

The same flower stem becomes an upward path for the ant, connecting its nest with its hunting ground in the flower.

A sense here of immersion within indeterminate forces, flux, immanence and a process of making, which invite/incite a shift from emphasising the concept of interior in relation to space and as a practice that addresses a loss of proportion and proximity for human contact and encounter.

While each Umwelt is like a ‘home’, an ecology composed of habits and modes of life; for the meadow spittlebug (Philaneus spumarius) who sucks the liquid to build its foamy nest.

An interior-making; interior ecologies.

The journal becomes tangible – even if it is lying on a horizontal surface – making present the rest of the journal. This page and text lies on top of many pages of text – all addressing the provocation of interior ecologies. The surface of this page exposed to the current, hovering somewhere above the top. The relation between the two surfaces and between you, a reader, becomes apparent, becomes active and activated as a unique moment, a now here. Different environments and surroundings, different ways of existing space / designing inside some thing to one where relations are primary in the making of interiors. The conjunction of ecology with interior – interior ecologies, interior ecologists – this thisness composed of spatial and temporal relations in a process of movement, always becoming.

There are many connections here with the practice of interior design – the focus on inhabitation and modes of life, life styles – as distinct from writing about the topic, producing a representation.

The writings of early 20th century German biologist Jacob von Uexküll and his concept of ‘Umwelt’ capture this idea of interior making; interior ecologies as assemblages producing spaces, objects and subjects. ‘Every object becomes something completely different on entering a different Umwelt. A flower stem that in our Umwelt is a support for a flower, becomes a pipe full of liquid, depending for its survival. The organism in turn modifies and alters the environment in which it lives’.

‘… the German biologist Ernst Haeckel coined the term ‘Oekologie’ in 1866 … ‘Oekologie’ is derived from the Greek meaning house, and the term describes the ‘study of the home’. This is the essential meaning of ecology – the study of plants and animals (including humans) in the places where they live, their habitat, or their environment. The environment comprises the surrounding of an organism, including all the physical and biological factors with which an individual interacts and on which it depends for its survival. The organism in turn modifies and alters the environment in which it lives’.

The study of the home and its influence on the lives of those who inhabit it. The relationship between the interior and the exterior, the environment and the home. The study of the home as a place of habitation, a space for living.

Interior design as a practice concerned with inhabitation, interior-making and interiority, spaces and subjectivities, spaces and contexts. The practice of interior design as one of interior-making producing assemblages and hence spaces and subjects.

I've asked for this text to be printed in reverse to engage the invocation of interior ecologies in a direct way; producing an interior where the journal becomes tangible – even if it is lying on a horizontal surface – making present the rest of the journal. This page and text lies on top of many pages of text – all addressing the provocation of interior ecologies. The surface of this page exposed to the current, hovering somewhere above the top. The relation between the two surfaces and between you, a reader, becomes apparent, becomes active and activated as a unique moment, a now here. Different environments and surroundings, different ways of existing space / designing inside some thing to one where relations are primary in the making of interiors. The conjunction of ecology with interior – interior ecologies, interior ecologists – this thisness composed of spatial and temporal relations in a process of movement, always becoming.

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