smith’s thoughtful editorship the Journal is now established in national and international arenas as one of the few critical publications for the dissemination of interior research. In effect a double issue for 2008 and 2009, the IDEA JOURNAL 2009 presents a revised format and an expanded array of works that constitute critical research disseminated through text, the visual, teaching and practice. Franz and Smith write in the previous issue that the IDEA JOURNAL is a medium that enables interior research ‘to situate the fragments which constitute the field’. Interior Territories exposing the critical interior’ extends this approach with its intention to provoke new thinking and framing of research on the interior and about interior theory through establishing a thematic approach to setting agendas for the field.

Widely collated from across national and international interior design/interior architecture communities and their associates, the Interior Territories provocation has uncovered previously unrecorded design research, new writing and projects concerned with relevant theoretical, social and environmental issues. These scholarly papers challenge conventional perspectives on the interior to move outside and beyond known disciplinary and contextual boundaries. Other territories for occupation and speculation are proposed that explicitly demonstrate the capacity of design academics to intellectually and practically commit to broad ranging enquiry and new experimental methodologies in support of an expanding critical interior discourse.

NOTES

4. Mark Pimlott, Without and within essays on territory and the interior (Rotterdam: episode publishers, 2007)
5. Pimlott, Without and within essays on territory and the interior
6. Pimlott, Without and within essays on territory and the interior
INTRODUCTION

In the last decade there has been an increasing interest in affect across the humanities, associated with a turn towards the material and the body. The focus on affect brings to the fore processes over substance and stability. Many theorists have taken this turn due to dissatisfaction with post-structuralism and its focus on dis-embodied and primarily textual analyses and critique. This paper investigates the emergence of affect as a critical tool for theorising interior territories. We begin by discussing territory and affect – teasing out their meanings, not to be definitive, but to look at edges that blur together offering opportunities for connections and associations between them.

We will look first at territory before considering the multiple meanings of affect. Territory generally has a sense of consistency, because while territory has been explored through different disciplines and perspectives it continues to be framed as the ground for power, loyalty and the site of sovereignty and control in civil society. Not only is territory a spatial segmentation, it is accomplished in the very act of its enunciation. Before such performative speech acts, it is just space. Through the process of territorialisation, discursive power fixes territory “…demarcating its edges, orienting us into stabilised identities.” Territories thus are not composed from land but arise through discursive forms of sovereignty and theological forms of state that draw on and emerge out of assumptions of a material basis prior to textual inscription.

Various theorists explore territory as space that is enacted and performed by unpacking how it operates as bounded and closed spaces of entrenched identity that are fought over and claimed. For Kathleen Kirby, it is fought over by those who can argue that it is for their own necessity. For Heidi Nast and Audrey Kobayashi, argue that territories are closed spaces of privilege such as corporate headquarters and private clubs that facilitate the management and distanciation of less desirable and oppositional others. Thus, territorialisation is not just about defining space, it is also about defining bodies and performances appropriate to particular places. For Judith Butler, bodies named outside by this process are abject bodies, territories are created for bodies/subjects who are ‘intelligible and occupy liveable zones,’ while ‘unliveable’ and ‘uninhabitable’ zones are made for un-intelligible body/subjects. Thus for Butler, along with many others, territorialisation is an exclusionary process.

Robert Sack argues that territory is a “…spatial strategy that is intimately linked to the ways in which people use the land, how they organize themselves in space, and how they give meaning to place…” related directly to a desire to belong, to claim a home. However with essentialist forms of nationalism and other kinds of place-identification so entangled with the discourse of territory and home, it seems problematic to consider territory and belonging in a positive manner. Appadurai argues territorial tropes persist because of continuing – allegiances to essentialising understandings of territory manifest in “…the defences of the rights are coherent, bounded, contiguous and persistent …underwritten by a sense that human society is naturally localised and even locality-bound.” On the other hand, antipathy to this view may undermine legitimate struggles for territory by those whose territory (as well as culture) has been appropriated or whose gender has historically seen them persistently de- or over-territorialised against their will.

The process of marking out territory is literally and rhetorically embedded in the building process. For Deleuze and Guattari architecture is the art of abode and territory. For Elizabeth Grosz the ‘cutting of the space of the earth through the fabrication of the frame is the very gesture that
composes both the house and territory, inside and outside … interior and landscape at once." For McCarthy this image of architecture elicits a particular understanding of interiors through a reinforced geometric inside and outside.27 Thus, for many, such images of architecture/interiors as a figure of inside and outside is to be avoided and moved away from in order to conceive the new and open.

How then to think of territory in new ways to make it live and move beyond space that is immobile, closed and organised?28 One approach exemplified by a number of thinkers such as Bernard Cate, Grosz, John MacGregor-Wise and Massumi, is the use of Deleuze to think of territory in new ways.29 Thus, for Grosz and MacGregor-Wise, while architecture organises space through a territory-house system, as a process, territory iteratively proceeds by a dynamic process of territorialisation, de-territorialisation and re-territorialisation.30 While both Grosz and MacGregor-Wise take us to the wall, still defined as a territory, other possibilities are sought. Grosz considers how the fabrication of territory enables the emergence of sensory qualities, via active interaction with the wall31 and for MacGregor-Wise the wall evokes lived relationships of encounter and touch: it radiates a milieu, a field of force, a shape of space.32 Notably, there is a reluctance in Deleuze’s writing from the outset to consider the stereotype of home and of territory, this settled form, this reductive caricature that is cemented, supported and reiterated! What is the threat of this stereotype, which Deleuze evades! What is concealed in a stereotypical repetition a deadening repetition of the performance of a stereotype? For Jerry Flierger there is ‘…no attempt to complicate the stereotype of the feminine or the masculine collapsed into space, to drain all markers of significance.…’ in Deleuze's and Guattari's writing, nor its iteration through the notion of territory.33 Thus, as we come to the end of this exploration of territory there has been a blurring into affect, which is the focus of the next section.

AFFECT

The perceptual affective and kinesthetic forces of the body have been theorised in the main by Benedict de Spinoza, Friedrich Nietzsche, John Dewey, Luce Irigaray, Gilles Deleuze and more recently Nigel Thrift, Brian Massumi and Mark Hansen.34 Affect has been defined in a number of different ways, ranging from being defined as pure sensation right through to framing affect as thinking that has no impact on our bodies. Thrift argues that there are four main approaches to affect.35 The first conceives of affect as a set of embodied practices, such as blushing, laughing and crying. The second approach is associated with psychoanalytical framework, for example Tomkins for whom affect is a set of drives.36 The third focuses on affect as a product of evolution and draws on the extensive work of Darwin in this area. The fourth approach sees affect as adding capacities through interaction with the world. In this latter approach the work of Deleuze is a significant influence in the Humanities, especially those theorising spatiality, where his version of affect as a movement between states is frequently reiterated.37 Additionally, Deleuze understands affect as being about body meaning that it is able to confound and exceed conscious thought. Maxine Sheet-Johnstone defines the shift towards affect as indicative of the corporeal turn across the humanities.38 To think of bodies as mobile shifts us from fixing bodies to specific territories and to instead think of the relationship between bodies and interiors in terms of connections, dynamic points of intersection and relations.

Despite the difference in theoretical origins or disciplinary territories, the similarities that serve to ‘bind’ these approaches towards the body are further complicated by the notion of ideological systems…’ 50 rather than freeze-framing subjects into the analytic machine.39 The boundaries around the body’s own territory are thus challenged through the capacity of the body ‘…to be affected, through an affection and to affect, as the result of modifications.”40 Furthermore for Gregory Seigworth, “…affect takes place before and after the distinctions of subject–world or inside–outside”41 affect occurs before the making of territory.

Writing on affect, while coming from different positions theoretically, is also bound by a questioning of the current impasse within post-structuralist thinking.42 Massumi is critical of the constructivist over-emphasis on power in constructing the subject which does not allow for an understanding of the excesses of life, arguing that ‘…affect precedes and exceeds the signifying regime of ideological systems…’ 43 rather than freeze-framing subject-positions.44 Notably, Éva Kosály-Sedgwick dismissed her long-held beliefs about post-structuralism and shifted to explorations of the excesses of the body and the capacity of the body to transform relations through affect rather than text.45 The great promise of affect is that, in contrast to post-structuralism, it offers us a politisation that is free of the production and
regulation of bodies. For Lorenz this is a ‘…superior form of politics, born of experimental connections in the constant proliferation of events.’ 13 The body is the basis for this politics of transformation, rather than merely dead matter or as the housing of an abstract subject. It is the basis of a politics that questions spatial and temporal logic, the logic of territories, and the logic of a boundary between inside and outside. 14

There is of course some imbalance in the description between territory and affect in this paper so far. Affect seems to represent what is good and new, while territory seems to represent what is bad and old. However there is a line of questioning and discontent that runs alongside writing on the delight of affect. Tim Cresswell, for example insists that we need to understand ‘…bodily mobility within larger social, historical, cultural and geographical words that continue to ascribe meaning to mobility and to prospect practice in particular ways.’ 15 Thrift, amongst others, has aired his reservations about the darker aspects of affective engineering for political purposes. 16 Clare Hemmings, for example, directs our attention away from the image of affect as ‘…dancing in the open streets’ and forces us to consider that some affective responses are ‘…the delights of consumerism, feelings of belonging attending fundamentalism or fascism, to suggest just several contexts [and] are affective responses that strengthen rather than challenge a dominant order.’ 17 Hemmings also is critical of work that only ‘…explores the “good” type of affect, the type of affect that undoes the bad, the bad way of thinking, a reader is hardly going to say no to freedom – are they.’ 18 In the next section of the paper we explore ways that the affective circulates within contemporary theorisation of interior as exemplified by two recent publications: Thinking inside the Box and Interior Atmosphere.

INTERIOR

While there is a developing interest in establishing a ground for interiors, establishing a canon is no easy task. As Ed Hollis et al argue, the discipline is still an evolving and slippery project. 19 Thinking inside the Box, 2007 aims ‘…to find a role for interiors in the 21st century…’ 20 This publication however its presence in much of the writing adds support to assertions that the affective nature of interior design and the problematic of historicising interiors. Affect is not a specific focus of the publication of Thinking Inside the Box is a gendered body. Clearly evident is the desire to untangle the historical territorialisation of women onto the domestic and interior space, where recovered histories, gendered discourses of power and the symbolic unpacking of the containment of identity into particular territories forms a significant field of inquiry. 21 Moreover, as Taylor and Preston argue the strong thematic that runs through interiors characterises ‘…the impossibility of ignoring the role feminism and feminist theory has in any discussion of the interior.’ 22 Indeed a critical focus on the body that draws on a post-structuralist analysis is still evident in Thinking inside the Box, for example, in the writing of Hoskyns, Lois Weinthal, Charles Rice and Saltzuk Ösemir. Exemplified by Weinthal’s ‘Towards a new interior’ which looks to Robert McAnulty’s 1996 article ‘Body Trouble.’ In particular the passages where he explores Diller and Scofidio’s work as a way to explain contemporary relations of the body, and as of course, Weinthal’s work also starts to resonate around questions of social norms. However, Diller and Scofidio’s own thinking has been seen as moving away from ‘…questioning the social conventions of architecture that constrains the body’ towards a body explained through affect. 23 However, what is critical to note here is that this desire to shed light on social norms relating to a gendered body (and its entombment within specific territories) is positioned outside considerations of affect. 24

The body comes to the forefront in a number of chapters that question the notion of interiors as a bounded and enclosed territory through practices of spatial negotiation, interaction and activation through occupation. 25 Suzie Attiwill argues that interiors are composed of relations, phenomenal and emotive. 26 She suggests that ways of viewing and circulating could capture a subject’s interior experience. Hoskyns questions the boundary between body and interior through the figure of the textile, a space of interaction. 27 Tara Roscoe argues for a more dynamic framing of space, a hybrid space that is an evolving composition of immaterial and material relations that the body actively engages with. Mark Taylor and Mark Burry question the extent and the scope of the body by arguing for the possibility of destabilising the tradition of interiors defined through discrete boundaries/territories by extending our understanding of architecture through the influences of bodily occupation and activity. 28 So while there is an argument to disrupt spatial and temporal boundaries, what stands out about these projects is that actions of the body within these texts are construed as consciously driven – which is the realm of emotions rather than of affect. 29 According to Masumi, the moment that we ‘…make sense’ of a state of being or more properly becoming, we freeze it, evacuating it of the very intensity that offered the capacity for change. 30

THE BODY

As already alluded to the body is central to discussions on affect, it is also critical for a number of authors in Thinking inside the Box, from defining the discipline through to expanding practices of design. Teresa Hoskyns argues for the centrality of the body in interiors supporting her position through Mark Taylor and Juleanna Preston who define interior design as concerned with the ‘…specifics of inhabitation and bodily presence.’ 31 The body presence evolved iteratively through the publication of Thinking Inside the Box is a gendered body. Clearly evident is the desire to untangle the historical territorialisation of women onto the domestic and interior space, where recovered histories, gendered discourses of power and the symbolic unpacking of the containment of identity into particular territories forms a significant field of inquiry. 32 Moreover, as Taylor and Preston argue the strong thematic that runs through interiors characterises ‘…the impossibility of ignoring the role feminism and feminist theory has in any discussion of the interior.’ 33 Indeed a critical focus on the body that draws on a post-structuralist analysis is still evident in Thinking inside the Box, for example, in the writing of Hoskyns, Lois Weinthal, Charles Rice and Saltzuk Ösemir. Exemplified by Weinthal’s ‘Towards a new interior’ which looks to Robert McAnulty’s 1996 article ‘Body Trouble.’ In particular the passages where he explores Diller and Scofidio’s work as a way to explain contemporary relations of the body, and as of course, Weinthal’s work also starts to resonate around questions of social norms. However, Diller and Scofidio’s own thinking has been seen as moving away from ‘…questioning the social conventions of architecture that constrains the body’ towards a body explained through affect. 34 However, what is critical to note here is that this desire to shed light on social norms relating to a gendered body (and its entombment within specific territories) is positioned outside considerations of affect. 35

The body comes to the forefront in a number of chapters that question the notion of interiors as a bounded and enclosed territory through practices of spatial negotiation, interaction and activation through occupation. 36 Suzie Attiwill argues that interiors are composed of relations, phenomenal and emotive. 37 She suggests that ways of viewing and circulating could capture a subject’s interior experience. Hoskyns questions the boundary between body and interior through the figure of the textile, a space of interaction. 38 Tara Roscoe argues for a more dynamic framing of space, a hybrid space that is an evolving composition of immaterial and material relations that the body actively engages with. Mark Taylor and Mark Burry question the extent and the scope of the body by arguing for the possibility of destabilising the tradition of interiors defined through discrete boundaries/territories by extending our understanding of architecture through the influences of bodily occupation and activity. 39 So while there is an argument to disrupt spatial and temporal boundaries, what stands out about these projects is that actions of the body within these texts are construed as consciously driven – which is the realm of emotions rather than of affect. 40 According to Masumi, the moment that we ‘…make sense’ of a state of being or more properly becoming, we freeze it, evacuating it of the very intensity that offered the capacity for change. 41
So while affective bodily relations are fore grounded here, they are still infused with language that denotes our capacity for reflection and meaning, along with the agency to negotiate relations. Here, the subject plays a decisive role in the projects’ performance: ‘…mobilized in space, negotiating denotes our capacity for reflection and meaning, along with the agency to negotiate relations. Here, so while affective bodily relations are fore grounded here, they are still infused with language that body is rendered ‘…gender-neutral and broadly applicable.’ 

Helene Frichot in her article ‘Olafur Elissasson and the Circulation of Affects and Percepts: In Conversation’, focuses directly on the notion of affect in Interior Atmosphere. Her definition of affect is text-book Deleuzian, a shift between states. Frichot argues that through the spectator’s interaction and engagement with Elissasson’s work the spectator sees themselves in a new light. So the argument through the affective is for transformation, supporting the position that affect ‘…refers to our qualitative experience of the social world to embodied experience that has the capacity to transform as well as exceed social subjection.’ Frichot writes that ‘…the atmospheric pressure of Elissasson’s work is such that it demands the visitor’s engagement beyond that of a mere onlooker; it is an interaction that encourages the mutual transformation of both the visitor and the artwork.’ In keeping with the affective turn, Frichot argues that Elissasson’s work is a ‘…way to return to the realm of affect and percept.’ One can only assume this return is away from understanding space and interactions with space through a textual framework.

Frichot’s existing of the affective and perceptive states from Olafur Elissasson’s work (for example) is clearly imbued with a rhetoric of affect is the section that focuses on the teaching of interiors, with articles written by Ro Spankie, Josie Bernardi, Beth Harmon-Vaughan, Julia Dwyer and Lorraine Farrelly. Ro Spankie, in ‘Thinking Through Drawing’ looks to use, movement, effect and the occupant as a way to embed architecture with the potential of a reactive body. Julia Dwyer asks what space might be if the temporal, contingent occupation of space is attended to in interiors, and proceeds to expand on practices to explore these relations. In these examples, through practice, space becomes a medium of sensation, ‘…a trigger for an affective bodily experience.’ This demonstrates a definite shift towards affective thinking which provides the grounds to re-think a self-contained subject through spatio-temporal displacement, interaction and the very technicity of moving bodies. This shift towards questioning a self-contained subject is also inherent within Julieanna Preston’s article ‘Affecting Data’ which takes a critical view of digital fabrication technology. She asks the question, ‘where is the performative affect of such technological effects?’ In this article affect is used as a critical tool to measure digital work, whose focus on the visual and the technical omits an understanding of visceral possibilities.

So on the one hand these articles that focus on practice and Preston’s more critical article force us to consider the body and its interactions over architecture produced to support its visually orientated economy. It is practice that has the potential to widen the potential for interactions ‘…receiving new affectively charged disclosive spaces.’ However, on the other hand, what is also equally evident is that the negative aspects of affect are not considered submitting to certain affective styles can render people deferential, obedient or humble – or independent, aggressive and arrogant. For example, Frichot argues that affect is not about consumerism. However, what if the space that is created is used to marshal aggression to control people – as various forms of military training aims to do? Is affect hived from judgement still desirable when seen in this context?

To conclude this section, there is clearly a desire to shift towards thinking through a body that is generative of space and time in interiors rather than one emplaced within space and hived from time. This is a body linked to affectively-rich environments; a productive rather than a policed body. In a similar manner to cultural theory, those papers dealing directly with it frame affect as the ‘…new cutting edge.’ Here, affect offers interiors a way to create ‘…new forms of sociality, community and interaction.’ Affect is a way to ‘…transfuse fixed subjectivity, space, time and habitation…’ to access another world or to reconnect with the world, with impermanence, a molecular world of becoming, without the spectacles of subjectivity. This offers a theorisation of interiors, as well as a position from which to design, of becoming a pure relationality and movement, with the capacity of de-territorialisation into the realm of affect. However, in affective discourse, if one does not choose this form of affective freedom or transformation, one is left to choose social meaning and social determinism – at one’s own peril. However, this paper is critical of framing affect as being autonomous from the social, because as affect is made autonomous; questions of class, race and sexuality disappear. The question needs to be asked: what is lost in this detachment from the recent past where gender was a central issue in interiors?

For Brian Latour, the iteration of a boundary between affect and knowledge represents a modernist epistemology driven by a desperate attempt to dichotomise Nature and Society. What is lost when meaning and myths that inflect our understanding of interiors are seen as distinct from
considering notions of affect. Affect is sheltered; moreover what is excluded from the writing on affect is a “…sensitiveness to “power geometries” and an acknowledgement that these are vital to any individual’s capacity to affect and be affective.” 

Bodies bear and generate political meaning that have important consequences for environments where engagements with others occur. The position taken by the present authors then is quite simple; that affective registers need to be considered subject to and reflective of political judgment. In this framework it is the reinvigoration of affective states and their effects, rather than affective freedom, which allows us to make our bodies mean something that we can value. Thus we do not reject the importance of affective thinking, but rather argue that affective territories provide a figure for thinking of affect as a term that is not outside of social meaning can be of greater value. From this we would argue, following Arun Saladana, that affective territories offer an image of relations in varying states of viscosity “…where bodies gradually become sticky and cluster into aggregates.” As the embodiment of gender-sex encompasses certain choices that we can make, “…it informs what one can do, what one should do in certain spaces and situations.” It is necessarily a messy way of thinking. but through this way of thinking, interiors could be seen to multiply and differently as “…local and temporary thickenings of interacting bodies which then collectively become sticky, capable of capturing more bodies like them; an emergent slime mould. Under certain circumstances, the collectivity dissolves, the constituent bodies flowing freing again.” Affective territories are thus a way to theorise the complex materiality of social, textual, affective and spatial relations.

CONCLUSION

So to briefly conclude, we are avoiding setting knowledge and passions into neat categories for theorising interiors. Instead we have attempted to show connections and complications that exist between notions of knowledge, passion, affect and territory. The first part of this paper explored the varied ways that both terms are known but also how teasing out their meanings — not to be definitive but to look at edges that blur together — offers opportunities for connections and associations between them. As it can be noted that territory is inflected with the meaning of affect and vice versa, there are no clean-cut categories here. In the second part we looked at two recent publications. Thinking inside the Box and Interior Atmosphere. Both highlight the positive dimensions of affect for interiors but also reiterate questions of affect’s autonomy from the social, textual and from knowledge. However within our survey, also evident is a blurring of edges with complex connections that are made between knowledge and passion. This paper concludes that the notion of affective territories operates in this messy terrain between knowledge and affect to pursue both ways of thinking together.

NOTES

8. Kirby Involuntary Boundaries, 104.
17. Elisabeth Grosz, Chaos, Territory, Art: Deleuze and the Framing of the Earth (2005), 19.
24. Nicole Shukin, “Deleuze and Feminism Involuntary Regulatory and Affective Inhibitors,” in Deleuze and Feminist Theory,
Finding a space for the practice of interior design

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ABSTRACT

Despite recent intensity in discourse surrounding the definition and territory of interior design as a practice and a field of study, little consideration has been given to the process and outcomes of contemporary interior design practice, and few analyses of its role or impact contribute to interior design’s persistent discussions of contested definition of identity and territory. This paper seeks to find a position within the current literature that allows justifiable discussion of contemporary interior design practice—a process and outcomes of contemporary interior design practice, and how analysis of it may (or may not) contribute to interior design’s persistent discussions of contested definition of identity and territory. This paper seeks to find a position within the current literature that allows justifiable discussion of contemporary interior design practice.

In each of these forums, there is an acknowledgment of the broad and loosely defined characteristics of interior design. Some commentators see this as a benefit, particularly in relation to the freedom this offers interior design to be uninhibited and expansive in both its theoretical explorations and its practice methods and outcomes. Other commentators view it as a problematic aspect that prevents the establishment of interior design as a respected and serious profession. In other words, one position celebrates the lack of territorial boundaries and embraces the opportunities this offers, while the other view calls for a tighter definition and therefore a more bounded identification of interior design’s field of education, research, and practice.

As the following review of these positions presented in recent forums will reveal, the discussions of interior design territory rarely make reference to examples of actual interior design practice. The second part of this paper provides these references, leading to a conclusion that, in the case of contemporary Australian interior design at least, the approach, outcomes, and authors of professional practice contribute to the view of interior design as a collaborative and expansive field.

In Intimus Interior Design Theory Reader, Taylor and Preston have researched and collected sixty-nine essays containing interior-related theory unconstrained by disciplinary boundaries and not dominated by architectural conjecture or interior decoration assertion. The absent representation from the interior design field in this interior design reader is, however, telling. Not one text within Intimus was authored by an interior designer or an interior design (educated) academic, and not one text has an interior space designed by an interior designer as its subject. The contents of Intimus illustrate both the expansive and interdisciplinary strengths of an unbounded discipline, yet also fuel its greatest frustration—the inability to identify discipline-specific examples of knowledge and practice. This author has previously argued that interior design disciplinary theory is broad not only because of the nature of interior design as a discipline and a practice that requires and benefits from many multidisciplinary connections, but also because the major group of potential contributors to interior design theory—interior design academics—have intellectual and professional allegiances to other fields. According to a 2008 IFI estimate, only 20% of interior design academics have qualifications in interior design.

The IFI State of the Art roundtable conference was convened by the then-IFI President Madeline Lester... to explore the definition of Interior Architecture/Design... This seminar aims to bring together professionals and educators from the various parts of the world to explore and discuss the State of the Art in Interior Architecture/Design, and to formulate a directive opinion to fuel the world-wide debate on the position of the profession. An article by Ellen Kleingenberg of Oslo National Academy of the Arts entitled Interspace was circulated to delegates as a positioning paper prior to the roundtable. Kleingenberg proposed that 'The interspace—the emptiness in space—is filled with human activity and stories.' She argued that this notion of... is just as important to the interior design process as is the construction and function of the physical environment. Kleingenberg concluded that this distinct idea of interspace makes it possible to distinguish between interior architecture as a field of study and interior architecture as a profession, and that there is a need for discipline-specific theory (as distinct from general design methods and general design theory) to be developed for interior architecture.

Joo Yun Kim, Vice President of the Korean Society of Interior Architects/Designers (KOSID) and Professor of Interspace Design at Kongik University in Seoul, offered an expansive view when he posed the question ‘Where are the interior designers?’ Here we can see that the field of interior design is actually a place where any other designers from other fields... can easily approach and work in... doesn’t it seem as though interior design is something you can do without formal interior design education? Perhaps our profession doesn’t really need professional education.’ Joo Yun Kim proposed expansion of the field of interior design, and
coincidentally offered the term Interspaced design to identify the future he envisioned for an interior design characterized by convergence to form new hybrid fields of design – a future characterized by interdisciplinary practices and creativity rather than professional competencies.11

Despite Joo Yun Kim’s insight and the provocation of using Kingenberg’s paper for a roundtable convened by the international professional body, the majority of other papers focused on the definition and identity of interior design/interior architecture as a profession, not a field of study. Speakers including David Hanson, President of the North American International Interior Design Association (IDIA), Shashi Caan, previous Chair of Interior Design at Parsons School of Design and now IFI President-Elect, Kees Spanjers, President of the European Council of Interior Architects (ECIA), and Ronnie Choon, President of the Malaysian Society of Interior Designers (MSID), each took the position that the definition of the field is the definition of the profession. That is, interior design is what interior designers practitioners do, and that there is a need to protect that activity through various levels of licensing and regulation. Shashi Caan’s plea for regulated territory typifies this position: ‘The importance of seeking appropriate legislation in recognition of the discipline … Why do we not own this territory? America cannot be underestimated and is critical to the growth of our profession.’

Regulation. Shashi Caan’s plea for regulated territory typifies this position: ‘The importance of seeking appropriate legislation in recognition of the discipline … Why do we not own this territory? America cannot be underestimated and is critical to the growth of our profession.’

The arguments presented at the roundtable either represented the view that the role of the academy is to educate students for professional practice, or the view that the scope of the academy also includes the mandate to educate students for future possibilities beyond current practice. Dr. Luisa Collina, Professor of Design at Politecnico di Milano, provided examples of this approach in her description of the Politecnico’s interior design curriculum that emphasises ‘design as a form of innovation’ that is related to ‘new meanings, new needs, new values, culture, symbolic values, new context of use, new qualities, and so on’, resulting in unprecedented propositions for new types of spaces and opportunities for new uses of spaces. In her summarisation of the roundtable, invited moderating panel member Suze Attiwill, Chair of the Interior Design/Interior Educators Association (IDEA) and Program Director of Interior Architecture at RMIT, suggested that discussion should centre around a more reciprocal relationship between the profession and academia. ‘To counterpose the expectation of the profession of graduates with the expectation of graduates of the profession. Perhaps the idea of qualities of an educated interior designer is a better way of framing a future sustainable – where education is not viewed as something which is separate from practice and before one enters the profession, but rather is ongoing.’

One of the papers included in the Thinking Inside the Box reader’s ‘What Is Interior Design?’ section offers a possible way forward in the circular debate over interior design’s identity. In a paper entitled ‘What’s in a Canoe?’ Suze Attiwill presents an account and analysis of a public debate convened by the Royal Melbourne Institute of Technology (RMIT) for the 2006 Victorian State of Design Festival in Australia. Chaired by Attiwill, the event was based on the premise that the potential of a canoe is to collect together significant examples of practice. The emphasis here on practice is not to distinguish from theory but to emphasise activity, i.e. the making of interiors.’ The forum comprised a panel of seven speakers who were invited to respond to the question ‘Are there “canonical” interiors?’ Attiwill’s account of the event documented the range of examples offered as canons of interior design by the speakers. Apart from two domestic interiors suggested by Vligne Living editor David Clark (one by visual artist Dale Frank, and the other by interior design practice Hecker Phelan and Guthrie) that were the only non-architectural examples,12 the rest were architectural in typology and authored by architects. In response to this, one of the panelists, RMIT Professor Leon van Schalk, observed that ‘I don’t see how you can claim for interior design, works that are clearly the product of architectural processes and architecture as a professional practice’. The reality of this insight caused Attiwill to acknowledge ‘the active relation between a canon and a practice and hence the question of interior design as a practice and its manifestations’.13 Attiwill concluded with the realisation that ‘Canons are sites where practitioners, theorists, academics, historians, students, curators can share a platform for discussion and debate … The concept of the canoe could be reinvented from the canon to canons, becoming multiple and dynamic; as an intensity of a gathering an assemblage composed of tangled lines; canons of interiorisations where it may be more useful to pose questions in relation to practice – asking “how” as distinct from “what is interior design?” or “who is an interior designer”? As Attiwill herself qualifies,14 such a focus on practice is not to separate it from theory but to concentrate on the process of the doing of interior design – how interior design is made. The identification of this possibility for future discussion could signify a way forward for interior design discourse. The lack of discussion of examples of interior design practice (as either process or outcome) in the significant forums discussed above is glaring. The circular and self-negating arguments of bounded versus expansive territory in relation to interior design identity
Why has the situation occurred that few commentators (from either academic or professional realms) make reference to contemporary interiors or to interior design practice processes or methodologies in their discussions of the discipline that they are so keen to either loosely or tightly define? Is it because, as this author has previously suggested, few academics have qualifications or practice backgrounds in interior design, and therefore have no allegiance or research investment in the field? Or is it as [p]fun Kim identified at the IFI Singapore roundtable, none of the acclaimed (famous) design practitioners in the world have interior design qualifications? Or is it because of the historical protection of title and territory by the profession that is arguably interior design's most kindred discipline – architecture? Today many architects, along with interior and industrial designers, deal with projects broadly called “interior architecture”, but even this title cannot be legitimately used in academic institutions and by practitioners in parts of the world where the word architect is protected. Is it due to something even more evasive in our contemporary world, related to what we are presented with through publication and media? Traditional publication has celebrated interiors as sites of consumption and desire ‘dominated by a culture of status-seeking ostentation’ at the expense of serious critical consideration of these and other types of interiors influencing practice and education alike. Shops, and the design of interiors for consumption or for consuming in have been the most immediately visible commercial interior design work for much of the last 100 years... The profession, representative bodies and education have all failed significantly to address essentially unfashionable, or unprofitable, aspects of design work. Or is the reason even more discouraging, as Mark Pimlott suggests, because the interiors we are required to create for ourselves as a result of unquestioned consumerism and global commercialism are unworthy of critical design consideration? Today, one is struck by the multitude of interiors that resemble each other regardless of their location. Shopping malls, airports, office lobbies, museums – interiors for a mass public – all share the same morphology, the same tropes. They have submitted to the devices of publicity and become distended scenes of consumption. Even more discouraging, as Mark Pimlott suggests, because the interiors we are required to create for ourselves as a result of unquestioned consumerism and global commercialism are unworthy of critical design consideration.

Each are plausible explanations for the absence of discussion of contemporary interior design practice, and each can be seen as relevant to the overall problem of interior design’s contested identity and territory. However, even the most pessimistic of these explanations provides an opening for critical consideration of the ‘how’ of interior design as opposed to consideration restricted to the ‘who’ or ‘what’. If this may be accepted as a legitimate reason to analyse examples of contemporary interior design practice, the next challenge that presents itself is how these examples may be selected. The author has previously discussed projects awarded within the annual Australian Interior Design Awards program (IDA) in an attempt to describe characteristics of contemporary interior design practice in that country. The argument for the significance of peer awarded projects is again made that... instead of a history written long after the fact, the awards, when collected together as a document, form an instantaneous record of contemporary peer recognition. They tell us what, at a particular moment in time, a certain group of people believed might embody excellence... In the case of the IDA, this ‘certain group of people’ are interior designers themselves who undertake the peer judging process.

TERRITORIAL PRACTICE

The IDA is a national awards program that began in 2004 to... celebrate and recognise interior design excellence... The IDA offers awards in sixteen categories representing the breadth of interior design practice. The peer jurors are required to assess, and designers are required to submit, entered projects against a series of criteria that focus on how the project contributes to contemporary interior design practice. Analysis of the responses to this criteria by both the judges and the designers of entered projects allows insight into the ‘how’ of interior design suggested by Attiviti, and provides possible contribution to the discourse surrounding interior design’s territory.

Before proceeding, however, it is necessary (and useful) to acknowledge the other long debated considerations of ‘who’ and ‘what’ of interior design in relation to this awards program.

As many of the commentators cited in this paper have reminded us, the answer to the question of ‘who is an interior designer?’ is not (and may never be) clear. It certainly cannot be assumed that only interior designers will enter projects for consideration into an interior design awards program. As such, the IDA was conceived as a program that has no disciplinary or professional membership restriction for entry. Since 2007, the IDA entry process has collected data on entering practices. The 2007, 2008 and 2009 programs resulted in projects from a total of 250 practices shortlisted for awards. Of these practices, 30% described themselves as interior design practices, 54% described themselves as architectural practices, and 16% described themselves as other types of practices with ‘exhibition design practice’ and ‘multi-disciplinary design practice’ being the most common descriptor provided. Despite the fact that it is unlikely that anyone would enter an interior design awards program if they did not want peer and public acknowledgement that they designed interiors, the data clearly indicates that not all projects were (or were solely) the work of those who would necessarily identify themselves as being an interior designer through qualification.

To address the question of ‘what is interior design?’, the IDA award categories are relatively expansive when compared with the award categories offered by peer judged national award programs in other design disciplines. The IDA includes primary award categories of Corporate Interior Design, Retail Interior Design, Public/Institutional Interior Design, Hospitality Interior Design, Installation Design (including gallery and museum exhibitions, installations, set design, event marquees, promotional displays, etc), Residential Interior Design, and Residential Interior Design, Retail Interior Design, Public/Institutional Interior Design, Hospitality Interior Design, Installation Design (including gallery and museum exhibitions, installations, set design, event marquees, promotional displays, etc).
Decoration. There are also secondary award categories for Ecologically Sustainable Interior Design, Emerging Interior Design Practice, Best of State Awards in Commercial Interior Design and Residential Interior Design, Colour in Residential Interior Design, and Colour in Commercial Interior Design. In 2007 and 2008 categories were offered for Interior Product Design (including furniture) and Interior Textile Design. The Interior Design Awards is not constrained by the anxiety of the ‘who’ or ‘what’ of interior design that appears to pervade professional thinking world-wide.

As a peer-judged awards program, its open entry policy and relatively expansive categories aims to acknowledge the creation of interiors, regardless of who does it and to some extent, what it is that is created.

Since 2005, the IDA has recognised outstanding creativity with an overall Premier Award for Interior Design Excellence and Innovation that is judged from the awarded projects in each of the primary categories. It is in the results of this premier award that the expansiveness of the IDA, and interior design practice itself, is most evident. This premier award is bestowed by the jury panels in recognition of how the projects contribute to excellent and innovative interior design practice. Analysis of the six projects that have received this premier award to date reveal much about the ‘how’ of interior design – how is interior design practiced? – and add to the discussion of interior design identity in new ways.

The projects that have received the Excellence and Innovation award since the inception of the IDA include an art museum (2004), a residence (2005), a temporary refreshment lounge (2006), a bar (2007), a corporate workplace (2008), and a school (2009). The projects ranged in scale and cost as much as they did in type, with the smallest project being 70sqm ($AUD67,000) and the largest 15,400sqm ($AUD27m).

In 2004 the Ian Potter Centre at the National Gallery of Victoria in Melbourne received the award for Excellence and Innovation. Designed by LAB Architecture Studio, in association with architecture, interior design and urban design practice Bates Smart, the project involved the interior and exhibition design of gallery spaces, interior design of the museum’s shop, teatrette and cafe, and the design of wall layouts, multimedia information displays, signage and furniture (Figure 1). The designers also created new curatorial interpretations of the museum’s collection including ‘the introduction of contemporary work with new narratives into the colonial galleries, and the hanging of a sequence of 19th Century portrait and landscape paintings’ that enables visitors extended experience and understanding of the art works beyond subject matter alone. The design of gallery partitions and horizontal and vertical circulation space enables visitors to interpret the collection ‘through a shifting matrix of view lines and cross connections’.

In 2005 the award went to a Church Conversion project that transformed a 130 year-old church in a small Australian rural town into a family residence. The authors of the project were Bates Smart, the project involved the interior and exhibition design of gallery spaces, interior design of the museum’s shop, teatrette and cafe, and the design of wall layouts, multimedia information displays, signage and furniture (Figure 1). The designers also created new curatorial interpretations of the museum’s collection including ‘the introduction of contemporary work with new narratives into the colonial galleries, and the hanging of a sequence of 19th Century portrait and landscape paintings’ that enables visitors extended experience and understanding of the art works beyond subject matter alone. The design of gallery partitions and horizontal and vertical circulation space enables visitors to interpret the collection ‘through a shifting matrix of view lines and cross connections’.

In 2006 the Solivoid project that received the Excellence and Innovation award was the work of the Spatial Design and Research Group at Monash University’s Faculty of Art and Design. Solivoid is a temporary, transportable, inflatable refreshment and resting space for use at large trade-show expositions. As with the 2005 Church Conversion project, Solivoid was the result of multi-disciplinary collaboration. Contributing members of the Spatial Design Research Group including interior design, visual art, architecture, graphic and multimedia designers.

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Dusk celebrates unusual usages of place where ‘art is not relegated to something outside and apart from ordinary life, but becomes a characteristic of life at its optimum.’ As a resting place for weary trade-show delegates, Solivoid digitally records activity within the space as visitors pass through it or stop to sit on the bubble-wrapped seating, and it presents multimedia information and digital art within an interior in a way that is not separated from the experience of the space itself by plasma screens or blank projection walls.

2007 saw the continued tradition of multi-disciplinary authorship of the awarded project. The Dusk bar was designed by Diretribe, a practice of three who collectively hold qualifications in graphic design, architecture and visual art, and describes its work as ‘crossing art and design fields including industrial and graphic design, film, architecture and visual art.”

A practice of three who collectively hold qualifications in graphic design, architecture and visual art, and describes its work as ‘crossing art and design fields including industrial and graphic design, film, architecture and visual art.‘

Dusk is a small bar fashioned within an existing building in the popular night-time entertainment precinct of St Kilda in Melbourne. Dusk is a space that makes inspired use of technological cast-offs (cable reels, CDs and CD cases are amongst the selected materials) in surprising and quite beautiful ways as the ubiquitous ‘designed’ elements of a bar (stools, tables and pendant lights) to simply provide the necessities of a hospitality space – somewhere to sit and drink (Figure 4). The contribution of this project is perhaps no better articulated than in the words of the designers themselves: “This is all very retro, anti-techno, and NOT really where it’s at … In an age of Catia and YouTube, of stereo lithography and Google Earth, Dusk finds comfort in life’s simple things – sitting on a cable reel and having a beer … Dusk celebrates unusual usages of the mundane, of the outdated, and of the “off the shelf”.

There is little doubt that the jury panels bestowed the award to Dusk bar represents, not just to consumer-driven society but to interior designers themselves. It is a powerful, intelligent and extremely humble contribution to interior design practice that demonstrates all of the ethical, human-focused, experimental and imaginative characteristics that can be the result of an unbounded practice.

In 2008, the Santos Centre project by Blight Voller Nield Architecture (BVN) received the IDA premier award. BVN designed the interior for the Adelaide headquarters of mining giant Santos. The design provides workplace accommodation for 900 staff, visiting field-based employees and up to forty visitors over twelve floors, with individual worksettings, conference, meeting, training and quiet rooms, open team-work areas, three laboratories, a commercial kitchen, function rooms, and a cafe that is open to the public (Figure 5). As a physical entity resulting from functional analysis, facilities and space planning, material and detailing strategy, allied with selected and custom designed furniture, fittings and equipment, BVN’s interior both demonstrates and enables the operation of Santos’ corporate culture and business success. ‘The workplace supports the free flow of knowledge, faster collaboration and provides for visible, open leadership, all contributing to improved productivity in an industry that is characterised by rapid technological developments and expeditious decision making.’ The project reveals the breadth of mainstream commercial interior design practice and the multitude of complex considerations that needs to be addressed when designing spaces for the people that comprise these enormous global corporations. The overwhelming contribution of this project is in its demonstration of the direct and indirect value that interior design can bring to business in relation to corporate identity and culture, workforce efficiency, flexibility and productivity, human resources recruitment and employee retention and satisfaction through the physical environment.

The most recent award for Excellence and Innovation was made in the 2009 IDA program and was bestowed upon the Melbourne Grammar School project by John Wardle Architects. The project comprised a new school entry, library, lecture and seminar spaces, plus space for various administrative units (Figure 6). The project

![Figure 3: Spatial Design and Research Group, Solivoid, 2006 photo Darragh O’Brien](image)

![Figure 4: Diretribe, Dusk bar, 2007 photo Tanja Kimme](image)

![Figure 5: BVN Architecture, Santos Centre, 2008 photo John Gollings](image)

![Figure 6: John Wardle Architects, Melbourne Grammar School, 2009 photo Peter Huchten, Trevor Mein, Dianna Snape](image)
represents a significant shift in institutional design, with the interior of the new building made visible to the street and therefore the community. Another in a long line of highly awarded education projects by the practice that are characteristic of the revealing the activity within, the interior is palpably evident from the outside and there is seamlessness from exterior to interior to exterior. The project succeeds in not only ‘orienting’... students toward the city, its history and beyond” but also in allowing unprecedented public views of student learning in action. The contribution of this project is perhaps less about the design of the interior and more about the importance of the interior itself as the site for so many fundamental stages of human life.

These are the projects that the profession itself looks towards to represent identity and future of design in Australia. The selection of these projects by the practice (the peer judges) to represent excellence in practice reflects on the discipline itself. These are the projects that represent interior design practice at the current time. The projects are a broad representation of ‘how’ interior design is done. The projects are not authored by individuals who have qualifications in interior design, nor do they represent a specific band of practice methodology or project typology. In fact, as a collection (possibly a collection of canons?) they extend the boundaries of practice. Some are the result of hybrid practices or between practices; some are not the result of momentous briefs or budgets, some are the result of academic and applied research, some speak of issues that are far beyond the idea of interior design itself, and some use the interior to achieve organisational and social ends. All are confined and critical in the context of contemporary practice and the contemporary world.

The current arguments that take an expansive view of the interior design discipline and broaden the territory that interior design may exist within (or without) have led to possibilities for the analysis of how interior design is practised, as opposed to arguments that call for the definition and regulation of a determined and specifically identifiable profession. Both positions are practice-led, yet the first enables the practice itself to contribute to the discussions surrounding the whole discipline of interior design – education, research, theory practice and profession.

NOTES
22. The speakers were Cameron Bruhn, then editor of design journal Architake Peter Gayler, director of interior design practice Gayler; David Clark, editor of residential interiors magazine Living Elias Davis, graduate interior designer; Leon van Schalk, Professor of Architecture at RMIT, Caroline Vara, interior design PhD student; and Andrew Maden, editor of interior design journal (inside) and architecture journal Architectural Review Australia.
27. Cyn, Fabrications, 131.
33. Interior Design Awards, About Awards, http://www.interiordesignawards.com/online/ (accessed on 20 March, 2009). The IIDA is a partnership between the professional body that represents designers in Australia, the Design Institute of Australia Australian-owned design publisher Architecture Media’s interior design journal Architake and international media company DMGWorld Media’s annual Australian interior design exposition, designEX.
35. For example, the Austrian Institute of Architects’ national architecture awards and the Australian Institute of Landscape Architects’ national landscape architecture awards.
TMESIS: insertions and subversions of interstitial territories
Paul Blindell and Penny Sykes: The University of Huddersfield, UK

ABSTRACT
The exploration of our environment at physical and perceptual levels creates emergent and transcendent experiences; occupied territories that transform ideas into experiences. TMESIS, the separation of the elements of a compound word by the interposition of another, e.g. bloo-bloody-lutely, operates as a language statement for the study of existing and proposed interventions within and beyond the spatial environment. Derived from the Greek term te²menein (to cut), TMESIS requires both a compound structure (absolutely) and an interposed fragment (bloody) to form a relationship, which places greater emphasis on the original meaning. It creates an enhanced and accentuated reading of the compound/intervention relationship. Wrestled free from these literary relationships, TMESIS is here expanded into a wider spatial context, developing a new methodology for the reading of compound architectures, interior interventions and their enhanced relationships. It provides new opportunities to understand the inherent dialogues and enhanced meanings that emerge through the intervention and subversion of existing territories. TMESIS is explored at three key levels, and introduces Heidegger’s ‘tool-analysis’ as a theoretical construct within which to examine spatial relationships. Through a series of case study examinations, the evaluation of insertion and intervention projects may begin to uncover and re-describe emergent entities and new design perspectives. The first section explores the principles of TMESIS and tool-being with reference to inserted and interposed environments within an existing (architectural) fabric: a descriptive device which explains the primary concerns of differentiation. The second section will explore TMESIS as a subversion of the existing occupied space and suggest the political and strategic potential of this view within current global and architectural design contexts. The third and final section will propose that current and future experiences and memories can act as a TMESIS within the existing environment: that architecture and design operate as interventions and subversions of the existing paradigm.

TMESIS: INTRODUCTION
The history of architecture and the spaces/events within, is also a history of the re-occupation and re-programming of the existing (compound) fabric. It is a history of use, re-use, adaptation and subversion in which the intervention of meaningful fragments creates more relevant contexts and meanings. TMESIS allows these developing dialogues to be viewed beyond their individual existences (architectural fabric and design intervention) and allows them to be explored as interdependent conditions.

The examination of design insertion within the architectural fabric is further viewed here within the context of Graham Harman’s tool-being the development and rejuvenation of Heidegger’s tool-analysis within Sein und Zeit (Being and Time, 1927) through the presence-at-hand/readiness-to-hand relationship. Heidegger’s categorial determinations place objects (tools) in one of these two situations, creating an elemental tension.

The less we stare at the hammer-thing and the more we seize hold of it and use it, the more primordial does our relationship to it become, and the more unveiledly it is encountered as that which it is - as equipment... If we look at Things just ‘theoretically’, we can get along without understanding readiness-to-hand. But when we deal with them by using them and manipulating them, this activity is not a blind one: it has its own kind of sight, by which our manipulation is guided and from which it acquires its specific ‘thingly’ character.

As Heidegger suggests, if we pick up a pencil [thing] and then place this pencil on the page with which to draw and record, the pencil as equipment no longer exists in our ‘tool’ conception but becomes an extension of ourselves. Our creative vision and notions of reality extend through the pencil to the page beneath and it withdraws from our visible reading; it no longer exists at the forefront of our consideration, and becomes veiled. When we re-focus and consider the pencil as a tool – equipment with which to draw – it again becomes visible and considered. This notion of readiness-to-hand, as Harman reminds us, is a ‘withdrawal from access’.1

Architecture, as a compound experience, is a tool which becomes veiled in its occupation; it withdraws from visibility by the very act with which it was envisioned. It is only visible when it is (re) considered, when it ceases to be used, or when it ceases to function. Only when the compound architecture is no longer a functional element does it take on a second condition presence-at-hand – it is missing something as an experience and as an entity. Where the interior territory of event no longer functions, or where the intended function is no longer relevant, it exists in ‘a dark subterranean reality that never becomes present to practical action’.2

Coupling this phenomenological construct with the TMESIS design statement provides an opportunity to explore the relationships between the interior territory of formal proposition, realised idea and contextual dialogue.

TMESIS: PASSIVE AND ACTIVE INSERTION
The consideration of TMESIS and the presence-at-hand/readiness-to-hand relationship can be initially explored within (and beyond) the installation 20:50 conceived in 1987 by the artist Richard Wilson. First installed in the Matts Gallery, London, with a number of incarnations in Edinburgh, and more recently, Tokyo, the installation piece presented the waist-high insertion of over 600 gallons...
of used sump-oil into an existing gallery space (the work is not site specific in this sense, but site connected). Wilson describes the oil as ‘a material which was so anti-sculpture... making a piece of work which is almost invisible’. The installed TMEsIs is experienced long before one enters the installation, as the smell of oil permeates the corridors and spaces of its habitation. On entering the space, the viewer is confronted by an aluminium, narrowing, chest-height ramp, which slopes gently upwards to the waist-height level of the oil. This new intervention becomes a black mirror to the occupied space, both reflecting (light) and absorbing (sound) which alters our preconceptions of our thoughts and experiences. TMEsIs as design language can be a passive insertion within an existing, compound territory.

This unveiling of what was (through the use-intervention of what is) can further be explored through active fields of sculptural intervention. The CaixaForum Madrid, completed in 2008 by Herzog & de Meuron, presents a TMEsIs of surgical intervention; a re-sculpting and hollowing of the existing form (Figure 1). The new museum is a surgically sliced, spliced and implanted insertion into a relatively nondescript and veiled electric power station, the Central Eléctrica del Mediodía, dating from 1899. The architectural heritage of the brick; walls and decorative treatment to window openings were listed, and the architectural program called for the careful consideration of this rare industrial façade. The existing stonework at ground level, through a TMEsIs of sculptural insertion, is separated from the now floating brick husk, and through the newly (dis) covered opening a new plaza and entrance to the museum complex is created.

The existing brick enclosure is operated on further as a rusted and intricately perforated steel addition implanted into and onto the now impotent roof form of the brick shell. These dense yet eloquent structures echo the surrounding roofscape and develop a new reading of the insertion of active TMEsIs. The interior sculpting of the existing form provides a secondary reading of this symbiotic relationship, through both the geometric infiltration of angular surface panels, and as we reach the upper levels of the museum, the now visible vertical additions as the perforated steel roof meets the existing roof line (Figure 1). Where we expect to see sky we are confronted with a new horizon, an implanted mass on the delicate division between the modelling of the Cangrande space within the Castelvecchio and, one of the most important sculptures within the collection, the equestrian sculpture of Cangrande della Scala. The equestrian sculpture of Cangrande, ‘fixes the viewer with its piercing eye and sardonic smile’ and Scarpa’s insistence that ‘there had to be provision for a face to face encounter between visitor and Cangrande to absorb the life and activity around him’ drives many of the intervention devices employed within the Porta del Morbio. The juxtaposed layered histories, light, space, form and material come to their crescendo at this point as the space reveals and conceals its intimate and processional possibilities. Scarpa’s initial act of revealing the existing and marrying the verticility of the space is achieved by the recession of walls, roofs and ‘delaminating’ the elements as they recede – expressing both the historical relevance of the surface form as well as the beauty of the
The statue and concrete pedestal are lifted from the ground, interposing (Figure 2).

The TMEsIs insertion within urban territories can also lead to a subversion of the original context – an opportunity to reform viewpoints and experiences. The urban intervention in 2005 by Austrian artists Christoph Steinbrener and Rainer Dempf titled Delete: Delettering the Public Space subverted the existing compound architectural surface of Vienna’s Neubaugasse. All the existing signage (advertising signs, slogans, pictograms, company names and logos) was covered in primary yellow fabric or plastic, the visual and communicative pollution of the street-scape (later seen in Sao Paulo’s ‘Clean City’ laws of 2007) is brought forward into our consideration (Figure 3).

The installation acted as both an opportunity to question the occupation of our street by visual information and advertising, and, moreover, changes the metaphorical experiences of urban space and events. The increase in foot-flow to the street (one of the principle reasons that many of the resident shopkeepers agreed to this subversive intervention for a period of two weeks) points perhaps to the public fascination not only with the artwork itself but also with the emergence of a new contextual negotiation between the urban space and its participants. The TMEsIs act of ‘breaking’ the visual advertising and communication devices, subverting the visual imagery, brings a presence-to-hand understanding. The two dimensional surface is unveiled and made present; altering and breaking our conceptions of textual communication through the subversive act.

Exploring the theme of TMEsIs as a subversive insertional within the compound urban context, the continuing and globally evolving interventions by the Rebar group through the Park(ing) program of events, signals a temporary and emergent occupation of the urban territory; one of the more critical issues facing outdoor urban human habitat is the increasing paucity of space for humans to rest, relax, or just do nothing.16

Responding to an ever-increasing occupation of the city by the private vehicle and its necessary infrastructure, the Park(ing) project utilises the metered parking space as an adaptive opportunity to insert a temporary public urban park. The initial occupation in San Francisco, with a parking space rented between noon and 2.00pm, placed turf, benches, trees and shade within the rented area, allowing the public to participate in and respond to this new intervention. This release of urban space from private control to public event, whilst momentary, creates a surprising action and response as the parking space is made visible and its new possibilities of participation are considered.

Subsequent occupations around the world have expanded on this simple but elegant subversive TMEsIs, developing an increasingly rich series of possibilities in a global, urban context. As temporary and momentary occupations of private territory, the subversive TMEsIs can be both a transient and accessible occupation of place, creating new dialogues within the urban environment.

The TMEsIs of subversion can take on a more affective consideration, through the sinister interventions of war and optimistic reconciliations of peace. The attack by the Israeli Defence Force on the city of Nablus in 2002 signalled a re-conceptualisation and application of contemporary architectural and urban spatial theory, citing the works of Deleuze and Guattari as theoretical instigators. The attack utilised a new tactic of urban warfare, in which soldiers moved through the city not by the existing streets and roads, but through a series of horizontal and vertical tunnels systematically drilled or blasted into the walls, floors and ceilings of the existing urban fabric. In this sense, homes, and the interior living spaces within, can no longer exist as places of refuge and privacy but are seen as passageways and routes through the inhabited city. It is a conception of the city as not just the site but also the very medium of warfare – a flexible, almost liquid medium.17

This subversion of private, ready-to-hand, interior space sees fear and threat as an infiltrated TMEsIs, a subversion of the edge condition. The opening of this area allows Scarpa to fully express his intentions, as an active TMEsIs of entity is delicately interposed (Figure 2).

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territory of habitation and as a negative and vulgar interposition within our urban and domestic perception. These destructive infiltrations exist within the presence-at-hand determination; they are the contextual places of division and denial. The restructuring of the urban form can lead to new engagements with our histories, and lead to a reconciliation of deconstructed spatial environments.

A TMESIS of subversion as an act of reconciliation following destruction must respect and make present new initiatives beyond the remnants of war. As Lebbeus Woods reminds us:

Wherever buildings are broken by the explosion of bombs or artillery shells...their form must be respected in its integrity, embodying a history that must not be denied. ...in the spaces voided by destruction, new structures can be injected. Complete in themselves, they do not fit exactly into the voids, but exist as spaces within spaces.

The 2006 proposal bullet lights by the artist and commentator Edwin Gardner, attempts to reverse the meaning and violent intention of the thousands of bullet holes left within territories of conflict (in this instance, the buildings of Beirut). These small puncture wounds, which can quickly become ready-at-hand in the inhabitant’s consciousness, are physical testimonies to conflict, division and violence, but are envisioned within the proposal as sources of beauty and ambiguity through light (Figure 4). At night, each of the bullet holes, inserted with a single light source, becomes visible – reversing the meaning and intention to create abstracted surfaces, while suggesting future hope beyond. This simple action produces subtle and ambiguous readings, an insertion with resonances beyond their specific context. The TMESIS of subversion explores the interposition of new and present ideas and meanings into our compound context; the idea is made present-at-hand in tandem with the intervention itself.

TMESIS: PARTICIPATION AND MEMORY

TMESIS then can be seen as both passive and active sculptures, and entities, and as subversive interposition. These interventions are a deliberate and physical TMESIS into the fabric of our existing urban, architectural and interior territories. The concealed and revealed states of these ‘tools’ can be seen to alter our states of perception of both the compound and the inserted entities, and furthermore, the ‘tool analysis’ itself is not only limited to entities but extends to the participation with, and within, inhabited spaces.

On the morning of the 15th January 2009, the concourse of Liverpool Street Station, London, is swarming with commuters and train travellers focused on their journeys beyond the confines of the Victorian station – routes across the concourse are envisioned and intricately woven, as invisible pathways are planned and transgressed. At 11.00am, a single piece of music is played across the
The memory of the occasion and a changed perception of the public space as an event site. This lingering of event within memory leads to a final reading of TMESIS – the intervention of memory within space.

An object that is not consciously noticed at the time of a first visit, can, by its absence during subsequent visits, provoke an indefinable impression; the absence of the object becomes a presence one can feel. 14

Thirty-two years ago, Malcolm Dennett was the boss at Bankside. London’s city-centre power station. Gilbert Scott’s most significant post-war commission, Bankside was built in two phases between 1947 and 1963, and supplied the increasing demands for energy within the very heart of the city. Decommissioned in 1981, the building stood empty for many years before the now celebrated and admired Tate Modern revitalisation by Herzog & de Meuron was completed in 2000. On the day of the public opening of the gallery, Dennett returned to the newly occupied interior. The interventions within the occupied space create their own tensions and resonances, but for Dennett, it was the presence-to-hand experiences which most significantly affected his understanding: ‘It is the silence that hits you first – an overpowering, high-ceiled void of air you feel you could never puncture, however loud you shouted’. 15

Dennett’s initial reactions are simultaneously responding to expectation and memory. It is the TMESIS of memory, and of absence, which reveals a sensory unveiling within the space. It is the noise, not the physical intervention or emptiness, which acts as the memory trigger for experiences: the turbines were grinding away, there were people everywhere’. 16

The internal logic of the interior space is disrupted and rendered invalid – a conception defined not by physical, territorial boundaries but by points of connectivity; the infiltration of routes. As the dancers multiply and create lines of engagement, a new perimeter is created. It is a fluid edge condition, which sees members of the public join in with the event – the act of participation creates an organic internal narrative all of its own. The concourse is rendered actively visible and is re-defined as a three-dimensional, indefinable impression; the absence of the object becomes a presence one can feel. 14

The examinations of the design language statement TMESIS within the context of architectural form (as compound word) and interior insertion (as interposed fragment), within the context of Heidegger and Harman’s tool-analysis, presents not only a categorisation of design approaches, but also proposes future methodologies and understandings of interior, architectural and urban inter-ventions.

TMESIS provides a re-definition of interior architectures within architecture; suggesting a symbiotic relationship between fabric and intervention. The previously held understanding of the occupied and the occupier as separate elements is an imprecise understanding of the inherent qualities of the potential. Through these case study examinations, a more developed relationship occurs between the existing and the interposed, which must be understood as inherent within and beyond both conditions.

These classifications of TMESIS can suggest new methodologies and potentials. The act of constructing or withdrawing an entity within any context is an intervention which can profoundly affect our previous conceptualisation of place. The readiness-to-hand and presence-at-hand tensions should be considered as opportunities to express the ‘oneness’ of the entity, while recognising the ‘elided’ and ‘unveiled’ states which will be brought forward or recede from view.

The TMESIS of occupied space further places our participation in interaction with and memory of the spatial environment as central to any evaluation of occupied territory; an insertion of events within an existing body. TMESIS suggests that all design exists as an intervention, but it is the engagements with this intervention which enlighten the design intent. Interior architectural exploration and design practice can utilise TMESIS as an operand of material, spatial and metaphysical change.

REFERENCES
5. Wilson, 1994
15. Harman, Tool-Bang, 4
17. Oliver Burkeman, I used to work here,The Guardian, May 11, 2000
18. Burkeman, 2000
All images by authors.

Dance 13 conceived by Satchi & Saatchi for the telecommunications firm ‘T-Mobile’, placed ten concealed cameras within the station as part of a section of the series ‘TMEsIs – the intervention of memory within space’. Dancers simultaneously to the music, slowly engaging the audience, people are left to continue their journey, but now retain their memories through experience is mirrored in our negotiations between memory and insertion are brought forward into consideration. A TMEsis of participation and memory places the occupant at the centre of any narrative reading of a designed space. It creates a simultaneous veiling and unveiling of the spatial environment through interaction, memory and experience.

CONCLUSION

The memory within space. It creates a simultaneous veiling and unveiling of the spatial environment through interaction, memory and experience.
Tender and true: the place the time the particle

Linda Marie Walker : University of South Australia, and Jude Walton : Victoria University, Australia

ABSTRACT

This paper is premised on two vaguely related ideas: the thinking through of a performance practice that produces itself (through ‘prepossession’ and ‘using’ (makes itself on the floor)), the thinking through of an interior spatial practice that performs itself as an ecology of differences. Territory is (made or exhausted by) movement – movement that undoes, undesigns, yet is active like chance and cannot, territory arising over and over by force – enduring without purpose. A space for the shaman, or transforming (through text and rituals), composed or assembled – to see what happens, to be active not re-active. A space, anywhere, for intuition and improvisation, for performing as living-being in such a way as to dispense ‘territory’, make of territory an ‘a(life) – immediate’ wisp, whispers, scents, touches, emerging from material the matter of experience, of relations, mix(es), atmospheres. A field, almost imperceptible, for quietening, for losing one’s ground, for expanding the situation of the body, its velocity or shape, or its capacity for joy.

The images by Jude Walton that accompany this text are evocations from a rehearsal-practice where the dancer, Phoebe Robinson, informs her body of the placement and materials of everyday objects in everyday situations. By an insistent repetition the ‘thing’s teach her the exact relationship her fingers, hands, legs, head – her entire body bit by bit – must take-up (as an offering of the thing) so as to remember and perform their absence. This rehearsal-practice is a collaboration between Jude and Phoebe; it eventuates in site-specific public performances.

BEFORE

This essay of writing and images is a small-thought territory where a particle-poem might arise. To make this territory, various energies and presences are required – the thoughts of others (different past and future times), language as a medium, gaps, punctuation, us two, others (as real bodies), and you (virtual and essential); each component, whether a paragraph or an image, might seem to disperse or disturb itself, or drift away (from the idea of a territory). A slight performance bodies), and you (virtual and essential); each component, whether a paragraph or an image, might

NOW

1. Transformation, or translation, of the everyday, or a making that tries to remember itself for itself, and makes to contribute its memory, produces its own event, not to represent or educate, but to be attentive amidst the multitude of memories and differences of things, textures, ambiances, meanings, climates; that’s the intent, the effort, of its intention; the effort lasts for the duration (of making).

2. Each sentence is a rehearsal, an attempt to get somewhere (where one plans to be, and then on a whim takes a side road, even a short cut, that makes the trip hours longer); no three-act writing (yet a start and a stop); an illusion instead, a meditation. Rather than contain writing, form extends writing sentences are arranged serially, not sequentially; they are (in) the place of melancholy – a kind of benevolence.

3. The composition of relations is, as writing, as performance, when started, one body moving and resting – a composition of differences (each difference itself a composition of relations) that for awhile is a ‘nature’ – this composition of relations or this unity of composition, which will show what is in common between bodies, between a certain number or a certain type of bodies, between a particular body and some other body…’1 A glance, response, passing (of bodies, of things): Common notions, writes Gilles Deleuze, are ideas that bodies agree with under one relation or another. In this sense there is indeed an order of Nature, since not just any relation enters into composition with any other relations there is an order of composition of relations, going from the most universal notions to the least universal notions, and vice versa.2 The common notions are (he writes):

1. the composition of relations between existing bodies
2. physico-chemical or biological ideas (in these compositions) rather than geometric ones; and, if they are geometric, it is in the sense of a natural real geometry that captures a real relation between real physical existing beings;
3. nature’s unity of composition in its various aspects (and this is infinite).

The composition of relations is not predetermined; it needs experimentation (investigations and connections, one thing into the in/outside of another; one thing/animal being a realization of the Thing/Animal in itself or within this or that relation, like molecular biology/moving further and further into entitles/particles). Place the palm against the chest, lightly, fingers pointing left, then slowly extend the arm outward, with the elbow close to the body, slowly drop the hand down, fingers toward the floor; sweep them up and draw the hand back to the chest … this composition of relations – limbs, thought, floor, movement, time, light, space, teacher – turns the body into pattern, a figure practicing – the body is a particle amidst particles; it exposes its parti(cles)-self gradually.

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4. Riddled from within by a stylistic practice (a burrowing, a web of tubes and globes, a conservation of breath – an ecology of sparks, scrapes, shivers, cries) that scatters everything that would comprise a whole, a sum. Yet since the work is finished in its incompletion, there must be a unity which is the unity of that multiple piece, of that multiplicity, as in all of those fragments. A practice of soft movements kept close to the body the elbows pressed into the waist, the hands curled, the feet rubbing together.

5. The specific performance/language structure’s relationship to other performance/language structures is its own way of being (a medium, for instance) – rather than for new meanings or messages. It is ‘present’ and manifest (instantiated) and taking place – stable, visible (a poem); structures is its own way of being (a medium, for instance) – rather than for new meanings or messages.

6. Each move, movement, or gesture can interrupt itself, stop, start again (or start for the first time), re-cite its self, alter its self, or walk away; it can be remembered, transformed, made into a different move, movement, or gesture, be extended, quietened, intensified, or made into a different move, movement, or gesture; it can become a citable form, a material – one can learn it from another, like the blowing of a kiss, the holding up of a hand, the waving of an arm. A hint from Brecht’s epic theatre, a thread from Benjamin: ‘Gesture is “form giving”, shaping, insofar as it not only “interrupts” an ongoing sequence, but at the same time constitutes a way – a way of signifying – rather than a what’.

7. Benjamin writes that Brecht’s gesture in epic theatre ‘… does not merely interrupt something external to it; the expressive intentionality of an action, the teleology of a narrative, or the causal necessity or probability of a sequence of events. It does all this, but it also does something more: insofar as it is citable, it interrupts, and indeed, only “is” in its possibility of becoming other, of being transported elsewhere. A performance without (desire for) intention, narrative, or sequence (but with desire nevertheless), and full of gesture-without-gesture, not outside of gesture, and not quite inside of gesture, becoming almost-other, becoming close to turning, being neither here nor there, and trying to sense (like magic), where ‘transformation’ and ‘translation’ are (vibrations or resonances) in both movement and stillness, but especially in the moment of doing and seeing. No plot and no resolve; a plane or field to come to and go from; and what is done, and the doing, is singular; not a bit of it (something added up).

Distance is not the objective, nor self-containment; the ‘condition’ (of the performance) is continuous, one thing after another; walking, being in the dark expression of the dilemma or situation, trying to stay with ‘joy’, or move from ‘sadness’ (with Spinoza in mind); a matter of breaking-up certain composed form(s) – between movements, limbs, bodies, ideas; an attempting, and failing, to bring into physical, aural, emotional shape, aches, pressures, impressions; inventing, what comes next (a new composition). For example, I am wrong about that; or, if I do that I will make the familiar shape, I will come to the same conclusion; I will react as usual, I will mistake who you are!

I am in a place where another cannot be, I am in a place of my own (you cannot identify with me); I am not myself even, I am leaving myself. And all the time I am blocked at the moment I am still, when the gesture is (thought to be) seen, the end of the action, the fall, the eyes stare – look; there it is; the aftermath, the wreckage from hitting the curb; you saw it, a citable instant; a dead give-away; there, she turned, she sat, she split, slid she, and while awaiting there is … the possibility of becoming other than what is currently present or presented. But this future is not that which one expects, which one hopes to foresee, to calculate or even to bring about. It is unforeseeable, unpredictable, unfaithful. … ‘It can happen this way, but it can also come about in an entirely different manner.’ 8 She awaits in the company of others who are carrying-on; it doesn’t matter that an-end has arrived momentarily (or forever) – the interval-event space remains and takes place; energy melts, spreads, then congeals. The watcher looks away; the performance though is deliberate, a disposition or persistence, filled (to the brim) with interval-events, and foldings – movements Benjamin described in relation to the ‘play’ of the actor/act in epic theatre as the ability ‘to fall out of the role, artfully’ 10; like a way of writing, of improvising, where the work is an experiment, a laboratory, a time/space for the return of an arrangement, or the placement of head or hand, like a phrase, or an ellipsis … or a stuttering sentence – a return transformed learnable, snapped from its memory, or its intuition – not a contrariness or an opposition or a rejection, but the one with the other; montaged, haunted. Memory faces its remembrance; acts upon the space that ‘acts’ as the place for performance, an event-of-particles; the sensing of tiny unfurling infections as they become not-quite-themselves, vaguely warmer, pressed slightly flatter.

8. Everything is a part, yet in-touch, and everything is exaggerated. A space can (therefore) be for (in favour of) what happens on the day – like a café is, and a street and a garden (this too is exaggerated as ‘what happens’ in the space of the performance has been prepared.
– by conversation, rehearsal, dressing, habits, knowledge (e.g. exercise, experience, excitement)). A space becomes a medium, an atmosphere, of material, dimension, light, past, present, sound: a medium for listening and seeing, for appearing and disappearing, for myself and not-myself, you and not-you; a site for angel-visited – flows, exchanges, and meetings; someone reads, someone sings, someonefold cloth.

The ‘dialectical’ arises, like a brew, in movement, and is released at the instance of a stoppage, a loss of focus, a change of heart, a pause; performance opens to life where no-performing occurs. The pause is shared space – nothing to show or see, just one person and another; local: ‘perhaps what this entails is nothing more [or] less than acknowledging what has probably always obtained: that we only take place from place to place, from time to time, between places rather than in them, in the instant of an intervening interval – and that this is what we are all about.’

9. A performance offers itself as a territory: a thin line, a plane; it aims to be a field for acts, for language. And, the performing is only immediacy, and (the making of) space-within-space, and the going-on of something-(or-other)-going-on (the such-and-such of someone). A person de-parts their someone-self, expands, and another event begins; it is loss, and then loss again; it is about one thing in-another (about almost nothing sometimes).

10. When time all at once enters the stage, appears on the floor – there – there too is interruption, letting go; one becomes two, in a stroke – look, she has broken-off; look, she is left-behind. The love for performing (as an animal inside a kitchen, a theatre, a shop, a school) is shown by the chance to be solitary: “How can one love ‘separately’? Each one the other; but each time each one for him or herself, each one in solitary secret, each one secretly in the throngs of love. The other in the end can know nothing of this, can never perceive anything, nor ever even anything called seeing. One cannot love separately and one cannot love but separately, in the separation or the disparity of the pair. At an infinite distance, because incommensurable: I will never be at the same distance – from you as you, as you from me. No common measure, no symmetry; infinite separation in the couple itself and in the parity of the pair.”

It is impossible to act this out(side) from inside the body as if it, the separation, was visibly representable, by signals – including literal displays of the anguish of parting. A great space opens, in the heart of time, as, there, from time-to-time, is the memorial, the remembrance of the endless specificity of every time, then, now, later – its counting, its un-measure, its love for the expanse of its cut(s). The cut is felt as an experience, an event, that can come forever more, as speech, as afterthought, as ‘remembrance’, remembered: inside the cut, in the interval of the cut, stitches, or steps, or quiet, hold the times together as a‘part of the ‘action’, the motion (teaching out, excessively). Nothing has ended; everything has changed; it is someone, he or she, who has folded the continuum, it is always a woman or a man that does the deed; it is never a neutral act of an aqueous being; the cut is sewed, done in a helish way. Each time, from-time-to-time, stopping stops precisely, stops in its own way, unlike any other stopping.

The performing makes a performance – it’s a very small state of obscure yet common perceptions; it would be interesting to see if, when one stopped, and became a stopped-space, a bound interior, one could reach out one’s cupped hand and give that space away (the space of the cut, for example), or the movements leading up to the out-stretched hand. I am holding it (the cut, the movement) out to you; it was not given to me, still, here, you can have it.

9.1. The performance and the idea (preparations, notes, readings, thoughts) of the performance are grounds or causes or pretexts or motives for another performance, another memory, talk, proposal, idea. The performance as an idea, and the idea as a performance, is dreamed of in the writing that is ‘this’. The performance is not all that writing tries to think about, but the performance of the kind of performance that the writing tries to talk about must accept abbreviations, infections, and pain; it is remembering the past and remembering the future and remembering – a triple-take, an instant where one can build a
make-shift shelter become a Tiger Moth, or write fearless. Triple remembering is at hand: the body shifts toward the light (and is shifted by the light; one comes to the present and returns to it; one is ‘there’ and cut off from ‘there’ and then ‘there’ again; remembrances touch in such a way as to feel apart — at the slightest distance from each other they are, in any case, in touch (by gaze, scent, saliva, sound); the body remembers it is in space and time, separate from all of the re-membering, and at various distances from its own parts — thumb, nose, toe — and always in different and differently sensed posings and tensions.

12. This performing, which is a presenting/entering of the body into space, not the presenting of a narrative that the body carries, or delivers (into space), is not so far from Benjamin’s ‘awakening’ where the body orients itself, perceives itself, by the almost-shock of realizing (as it comes from sleep to non-sleep) — that not only is it a body but it is the very body that it is in relation to all other bodies and objects, in the very time and very space it is in, in relation to all other times and spaces (ever). The body performs a position, and in performing (in a performance) can extend itself to fill the room (as if awakening) — the body leaves the body, magic, dis-locates (like the sky reflected in a puddle, an hallucination, even); space, then, of other orders: ‘space as extension strives to move away from itself and in this striving it becomes time, which in turn becomes the measure of movement, in the sense of change-of-place, that is “locomotion.”’

13. I call what I am writing about ‘this-performing’, as if it can be described, as if it is something-in-particular — yet it is not, nor even new or needed; it is meeting (an encounter with the strange) and working, and being caught in un-awakening and feeling the horror of being caught, of the constraints of limbs and thoughts — there — on the floor/platform, too earthed in the stubborn sleeping inner structure. ‘This-performing’ situates this/there as an elsewhere (just outside the back-door where separation from the glue-past can be practiced). I am therefore self-conscious, the most inhibiting of all modes, utterly dis-spiriting; I am wringing my hands: ‘All our primitive or poetic expressions are either separations or non-separations: the difficulty of defining the border between sexes, between spaces, and also between high and low.’ I am in ‘this-performance’ alone, separated from my corner, my bed, my table, my floor, and unseparated from my-self-imagined; bordered on the border; it might be quite, or more than, enough to struggle with — a small breaking-away, a moving-without-moving — this-performing of this-border (perhaps a land, an earth, a world) — and behaving as if a border oneself, as if willfully constituting the body as constantly distinct instead of obscurely constant; one state or medium then another: ‘perhaps there is an animal virtuality or potentiality dozing and awakening within us … Our body is the place of this questioning. And what about the flower part in our body?’ Trouble then, a sort of passing in and out of ‘awakening’ that gives the illusion of ‘stillness’, and of trembling — what’s happening inside is a million
When you encounter someone who produces signs you can perform ‘this’ present, honestly; not from ‘inside’, from ‘beneath’: nothing left to say, no remains, except the body – with all its signs, lands/earths/worlds, poured through the heart, burned up, ash.

This is the writing’s end there are still other texts to read like: … of a heart that begins to vibrate (Towards a poem…); there are still questions about working with the heart. The heart holds the performance is mourning, is ritual(s) (touching a teapot, shaking a towel), small hafting manoeuvres that make a place, or many, to see if the heart knows what it mourns; its drama, its rush to the head, is over before she knows it, and she, the aftermath/moth, goes on with the (slight) memory of that twinking, evidence that she survived being an-other – death passed. (‘We no longer know if our next step reaches life or death. At the heart of the other, at its presence or pre-sense the risk of giving oneself death meets the chance of (re-)gaining life.’) 

The making of the poem—performance comes, it comes, by moving toward (and with) the separate separated hearts, heart to other heart, as they separate/join, join/separate, beat by beat. It is the scene of murder and of birth; forgiv(ing)(ness) as a long exhalation, as a kink in the neck; Cixous calls it ‘… the mystery of forgiveness …’ She writes: ‘I don’t even know if forgiving exists. I don’t know if there is anything called forgiveness. In general, our practice of forgiving is a revenge.’ It’s funny, horrible, and the performance grows and transforms into a poem without ever knowing if it can or will, or if it will forgive itself other lost-hearted efforts of work, of trial and error, of mistakes and deliberations. The poem is air: ‘An instant is that particle of time in which the tyre of a car going at full speed touches the ground, touches it no longer; then it touches it again.’ The ‘vis-performance’, is a particle or a performance of one, two, or several particles, a particle poem. ‘I ask you …’, writes Clariçe Lispector: ‘What is the weight of air?’

This is a way to say that there is only the beginning and the ending that comes with the people (alone and together) who enter the time and space from far far away from themselves, and yet are as close as blood and breath to themselves (and cannot be otherwise) – in which case the performance/work is a possible condition, a mis-shapen animal of several hearts, a relation between works. … this hugely difficult concept familiar to visual artists, ‘theory-practice’, cannot be, it cannot present itself as a content, in some present. It can only be the name given to an experience of relation to and with others.

She sees, she is seen, she does not see, she thinks while being seen, and there, in her thinking, is a secret, that’s the wall and that’s why it is necessary for someone to crawl (or when it begins it seems necessary, it was becoming necessary for ages) across the room toward the window, and for no good reason, or for goodness knows why, or for the goodness of something, or for the best (it was for the best, she said) – it is good for instance, to die as many times as possible, and to be tangled-up with the dead. The moth is learning, as an image, as a composition, and is excessive to the bones and flesh she is a thought, an idea, and probably illegible from the outside – and going nowhere. She is learning that space decides what one sees (to become), that she insides and its time play across the field of light, like angels. She burns up her moth image quickly and that requires the entire room.

NOTES
4. John Walton wishes to thank Bianca Hester for the use of her kitchen as part of the West Brunswick Sculpture Triennial, Melbourne 2009.
Urban interiors. Artificial territories. Designing ‘spatial script’ for relational field

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ABSTRACT

The topic of this paper highlights the relevance of interior design for urban regeneration. The aim of the paper is to outline the role of (urban) interior design as the initiator, with its own specific know-how and tools, from which to promote processes of re-signification of public and collective spaces. It is argued that interior design activity conceived in this way enables citizens, and more generally users of these places, to activate processes of use which are more coherent with the logic and needs of contemporary urban culture. The research is grounded in selected definitions in order to build a precise conceptual framework in which to move. This in turn has produced a series of visions and a set of operational tools able to facilitate both the intervention of the designer as conductor/mediator of the process and the community of users involved as future users of that place or environmental system.

RELATIONAL EPISTEMOLOGY AS PREMISE: OBJECT-ARTIFACT & OBJECT-ARTIFICE

Artifact: ‘anything man-made, such as a spurious experimental result’. An artifact is defined as ‘something’ not found in Nature, but manufactured or produced by human beings. It is an object whose shape is justified by the provision that was intended. With a hammer, for example, it is clear why there is a heavy end, whereas a stone owes its form to natural causes such as earthquakes, rolling, landslides and waves. The physical characteristics that distinguish artifacts from natural objects are regularity and repetition. Regularity is the set of properties possessed by objects, such as perfect symmetry and rich form made by simple geometric figures (flat surfaces, straight edges, right angles) and repetition is the reproduction of objects where the intention of their creator is equally evident in each. These two characteristics, as observed in cognitive science, assume a precise meaning and can be related to certain types of perceptual organisation.

The artifact is an object that requires an intentional use (whether individual or social) which may support ‘potential uses’. It becomes a tool which might be effectively used in human activities that produce a change in (human) capacity of the user. A tool that leads, through an interaction aimed at building a common or local sense, to a new ‘thought construction’, primarily contextualised and subjective, of the world around us. Therefore, an artifact produces by a process of mediation (here defined as ‘interaction changed by a tool’), new knowledge collectively shared and distributed which influences reality through innovation. Environmental psychology defines artifacts as constituents of human cultures. Here artifacts are firstly ‘cognitive objects’, which are then realised in practice. To contribute to the definition of artifact, even in this context, we find the same elements a plan, a purpose and therefore an intelligence capable of creativity.

In order to draw an evolutionary path, we can say that Homo Abilis possessed only an embryonic ability to conceive and produce artifacts. The construction of complex tools (such as axes, scrapers and sickle) requires ‘imagination skill’, which must be translated into fine motor functions, a degree of creative intelligence that, although low, gives Homo Abilis a competitive advantage compared to other species which share the environment. The history of art and material culture shows how the increase of cognitive skills and imaginative or creative abilities in Homo Erectus and Homo Sapiens led to the construction of increasingly sophisticated artifacts.

And nowadays, if it is true that the era of Homo Ludens1 is leading to that of Homo Volens,2 what kind of artifacts are we going to produce? Does the nature of the object-artifact change in relation to the significant increase of potential application and of generic value of the imaginative component described above? If so, how? To answer that question it is useful to bring to mind Uladzo Fadini’s observation3 of a paradigm shift with the advent of technology that has provoked contemporary epistemology and cultural development. His reflection finds echoes in this extract, from an article by Umberto Galimberti:

Prima la televisione e poi il computer, questi elettrodomestici gentili, come vuole la loro iniziale reputazione, oggi hanno gettato la maschera rivelandosi per quel che sono: i più formidabili condizionatori di pensiero, non nel senso che ci dicono cosa dobbiamo pensare, ma nel senso che modificano in modo radicale il nostro modo di pensare, trasformandolo da analitico, strutturato, sequenziale e referenziale, in generico, vago, globale, olistico.4

Contemporary society is steeped in object relations, which convey aesthetic and ethical content, able to meet our daily experience: interfering, stimulating or frustrating our cognitive ability, our emotional skills and our semantic schedules. In his writings, Fadini minutely describes the character of our time (basically constituted by ‘Artificial Nature’) and, while addressing the limits and dangers, he sketches fascinating visions of a world full of relational objects whose quality is seen as high and rich. The artifact, according to Fadini’s vision, the contemporary shape of objects or, in other words, the resultant product of the most advanced level of artifact objects-artifice are considered as autonomous devices, not against Nature but as a New Nature.
Artifice is a clever expedient; ingenious stratagem; a skillfully contrived device. More generally, it seems to be possible to consider artifice as a process designed to improve a system (e.g., Nature); the focus is on its capability to improve the appearance, the result, the effect of something. An artifice, as a process which is usually open, operates primarily at the level of the whole mindset, and in a second phase finds expression in a product or takes shape again in an artifact.

The words artifact and artifice are linked by roots ‘art’, defined as ‘Human activity governed by technique and based both on study and experience’. With translation and an updating of the concept, it is conceivable to replace the word ‘art’ with the word ‘design’. Art-fact becomes ‘design-made’ we are talking about products. Meanwhile, art-fice is better referred to as ‘design process’; seen as a method of research applied as a strategic logic of conception for the design or production of goods. Homo Videns, as user and manipulator of the artificial imaginary even before artifacts, can be described as a manager of object-spIME as defined by Bruce Sterling. Sterling investigates variable relations of objects-man, from the assumption that every age has expressed its own technology-cultural, which is recognized in some ‘manufactured’ artifacts. Primitive artifacts are the starting point of an evolutionary trajectory: firstly they evolved into ‘machines’ and, later, they became ‘products’; after that, ‘products’ take the shape of ‘trinkets’ driving contemporary epistemology to talk about spIME. Sterling writes:

The term SPIME is a neologism that is formed by the contraction of space and time. The idea is that there is no longer an object as an artifact, but as a process. [...] They are industrial objects whose informational support is so broad and rich as to make it a sort of materialization of an intangible asset. The concept of SPIME suggests an idea of the user as an ‘intermediary’. In addition, Sterling reminds all designers of their responsibility, as professionals to operate in what it is called ‘techno-social kingdom’: a complex, intermediate reality between an anthropological world and one of objects. Artifact and artifice as attributes, are applicable to objects (and by extension, to systems of objects), places, ideas and institutions. To further investigate the nature of this contemporary experience and, at the same time, to increase awareness of designers’ professional forms of responsibility that are emerging, it seems useful to reflect on the work of the psychologist Paolo Inghilleri.

As a result, the importance and responsibility of designers emerges to give a definition of all objects floating around us, which may or may not contribute to building a positive relationship between humans and the artificial world.

A NEW HABITUS

It seems that, for the mutants, the spark of experience is defined by the fast track which link different things, aiming to become the lines of a picture. [...] Thus, the mutant has learned a time, minimum and maximum, in which to dwell in things.

This extract, by the writer Alessandro Baricco with his metaphor about contemporary man as barbarian, is positioned here as a fundamental phenomenological assumption to commence a reflection about contemporary urban space. Baricco’s barbarian is described as a ‘horizontal’ man with particular characteristics: knowledge abandons the idea to go deep (vertical movement) in favor of linking (horizontal movement). The sense of things and experience are evaluated based on the relational network potentially available and not so much on specialization; aesthetic choices and perceptions of coherence are closely related to comprehension (reading). and allowed accessibility (Use), which are contemporary standards for perceiving quality.

According to the Baricco, the beginning of the change to a Barbaric age is datable to the crisis in the Western world of the ‘conceptual square’ of the ‘classic’. The framework, underlying the sense of ‘classic’, is defined by four main parameters: permanent, ethical, rational and objective. This is a concept of ‘classic’ as a condensation of form and content into unit, a concept based on logical and linear attitudes, as well as digital and analytical principles. One can position a hypothetical ‘conceptual square’ of the ‘Barbaric’ in contrast to the ‘classic’ and define it through opposition: temporary, enigmatic, emotional and subjective (Figure 1).

The semantic revolution of the Barbaric age is basically the acceptance of diversity as a positive value; beauty as self-expression/aesthetic tension (not necessarily connected with the search for truth); an awareness of contemporary deep nature as ephemeral and virtual. Moreover, the Barbaric aesthetic allows multiple and simultaneous presences; in other words, it admits and considers the existence of opposite and in some cases, also, conflicting tensions. The agreement of this nomadic mind-style as the new habitus of society changes the concept of living and the idea of ‘staying’ in public areas, arguably, makes necessary the establishment of a new and more coherent habitat.

Borrowing a metaphor from scientific thought, one might speak of discrete logic according to its mathematical attribute of ‘not continuous’ and focus on the nature or process of living fact. The individual is mostly a user; inhabitable sequences are shaped by a sort of zapping logic: home — connections (web or street) — series of interiors — connections (web or street) — home. Living in a contemporary city means to enter in and exit to an arbitrary juxtaposition of enclaves, both real and virtual, with their proper semantic contexts.

Contemporary space can no longer find its raison d’être, its effect, in managing planning and designing the three, traditional, Cartesian dimensions. Paul Virilio introduces as characteristic of the contemporary age, another three variables: Mass, Information, Energy (Figure 2). Virilio defines Mass, as the system of objects;
Information, as the capability of places to be ‘crossings’. Energy, as the sum of resources which allows movement of the system (consumption and re-generation, acceptance of upload and download actions and other examples of phenomena based on cyclical logic). Added to those features defined, by basic design, as soft qualities, these variables require a gestaltic knowledge of the space. At present, for instance, ICT should be considered fully embedded in these series of performative attributes, as expression of new sensorial and perceptual potentialities of space itself.

Exhibition practice involves a language which is able to treat and communicate these variables by opening a dialogue with the user, who becomes an actor in the measure he or she is allowed to intervene in through the editing of this shaping practice. According to the above, a contemporary vision of space through the keyword ‘object-SPIME’ is useful; in other words, an artifice with a high rate of information which, subjectively and by use, may be shaped as artifact. These kinds of spaces might be experienced in a more complex way, as anticipated by Pine & Gilmore, with the aim to perceive their value as situation or happening: a term conceived as the sum of experience and service. This pattern of use of sites allows for greater utilization of the emotional and sensorial skills of space and human bodies in it.

The ‘liquefaction’ of solid hierarchies, which First Modernity considered as a transitional stage towards a new stable one, is now a permanent reality. Referring to the use of spaces, it is possible to observe a ‘semantic-based vision’ as distinct from a ‘cataloguing attitude’, which admits and supports more open and stratified configurations. The resulting operational vacuum, represented by Bauman, a huge potential which is filled by the individual with spontaneous and local initiatives. In this babel of performative variables, interior design should develop a decoding system for new ‘barbarian’ needs, in order to anticipate and answer them, designing places able to play with systems of objects; enabling spaces a more as setting than as pre-set habitat. The connotation ‘setting’ is suitable to define all spaces that find place on the harmonic diagonal of the conceptual matrix in Figure 3.

The term ‘space’ must be associated with the idea of ‘environmental system’, here intended as the whole of bodies, systems of containers and systems of objects. The main idea is that the project for a urban space, according to exhibition approach, might be well conceived as a artificial; taking into account all current epistemological considerations available, useful to develop a metadesign practice more coherent with the emerging techno-culture (Figure 4).

The new generation of interior designers should develop a method of work which would be able to operate both with a systemic and emic approach. Indeed, starting from new values and needs, the aim of the project is to structure flexible artificial habitats or settings consisting of objects and environmental components that fit to the various functions required by space in time. In addition, an inner purpose of such projects is to shape materials and to provide boxes for relational configurations, always in fluxus, which would take place in public places. This principle is coherent with the contemporary attitude, of interior design, toward reconfiguration; it is also suitable to the nomadic character of contemporary society, which ‘design’ and live places almost in real time (Figure 5).
The interior design discipline is called upon to enlarge its territories, to start considering cities’ interiors as fields of application. Interior design practice might generate a credible, independent, response to contemporary needs. It could develop visions of inhabiting suitable to the paradigms of our society: a permanent uncertainty where transition is a stable reality and liquidity is a permanent state.

Quando possono, i barbari costruiscono a loro immagine i sistemi in cui viaggiare: la rete, per esempio. Ma non gli sfugge che la gran parte del terreno percorribile è fatto da gesti che loro ereditano dal passato, e dalla loro natura: vecchi villaggi. Allora quel che fanno è modificarli fino a quando non diventano sistemi passanti: noi chiamiamo questo saccheggio.

This second extract by Baricco, poetically describes the huge contemporary phenomenon, still in progress, of urban disposal; he suggests a vision of towns whose appearance and function is changing from inside-out. Old villages are inhabited settlements that ‘barbarians’ have occupied or inherited; Cities that today are becoming metropolises and global networking hubs increasingly ask for multi-ethnic spaces that seek to ensure integration, with complex issues about mobility, disappearance of public space and decentralization of services. Considering this framework, a new role of urban interior design can be outlined: it can play both as initiator and promoter of bottom-up processes, able to generate re-signification and re-appropriation of public and collective spaces.

In this scenario, interior design practice acts with a overwriting logic where places designed as artifices might enable users to activate situated processes of ‘temporary inhabiting’. At the same time, these physical and cultural dynamics gain the result of restructuring. The users continuously activate processes of construction and re-construction of urban space and interiors through a semantic and performative interface; the project overlaps the existing space. The project ‘interior cities’ is thus understood as a performative upgrade of places. This phenomenon, which is one of the great business of the twenty-first century is already being implemented with operational tools that make reference to interior design, which is seen as a dynamic design approach in between architecture and product design.

Each urban place is primarily seen as a field of potential actions. In particular, considering the diagram in Figure 4 and being grounded in the theory of ‘expanded field’, it is possible to imagine a public space as a relational field. Furthermore, the issue of social forms of involvement becomes evident: the users contribute significantly to determine not only the function of interior space, but the meaning itself. In this semiotic process, user and designer are both operating on environmental systems, as in a co-design process realised just at the end of the project flow (Figure 6).

A percentage of unpredictability – which derives from individual creativity – is typical of this kind of project, which interacts with spontaneous behaviours. Projects designed in this way widely enhance the idea of space as a threshold, and the ambiguous space of transformation as the preferential background in which to test the innovation.

The quality of a contemporary urban space or, in other words, its occupation/inhabitation as a space which is hospitable and enjoyable, is directly proportional to the number of potential exhibits and happenings allowed in its interior. The transition from urban place toward environmental system is provided by the way the designer links the three actors of the system to each other:
To develop an interior design project in a non-exhaustive way opens various fields of application to the discipline: in fact, any space that contains features where it is necessary to re-configure the space can be considered a concevable as a plausible space. It is now possible to highlight the project for an urban interior effectively works as a ‘script’ or informational content: a small ‘program’ that can accept input by the user without substantially changing its structure. In order to paraphrase this concept, and reading this suggestion from the viewpoint of an interior designer, the project acts as an open ‘micro-sequence of information’ – the system of constraints that structure the potential use of space and its equipment – with ‘executables’ only if mediated by users’ actions, which operate in a relational field inside the urban space as object of observation (Figure 7).

**NOTES**

2. Here is intended an idea, or concept, of a product which clearly springs before its production.
5. Seminar by Professor Falini, at the Politecnico di Milano (academic year 2007/08) within the program of a course.
10. Sterling, Slapwing Things.
11. The terms ‘manufactured’, ‘machines’, ‘products’ and ‘bricks’ are definitions by Sterling They represent artifacts produced in a different techno-culture. Each of these artifacts refer implicitly to the idea of user: from the hunters and farmers to customers, from consumers to End Users.
12. The definition is referred not only to the concept of product-system but also contain contemporary idea of space as device. Sterling, Slapwing Things, 76-85.
15. In the etymological sense of stranger: one who speaks a new language, one who occupies a territory of others.
16. Conceptual framework is always barbaric age with its own paradigms and values.
17. The term ‘performance’ means for a meta-functional attribute, that goes beyond the strictly rational aspects related to the use of the objects/environment, to include other characters, known as soft qualities.
18. In addition, Baricco refers to refocusing phenomena.
19. As well as their permanent nature.
20. The increased size of the variables describing the reality is a thought developed by Paulo Virilio in relation to new areas for action planning and contemporary Architecture. Virilio sees the human as halfway between reality and the network, in a six-dimensional space (called stereo-reality). The real space and representation of it tend to exchange pictures and constantly merge into one another. In this text, an attempt has been made to decline (7) such macro considerations to the specific content of the interior design. Paulo Virilio, Lo spazio critico. (Bari ed. Dedalo, 1998).
21. Or environmental technology, such as color, light, smells, decorations, microclimate and ambient music. Experiences linked to the perceptual dimension.
22. In the form of intelligent systems (automated home), natural interaction and augmented reality.
26. In psychology, the term ‘setting’ refers to the place defined by relational pairs therapist-patient, which combined with the physical place, lets you experience a cognitive / emotional containment, imperative to finding and expressing self. The present text proposes a generalisation of the concept, to describe the potential to match the double space (physical and relational) in a unicorn able to structure / support a positive relationship with the surroundings. In the project, the concept translates into the need consider as pair and balance objects and the human component.
27. The term system refers to the whole object and at the same time the relationship between objects.
28. The term ‘space’ refers to anthropology it means the inner point of view of natives, with their beliefs and values.
30. With the aim to ‘match, not to define boundaries’ as poetic spaces with cohesive function.
31. An overlapping logic, a continuous overrating in between the functional and the semantic.
32. In other words, as sum of the whole series of re-use projects or sluiced structures in addition it is necessary to consider all those addressed in the transformation of existing interiors.
33. The concept of expanded field, which particularly represents the last stage of research on the expansion of the art objects dialogue with its exhibition space results in not only a ‘way of using’ space but also altered the perception of environments. As a consequence, the concept of expanded field could be considered more generally as a ‘way to inhabit’ places.
34. In Computer Science, the term script is used to define a specific kind of software. In general, in script program, it is possible to identify the following characteristics: quite low complexity; interpretative language; automatic integration in the set-up/starting process of the system linearly (a script might accept input by the user without change – substantially – the structure of original pattern); lack of a proper graphic interface link with external software to execute more complex actions.
Modelling the Interior: opening up the doll’s house

Ana Araujo : University College, and Ro Spankie : University of Westminster, UK

ABSTRACT

Unlike the architecture that contains it, the domestic interior is not a solid entity, nor is it empty space. Rather, it is a fluid mobile field, filled with the detail of everyday life. Organic and self-organising by nature, the interior provides an enigmatic site for design research and innovation.

One of the problems facing the designer in discussing the domestic interior is the inability to represent it in three dimensions. What is needed is a modelling tool that shifts the focus from form to function, from whole to the fragment, from walls to wallpaper. This paper proposes to retrieve the doll’s house from the toy cupboard and re-examine it as a potential ‘modelling tool’ for interpreting and fabricating the domestic interior. Using a series of case-studies, we propose to use the doll’s house, firstly, as a critical tool to analyse the possible role of the model in the interior. Secondly, we propose to look at ways that the fabrication of a doll’s house might engage the student or designer in a process of making that is comparable to the practice of interior design.

INTRODUCTION

Due to the expense and complexity of the finished object, architectural research and innovation has traditionally been located at the design phase: the designer uses drawings and models, both as critical tools and as means of representation for design proposition. The root of the word ‘design’ is ‘disegno’ (Lat) meaning drawing: the literal drawing of a line on paper and the drawing forth of an idea from the mind. However, architectural design tools, so adept at describing built matter, are less successful at describing the interior space it contains. This is particularly true of the model. The abstract nature of the architectural model requires a removal of detail as one reduces scale to focus on architectural concerns such as volume and light. There is an optimistic belief that the design of the architectural envelope ensures the inevitable creation of the interior within. But the resulting interiors are just empty space, devoid of all the furniture and objects that make them understandable as domestic.

The doll’s house however, conventionally thought of as a children’s toy, can also be understood as a miniaturised or scaled reproduction of interior domestic space. This paper will attempt to open up the doll’s house as a possible means of representation for interiors, looking at how it might function both as an analytical and productive tool, finally investigating how it might open up new forms of thinking and designing interiors.

The first section will ask what a doll’s house is, discussing the way it emphasises a lifelike representation of objects, surfaces and characters, accounting for their materiality and scenographic qualities and thereby dealing with aspects that are specific to the practice of interiors. We will also explore how the doll’s house operates as both an artefact and a representation, understood and experienced as a real and as an image-based condition, in the sense discussed by Charles Rice in The Emergence of the Interior. The second section will look at the fabrication of doll’s houses and at ways of making that are intrinsic to this fabrication, such as flattening, scaling down and the use of...
of found objects. These ways of making can work as a source of inspiration for architecture and interior design and potentially stimulate renewed pedagogical approaches for teaching these disciplines.

THE DOLL’S HOUSE AS AN ANALYTICAL TOOL: WHAT IS A DOLL’S HOUSE?

Over time the doll’s house – or baby house as it was also known – has played many roles. Originally furnishing the world of the adult, it served as a status symbol for the wealthy and a cabinet of curiosities or ‘wunderkamer’ of the miniature. By the seventeenth century, it was used as a visual tool for practical instruction to teach young girls their household duties. More recently, its mass production as a toy resulted in its relegation to the children’s nursery. Throughout all these transformations the doll’s house has continuously operated as a pattern book or microcosm of the domestic environment, rather than as a model of the architecture that contains it. 3

What do we mean by this? If we look at the example of the Nuremberg house portrayed above it is clear that, although it refers to the architectural styles of the day, it is more concerned with domestic arrangements and details of family life, such as the two kitchens on the right, the ‘working’ kitchen with all the hung utensils and a charcoal cooking stove; on the left the ‘best’ kitchen or dining room that would have been used to entertain guests. The house is viewed from one side only and makes no attempt to show more architectural elements such as a staircase or any circulation. The four rooms provide four empty boxes, or backdrops for a scenographic representation of objects, surfaces and characters (Figure 1). As John Berger has articulated ‘Home is represented not by a house, but by a set of practices. Everyone has his own.’ 4 The doll’s house models objects and arrangement rather than form and space, and in doing so represents ‘practice’ as opposed to form.

If one understands the doll’s house as a representation, it occupies the curious position of being both a doll’s house and a scaled-down representation of something an artefact and a model. This ambiguous condition interferes in its relationship with its context (Figure 2).

A doll’s house is an artefact in the same sense that a piece of furniture is, and as such it has a mobile relationship to its immediate physical context. Unlike the building it alludes to, a doll’s house may be moved many times during its lifetime and has no control of the room in which it is placed of its exterior context, so to speak. The context the doll’s house responds to is therefore more generic and alludes to the wider cultural position of the interior. As with the practice of interiors, this context refers to issues of style, taste and ‘practice’ as much as physical context. The doll’s house can be said to privilege the interior over the exterior.

The architectural model, on the other hand, understands itself first and foremost as a representation, and the design is often driven by the desire to refer to its physical context and to the buildings that will surround the final building. The architectural model, it could be claimed, privilege the exterior over the interior.

THE DOLL’S HOUSE IS USED OVER TIME AND INVITES PARTICIPATION

Architectural models are often finely crafted and delicate. Although they can be populated with mobile elements such as plastic figures or furniture, these tend to be fixed and there is an understanding they should not be touched. The architectural model refers to a single moment in time. The doll’s house, on the contrary, because of its status as a toy, invites play not just by its creator during the design phase, but also by the client or user. This has two consequences. Firstly, in order to satisfy its status as an artefact it must be much more robust than the average model. Secondly, it is never finished in the way an architectural model is: things can be added and taken away over time, as happens in the domestic interior it refers to (Figure 3).

In this digital era, there is a great deal of discussion about dynamic modelling, evolutionary techniques and user interaction. Yet, often these techniques are so complex that the client or user feels unable to interact. The familiarity of the doll’s house as an artefact makes it a highly accessible representational tool understood by everyone. This means that if the doll’s house is used as a tool for spatial design, the authorship is shared between the user and the designer. 5 It also opens up questions of originality and the role of the designer: which are relevant not only to discussions of the model, but to interiors as a practice.

THE DOLL’S HOUSE AS A SPACE FOR THINKING ABOUT INTERIORITY

The doll’s house is a miniaturised reproduction of an interior domestic space. The world of the doll’s house is one of interiority, literally as well as metaphorically, and this in itself indicates its peculiar affinity with the practice of interior design (Figure 4). If as

[Image references: Figure 1, Figure 2, Figure 3, Figure 4]
reinventing found objects. Using an old carriage clock as a
starting point, this domestic interior was carefully constructed
without disturbing the existing clock mechanism. From the
front, there is no hint to the occupation, except for the light
shining from the shaft where the clock can be wound up. On
opening the back, a fairytale world shines out. Referring both
to the domestic – through the use of wallpaper and typical
furnishings – and to the fantastical – as the heavy brass pendulum
swings amongst matchstick chairs – its appeal lies not only in
discovering a secret but also in the strange juxtapositions of
scale (Figure 5).

The doll’s house fires the imagination as it connects us to the
world of childhood. Childhood, as Stewart argues, is spatially and
temporally miniaturised for adults. Spatially, it speaks of a scaled
down dimension no longer accessible to our grown up bodies:
the secretive spaces under tables and stairs, the overlooked gaps
on the floor or the wall, the internal rooms of a clock machine.
Temporally, it glimpses a remote period of our lives, visualised,
in Susan Stewart’s words, ‘as if on the other end of a tunnel
– distanced, diminutive and clearly framed’.8 Our vision of
childhood is both remote and intimate, impregnating the spaces,
objects and memoirs we identify with it with a similarly evocative,
nostalgic feeling. The doll’s house operates in this register of
remoteness, nostalgia and intimacy, communicating, in stewart’s
words, an ‘exaggeration of interiority’: an interiority which is not
only physical but also emotional. The secret house alludes to
this intimate and nostalgic territory by building an interior within
an old object. Often, interior design practice does precisely the
same, and for this reason, like the secret house, it invokes the
everyday as well as the dreamlike.

DESIGNING AS CRAFT-MAKING

While design-based practices are generally motivated by a
desire to innovate and be creative, the doll’s house conveys
instead, a predilection for the traditional and the customary. As it
perpetuates an idea of domesticity that relies on familiarity and
identification, the doll’s house emphasises what is recognisable

argued by Philip Tabor in Shifting Home: the Telematic Assault on identity, architecture may be thought to
articulate a conflict between interiority and exteriority; the doll’s house, as Stewart claims, represents
the tension between two modes of interiority:9 Existing often within an enclosed domestic space, it
articulates a condition of a ‘centre within a centre, within within within’.10 Because of this doll’s house,
like the interior is challenging to model because one is designing inside a box, inside the architectural
envelope. In order to allow an audience a view into an interior design proposal there are a variety of
conventions such as lifting the lid or taking away a wall. The doll’s house provides a recognisable set
of strategies to refer to such as the use of the hinged front façade.

Referring essentially to the interior, but also alluding to spatial design as whole, the doll’s house
promises to both take into account the specificity of interiors and to challenge, if obliquely,
prevailing routines in architectural practice. Its role is therefore, on the one hand, productive and
analytical, and, on the other hand, critical, insofar as it may question and potentially even transform
architectural procedures. As such, the doll’s house may shift the prevailing hierarchy that commonly
assigns to interiors a secondary position in relation to architecture. As it consists of an interior-
specific tool that may interfere in architecture’s mode of practice, it implies that architecture might
be transformed and redefined by the practice of interiors.

THE DOLL’S HOUSE AS A PRODUCTIVE TOOL: DESIGNING WITH FOUND
OBJECTS – ON ALTERING AND RE-USE

The ‘Secret House’, fabricated by Oxford Brookes’ Interior Architecture students Mami Sayo
and Helen Warren, plays with the childhood desire to construct fantasy worlds, hidden houses
and camps. It also refers to the interior practice of operating within an existing building and

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DESIGNING AS REPRODUCING

The ‘Silhouette Dining Box’, designed by Ana Araujo, consists of an interior design project based on the practice of reproduction. Inspired by the model of the doll’s house, which, in contrast to the general tendency manifest in design-based practices, relies more on the notion of repetition than invention, this project recreates a traditional dining set by reconstructing its silhouette profile.

Silhouette profiling, a pre-photographic form of portraiture, was a favourite domestic pastime in Europe and the United States around the mid-eighteenth century. It constituted a cheaper and more democratic version of the cameo profile, a miniaturised bust carved in marble to represent a human profile. Both the white marble bust and the black silhouette were considered mysterious and fascinating for their ability to convey a sense of vividness and distinctiveness in a totally austere and static art form. This was attributed to their process of imprinting shadows, which to some meant the same as imprinting souls. Silhouettes were in the eighteenth and the nineteenth century often used for diagnosing characters, being connected to other superstitious practices such as phrenology and palmistry. As Marina Warner observes in *Phantasmagoria*:

> A shadow, preserved on paper, acted as an epitome of the subject’s character. For all their schematic stillness, silhouettes can present the liveliest studies of family groups and friends […] The blackness, emptiness, and simplicity demand work, but as if by miracle, the shadow figures appear to possess clear features: the shade summons the person.10

Like the silhouette, the doll’s house is a miniaturised, still, imperfect form of reproduction. Although minutely modelled either in 1:12 or in 1:24 scale, the actual dimensions of the doll’s houses’ furnishings are rarely consistent with such scales. As these little objects are often produced with the same materials as the ones used in full-scaled domestic settings, in a doll’s house, the fabric of the curtain is bound to look stiffer than normal, the chandelier is prone to appear oversized, and the veins of the timber are unlikely to fit the tiny floor of the living room. Instead of corroborating with the doll’s house’s desired lifelike effect, these over-detailed fabrications end by sabotaging its aspiration to realism. Yet, as Warner suggests, it is precisely this condition of imperfection that makes an artefact like the silhouette portrait meaningful. ‘The very absences and inadequacies’ of the profile, she writes, ‘creates psychological space’.11

The Silhouette Dining Box constituted an attempt to incorporate the idea of incompleteness that is inherent to reproducing practices to the process of design (Figure 7). Accordingly, in the doll’s house in which the design is represented, only one quarter of the space is real: the rest is mirror reflection, illusion. In Warner’s understanding, silhouettes have a spectral condition and unoriginal. Contrary to the notion of inventive production with which design-based processes are usually associated, the doll’s houses connect with repetitive reproduction.

Constructed like a gigantic doll’s house, the ‘Knitted House’ shown above in Figure 6 looks at processes of making and how these influence the practice of design. In *On Longing*, Stewart notices that not only doll’s houses but also other miniatures often rely on a specific, craft-based method of fabrication that makes them unique.9 Stewart’s observation implies that innovation might be connected not to the creation of something new, but rather with the reconstruction of the existing employing a new technique. The Knitted House was a reconstruction of a typical London townhouse using the technique of hand knitting, and it generated a unique artefact. Such an engagement with making and matter, rather than with forms and ideas, might, we believe, prove deeply insightful for spatial design practices such as architecture and interiors.

Opposite

Figure 7: Silhouette Dining Box, by Ana Araujo.
in that they evoke absence through the presence of a double. In doing so, she states, they communicate a sense of mystery, affection, and intimacy. Doll’s houses have a similar effect. As such, we believe, they might incite the production of mysterious, affectionate, intimate interiors.

CONCLUSION

In its diminutive scale as well as in its representational status, the doll’s house resembles architectural models: the entities that, for some, if not all designers, constitute the very essence of architectural practice. Nonetheless, we hope we have argued here that the doll’s house goes beyond the architectural model, providing both a critical and productive tool that is specific to the practice of interior design rather than architecture.

As a critical tool, we highlighted its ability to model occupation and practice rather than form, to privilege the interior over the exterior, and, perhaps most significantly, by inviting the audience’s interaction we suggest that the doll’s house challenges the designer’s primacy over the interior space. As a productive tool or way of making, we explored the doll’s house’s ability to engage found objects, relating to the interior practice of operating with existing objects and within an existing context. We also noted the doll’s house inclination towards the traditional and the craft-based techniques that both question architectural notions of originality and allow for a fresh undertaking of the conventional and the familiar.

In summation, we believe the employment of the doll’s house as a critical and productive tool for the practice of interiors holds the promise to reinvigorate this practice, conferring on it a renewed identity that helps reinforce its independence from architecture. With this independence secured, the practice of interiors may in turn challenge some accepted routines in architecture, and here again the doll’s house may play a significant role.

NOTES

8. Stewart, On Longing, 44.

The authors gratefully acknowledge the participation of Mami Sayo and Helen Warren in the fabrication of the Secret House, and the participation of Pooja Asher, Erica Calogero, Ana Matic, Sagit Yakutiel and Jenny Wynness in the fabrication of the Knitted House.
The Given (Interior) World

Stephen Loo: University of Tasmania, and Ross Gibson: Sydney College of the Arts, Australia

ABSTRACT

The following is an attempt to write, following Derrida, to illustrate (if at all possible) the parergon, a supplement, fragment, detached form and outside of the main exposition (that is framed by and framed as, the interior of the project), the latter being an artwork called K2-02, that is nothing more than a voidal space. This writing, as parergon, demonstrates that it is itself another territory with an interiority; but because it is in an ensemble which makes up the artwork, the writing is also a part of the innermost territory of the project. The interior territory of K2-02 can paradoxically be nothing other than an incessant parergonality.

PARERGONALITY, OR WRITING THE OUTSIDE

The possibility of interiority given by the existence and nature of the frame is a common refrain in the study of interiors. However, in her essay ‘Chaos, Territory, Art’ in the 2005 issue of this very journal – an essay that is always already a frame for this current issue on Interior Territories – Elizabeth Grosz notes that it is the frame’s capacity to partition, divide and demarcate the earth as chaotic substance that allows art to emerge. However, the frame does not define what art is, or define art as that something which can be found within its enclosed interior; because here, the demarcation by the frame to produce spaces that can be named inside and outside is deferred. The frame nevertheless demarcates, but in the process of doing so as it cuts into a milieu or space, enables particular intensifications in the flows of substance, so affect, sensation and thinking can paradoxically be nothing other than an incessant parergonality.

When territory frames it does not necessarily make something visible and extractable as its interior. Territorialisation explodes the frame as it inhabits it, so what constitutes the interior is constantly deferred. How do we write about this frame, this impossible interior territory? We cannot. Writing about interior territories is always already writing the frame, writing in the frame: all writing is marginalia. In The Truth in Painting, Derrida writes on writing on the frame. His metaphorical plane of composition in the passe-partout, the mat, is usually cardboard, with a cut-out for the ‘work’, placed under the glass in a frame. The passe-partout serves two purposes: distancing the work from the glass (viewing plane), and to enhance (as an ornament) the visual appeal of the work. Derrida says:

I write right on the passe-partout well known to picture-frames. And in order to broach it, right on this supposedly virgin surface, generally cut out of a square of cardboard and open in its middle to let the work appear. The latter can, moreover, be replaced by another which thus slides into the passe-partout as an ‘example’. To that extent, the passe-partout remains properly speaking its internal edge, and the external edge of what it gives us to see, lets or makes appear in its empty enclosure: the picture, the painting, the figure, the form, the system.

In speaking about the frame in this way, the status of the interior as an identifiable territory cannot therefore be straightforwardly given, as it is not beholden to an inside-outside demarcation. And in the present case, whereupon the interior in question is an artwork: a voided interior, the question of territory, and interior territory in particular, becomes positively aphoristic.

Writing (about) this interior territory is constantly deflected to the margins whereupon we encounter the frame that is no less the inside (containing traces of the interior; in this case an artwork that has to do with interior space) or the outside (inscribed by supplemental, ornamental and/or unnecessary preoccupations of the work, in this case includes a public art work in China, other writing outside the work including the present essay, and another altogether different artwork in the artwork). The frame as the actual bounding mechanism is beginning to show that it itself possesses an interiority.

Note here that the frame defines territory as much as the frame is itself territorial (Territorialisation is a constant oscillation between territorialisation and reterritorialisation) is the process of provisional delimitation that depends on the modes of organisation undertaken by each form of life and each cultural form, unleashing qualities that make artistic (and design) endeavours possible. Territorialisation is not related to bounding, but more accurately to distancing, as it is a process of differentiation that gives an openness for new sensations and thinking to be abstracted from the located body or bodies.

PASSE-PARTOUT, OR WRITING (IN) THE FRAME

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The written work within this paper which follows, the work framed by the writing of the frame in a practice of parergonality, stands as one element of a collaborative ensemble artwork by Stephen Loo and Michael Yuen for the University of South Australia’s SASA Gallery 25 March – 24 April 2009, called K2-02.

K2-02 is an investigation of the limits of gallery as space of and for art, or more accurately the framing as the condition of possibility of what can be named art. The framing limit of the gallery is firstly geographical, and is located at the physical boundaries of its spatial containment that sanctions what is art by virtue of being in on the interior. This interior space is in counterpoint to that which is without conjuration, without project, the very ordinary, on the outside. It is literally the walls, floors and ceiling of the gallery, as already given, and the seemingly absent presence of its interior; that is the artwork.

The second limit is territorial, whereby the art practice, by virtue of negotiating the interiority of a space called a gallery, always already implicates a multiplicity of relations on the outside. More specifically, every object made, every movement enacted, within the gallery is an inflexion point of territories that defy the bounding of space by the gallery walls. In fact, the actual performative public artwork (or that which counts as the art in artwork) of K2-02 lies outside the gallery. The public is invited to rent and wear simple black T-shirts with a single glowing blue LED light sewn with transducting thread on their backs, producing a poetic performance of nine small lights that defy the bounding of space by the gallery walls. In fact, the actual performative public artwork (or that which counts as the art in artwork) of K2-02 lies outside the gallery. The public is invited to rent and wear simple black T-shirts with a single glowing blue LED light sewn with transducting thread on their backs, producing a poetic performance of nine small lights that are polychromatic and polyphonic territories of relations already in play between the interior and exterior.

By investigating the relations between geography and territory, K2-02 is interested in the gallery as interiority outside of functionalisation in, by or as art; that is, in the internal mechanism of the gallery as a dis-used space, as leftover, as a ruin of the future, with its vicissitudes re-presented within its own space. This leftover space is a gift back to the university, a sudden opening of a space able to be time-tabled in an environment of space shortage. The work invites others to fill the space, unplanned and unsolicited, leading to the gallery being used for tutorials, a side-night event, a launch of something altogether unrelated to the work and to the gallery, and another artwork called The Poetics of Brine, a performance work by Stephen Loo, Emily Potter and Robyn Tucker as part of a project funded by University of South Australia’s Hawke Research Institute of Sustainable Societies.

So, even what is innermost to the territory does not belong to the work; it is an interiority displaced that becomes the productive territory. The gallery as the interior can only be seen as a presentation or demonstration of itself, and of its ‘communities’ and their empathic performances. This is Maurice Blanchot’s unacknowledgable community, of things, spaces and people that happen to arrive within the geographical frame of the gallery as territory, perhaps unannounced, and thus merely there ‘beyond any utilitarian gain’. The ordinary fact of such being together in their vitality is a democratic constellation that makes up a dense spatial body whose ethics and politics, of appearance challenges the practices of art that rely upon the spatial framing of the gallery.

**THE INTERNAL EDGES OF A PASSE-PARTOUT ARE OFTEN BEVELED**

This essay is written territory. The work in collaboration with sound, light and performance artist Michael Yuen, started as a gift: ‘giving back’, of what was most interior to the possibility of an artwork – the space (or the work itself). The space for the work in the Sasa Gallery, Adelaide, South Australia, is the space of the artwork; namely the Sasa Gallery. Room name: K2-02.

I started following Michael Yuen’s art practice work, including a public work called Follow. The following is a quote from his artist’s essay:

In June 2008 Follow was created in downtown Shanghai. I hired fifty people to follow me for a day as I went about my usual activities. The crowd was under no special instructions other than to follow me. When we stopped the group swelled to a hundred at times, as bystanders joined in. The crowd temporarily blocked streets and sidewalks as we progressed through the city. It was a pilgrimage, a protest, a fanatical pack, a mob and a march. Follow, for me, is foremost a public action resonating throughout a city. It is the hiring of a crowd’s services.

The act of following is sustained by anticipation of the fulfillment of curiosity of a gift to come, the shape of which is unknown. The result of my curiosity is an essay in two voices called Follow Follow, which became Yuen’s and my artists’ essay for K2-02, Ross Gibson, who was the external scholar to the exhibition, wrote the catalogue essay that followed K2-02 as a work: following Follow as its outside condition, to which it paradoxically owes its being and its innermost territory.

The following is yet another spacing of the work. The recombination of my half of Follow Follow with Gibson’s catalogue essay is writing after, and therefore outside, K2-02, a re-territorialisation that is performative of its interiority; the return gift.

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Under no special instruction other than to follow, the crowd came to be because of a social contract that binds without announcing what it bounds. The exchange is purely economic: 80 Chinese Yuan for the mere presence as human beings. Through word of mouth — small announcements, Chinese whispers — the social contract emerges seemingly without origin, as minute gestures unite in what Erin Manning calls pre-acceleration, or the a-perception of the potential of common movement, causing disturbances within the urban refrain that somehow manages to build and swerve the smooth flow of the large city.

According to the Epicureans, matter falls endlessly through the void, but every now and then, without warning, at no regular interval of time or space, these bits swerve from their downward path, bump into others, and so form the assemblages that make up the physical world as we know it.

Here, they are an assemblage of corporeals with the potential to block, strike, and resonate, but also to disperse, diffuse and disappear. The public appears in space; a common appearance of human beings that de-functionalises designed space. The hired crowd has an evacuated citizenship (other than one bound by an simplistic monetary exchange), which paradoxically by its appearance alone manages to evacuate the hierarchical stratification of the city.

As it appears in the streets, the crowd suspends order at that instant purely because of its appearance; it is an event that evokes the nothingness of their gesture grows big in the mind and becomes something more hefty than just a gesture. The artists are making an almost-not-there show of abjuring the owned space to block, strike, and resonate, but also to disperse, diffuse and disappear. The public appears in space; a common appearance of human beings that de-functionalises designed space. The hired crowd has an evacuated citizenship (other than one bound by an simplistic monetary exchange), which paradoxically by its appearance alone manages to evacuate the hierarchical stratification of the city.

According to the Epicureans, matter falls endlessly through the void, but every now and then, without warning, at no regular interval of time or space, these bits swerve from their downward path, bump into others, and so form the assemblages that make up the physical world as we know it.

Questions about inaction and vacancy occupy your mind when you ponder what Loo and Yuen have actively not done here. The nothingness of their gesture grows big in the mind and becomes something more hefty than just a gesture. The artists are making an almost-not-there show of abjuring the owned space to block, strike, and resonate, but also to disperse, diffuse and disappear. The public appears in space; a common appearance of human beings that de-functionalises designed space. The hired crowd has an evacuated citizenship (other than one bound by an simplistic monetary exchange), which paradoxically by its appearance alone manages to evacuate the hierarchical stratification of the city.

The crowd is frequently deemed political by the State by virtue of its form and not its intention, and this is certainly the case in China. But remember; the crowd in Follow was formed for the inane reason of the promise of a bit of money. Can this teleology be construed as political? What is this space opened up by the event of the crowd, the absurd appearing together of human beings? Is this space already inscribed by politics, or can it be made political? We ask with Jean-Luc Nancy, ‘Is Everything Political?’

So many acts in everyday life in China are small pieces of civil disobedience.
The exhibition is a bit like that interview. Hiding obviously to plain sight, the unoccupied and wasted space made by the art show named K-02 is an idea so not-there and so perverse that its negativity gets positively stamped on your thinking. The tricky gift offered by this nospase – the idea of giving the room named K-02 back to the forces from whom it has been so hard-won in the past – this paradoxical inaction-idea has a power out of all proportion to its immateriality and insubstantiality. Not inept, not jeanine or naive, it’s actually an elegant and forceful idea. An idea of space made absent and time made wasted by its unscheduled laxity.

The peloton is the large main group of cyclists bunching in the centre of a road race using the slipstream to reduce drag. The form of the peloton emerges from slight adjustments by each rider responding to the complex behaviour of riders around him or her.

Conventional wisdom has it that there are about 450 million bicycles in China. The peloton is a dynamic gathering of a crowd that continually self-adjusts by the enactment of intentions of its members. The value of the intentions to give (way) and drop back cannot be measured with reference to what is received: an opening to move back to the front) because of the emergent calculation of its value. The gift given in this circumstance is not framed by an economy of exchange because it cannot be made present: once the gift is recognised as the gift, it is no longer a gift because its being made present becomes an obligation which demands reciprocity. The gift, like the friendship from which it derives, has the character of an excess (hyperbole) such that it cannot be measured by any calculation of its value. The gift is for …

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and define a distinctive frame, saying ‘this is inside my art while all that is outside’. The artist thereby establishes a contentious difference or line or demarcation between a given, natural phenomenon and a made, cultural artifact. Think of Marcel Duchamp. The cunning articulator: Think of his obsession with conjunctions, his fascination with what can happen where readymade normalcies meet in an uncustomed proposition. Think of that mysterious but compelling quality that Duchamp said he always sought: the ‘infra-mince’ (or ‘infra-thin’) epiphenomenon or non-event that lurks inside a Duchampian artwork. Think of the irony and befuddlement and exquisite sense of designed banality that Duchamp can assemble.

Every artist can be a trickster like this, presenting objects, intentions and circumstances in ways that overturn common sense. An artist can intervene in an ordinary scene to articulate some proposition around which your everyday understanding might turn until a revelation emerges on the other side of the frame that joins the habitual world to the artistically refreshed world. Along these thin lines of conjunction, an artist can help us see things anew.

One of the most compelling and tricky turns an artist can perform is the act of gift-giving. Occurring as it always does along some connective need, art is a transaction. But art is different from commerce, Hyde observes, because an artwork generates its true worth only so long as it continues to connect the larger world to the people who engage with the challenges, stimuli and surprises inherent to the artifact. Whenever an artwork gets locked away because of its monetary or commodity value, it tends to lose its social or gift value. In a move of trickery that can be wondrous when done well, the artist can generate a particular type of wealth (which Hyde deems ‘erotic’) by receiving the gift of tradition, then aligning it to individual talent and training to produce something new which is then paid forward to the world in the form of a fresh gift thrown into widespread circulation. In this act of giving, the trickster can stir a society’s defining energy, the prerogative in Aristotle’s potencia to not-be lost (in) the crowd.

The promise of payment obligates the participant in the crowd to work. However the correspondence between material worth of the gift (after all it seems like free money as there is nothing asked to be done for it) and the counter gift (impossible to measure because there is no brief other than to follow; and there is really no obligation to follow) is ambivalent. The work maintains a misalignment of the economic worth of the material reality in the work, by making irrecuperable a finite monetary sum with the infinite possibilities for action; if not inaction. The affectual and cognitive dimension of misrecognition is to me the ethico-aesthetic work of Follow.

The exchange of money, in reciprocity, usually guards against the fear of loss of something already in possession. In Follow, this condition is made ambiguous. In agreeing to give – the promise of money at the beginning of the work obligates the crowd to perform is the act of gift-giving. Occurring as it always does along some connective need, art is a transaction. But art is different from commerce, Hyde observes, because an artwork generates its true worth only so long as it continues to connect the larger world to the people who engage with the challenges, stimuli and surprises inherent to the artifact. Whenever an artwork gets locked away because of its monetary or commodity value, it tends to lose its social or gift value. In a move of trickery that can be wondrous when done well, the artist can generate a particular type of wealth (which Hyde deems ‘erotic’) by receiving the gift of tradition, then aligning it to individual talent and training to produce something new which is then paid forward to the world in the form of a fresh gift thrown into widespread circulation. In this act of giving, the trickster can stir a society’s defining energy, the prerogative in Aristotle’s potencia to not-be lost (in) the crowd.

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anything, the money is recompense for the gift of the self, in
its openness (as the ‘loss’ of self) owing to an absence of an
imperative to function, or ratio for action.

The return gift, or more accurately ‘work’ in exchange, is uncertain.
The practice that emerges in such an asymmetrical relation of
energy and capital that defy an exchange logic are, following
Bourdieu, ‘acts of cognition’ (recognition and misrecognition,
hesitation and conclusion, of worth), socially constituting a
subjectivity that takes form to becomes the objective reality of
hesitation and conclusion, of worth), socially constituting a
energy and capital that defy an exchange logic are, following
The ‘practice’ that emerges in such an asymmetrical relation of
between useless space and used space, you get an artful role.
It’s like something you’ve earned. It’s like an infra-mime
initiation.

Accepting this shirt, which is a used made material, you take
it to the world, knowing by now that Loo and Yuen’s project
has given you a sly and portable frame with which to examine
and re-articulate the ordinary world, to make the world anew
at every moment.

It’s a big idea – that art joins you to the everyday world of
habit, power and compromise – and when you first find this
idea refreshed for your delection in the SASA Gallery, it’s
almost nothing, but at the join between the K2-02 and all the
institutions, rules, habits and permissions that bind the room in
space, having made it to the other side of  the framing division
– apparently one predisposed to taking photographs and videos
(of what exactly?) – as a concession to doing something for
the money, or believing something worthwhile is happening.
Follow creates an economy – an okos (home) – that is political,
not in the common sense of a ‘political economy’, but politics
where the self-sufficiency of human beings is shown for its
incommensurability (of value, of ontology): an articulation of
incommensurability (of value, of ontology): an articulation of
value, of ontology): an articulation of
where the self-sufficiency of human beings is shown for its
or an assured place in the ‘world’), is extended to the polis. Therefore ‘political economy’ in capitalism generally becomes
gift that blurs the economic and the non-economic, and therefore becomes part of the social realm.

This argument comes from Jean-Luc Nancy’s explanation of politics, and the necessity to move from an economical
model of politics, which relies on commensurability and thus equivalence and exchange. The concept of a ‘political economy’
comes from the notion that the ‘well being’ in the home (okos), interpreted commonly as the self-sufficiency of the human
being or the consistency of and confidence in the (a)evaluation of human life as a totalism (for example as part of nature,
or an assured place in the world), is extended to the poles.Therefore ‘political economy’ in capitalism generally becomes
enacted as the sustenance of wealth creation rather than of well being in the poles as it is in the okos. See Jean-Luc Nancy,
‘Everything Political’.
Only Within

Mark Pimlott
The idea had come from a desire for liberty, but even that was a deception. In fact, at the root of it all was an ambition to dominate. Nature and Man alike, uncouth and untamed, would be obliged to submit, and this was to appear at once as manifestations of revolution and the natural order.

The wilderness was called to order by a statesman and landowner with a mind for calculation and the cause of emancipation. He devised a grid, with which claims, divisions and clearings could proceed regardless of that which might be encountered. Those circumstances that were unexpected were destroyed, their features obliterated. Everything was to be known.
The unknown was present to those who recognised its otherness, and were willing to meet it, its space and respect its difference. In doing so, something of the self might be lost, but something of the other might be won. However, such perspicacity was superseded by the projections of a remote self, and the vast territory made way for his machinery, which displaced, replaced and assumed the identities and domains of all that was other.

Waves of migrations, claims and possessions washed over the territory, creating frontiers ever further away from the centres. Distant, tawdry catastrophes and atrocities became the material of myth. The territory was tamed and became interior, a process of subjugation and domestication which could be reflected upon with some pride at the end of the day, when one’s dominion could be contemplated from the comforts of the hearth.
In a popular imagination that desired an infinite field for self-realisation, the other did not exist, and would be obliterated in fact. Distinctions between the self and other were similarly erased, and this held for the territory; that which was without was now within. Absolute description had yielded absolute control, which, in turn, had yielded an all-over condition of equilibrium, equivalence and interiority.

The condition of interiority was dependable, predictable, useful. Places were assigned for individual yeomanry, in which hard work and competition held the promise of freedom and entitlement. The environment contained a potentially infinite number of adjacencies, and a corresponding infinity of antagonisms. In the great interior, there came to be an infinity of interiors.
The ambition of the interior was to contain everything and render all else irrelevant. Ideally, the distinctions between large or small, close or distant were to become obsolete. As the idea of the supreme condition extended itself into every sphere of activity, it became necessary to connect everything, everywhere, so that this could be achieved and so that one need not distinguish home from office, car from home, office from mall, mall from airport, landscape from freeway, freeway from playground, childhood from adulthood.

All incidents became equivalent to each other and all were connected to each other eliminating differences, collapsing all features, relations and perspectives onto themselves. Whether in open space, suburbs or the centres of cities, an aura of congestion and its attendant claustrophobia came to epitomise the prevalent condition. The interior became ever more extensive and labyrinthine, suggesting endlessness.
The interior’s language, gestures, tools and ephemera – its address to the individual and its claims upon the individual – became universal, making it possible for the interior to be used and known regardless of its location. Within – and now, there was only within – all possible anomalies were ingested and absorbed, as though by the processes of a natural system. Yet the interior’s system was artificial, designed to be highly predictable for its nourishment. It crafted its own nature, which became ever more adept at accommodating and incorporating shifts, alterations, and events that arose unbidden; it embraced the effects of naturalism.

With all effects, topographies and representations universally prescribed and codified, it seems there is no alternative to this environment; this close, demanding, yet comforting, continuous interior. Yet, a departure is necessary so that another arrival, and another beginning may be possible, wherein another order of identity and independence, and of association and relations may be realised. Might a true meeting with the other and the World, finally lead us outside ourselves and toward somewhere else?
Spatial Entrails: themes from Surrealism and Psychoanalysis in the interiors of Sugar Suite
Michael Chapman : University of Newcastle, Australia

ABSTRACT
This paper looks at theoretical perspectives that emerge in a recent hair and beauty interior in Newcastle by the design practice herd. The clean white curated interiors of Sugar Suite, cloaked by transparent images of Bathian, engage a number of ideas relating to early avant-garde experiments with interiors, and particularly Surrealism. Demonstrating an ancestry with the work of Kiesler, Dali and Maar, this paper will use key ideas drawn from Surrealism and Psychoanalysis to decode the sensual interiors and the theoretical frameworks that support them.

Then, by remote and pathless ways, through rocky country thickly overgrown with rough woods, he reached the Gorgon's home. Everywhere, all through the fields and along the roadways he saw statues of men and beasts, whom the sight of the Gorgon had changed from their true selves into stone. But he himself looked at dreaded Medusa's form as: it was reflected in the bronze of the shield which he carried on his left arm. While she and her snakes were wrapped in deep slumber, he severed her head from her shoulders. The fleet-winged Pegasus and his brother were born then, children of the Gorgon's blood – Ovid

The myth of Medusa, relayed through a number of classical texts, operates as a key motif for framing historical ideas related to vision, seduction, fragmentation and reflection. Through its resurrection in psychoanalysis, feminism and art theory in the Twentieth Century, the myth has become a pervasive theoretical backdrop to creative practice that, through an array of discursive readings, has reinstated the primacy of myth and its continuing centrality to the cultural, social and psychosexual structures of contemporary life.

The bones of the myth are well known. The only mortal of three ‘Gorgon’ sisters, Medusa, in the telling of Ovid, is punished by Athena for her rape by Uranus in the Temple of Minerva. The goddess replaces her hair with serpents such that any man that looks at her will be immediately turned to stone. Perseus, having attained a bag, sword and reflective shield from the Graiai sisters (the literal embodiment of age and youthful beauty), slays the Gorgon by averting her gaze through the reflective shield and decapitating the monstrous head with his sword. Through the bloody act, the winged horses Pegasus and Chrysaor were born from Medusa’s blood. Triumphant, Perseus returns the head of Medusa to Athene. The head, which retains its frightening and ossifying qualities, is emblazoned into Athena's shield (becoming the Gorgoneion) and, eventually through its embodiment in Greek and later Western culture, into buildings, temples and defensive ramparts. The once deadly visual artefact is transformed into a restorative and protective shield or screen to be used against enemies. The multiple roles of vision – stolen from the sisters, subverted in the conquest of Medusa, deployed as intimidation in the Gorgoneion – function as a refraction of the myth and the visual and spatial representation of the mythical imagination.

A recent commercial interior for a hair and beauty salon in the revitalised Honeysuckle precinct of Newcastle, New South Wales, serves as a point of departure for examining a number of these themes relating to the myth of Medusa and its relationship towards aspects of the ‘interior’ as an agent of both fantasy and critique. Completed by Chris Tucker, and his independent design practice herd, the interior of the Sugar Suite salon is characterised by the seamless, folding curves of its interior walls, the conspicuous patterning of transparency at the edges and windows, and the extent to which it distinguishes itself from the repetitive and homogenous commercial landscape of the area. The work of herd is not well known outside of Newcastle, despite practicing for over fifteen years and producing a number of high-quality residential, commercial and urban projects in Newcastle and surrounding areas in that time. The Sugar Suite interior, as a prominent spatial insertion into a highly trafficked part of the city, is an innovative project in the Newcastle context, asking direct questions of the viewer and the surrounding architecture.

Sugar Suite deals critically with architectural ideas relating to hair, reflection, fragmentation and the screen interweaving, whether consciously or not, a number of elements from the myth of Medusa and its interpretation through psychoanalysis and surrealism. In this sense the salon provokes psychological and theoretical readings of the interior space and its context and, through the spatial connections with the broader urban environment, tacitly demands them. The building’s entrails provide a network of unexplored strands that fold outwards into the city questioning the historical narratives that it is built upon.

It is perhaps unusual to resurrect figures such as Medusa in the context of architectural theory and, in particular, interiors. While myth is an important and continuing theme in the production and analysis of art, it has been less successfully integrated into the field of architecture. This is at the heart of complications that have existed between the artistic principles of movements such as Surrealism and their perceived lack of execution in architectural space. The two major injections into the scholarship of architecture and surrealism – Dalibor Veseléy’s special issue of Architectural Design dedicated to the subject Surrealism and Architecture, published at the end of 1978, and Thomas Maca’s Surrealism and Architecture published in 2005 – have both stressed the inability of surrealism to assimilate ideas relating to architecture into their work, and demonstrated a broader indifference to architectural space that has characterised the analysis of the period. For Veseléy,
Despite the widespread scepticism towards connecting architecture and surrealism, there is an important and recurring legacy of Surrealist thought in contemporary aesthetic practices, and this can be helpful as a mechanism for repositioning interiors such as Sugar Suite. Outwardly surveying the immediate context of Newcastle and inwardly concealing its infinite interior behind a clandestine series of masks, the Sugar Suite interior connects the viewer, whether outside or inside, with a continuing legacy of thinking about space that was first promulgated in surrealism and functioned, both symbolically and programmatically, throughout the duration of its active period. The salon has a clearly antagonistic relationship to the city and its surrounding context, cloaked behind suspended screens, revealing torn fragments of feet and hair to passing pedestrians, mounting eyes across transparent walls and, in the process, dissolve the boundaries of figure and ground. The dispositing aspects of the interior are further exaggerated through the use of mirrors, located asymmetrically so that a network of reflected perspective views is constantly feeding the eye into hidden and often unlocalisable chambers of the space. As well as disorienting the body, this also fuels paranoia, where the mirrors glare back from different edges of the space giving the constant perception that the individual to the centre is being watched. The glazed exterior walls of the building, more part of the external architecture than the internal space, are transformed into seductive screens where images culled from fashion and advertising (specifically the model photos of Kerastase) are applied transparently to the floor and residential and commercial office space organised into levels above. A network of public plazas, squares and the foyer itself knits together the ground floor retail spaces, which are overwhelmingly filled with restaurants and cafes or, in a number of instances, still for lease.

Sugar Suite is a hair and beauty salon that sits in the ground floor of one of the large residential buildings in Honeybuckle and was completed in 2007. The salon faces onto a large green area to the east, the historic wool sheds to the south and a secluded public square to the west. The commercial glazing and door systems used repetitively throughout the Honeybuckle precision, comprise all three walls of the salon, punctuated, in various instances by fire escapes and lift entries. Within this landscape of generic commercial finishes, Sugar Suite is characterised by its explicit use of graphic imagery, the seductive choreography of architectural space and interiors and, most importantly, the veiled model of architectural critique that operates at the level of an embodied theorising of space. In each of these cases the use of Surrealist imagery is conspicuous, not only as part of the sensual and haptic experience of the space but a broader strategy for mobilising ideas relating to commodification, the body and systems of visual and cultural exchange.

The architecture of the salon deliberately erodes the commercial logic of the building envelope through a number of deliberate gestures. The floor plan for Sugar Suite creates a liquified space where the rigid edges of the commercial exterior are filed with curving, folding and accelerating architectural surfaces which are squeezed into the corners of the space and, in the process, dissolve the boundaries of figure and ground. The dispositing aspects of the interior are further exaggerated through the use of mirrors, located asymmetrically so that a network of reflected perspective views is constantly feeding the eye into hidden and often unlocalisable chambers of the space. As well as disorienting the body, this also fuels paranoia, where the mirrors glare back from different edges of the space giving the constant perception that the individual to the centre is being watched. The glazed exterior walls of the building, more part of the external architecture than the internal space, are transformed into seductive screens where images culled from fashion and advertising (specifically the model photos of Kerastase) are applied transparently to the glass surface, maintaining the reflective capacities of the glass but also moderating the flow of light into the interior. These faces function at an urban level, staving down the street at approaching cars or silently policing the adjacent public spaces that they look on to.

A number of ideas relating to the organisation of the salon and its expression as surfaces at the edges align strongly with Medusian schemas of visual control and seduction. Two aspects of the myth in particular help to structure this argument: Perseus’ use of reflection to confront and behold Medusa and the eventual grafting of the image of Medusa onto the shield of Athena. The use of reflection, explicit in the interior organisation of Sugar Suite, serves to highlight the disorienting but visually empowering use of the mirror as a strategy of internal fragmentation.

Dionysian evoked, in a number of instances, by the myth of Medusa.13 Central to the dialogue that exists between Dionysos and Apollo is the confluence of two competing forces of vision; in the first case, a vision directed at an ideal form radiating outwards from a fixed point, and, in the second case, a vision of the collective; concentric and democratic extending from the circumference to the centre (as in the Dionysian theatre). Barthes labelled these poles in his essay on the Eiffel Tower as the two ‘sexes of sight’ (the masculine emits a vision directed at an ideal form radiating outwards from a fixed point, and, in the second case, a vision of the collective; concentric and democratic extending from the circumference to the centre (as in the Dionysian theatre). Barthes labelled these poles in his essay on the Eiffel Tower as the two ‘sexes of sight’ (the masculine emits and the feminine receives), already pointing to the possibility of a hermaphroditism of vision.1 If the first model of vision is central to the Vitruvian tradition of architectural objectification, then the Dionysian model is the space of the interior which has its model in the theatre, but its resting place in the labyrinth.

These co-dependent schemas of vision and space operate independently in the interior of Sugar Suite, constructing the
visual logic that underpins the interior. Recreating the surrealist (and Freudian) obsession with ‘intrauterine’ space, and fuelling paranoia and spatial anxiety through the roving use of reflection and the complex doubling of mirrors make aspects of the interior either concealed, reproduced or impossible to locate in physical space. These spatial games locate the viewer at the centre of an ‘infinite’ interior where the connection with the outside world is barely discernible. The insides of this space are continually expanding through the manipulation and appropriation of vision. It sets up a labyrinthine interior where, through reflection, the entire space is given over to the interior and, as in the definition of Hubert Damisch, it is almost impossible to imagine an exterior.15

The external edge, engaging the protective veil of the Medusan shield, acts as a visual ‘defence’ against the exterior and equally as a screen for the reflection of life and the commodification of desire. Masked by a series of visual screens, as well as reflecting the outside world, the outer edge of the facade where penetrating vision is tolerated – are floating above a sea of freshly cut hair.

MIMESIS, REFLECTION AND INTRAUTERINE FANTASY

The surfaces that frame the interior of Sugar Suite are, in every instance, curving, accelerating surfaces that disappear into space and wrap themselves into infinity. The interior is divided into a number of sinuous chambers that not only subdivide the space but place the individual in an environment of disorientation and spatial uncertainty. The edges of these curving, accelerating surfaces are lined with mirrors so that, as the curve unfolds, the mirrors reveal changing and often unsettling spaces in reflection beyond as other mirrors are reflected asymmetrically in the original surfaces that disappear into space and wrap themselves into infinity. The interior is divided into labyrinthine chambers of the space and further dismantling the systems of orientation that vision is usually appended to. The mirrors serve not only to circulate vision but, equally to explode the interior so that entry points and spaces are identified in reflected surfaces that are, in a surreal way, difficult to locate in the physical boundaries of the space. Like the thread of Ariadne weaving an exit from the interior of the labyrinth, the continually reflected visual trajectories unfold outwards from the centre as vision is projected and cast further and further from its origin. These visual entrails lead endlessly onwards, operating with no clear origin and no discernible destination.

However vision in Sugar Suite operates in a much more destabilising way, exaggerating the labyrinthine chambers of the space and further dismantling the systems of orientation that vision is usually appended to. The mirrors serve not only to circulate vision but, equally, to explode the interior so that entry points and spaces are identified in reflected surfaces that are, in a surreal way, difficult to locate in the physical boundaries of the space. Like the thread of Ariadne weaving an exit from the interior of the labyrinth, the continually reflected visual trajectories unfold outwards from the centre as vision is projected and cast further and further from its origin. These visual entrails lead endlessly onwards, operating with no clear origin and no discernible destination.

The nomadic nature of reflection was a favourite tactic for the artists of surrealism and, in particular, the figurative paintings of Magritte and Dalí, and the documentary photography of Brassai. Magritte’s The Pleasure Principle (Portrait of Edward James) from 1937 is representative of the surreal nature of mirrors, but also the spatial structure that connects painter and subject or, in the case of Sugar Suite, patron and hairdresser. Magritte’s canvases shows a man staring into the mirror where, instead of reflecting the front of the figure, the mirror bounces back the image of the man’s back.14 This Medusan structure, where the mirror is used to prevent looking into the face of the Gorgon, is deployed in a characteristically witty way by Magritte, and extended critically into the architectural chambers of the interior of Sugar Suite.

The labyrinth, often depicted as a space of terror and anxiety, has a lot in common with the Freudian notion of intrauterine space: the primal space of the womb that, in Freud’s work, functions as a continual fantasy throughout adult life. First explored in his now famous essay on the uncanny,16 the return to the womb is, for Freud, inherently related to the notion of homosocial and was theorised widely by the surrealists, and in particular in the architectural treatises of Matta, Dalí and Kiesler.17 In Sugar Suite the feminised interior, adorned with mirrors at its edges and cut hair on its floor, corresponds stylistically with the grotto typology revered by the Surrealists and finding representation in the canonical Surrealist spaces of the 1930s and 1940s. Salvador Dalí’s Dream of Venus installation at the World Fair in New York in 1945 is one of the most eccentric examples, blending psychosexual themes, fetishism and perversion with Dalí’s own lifelong insecurity and paranoia.18

The Surrealist articulation of these spaces was followed a formulaic model, whether in the work of Kiesler, Dalí or Duchamp.19 Characterised by the primacy given to the interior, at the expense of horses that grow from the Gorgon’s blood, there is an emancipatory liberating of vision and its dissemination through the decapitation of the power of Apollo and the objectified gazes of Greek beauty. Its location on the primary axis of the Metropolitan Museum of Art in New York is, for Foster, a subtle expression of this triumph of visual logic, and the subjugation of Dionysian and non-visual systems of expression.
of any external representation, the Surrealist grottoes use highly textured and sensual ground floor coverings and gravity-defying objects (suspending sculpture, coal sacks, twisting and organic roof forms) to set up a relationship between the haptic experience of the body (through its sensual connection with the ground) and visual complexity and drama, expressed through the structural gymnastics of the suspended elements. These grottoes provide a powerful lens through which the interior of Sugar Suite can be recast. The salon develops the spatial structure by ensuring that all of the walls, cabinetry and screens are hung dramatically from the ceiling and only the body (and the cut hair that tumbling from it) comes into contact with the ground.

THE WINDOW, THE SCREEN AND THE FRAGMENTED BODY

If the internal spaces of Sugar Suite are characterised by flowing and reflective surfaces that mobilise vision and guide it into the deepest recesses of the space, then the exterior is characterised by the use of cropped images which truncate vision and prevent its penetrative instincts. These images function, in a Medusan sense, as a kind of shield, promoting the collapse of distinctions between inside and out, figure and ground but at the same time, are coldly repellent in both substance and style. The images are all drawn from hair advertising and, plastered across the commercial glazed shopfront that adorns three of the four sides of the salon, they take on an urban scale and context as they can be read over vast distances and from cars travelling through the area.

There is a strong stylistic connection between the images chosen to adorn the salon and the aesthetic language of surrealism. Hair and eyes entwine in the salon facades to evoke the classic images of Man Ray and Raoul Ubac, where the truncated Medusa aggressively returns the gaze of the camera through a sea of cascading hair. Describing Man Ray’s classic series of nudes of Lee Miller, draped in the shadows of the ceiling and only the body (and the cut hair that tumbling from it) comes into contact with the ground.

The two main poles of the Surrealist depiction of women that emerge are the female body cropped and fragmented beyond recognition or, equivalently paradigmatic, the terrifying woman returning the male gaze aggressively in a ‘Medusan’ stare (the obsessive depiction of the hair and the eyes are common themes in these portraits). These images, at least in the hands of their Freudian interpreters, speak equally of the male anxiety towards the phallus and castration, as the erotic desire which is central to the more familiar, and it would seem more explicit, reading of the imagery. The myth and its associations were famously repositioned by Hélène Cixous in the mid-nineteen seventies and became a seminal text in the history of feminism.

The images chosen for the screening of Sugar Suite, while commercial in nature, coalesce very strongly with iconic photographic images from surrealism. It is perhaps not surprising that a number of Surrealist photographers, Man Ray included, had worked as photographers for fashion magazines such as Vogue, and that the heavy, deep shadows that characterised Surrealist photography in the 1920s also embedded themselves in the consumer culture of fashion. The Surrealists had an obsession with reconciling the unmapped internal unconscious with the external realities of the industrialising modern world, in the process bridging the psychoanalysis of Freud with the social program of Marx. Eugene Atget’s iconic photograph Boulevard de Strasbourg depicting a street window crammed with corsets, is one of the most explicitly architectural renderings of this framing of commodified desire, despite being nearly a decade earlier than the primary surrealist advancements in photography. The body in the window is replaced with its fetishistic fragments and the window, like the documentary photos that permeate Breton’s novels, functions as a gateway bridging desire and contextual reality (Figure 1).

The images that articulate the edges of Sugar Suite conform to stylistic rhythms that structure Surrealist photography, particularly in regard to the use of hair employed often in an extravagant, almost Medusan way, and vision, primarily through the eyes of the cropped models who either stare back aggressively or have their eyes closed. Hal Foster has commented on the Medusan qualities that underpin images such as Jacques-André Boiffard’s Untitled portrait from 1929, where a woman stares angrily through a curtain of hair draped restrictively across her face. In these images the distinctly male gaze that is characteristic of Surrealist photography is returned, in the fearful (even fatal), face of the Gorgon, which seeks the disintegration of the gaze altogether. However the images of Sugar Suite contain an inherent seduction which stares passively in tandem with the more aggressive and catastrophic Medusan variety.

In Surrealist photography there is a continual play between the body, the surface and the image. It can be contextualised equally as a kind of mimésis, as discussed earlier, where architecture and the body virtually coalesce. Freud often drew strong parallels between the fear of blindness and the fear of castration, which he linked, in a number of instances, to the myths of Medusa. Sulieman has demonstrated the conflation of ideas relating to Medusa with those of the biblical Eve, where her hair becomes ‘thin moving snakes that produce music at each of her movements’ and motivates, in the work of a number of French feminists, a forceful critique of Freud’s theory of castration.21
A 1933 collage of Salvador Dalí entitled The Phenomenon of Ecstasy serves to demonstrate a number of critical markers in the complex relationship between surrealism, space and the architectural language of Sugar Suite. The collage is comprised of cropped images assemblage haphazardly but obsessively across a page. The images are divided between male ears (of which there are 15), female heads with eyes closed (of which there are 25, at least two of which are sculptures), a tilted chair in an architectural space, and an organic Art Nouveau ornamental detail. In the context of this image Hal Foster describes a kind of ‘reciprocal’ seduction through which ideas of surrealism and psychoanalysis can be distilled. The mobilisation of vision, let loose in the interior and carefully controlled at the edges, is a refraction of the pervasive themes at work in the myth of Medusa, activating important ideas relating to vision and enabling, in the process, a detailed re-examination of the visual language of Newcastle. In this sense, the building functions in a way to resurrect myth as a motivating force, constructing its own inward labyrinths and entralls at the same time as it dismantles alternative ones. Buried in complexity, the blinding interior of Sugar Suite implicates the body within an infinite network of accelerating visual tangents and introverted shields from which the shadowy traces of Medusa are always directly entwined: the masks, shields from which the shadowy traces of Medusa are always directly entwined: the masks, shields.

This use of these flattened images can be read in the context of a Lacanian conceptualisation of the picture plane, which as the visual bridge that connects (or separates) the viewer with reality has been connected on a number of occasions with the visual logic of the myth of Medusa.6 The tendency of masculine schemas of vision to position women as objects of desire, enframed in the worlds of experience and spatial embodiment that the surrealists created and inherited homogeneity of the area and uses the grotto, wrapped in a glamorous curtain of hair, transcends the interior that is more complex than the more traditional ‘shop window’ that the surrealists revered as the collision of commodity and sexual fetishism. The shop windows of Sugar Suite are not passive reproductions of commercial forces, but active facades engaged in the critique of commercialisation itself. The shiny grotto, wrapped in a glamorous curtain of hair, transcends the interior and exterior representation, vision, as in the myth of Medusa, is controlled, dispersed and problematised.

Whether deliberately or not, the salon provides a powerful filter through which ideas of surrealism and psychoanalysis can be distilled. The mobilisation of vision, let loose in the interior and carefully controlled at the edges, is a refraction of the pervasive themes at work in the myth of Medusa, activating important ideas relating to vision and enabling, in the process, a detailed

**Conclusion**

Drawing from a vast network of possible interpretive lenses, Sugar Suite is an idiosyncratic building in the context of Newcastle, refuting critical readings at the same time as it provokes them. The building builds itself upon the monotonous fabric of the city, and through a complex series of visual transactions, carves out a space for itself: the interior, divided horizontally between haptic experience and visual drama, is inoculated from the pragmatic realities of the external world by the continually accelerating gazes that roam around the interior and lead the eye of the individual to every chamber without ever reaching the exterior. The exterior, in contrast, functions as a visual repellent that, unlike the interior, freezes vision at its surface and, in the process, reflects the banal and ossified reality back to the city, these giant faces stare into the city, daring the viewer to return the gaze.

These two strategies, embedded in the myth of Medusa and its various labyrinthine entralls, begin to position a role for the interior that is more complex than the more traditional ‘shop window’ that the surrealists revered as the collision of commodity and sexual fetishism. The shop windows of Sugar Suite are not passive reproductions of commercial forces, but active facades engaged in the critique of commercialisation itself. The shiny grotto, wrapped in a glamorous curtain of hair, transcends the interior and exterior representation, vision, as in the myth of Medusa, is controlled, dispersed and problematised.

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**Notes**

2. The myth is recounted by Perseus in Ovid’s Metamorphoses. According to her assassin, Medusa was once renowned for her beauty, and aroused jealous hopes in the hearts of many suitors. Of all the beauties she possessed, none was more striking than her lovely hair. I have met someone who claimed to have seen her in those days. But, so they say, the lord of the sea robbed her of her virginity in the temple of Minerva; Joseph’s daughter turned her back, hiding her modest face behind her aegis and to punish the Gorgon for her deed, she changed her hair into revolting snakes.
4. As Hal Foster points out, the sword supplied by the Grail siders to Perseus for the decapitation is identical to the one used to decapitate Oannes, reinforcing Freud’s connection of the myth with primal castration anxiety. See: Hal Foster, Prosthetic Gods (Cambridge, Massachusetts: The MIT Press, 2004), 261.
5. On the journey home across Lydia the drops of blood from the head grow into the snakes that proliferate the region. See: Olivi Merson-Fenix, 115.
6. Hair is a recurring theme in Surrealism, deployed in a fetishistic way in a number of formative artworks and drawings from the period. George Baker has pointed to the potential absence of hair in Francis Picabia’s bizarre group portrait L’oeil coquillage (The cockleshell eye) from 1910 where all of the depicted members are, through various devices, cropped of hair, reinforcing in the process, the violence of the cut that was central to the operation of Dada method of collage. See: George Baker, The Artwork Caught by the Tail: Francis Picabia and Dada in Paris (Cambridge, Massachusetts: The MIT Press, 2007), 197. Likewise Marcel DUCHAMP, at around the same time while living in Argentina had shaved his head completely in the argument of Tj Demos (See: T.J. Demos, The Exiles of Modern Duchamp (Cambridge, Massachusetts: The MIT Press, 2007) this was a gesture lamenting the decline of sculpture and the dissolving forces of visual replication, a symbol of sexual identity, in the wigs of Rose Salkis (Duchamp’s feminine alter-ego) or the shaving cream ‘horns’ of his 1924 Monte Carlo Band. His manoeuvre for the Exposition Internat’al du Surrealism in Paris in 1933 was distinguished by its complete lack of hair. Dalí, likewise, returned to hair on a number of occasions, most directly in the Object Functioning Symbolically where human hair was stuck to the side of a sugar cube and dunked in a glass of warm milk in turn housed in a woman’s shoe. This work, more than any other from Surrealism, seems to sum up the twin unification of hair and shoes that are characteristic of the sugar Suite diagram and confirmed by the ironic occurrence of ‘sugar’ in both works. What is central to all of these readings of Surrealist work is that hair functions, in its cropped form, not as a discarded extension of the human body, but as a psychological trope that, in its cropping, engenders distinct notions of sexual identity desire and the commodification of the human body for an image of Duchamp and the Monte Carlo Band as well as a detailed discussion of this work see: David Joselit, The Artwork Caught by the Tail: Francis Picabia and Dada in Paris (Cambridge, Massachusetts: The MIT Press, 2007), 197.
12. The sculpture at a central issue in an important essay from 1996 by the American art theorist Hal Foster entitled "Ossocene, Abject, Traumatic." Throughout the essay Foster interweaves notions of Greek mythology (read in part through Nietzsche's Apollonian/Dionysian dualism). Lacan's model of the picture screen and a general schema of the sexuality of sight. Structured on the myth of Medusa, Foster argues that gaze is related to the labyrinthine model of Dionysus as a hostile radiating force which destroys in Medusa's case, frees objects in its sight. This rationalised notion of vision exists in opposition to the more traditional model of aesthetic beauty and was embodied and celebrated in the androgyne symbols of surrealist photography such as those presented by Man Ray and Boiffard. Hal Foster, "Ossocene, Abject, Traumatic," October 78 (Autumn 1996): 106-24. The essay was later published in an extended form as "Torn Screens" in Hal Foster, Post-Prothetic Gods Conbridge, Massachusetts: The MIT Press.
14. Barthes writes "the Tower (and this is one of its myopic powers) transgresses this separation, this habitual divorce of seeing and being seen; it achieves a sovereign circulation between the two functions; it is a complete object which has, if one may say so, both sexes of sight." Roland Barthes, The Eiffel Tower and Other Mythologies (New York: Hill and Wang, 1975), p. 4.
17. This was a structure that occurred frequently also in the canvasses of Salvador Dalí in his later work. A well-known example is Dalí's portrait called "The Elektron" which adorns the cover of Rosalind Krauss, Duchamp's Dream of Venus: The Surrealist Funhouse from the 1939 World's Fair (New York: Princeton Architectural Press, 2002).
20. In the pavilion, Dalí envisaged a space of curved, dumb and oddly hairy interiors which, as well as blending seamlessly with the garish theme park aesthetic of its surrounds, were equally designed to undermine and destabilise the idea of a convenient manipulation in painting, to dismantle objective reality in space. While not strictly a member of the surrealist movement, the play of vision, and its corruption through mirrors was a favourite game of Marcel Duchamp; evoked, for example in his Why Not Sneeze Rose Slevin where a mirror at the base of an enigmatic bird cage (filled with chunks of white marble) is used to reveal the title of the piece, buried (and in reverse) on the underside of the cage. Equally the photo, constructed with mirrors, of five Duchamp's playing poker with each other is well-known example is Dalí's From the Book Painting Gala from the Back Eternalized by Six Virtual Corneas Provisionally Reflected in Six Real Mirrors from 1972-73. It is reproduced in Dawn Ades and Michael r. Taylor, Dalí: New York 1940. Mirrors were used in a number of other ways, outside of their convenient manipulation in painting, to dismantle objective reality in space. While not strictly a member of the surrealist movement, the play of vision, and its corruption through mirrors was a favourite game of Marcel Duchamp; evoked, for example in his Why Not Sneeze Rose Slevin where a mirror at the base of an enigmatic bird cage (filled with chunks of white marble) is used to reveal the title of the piece, buried (and in reverse) on the underside of the cage. Equally the photo, constructed with mirrors, of five Duchamp's playing poker with each other is a representative of Duchamp's intellectual games as well as the disorienting corruption of reality that mirrors are capable of. See Smurdie Freud, The Uncanny, trans. David McLintock (London: Penguin, 2003), 121-161.
28. An iconic image of Clara Pía shows a head shaped as a boat and floating on a sea of hair that is among a number of photos from her oeuvre that collapses the boundaries between art and popular culture. This rare image is published in Mary Ann Caws, Don Xloris: With and Without Picaso (London: Thames and Hudson, 2000).
29. The image can be found among other places, in Foster, Post-Prothetic Gods, 224.
33. For this image is see: Gérard Dumont, History of the Surrealist Movement, trans. Alison Anderson (Chicago: The University of Chicago Press, 1997).
35. This argument is explored in Foster, Post-Prothetic Gods, 201.
Figure 2: Exterior glass screen facing Merewether Street. (herd, Sugar Suite (2007). Image: Roger Hanley/herd
Figure 3: Use of mirrors within the interior. (herd, Sugar Suite (2007). Image: Roger Hanley/herd
Figure 4: Interior of Salon. (herd, Sugar Suite (2007). Image: Roger Hanley/herd
Figure 5: Interior of Salon. (herd, Sugar Suite (2007). Image: Roger Hanley/herd
Figure 6: Exterior glass screen facing public space. (herd, Sugar Suite (2007). Image: Michael Chapman
Figure 7: Interior of Salon. (herd, Sugar Suite (2007). Image: Roger Hanley/herd
Figure 8: Interior of Salon. (herd, Sugar Suite (2007). Image: Roger Hanley/herd
ABSTRACT

This paper locates an interior condition, The Great Indoors, relative to the The Great Outdoors via historical and contemporary notions of wilderness and its associations to awe, wonder, fear and chaos. Initially posited as sites of spatial retreat and protective shelter, such interiors are shown to be observatories of external weather phenomena. Extending beyond the conventions of the picturesque view given by overlooks or large expanses of window glass, The Great Indoors is considered as a temporal and political vessel vulnerable to contemporary (interior) storm clouds. The migration of atmosphere-forming weather and wilderness across the sill is most notably activated by the works of Henry David Thoreau, John Ruskin, Vladimir Jankovic, James Turrell, and New Zealand Architects, Stuart Gardyne and Michael Bennett.

The Great Indoors
Julieanna Preston : Massey University, New Zealand

WILDERNESS AT LARGE

In 1845 Henry David Thoreau sauntered into the Massachusetts forest where he reportedly built a small dwelling with his own hands. The makeshift structure has become emblematic for its frugal construction as provisional resistance to the pervasive climate and the tempering demands of civilisation. (Figure 1) As the story goes, the remotely sited, single-room cabin fostered an interior space in which Thoreau could think and write, a space so unencumbered by the ills and noise of everyday life that a work of prosaic philosophy could emerge. (Figure 2) Thoreau wrote:

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived.¹

Thoreau’s Walden or, life in the woods is an address upon socio-political consciousness specific to mid-nineteenth century American life. As an introspective diary saturated by romanticism, material economy and social commentary, it is a text that rekindles poetic reflection, self-sufficiency and resilience towards political and cultural conformity. Thoreau’s poignant examination of life and thought in ‘The New World’ pinpoints a transitional moment in western culture’s notion of wilderness.

In the Middle Ages, wilderness prevailed as a form of nature that instilled fear rather than wonder or pleasure. As Pollack states, it was a limitless and lawless state, a physical territory as well as a mental attitude strongly aligned with the rhetoric of the sublime.² J. B. Jackson claims that this notion of wilderness was replaced in the early eighteenth century by a view central to American history’s relation to Nature Romanticism, whereby:

The belief that any one exposed to the forest for a certain length of time underwent a spiritual awakening, became aware of the Seamless Web of Being, and thereafter renounced the world.³

As the means to possess and cultivate land in the early nineteenth century increased, the concept of wilderness acquired a pastoral and picturesque definition that saw it as an aesthetic and domesticated view hemmed in by wilderness; i.e. wilderness with reference to un-owned, as opposed to unknown. As early as 1888, American hunting groups with a goal ‘to promote manly sport with the rifle’ formed the tenets of contemporary wilderness experience and land policy.⁴ This form of wilderness acquired two distinct identities: one, where ‘wilderness’ implied a state of mind, ‘terra incognita’ (a concept created and held by individuals and groups), and two, a political construct (a specific protected area defined and designated by government decree).⁵

Wilderness, as a discrete physical entity, is central to a current legal battle between ecologists wanting to protect the last stands of wilderness from human intervention, and lobbyists sponsored by tourism, recreation and resource developers such as mining and logging, who support freedom of access and enterprise. A spatial and political inversion has occurred; wild lands are now contained and surrounded by domestic lands as inter alia i.e land to be kept and maintained in a state of nature.¹ Wilderness as raw, unruly Nature has been recast as an interior.

In a far more condensed time span, New Zealand has adopted all of these shifts in the notion of wilderness simultaneously. Boasting a stauncher bio-centric policy than the USA, its management of...
new XC return to Walden, Thoreau describes its climate:

where yesterday was cold gray ice there lay the transparent pond already calm and full of hope as in a summer evening, reflecting a summer evening sky to bright and elastic ones, is a memorable crisis which all things proclaim. It is seemingly instantaneous at last. Suddenly an influx of light filled my house, though the evening was at hand, and the clouds of winter still overhung it, and the eaves were dripping with sleety rain. I looked out the window, and lo! where yesterday was cold gray ice there lay the transparent pond already calm and full of hope as in a summer evening, reflecting a summer evening sky in its bosom, though none was visible overhead, as if it had intelligence with some remote horizon.11

In contrast to this gentle pageantry of seasonal shifts, the magnitude of spatial forces enveloping New Zealand defies even the best forecasting methods. Weather is posited as the most variable and consistent characteristic of everyday life. As contemporary cultural theorists and landscape geographers argue as to the authenticity of New Zealand’s modern landscape, and government continues to sanction large tracts of land and ocean as reserve, weather appears to be the last bastion of wilderness (and a rogue one at that) to elude the grasp of regulation and management. Always present, New Zealand weather lingers, hovers, thrashes and deluges every scene as a high-pitched, dramatic performance.

CALCULATED OBSERVATION

Weather watching has developed a special strain of architecture that is remarkably similar to Thoreau’s cabin: small and often for solitary occupation, simple and often temporary, and always sited in order to maximise monitoring of the surrounds. As data collection stations, weather observatories are designed to obtain a true and accurate measure of the vicinity’s atmosphere using universally standard procedures.

The site chosen for exposing the outside instruments should be the most unrestricted area possible. An open space 300 or 400 feet square without buildings or trees and without large areas of concrete bordering the site…would afford the ideal location. To prevent rays of the sun from falling on thermometers used for air temperature measurements, a screen, or instrument shelter is required. It should be placed near the center of a plot covered by short, level grass, with a minimum area of about 20 feet by 20 feet…The rain gage (sic) should be about 10 feet from the shelter. The plot should be in an area of level ground.12

In this case, collecting quantitative data ranks more importantly than inhabitation and comfort: the area dedicated for weather watching in weather stations is small and unadorned. Technologically precise instruments detect cloud direction, cloud height, temperature, humidity, wind direction, wind speed, pressure and precipitation, while cloud types, states of visibility and definitions of hydrometeors such as dry haze, damp haze, light fog, ice fog, smoke, dew, frost and drifting...
snow are qualitatively described and annotated through human observation. Read with a full-bodied vocabulary which includes clouds described as ‘heavy and swelling’, ‘like waves of the sea’, ‘in the form of upward hooks ending in a little claw’, ‘sprouting’,14 the sky is figured as a stage.

There are occasions on which the sky is serene and the stage is empty, but generally there are clouds to be seen; they move, they change — all on business, with a purpose in their direction and behaviour… The whole stage is full of action, the action which carries on the life of the world, for clouds are the precursors or survivors of the rainfall upon which the world thrives.15

Perhaps divulging meteorology’s latent prosaic tendency, Shaw’s metaphor is not a casual one: his weather watching occurred from within a weather station. A window frame served as the only hard-edged observational instrument to supplement qualitative interpretation, rather than calculating the local forces of wilderness.

WATCHING FROM WITHIN

Other forms of constructed interiors for observation in the wilderness include hunting and bird watching structures known as blinds, stands and hides. These structures occupy the landscape in an effort to blend in, provide cover from the elements and afford key opportunities for viewing prey.16

A blind, used for hunting ducks, often consists as a woven mat of local plant material configured as a camouflage screen. It is frequently left open to the sky.17 A stand, typically used in hunting deer, is a makeshift perch for one person situated in a tree. While it does not offer much enclosure or area in which to move about, it provides exceptional overhead viewing while reducing the chance of detection by scent. Bound by minimal size, material and aesthetic considerations, each of these forms of observatory demonstrates a basic condition of an interior: to support the power of vision extending from the inside out.

Hides, on the other hand, sequester bird watchers in a fully enclosed interior space immersed within the environment. Usually roofed and fitted with seats for patient waiting, hides are often blended into the foliage by using materials gathered from the immediate site18 or paint colours approximating the local palette. A hide nestled into the grasses of a local New Zealand tidal inlet enunciates a slight shift in our weather-watching discussion. (Figures 3, 4, 5, 6) As a hut set apart from other dwellings, as a shelter from climate, and as a disguise that facilitates immersive observation, this hide suggests more than fortuitous viewing. It proposes interior occupation by a plague adorning its lintel which commemorates its founder, the accoutrements of its internal furnishings (latches, benches, ledges, ventilation flaps), and the smooth and oily surfaces demonstrating use — marred only by graffiti carved into the timber’s salt-leached patina. As such, it gives evidence of what J. R. Tolkien identifies as a ‘flet’, an archaic term referring to the inner part of a dwelling, a structure used to monitor border crossing activity by elves in Middle Earth.
The branches of the mallorn-tree grew out nearly straight from the trunk, and then swept upward; but near the top the main stem divided into a crown of many boughs, and among these they found that there had been built a wooden platform, or flat as such things were called in those days... 19

In this paper, the term 'felt' signifies an interior constituted by the migration of atmosphere-forming weather and wilderness across the physical threshold between the The Great Outdoors and The Great Indoors. Two case studies articulate my call to consider interiors as climate-ridden environments inclusive of storm clouds. The first is an artist's installation called Mendota Stoppages performed by James Turrell in the late 1960s. The second is a house at Marison Bush, Wairarapa, New Zealand, designed by architects Stuart Gardyne and Michael Bennett in 1997 for client Ray Labone.

LETTING IN
In the late 1960s, Turrell transformed an abandoned hotel in the small seaside town of Ocean Park, California, into a studio and exhibition space. In an effort to master the art of light projection, he painted over and covered all windows on the outside with gypsum board walls, insulated all spaces with acoustic deadening material, and surfaced everything in a pure white plaster finish. This expedient effectively severed all spatial and temporal ties between the inside and outside. Upon realising that the exterior environment was an untapped resource of fine grades of light experience, Turrell set out to mine the interior space of the hotel as a spatial instrument. As a site-specific orchestration of temporal experience, Turrell set out to mine the interior space of the hotel between the inside and outside. Upon realising that the external environment has been cajoled across the boundary and transformed by the process of falling upon an interior surface. In greater than visual terms, this suggests a tensile awareness of weather demonstrated in such moments as waking in a flood of floral scent lofting across a window sill; hearing the house shrinkle and paint blister as the day's heat evaporates; being seduced by erotic sunsets stream across the ceiling, or witnessing a fresh wind of 130 kilometres per hour throw a roof across the valley.

Turrell's signature is an infusion of light around, upon and against a surface, such that the edge of what is concrete vapourises. This poetic technique is reminiscent of the luminists, a group of late nineteenth century landscape painters known for inducing silence and stillness into a perfect, miniature universe that triggered monumentality through scale rather than size. 22 As a sequence of scenes covered in spatial duration, Mendota Stoppages is an introspective re-conceptualisation of interior. More phenomenal than political, more sensual than technological, it is a work more intimate and immersive than a large glass window could possibly offer.

In contrast, the Labone Cabin is situated thirty metres above a tree line and overlooks a full compendium of native bush, river bed and farm land culminating in a panoramic view of the Tararua Mountains. (Figure 7) Such a privileged vantage point is facilitated by large expanses of horizontal window glass, a highly desirable feature in New Zealand houses, and when unencumbered by overt signs of civilization, a significant factor in real estate value. The cabin is a prime example of New Zealand's general infatuation with the landscape as simply a view, a pleasurable indulgence while time and weather pass by. As New Zealand meteorologist Erick Brenstrom states: "We are people of the sky. We live surrounded by the sky and we cushion ourselves from its effects with our clothes and houses." 24

The Labone Cabin also exemplifies a general trait in New Zealand architecture to figure frugality over aesthetic excessure. It represents a tendency to value the basic needs of shelter - protection from wind, rain, cold, earthquakes, tsunami, and drought - as the primary drivers for architectural form (Figure 8). Exterior and interior domains are often treated with the same aesthetic language uniformly applied in detail, scale and surface. In the case of the Labone Cabin, this aesthetic is driven by the cabin's timber frame construction which regulates formal and spatial proportions, and, as the architect states, organises a layered sequence of interior experiences from the front façade (a fully open and vulnerable state) to the back wall made up of smaller, intimate and more secluded cells. (Figure 9) Stuart Gardyne, one of the cabin's architects writes: "The cabin is both tree house and cave." 25

The plan and section reveal the manner in which the cabin's form – in fact the architects call it a shed. Everything about this cabin features the sublime power of the surrounding environment and suggests that it is a transparent hide which blends into the wilderness by virtue of a minimal wall thickness that spatially distinguishes The Great Outdoors from The Great Indoors. Instead of mining the surroundings as seen in Mendota Stoppages, the Labone Cabin simply lets the outside in, perhaps as an enhanced form of camping in a sophisticated tent. As an instrument for providing basic living conveniences and an observatory within range of New Zealand's managed wilderness, it acquires a touristic form of occupation without the intent of working the land agriculturally or occupation through all seasons. I propose that it is an interior for gauging, for infatuation with the landscape as simply a view, a pleasure, or even simple comfort. Like Thoreau, gardyne is not infatuated with the landscape as simply a view, a pleasure, or even simple comfort. Like Thoreau, gardyne is not a refined form of camping in a sophisticated tent. As an instrument for providing basic living conveniences and an observatory within range of New Zealand's managed wilderness, it acquires a touristic form of occupation without the intent of working the land agriculturally or occupation through all seasons. I propose that it is an interior for gauging, for infatuation with the landscape as simply a view, a pleasure, or even simple comfort. Like Thoreau, gardyne is not

Given the cabin's expansive view and its ubiquitous structural frame, several observations can be made. Because of its size and the economy of its internal planning in relation to the scale of the surrounding landscape, the cabin nearly forfeits an architectural exterior. The building envelope is a highly attenuated skeletal screen of minimal thickness, necessary to hold the roof down in gale force southerlies, and keep the house intact during lateral seismic movement. There is nothing extraordinary about the cabin's form - in fact the architects call it a shed. Everything about this cabin features the sublime power of the surrounding environment and suggests that it is a transparent hide which blends into the wilderness by virtue of a minimal wall thickness that spatially distinguishes The Great Outdoors from The Great Indoors. Instead of mining the surroundings as seen in Mendota Stoppages, the Labone Cabin simply lets the outside in, perhaps as an enhanced form of camping in a sophisticated tent. As an instrument for providing basic living conveniences and an observatory within range of New Zealand's managed wilderness, it acquires a touristic form of occupation without the intent of working the land agriculturally or occupation through all seasons. I propose that it is an interior for gauging, for infatuation with the landscape as simply a view, a pleasure, or even simple comfort. Like Thoreau, gardyne is not

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wilderness areas, nor do I wish to cast judgement on the merit of phenomenal experience inside or out. The aim has been to make note of the way that interiors and wilderness are hinged by phenomenal and cultural events manifesting themselves at micro and macro scales.

Vladimir Jankovic inspired this boundary-crossing activity in an essay that traces the affects of weather on healthy living in early eighteenth century Britain. Calling it a form of virtual citizenship between indoors and outdoors, Jankovic reminds us that weather is a private and public condition, not a measurable entity.

One learns important things about the historical meanderings of meteorological interests if one sees them as related to social and somatic attitudes towards the weather as a milieu… seeing the weather before it is assembled and appropriated as a subject of a shared discourse based on rational discussion and exchange of comparable data – as in some way a boundary object straddling conceptualizations – is like seeing a soil before it is cultivated. What is cultivated depends on the nature of the soil.30

Jankovic’s investigation of intimate climates via medicine, health and social preconceptions around dampness, draughts, fresh and stagnant air is an inquiry on domestic atmosphere, a subject which he notes is marginally addressed in historical research. We possess no studies on bathroom monsoons, attic drizzles or the oven Scirocco.31 While Jankovic’s essay paves the way for future study, it also suggests another form of weather-watching much more akin to John Ruskin’s lecture, The Storm-cloud of the Nineteenth Century, which begins by dispelling any notion that there is an ulterior motive to his talk: he merely wishes to bring attention to a series of clouds unnoticed by meteorologists.

Cleverly wooing his audience of weather-watchers, Ruskin draws parallels between the familiar experience of mist as an aqueous vapour that blurs distinction between cloud types – and also social and political orders. For in this lecture, Ruskin seems to play out a metaphor that launches criticism of “unfathomable truth” attributed to the physical sciences and his sense that a fragmented harmony was emerging between phenomena and learning through observation. Ruskin’s storm-clouds are not merely gaseous volumes traversing the sky in a manner of everyday atmosphere-forming weather; they are signs of a world that is changing (in his terms) for the worse. While Jankovic’s call for research on interior weather suggests a focus on the macro-climatic effects of moisture, heat and health in interiors – effectively an importation of weather-watching measures to the inside – Ruskin provokes an interpretation of weather that dismisses atmosphere as simply a passive consequence of climate-forming forces and redirects it towards an interior of self-reflection and critical engagement. His was a warning of ensuing environmental and political upheaval.32

So imagine yourself positioned in one of these Labone Cabin lounge chairs on any given day in New Zealand (or your own version of wilderness). (Figure 11) Envisage constructing a forecast. As you sit basking in the heat of the sun amplified by the glass, speculate upon what lies beyond the physical and temporal horizon that this perch nurtures. Will that sky be speckled by waves of military aircraft, noxious windborne insects, avian flu or tainted milk powder? Does the sky belie increasing global warming with greater colour saturation, much like the old northern hemisphere proverb: “Red sky at night; shepherds delight. Red sky in the morning; shepherds warning.”33
As the sun wanes and the wind forces you further into the cave's depth, would you contemplate the consequence of the road and power lines being washed away and start collecting water from the roof, or would you fall asleep in the afterglow of a bottle of local Chardonnay to the sound of gurgling downspouts? And as you woke to Tui birds squabbling over cabbage tree seeds and flax blossoms, would your anxieties about rising unemployment and a devalued dollar be dispelled by a sense of well-being and comfort?

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Making the Great Outdoors Better: the outdoor kitchen and the changing design of American luxury

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ABSTRACT

The credit-rich late-twentieth and early-twenty first centuries allowed for the rise of a broad spectrum of new consumer habits. In suburban America, homeowners reimagined their individual dreams and newly embodied prefabricated tastes in lavish professional and do-it-yourself (DIY) remodeling projects. Chief among these architectural and interior design modifications is the so-called ‘outdoor kitchen,’ installed in over a million American households and projected to become a stock feature of all upscale housing by 2015. In definition, it is an amorphous, wall-less room with individually determined dimensions, appliances and functionalities staked in what one owner-designer identifies as the previously undeniﬁted space of the backyard. Currently free of restricting code or traditions, the outdoor kitchen is determined by and given form to diverse but intersecting discourses of Do-It-Yourself home projects, home spas and meditative spaces, the yearning for resorts left unvisited in the wake of 9/11, changing gender relations, televised food programs that fuse celebrity and the act of cooking, the ‘leadership epidemic’ and the elevation of food itself from mere nutrition to a source of novelty and entertainment. Thus the outdoor kitchen is a new arena of socio-domestic performance, the built environment of the contemporary American Dream.

In the late-nineteenth century Manhattan, described in Edith Wharton’s Age of Innocence, social standing is measured - and generated - by the elaborate ceremony of the formal dinner. The heavy brown-stone palaces of the New York elite are activated by the engraved invitation, hothouse gloxinias, expensive food prepared by hired chefs and distributed on fine china by professional servers. The animal necessity of eating is elevated into a grand choreography of manners and status that progresses in accordance with season and gender from reception hall to drawing room, dining table, and various libraries and studies for cigars, gossip and flirtation.1 The kitchen remained throughout the unseen mechanism at its core.

Today’s domestic rituals find the kitchen not merely visible but moved into central focus. In 2003, the Builder’s Choice national survey of homeowners, contractors and architects revealed the kitchen featured in three of the top ten residential trends.2 Boyce Thompson, editor of survey host Builder magazine, described the trends. The Family Kitchen, trend number five, is where families entertain; it’s where they spend quality time together.3 ‘We’re seeing more kitchens designed for activities’ unrelated to food preparation such as homework, television viewing, and laundry folding. ‘Wetrooms,’ ranked eighth, mark a similar repurposing of residential space. These plumbed adjuncts tap up all over the house; such that ‘[l]aundry, sinks, and mini-refrigerators are showing up in family rooms, master suites, libraries, and basements.’4 As the household commissariat proliferates throughout the entire home, the assigned functionality of other rooms gives way as well. A Time cover story from 2002 notes the demise of the living room and concomitant emergence of the kitchen as symbolic center of both house and family.

The kitchen can’t be contained anymore, so it blends into that large live-eat-play space often called a great room, which connects through glass doors to the outside space, now being treated as an integral part of the design. The idea is to allow family togetherness and personal space at the same time, meaning never having to reach a consensus about what to do together.4 The propriety of these ‘live-eat-play’ spaces to continue their sprawl outside is represented by Builder’s Choice trend number four; the Great Outdoors. This general category defines a broad array of features and inspired outdoor architecture intended to facilitate great indoor/outdoor relationships.5 The concept is best described by a content Oceanside, California homeowner: ‘We bought this house [in 2001] when it was new and the backyard was a blank slate. With three-quarters of an acre, there was plenty of space to create a yard that had the feel of a nice resort with room to entertain outdoors but that still flowed together. [My husband] and I knew we wanted to cook and eat outdoors, so we built an outdoor kitchen with a barbecue, side burners, a rotisserie, a sink and a refrigerator. The kitchen also has a serving counter that can seat 15 on bar stools, though the yard can hold many more…. From the bar area one can see both the pool and the outdoor living room, a cozy space with furniture that cost more than some of the furniture inside of the house, and a plasma television, where the kids watch movies at night.’6

This is the outdoor kitchen. (Figures 1 and 2) With over one million installed in American backyards, this wall-less room is supplanting the barbecue of past suburban weekends with weather-resistant multiple gas-line fueled rotisseries, braziers and cooktops, stone-lined bread ovens, restaurant-quality refrigerators and beer coolers, plumbed sinks and dishwashers.7 Calise, a leading supplier of outdoor appliances, promises to deliver ‘The outdoor kitchen of your dreams’ via a patented Modular™ Island System of stainless steel components that can be configured into ‘1.9 million possible ways.’ Its website is couched in the rhetoric of individualization and self-empowerment, announcing ‘This is the Calise® difference… Whether it’s a do-it-yourself project, or assembled and finished by our Mod Squad™ it’s fast, easy, and FUN for you to create the outdoor kitchen of your dreams.’8 These modular combinations of infinite suppleness are arranged in accordance with interactive design and the unique tastes of individual designer-consumers.9 Examples of relatively modest DIY projects include the 10x10-foot installation from Vermont’s (a state known more for snowfall than for cookouts) featured in Fire Cooking (June/July 2007).10 More elaborate versions incorporate built-in sound systems, high-definition televisions, and home theaters; a June 2007 newswire story reported on a ‘retired Las Vegas businessman [who] spent $200,000 on his backyard, reconfiguring the swimming pool and making room for bubbling fountains and a waterfall, a full kitchen with a 14-foot barbecue island, a slate and cement deck and a 37-inch plasma...
What started as a simple built-in grill turned into a full-feature backyard kitchen for Gayle and Ken Riley of Simi-Valley, California. It took first place in outdoor projects in the "Better Homes and Gardens® Home Improvement Contest. Rather than heating up their home by cooking indoors on warm summer evenings, Gayle and Ken escape to their luxury kitchen out back, where children Karina and Scott can join in on the fun. "This functions as a separate kitchen, so we don't have to be in and out of the house all the time," Gayle says.

A slide, three outlets for blenders and small appliances, and cabinets for dishes, spices, and snacks occupy the work-core side of the U-shape kitchen. The tile countertop is continued outside to a six-seater on a low-heating table. The kitchen is the heart of the home for the Riley family (above right), even if it's outside (right). A sliding window between the interior kitchen and its outdoor counterpart serves as a convenient pass-through (above left).

Figure 2: The Backyard Kitchen. "First Place for Outdoor Projects. Better Homes and Gardens® Home Improvement Contest, August 2002."

Figure 3: Troy Adams’ outdoor kitchen as featured in Bon Appétit. Photo by Julius Shulman and Juergen Nagai originally published in Bon Appétit (April 2008).
television. The man pronounced the result: perfect for hosting outdoor dinner parties.11 Those new to the dream can find instruction in the network-sponsored HGTV Kitchen Design guide to these fully functional cooking areas perfect for entertaining your friends and family. Regardless of their scope, these spaces now allow homeowners to perform the entire ritual of the social dinner from initial greeting to cooking and entertaining.

The outdoor kitchen is poised to become a stock feature of upscale and luxury housing. In 2006, the National Association of Home Builders (NAHB), a Washington, D.C.-based trade association whose 235,000+ members design, finance and construct an estimated 80% of all new American housing units, issued projections for the ‘Home of the Future.’12 NAHB data indicate that by 2015, typical upscale single-family homes will have two stories and over 4,000 square feet, as well as outdoor ‘rooms’ outfitted with sinks, refrigerators, grills and cooking islands, all joined by fireplaces, televisions or audio equipment or both, and pools or home spas. In contrast, projections for the average home identify a two-story structure with 2,330 square feet, a one-story foyer, a ‘parlor/retreat/library’ and a single porch attached to the property front. Both classifications will have three-car garages, and kitchens and bathrooms will continue to be among the most important factors affecting consumer buying choices. Kitchens in average homes will ‘feature upgraded materials and appliances’ but appear solely indoors.13

An exemplar of the type appeared in a New York Times (June 2007) real estate piece entitled, ‘What You Get for...$30 Million.’ The article and accompanying photographs describe a lavish 11,500-square-foot property on five acres east of downtown Aspen. The property came with a separate one-bedroom guesthouse and a pond and was described, in part, as follows:

[It is] set against a hill with a landscaped stream running through the front yard. It has views of the Rocky Mountains and the North Star Preserve. This lodge-style house was built in 1981 and underwent a major renovation in 2000. Its rough-hewn posts and exposed ceiling beams throughout. It is sold furnished with western-style furniture and appointments, including architect chandeliers and wrought-iron light fixtures. The property has eight full baths, three half baths, four fireplaces, a three-car attached garage, a media room, an exercise room, a hot tub and a sauna.11

For $15,000,000, and $47,000,000 in annual taxes thereafter: the future buyer would also receive an outdoor kitchen anchored by what appears to be a Weber Summit, introduced in 1995 as the first luxury gas grill (by way of comparison, the current top-end Summit 5-670 has a 769-square-inch cooking area and 60,000 BTU-per-hour input).14 The kitchen, like the house proper, rustic furniture and handmade home accessories included in the sale price, serves to fulfill rampant expectations generated by the exclusive Colorado mountain resort. To cook or to merely partake of items prepared in this particular kitchen, with its uninterrupted views of Rocky Mountain wilderness and fully realized Western-themed fantasy, is to experience the pure heart of the outdoor kitchen concept.

Balanced between early versions of the type and its luxe ideals is what may well be the mature form of the outdoor kitchen. Featured in Bon Appétit (April 2008) is veteran interior designer Troy Adams’ own kitchen, created to ‘capture an outdoor-indoor experience.’15 The kitchen is a marvel. At 10-by-30 feet it is small for the type, and photographs make clear that it is a kitchen that becomes outdoors only when the recessed sliding doors constituting the house back wall are pulled open. Glass and stainless steel join red enamelled lavastone, soapstone and bamboo on the interior; and rusticated slate tile and redwood on the exterior; partially sunken over rock demarcates where ‘room’ becomes simply yard. Appliances, some unexpected, do not appear en suite outdoors but remain largely in the house proper: Thus a custom tea bar nestles next to a filtered hot- and cold-water station; knife drawer; pantry; steam oven, microwave, and a washer and dryer. (The sole ‘inside’ appliance is a low dining table outfitted with a gas firepit.) Instead of wallpapering the room with cabinets and appliances, as in a conventional fitted kitchen, Adams explains, each element has its own rough presence, like separate pieces of furniture.11 Overall, it is a triumph of the concept: one secured by photographs by no less than the great Julius Shulman, best known for his iconic images of the Case Study houses (Figure 3).

Adams’ conceptual embrace of the new room engages longstanding discourses of efficiency and modernist functionality. His is an eminently practical ‘indoor-outdoor experience’ invoked through material, siting, and vantage points secured by work areas that face outward. The kitchen proper is effectively sealed against dirt, weather and wildlife when not in use.16 Further, it adheres to credos of household efficiency that advise one to ‘hot make the kitchen any bigger than is actually required to contain the necessary conveniences,’ and aligns with the ‘Work Triangle’ set forth in industrial designer Henry Dreyfuss’ The Measure of Man (1959).17 For Dreyfuss, proper kitchen design has ‘a small triangle from refrigerator to sink to stove to refrigerator.’ The sum of this work triangle is under 23 feet. The triangle should not be interrupted by traffic flow.18 For Adams, ‘each leg of the triangle should be at least four feet and no longer than nine.’ He doubles the formula — increased size is apparently a critical aspect of the outdoor kitchen — to create two distinct triangular pathways anchored by a central chopping block. In a reflection of the organizing metaphors of the type, the designer allows the overly long dimensions require ‘hiking across the kitchen for everything’19. In sum, the final result is a stylish update of what post-war developers of suburban housing marketed as ‘California living’.

WHAT TO MAKE OF THESE NEW ROOMS?

The multiple household iterations of the American kitchen are not without irony. Trends outlined by Builder’s Choice arrive as the home kitchen as a whole is falling into disuse or being repurposed for various other family and communal activities. For example, by 2001 only 40.5% of American households were still cooking an average ‘once a day’ and by 2004 29% of all meals were consumed in restaurants. Data vary but currently up to 75% of all non-restaurant meals and snacks, including that consumed in home, are in the form of pre-cooked, ready-to-eat and other forms of convenience food and food products.20 Clearly, the outdoor kitchen is not a response to contemporary cooking needs. Nor do outdoor kitchens, wetrooms and ‘family kitchens’ appear to satisfy certain broad expectations placed upon standardized designed domestic space, or the functions contained within it, since the early-twentieth century. Not the least of these is the linked commensal act of cooking and eating en famille that anthropologist Bronisław Malinowski placed against the satisfaction of mere animal appetite. He writes:

Some physical apparatus for eating is used; table manners observed, and the social conditions of the act carefully defined. It would be possible, indeed, to show that in every human society and as regards any individual in society the act of eating happens within a definite institution... It is always a fixed place, with an organization for the supply of food or its preparation, and for the opportunities of consuming it. [emphasis added]21

The ‘smooth working’ of social and built apparatuses of food is ‘as indispensable to the biological performance as the placing of food into the individual’s mouth, mastication, salivation, swallowing, and digestion.’22 In contrast, shelter magazine Domino celebrates ‘flowing, decentralized home layouts for allowing the possibility, in the encouraging terms of a subheading, of “Eating wherever, whenever.”’ As itself one of these decentralized forms, the outdoor kitchen has a direct correspondence with the apparently deregulated eating that defines current American dietary habits, habits that justify converting backyard family playgrounds into extended dining rooms.

Here it is instructive to examine the truism that the built environment reflects and structures human behavior in both the public and private spheres. To depart from longstanding spatial divisions within a house is to alter or abandon the activities of private life previously secured by dedicated rooms, and vice versa. Senior design historian Penny Sparke attributes change in interior design to a dialectic of taste and efficiency, with the latter having the potential to homogenize taste and eliminate individuality and
Kitchens acquired new functions and accessories as well. Food consumption was affected by the emerging era of consumer goods, economic growth and surplus. Historian Daniel Roche explains that “people were told to adjust their diet to their circumstances.” The typical diet of eighteenth-century rural France was mostly crude bread; watery-wine, cheese, vegetables, and perhaps a little meat, and was similar to that of working-class Paris; this would remain roughly the case well into the nineteenth century. Wealthy and bourgeois Parisians, however, pursued a diet less aristocratic than gourmand, supplementing an existing wide range of items such as eggs, butter, cheese, sugar, coffee, wine, spirits, cider and beer with fresh fruit, vegetables and herbs, quality domestic meat and dairy products marked with their site of origin, imported spices, chocolate, tea and other “sophisticated, costly, and exotic ingredients.” Kitchens changed in direct response to heightened attention accorded to food and its preparation.14 In 1715, 20% of a household inventory consisted of kitchen utensils in the form of iron frying pans, grills, tripods and cooking hooks, copper cauldrons and casseroles, and tin dishware. By 1780, the hearth had given way to the stove, the grill eclipsed by lighter stoneware and ceramic goods better suited to the elaborate preparations of pâté, fricassee, rissole and bouillon. Wealthier bourgeois homes sported a proliferation of “egg cups, bowls, coffee makers, sugar bowls, and occasionally teapots” and other utensils for new foods and new techniques.15 The kitchen thus constituted a collective fixed point that gave stability and meaning to new varieties of foodstuffs and cooking, as well as to the surrounding constellation of customs, durations, and newly essential accessories. That the most literal act of consumption took place within the private residence mitigated lingering religious and social inhibitions against material excess. As Voltaire explained, “One can live with luxury in his house without ostentation, that is to say without adorning oneself in public with a revolting opulence.”16

The shift from the Victorian experience of taste to scientific management is recorded in Richardson Wright’s Inside the House of Good Taste (1915, 1918). Watson K. Phillips’ chapter, “The Modern Kitchen and Its Planning,” opens with an account of his grandmother’s kitchen, a large, convenient room made continuous with the dining room by removal of a partition. The essay glows with nostalgia recounting its already-outmoded cistern, wood box, red-painted cookie tins, and the “seervable white oil-cloth covered table where he partook of the still-unrivalled pleasure of homemade buckwheat cakes with honey.”17 Phillips vacillates between boyhood sense-memory and keen enthusiasm for the precise and controlled space of the modern kitchen; turning from the old to the new reveals many changes,” he writes. The larger book explains that the kitchen alone escapes the general imperative that a house reflect its inhabitants’ personalities. The living room must be made for entertaining as well as for everyday life, while bedrooms are where women especially could be most freely expressive. The dining room was the site of distinction and tradition, the dedicated environment for the high spot of the waking hours.” As the book explains, “A good dinner works the daily miracle of a man’s existence.” Within this scheme, Watson describes a modern kitchen in conformance with guidelines for efficient and sanitary food preparation and perhaps, the invisibility of domestic labor. The sink is to be porcelain and “no less than 20 inches by 30 inches,” adjusted from the standard height of thirty inches to a subjectively comfortable level to optimize its operation. Walls and ceilings are finished with smooth white paint or “washable paper that can be renewed at slight expense,” and shelves cabinets ensure “every necessary thing is at hand.” A clock shelf, preferably built in, is an “inescapable and useful adjunct” to this well-regulated room.18 A rigorous aspeticism prompted both a “double-action door” and a pantry between kitchen and dining room that served to keep the sight, sounds and smells of cooking food from those awaiting their meals. The illusion of the “daily miracle” was accomplished without fuss, and focus was kept on the social and familial rituals enacted within the homeowners’ dining room.

Admiration for the scientific kitchen began to flag as early as 1929. ‘The day of the white laboratory-like kitchen is past,’ announced an Iowa State College Extension Service booklet on home management.19 In its stead came aesthetic and code standards disseminated in exhibitions such as the “The Day after Tomorrow’s Kitchen” (1944) that ushered in automated convenience perpetuated by the post-World-War II housing boom. Inexpensive and rapidly made post-war suburban housing abandoned traditional layouts and introduced multipurpose hybrid rooms designed, in part, to keep construction costs low. The kitchen moved from the back of the house to become a “U-shaped work space equipped with appliances and gadgets,” separated by a low counter from a living room that similarly assumed additional roles as study, dining room, parlor and playroom. The kitchen remained efficient but was now startlingly visible and imbued with a new flexibility of purpose.20 As such, it fit the progressive consumptionism of the postwar 1950s, an era of new and broadly based affluence. As in the earlier example of France, the altered kitchens of single-family

IDEA JOURNAL 2009 Interior Territories

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suburban homes fit correspondingly massive changes in American living patterns and accommodated new domestic technologies, disposable patterns, and packaged foods.46

THE DREAMS OF 21ST CENTURY SUBURBIA

However varied its forms, luxury encodes as dream. As it is the very heart of American attitudes toward home ownership; indeed, dreams serve as the structuring metaphor for much of twentieth-century consumer desire. Every man has within him at least one house and one garden which, were he able to create them, would doubtless bring him Nirvana.”47 Richardson Wright explains in the foreword to Inside the House of Good Taste: “It’s his dream house and his dream garden, the sort of garden that he will make when he gets enough money…whatever the size or wherever the place, it will be his, alone.”48 It’s a Nirvana realized wherever the place, it will be his, his alone.49 It’s a Nirvana realized in the population.”53 Restaurant designer Frederick Brush’s 1965 book Montgomery Bell’s Top Gun, Rocky IV, and Flashdance.105 The structuralism of display informs in less expected ways. Our current age has a ubiquitous flow of images and appropriable habits presented through the television and its technological sister, the Internet; see, for example, Food Network and the social networking site Foodbuzz.com and its 2,700 food-oriented blogs. Behavioral shifts modeled by scripted and reality network and especially cable shows have changed popular perceptions of cooking as a domestic chore. Gendered femininity into acts of exuding, even exhilarating, creativity. Where Julia Child demystified haute cuisine, celebrity chefs Emeril Lagasse, Bobby Flay (host of “Throwdown with Bobby Flay”), Mario Batali et al., are today adulated as heterosexual personalities of culinary showmanship.50 These men present an accessible model of cooking whose critical reconfiguration of masculinity coincides with that of the outdoor kitchen. “Culinary, I try to be correct,; Emeril Lagasse stated in a 1999 interview “It’s not like I’m bastardizing my craft…What I’m trying to do with the people is connect and say, hey, this isn’t rocket science.” In the same article, Food Network founder Michael Batterberry notes that the “Essence of Emeril show ‘smacks a little bit of the wrestling ring or the roller derby.’”51 That Emeril’s exuberant ‘Ban!’ became a late-1990s catchphrase is a measure of the far reach of these programs, and of their strong male personalities’ demonstration of how to transform food preparation into a solid hour of entertainment.

One final example is the Sports Utility Vehicle (SUV), automotive corollary of the outdoor kitchen. The Ford Explorer was America’s most popular SUV from its launch in 1991 until the general loss of interest occasioned by surging gas prices in 2007. It features the same attention to massive size and over-designed elements and, in its early versions, ungainly assemblage as does a typical DIY outdoor kitchen. Initiated in 1986, the Explorer reflects findings of Archetype Discoveries, a psychological research company for automakers that investigated a baby-boom generation steeped in the era’s taste for rugged Western wear; Ronald Reagan’s folkloric cowboy persona, and Hollywood blockbusters like Top Gun, Rocky IV and Rambo First Blood, Part II. The motivational research-like conclusion conveyed to the Ford light-truck team was: Americans wanted automobiles that communicated ruggedness, individuality and an outdoor spirit.”52 Not surprisingly, these findings are consistent with the pronounced masculinity of television cooks as well the concrete, stainless steel, unpolished stone, and roughly framed walls of slate and river rock preferred in outdoor kitchens.106 While design of the indoor sort currently favors stone, especially granite, its appliances are conspicuously high-tech, and stainless steel appears less for its weatherproof properties than as a signifier of technology. The escalating flood of obvious ‘smart’ technology in the house proper also contributes to the deliberate rustication of its exterior counterparts.)

Television and print advertisements crafted the image of Explorer drivers as perpetually at home in remote, mountainous locations, surrounded by naught but blank wilderness untouched by (other) human hands. It is interesting to note the very similar conclusion of artists’ Komar and Melamid’s well-known ‘Most Wanted’ series of 1994-1997. Their premise was that national surveys could yield an accurate gauge of contemporary tastes, and responses used to literally compose the most and least desired imagery within a given nation. In general outline, America’s Most Wanted (1994) resembles a Hudson River School landscape with its soft blue sky, gently rolling hills, and placid lake with two wading deers. George Washington stands in the foreground, as does a small knot of three tourists in brezzy summer clothes. The painting, SUV, and outdoor kitchen in toto arose at the same time, demonstrating the same love of domesticated wilderness, and, apparently, satisfying the same aesthetic and psychological desires.

CONCLUSION

The outdoor kitchen is yet to have its Wharton emerge to make sense of it. The language used in describing it takes on shadings of Manifest Destiny, as is the do-it-yourselfer who describes setting his kitchen in the underutilized space of his back yard.107 It is also infused with a sense of adventure and perhaps lawlessness as well, for outdoor trends largely skirt municipal codes over remodeling and new construction. There is no need for a range hood if the entire unit vents to open sky, and formal legal regulations and aesthetic guidelines governing these new spaces have yet to fully emerge. Indeed, it is precisely the lack of definition that accounts for the exhaustive itemization of kitchen-like features contained within each of these exterior quasi-rooms. Further, the early twenty-first century kitchen is less the isolated and gendered workspace of prior eras than an increasingly demarcated open territory, the outdoor kitchen marking its ultimate migration from the house altogether. As a design trend, the outdoor kitchen is yet to have its Wharton emerge to make sense of it. The language used in describing it takes on shadings of Manifest Destiny, as is the do-it-yourselfer who describes setting his kitchen in the underutilized space of his back yard. It is also infused with a sense of adventure and perhaps lawlessness as well, for outdoor trends largely skirt municipal codes over remodeling and new construction. There is no need for a range hood if the entire unit vents to open sky, and formal legal regulations and aesthetic guidelines governing these new spaces have yet to fully emerge. Indeed, it is precisely the lack of definition that accounts for the exhaustive itemization of kitchen-like features contained within each of these exterior quasi-rooms. Further, the early twenty-first century kitchen is less the isolated and gendered workspace of prior eras than an increasingly demarcated open territory, the outdoor kitchen marking its ultimate migration from the house altogether. As a design trend, the outdoor
kitchen and parallel emergence of amorphous interconnected rooms signal both the continuation and dissolution of the modernist principals of good design. These spaces mark the upper limit of the open-plan layout that characterized post-war American homes and eliminated areas viewed as old-fashioned by prospective homeowners; however, they differ in privileging symbolic functionality over utilitarian or practical needs. Then, as now, these combined living and dining or alternately, kitchen and dining spaces allowed for freshly imagined ideals of family togetherness. 10 The outdoor kitchen is appropriate for an era marketed by real and virtual alienation, a fragmented room that responds to and gives pleasure to fragmented lives. It is the built environment of interactive design, the latest iteration of the American Dream.'

NOTES

2. Boyce Thompson. ‘Make no mistake: Residential design is evolving rapidly thanks to a brisk market for new-home sales,’ Builder, 1 October 2003, 1(12),衔接。
4. Thompson, ‘Make no mistake,’ 12.
5. Bill Saporito, Inside the New American Home: Humble no more: the kitchen is a command center; the bathroom a spa. How homes are changing to fit our lives,” Time, 14 October 2002, 64.
31. See Ellen Lupton and J. Abbott Miller, As Long as It’s Pink: The Sexual Politics of Taste (Cambridge, Mass.: MIT List Visual Arts Center, 1992), 8. A certain logical extension of early-twentieth century housing ‘law parlors and living rooms side by side as centrality to the home’s “proper” interior.” In Albert, ‘A kitchen designer’s kitchen,’ these once critical rooms were supplanted by the utilitarian centers of the bathroom and the kitchen, which became concentrated zones for built-in construction details, costly appliances, and on-going maternal maintenance”.
32. Fred Scott, On Altering Architecture (Chicago: social research, 1918), iv.
46. Wright, Inside the House of Good Taste, iv.
60. As Long as it’s Pink, 177.
The Junction of Interior Territories: Chinese shop-houses in Chong Kneas, Cambodia

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ABSTRACT

This study focuses on the Chinese community and their shop-houses as the linking element between their unique culture and their identity within the floating village of Chong Kneas, Cambodia. The domestic built environments of the Chinese community are analysed within a theoretical framework which incorporates three principal elements, identification with space, sense of belonging, and cultural identity. This vernacular study applies interdisciplinary methodology to examine Chinese shop-house spatial development with a particular emphasis on interior territorial intersections, and also merges theoretical and experimental approaches in order to develop a deeper understanding of the junction of interior territories where the private and public realms intersect.

INTRODUCTION

Tonle Sap Lake is the largest fresh water lake in Southeast Asia, and lies in the central plains of Cambodia. The Tonle Sap River is the main tributary of the lake, and inundates the surrounding agricultural land for several months each year. The vast majority of the population around the Tonle Sap Area lives in poverty and their livelihood depends solely on the resources that the lake has to offer.1

A substantial population of Cambodians resides in villages on the surface of the lake itself. One of these is the floating village known as Chong Kneas, which exhibits its own unique rhythm and harmony in response to the changing seasons. The villages encompass diverse cultural groups, including the majority ethnic Khmer, as well as Vietnamese, Cham Muslim, and Chinese minorities. (Figure 1).

The current settlement trends are attributed to a variety of causes, such as not owning land, family disputes, economic issues, and lack of education and skills. Subsistence fishing is the most favoured means of income chosen by the occupants of the village. An estimated 80,000 people live in floating villages around Tonle Sap, and the Khmer population constitutes the majority.2

The first century BCE marks the beginning of successful Chinese immigration into the Tonle Sap area. The relationship between the Chinese immigrants and the local Khmer culture remained quite harmonious and successful until the advent of the Khmer Rouge movement in 1970, led by Pol Pot. Under the Khmer Rouge, the Chinese suffered considerably and were massively victimised. The Sino-Khmer immigrant population was decimated and forced to leave the urban centers. During this period, the brutality of the regime, in combination with disease, starvation and overwork reduced the Chinese population by half.3

Following the Pol Pot period, the Chinese community re-emerged and re-asserted their position in Khmer society. Their readiness to adopt Khmer culture and traditions is considered to be the primary reason for their successful integration into the host society. Their ability to speak the Khmer language also contributed to their seamless integration into Khmer culture. The Chinese are typically the usurers, traders, shopkeepers and intermediaries of the community. Their successful engagement with trade defines the Chinese community as the economic power within the economically impoverished Tonle Sap area. Unlike their Vietnamese and Cham Muslim counterparts, the Chinese are engaged in a large-scale fishing and processing industry, as well as in retail enterprises. Their economic strength gives them control over the Tonle Sap Lake and its resources.4

Above

Figure 1: Aerial view of Chong Kneas from Phnom Kraom during dry season
THEORETICAL FRAMEWORK

The four different ethnic groups (Khmer, Vietnamese, Cham Muslim and Chinese) have created a complex socio-cultural matrix within the area. While physical and environmental factors such as climate, methods of construction, available materials and technology have remained the same for all the individual communities, they have nevertheless displayed distinct ethnic variations. In particular, the Chinese built environments have distinguished themselves from the rest with their shop-house typology and relatively robust and detailed building facades and interiors (Figure 2).

In order to establish the conceptual foundation of the study, it is essential to investigate some of the contextual definitions. The term ‘vernacular’ is not sufficient, on its own, to describe the cultural poverty, built environments into three distinct categories: primitive, pre-classified built environments in terms of building materials, forms and characteristics. During the process, he uses three different theoretical models. He starts with ‘narrativisation’ to describe the process of territorialisation, continues with ‘performativity’ to establish an understanding of sense of belonging, and uses ‘tactile appropriation’ to explain the identification with a particular space. The data collected here indicate a minimum of twelve separate yearly movements, during which the entire village collectively relocates. Understanding how the Chinese identity and cohesion of the community is maintained during this perpetual mobility, as well as the role of interior terraria, lies at the heart of this investigation. The Chinese domestic dwellings, with their additional retail component, encompass multiple layers of territories, from the public to the most private realm, including the spiritual dimension.

The post-structuralist approach of reading cultural objects as words can be understood by the way they were used similarly around us. The Chinese self identity is performed in micro-sociocultural space. The shop-houses, with their critically chosen locales conducive to commerce, have created a chain of urban nodes where the social activities of the community take place in a steady state. They provide a space of pause in the continuous movement of both users as well as the built environments. These pauses points in the continuum of the Chong Kneas narrative also represent the microcosm of the culture, and act as conduits to unify and to provide a performance stage for the communities collective identity. In order to establish a sense of belonging, Leach uses Judith Butler’s theory of performativity. According to Butler, our actions and behaviours, not our biological bodies, define our identity. Our social reality is a result of language and body gestures. She refers to linguistic theories, ‘speech acts’, where we construct our social reality by enacting the conventions and ideologies of the social world around us. The Chinese self identity is performed in micro-social scale in both the private and public domains of the shop-house with varying degrees of concentration.

Leach also discusses how the communities might claim territories by way of literal performances which are enacted within a given architectural stage, and through which they develop certain attachments to place. Leach also explores how, through spatial tactics, such as the repetition of ritualistic symbolic acts often conducted in religious contexts, spaces are appropriated by certain groups. The spaces in which they are enacted become spaces of belonging. The retail interiors of the Chinese shop-houses undertake the role of rhizomatic stages, where a certain attachment to place occurs through the repeated spatial acts which are engendered by the social realities of the community; they become the spaces of belonging where members of the community exchange news, bring food offerings and purchase items of need as they appropriate space.

In his article entitled Belonging: Towards a theory of Identification with Space, Neil Leach proposes a schematic framework for a theory of identification with space, sense of belonging, and, eventually, the connection between the built environments and cultural identity. During the process, he uses three different theoretical models. He starts with ‘narrativisation’ to describe the process of territorialisation, continues with ‘performativity’ to establish an understanding of sense of belonging, and uses ‘tactile appropriation’ to explain the identification with a particular space. The data collected here indicate a minimum of twelve separate yearly movements, during which the entire village collectively relocates. Understanding how the Chinese identity and cohesion of the community is maintained during this perpetual mobility, as well as the role of interior terraria, lies at the heart of this investigation. The Chinese domestic dwellings, with their additional retail component, encompass multiple layers of territories, from the public to the most private realm, including the spiritual dimension.

The post-structuralist approach of reading cultural objects as text extends to the notion of cities, which can be read as an ‘urban narrative’, which has become a genre, where the cities are considered as an emblem or microcosm of culture. If we consider the term ‘urban’ as a collection of built environments where social-cultural interactions occur; then the hybrid informalities of Chong Kneas can be similarly narrated to represent its complex cultural matrix. According to Neil Leach:

• In a steady state. They provide a space of pause in the continuous movement of both users as well as the built environments. These pauses points in the continuum of the Chong Kneas narrative also represent the microcosm of the culture, and act as conduits to unify and to provide a performance stage for the communities collective identity. In order to establish a sense of belonging, Leach uses Judith Butler’s theory of performativity. According to Butler, our actions and behaviours, not our biological bodies, define our identity. The Chinese self identity is performed in micro-social scale in both the private and public domains of the shop-house with varying degrees of concentration.

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Leach has located architecture within this field of objects. He begins his discussion by defining the role of the built environments in this process of narration, and argues that the readings we obtain are a mere reflection, rather than a property of the object itself. In order to support this notion, Leach refers to Fredric Jameson’s description of building functions ‘The buildings are inert and merely invested with meaning.’

He further supports his argument by describing Walter Benjamin’s approach to building appropriation which is defined in a twofold manner: by use and by perception. Benjamin further articulated the optical and tactile nature of perception during the process of appropriation. Tactile appropriation is accomplished not so much by attention as by habit. Leach emphasises the importance of repetition of these appropriations and their role in strengthening the memory. Consolidation of memories therefore can help us to understand and identify with the built environments. Leach summarises: just as words can be understood by the way they were used similarly buildings can be understood by the narratives of their inscribed use.

Leach also refers to Michel de Certeau’s theory of territorialisation which is achieved through spatial tactics. Through the repeated process of movement we become familiar with the territory and, as a result, we find meaning in that territory. He further argues that we make sense of space through walking practices, and repeat those practices as a way of overcoming alienation. Spatial tactics provide connections and find meaning in otherwise abstract places. In the case of Chong Kneas, narrativisation through spatial tactics is achieved in fluid environments via canoe or motor boats. The speed of perception and appropriation of these built environments is relatively fast in comparison to the spatial tactics achieved through walking practices, and relies heavily on optically based appropriation. Verbal or gestural chance encounters are acknowledged within the temporal confines of moving vehicles.
Leach approached identification with a psychoanalytic theory of mirroring, and he identified one of the primary properties as specular. He asserts that identification is always a question of recognizing the self in the other. For the identification with an architectural environment to take place, he refers to the process of ‘introjections’ of the external world into the self and the ‘projection’ of the self onto the external world, until an equilibrium state has been achieved. Finally, he defines this equilibrium state as the state where identification takes place. He strengthens the static model of identification forged through a reflection, as though in a mirror, with the notion of performative aspects of the gaze. He redefines the process of identification through mirroring as a series of performative modes of perception by means of which a mirroring can be enacted and a sense of identification with the place can be developed and reinforced through habit. Neil Leach concludes:

Architecture may facilitate a form of identification and helps engender a sense of belonging. From this point of view architecture may be seen to play a potentially important social role.

The equilibrium state of mirroring takes place in the relative permanence of the interior spaces of the Chinese shop-houses, where the performative aspects of gaze and tactile appropriation/perception initiate the dialectic process of identification with place. This notion is further reinforced by the habitual acts which are enabled by the relatively fixed location of the shop-houses. Leach surmises that ‘Through a complex process of making sense of place, developing a feeling of belonging and eventually identifying with that place, an identity may be forged against an architectural backdrop. As individuals identify with an environment, so their identity comes to be constituted through that environment. This relates not only to individual identity but also to group identities.’ The semi-public territory of the shop-house interior expands beyond the confines of exterior walls to the immediate exterior porch and docking area by means of performative acts, and causes the boundaries between interiors and exteriors to collapse. This environment with expanded boundaries engenders group and individual identities, and in turn it is defined by them.

FIELD STUDIES AND DATA COLLECTION

The field work was completed during the end of the dry season in April 2007. A total of twelve houses, three houses from each of the dominant cultural groups, were visited, and physical environments were drawn and documented quantitatively. In addition, each head of the household was interviewed as part of the qualitative data gathering process where the informal family histories and origins were revealed, and, as a sign of friendship and good will, gifts were exchanged. The sample size was limited to twelve houses since the pattern of data was established at the end of the second set. Interviews with the community leaders also provided a political perspective. The research methodology was geared to answer the questions within the framework of vernacular studies from an architectural point of view. Anthropological methodologies were borrowed and combined with architectural research techniques. Ethnographic observations were documented via photography and video and field sketch formats. The interdisciplinary approach provided a more focused understanding of the cultural make-up of the area. Specifically, qualitative and quantitative data were gathered in the areas of environment, materials, resources, production services, decoration and symbolisms, plus personal object and object placements with evident ethnic implications, typologies and uses (Figure 3).
An English-speaking guide from Siem Reap was hired, along with two local guides from Chong Kneas, primarily for transportation and translation. In addition to their primary duties, the local guides also acted as conduits and provided cultural and traditional introductions to the individual homes. They were instrumental in deciphering the socio-cultural nuances of the community. The data gathering process consisted of three distinct segments. First, the structured questionnaire was prepared and implemented with a focus on specific household information from each ethnic group in the areas of education, economic structure, ownership, family makeup and socio-cultural engagement. Second, a set of data on the architectural elements, space planning, decorations, uses and functions along with materials and production was collected quantitatively via photographic and video documentation (Figure 4).

Finally, a third set of quantitative data collection, centred on the active measurements and drawings of plan and elevation of the floating structures, provided in-depth information about the architectural elements, interior planning and functions, and, to a degree, space use patterns. Household and surrounding areas were anthropologically observed and video documented to ascertain the type and frequency of social interaction. Aerial views of the village were taken and further verified by the village leader for culturally oriented settlement patterns. In addition, vehicle type and movements were documented via video recording.

**SPATIAL VARIATIONS OF SHOP-HOUSE INTERIORS**

The data showed similar basic needs for all the ethnic groups, such as protection, gaining a livelihood, comfort and shelter. However, Khmer house plans were distinctly different from the other three cultural groups in showing no interior partitions, and, as such, they established the unit plan for all of the structures under investigation. The house plans of the remaining cultural groups were similar to the unit plan with the exception of 2 or 3 bay additions (Figure 5). Parallel unit aggregations of form are also observed in house forms and roof lines. A close inspection revealed that the unit form which is predominantly adopted by the economically deprived Khmer households has similarities in spatial distribution and concept to the Chinese rural housing unit known as Jiang. (Figure 6). The Jiang is considered to be the structural unit which forms the basis for the development of Chinese rural vernacular domestic structures, and which is employed to reflect the clearly defined social hierarchy of the culture. The current data also indicated that social status is clearly observed and reflected in the aggregation of the units in Chong Kneas. Occupants with higher economic power and social status, into which the Chinese minority fall, have opted for house plans with two or three unit additions.

Peasants are allowed to own and occupy only one Jiang. This process ensures a highly structured social order, and streamlined the construction of the structures.
The house plans developed linearly from the public areas to private spaces, with a strong sense of symmetry. The most private area is a sleeping area, which is located towards the left hand side of the house when viewed through the front entrance, and which is reserved for the young daughters. Religious icons are permanently displayed in the public domain of the house at ceiling level, thus establishing the spiritual vertical axis of the interiors (Figure 7).

The surface articulations, roof lines and façade decorations of the houses reflected the ethnic backgrounds and the economic status of the occupants quite effectively. The use of reeds, palm leafs, bamboo and thatched roofing were utilised by the poorer families, while sheet goods, koki wood and corrugated metal were favoured by the relatively well-to-do occupants of the Chinese minority. The houses are renewed approximately every three years, and each occupant generally adhered to the same materials and forms, in order to maintain their cultural and economic position within the community.

All of the cultural groups exhibited kitchen and cooking areas of similar size and location. Domestic environments were definitely defined as a female domain and were purely functional. Social interactions took place mostly in the homes and their ubiquitous wrap-around porches, in the retail shops, and, finally, in the religious establishments. The living rooms occupied the front two-thirds of the house proper. In the case of Chinese shop-houses this area was reserved for commercial activities. On average, floating houses were 40 feet in length and 20 feet in width, with a two foot wide surrounding patio and docking area.

Vira Sachakul has classified South East Asian shop-houses in two distinct categories, namely, commercial and residential shop-houses. The residential shop-houses are a single family dwelling which has a business located within the premises for additional income generation. Commercial shop-houses, on the other hand, privilege the business aspect of the dwelling. Based on the field data, in Chong Kneas the Chinese minority predominantly prefers the residential shop-house type dwelling. The shop activities are not evident from the exterior; however, the front of the house is optimally oriented with respect to the main street to ensure easy customer access and good visibility. At night, the living rooms are configured to accommodate the dining and living activities of the family while, during the day, they are reconfigured to emphasise shop displays and the sales area. Usually the house-wives are responsible for the store, while the husbands are primarily occupied with commercial fishing activities. Vistas are organised in the dwelling in such a way that the shop owner has visual control over the entry points and the docking area. The front of the house is utilised for storage and shop displays and acts as a semi-public domain.

An in-depth analysis of the spatial and use patterns of the shop-houses reveals the presence of surrounding layers of territorial domains with increasing surface areas. One can quantitatively identify five different layers of physical territories with varying degrees of movement in the Chinese shop-house interior and its vicinity:

1. Public territory: the occupants are mobile in the liquid setting of Tonle Sap Lake
2. Docking area semi-public territory: the occupants are transitional but stationary in the liquid setting of the surrounding docking area
3. Porch area semi-public territory: the occupants are stationary in the relative solidity of the porch area
4. Shop area semi-public territory: the occupants are stationary in the relative solidity of the front shop area of the dwelling
5. Private domain: the occupants are stationary in the relative solidity of the sleeping quarters.

The narration of these territories is quite complex and different in scale and form due to the relative movement of the context and the occupant. However, the retail area merges both individual and collective identities and plays a salient role in establishing a sense of place for the Chinese minority as well as the community (Figure 8).
Human territoriality can be defined as a set of behaviors that a person exhibits in response to his or her physical environment within the culturally specific context. Sundstrom and Altman defined human territorial behavior as an habitual use of particular spatial locations. In the current study, territoriality is considered to be a set of spatial (physical) systems in which specific behavioral acts are performed. Territories adopt different levels of visibility and permeability in their boundaries. In the case of the Shop-houses of Chong Kneas discussed previously, territories are separated by boundaries with varying degrees of opacity and permeability. Altman has classified the territories more succinctly into three distinct segments: Private, Secondary and Public territories. Based on Altman’s classification, one can examine the shop-house territories (Figure 8) in terms of behavioral acts as follows:

Public Territory: Tonle Sap Lake constitutes the first layer of the sphere of territories that surround the shop-house, where social norms are observed as privacy regulators. It is fluid and constantly changing, with an invisible boundary. It is transitional, and spatial tactics are limited to the gaze/optical which is synchronised with the speed of a canoe or a boat. Therefore narrativisation and, consequently, identification with place is elusive, and social interactions are limited in time and space (Figure 9).

Secondary Territory: This territory consists of three sub-segments: the first of these territories is the invisible belt of water within which the territorial size is defined by the width of a canoe (5 feet wide by 12 feet long). In this territory, the canoe is docked and all physical movements cease. It is narrated, and spatial tactics involve haptic experiences which henceforth initiate the process of identification with place. Social interactions which are regulated by the cultural norms start at a human scale with the request for permission to dock from the owner. It is publicly available, but is otherwise a privately controlled area (Figure 10).

![Figure 9: Narrating the main street.](image1)

![Figure 10: Canoe docking area (left) and young daughter purchasing fresh vegetables from a floating vendor for the family meal (right).](image2)
The next layer of the secondary territory starts at the two foot wide porch area, which is separated from the previous territory by a non-functional, purely visual fence. This boundary delineates the psychological beginning of the home territory. It also creates a porous boundary which allows access and presents an opportunity for a stage where the personal and group identities can be performed, and, consequently, where identification with place can occur. It is privately owned and controlled, and publicly accessible on a temporary basis. This is the area where the occupants display their plants and small decorative items which are indicative of their social status and culture, dry their fish and laundry, greet passers-by in canoes, and communicate with the neighbours. The porch area is the stage where the Chinese and community identities are performed publicly (Figure 11).

The last of the secondary territories is the shop area of the house, which is separated from the porch area by a visible, fixed but permeable boundary where various doors and windows open up to the porch. This is where the main social interaction takes place, identification with place occurs, and self and group identities are performed and forged. Both ocular and tactile appropriations of space take place. Owners publicly display their religious icons. Small Chinese symbols are placed around the door frames as an indication of commercial activity and for good luck. Personal items are folded and stored to make room for the shop displays. Occasional chairs and hammocks are located for both the occupants and customers to use. The most valuable items, such as television sets, ancestral photographs and music sets, are displayed here. This salient interior territory is where the identities are mirrored: in equilibrium, identification with place is achieved. It exists, in its duality, at the intersection of the sacred and the mundane, the public and the private, the exterior and the interior spaces (Figure 12). It is at this intersection that collective identity prevails and Chinese self-identity diffuses into the collective.

Primary Territory: This is the back of the house where the occupants live and where most private quarters are located. Chinese bucolic images, wedding photographs, and small items of cultural origin such as plastic flowers, toys, and calendars are displayed here. Identification with space, sense of belonging, and national identity are manifested, mostly at the level of object placement, and are localised at the most private territory of the dwelling. Narrativisation of the public domain remains visceral and vicarious, and identity performance is reflective and contemplative. The private quarters occupy only one third of the available space. Hence, the space for human privacy is limited and freedom of choice is superseded by the economic needs of the family. Unmarried daughters share a sleeping area and undertake food preparation and other domestic chores for the family. The level of crowding reduces the chances of the occupant developing a self-identity. This area has the greatest potential to be the most powerful regulator of personal privacy, however a semi-permanent, intellectless territorial marker—a door constructed from fabric curtain—to separate the retail area is not conducive to creating the desired level of privacy for the family. Consequently, the primary and secondary territories lose definition and distinctiveness (Figures 12 and 13).
CLOSING REMARKS

Belonging to a place can be understood as an aspect of territorialisation, and identity can be perceived as an extension of the sense of belonging. People and their physical settings can be defined as inseparable and a mutually defining unit. Identity is self-identity becomes a diffused performance, a metastable construct, and depends highly on the localised negotiation of the private realm.

The movement patterns of the village are directly associated with the changing flood levels, as a result of which the entire village collectively relocates. The relative positioning of the houses and the individual communities are maintained, and reverse movement commences as the flood level decreases at the beginning of the dry season. During the movement of their domestic environments, the Chinese minority maintains a location for their houses which is most conducive to commerce.

I-high viability and easy access are the criteria which determine the orientation of the shop-house. As a consequence, a cluster of similarly oriented Chinese shop-houses creates a retail activity area. It forms the central stage where the collective identities are performed at each location repeatedly, and it becomes the central point in establishing the sense of belonging and the collective identity of the village. The area of narration remains constant in spite of seasonal movements. Assembling and disassembling the community while maintaining similar relative positions constitutes a fluid, transient discourse of territorialisation, in which rhizomatic references can be made to the Deleuzian space. Spatial experiences are seldom static, and the changing nature of territorialisation makes the identification with space ephemeral and transient. However, the traces left behind following each movement could be considered cumulative and to have rhizomatic connectedness. Chinese shop-houses are simultaneously distinguished from and oriented within the Deleuzian space of continuity, with their own elastic boundaries and eroded spatial and social dialectics. They become strongly connected to the rhizomes of temporal change and constancy. They take their place in the network of ‘genius loci’ to establish the notion of rootedness. Territorial intersections become the merger points of spatial dialectics such as order and chaos, home and journey, inside and outside, and social dialectics of self and other, public and private. Ambiguity in the boundary conditions stresses the structured order of cultural identities and contributes to the production of a hybrid social space.

Even though Leach’s bipolar theoretical framework gives a fundamental level of understanding of territorial divisions and people environment dialectics, it includes temporality only at a limited level. The dwellings are transactional unities of physical, environmental and temporal elements. Future studies must incorporate temporal processes as linking elements between the people and their environments, and a wider data collection which incorporates social and spatial dialectics that def conventional spatial narrations.

**NOTES**

7. Mike Savage, Walter Benjamin’s Urban Thought, critical analysis, in Thinking Space, edited by Mike Crag and Nigel Thrill, (London: Routledge, 2000), 34
8. Leach, *Belonging Towards a Theory of Identification with Space*, 289
12. Leach, *Belonging Towards a Theory of Identification with Space*, 283
15. Leach, *Belonging Towards a Theory of Identification with Space*, 288
16. Leach, *Belonging Towards a Theory of Identification with Space*, 292
18. Knap, *China’s Vernacular Architecture*, 34

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From Intimacy to Infinity: exploring the role of interior in 3 short films

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ABSTRACT

This paper discusses interior as a concept used as a motivating principal in a collaborative work between filmmakers and interior designers. This raised work substantial questions in relation to the role of ‘interior’ within each of the films made through the collaboration. Where and how was interior defined and located? What sort of interior relations existed within each of the screenplays? And how might these be represented relative to the various filmic instruments of camera, set, lighting, sound, etc?

The paper describes and critiques the film-based operations and processes used by the three writer/directors, two interior designers, sound team and cinematographer in the production of interiors within the recent triptych of short films titled Motel.

INTRODUCTION

This paper aims to give a work-in-progress report on the Motel project, an exercise in creative research, framed as a self-reflexive collaboration between three filmmakers and two interior designers, all of whom are practitioner/researchers. The Motel project commenced in 2008 and will be completed in 2010. It centres around the production of a triptych of short films set in and around a common fictional location, an Australian country motel (Figure 1).

The Motel project is, at the time of writing, approximately halfway through. This is a good time to reflect on what has been discovered through the ‘material thinking’ of the project thus far, and in particular how the concept of ‘interior’ has been placed as a focal point of our creative collaboration.

FILM-MAKING + INTERIOR DESIGN.

In conventional film production practice, the production designer, as a classic film textbook tells us, ‘is in charge of visualizing the film’s settings’. The unit led by the production designer draws plans for the sets and costumes, and then oversees their realisation. This all takes place within a strict industrial hierarchy of ‘units’ or ‘departments’, each in charge of a different creative aspect of the film, and all in the service of the director’s vision of the script.

One of the aims of the Motel project has been to explore the creative potential of interdisciplinary collaboration. For the filmmakers, working with interior designers rather than a specialist film production designer (as would usually be the case), has provoked a challenge to the way the film scripts have been developed and interpreted before the film triptych was shot, and enabled fresh perspectives on key aesthetic and stylistic production issues. The distinct conceptual approach the interior designers bring to the concept of ‘interior’, in particular, has meant that the process of ‘visualizing the film’s settings’ referred to previously has expanded into a dialogue as to how

Above Figure 1: Production still, Agency Time. Photo Roger Kemp
this idea of interior can be brought to bear on the narrative themes of intimate connection and distance that run through the triptych.

For the interior designers, working in the hitherto unfamiliar realm of film production has prompted new perspectives on the idea of ‘interior’ that is by definition central to their practice and research. These are the use and production of narrative in forming interiors; the camera as a spatial mediator; the relation between interior and image; and the implication of time, duration and distance in interior environments.

BACK-STORY (1): FADE UP ON FILM-MAKERS

The Motel project began as a collaborative experiment between the three film-makers, each of who agreed to write a short film drama script centring on any two characters of their devising (specified only in that one would be male, one female). The only thing connecting the scripts at the beginning was their proposed shared motel setting. By chance, one of the scripts was drafted and read by the other two writers before they commenced their own scripts, and this provided the opportunity for each of them to pick up obliquely on a theme introduced in that first script: the theme of time travel.

Since the starting point for the film-makers’ collaboration had been the common fictional physical space or setting for the three films, and that this space – the motel – has become such a richly coded environment of modernity within Western culture (cinema, photography, literature, design and other art-forms), it was evident that production design should be given a key role in the realisation of the project. Given that the project had to be achieved without a large production budget and within the context of a university creative research setting (rather than an industrial realisation of the project), it was evident that production design should be given a key role in the

ENCONTRURING THE SCRIPTS; BUILDING A BRIEF

The standard film-making creative hierarchy, with the directorial auteur at the top, has been destabilised in the Motel project in so far as the writer/directors and the interior designers have undertaken the project as equal collaborators creating a shared vision while respecting the different craft skills and responsibilities attached to each clearly defined role. While the film production process commenced as usual with the writing of scripts by each of the three writer/directors, these scripts were then given over to the interior designers to interpret, play with and respond to, as if they were ‘found objects’. The agreed assumption was that in the end a production design would be achieved, but an interim stage of ‘slowing down the process’, as the interior designers conceived of it, was inserted.

The scripts, otherwise known as screenplays, were presented to the designers in the standard screenplay format: A4 typed documents separating dialogue and contextual information such as description of environment and actions occurring in relation to that dialogue. The script format, with each reading as a short story, provided a brief for the design development in so far as each described a number of different spaces over varying durations and time periods. The conventional layout structure of these documents is such that one page of script equates to approximately one minute of film time. Each film was to be seven minutes in length, with the collective triptych being about 20 to 25 minutes duration.

Having read the scripts and becoming familiar with the story, characters, spaces and aspirations of each director, the designers made a deliberate decision to resist moving directly into a process of contemporary interiors. Film’s ability to control and compose spatial conditions and atmospheres and to present purposeful spatial scenarios from existing ubiquitous environments is seductive to interior designers, as their role is most often to generate compelling spatial environments and interactions.

Processes derived from film such as story boarding, have been in regular use and reference in design and architecture. Bernard Tschumi’s work in Manhattan Transcripts and projects such as Parc de la Villette in Paris, offer up filmic techniques as a way of designing space through analogous references to framing, cutting and the strong influence of narrative. Diller + Scofidio’s renovation of the Brasserie Restaurant in New York employs video cameras to take a still image of people entering the restaurant. These images are then projected in multiples above the bar, integrating filmic material into built space. This adds to the voyeuristic nature of the space. Because of the saturation of film image and language through design and indeed popular culture, the potential for overlapping and connecting issues was obvious, yet the nature of these intersections was yet to be discovered.
aesthetic development. Instead, they directed their attention to a spatial investigation of the script. This raised substantial questions in relation to the role of ‘interior’ within each of the films. Where and how was interior defined and located? What sort of interior relations existed within each of the screenplays? And how might these be represented relative to the various filmic instruments of camera, set, lighting, sound, etc?

NEGOTIATING INTERIOR: CONSTRUCTING SPATIAL RELATIONS

In an early meeting between the directors and interior designers a conversation developed around issues of interior and, more significantly, interiority. ‘Interiority is that abstract quality that enables the recognition and definition of an interior. It is a theoretical and immaterial set of coincidences and variables from which ‘interior’ is made possible.’

Critical spatial relationships between objects or between the actors were understood through ideas of proximity and intensities. These ideas were then communicated back to the writers/directors via a process of spatialising the script. Levels of proximity and intimacy were then generated through a process of interiorising or exteriorising spaces.

An example of this implemented is where the two main characters in each film took up various positions of physical and emotional intimacy or distance, with physical proximity not necessarily matching the notion of ‘interior’. Not all material filmed utilised the idea of an actual physical ‘exterior’; rather exterior was viewed as a non-intimate space existing inside the motel room or car.

CONSIDERING TIME: TIME TRAVEL, DISTANCE AND DURATION

The Motel, set on a highway in the middle of nowhere, acts as a liminal space offering ambiguity, openness, and indeterminacy; an appropriate setting for exploring ideas of time travel. The ubiquitous motel is a transit form that mediates between the fixed address and vagrancy, between home and car. A form of accommodation that consists of road sign and interior; the homeliness of the motel has a minimal external condition.

Time travel is explored in different ways through each of the films in the triptych. Film (1), Agency Time, is set in the mid-1960s but takes a leap forward in time via a customised silver Mercedes flying down the highway out of sight. Its occupants, travel consultants for a company called ‘Agency Time’, are looking for new holiday destinations but one of them ends up going too far and encountering a far less attractive future.

Film (2), The Papin Sisters, details the relationship between two lovers meeting in a highway motel room. As the script unfolds, we become aware that the characters are father and daughter and this is event is enabled through a slippage in time. Time here is ‘impossible’ in the same way that it is ‘impossible’ for a father and daughter to maintain any kind of continuing sexual relationship. The interiority of their relationship is toxic, and indeed this film takes place only in the motel room, suggesting a suffocating inwardness that cannot be sustained.

Film (3), Spiral, is set in the present day in a motel that has not changed its appearance since the late 1960s. This film tells the story of a journalist investigating a story about time travel who is haunted, after twenty years and through the eerie intervention of a geeky motel office clerk, with her first boyfriend. The time travel experienced by the protagonists of this story is metaphorical, as they seek to return to a love affair they shared half a lifetime ago.

AN INTERIOR APPROACH: SPATIALISING THE SCRIPT

Having broadly negotiated the interior approach, a return to the script was decided upon to help extract where the spatial relations would manifest through the film. For the interior designers, that important slowing down of the process was managed by resisting the move towards making representational images of spaces described in the text, such as the motel room, the highway, or the motel office. Instead, a continued discussion of the scripts was actively pursued through ideas of interior/exterior and in-between. These conditions of space are identified within the text, not as spaces described as material or location but as the varied types of spatial situations or relations – or embodied character relationships – underlying those physical environments.

Usually at this stage production designers would underline on the script all the words relating to objects as a way of generating...
a list of things (props) that need to be acquired and located within the set. However the interior designers wanted to focus on the various spatial relations offered through the entire content of the script. Much like Stephen Holl’s diagrammatic analysis of inter-relational properties of modern urban complexities the interior designers sought to extract interior relations evident in the text through simple spatial descriptions – words, actions and phrases such as above, behind, underneath, across, away out of, out here, back in, out on the highway, through the door, way out and emerging. These words became significant spatially and were highlighted for further attention. Unbeknown to the writer / directors, these highlighted words presented intriguing opportunities for the designers in thinking about the various interior spaces within the script. At this early stage the interior designers concentrated far more on these qualities in the scripts than trying to grasp much about the overall story or character development.

An instinctive decision was taken by the interior designers to spatialise the text by changing the physical format of the scripts, enlarging them and merging them into one document. The scripts were rearranged, taking them out of the A4 format and rotated into a left to right, oversized page layout. This was a liberating act; there were no page breaks. The script could now be unfurled and laid flat like a plan drawing made of text. This seemed to make the scripts more open and accessible (Figure 3). They became public documents that could be read by a number of people simultaneously, compared to the closed nature of the previous A4 format. They could be drawn over, projected on, pinned up or laid out across a table. The words now ran over nearly three metres in each script, running in parallel above and below each other much like a music sheet or media score. The scripts themselves could now communicate qualities of duration and time simply by stretching or compressing the flow of words across the page. With the three scripts positioned next to each other it opened them up to comparison and review. The words and phrases that had been highlighted began to spread like a web of lines connecting similar or related elements; the three scripts became one web.

The script shifted from being simply a written document into something more closely resembling a graphic layout that generated its own spatial qualities beyond the envisioned spaces described in the text. The success of this tactic led to an increasingly layered and complex handling of the scripts; different spatial qualities such as intimacy, distance, interior, exterior were extracted, highlighted and valued individually for thickness and density before being laid back into the increasingly visual document. Clear spatial relationships emerged as these qualities were plotted into the ‘rotated script’. The script became a key tool in beginning to position interior ideas though the film and building up spatial complexity that could be used by the three directors (Figure 4).

This approach to the script seemed a significant departure from the norm. The standard film script format has a header for each scene that outlines the scene number, the location (e.g. ‘Motel’ or ‘Highway’), the general time of day (e.g. ‘Day’, ‘Dusk’, etc), and whether it is an interior (‘INT’ or exterior (‘EXT’) scene. Since this clear binary between ‘INT’ and ‘EXT’ scenes is so well established in film production, the writer/directors in the Motel project were initially concerned that the interior designers would only be interested in and equipped to design those scenes which had ‘INT’ written on the header. In which case, who would design the exterior scenes – exterior designers? Landscape architects? It was a revelation for the film-makers to discover the way in which ‘interior’ was conceived by the designers as a subjectively experienced environment, an interplay between the arrangement of objects in physical space and the inhabitation of that
space. Suddenly the discussion of the interior space was not confined just to a motel room, office, or even the interior space of a car; but now could extend those spaces far beyond their conventional boundaries. Even a scene of a conversation between two characters outside on an empty highway could be conceived as a kind of interior space, an intimate zone containing the two of them separate from the rest of the environment surrounding them.

Thinking of the idea of interiority in this way, as a phenomenon born in the subjective experience of an inhabitant of a space — or in this case of a fictional filmic character — was extremely productive in imagining how to express in cinematic terms the themes of emotional connection and distance that were increasingly found to resonate across the three film scripts.

**SPATIAL SEQUENCE AND NARRATIVE**

There was still reluctance within the process to commit to firm aesthetic considerations; the priority was to build atmosphere and narrative through interior relationships. There were, however, certain unavoidable specifics already determined by the scriptwriters: places and items such as cars, highways, motel rooms, bathrooms, a bed, a desk, or a chair. The spatial qualities extracted from the script could be attached to these elements for the actors and directors to negotiate and encounter. From this process fragmented scenes of occupation began to emerge, and the interior designers were able to construct fragments of spatial events and narrative in a series of plans that increasingly helped to inform the greater spatial layout of the scripts. In turn the ‘rotated script’ allowed the directors and designer to see where these scenes were born in the subjective experience of an inhabitant of a space; cars were wheeled into cycloramas and motel rooms built within the cavernous space of the studio. It all presented an artifice revealed.

Excitingly, the use of this methodology was embraced by the writer/directors and was retained into the shooting phase of the project. The trope of ‘interior’ became a useful tool in directing the performances of the actors. The performances became a dynamic in which, notwithstanding their physical proximity in a given scene, the directors and actor(s) might agree that the characters portrayed could feel themselves to be emotionally closer or more distant from each other. This is not in itself, of course, a new idea as an imaginative technique to generate a specific performance, but it is the bringing to the fore of the ‘interior’ idea as a conceptual anchor-point across the domains of production design, cinematography and performance direction, not to mention sound design, that has proved to be productive to the film-making process.

**CONSTRUCTING THE SPACE**

These scenes of occupation allowed a number of things to occur; plans of the sets could be committed to, location shoots could be considered in detail and, importantly, the role of the cameraman and cinematographer could be more firmly introduced to the process. The urgency of film production demanded that aesthetic considerations and design of the physical space now commence; practical considerations to do with building the sets and shooting the film were now to be addressed.

The process of designing, building, planning and shooting was inevitably a complex collaboration. Because of the inherent flexibility of film, the schedule frequently departed from the script and effectively the shoots would dissolve and fall away at the merest scrutiny and the space they wish to inhabit at any point in time. This quality gives an importance to set space that goes beyond its critical role in the making of the film. Our gaze, too, has been constructed and our imagination shaped in advance by means of photography, literature, painting, video, film.

**SET SPACE**

The making of material space was achieved either by building in studios or altering locations. The set space is a contradictory condition; undeniable ‘real’ in its materiality, but its nature is also unavoidably fictitious. Locations were twisted and distorted through changes made to the materiality of the space; cars were wheeled into cycloramas and motel rooms built within the cavernous space of the studio. It all presented itself as a close and believable version of the ‘real’ and yet would dissolve and fall away at the merest scrutiny and the artifice revealed.

At the edges the transitions were absolute; the shift between a believable motel room and an unfinished ‘film flat’ occurred instantly. For the interior designers it was an extraordinary spatial experience. Owen Paterson, production designer on The Matrix described it thus:

I love it when you can stand on the outside of a set that you’ve designed and built, and then step through that plywood doorway and be in a palace, hotel, a church or a space craft without ever having left the sound stage.

Despite this flirtation with a sense of the ‘real’ there were also some very different actualities from spaces encountered in the permanent built environment. For instance, the technical requirements of the camera demanded that set space be enlarged to allow for distinctive shots. The motel room set in particular was improbably large for a cheap motel room; this expansion of space is a standard studio production practice and only remnants of the feeling of too much space may be felt in the finished production.

For the interior designers these significant distortions and absences crystallised how constructed space can exist finely caught in a state of tension between belief and disbelief. Within such overtly transitional spaces the viewer can make distinct choices as to which space they wish to inhabit at any point in time. This quality gives an importance to set space that goes beyond its critical role in the production of film.

**CAMERA SPACE**

The filming of the set space was very much an active occupation by the camera, which had a powerful ability to transform the space in new ways. Louis Delluc describes how the camera willfully restricts the field of vision so as to intensify expression.

It is not just framing that achieves this lighting was a shared key concern of the cinematographer and interior designer alike, and was augmented in the cinematic context by further issues including those of colour, focus length, depth of field, aspect ratio, height, angle and camera movement. All have the ability to compress or expand the set space, manipulating how the set is seen and framing the occupation of the actors in a highly precise manner.
The monitor (a ‘live feed’ extension of the camera) had a remarkable ability to reveal the visual expansion or contraction of the set space, and as such made a compelling presence on screen. It allowed the viewer to inhabit the immersive experience of the mediated camera space whilst simultaneously experiencing the material ‘real space’ around its periphery (Figure 5). With the actors and camera occupying the set, the camera space took on an increasingly internal quality distinct from that of the set; issues of belief and disbelief began instead to be replaced by varying intensities of interiority. The camera came to control and master the set and studio present in the ‘triple image reflection’ of the set space; for instance, the seemingly infinite transitions between intensities of interiority. The camera’s ability to choose and exclude in such a precise manner, and determining the spatial experience within a context of the pro-filmic physical space around its periphery (Figure 5). For example, in the scene from Motel Spiral in which two characters find themselves reunited after twenty years in the motel car park, the intertextuality of the scene between them can be constructed by a series of close-up shots using a long focal length and shallow depth of field, which serves to isolate the two characters from their surroundings and draw them into ‘a field of intimacy’, in the midst of but separate from the landscape around them. With all other considerations removed the viewer is thus drawn further and further into the interior quality of the screen until they ‘enter’.

Emerging initially from media, the Motel project appeared to come full circle, returning to an entirely mediated state accessed only through the screen. It raises compelling questions for interior designers as the waterfall between screen and imagination space is exposed, and the virtual space takes on the most convincing and ‘whole’ space in the mind of the inhabitant. As the set director, Sir Kenneth Adam, states: ‘My aim has been to create a stylised reality for the audience, more “real” than a literal interpretation of reality.’

CONCLUSION

This paper has sought to expose critical ideas of interior and exteriority, actively pursued through the production of three short films. It undertakes this task at a point within the production cycle where the films are still emerging, having been shot, but now entering a significant stage of post-production. This provides the collaborating authors with an opportunity to reflect on the processes undertaken and to bring to the fore these issues again for the final stages of production.

The Motel project is a significant collaborative work that has enabled both the interior designers and film-makers involved to actively explore the connection between the two disciplines. The interior designers have prompted a significant shift in the role of interior within a filmic production. The interior has shifted from being understood as a defined location of space, for example, the inside of the motel room, to being conceived through the manipulation and construction of spatial relations.

The format and structure of the traditional screenplay has been reinvented to better adapt to the spatial conditions to be depicted and explored through the films. This equates to the advancement of spatial conditions relative to the highlighted dialogue presented in screenplays.

The project has exposed some significant differences in the conception of cinematic and built space that was not fully appreciated prior to the commencement of the work. In particular it has allowed both filmmakers and interior designers to examine the complexities that arise when constructing space within the mediated field of film. From this a series of distinct conditions of space has emerged within the process of film making that of imagination space, set space, camera space and screen space.

As the project continues it is exciting to consider what a further examination of interior and film against this framework of spaces may reveal. The potential for interior design practitioners to inform and extend film-making appears significant. It is also pertinent to consider how film’s ability to manipulate, construct and offer up highly specific spatial conditions can advance the practice of interior design and reveal the extent to which film affects our understanding of interior space.

NOTES

2. Carter Material Thinking The Theory and Practice of Creative Research, xi.
4. Christine Muirhead Towards a definition of interiority Space and Culture (B: 2005), 1:2.
6. Steven Holl Within the: City Phenomena of relations Design Quarterly (139: 1988), 12.
9. Alessio Cavallaro, (ed) Setting the Scene Film design from Metropolis to Australia (Melbourne:ACMI, 2000), 37.
12. Cavallaro, (ed) Setting the Scene Film design from Metropolis to Australia, 37.

Figure 5: The camera monitor. Photo Anthony Fryatt

Opposite left

Figure 5: The camera monitor. Photo Anthony Fryatt

Opposite right

Figure 6: Production still. The Pipin Sisters, Photo Anthony Fryatt.
As required by the Faculty, the investigations made in this introductory studio stemmed from an exploration of the conceptual realm in which architecture operates, making connections to the cultural, physical, formal, social, political and, we would add, the philosophical and theoretical considerations of architectural design. The contention was made that the primary concern of architecture should operate ‘inside out’. Rather than setting out a course of study based on articulating an architectural object in space, the concern should be that of interiority; the phenomenological relation of the body to that which surrounds it and the inhabitation of space.

ADDrESSINg sTUDIO As A MODE OF TEAChINg AND LEArNINg

The ‘bodies+spaces’ studio has been delivered twice, in the first semesters of 2008 and 2009. Each time it has been taught over an eleven-week period, involving eight staff and approximately 120 students. At two points in the semester invited critics responded to the work in formal presentation sessions, but other means of publicly presenting work were also pursued, such as demonstrating work in a public park.

In conjunction with what might be called ‘design learning’ it was acknowledged that part of the role of this first semester of an undergraduate program is to enculturate students into the studio environment. Acknowledging that modes of teaching and learning in secondary school do not include that of the studio, the course began by making studio the explicit subject of discussion. Rather than expecting students to ‘pick it up as they went along’ the first class session addressed the nature of the ‘tikanga’ of the studio. Studio was articulated as both spatial and temporal; ‘the studio’ is a place, but ‘studio’ is also a time and a set of practices including those of thinking, making and talking. Crucial to the operation of studio are the actions of production and what we called ‘bringing things to the table’. This acknowledges what Robbins says that, ‘for a conception to be realized, the architectural project demands a generosity of interaction and communication’. Our expectation of the students in this studio was hinged around this ‘generosity of interaction’: without them offering drawings, models, ideas, personal experiences and precedent projects for discussion, there could be no teaching and no learning.

ThE sCOpE OF ThE sTUDIO

The ‘bodies+spaces’ studio was divided into six separate but interrelated projects (outlined in Table 1), each establishing a specific area of enquiry in relation to the topic of bodies and spaces. Each project was also designed to introduce a bundle of design strategies (modeling, precedent projects, writing, forms and scales of drawing), supporting resources (specific texts, libraries, databases, museum collections, peers), and design experiences (collaborative work, workshop fabrication, material sourcing), whilst facilitating an experience of designing with close attention to aspects of the body and the body.
This discussion focuses on two pieces of work produced in the final four weeks of the studio, as part of the two final projects Emergency Dwelling and Supersize Me. In these projects the students worked in pairs to conceive of and interrogate the idea of emergency. They then proposed a dwelling for two people in response to this ‘emergency’.

The emergency could be of the students’ choice: literal and grounded, (two children in an earthquake) psychological and interior, (parent and child in refuge from abusive partner) or fantastical and of the imagination, (stylist and celebrity in red-carpet fashion disaster). The primary expectation was that the dwelling be considered as an interior condition for two people, with reference to their specific social, physical and psychological needs and desires in this emergency. In designing the dwelling the students were required to navigate the politics of these two bodies in this space, allowing for an exploration of intimacy, privacy, security, power relations, provision and resource in relation to aspects of the design specific to each emergency project.

The bodies + spaces studio allowed for phenomenological exploration and focused on the body’s sensory perception and integration of spatial and temporal experiences of the material world. Phenomenology, as expressed by Palalzmaa, suggests to us that: ‘Architecture, as with all art, is fundamentally confronted with questions of human existence in space and time, expressing and relating man’s being in the world.’

The following two pieces of work strongly reflect the students’ interpretation of the specificity of bodies and how we might perceive the interior in relation to these bodily conditions.

### URBAN FABRIC

This design is a collusion of fashion and architecture. As Alberto Pérez-Gómez states: ‘Architectural meaning, like erotic knowledge, is primarily of the body and happens in the world.’ The students posted that one’s personal space has become more particular and inflected with the rapid advent of miniaturised technology such as the iPod, mobile phones, and other personal digital devices, resulting in a more self-reliant and contained urban individual. The emergency dwelling in this project takes the form of two architecturalised pieces of clothing, (his and hers) acting as body protection whilst mediating the intimate requirement of personal space as an interior condition.

1. **Project: Emergency Dwelling**
   - **Duration:** 2 weeks
   - **Research:** Collaborative processes, writing of manifesto, developing own brief from close examination of formal production to date.
   - **Production:** Work in pairs. Use your exploration of skins and bones to design an emergency dwelling for two people. The nature of the emergency and your position on the body should be articulated in your manifesto.

2. **Project: Supersize Me**
   - **Duration:** 2 weeks
   - **Overview:** Emphasis on getting up close and personal with the design, fine crafting of an architectural artifact, detailing, material specification, design, communication and presentation.
   - **Research:** Critical discussion of modes of production (drawings, section, axonometric, film, 1:20 model, full scale prototype etc.). Fine crafting of design artifact.
   - **Production:** Individually develop the project through one of the following modes: 1:1 drawing prototype, digital model, physical model at 1:20, architectural film, orthographic drawings, 1:50 exploded axonometric drawing.
The jacket is made as a sculpted, tailored piece of clothing. The darts around the waist are sewn to expose them on the exterior, accentuating the structural, rib-like quality of the jacket and its relation to the masculine body. The industrial zip is fixed to the outer layer of the jacket and acts as a delineator of space: with the zip lowered, the head and face are exposed. With the zip taken to the top of the jacket, it provides complete isolation of the head within a clothed interior space: the only view is the sky above. In this way the body, and in particular the eyes, are either engaged with the surrounding environment or shut in, maintaining an interior world. As Pallamas observes ‘Vision places us in the present tense, whereas haptic experience evokes the experience of a temporal continuum’. This emergency dwelling mediates the public and private space of the mobile, urban body by modulating the sensory organs of eye and ear.

The second Urban Fabric garment is a woman’s skirt. It was observed by the students that women tend to carry loads on their hips, therefore this demanded that the accentuation of the body in this garment be at the hips. As with the jacket, the response in this garment is to the ‘emergency’ of crowded space around the body, particularly at the level of the head and shoulders. The students identified some important gender differences in relation to their bodies. With the jacket they identified that men tend to carry loads on their shoulders, so the form of the garment accentuates the spatiality of the shoulders by lifting and widening them.

The skirt protrudes from the body thereby further extending the usual zone of the body, giving the wearer more personal space in a crowd. The thickened, padded roll over the genital region acts like the bumper on a car, deflecting bodies and objects that come too close to the wearer. This piece of clothing reverses the current trend of the idealised feminine body as one of extreme thinness by giving the wearer an even greater, more pronounced body form.

The material considerations for both garments were that they should act as structural skin, supporting the structural requirements of the piece without the addition of secondary ribs or hard structural elements. The jacket uses vinyl as the exterior layer, which makes reference to the rain-protecting qualities of the skin, whilst the lining and padding have the effect of being an interior soft furnishing. The skirt uses stiff denim as its exterior aspect, giving it a youthful and contemporary quality of everyday wear. Both pieces have interior linings of bright orange felt with a middle layer of spongy, insulating fabric. The orange interior exposed in flashes of colour serves to give the clothes the visual sign of emergency, of warning. Some edges of the garment materials were left exposed to make a visual reference to the layering of the body: skin, fat and bones, as well as to the layering process of architectural construction.

These two garments engage with specific, gendered, mobile, urban bodies and the politics of the city and street. They provide for security, privacy and intimacy through their design and materiality, and they are shaped by a strong investigation of the particular body and space relations set out by the students.

### FAT HOUSE

The premise for this ‘bodies+spaces’ design is that two morbidly obese brothers live together in a State House. Due to their large body size, the ‘emergency’ for these inhabitants is that they are incapable of moving freely within the interior and they do not venture outside. The two students started with the plan and elevations of a standardised, 1950s New Zealand State House. Their objective was to re-design this ordinary housing typology into one that was appropriate for the two fat brothers, and the modulation of the interior became the obvious focus of the design. The floor plan of the existing house was assessed with very blunt criteria: Eat, Sleep, Shit. The project explored the physical and psychological requirements of these two men in achieving these functions with dignity. The students asked how these basic and necessary bodily functions could be addressed through a rigorous interrogation of the existing plan and the proposition of a new interior arrangement.

Pallasmaa makes a clear relationship between the body and the home: ‘There is a vivid and unconscious resonance, correspondence, and identification between our images of the house and of our own body with its sense organs and metabolism.

Figure 1: Urban Fabric. Photo Lloyd Thomas and Marina Karetina

Figure 2: Urban Fabric. Photo Lloyd Thomas and Marina Karetina
The rigid rectangularity of the State House plan was ‘unfolded’ and made to wrap around itself, accentuating a nurturing and encompassing relation of architecture to the body. This allowed for the development of intermediate spaces which responded to the need for a reintegration of interior and exterior. With this design the students (remembering they are in their first semester of first year) explored a brave re-development of the pragmatic concerns of domestic inhabitation whilst maintaining the dignity of the occupants, resulting in a successful reinterpretation of an often neglected housing typology. They took the obese bodies as the primary occupants and gave them a home.

CONCLUSION

The ‘bodies+spaces’ studio asserted a position on architecture as operating ‘inside out’. The aim of the studio was to wrangle with the prevalent view of the first year students, that architecture is concerned primarily with the arrangement of aesthetically pleasant objects and surfaces. The studio resulted in a plethora of projects that negotiated space, the body, temporality, movement and socio-cultural conditions through the design of an emergency dwelling. In many instances, the nature of the emergency as an area of design enquiry allowed for discussions of the body politic to emerge. As students identified an emergency condition to work with they confronted issues of contaminated bodies, (swine flu), displaced refugee bodies (migrant workers in central Africa) and compromised bodies (victims of physical and sexual abuse). The students asked, ‘Under what..."
conditions do bodies become disciplined and contained, what are ‘normal’ hierarchies of intimacy, privacy and materiality, and when do these break down?"

While experimenting with various modes of making and strategies of design production, the students interrogated the body as a social, cultural, physical, material and spatial entity. In many instances what resulted were generic ‘pod-like’ designs, modulated through the material condition and interior lining in such a way as to provide for the specific bodies chosen by the students. In the more rigorous projects, such as those described here, the particular spatiality of the bodies (young and mobile, obese and immobile) and a consideration of the body politics of the inhabitants has resulted in a specific and inflected design where exterior form has been presupposed by the interior and body condition.

The strength of the ‘bodies+spaces’ studio is that it resulted in projects where morphologies, interior and exterior conditions, and material selection and manipulations have been derived through an engagement with a phenomenological examination of the body in space and a critical reading of the body and spatial politics.

NOTES
3. Talungo is a Masi word and concept, it is translated as ‘correct procedure, custom, habit, lore, method, manner, rule, way, code, meaning, reason, plan, practice, convention’. This definition http://www.maoridictionary.co.nz (accessed 10 June, 2009).
7. Pallasmaa. The Eyes of the Skin, Architecture and the Senses. 16.
10. The State House is a term used to describe houses leased to lower socio-economic tenants by the New Zealand Government. While the houses owned and operated under this scheme vary in typology and scale a large number were built to generic plans and from standardised materials in the 1950’s. It is these typical detached, timber bungalows that are referred to here.

Students: Urban Fabric by Lloyd Thomas and Marina Karetina. Fat House by Angela Park and Holly Yumeng Xie.
Course Co-coordinator of First Year Design Studio: Kathy Waghorn.
Lurking in a Liminal Land: making images for an ecology of territories and relations

Peter Downton: RMIT University, Australia

ABSTRACT

For several decades I have taken photos from the windows of places where I have lived, worked or stayed. This is a performative practice portrayed here in terms of interiority and territory: discussed from a point of view predominantly concerned with producing knowing. The themes of interest are interwoven with a description and some evaluation of the project. Ordering and tidiness are enmeshed with establishing territories, because territory as a concept requires a definition, and this involves deciding, sorting, and controlling to establish the forming of a territory and its boundaries. An analytical account of existing territory has the same requirements. My project is seen as revealing, exemplifying, and offering metaphors for understandings of the nature of interior territories. The territory and its boundaries. An analytical account of existing territory has the same requirements. My project is seen as revealing, exemplifying, and offering metaphors for understandings of the nature of interior territories. The thematic interest was the Second Law of Thermodynamics, and the never-ending influence of entropy. He points out to his daughter that once tidiness has been defined, or at least the desired place for things is determined, then disorder is a considerably more likely state, as there are almost infinite ways of being untidy and comparatively few places for things where they will satisfy the definition of tidy. This conceptualising of order is spatial and Bateson uses the tidiness of the daughter’s interior territory as his example. He also notes that, in the main, things do not get in a mess by themselves; agency is necessary. Although its sources are similar, the human agency that disorders things differs from the agency that sets up ordering principles. We define and establish where things should be relative to other things; we specify that they reside in the same drawer or computer folder, that they belong on the shelf above and to the left, or in an alphabetical sequence reading from the top left.

If exerting control to give things order is a spatial practice, then what we do when we try to order and make sense of ideas is a closely parallel activity. Are relationships we conceptually establish between ideas, and between ideas and their contexts, any less spatial, or are these ecologies of ideas occurring in some non-Euclidian space? The parallels appear to be sufficiently close that the relation is more than metaphorical and warrants further examination. In both physical and conceptual practices, and in any nexus of them, we build new interiors (that is, categories and cells) and position within them things and ideas. We devise new ordering principles and attempt control of portions of our worlds in our efforts to make them tidy. This entails establishing boundaries around ideas so that they are differentiated, putting boundaries around ideas and domains of knowledge to contain them, and for some, destroying previously erected boundaries in the interests of forging new relations. Once boundaries are built, the categories formed can be located in the territory defined by the boundaries. Most of us know that these boundaries are transitions, not dimensionless entities, although it is nearer to behave as if they precisely separate the concepts on either side. We endeavour to control placements and relational attempts to control the effects of chance. These are themes pertinent to my undertaking, and they will be discussed below.

Things do not stay tidy over time. Entropy prevails. Ideas stay as arranged in places such as books even when pages mould and decompose, but in the world surrounding books, they, and their relations to other ideas, are constantly challenged, mildly misunderstood and a little altered in their retelling. In consequence their bonds to one another are loosened and retied elsewhere. Ideas that once resided in the interiors of a particular discipline are carried across boundaries when the attention of disciplinary guards is diverted. But of course, such an image is flawed; the knowledge remains where it was at the same time as becoming available in another realm. It is moved by performers who find and pass through the windows between disciplinary domains, carrying new knowledge with them to untidy the stuff of dogma.2

PROJECT

I want now to jump to an account of a project of mine and relate it to the epistemological ideas. My aim is use such ideas to give the project shape while conceptualising it in terms of interiority and territory.

CONCEPTS

Gregory Bateson wrote a series of metalogues – versions of apparent conversations with his daughter as a child.1 The first of these pieces, written in 1948, concerned tidying and the tidiness of her room, and thus the extent to which the very idea of orderliness is definitional and constructed. The underlying interest was the Second Law of Thermodynamics, and the never-ending influence of entropy. He points out to his daughter that once tidiness has been defined, or at least the desired places for things is determined, then disorder is a considerably more likely state, as there are almost infinite ways of being untidy and comparatively few places for things where they will satisfy the definition of tidy. This conceptualising of order is spatial and Bateson uses the tidiness of the daughter’s interior territory as his example. He also notes that, in the main, things do not get in a mess by themselves; agency is necessary. Although its sources are similar, the human agency that disorders things differs from the agency that sets up ordering principles. We define and establish where things should be relative to other things; we specify that they reside in the same drawer or computer folder, that they belong on the shelf above and to the left, or in an alphabetical sequence reading from the top left.

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PROJECT

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Starting in 1973, I produced photos from the windows of the places where I stayed, lived or worked. (Figures 1 to 6 are a sequence from 2006 starting in the Dordogne region of France and continuing through Bordeaux, Munich and Cologne. It covers eleven days.) This project was initially a little erratic, but became an almost completely reliable practice. My task in this paper is to offer a possible analysis and theorising of this practice—a tiding and ordering of images, content, and my behaviour with respect to notions of interiority and territory. Thus, this paper is a mechanism for enacting the processes discussed above.

Over thirteen thousand days I positioned myself at the windowed boundaries between interiors, and made images of the larger interior territories I could see. The characters of these images vary with place, position, light, and the photographic tools available.

Let us imagine me at the boundary of a hotel room in a city somewhere. The room is separated from what is beyond by a wall with a window or perhaps a glazed door onto a balcony. There is thickness, a zone of liminality between the interior territory and the exterior territory. It is not an exact boundary, rather a zone of possibly varying precision between the two realms. This is a metaphor for the boundary between ideas or concepts where the dividing line has fuzzy thickness—more the more it is examined. The more it blurs and evades precision; perhaps such thickness arises from the impossibility of exact definition in all systems lacking the arbitrary precision of rule-governed enterprises such as mathematics. The point at which inside becomes outside is mapped onto a windowed boundary between interiors, and made images of their territories. (Figures 1 to 6 are a sequence from 2006 starting in the Dordogne region of France and continuing through Bordeaux, Munich and Cologne. It covers eleven days.)

In this context, I imagine the act of photographing as a probe. Through this act, some knowledge is sought, captured, and stored, then spirited away to the interior of a domain of inquiry, where it can be examined at will and leisure to coax from it whatever is encoded within. The probe is a means of mapping each position visible in the territory beyond the window is mapped onto a position on a sensor (or formerly film). However, as Korzybski’s aphorism reminds us, the map is not the territory; and although in everyday speech we conflate the image and the actual, in this case it is sensible to admit that issues of mimesis and representation are raised. The territories frozen in the images from decades ago lack the evolutions of their originals. Rapidly, they lose currency and become historical documentation. They form a world of their own, a territory of images of things as they were at the moment of capture. I am attracted to Buell’s literary concept of the ‘word-world’ and its relation to the ‘actual’ world, and would like to parallel it with the ‘photo-world’ produced by these probes and available for scrutiny, to ascertain what pertains these probes and available for scrutiny, to ascertain what pertains to offer a possible analysis and theorising of this practice—a tiding and ordering of images, content, and my behaviour with respect to notions of interiority and territory. Thus, this paper is a mechanism for enacting the processes discussed above.

The visible territory beyond the window is in part given definition through a consideration of its place—either its physical place in the world or its place in a structure of concepts. Place can be constructed in two broad manners: first, as a bounded entity, and second, as a zone of influence around a central focus. The hotel room bordered by walls, floor and ceiling is a straightforward example of the first kind, while the view from the window that includes a church spire or other landmark that is central to an area around it, exemplifies the second manner. Perhaps this territory is being eroded or invaded as in Figure 7. Similarly, a territory of concepts might be formed around a central idea or constrained by boundaries. Physical territories of social groups often centre on particular gathering places such as clubs or pubs, or are more-or-less bounded by major roads or rail lines in urban settings. Such territories might be imagined in some of these photos. Equally my image might record the territory of a fox or a small bird.

Windows are framing devices—just as they bound a view, we can explore bounding the concept itself. Windows have an epistemological character—they enable us to see some things and not others. They allow a (partial) view of the world, and it is only by challenging the framing that we can see in ways that are not controlled by the normal boundaries of windows or the constructs of language or collective knowledge. We may argue that they allow us to see what is important, just as the defining labels of language do. Rarely does a window frame appear without expression. It is possible to offer a possible analysis and theorising of this practice—a tiding and ordering of images, content, and my behaviour with respect to notions of interiority and territory. Thus, this paper is a mechanism for enacting the processes discussed above.

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Above left

Figure 7. Brisbane, Australia, October 2003

Above middle

Figure 8. Aix-en-Provence, France, May 2003 HOTEL

Above right

Figure 9. Melbourne, Australia, May 1988 OFFICE

IDEA JOURNAL 2009 Interior Territories
pictorially as a controlling device in my set of images, but frames were present at the taking of each image; they nurtured, they hindered, and they controlled my efforts to make a photograph in every case. Figure 8 offers glimpses of a stone sill and surrounds.

In many instances there is more than one image from the same window, for ‘window’ is not a tightly bounded concept, and I made no attempt to frame the construction photo from a window in any prescriptive manner. Photos and windows are concept sets that locate photos from windows’ at their intersection. There is no precise prescription of what constitutes a photo from a window; it might use a wide-angle lens or a telephoto, be produced by a skyward-pointing photographer kneeling at a window; or it might look downward from many floors above its subject. It might be intended as a record of some object or as an interpretation of an ambience.

Aware of how much the outcome would be determined by any prescriptions I might impose on my own photographing activity, I resisted such constrictions. I let the number and character of the photographic possibilities available determine the outcomes. Each of the photos was produced as a reaction to the circumstances I understood. The photos from hotel windows or other people’s houses conform to a long-established ritual: when staying in a room I must make at least one image from the window. If I am only there at night and it is raining miserably, an image must still be made. A longer stay produces more opportunities and commensurably more images: they nurtured, they hindered, and they controlled my efforts to make a photograph in every case. Figure 8 offers glimpses of a stone sill and surrounds.

According to Elizabeth Opalenik ‘… all good photographs are self-portraits’. I am inclined to extend this and claim that all photographs have at least an element of self-portraiture. Those who snap and lament: ‘It didn’t come out,’ tell us something about themselves. Committed photographers such as Ms Opalenik of course speak photographically with much greater eloquence, but the choices made in producing any image minimally indicate what the photographer deemed to be important, how different aspects of the photo were valued relative to other aspects, and to some extent, offer commentary on what was omitted from the photo – intentionally or thoughtlessly. Photos obviously have edges and thus include and exclude potential content. Other photographic characteristics such as exposure, depth of field, and colour palette all enable a photographer to control their photographic communications – often through after-the-fact manipulations. As this project is about presenting what was there, as I interpreted it at the time, white balance, colour or exposure adjustments have been minimal and recomposition through cropping was limited – any such undertakings being to support the photographic content present in the original. Therefore, commensurate with the processes of scanning and subsequent production, only mild manipulation through Photoshop or Lightroom has been undertaken in an effort to communicate my ideas or emotional responses. I decided to celebrate, or at least tolerate, the various casts, reflections and optical impediments that were introduced by the glass in windows that did not open, as I deem them part of the process of peering through windows. In other words I have established a level of control of the related aspects of these photos that I judge to be appropriate for this project.

The pictures speak of where I have been over the thirty-five years of the project. They celebrate the everydayness of their views; I did not set out to shoot the exotic, the sunset in a magnificent landscape, or the difficult to attain. Equally, I did not avoid them. As a man with a camera photographing the world beyond the window, I am an outsider. While I am looking out from the territory or jurisdiction behind the window, I am looking in to someone else’s world, their everyday places and activities as seen and recorded by me, the tourist. While so many touristic captures of photo opportunities offer nothing that is new and simply add one more instance of the known highlight, I hope to sometimes see in ways that are particular to me, maybe in ways that exemplify the freshness of gaze of a visitor in contrast to seeings of the familiar by an insider: A resident may accept as normal what appears unusual or novel to a visitor. Like everyone before me with the freshness of gaze of a visitor in contrast to seeings of the familiar by an insider: A resident may accept as normal what appears unusual or novel to a visitor. Like everyone before me with the freshness of gaze of a visitor in contrast to seeings of the familiar by an insider: A resident may accept as normal what appears unusual or novel to a visitor. Like everyone before me with
of Lincoln Cathedral West Front obtained by leaning an appropriate amount from a hotel window, shown in Figure 10.

The view may well show generic qualities or aspects of a place, however. I have looked out over archetypal Paris rooftops for instance, that offered a shorthand image announcing my presence in Paris by referencing prior images that a viewer might know. Conversely, an ungenerous modernised Parisian light court in another hotel offered no hint of locale that I can determine, but attains some interest for that very reason when labelled and juxtaposed with other images (see Figures 11 and 12).

The possibility of an identifier such as the rooftops seems important when the interiors of cities are, in many places, converging toward a bland similarity, festooned with shops from retail chains also present in other cities, or trumpeting brands available worldwide. In a world of increasing connectedness and homogenisation, how much of an essence of the interior of the place can a single image capture and portray? Without a label, what does any picture convey about the specificity of its place, its whereness? A number of my images originate on two Australian farms. Some announce that they are made on farms, and possibly that they portray the interior of a country more readily than that they are Australian, but eucalypts often suggest their location, and those photos with kangaroos offer a high degree of certainty. Detailed images of water, grass, horses and light may not even indicate that they are from farms, as they might be from less tamed territories. The intentional, selective control of the photographer matters. If set the task of confusing or misleading the viewer, exclusions and selections could offer ambiguous and indeterminate images. In deciding what images to capture from any window, I engage in an interior monologue about what I see and feel and how to best represent it. In reflecting now on decades of such experiences I am again conducting an interior monologue made at least partially public through this writing. The interiority of the personal discussion about what the photograph should portray will be revealed in the public and external territory ultimately chosen to display the finished set of images. This paper is a stepping stone – while some aspects of the project are changing here from the interiority of my thoughts to the interiority of your thoughts as a reader, only a few images are also making the transition into a public territory.

To a reasonable degree, I can control the transmission of ideas across these wild lands between my interior thoughts and yours by what I reveal and what I hide. I can have no real control of what you think and feel as a result of reading and seeing you can misunderstand my intentions and misread what I believe I have conveyed, but, most significantly, my work will trigger in you a collection of ideas through association and through your efforts to interrogate the images. You, like any other reader, will construct your own new knowing in response to your engagement with this paper or with the collection of photos. There is an element of chance in this as your views and experiences are brought to bear on the evidence of mine. The intersection of these strains of endeavour will differ from every other such intersection. The resulting knowledge production is thus, within some constraints, chance-like.

Chance performs another underlying role in this production. The times and places of the original photographs were partially under my control and partially determined by others. While I agreed to accompany someone somewhere, accepted an invitation to stay, or chose a conference, the locales were established by others. Imperfect information typically determines the choice of a hotel, and particular rooms are allocated by hotel staff. Seasons affect weather, light qualities, and the delights of sunshine or showers, and hence the photos. Chance may thus be as influential on the photos as any effort to shape the content and select what is portrayed.

There is a sequence of photos from 1985 taken moving through an unfolding territory in France as I spent a week on a slowly moving canal barge. (Figures 13, 14 and 15 show a selection of these.) This provides a set of images more akin to the normal experience of traversing a territory. Farming territory flanked the canal. The photos suggest an interior arable heart of a country, but the grain and density of human inhabitation slowly changes, there are areas that appear untamed, and, infrequently, industrial sites. There is a parallel to be drawn with the variations in density of ideas, events or physical constructions in any physical or conceptual territory. These are matters designers can attempt to establish and control in their efforts to produce interior territories by shaping the experiential journeys available.

For those images produced in my own city when I look from places where I work or live, my relation to the territory out the window is different. In both cases, I am photographing my familiar world which is indicative of the culture in which I am immersed. If the image is from a window of a house where I have lived, then I was encased in my own territory and recording aspects of its surrounds. Chance is reduced because I can photograph whatever I notice: choose an occasion, a season, a lighting. This is a more controlled process. Like the images taken from the barge it evokes issues pertaining to the distant edges of territories. My current house allows images of a small court, neighbours’ roofs and a city skyline. The first I would claim as territory, the second is within an area I walk through most days and can thus construe as territory in a looser sense, and to the extent that I can reasonably describe my home city as my territory, the distant view can also be included.
ACCOUNTING

There is an ecological account to be given of these images: we can examine them to privilege the relations between them rather than concentrate on the photos as objects. The individual images may or may not be interesting or delightful; they are definitely not a set of photos I would present as my best, but their obsessive production over thirty-five years requires some accounting. The relations between them might offer illumination. It is straightforward to consider their spatial and temporal relations, and any relations of similarity or difference in their content. The relations between photos could produce various mappings. I considered arranging them according to spatial co-ordinates and tried positioning them on a map of the world. The intervals of time between them can be plotted. However, I have not judged spatial and temporal mappings to be rewarding. The photos are heavily clustered in Southern parts of Australia and in Western Europe; blobs, not patterns, are produced. The temporal intervals show gaps of years down to gaps smaller than seconds. In each potential mapping, there can be clusterings of images and empty regions. The intensities speak of my interests and reactions and are thus biographical if anyone is interested.

Another way of relating the images is to categorise them based on (dominant) content: the set of photos of contained territories such as courtyard, the set of photos with water, or the putting of things where they belong according to a set of determinants established for the purpose of attaining order. Once order is attained, then maintaining it – keeping the ordered material ordered – is the essence of tidiness.

The images themselves give little information about the relations between the interior territories photographed and the interior territories behind and around the photographer. Although, for the fascinations of this analysis, a reflection of an interior room juxtaposed with the image of the outside is a compelling idea, it was rarely allowed to happen in any substantial fashion. With careful scrutiny some hints of the reflected room behind can be seen in a few photographs, but this is insufficient to posit much about this territory and thus its relations to the photographed one. Sometimes a viewer can assume the interior territory occupied by the photographer is more comfortably warmer or cooler than the image indicates the exterior to be. Perhaps it is also quieter in one territory or the other; but most such imaging of relations has little within the images to draw upon. The relations between the photographer and the subjects are ever-present on display, but not clearly articulated. Some emerge through scrutiny, some may be construed by a viewer. No one is to know if I produced a particular image by selecting the least appealing content visible because I was grumpy on the occasion, or if I waited till evening to enable an alluring silhouette disguising interesting features on a nearby building.

Abstracting an understanding of the relations obtaining between me and what I photographed is at least partially possible image by image for me even if it is memory-taxing. It can be imputed by a viewer and may be at least as accurate as what I thought or think prevailed at the time of capture. Photographic content and portrayal considered over the complete suite of photos may lead to a view of the photographer-world relations.

For some years I have been characterising this project as a performance piece, starting in 1973 and ending in 2008, with suitable comfort breaks for an event of this length. In fact, over the duration of the performance, there was no audience, simply a man playing the role of photographer from windows at a large distance away. The intervals of time produced with the inherent spatial and temporal relations of their production. Each photo is left in the order in which it was produced with the inherent spatial and temporal relations brought into being through the firing of the shutter. Relations between the content of adjacent groups of photos or widely separated individual images are left to a viewer to construct. My final performative role is as the disseminator of the ideas of this project. This paper is embroiled in the performance. Through it I am telling the reader something of the project and showing a mattering of the images.

NOTES

1. See Gregory Bateson, Steps to an Ecology of Mind. (New York: Ballantine Books, 1972). The daughter is the now famous author and anthropologist Mary Catherine Bateson. Some of her view of these metalogues is to be found in With a Daughter’s Eye: A Memoir of Margaret Mead & Gregory Bateson (New York: Pantheon, 2001) (A reprint of the 1994 2nd edition.)

2. See David Turnbull’s argument for the production of transmodern knowledge in David Turnbull, Masons, Tricksters and Cartographers: comparative studies in the sociology of scientific and indigenous knowledge (London: Routledge, 2002).

3. For those intrigued by such matters, all images from 1973 up until 2006 were shot on 35mm transparency film. A 16-bit scan of each was made with a Nikon Super Coolscan 8000 ED scanner. Two Nikon F3 film bodies. Indiewere used: the Nikon F4s until the end of 2005, a Nikon D300. 35mm lenses have included various 35, 100, 200 and 500mm primes, a 24-50mm zoom and a couple of different 80-200mm zooms. A D4 DX-format 18-200mm zoom has been used on the digital cameras. Transparency cleaning was necessary and I am undertaking some restoration via Photoshop and adjustments in Lightroom or Photoshop.


Biographies

Ana Araujo practises in London as a designer, educator, and researcher. She teaches at the Bartlett School of Architecture, UCL, and at the Chelsea College of Art & Design. Ana is also the co-founder of Atelier Domino (www.atelierdomino.com). Ana is interested in the use of textiles as a means to humanize institutional settings – health-care environments in particular. Her practice engages traditional craft-based methods of fabrication such as weaving, embroidery, gilding and block printing. Ana’s work has recently been shown in exhibitions in Berlin, Amsterdam, and London.

Paul B Blinder, an architectural designer with industrial and teaching experiences across a range of design typologies, is the Course Leader for the Interior, Exhibition and Retail Design courses at the University of Huddersfield. Teaching practice has developed in scope and remit over the past eight years and allows a range of design experiences to be the foundation to creative and conceptual learning. Recent consultancy includes research, design and delivery for a brand and experiential design practice in Leeds.

David Carlin is a writer, director and Lecturer in Media at RMIT University. David has recently published in Overland, Senses of Cinema and Text, and has a book of creative non-fiction to be published by Scribe Publications in 2010. He has written and directed short films, documentaries, plays and a circus, and his work has been screened/ performed in Australia and at festivals internationally. His PhD from the University of Melbourne, by creative writing project and dissertation, investigated questions of memory and narrative.

Michael Chapman is a Lecturer at the University of Newcastle where he teaches architectural design, history, theory and research methods. He is currently finishing his PhD in architecture concerned with the relationship between surrealism and architectural theory. His research has been published in journals and at conferences nationally and internationally. Together with Michael Ostwald and Chris Tucker he is the author of Residual Architecture as a Condition of Loss, which was published by the RMIT Press in 2007. He is the director of Irmphnt which is an architecture practice focussing on residential projects and art collaborations.

Joanne Cys is Associate Professor in Interior Architecture at the School of Art, Architecture and Design at the University of South Australia. She is National President of the Design Institute of Australia. In 2003, Joanne was made a Fellow of the DIA and from 2004 – 2008 she was the Convenor of Juries of the Interior Design Awards. She is Australia’s representative to the Global Design Network and the Asia Pacific Space Designers Association.

Peter Downton is Professor of Design Research, School of Architecture + Design, RMIT University, Australia. His research interests include the nature of inquiry in and through designing; the production of knowing and knowledge through designing and making the role of models in thinking; and the relations of people to their physical environment. He is author of Design Research, 2003; Studies in Design Research; ten epistemological pavilions, RMIT Press, 2004; and with Mark Burry, Michael Ostwald, and Andrea Minna (eds.) three books under the generic title Hanno Faber; Archodia Press, 2007, 2008, 2009(2). His dogs permit him time to photograph.

Anthony Fryatt is interested in how the interior is informed, understood and affected by the complex spatial conditions that exist within media. Anthony has an interdisciplinary and process led practice that spans retail, brand environments through to installations, models and image. He is a Lecturer in Interior Design, School of Architecture and Design, RMIT University, Melbourne, Australia.

Ross Gibson is Professor of Contemporary Arts at Sydney College of the Arts. He makes books, films and art installations. He is particularly interested in art and communication in cross-cultural situations, especially in Australia and the Southwest Pacific. His recent works include the books Seven Versions of an Australian Boyland and Remembrance + The Moving Image (editor), the video installation Street X-Rays, the interactive audiovisual environment Bystander (a collaboration with Kate Richards) and the durational work ‘Conversations I’ for the 2008 Biennale of Sydney.

Elena Enrica Giunta is a designer; who graduated in 2005 from Politecnico di Milano, with research into new trends in sacred spaces design. She participated in two different research projects about cultural heritage located in the Oltrepo Mantovano area (north-east of Italy) and the second in s.Leopoldo village (Brazil). Since 2003 she has been involved in professional activities in exhibition design for commercial spaces and visual design; and also in set design. Currently she is undertaking a PhD in Design and Multimedia Communication with her topic concerning urban interior design and adaptive reuse. She is also tutoring in a number of courses in Interior Design at the Politecnico di Milano.

Beverly K. Grindstaff, Ph.D. is assistant professor of design history at San José State University. Her areas of specialization are critical theory and nineteenth- and twentieth-century art and design. Themes unifying her work include formal theories of aesthetics and the construction of identity through the fine arts, design, popular culture, and the museum. Her research interests are represented by ‘Designing the Mensch als Kunstwerk: Kant, Hygiene and the Aesthetics of Health in Wilhelmine Germany’ (UCLA dissertation, 2004); ‘The Origins of unsustainable luxury; becoming “slaves to objects”‘ in Design Philosophy Papers 3 (2009); and a forthcoming work on mid-century interior design.

Roger Kemp sees the interior as a site of negotiation. His research concentrates on the change of interior environments over time through physical interaction and changes in perception. His work,
primarily developed through the production of artefacts, documents and engages with conditions of space determined by a participatory engagement. Methods of navigation and negotiation of space and the creative re-use of existing space are drivers of the research. He is a lecturer in the Interior Design program, RMIT University, Melbourne, Australia.

Gini Lee is a landscape architect and interior designer and is Professor of Landscape Architecture at Queensland University of Technology. She is the current Executive Editor of the IDEA Journal of the Interior Design Interior Architecture Educators Association. Until early 2008 she was a researcher and lecturer in spatial interior design and cultural landscape studies at the Louis Lapboume Smith School of Architecture and Design, University of South Australia. Her PhD entitled 'The Intention to Notice: the collection, the tour and ordinary landscapes' published in 2009. In 2004 she gave a talk on this research at the International Architecture and Phenomenology Conference (Adelaide: Contemporary Art Centre of South Australia, 2007). Stephen is also a Founding Partner of international architectural, design and interpretation practice Mulloway Studio.

Mark Pimlott is an artist and designer. He is a graduate of McGill University, Montreal; the Architectural Association, London; and Goldsmiths’ College, University of London. Public art works include <Giguette>, Birmingham (2000); <La scala>, Aberystwyth (2003); <World>, London (2002-05); Interiors include Neckinger Mills, London (1988); Red House, London (1999-present); and restaurant Puck, The Hague (2007). Films include <1965> (1998); <One/the other> (1999); <Ich bin der Welt abhanden gekommen> (1999); <Ich bin der Welt abhanden gekommen> (2000). He has taught architecture and visual arts since 1986, prominently at the Architectural Association. He was Professor in relation to practice in Architecture (Interior) at TU Delft (2002-2005), where he is currently Senior Lecturer. Mark Pimlott has published articles and essays in numerous journals of architecture. His first book, Without and within, was published in 2007 and his second book, Pictures in passing published in 2008.


Paul Ritchard is a filmmaker and musician. Currently he is involved in the “Motel project”, which is producing a triptych of films. It is investigating parallel storytelling, parallel time in editing and new methods of collaborating. These issues will inform his teaching practice and further pedagogical research.

Tijen Roshko is currently an Assistant Professor in the Department of Interior Design at the University of Manitoba. Tijen has earned both a Masters Degree in Nuclear Physics and a Bachelors Degree in Interior Design. She is actively pursuing research on the vernacular architecture of Cambodia. Her teaching philosophy centers on the implementation of new methodologies and techniques, particularly in the areas of bio-design, intelligent materials and wearable technologies.

Christine Rogers is a lecturer in screenwriting and screen production in Media, School of Media and Communication RMIT. Christine is an independent writer and filmmaker who has written and directed a number of short films and a short feature, which have screened in local and international festivals. She has a number of creative projects in development including a feature film with a New Zealand producer, and a local TV series. She is also writing a creative non-fiction book.

Jan Smitheram is a lecturer at Victoria University of Wellington. Her PhD carried out at the Faculty of Architecture, Building and Planning, University of Melbourne, Australia looked at the relationship between performance and performativity within the context of architecture. Her current work extends this area of research to look at the relationship between performativity, affect and interiors.

Ro Spankie has worked as an architect and furniture designer as well as an academic. She is currently establishing the new Interior Architecture Degree at the University of Westminster. Fascinated by the role of the drawing in the design process, she has exhibited and published work related to the interior both in the UK and abroad. Her book ‘Drawing Out the Interior’ published by AVA Academia came out in the spring of 2009.

Ross T. Smith is currently completing a PhD in architecture at the University of Auckland considering Juhani Pallasmaa’s theories of phenomenology of architecture and architecture. Smith is also a photographic artist who exhibits internationally.
Penny Sykes is an Interior Designer, with experience in the retail and leisure industries, and a Senior Lecturer in design at the University of Huddersfield. Current research explores the bio-mapping of interior space and the human emotional and sensory responses to various aspects of the designed environment.

Kathy Waghorn has a background in visual arts and architecture. She teaches design studio and architectural media courses at the National Institute of Creative Arts and Industries, University of Auckland.

Linda Marie Walker is a senior lecturer in the School of Art, Architecture, Design, University of South Australia. She is a writer, artist and curator. Her research interests include language-based writing, performative practices, and drawing. She is chair-person of the Australian Experimental Art Foundation, Adelaide.

Jude Walton is an artist/academic currently teaching performance at Victoria University, Melbourne, Australia. Her art practice includes interests in writing, philosophy, dance, spatial design, architecture, video, and all sorts of ephemera. An ongoing project is ‘dancing the book: looking at artists’ books and dance’ and is based around the artists’ book collection in the National Art Library at the Victoria and Albert Museum. It explores the possible relations between body and book, dance and writing, action and the word.

Ian Woodcock is a research fellow at the University of Melbourne. He is also carrying out his PhD at the University of Melbourne on Re-making Public Space: Multiculturalism and Urban Design in Melbourne.
IDEA JOURNAL 2009 INTERIOR TERRITORIES: EXPOSING THE CRITICAL INTERIOR

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