SITUATION

symposium and exhibition proceedings

The word 'situation' brings attention to the designing of interiors as a practice engaged in spatial and temporal production; a practice that works in the midst of social, cultural, historical and political forces; a practice open to contingency, chance and change; a practice engaged with singularity and specificity. 'situation' highlights ideas of event and the eventful nature of interiors, lived space-time compositions in constant change; circumstances and circumstancing; atmospheric compositions as distinct from artefacts; ephemerality; uniqueness; one-offs; a multiplicity of experience.

Suzie Attiwill

SITUATION

Symposium and Exhibition Proceedings

SITUATION – a symposium and exhibition –
convened and arranged by RMIT Interior Design,
in partnership with IDEA (Interior Design/Interior
Architecture Educators Association)

SITUATION symposium, July 31 to August 3, 2014
RMIT Design Hub, Melbourne, Australia

SITUATION exhibition, July 23 to August 3, 2014
Project Rooms 1 and 2, RMIT Design Hub,
Melbourne, Australia

This publication is available through the IDEA (Interior Design / Interior Architecture
Educators Association) website

http://idea-edu.com/symposiums/2014-situation/

Cover Photographs: Georgina Matherson

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All submissions – for the symposium and exhibition – have been blind peer-reviewed by two reviewers. We would like to thank those who have contributed to this process for their expertise, insights, thoughtful advice, effort, time and collegial generosity. Peer reviews are critical to the support and development of a research culture.

SITUATION Acceptance Rates

Exhibition		Symposium	
Accepted	18	Accepted	31
Applied	33	Applied	41
Percentage	55%	Percentage	76%

Exhibition Attendance: 1273 people

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<u>Note</u>: * Indicates author has also submitted a full paper. See page 12 for a full list.

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SITUATION Exhibition July 23rd to August 3rd

Exhibition Documentation

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Key Situator Abstracts

SITUATION Key Situator Lecture Thursday July 31st

Omar Sosa

Omar Sosa – Apartamento

Omar Sosa is a Barcelona-based art director, graphic designer and publisher. In 2008, after a period of working at Folch Studio in Barcelona as a Business Partner, Omar founded the magazine *Apartamento* together with his friend Nacho Alegre in 2008. *Apartamento* is now distributed in 45 countries.

Two years later he won the prestigious Yellow Pencil Award and *Apartamento* was awarded the Best Entire Magazine of 2010 by the D&AD association (Design & Art Direction Association, UK).

Omar Sosa has worked as an art director for a wide range of international clients including Flos, Louis Vuitton Group, Rizzoli International, Carolina Herrera NY, DDG Partners, Corriere Della Sera, Patricia Urquiola, Ricardo Bofill Architecture, among others.

His work spans from designing books and magazines to creating brand identities, as well as designing exhibitions and generating successful liaisons among creative professionals.

Apartamento's first issue was released in April 2008 as a magazine interested in homes, living spaces and, most importantly, people. The 'everyday life' magazine portrays the lives and living spaces of creatives from all over the world in the intimate environment of their own homes.

The publication is a logical result of the post-materialist mind shift; people are bored with the ostentatious, with über-marketing. There is a real quest for identity in the midst of mass production and globalisation, which leads to what is personal, what is natural, and what is real.

Everyday Life Interiors

In 2006, I found myself looking for an apartment to buy in Barcelona. Back then, it was the top of the economic bubble; apartments were expensive but credit was easy to get. The pressure of spending so much money made me think I had to find a place where I'd like to stay for a long period of time, but picturing myself in any of the places I saw wasn't easy. I thought interior magazines would help me in my research, but all I found was slickness and big renovation jobs – nothing could have been further from what I was looking for.

At that same time, I met with my future business partner and co-founder of *Apartamento*, the photographer Nacho Alegre. Nacho shared my interest in looking for more lived-in and real interiors, and he enabled me to discover a new world of magazines and photographers. Over several months we worked on the idea of a publication, which we shaped into a dummy magazine. This was shown to our future Editor-in-Chief, Marco Velardi in Milan, who joined the project immediately.

Six months later, *Apartamento* issue one was launched during Milan Design Week with an edition of 5,000 copies. Six years later, I'm still renting an apartment but *Apartamento* prints 48,000 copies and sells around the world.

As well as discussing *Apartamento*, I'll explore our philosophy when approaching people's homes and include some examples of stories covered over the past six years. I'll also present some magazine supplements, launches and special projects.

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Above: Omar Sosa delivers SITUATION key situator lecture. Photograph: Georgina Matherson
Below: *Apartamento* magazine, Issue 13. Image: courtesy of Omar Sosa

SITUATION Key Situator Lecture Friday August 1st

Bianca Hester

Post-Doctoral Research Fellow, Sydney College of the Arts, University of Sydney

Bianca Hester is a post-doctoral research fellow at the Sydney College of the Arts. From 2005-2012, she taught in the department of Sculpture and Spatial Practice at the Victorian College of the Arts. She completed a PhD (by Project) in sculpture at RMIT in 2007. She was a founding member of CLUBSproject Inc (2002-2007), and is a continuing member of OSW collective with Dr Scott Mitchell and Dr Terri Bird (since 2003).

Recent projects include: *Fashioning Discontinuities (2013-2014),* presented during the 19th Biennale of Sydney (2014); *sonic objects, solar objects: variously,* curated by Bridget Crone and commissioned by NETS Victoria for *The Cinemas Project* (2014); *Hoops: sound tests, performances, documents (2011-2013),* presented as part of *Melbourne Now*, National Gallery of Victoria (2013-14); *only from the perspective of a viewer situated upon the surface of the earth does day and night occur*, commissioned by the Australian Centre for Contemporary Art and The Common Guild in Glasgow as part of the Glasgow International Festival for Visual Arts (2012); *a world fully accessible by no living being,* presented at Federation Square for the Melbourne Prize for Urban Sculpture (2011); *please leave these windows open overnight to enable the fans to draw in cool air during the early hours of the morning,* presented at the Australian Centre for Contemporary Art, Melbourne (2010); *The West Brunswick Sculpture Triennial*, with the OSW collective, Melbourne (2009); and *projectprojects* at The Showroom, London (2008).

Bianca Hester's book, titled *accommodating spaces, materials, projects, people, videos, actions, objects, thoughts: relatively,* was published in 2009. She is represented by Sarah Scout Gallery, Melbourne.

Bianca is also a participant in the *SITUATION* exhibition, contributing the project *contexts, cuts, convergences* (2014).

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A provisional context for discussion: thinking-making material relations, fashioning situations, and exhibiting practices in motion.

1)
[indeterminacy]

Indeterminacy, suggests Elizabeth Grosz, is a condition of the real whereby what is present is not simply reducible to matter. Indeterminacy positions matter as being inclusive of but irreducible to objects, encompassing forces and events. A reservoir of indeterminacy—which is argued as matter's condition—'enables living beings to elaborate the material world in ways that cannot be specified in advance'.[i]

Approaching materiality in this manner has potent implications for the generation, exhibition and documentation of spatial practices. When transformed into a lively set of strategies for art's production, attending to matter's open indeterminacy requires an ethos of experimentation in order that unforeseeable possibilities are elaborated in ways that are not contained within or predictable from the present.

2)
[thinking-making]

The term 'thinking-making' material relations positions the two procedures 'thinking' and 'making' as absolutely inter-implicated: concepts provoke practices and practices engender new concepts in perpetual oscillation.

3)
[experimentation]

Experimentation is contingent upon unpredictability whereby contingencies are embraced, allowing for the pursuit of unexpected tangents to develop in non-linear ways, generating 'outcomes' that are unforeseeable in advance. In this schema, the 'maker' does not know, but is

compelled to continuously hazard a risk and improvise at every turn. This approach is positioned by Elizabeth Grosz as constituting a 'politics of imperceptibility':

'(a politics of imperceptibility is the) opposite of identity politics, a politics of acts not identities, in which inhuman forces, forces that are both living and non-living, macroscopic and microscopic, above and below the human, are acknowledged and allowed to displace the centrality of will and consciousness … (whereby the subject is rendered as) a backdrop to a play of forces which are themselves what constitute (an) ever-shifting and uncontrollable terrain.' [ii]

4)

[sculpture: objects in the midst of]

The project (*x*) constitutes a continuing exploration of the potential of sculptural objects to be engaged according to their unique affordances as the basis for a series of collaborative sonic performances across a range of sites and social contexts. Sculpture is engaged with as an implement for improvisation in order to strategically activate space in ways that exceed regulated protocols. As a result, place is *performed* in an oscillation between objects, bodies, movements and sites. Spatial and sonic potentialities are elaborated and emerge as perpetual processes staged to a witnessing (mostly contingent) audience.

5)

[space]

Space is understood and practiced as an expressive territory. An expressive territory is approached as an emergent, contingent and relational event arising from a tissue of material, temporal and social relations in ongoing processes of formation.

6)

[space again]

We cannot access the possibilities of the world in its teeming entirety. Our bodies connect with and, in turn, frame this world by virtue of the limits of our sense organs.[iii] The body's physical limitations are expanded by the virtual capacities of these organs. In turn, the world becomes strangely 'organized'.[iv] As they stretch us out into the material universe they do so only so far. The sensorium within which we dwell is simultaneously made available and inaccessible by the limits of these organs – for beyond the limits of our perceptual-embodiment 'everything else remains in obscurity, unperceived and unsignified' making the world 'fully accessible by no living being'.[v]

7)

[many mappings]

Mapping is engaged with persistently, but it is an approach that is understood and employed as generative rather than descriptive. Mapping based in a kind of representational approach would work to 'reveal' that which it mapped, thereby fixing or locating space as an origin to which the mapping makes a direct and discernable relationship to its terrain, thereby becoming secondary to that terrain. Instead, the mapping engaged with in this practice becomes an active process of multiplying differentiations, rather than being put in service of representation or description.
Mapping positioned as generative becomes a 'tool that is capable of producing and accommodating together the many different possible unfoldings of a project…'.[vi] This is due to the inexhaustible complexity of any situation with which mapping makes a relation[vii] whereby the map does not 'reproduce the real, but constructs on it, connects it, opens it, and generates it'.[viii]

8)

[documentation]

Aesthetic events, activating specific timeframes for experience, pose productive challenges to the practice of documentation. This is amplified when the recording of events is motivated by the aim to produce audio-visual outcomes that become more than a secondary account representing a moment that has passed. The project (*y*) sought to engage the process of documentation in order to develop a range of future iterations that would in turn produce new situations for engagement. As a process inherently *in motion*, performative spatial-temporal practice requires experimenting with modes of documentation whereby the motility that is integral to performativity is embodied by the spatio-visual formats that come to (re)present it.

Notes

[i] Elizabeth Grosz. 'Feminism, Materialism, and Freedom' in *Becoming Undone: Darwinian Reflections on Life, Politics and Art*. Durham, North Carolina: Duke University Press, 2011: 69.

[ii] Elizabeth Grosz. 'A Politics of Imperceptibility: A Response to Anti-Racism, Multiculturalism and the Ethics of Identification' in *Philosophy and Social Criticism* 28, no. 4 (2002): 470.

[iii] Elizabeth Grosz. '*A Thousand Tiny Architects: Art and the Animal*', paper presented to Department of Architecture, University of Sydney, 2008: 10.

[iv] ibid.

[v] ibid, p. 11.

[vi] Teresa Stoppani. 'Mapping the Locus of the Project' in *Angelaki: Journal of Theoretical Humanities* 9, no. 2 (August 2004): 182.

[vii] ibid.

[vii] ibid, p.186

Production still from the performance titled 'Solar Objects' in Woolloomooloo, Sydney, 3.30-4.30pm on 24 May, 2014. A fragment of the project 'Fashioning Discontinuities' presented during the 19th Biennale of Sydney, 2014.
Photograph: Laure Stephan and Salote Tawale.

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SITUATION Key Situator Lecture Saturday August 2nd

Edward Hollis

Architect & Author & Deputy Director of Research, Edinburgh College of Art, University of Edinburgh, Scotland

Edward Hollis studied Architecture at the universities of Cambridge and Edinburgh. He has worked as an architect in the practice of Geoffrey Bawa, famous for his garden of follies and ruins at Lunuganga in Sri Lanka, and then in the practice of Richard Murphy, well known for his radical alterations to ancient and historic buildings in and around Edinburgh.

In 1999, Edward Hollis began lecturing in Interior Architecture at Napier University, Edinburgh. In 2004, he moved to Edinburgh College of Art, where he ran the undergraduate and postgraduate programmes in Interior Design. Now, he is the Deputy Director of Research at Edinburgh College of Art.

Hollis' experience working with follies and ruins in Sri Lanka, with modern interventions to historic buildings in Scotland, and in the notoriously slippery discipline of Interiors, has focused his research and theoretical thinking on the notion of time, story, and building.

His first book, *The Secret Lives of Buildings*, a collection of folktales and stories about mythical buildings, was published in 2009. His second, *The Memory Palace,* a book of lost interiors, was published in 2013. Both books were nominated for the Samuel Johnson Prize for non-fiction.

These theoretical speculations are beginning to have implications on the ground; at present, Hollis is involved with plans to re-occupy the ruins of a modernist masterpiece, St Peter's seminary at Cardross. This site, near Glasgow, is a place in which time, story, and building can work creatively with one another.

Rubrics and Recipes:
situations in time

There is nothing abstract about a situation. Unlike its near synonym 'place', the word 'situation' always has something of the temporary about it. Unlike 'position', which is apparently absolute, it refers to sets of relations rather than some abstract scale. Unlike 'location', 'situation' implies a point of view.

To be in a situation is to find oneself enmeshed in a very particular set of relations, both in time and space. The planets align for a moment, and then they continue on their way. The hostage is released from the building, and the sharpshooters lower their rifles. Eyes stare at one another a little too long, and then slide aside. Time is of the essence in a situation.

But, for much of the time, we imagine that the spatial environment is a fixed affair of bricks and mortar, or rooms, arranged and set for an image. Its histories are, traditionally, stories about the construction of artefacts, rather than their repeated reconstruction, repair, decay, ruin, or disappearance. In writing two alternative histories, I have sought to challenge this perception.

The Secret Lives of Buildings was written as series of stories in which, like the folktales that describe them, well known buildings are passed, transformed and preserved from generation to generation. *The Memory Palace,* composed as a ramble through an abandoned palace of interconnected rooms, extended this experiment to play with the possible form of an history of the interior.

These enquiries represent an inward focus of interest; and this paper will focus further inward. This is a proposal for an experiment with rubrics and recipes, an examination of the tiny, invisible, repeated gestures and rituals that move furniture in rooms, rooms in buildings, buildings in cities, cities landscapes, and, ephemeral and undocumented as they are, in landscapes, move mountains.

Any gesture is, or creates, a situation, caught between the *chronos* of time endured, and *chairos*, the time of opportunity. They happen in particular places at particular time. They take a certain amount of time, and occupy or invent a certain sort of space. Each of them is a little story, with a temporal structure of its own. Each of them creates, and is, momentarily, a situation.

And that situation is itself situated. This study will discuss their histories in an attempt to situate bathing in the Ganges against the use of refreshing towelettes on a plane; a walk in the desert to the multimillion dollar industry of the Haj today. Gestures, even as hands move through the air, embody, literally, stories of their own genesis.

They leave all sorts of traces, among the strangest of them being the rubrics written to pin them down in text – from the *Vedas* to the recipes of Elizabeth David, the *Book of Common Prayer* to the operating instructions for a washing machine. Like all architectures, they represent hopeless attempts to fix the ephemeral.

This is a proposal for one such hopeless attempt, an initial sketch for a way of connecting the ephemera of marble and mountain with the ageless movement of a hand through the air.

Edward Hollis at SITUATION Symposium
Photograph: Georgina Matherson

SITUATION Symposium Presentations
Friday August 1st

SITUATION Paper Presentation

Benedict Anderson
Professor of Spatial Design, University of Technology, Sydney

Benedict Anderson works in scenography, dance dramaturgy, architecture and film. Project venues include: Laboral Gijon and ARCO Art Fair Madrid Spain, Fondation Cartier Paris, CDC Toulouse, Es Space Pier Paolo Pasolini, Valenciennes and Lisbon Architecture Triennial. He was commissioned to design schemes for Hatfield City Council Subways Redevelopment, UK, and regularly enters competitions such as the Unity Monument Berlin. Screening of his documentary and experimental films include: Espace Media Centre de Recontre International Monaco, Normandy Contemporary Film Festival, Panorama Film Festival Athens, Museum for Contemporary Art Leipzig and the Palast der Republik Berlin. He co-convened *Mobility Visions* Symposium for Theater der Welt Halle, Germany, and *SEAM2009/2011/2013* Symposiums, Sydney. He has reviewed for *Architecture Australia* and his publications include *Out of Space: the rise of vagrancy in scenography, The Architectural Flaw* and *Self-ruining and Situated Vagrancy: The Geography of Performance.* Positions include: Advisor, EU Urbanism, Bauhaus Kolleg Dessau, Gäst Professor Institüt for Raumgestaltung University of Innsbruck and Gäst Doctor/ Dozent TU Berlin. He studied scenography at St. Martins London and won prizes for his scenographic work and academic research (MA, Ph.D). He is a partner in the Berlin-based firm Thinkbuild Architecture, Professor of Spatial Design, and Director of the Centre for Contemporary Design Practices, University of Technology, Sydney.

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Urban Atmospheres:
at the interface of air

The paper explores the situation of turbulence: beautiful vortexes, eddy flows and emigrational currents within the external and internal relationships we embody in the air we breathe. As air is both an internal and external element in every breath we take, it inherently conditions our interior and exterior environments. Expressed through an ongoing research project, the paper explores through actual, theoretical and physical dimensions, how air and pollution are reshaping our relationships to the Urban Atmospheres around us. Air has become the unnatural enemy of the people when mixed with pollution. Dramatic as this may sound, air is killing people. The choking of millions assigned to lung and blood diseases from air pollution is at endemic proportions and on unprecedented scales.

Once invisible, pollution has rendered air visible through the emission of gases and particles from factories, coal-fired plants, car-exhaust fumes, homes, jets and more. Increasingly, the ubiquitous facemask has become part of the twenty-first century clothing accessory worn by millions around the world to filter air pollution. The mask reinforces the material separation between them and environments deemed harmful. In China, the wearing of masks has become a protest symbol to graphically symbolise and, to a degree, fetishise an awareness to air pollution. Masks with large lips and unhappy smiles sewn onto the surface display this new separation. Air pollution is turning people into millions of walking micro-environments, hemmed-in by polluted urban atmospheres that interiorise their cities suffocating the air they breathe.

The stimulus for attaining better air quality is to combine air and capital. Set by governments, the ballooning trade in carbon emissions between companies and countries has become one way to cut pollution around the world. Still in its infancy, the buying and selling of carbon emissions forms a trade not unlike any stock market transaction. For good or bad, this shift in pollution management emanating from commodity production and mass consumption has made air more visible, and anything made visible is capitalized. Emissions trading can be profitable and air pollution has become capital. The quality of our air is intrinsically aligned to the capital of production. The future of air lies not in its ability to be further capitalised but instead relies on equalizing the relationship between labour and profits. Mass production and vast profits are the capital up for renegotiation if we are to hold onto our air. To recapitalise air is to bring air back to its purity. To re-establish air purity requires us to apply the methods by which we record air quality directly to the body as an avenue to incite action for change in attaining better air.

Urban Atmospheres: At the Interface of Air takes the form of a wearable device as embodied protest to the increasingly unstable environments as a result of air pollution. The project proposes the

'actioning' for better air quality through individuals' capacity to read and render the quality of the air they breathe. Configured as body extensions the *'Breathe'* project is based on producing prototype architectures for the visualisation of air quality via wearable mobile devices that establish an interface between people and air allowing them to become informers, renderers and surveyors of air pollution. This interaction between people and pollution is designed to incite a critical mass of walking protesters aimed at galvanizing the public to pressure governments and industries to reverse the congested grey tinge that hangs in many urban atmospheres around the world.

The *Wearing your air* exhibition, for the Lisbon Architecture Triennial theme *Close, Closer*, brought into association air and breath, pollution and people through an inner and outer materialization. The exhibition consisted of showing the main components and hardware of our prototyped brooch alongside an interior representation of the body – specifically the lungs. Assembled from medical X-rays of human lungs and tent poles brought from China, the installation formed a patterned mosaic of transparent human form within the exhibition space.

The philosophical and historical contexts of this project drew on contemporary comparisons through the discursive nature of our project and the 'currents' that surround it: societies, governments, industry, mass production and consumption and individuals. Wearing the detachable 'brooch' operates as both a piece of design and a stance of resistance to the problems of pollution by focusing on an essential element that sustains our lives – air. Each breath is the taking-in of this essential outside element that 'lives' temporarily inside our bodies. The 'brooch' performs the reading and visualisation of our breath on the street and in our workplaces. This basic step to make people the renderers of air aims to bring about a radicalization of society for the protection of air.

Responding to interiority and subjectivity as situational conditions and the relational and experiential dimensions of situations, the paper situates the nature of turbulence and air pollution as an oscillating world conditioning of the air we breathe. The paper is divided into five parts: the first, *The material of air*, explores the visibility of air; the second, *The behaviour of air*, discusses the social interaction of air we share with others; the third, *The economy of air*, accounts for air and industry, production and profit; and the forth, *Wearing your air*, discusses the prototypes under development, the methodologies for wearable 'urban architectures', and their implementation in terms of hardware and software, sensing technologies, mapping, domains and user testing. The article concludes with a speculation on *Recovering air* and the consequences of living in unstable environments. The paper extends a recent publication of the project through an exhibition held at the Lisbon Architecture Triennial, Portugal.

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SITUATION Paper Presentation

Philippa Nicole Barr

Philippa Nicole Barr initiated a PhD in the architecture faculty at the University of Sydney that sought to explain the value of, and link between social and intangible atmospheres. She also holds a Masters in Photography and Visual Design from the Nuova Accademia di Belle Arte, Milan, Italy. A multilingual practitioner, her recent professional work has been in the design and creation of content for a variety of platforms including the Economist Intelligence Unit, Corriere della Sera and *Domus*.

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Presenting Nothing:
how to represent interiors as atmospheres

Designers struggle to attribute atmospheres with any objective value, but the atmospheres of their work will inevitably be a basis for affective judgement. If the way of measuring atmosphere is through affect then how can this be genuinely represented and communicated? This paper presents some problems and strategies for the representation of interior atmospheres.

The intangibility of atmospheres makes them difficult to define and pin down. They seem to be constituted particularly by intangible, indivisible things that are inevitably shared: water, light, colour, temperature, and even odour. Atmospheres are thus recognised by our experience of them, they are known to us by affect, by the physical reactions they provoke. As Böhme claims, 'we are not sure whether we should attribute them to the objects or environments from which they proceed or to the subjects who experience them' (Böhme, 1995: 114).

In 1995 Gerhard Böhme developed 'atmospheres' as the basic concept for a new aesthetics without a point of departure in art. In his article 'Atmosphere as the fundamental concept of a new aesthetics', Böhme argued that design (especially in the industries of cosmetics, advertising, interior decoration, scenography and art) was essentially the production of atmospheres. For Böhme: 'Admittedly it is difficult, owing to the peculiar intermediary position of the phenomenon between subject and object, to determine the status of atmospheres and thereby transform the everyday use of atmospheres into a legitimate concept' (Böhme, 1993: 118).

For the purpose of representation Böhme borrows the language of the German natural sciences from the 17th century, characterized by a concern with cosmology, closed systems and empirical data. This was a vocabulary that was adopted in the literature of the 18th century with a romantic twist: the haze of light glowing from celestial objects. As is well known, the term 'atmosphere' originally referred to the surrounding and outflowing vapor of heavenly bodies, and was only later extended, by analogy, to the breathable air of the earth itself (Crunelle, 1996: 38-45). For its part, the German word 'Dunst' meaning haze, wafting odour and smog provides an excellent definition of affective indeterminacy and transition of earthly atmospheres. Closely related to the idea of Dunst is that of 'Dunstkreis' – orbit. The centre of any space is the origin of radiance. Everything in an orbit is subject to its influence and it would clearly be different if it were not there. The atmosphere of a thing thus implies action at a distance — extensions as far as a presence can make itself felt or influential (ibid).

In the 18th century, under the influence of romanticism, the term took on a new meaning as the atmosphere emanating from people and things (ibid). At this time, the idea was mixed and combined with other references to the atmosphere, specifically that of miasma, a foul emanation of the earth that floats from place to place spreading disease – a movement between sublime celestial and foul physical body (Jördens, 1801: 4). Consistent with this proliferation of meanings via analogy, in architecture and design discourse today we take atmosphere as an aesthetic term used to refer to an affective presence.

Since it is a concept of variable and unstable conditions, to produce an atmosphere it is necessary to enact scenarios that do not rely upon fixed parameters. Instead of deterministic architectural planning, the outcome of atmospheric design is a productive uncertainly (Böhme, 2006: 116).

But how does one represent the atmosphere of interior design? These projects are presented before they are built through drawings and models and also, recently, through computer simulations and animations. These forms of representation are ideal for competitions and have

become essential for the construction process of design production. Moreover, the public image of a structure strongly depends on its photographic illustration in various publications, architecture books and magazines (Drozd, 2010: 99).

Computer simulations and photographic documentation idealise the atmosphere of everyday life; they stage people's lives. In the models and 3D renderings the artificial is animated with natural elements: unidirectional light, with blue sky as background, people walking around, a few plants in shadows. The result is a counterfeit, an approximation, an artificial snapshot (ibid: 100-101). The image is in fact devoid of atmosphere, without climatological nuance, always made under the same conditions at the same time of the day (Böhme, 2006: 45).

Furniture store catalogues depict space and objects but struggle to communicate atmosphere. Absent of people and activity, the images lack affect. They must be animated in other ways, often using particular forms of photographic lighting. The conventions for representing atmosphere are defied by a lack of sincerity in doing so, the impossibility of the task is emphasised by its conventions.

The solutions to the interior designer's problem may not be found in the vexed field of photography and photorealism but rather in the illusive properties of the discipline of scenography – a discipline with a long tradition of the conscious generation of atmosphere. For the purposes of representation, interior designers may benefit from the techniques of this discipline. The techniques of the stage designer produce atmospheres, creating scenes of particular qualities of feelings through the choice of objects, colours and sounds. These arrangements are calculated to produce mood-like serenity, melancholy or rapture (Böhme, 1993: 119). Their heightened affective resonance makes the images infinitely more memorable. This form of representation is, furthermore, generative of atmospheres which better analogise their 17th century namesake; a haze of light and influence streaming out of the heavens, rather than the simple arrangement of objects in abstract space.

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SITUATION Paper Presentation

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Akari Kidd is a PhD candidate in the School of Architecture, Victoria University of Wellington, where she also teaches in the areas of architectural design and architectural criticism and theory at undergraduate and postgraduate levels. Her current doctoral research explores the architectural and theoretical relations that can be drawn out when architectural practices are viewed through the lens of affect. Akari has worked under architect Kengo Kuma in Japan and holds a Bachelor of Architecture from The Cooper Union in New York.

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Dr. Jan Smitheram is a Senior Lecturer in the School of Architecture at Victoria University of Wellington where she teaches both undergraduate and postgraduate students. Extending work from her PhD, she looks at the relationship between performance, performativity and affect within the context of architecture. Her recent research, in collaboration with Simon Twose, looks at architectural practice through the lens of performativity and affect. Her work has been published in international journals and conference proceedings.

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Situating Affect

The field of 'interiors' is increasingly framed in the realm of 'expanded spatial practices,' to explore conditions and possibilities for cross-disciplinary as well as trans-disciplinary approaches.[i] Gini Lee takes up a similar theme, (re)framing the making of interiors as a 'collaborative ephemeral practice'.[ii] Within this context, and with a focus on practice, in this paper we concentrate on the ephemeral processes of interior practice. This connects us to a general shift in interior practice towards engaging with atmospheric interiors where affect plays an important role in shaping interior spaces.[iii] As noted by Julieanna Preston, interiors are 'ambient environments delimited by the aura of affect and subjectivity'.[iv] Equally, attesting interiors relative to affect, Suzie Attiwill emphasizes interior as 'composed of relations, phenomenal and emotive'.[v] In this sense, recent discourses attend to the spatial experience of interiors, engaged through immersive atmospheres – described as the spatial condition of affect. Whilst the arguments towards these immersive interiors are primarily based on the indeterminacy and ambiguity of atmospheric spaces, this paper asks for a rethinking of 'interiors' beyond the current atmospheric discourses to address the possibility of *situating affect*, particularly through the design practice as a *situation* open to fluctuations and contingency.

This paper strives to *situate affect*. Specifically, we ask: *how is affect situated in the design of interiors?* We explore this question through, first, a discussion of affect and its metaphors and, second, an empirical study of the interior design process of Kerstin Thompson's Monash University Museum of Art (hereafter referred to as MUMA).

Parallel to recent discussions on interior atmospheres, the theory of affect has also received increased attention.[vi] Our first exploration draws attention to Sara Ahmed's metaphor of stickiness which helps us to re-situate the affective turn towards a more *situated* emphasis.[vii] Literature of affect has developed a range of metaphors that illustrate the movement and channelling of affect through 'pipes and cables',[viii] 'ropes and lines',[ix] 'transmissions',[x] and 'contagions'.[xi] Such descriptions convey a kind of rapid, mechanistic and programmatic movement of affect.[xii] While these conceptualizations are acknowledged in this paper, we look to Ahmed's metaphor of stickiness to present the platform for the paper. According to Ahmed, affect has a sticky property which allows objects and ideas to generate attachments.[xiii] Importantly, affect as 'sticky' relates to an idea or object's orientation towards other objects in a given setting, including design processes. Taking the affect of happiness as an example, Ahmed considers 'happy objects' where these objects draw our body towards them as we find them pleasing and cling to them.[xiv] This paper seeks to extend Ahmed's 'sticky' metaphor to bring an account of affect within the design process of interiors. Specifically, the paper shifts from discussing *sticky affects* to *stickiness-in-process*. It is through considering affect's *stickiness-in-process* that we are able to *situate affect*.

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To expand on Ahmed's metaphor of stickiness, our second exploration *situates affect* in the context of the design of interiors. We take as a case study an in-depth interview with Kerstin Thompson, reviewing the process of designing the interior for MUMA. The specific project involves two design methods, a hunch-driven process and a literary-driven process, the latter referring specifically to Rémy Zaugg's literary text on museum design, *Das Museum, das ich rmir ertaume*.[xv] According to Zaugg's text, the place of encounter between art and people, the museum, is 'no place of illusion, it is no artificial paradise, it has, on the contrary, the function of grounding, bringing to form and enabling consciousness'.[xvi] Thompson draws from Zaugg's carefully cued spatial design method to achieve a 'real' interior space where 'architecture should not be visible' to emphasize the art.[xvii] This method interplays with a more hunch-driven process, or what Thompson refers to as an 'immediate intuitive response' to a design project that 'can allow … [one] to act on it more quickly'[xviii] These intuitive hunches emerge through subconscious design thinking that is always situational, specific and open to contingency. The interest here is how Thompson shifts from one to the other, generating attachments through affective stickiness.[xix] The paper evaluates this interplay between designing for 'idiosyncrasy' and 'neutrality', specifically through the 'curve' problem and the 'corner' problem arising through the design process.[xx] Affect acts as a sticky connective element, providing a way to *situate affect* within the oscillating process between two distinctive design processes. The effect of bringing these two approaches together is to develop a particular way of thinking about affect as a quality of interiority between bodies.

Lastly, in the concluding discussion, we outline two key reasons for the importance of *situating affect* within the practice of interior design. First, situating 'sticky' affects in practice attends to and attunes to the event of unpredictable interplays and hybrids of different bodies, including design processes. Connected to this, and second, the design of interiors is a practice that works through sticky and affective interplays; practice is open to the contingencies that 'sticky' affects bring. Both of these reasons connect to our final assertion: by looking at the practice of designing interiors through affect as *stickiness-in-process*, we are more able to understand practice as a *situation* open to chance and contingency.

Notes

[i] Jill Franz and Steffen Lehmann, 'Side-by-Side: A Pedagogical Basis for (Design) Transdisciplinarity', *IDEA Journal* (2004).

[ii] Gini Lee, 'Curatorial thinking: performance space and the interior,' in *Thinking Inside the Box: A Reader in Interiors for the 21st Century*, ed. John Gigli et al. (London: Middlesex University Press, 2007), 12.

[iii] See for example, Peter Zumthor, *Atmospheres: Architectural Environments – Surrounding Objects* (Basel: Birkhauser, 2006), Hélène Frichot, 'Olafur Eliasson and the Circulation of Affects and Percepts: In Conversation,' in *Interior Atmospheres*, guest ed. Julieanna Preston, (London: John Wiley and Sons, 2008): 30-35.

[iv] Julieanna Preston, 'In the Mi(d)st Of,' in *Interior Atmospheres*, , guest ed. Julieanna Preston, (London: John Wiley and Sons, 2008): 8.

[v] Suzie Attiwill, 'What's in a Canon?,' in *Thinking Inside the Box: A Reader in Interiors for the 21st Century*, ed. John Gigli et al. (London: Middlesex University Press, 2007), 63. Cited by Julieanna Preston, 'A fossick for interior design pedagogies,' in *After Taste*, ed. Kent Kleinman et al. (New York: Princeton Architectural Press, 2012), 101.

[vi] See for example, Brian Massumi, *Parables for the virtual: movement, affect, sensation* (London: Duke University, 2002), Patricia Clough, 'Introduction,' in *The Affective Turn: Theorizing the Social*, ed. Patricia Clough, (Durham: Duke University Press, 2007): 1-33, Clare Hemmings, 'Invoking Affect,' *Cultural Studies 19* (5) (2005): 548-567, and Ruth Lees, 'The Turn to Affect: A Critique.' *Critical Inquiry 37* (3) (Spring 2011): 434-472.

[vii] Sara Ahmed, 'Collective feelings or, the impression left by others,' *Theory, Culture & Society* 21(2) (2004): 25-42. See also, Sara Ahmed, *The Promise of Happiness* (Durham: Duke University Press, 2010).

[viii] Nigel Thrift, 'Intensities of feeling: towards a spatial politics of affect,' *Geografiska Annaler: Series B, Human Geography* 86

(2004): 57-78.

[ix] Derek McCormack, 'Engineering affective atmospheres on the moving geographies of the 1897 Andrée expedition,' *Cultural Geographies* 15 (2008): 413-430.

[x] Teresa Brennan, *The Transmission of Affect.* (Ithaca, NY: Cornell University Press, 2004).

[xi] Anna Gibbs, 'Contagious feelings: Pauline Hanson and the epidemiology of affect,' *The Australian Humanities Review,* 2001. Accessed at http://www.lib.latrobe.edu.au/AHR/archive/Issue-September-2001/gibbs.html

xii Deborah Thien, 'After or beyond feeling?: a consideration of affect and emotion in geography,' *Area* 37(4) (2005): 452.

xiii Sara Ahmed, 'Happy Objects,' in *The Affect Theory Reader*, ed. Gregory J. Seigworth and Melissa Gregg, (Durham: Duke University Press, 2010): 29.

xiv Ahmed, 'Happy Objects,' 30. See also, Sara Ahmed, 'Multiculturalism and the Promise of Happiness,' *New Formations* 63 (2007): 123.

xv According to Thompson, this specific essay by Zaugg is given to her by the curator. As Thompson recalls: "…the curator, our client, gave this to me, and said to me that … they didn't really want this, as an approach. But then, as the project went on, it became clear to me that actually, he did want this. So, it's always the running joke – that it was his subtle way of telling me what they wanted.'

xvi Rémy Zaugg, cited in Stephen Bram, 'The art museum of Rémy Zaugg,' last modified 2003, http://www.docstoc.com/docs/32296772/the-art-museum-of-r%C3%A9my-zaugg-Stephen-Bram-perhaps-all-visual-art.

xvii Thompson, interview by author.

xviii Thompson, interview by author.

xix Importantly, the authors acknowledge the distinction between the two approaches (hunch-driven process and literary-driven process) is debatable and therefore, the paper does not seek to reduce the two into a binary opposition. Rather, we suggest decentring this division in terms of an active process of oscillating dualities. In this sense, it is the interaction and intersection of these two methods that are of prime interest in this paper.

xx Thompson, interview by author. The specific terms of 'idiosyncrasy' and 'neutrality' are used by Kerstin Thompson during the interview when describing the design process of MUMA. The phrase 'corner problem' is taken from the visual documentations provided by Thompson as additional material for analysis by the author. The words 'curve problem' are proposed by the author to align with this latter phrase.

SITUATION Paper Presentation

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Fiona Curran is an artist based in London currently researching for a practice-related PhD at The Slade School of Fine Art. Her research project explores the impact of digital information technologies on landscape and the environment and considers the critical significance of landscape as both site (material) and sight (representation) in examining conditions of power in the context of 21st century late capitalism. It seeks to contribute to the discourse on environmental art whilst also contesting the application of this term to a niche area of visual practice. Fiona also holds a teaching post in the department of design at Manchester School of Art.

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Thinking the Interior:
atmospheric envelopes and entangled objects

This paper will focus on two works by the British artist Martin Creed: *Work No.227*, *The lights going on and off* (2000) and *Work No.200, Half the air in a given space* (1998). I will consider the artist's deployment of air in these works as both a material and a metaphor that might enable a productive engagement with thinking about interior spaces in relation to broader questions concerning ecology and the environment. Creed's works will be situated in relation to Peter Sloterdijk's writings on air and atmosphere with particular reference to the philosopher's 2009 book *Terror from the Air* where the introduction of gas warfare into the trenches of the First World War is analysed in relation to the emergence of the 'environment' as a key term of the 20th century. My approach to this discussion is informed by my position as an artist and will include modes of experiential and affective engagement with Creed's works that implicitly foreground an understanding of the value of artworks as productive sites for the generation of experimental spatial and material relations.

Sloterdijk's reflections on atmospheres in *Terror from the Air,* and his major work *The Spheres Trilogy* written between 1998 and 2004, offer a series of interrelated spatial concepts that make the environment explicit through reference to 'atmospheric envelopes' and 'air-conditioned spaces'. His account is a spatialised ontology of being-in-the-world that can be seen to have significance for discussions of the interior in relation to ecology and the environment. He asks not the question *'Who or what are we?'* but rather *'Where are we?'* For Sloterdijk, being-*in* a world or sphere is also, fundamentally, social co-existence or being-*with,* and this co-habiting 'condemns' us to live with others (human and non-human) in interdependent atmospheric surrounds where any notion of an exterior or independent outside has now disappeared. This disappearance of the outside is a consequence of the making explicit of our environmental conditions, of the fragile life-support systems that enable us to be and to breathe. This is why air plays such a central feature in his writing as it exemplifies that most fundamental yet invisible atmospheric support that is *the* precondition of our existence. Being-in-the-world is therefore always already spatial *and* social due to our immersion in shared atmospheres and communal environments. Inhabitation is *co*habitation; spatial co-dependence therefore becomes a necessary condition for 'thinking the interior' (Sloterdijk, 2011: 83).

Bruno Latour refers to Sloterdijk as *'the* philosopher of design' (2008, 9) and charts an affinity between the two thinkers' works recognising in Sloterdijk's *Spheres* a parallel to his own rejection of the modern distinction between 'matters of fact' and 'matters of concern' that is a consequence of instrumentalised thinking and the ontological split that has been drawn between Nature and Culture (Latour, 2004). Latour has insistently returned to the assertion that Science (and therefore any appeal to an external 'Nature') is subject to the same entanglements with objects, atmospheres and situations as the social and cultural realms, which, within the modern constitution, are seen as separate. Latour highlights Sloterdijk's reclaiming of matter and materiality through his spherological thinking. It is this specific focus on a material engagement with shared atmospheres that informs the central discussion of this paper with reference to Martin Creed's work, *No.200, Half the Air in a Given Space.* (This account is based on a recent experience of the work at the Hayward Gallery in London in March 2014). What this particular work and the space it occupies can be seen to symbolise is a heightened sense of environmental awareness *through* the experience of atmospheric envelopment. As a

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visitor and a participant you are forced to cohabit the space with a series of other agents; you become entangled with the balloons, other visitors, static electricity, atoms in flux, air, breath, the smell of latex, the bodily traces of previous visitors. The interior is in a constant state of change as it responds and adapts to the agents and actors interacting within it and upon it. The work presents an interior space as an atmospheric envelope of relations, it is a situation in the process of being composed and recomposed. The balloon itself can be seen to function as a visual and material metaphor for a world within a world, a micro-atmospheric interior with a fragile membrane enveloping the air within it whilst floating in and resisting the air outside.

Through this exploration of Martin Creed's works in relation to the writings of Sloterdijk and Latour, this paper aims to demonstrate how any approach to thinking or designing the interior is fundamentally bound to a broader question of ecology and a re-thinking (or re-designing) of inhabitation as *shared* space where human and non-human actors are entangled in complex situations of co-dependency and cohabitation. As social, political and economic frameworks globally begin to shift towards an increased focus on living *with* and adapting *to* climate change rather than its prevention, as humans we are now embarking on a collective form of experimentation to learn anew how to be in a shared world. This means acknowledging our entanglements with and attachments to whole chains of actors and situations that affect us and who we, in turn, affect. Central to this experiment is the need to develop imaginative spatial and material relations that challenge existing models of thought and practice, relations that make explicit our life-support systems, our shared atmospheric envelopes.

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SITUATION Paper Presentation

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Jacqueline Naismith engages in interdisciplinary design research and practice with a particular focus on design as agent of social change. Her current research focuses on the social role of design in historical and contemporary formations of recreational places. Her concern is with the symbolic relationships between the visual representation of places, their built and natural environments and the meaning of leisure places for those who use them. Jacqueline teaches spatial design theory and practice, spatial design studio and research, visual communication design studio and historical and contextual studies programmes.

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Situating the Subject at the National Recreation Ground:
hut spaces, park practices and subjectivation at New Zealand's Tongariro National Park in the 1920s

The 1894 Tongariro National Park Act authorised 'the setting apart of ... land ... in the vicinity of Tongariro Mountain as a National Park'.[i] The institutional structure of the Tongariro National Park was the result of an early negotiation between Maori and the Crown that, for both Maori and pakeha, protected a culturally significant environment from the division and sale of the land into private ownership. The resulting National Park was, in its early decades, a raw, remote and infrequently visited environment. By the 1920s, nonetheless, the park offered a well-surveyed network of tracks and a set of rudimentary hut structures. These were used by a small number of outdoor recreationists: hunters, climbers, and enthusiast pioneer skiers. The spectacular qualities of the mountains Ruapehu, Ngauruhoe and Tongariro meant that the park's potential as site for both local recreation and international tourism had been recognised in early visions for the park. It was, however, not publicised by its trustee, the Tongariro National Park Board, as a local or international tourist or visitor destination until the later years of the 1920s. This publicity supported a series of slow-moving negotiations throughout the decade, towards a public/private partnership to develop accommodation of a grander scale at the park. This decade therefore is significant in its documentation of a transitional moment in the park's history. Situated between the residual and emergent formations of the park as a tourist and national recreational place, the decade of the 1920s precedes a period of radical change. This was driven by the development of the built environment for tourism that began in 1929.

This paper is concerned with processes of tourism, subjectivation, and the formation of the park as place. It interrogates the processes by which subjects become emplaced and how places and subjects are co-constitutive. It presents the findings of an analysis of material, visual and textual structures and representations of the park from the period of the 1920s. The park formation during this period is named in this paper as 'the national recreation ground'.[ii] The research asked: what kind of 'national' subject was situated at the national recreation ground, and how were park and subject co-constituted as a specific kind of place in this period. The methodology utilised drew together semiotic analysis of the spatiality and materiality of the early hut structures with analysis of information texts about the park produced in the 1920s. This evidence is used to support an argument that identifies a particular kind of national subject and shows how this subject was situated at the park at this time.

This research contributes not only an understanding of the historical specificity of place formation but also an interdisciplinary methodological approach to interpreting spatial histories. This draws on connected sets of material and textual archival resources to understand relationships between spaces and subjectivation at a specific historical moment. How the park's historical dwelling structures (huts) and the representation of spatial practices (including walking, climbing, hut/camping and sightseeing) were gendered in the 1920s are the focus of this analysis and interpretation.

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The specific discourses at work in the representations of the built and natural spaces of the park are identified. In these spaces, the recreational practices of hut habitation, walking/climbing and sightseeing locate, ground and thereby situate the subject. This interpretation unravels the semiotic resources constituting the dominant discourses that form the specific social and spatial topographies of the park at this time. The exterior forms of the hut structures emerge as the dominant indices of human presence in the park environment while the ontological safety of the hut as interior base prevails. The distinct spaces of the spartan interior of the hut, and the specific qualities of the outdoor terrain, it is argued, are co-constituted by a subject equipped with the skills of outdoor survival and characterised by resilience and self-reliance.

It is argued that it is the discourse of the expedition that shaped the practices that took place in the 1920s park environment. As recreation, the expedition is work not play. Sightseeing is represented as a practice that occurred while climbing/walking, but which is also an interlude; a moment of aesthetic pleasure in the ever-forward movement of the expedition. As a permanent campsite structure, the hut institutionalises the practice of the expedition in the park and at the same time co-constitutes the hut's inhabitant – the expeditionary subject. The themes of goal-focused self-improvement, challenge and reward are all constitutive of the discourse of the expedition. That the expedition takes place at the national recreation ground means that the expedition is institutionalised as a form of national recreation/education. By deploying the discourse of expedition, the representation of the park in the 1920s looks backwards to the preceding years of the park's history and New Zealand's colonial period. The subject of the discourse of expedition defined a masculinity that supported wider state interests of a strong, fit and battle-ready male population. Its operation was to reproduce this social performance of masculinity as a dominant practice at the Tongariro National Park in the first decades of the century.

The representations of the late 1920s importantly also provide evidence of how the discursive construction of the park was changing to address a wider audience of both genders. Evidence from the analysis supports the re-construction of the park as a safe and unthreatening place. Attention to the comforts available at the park huts as well as special provisions for women point to a revision of the dominantly male gendering of the park. This prepared the ground for the development of the park as a new luxury playground, its centrepiece to be a new luxury hotel providing access to the emerging sport of skiing. Both these spaces and practices were to re-gender the park and situate women as active participations in the park formation of the 1930s and subsequent decades. This, in turn, supported the imperative to develop the park as a place for local holidays and as an international tourist site.

Notes

[i] *Tongariro National Park Act* 1894, p 1.

[ii] Following Cowen, J, in his titling of Chapter 10 in *The Tongariro National Park New Zealand: its Topography, Geology, Alpine and Volcanic Features, History and Maori Folklore.*

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SITUATION Paper Presentation

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The Metamorphosis of Indian Culture and its Relationship with Interior Design

Introduction to the abstract:

When one enters a space the interiors become the foreground: the walls, the furniture, the pictures, the lamps, every tiny bit of detail. This paper aims to study the metamorphosis of Indian culture and its reflection in urban interiors. It is based on observations made by the author and also uses Indian culture as an example, directly derived from author's personal experience.

India has the largest number of young people (Rama Bijapurkar). Young urban couples with disposable income are rapidly investing in urban infrastructure, mostly flats (a condo is termed as a flat in an Indian real estate context). 2-3 bedroom flats become their world, and this world is then personalized through furniture and memorabilia from their travels around the world. There are things that make their homes modern (as a general parameter, 'modernity' means minimal decorations) and Indian ('Indian' means traditional art and designs pertaining to Hindu customs and religion in the Indian subcontinent) at the same time. The encounter with culture starts at the entrance in the form of *rangoli* (a traditional form of drawing made at the entrance of Hindu homes to welcome health and prosperity and to ward off evil) or the leaf or floral *toran* (another traditional Indian entity, which is a garland of flowers or mango leaves considered to be auspicious). As you go further, there are more peculiar examples of culture, like the *puja ghar* (a prayer room typical to many Indian homes, irrespective of religion).

Rangoli

A regular *pooja* structure in smaller homes
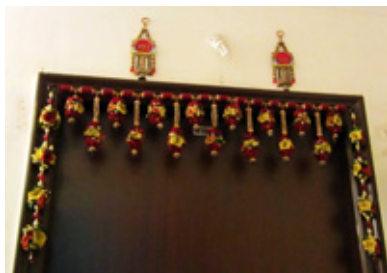
Toran

Further, the kitchen features products like *lota* (a water container and dispenser) and *khal-bhatta* (stone mortar and pestle), which live in harmony with contemporary items like a food processor and double-door refrigerator. This can be termed as the transmutation of design.

This paper aims for three outcomes:
1. To formulate these observations in a proper curriculum for interior design;
2. To make these observations available to builders and architects to help them include these observations in their own designs; and
3. To make these observations available to everyone for general awareness.

Cultural situation in urban scenario:

If you happen to call a person in India on her/his cell phone, chances are that you will hear a regional song or a *bhajan* (a devotional song) as the ringtone. This is interesting because it is a technologically advanced hand-held device but one laced with the cultural preference of that individual. As an interior designer, it is advisable to study the client profile carefully in order to include elements in the design that will reflect their personality and story.

In metro cities in India, condo culture has picked up rapidly as more and more of the population is shifting to the cities to stay in flats. As a result of this, there are increasing numbers of high-rise buildings. Now, most of the adult urban population has grown up in homes which have been close to the ground. Games were played out in the fields and 'hanging out' meant cycle racing or even long walks. These people have now started living in flats – boxes of space– mainly out of no choice.

Here one can see the balcony has a *vrindavan* as well as a tile with *rangoli* print.

One cannot ignore the complexities of uprooting older people from more open space living to these boxes. A pertinent question is: how do you make these spaces liveable without making the inhabitant feel alienated?

Approximately 15-20 years ago, the entrance to every house had a *tulsi vrindavan*, a structure holding a herbal plant called *tulsi*, which is considered to be auspicious and to help in promoting the wellbeing of occupants through its medicinal value. However, now this cultural practice cannot be accommodated in these small flats. In this case, terraces can provide a huge advantage as they connect the outdoor with the indoor. Even *Pooja Ghar* has undergone design evolution to make it trendy and minimalist enough to be accommodated in smaller spaces.
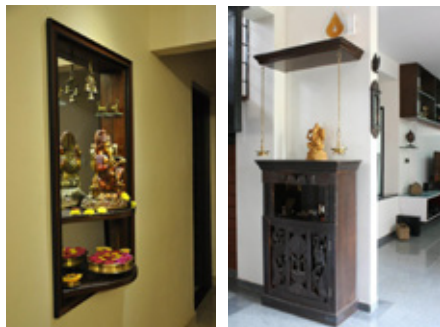
Some examples of works by author's architect friend.

Apartments, costs, and missing culture:

Today, if one happens to travel to India, especially to metro cities, one can witness the aggressive real estate industry communicating right in your face in the form of huge hoardings selling dream houses to everyone and showing modern living in major cities. The homes look modern, luxurious and enticing, though many actual homes do not match the poster picture. The poster picture is usually an imitation of the West (referring to Europe and America), often without editing it to suit the tastes of current India; the India that wears jeans clubbed with *khadi* or cotton *kurti*; that speaks impeccable English and shifts to Hindi or mother-tongue with ease; that goes to the pub but eats *daal-chawal* (rice and curry) at home; that uses technology and also touches the feet of elders for blessings.

This is a typical flat layout with no consideration for cultural nuances in the design.

Today buyers need to spend 60-lacs to 1-crore rupees on a 2-3BHK flat, which is approximately 800-1440 square-feet of space. This is an obscene amount of money for a small space. The buyer is thus exhausted economically by investing in the flats and there is little or no money left to invest in good furniture and interiors. The furniture options that are available are way too expensive, and the cheaper ones are bad quality and badly designed. Hiring an interior designer is fairly expensive. This leaves the Indian designer with huge potential to design original designs for the Indian market if they keep the following in mind: cost, space restriction, and culture.

Inclusion in Pedagogy:

If these observations are consciously included in classroom teaching it will help create better designers. No one predicted that the response to the open market or globalization would mean an ugly-beautiful balance of old and the new; that it would become a metamorphic entity where every stage becomes an interesting yet challenging space.

To finish:

'Designers are interested in Culture. But sometimes they treat it in a way corporations used to treat design: something consulted too little, too late… it's odd when we consider how often designers have shaped Culture.' (Grant McCracken)

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SITUATION Paper Presentation

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Özge Cordan was born in 1971 and received her B. Arch, M. Arch, and Ph. D. in architecture from Black Sea Technical University. In 2001, she won the first prize with A. Usta, Gülay K. Usta and Ayhan Karadayı in the architectural competition for the Environment Ministry in Turkey. She worked as a research assistant from 1992 to 2004 at Black Sea Technical University Department of Architecture. She has been teaching in the Department of Interior Architecture at Istanbul Technical University since 2007 in undergraduate and graduate programs. As well as her academic position she was Deputy Head of the Department of Interior Architecture from 2007-2010. She has been conducting the ITU International Master of Interior Architectural Design Program (IMIAD) since 2007 and also the IMIAD Program as general since 2010. She was a visiting scholar at DAAP-University of Cincinnati-ABD in 2007-2008 (TINCEL Foundation Scholarship). She also taught with Teaching Staff Mobility-related with IMIAD. She is the advisor for many masters theses in the IMIAD Program. As well as practicing she has an active research agenda.

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Adaptive 'Re-Mardin':
adaptive re-use, beyond cultural and historical conversation

In the present day, architects and designers face specific controversial situations when dealing with historical places. Some relate the reality of the past versus the potentiality of the future, or else the cultural balance of history versus the pragmatism of the present culture. These dualities can be the origin of architectural pathologies featuring the incapacity to adapt to present programmability and its resultant spatial and aesthetic mischaracterization. These represent tangible limits of architectural conversation and interior renovation. In reaction to the previous problems, the morphology of adaptive spatial re-use and its inherent restructuration aligns itself as a potential solution.

Adaptive re-use can be defined as 'adapting the old buildings to the requirements of new user's aspirations' (Semes, 2009, 183). In addition, adaptive re-use is a symbiotic methodology between the past and future of a building and its interiors and/or 'a methodology imbued with both sensitivity and inspiration, creating a strong relationship between inside and outside of the building considering the urban context' (Latham, 2000, 1). In this sense, the role of the designer is to grasp the character and significance (historical, aesthetic, communal, etc) of the building by interpretation.
Within this framework, the study explores, extends and challenges the world of the interior as a state of constant and dynamic 'becoming' rather than 'being'. The study involves the reconsideration of the interior and its occupant's ephemeral factors along with their historical and cultural values of constantly 'becoming' a 'new' space, and subsequently uses adaptive re-use as distinct practice of 'conservation' in order to reinterpret the history of interiors in the light of 'becoming'.

The study timeframe spreads through four years of studio work/design projects and focuses on both private and public buildings located within the old and historic city centre

of Mardin, which is located in the south-eastern part of Turkey on the Syrian border and which is settled on the south face of Mazi (Masius) Mountain, looking towards the upper part of the Mesopotamian Plain (Karaman, 2001, 136). The city, which dates back to the 4th century, has many faces such as historical, traditional, structural, ethnic, spiritual, emotional and so on (see Figure 1). As Alioğlu (1992) stated: 'The city is well-known with its architecture, housing and masonry' as well as its prominent ornamentation.

Aerial Photo of the Old City.

The selected studio works are listed as below:
- Bilirel House (Jennifer Poincloux, 2009, spring term)
- Governor's House (Pegah Sarraf Zadeh, 2010, spring term)
- Tea House in the Revakli Bazaar (Desirée Spoden, 2011, spring term)
- Re-Adaptive Use of Old Coppersmith Market Place (Lisa Hagemann, 2012, spring term)
- Mardin Museum Extension (Bianca Mohr, 2012, spring term)

In the context of Mardin, the projects explore interior spaces as a state of constant and dynamic situations and propose a set of construction situations, which set methods of denying the extensive alienation of actual spaces. The projects are supported by the practices of the 'situationists', which intended to alter the basis of the architectural framework into 'constructed situations'. These can be interpreted as 'Situations', which follow the traits of Guy Debord where his intention was to invite unexpected situations as opposed to just observing them! (Sadler, 1998).

Due to its socio-cultural traces Mardin propels the culture of the 'Flâneur' also understood as a specialized situationist through the act of wandering, which allows the subject to rediscover and reconstruct an alternative understanding of interior space (see Figure 2). This act of deconstructing the enhanced state of observation also endorses a different way of looking at spaces. Therefore the projects – as 'Situations' – operate as a practice of being in the city, of a bodily encounter and experiential way of engaging with the city's capacity for the unexpected. Walking is the primary mode through which this is enabled (Church, 2011, 40-41). Techniques based on derivation and rerouting were propelled and used to identify and construct 'situations' from existing forms that aim to produce momentary ambiances that were provisional and lived (Attiwill, 2011, 17).

An alternative understanding of interior space. Photograph: Desirée Spoden.

In this sense, the projects provide the ability to integrate research into design. In the process, the opposing pairs of 'being and becoming', 'nature and culture', 'visible and invisible', 'inside and outside', 'public and private', 'light and shadow', 'continuity and change', 'materiality and immateriality' and so on are explored. The problem definition, site selection, and the finding of an appropriate function based on the historic, cultural, topographic, climatic and contextual aspects of the historical city of Mardin are clearly defined. The design decisions, such as driven concept, scope and content of the design problem, are defined to develop an adaptive re-use proposal for the selected building while keeping the distinct character of place through interpretation.

The methodology of the design process is based on 'situation analysis' including an initial research phase to get data through literature review, survey analysis, environmental walkthrough, interview and so on as well as seminars given by experts, field studies to explore, understand, experience and internalize the spirit of the place – the 'Genius Loci' and the spirit of the time-'Zeitgeist' of the city of Mardin – and experimental studio practices that dive into the historic, existing and traditional urban processes and significances of mixed-use buildings. The studio works are initiated through the use of diagrams and conceptual study models, which continue to develop throughout the semesters in order to record observations and behavior patterns and to analyse and identify the development of the projects.

The overall projects represent a critique of the spectacle in the development and application of historical spaces, with references also to concepts of fetishism of commodities, reification and alienation of the present (Marx, 1852). The objective of the research is to design spaces that transcend styles, to seek a meaning relevant to the world outside the individual designer, and to express the context and the cultural realities held by those who inhabit them. The principle is focused on the investigation the viability of adaptive reuse of existing public and private spaces and their impact on the cultural and historical sustainability of Mardin. The practical outcomes from this research imply that designers incorporate theoretical frameworks that can be incorporated in the decision-making process for adaptive reuse projects, which contribute to the project's originality and theoretical values.

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SITUATION Paper Presentation

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150cm domestiCITY

This paper explores the term 'boundary'. Bangkok is evidently the city where the boundary between the private/the domesticity and the public/the urbanity fluctuates. The parameter of the building's footprint and the boundary between landownership and public space are enshrined in law. However, such a clear and legalised boundary between domesticity and urbanity can hardly be observed as one walks along the streets of Bangkok. Endless rows of shophouses are common in Bangkok, particularly around the transition area – the edge between the city and the suburban areas. They are part of the low-rise high-density urban areas of Bangkok. Shophouses, especially the ones located nearby elevated train stations and the ones located along main roads and *sois*, have somehow survived the city's rapid development. These shophouses are typically multi-functional ones consisting of shops on the ground floor that open up to a public footpath and residential accommodation on upper floors. If one were to closely observe the front of these shophouses, one would encounter an interesting variation in how people treat their boundaries, which reveals not just any ordinary method. Hence, the front areas of these shophouses, considered as an interior between the two parts (i.e. the domesticity and the urbanity), become 'a situation', on which this paper aims to elaborate.

Previous research and observation has evidenced that the ground floors of these shophouses are mainly used for commercial purposes relating to everyday needs, for example: a mom and pop grocery shop, 24 hour-convenient shop, internet and game shop, food shop, hair salon, tailor shop, massage shop, shop for statues of Buddha, tool shop, and motorcycle/car garage. On the other hand, the front areas of these shophouses possess a dynamism of their own. As listed in the title of this paper, '150' number addresses are subject to a Bangkok Metropolitan Administration building regulation that forbids a structural construction within a 150 centimetre-depth area from the front of every shophouse. The area belongs to the shophouse owner but the owner has to follow the set-back regulation for the ground floor. No permanent enclosure may be constructed within this ground area. However, the area is a semi-enclosed space since it normally has a canopy formed by a cantilevered upper floor. The negotiation between what belongs to the private realm of living and what needs to obey the public law takes place here in the 150 centimetre-depth area from the front of the shophouse. Each shophouse owner has his/her own technique to reclaim the set-back front. A pragmatic adjustment or creative adaptation displays an ingenious negotiation for the spatial intermediacy between the private/the public or the domesticity/the urbanity.

On a pedagogical level, the materials that this paper discusses are based on materials from one of the Interior Architectural design studios conducted for the forth year undergraduate students in the Interior Architecture Program in Bangkok. The design studio has its main focus on in/exterior programs that are situated in the front areas of Bangkok's urban shophouses. For sixteen weeks, the complex relations between the influence of the

domestic interior and the urban context within the area in the front of shophouse are the subject of investigation and they also become potential design agendas. For the first part of the design studio, over six weeks, eight students select eight different sites that are located at the transition area between the city centre and the suburban areas in different parts of Bangkok. They also select 5 to 10 shophouses within their sites and investigate the shopfront situations in a 1.50-metre by 4-8-metres area. The question is asked: 'where do domestic lives end and the city begin?' Students respond to the question by investigating the front of shophouses through drawings, diagrams and models. These investigations and experimentations aim to reveal the eventful nature of the situations.

For the second part of the studio, over ten weeks, students generate design proposals based on their shophouse investigations, which expose each student's area of interest and lead to new and interesting ways of generating and occupying these domestic/city interfaces. The studio's design brief stresses that design proposals need not occupy an existing shophouse, however, an interior – or an understanding of such interior – must be generated. Making intelligible the studied interior is the project outcome as well as re-forming the boundary between the interior and the exterior or modulating the existing site condition just enough for new activity to occur. The studio ends with eight design proposals, all of which are developed from the shopfront situations. These range from: new challenges in designing a new prototype for shophouses for new generation inhabitants; an in/exterior retail arcade extending from the shopfront situation; parasite spaces for senior citizens and domestic services; spaces for cyclists with smooth transitional surfaces and disconnections; shutter doors-cum-public space; mom and pop displays-cum-exhibition spaces for local protesters and tourists; a film that reveals the spiritual thresholds between the interior and the exterior; and a project that questions the ways in which areas in the front of shophouses are overused by the public and hence finding ways to reclaim those areas as an extension of domestic activities. The designing of interiors in these projects engages both spatial and temporal conditions, embraces social, cultural and economic forces, and opens the way for changes and adaptations.

The studies of shopfront situations reveal impressive spatial and temporal dynamics within the small area of 1.50-metres by 4-8-metres. The domestication of these in-between domestic/city spaces could be done by either taming them until they are good for domestic uses or giving them away to be used for the needs of the urban context. The ordinary shophouse owners and tenants continue to find and figure out methods to claim the area permanently in a non-permanent manner. By making these situations intelligible through the design studio, potential new in/exterior programs can be developed within the selected sites. How much can we, as architects and designers, learn from these everyday spatial interventions? How much can these imperfect enclosures redefine the ways we think about interiors?

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SITUATION Paper Presentation

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Kate Tregloan is a lecturer in the Interior Architecture program at Monash University with an abiding fascination for the design and construction of spatial experiences. She has a particular research interest in the intersection of qualitative and quantitative judgments that influence design and design assessment with publications in these areas. Current research projects focus on the exploratory activities and cognitive functions that underpin learning, designing, and learning to design. Practice and project interests focus on the relationship between the designed artefact and its context, balancing fixed and flexible elements, and things that can be understood in multiple ways.

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Learning from hindsight:
experience-centred evaluation of a new housing and support environment

'I didn't expect to be in this situation' he said, 'at this stage of my life …' and he looked around the apartment and the flotsam and jetsam of a life that seemed to be struggling with transition. Boxes and oddments that were yet to find a home formed a landscape along walls and reached out from column and bench.'

'All of our clients are going to require somebody to shower them … the tap moves to the other side so the support worker doesn't have to stretch across the water to turn it off.'

'Although bedrooms, wardrobes and bathrooms are nominally "private", the majority of the support for residents is provided in these spaces. Thus the more "public" areas including living and dining are where residents are best able to have time alone.'

This paper will present the recent post-occupancy evaluation of a housing and support model developed and delivered by the Transport Accident Commission through a funded property trust, Residential Independence Proprietary Limited (RIPL). The model aims to enable more independent living and improved community connection for TAC clients with high care needs and those who are living with the effects of traumatic brain and spinal cord injury following road accidents. The model incorporates the design of dwelling and support spaces, innovative assistive technologies and modes of support delivery. The first built project is within a mixed medium-density development in the inner suburbs of Melbourne.

The interdisciplinary post-occupancy evaluation study has developed a tailored approach to the evaluation of RIPL's Project One that considers both environment and experience. The study has drawn on recent writings on the evaluation of both workplace and health environments as well as research about the experiences and needs of this client group and the use of representation in design. It has developed an innovative approach to the identification and exploration of key issues for this model and to their communication, such that designers may benefit from (others') experience.

The research team included members from both professional design and health fields. This foregrounded disciplinary preferences both in terms of focus and forms of investigation and

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representation, and the necessarily situated nature of professional judgment and critique relevant to this discussion.[i] The design of the Environment-Experience Evaluation Framework (E-EEF) for RIPL's Project One balanced these perspectives by establishing an intersection of widely-accepted published measures, qualitative 'design ethnography' approaches including semi-structured interviews and video recording, site observations and mapping, and design research practiced through the development of innovative approaches to the evaluation itself, and to the communication of findings.[ii] Exploring the intersection of these perspectives has led to the development of a new and valuable one. The inclusion of multiple methods in an interdisciplinary approach has allowed for both expansion and triangulation of findings and has offered new ways of understanding residents' experiences of these spaces.

Of course, evaluation calls for more than the viewing of an environment and the experiencing of it through a range of lenses. The introduction of judgment necessarily shifts the view to include a set of values against which any consideration of 'success' must sit.[iii] The research built on the identification of ambitions that were developed prior to and during design and construction by stakeholders including the funding body, project partners, designers, and key consultants. As a basis for evaluation this offers a deep engagement with the specifics of the project without assuming a global 'best practice' that should be applied.[iv] The eight criteria and thirty identified sub-criteria were drawn from participating stakeholder interviews, original briefing documents, documentation of design development, and final contract documentation. This approach to the evaluation of Project One relies on an understanding of design as an investigative undertaking – a co-evolution of problem and proposal understandings, evidenced by the cognitive artefacts that represent this development.[v] The intersection of generation and judgment in designing is a key consideration for the perception of possibility, leaving the door open for rich communication approaches that can contribute to the 'connoisseurship' necessary for assessment and its translation both beyond the academy and into the centre of production.[vi]

The outcomes of this study raise a number of issues relevant to a consideration of 'Situation'. Three sets of perspectives on this model have been located with reference to each other and the ambitions of the model: those of residents, of designers (of Project One and those to follow), and of the research team. Between these lies a focus on an experience-centred evaluation of inhabited spaces that formally includes the individuals who occupy them. The developed communication platforms allow these three perspectives to be explored as interpreted spatial environments underpinned by a balanced suite of approaches to data collection and analysis. Rich interpretation of actual use and surprising happenstance, as well as difficult fittings, can indeed offer the benefits of hindsight.

The contrasting physical and cognitive situations of designer and resident, and the development of representation techniques that can help bridge that gap, have formed a key part of the project. Of particular note here are the challenges of designing for residents with very particular needs and perceptions well beyond the outskirts of the norm and that are likely very different to the situation of the designer him/herself. The specific nature of the injuries and experiences of these residents also calls into question the assumptions designers make in the development of proposals more generally, as well as the most useful application of standards in 'non-standard' design situations.

If acts of 'Situation' consider both the particular and its placing, this project offers a number of useful contributions. Improving the situation of those with particular needs through design calls for better and more detailed engagement and the further development of designers' skills to investigate and appreciate opportunities within these environments. An experience-centred approach to formal evaluation presents an expansion of these investigations and a rare opportunity to learn (some things) from hindsight. A discussion of those skills is highlighted in a project such as this, but it also offers further application to projects where a designer aims to engage with the particular experience in its place.

Notes

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[vi] Orr, Susan. '"We Kind of Try to Merge Our Own Experience with the Objectivity of the Criteria": The Role of Connoisseurship and Tacit Practice in Undergraduate Find Art Assessment.' *Art, Design & Communication in Higher Education* 9, no. 1 (2010): 5-19.
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SITUATION Exhibition Presentation

Fiona Curran

Artist & Senior Lecturer, Manchester School of Art, United Kingdom,
PhD Research Student, Slade School of Fine Art, UCL, UK

Fiona Curran is an artist based in London who is currently researching for a practice-related PhD at The Slade School of Fine Art. This research project explores the impact of digital information technologies on landscape and the environment and considers the critical significance of landscape as both site (material) and sight (representation) in examining conditions of power in the context of 21st century late-capitalism. It seeks to contribute to the discourse on 'environmental art' whilst also contesting the application of this term to a niche area of visual practice. Fiona also holds a teaching post in the department of design at Manchester School of Art.

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Those Lights We Call Stars

I propose to exhibit an object. An object that is also a material rem(a)inder of an event, a series of events. An object that weaves multiple spatial and temporal situations into its fabric. The object is a Persian rug. The worn areas of the rug have been repaired through darning the rug using an inappropriate blue metallic thread that refuses to sit discreetly and invisibly within the rug hiding its damage but, rather, calls attention to itself, highlighting the rug's wear and tear.

For centuries, Persian rugs have been traded as precious commodities for the interior. They embody a literal and metaphorical relationship to their environment from the dyes and yarns (vegetable and animal) used in their material construction, to the symbolism used in their decoration depicting real and imagined landscapes, specific territorial (tribal) markers, and the acknowledgement of seasonal cycles from human fertility and animal migration to the movement of the stars and planets.

In attempting to 'repair' this particular rug through a process of re-weaving I am drawn into a moment in the long history of the object; I become entangled in the history of its making and remaking, its use, exchange, reuse. In thinking about this notion of entanglement I am drawn into a broader understanding of my sense of inhabiting an environment, the complex situations of co-dependency between human and non-human actors. In this context the environment is made explicit through the acknowledgement of a shared material and spatial commons. Yet this environment is no longer a comfortable world-at-a-distance but a messy, complex and damaged world where 'natural' time is now inextricably woven with the migratory cycles of transnational finance and capital; flows of money and commodities in digital time via the illuminated, sparkling spaces of screen technology.

This is an 'environmental' work but a work that situates itself within a framework of 'dark ecology' (Morton, 2007 and 2010), an ecology of immersion and entanglement from which 'there is no metaposition from which we can make ecological pronouncements' (Morton, 2010: 17). Instead, like a character from film noir, we find ourselves immersed in the very problem or crime that we thought we were investigating. There is increasing evidence that we are no longer *waiting* for an ecological catastrophe to happen but are already immersed in the process. In response to this we must work to reframe our notion of environment, ecology and 'nature' to allow a sense of openness to what seems 'unnatural', to that which cannot be easily assimilated. Our experience of inhabitation needs to accept continual change and adaptation rather than remaining attached to a nostalgic notion of the natural world as fixed and unchanging.

The 'artificial' blue metallic thread introduced to this rug produces something jarring and unnatural; it doesn't belong and yet it can also be seen to produce something new and potentially something beautiful as the thread captures the light and sparkles like stars (whose light reaches us after a huge time delay during which time the stars have often already died).

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Those Lights We Call Stars, 2013.
Photograph: Peter Hope

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SITUATION Exhibition Presentation

Sophie Knezic

University of Melbourne, artist and writer

Sophie Knezic is a visual artist, writer and lecturer. She holds degrees from the University of Melbourne and RMIT University and is in the final stages of completing a PhD at VCA & MCM, the University of Melbourne. Over the past 15 years she has participated in numerous exhibitions in artist-run spaces, commercial galleries and public venues across Melbourne. Knezic's studio-based practice explores durational processes, the sensual attributes of matter, utopian constructs, temporality and the philosophy of time. Her work emerges out of an early interest in the legacies of Postminimalism, Conceptualism and Concretism and her current research is focused on the aesthetics of material transparency and its cultural and historical manifestations. She lectures in Critical and Theoretical Studies at the School of Art, VCA & MCM, University of Melbourne.

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Lap of Luxury

One of the 20th century's most intriguing articulations of transparency's allure is evident in Adolf Loos' Baker House. In 1926 the Viennese architect Adolf Loos drew up plans for a house for Josephine Baker: an Afro-American dancer based in Paris in the 1920s, considered one of the decade's most acclaimed performers. The design was inspired by an alleged meeting between Baker and Loos which occurred in either Paris or Vienna, (cursorily referred to in Claire Loos' biography, *Adolf Loos Privat*), where Baker lamented about the design for her prospective new house proposed by another architect. Loos was surprised to learn that Baker did not know that he too was an architect, and offered to design her a house himself. In her several published memoirs, however, Baker never mentions this encounter and it remains historically speculative. Loos' Baker House was never built but the design is distinctive for its dramatically syncopated façade in the form of black and white marble bands creating horizontal stripes, as well as its feature of a centrally placed internal swimming pool. Loos considered the design one of his best.[i] He enlisted an architectural collaborator, Kurt Ungers, who described the house's interior as follows:

> 'The reception rooms on the first floor arranged round the pool – a large salon with an extensive top-lit vestibule, a small lounge and the circular café – indicate that this was intended not solely for private use but as a miniature entertainment centre. On the first floor, low passages surround the pool. They are lit by wide windows visible on the outside, and from them, the thick, transparent windows are let into the side of the pool, so that it was possible to watch swimming and diving in its crystal-clear water, flooded with light from above: an underwater revue, so to speak.'[ii]

Lap of Luxury is a duo-toned metal-framed acrylic parallelepiped that replicates the width and length dimensions of the swimming pool within the interior of the Baker House at a 1:6 ratio of the originally proposed scale. The parallelepiped is 1500mm wide x 665mm deep x 1800mm high. It is clad in bands of transparent blue/green acrylic glass suggesting the effect of water behind glass while simultaneously referencing the house's striped exterior, whose alternating sections of coloured marble were to measure 30cm in height.

In its original design, the Baker House swimming pool represents a doubling of transparency: an intensified desire to see through *twice* – beyond water and glass – to the fantasised subject of the dancer's lithe body. Yet Baker was a performer, meaning the pool could be a site of both exhibitionism and voyeurism, a scopic realm commingling masculinist desire with subjective masquerade. *Lap of Luxury* materialises Loos' unrealised plan as a glistening oasis of specular fantasy.

Notes

[i] 'I drew a plan for Josephine … I think it to be one of my best. The outer wall is covered with black and white marble plates – horizontally striped. The most beautiful aspect of the house is the swimming pool – with supernatural light effects.' Adolf Loos, in C. Loos. *Adolf Loos Privat*. quoted in Shapira, E. 'Dressing a Celebrity: Adolf Loos' House for Josephine Baker', *Studies in the Decorative Arts*, 24 (1) (Spring/Summer 2004): 15.

[ii] Letter from Kurt Ungers to Ludwig Münz, in Münz & Künstler, *Adolf Loos: Pioneer of Modern Architecture*, 1966, quoted in Colomina, B. 'Intimacy and Spectacle: The Interiors of Adolf Loos', *AA Files*, 20, (Autumn 1990): 8.

Sophie Knezic, *Lap of Luxury*, acrylic glass, mild steel, 2013-14.

SITUATION Exhibition

James Carey
Associate Lecturer & PhD Candidate, Interior Design, School of Architecture & Design, RMIT University

James Carey operates within sites in transition, using their immediate [im]material, immersive and inhabitable qualities to construct situations. Preconceived notions of familiarity are ruptured in order to create new interpretations and understandings of interiorities.

The methodology is to work site responsively, allowing particular qualities and conditions to reveal themselves, which have potential for specific outcomes. Sites are inhabited through a slow material engagement, and then reconstructed through occupation, maintenance, and certain activities. It is a material, temporal and spatial practice, and it is also connected to the exploratory process of drawing.

Carey is currently a PhD Candidate in the School of Architecture and Design at RMIT University. Recent exhibitions include: *planar shift* (in collaboration with Campbell Drake, Schoolhouse Studios, Melbourne International Arts Festival, 2012); *domestic occupation 1* (CSI, Flinders Street Station, 2012); *fantasy fees apply* (Cromwell Manor, 2013, as part of *Mannorisms*); and *89964 seconds [paces] of drawing [walking]* (as part of SafARI, the fringe event to the Biennale of Sydney, 2014).

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the lightness of one and three doors

This creative work aligns with my PhD research, *rendering the [im]material*, in which sites are responded to through observation and transformation of their existing conditions. This process-based research practice questions preconceived notions of familiarity, and ruptures sites / situations in order to create new interpretations, understandings and propositions for interiorities.

The work creates a site responsive and process-based intervention into the existing site of Gallery 1 of the RMIT Design Hub. During the installation period, I will reference the existing floor-to-ceiling door and map its dimensions onto the opposite wall. Using a fine-grained orbital sander, I will sand back the topcoat of paint within the new dimensions mapped on the wall. At the conclusion of this paint subtraction, the wall will be painted back to its original condition.

This subtle and sensitive intervention will only remove a minimal amount of paint from the wall, as this project is more concerned with the idea of a slow material engagement with the site and a processed-based outcome.

The documentation (the *renderings*) will provide a physical relation to a situation that had materialised in the past. By presenting a photograph and the subtracted paint dust during the *SITUATION* exhibition, the audience's spatial and material relationship with the gallery will be *rendered* into question. This is through an evidencing of 'something' happening in the past (a constellation of *material*), which no longer exists in the present (where did this *material* come from?).

The paint dust will be compacted into a small pile and exhibited on the floor. It is imagined that through the following days of the exhibition, people's movement and the paint dust's response to this (through the movement of air) may disperse the paint dust slightly on the gallery floor. I see this as an extension of the intervention, which extends the engagement of the material beyond my own physical interaction and intervention. It also explores the idea that materiality is in a constant state of transition, moving from one place to another. It will be further used to test threads currently being explored in the text *constellations of the event [or] assemblage of detritus*, which will form part of a publication in early 2015 as well as a contributing chapter to the PhD dissertation.

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ballroom dust [or] dance, dance, dance from the series *domestic occupation 1*, CSI Flinders Street Station, 2012. Photograph: James Carey

SITUATION Exhibition Presentation

Gyungju Chyon & John Sadar
RMIT University | Monash University

Gyungju Chyon is a Lecturer in Industrial Design at the School of Architecture and Design at RMIT University. John Stanislav Sadar is a Senior Lecturer in the department of Art Design & Architecture at Monash University's Faculty of Art and Design. They are the founders of studio little wonder. little wonder's work oscillates between installation art, product design and craft, engaging a wide array of materials such as ceramics, textiles, and advanced technologies. The studio is interested in how well-being and energy concerns, in tandem with explorations of natural phenomena and new materials and manufacturing processes, can lead to new relationships between artifacts, environments and humans. Stridently non-commercial, little wonder's works are often experimental and are a commentary on contemporary life and culture. little wonder's work has earned international recognition through international exhibitions, publications and distinctions. For example, after winning a Baden-Württemberg International Award from the Design Center Stuttgart in 2006, the 'Opening' ceramic vase was among fifty vases selected to represent the 50th Anniversary of the Rosenthal Studio Line (1961-2011) in 2011.

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Shifting Materials:
between capacity and affect

The installation aims to illuminate the various temporal situations that emerge during design through the process of making. The subject of this design process is that of dining and the presentation of food.

Shifting Materials arose in relation to reflecting on the situation of food vis-à-vis global exchange. Food is an experience and expression that is central to a culture. In an era of globalisation, it is also one of the most creative venues for cross-cultural influence. The cultural specificity of food extends from the ingredients, to the preparation methods, to the implements used for eating, to the materiality and geometry of serving trays.

In eastern Asia, woven bamboo is used to create an airy, permeable surface on which to serve particular types of food that may require draining and drying, such as deep-fried foods. We sought to translate this light, porous quality into a serving platter, made of stainless steel and glass, which would keep these foods crisp. Serving dishes that elevate food, such as cake pedestals or stemmed dessert bowls, create a celebrative atmosphere around the food. *Shifting Materials* strives to hybridize the permeability and the patterning of light and shade characteristic of eastern Asian ways of serving food with the sense of occasion created through elevating it.

Over the development of the project we worked in a variety of materials, including paper and steel mesh, bamboo strips, silver strips, metal wire, paper yarn, and straw. To elevate the surface, we explored a number of processes, including steaming and bending, weaving and stitching, and forming and gluing. As the project developed, it oscillated between bamboo, paper and steel. Each study created specific situations in the exploration of elevation and lightness and these informed the next study, as characteristics were removed, adapted, or taken forward.

Shifting Materials continues to be an evolving project, currently in development and not yet in its final form. The installation exhibits the process of development for *Shifting Materials*. It exhibits different moments of materialisation in the development of the project: initial studies with woven bamboo; paper models used to develop and refine technique, geometry and patterning; stainless steel and glass tests which explored connection details, finishes and material semantics.

Each model is a one-off, which communicates an aspect of the overall process, foregrounding certain concerns and backgrounding others. Each model is an editing and distilling of prior

models. Seen together, the collection of models from the process of development reveals a process of thinking through making. In exhibiting this process of thought, the models reveal that there is more to design than the final outcome, and that the final outcome may diverge from initial intentions. They demonstrate how ideas change over time. They also reveal that these changes need not be gradual, linear or cyclical but may take the form of abrupt jumps and leaps.

little wonder, *Shifting Materials:* making process
Approximate dimensions: 2000mm x 55mm x 400mm for surface area.
Materials: bamboo, paper, stainless steel, glass.

SITUATION Exhibition Presentation

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Sam Kebbell

Architect, KebbellDaish Architects & Lecturer, School of Architecture, Victoria University of Wellington

Sam is the sole principal of KebbellDaish Architects in Wellington, and a lecturer in the School of Architecture, Victoria University of Wellington (VUW). He graduated from VUW with a B.Arch (1st class hons) and an M.DesS in History and Theory (Distinction) from Harvard in 1999. After graduating, he worked in Europe and North America before setting up KebbellDaish with John Daish (retired 2009) on April Fool's Day in 2002. He is a registered architect in New Zealand, has won numerous awards for his work, and has regularly published and presented his work in New Zealand and abroad. He is a current candidate in the PhD by Practice programme at RMIT in Melbourne.

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Timber Frame Wall

This project is the fit-out of a small office organised by a thick timber wall that frames a variety of situations. The office is for a web development company called Resn, which is based in Wellington. Resn had a growing collection of ordinary but delightful objects in their old office, and the fit-out needed to accommodate them. We installed three walls in the long rectangular plan that provided a frame for these objects and the activities taking place around them.

Things: The wall doubles as a shelving unit covered in objects from lots of different situations: nights out, visits from friends, trips made, and bric-a-brac found. The objects include video games, packaging, concert posters, old reading lamps, and books. There are some that are more precious in an obscure kind of way, like the early Macintosh computer monitors. Each of them arose from a situation which was significant for a few people who were a part of it. For most people though, the wall is a frame for objects from other places, other times, and other people. As it turns out, the space feels less like an office and more like a collection, or a house museum. It is closer in type to the John Soane Museum than your average web developer's den.

Moments: The house museum is a double-type, and things happen there that can never be completely domestic or completely institutional. It is always an odd situation. Around these framed objects, everyday things happen. People talk about these objects, browse the DVD shelves, and rearrange things. The wall itself is also readily changed; bits fold down and open up to accommodate, or even initiate, quite different situations. With the tables folded down, the wall is a place to meet, to have lunch, to think about something, or settle an argument. With the tables folded away but the top flap open, the wall offers a view of some other situation, cropped, of course and, perhaps, not entirely comprehensible – somebody being chased out of the kitchen, a visitor that shouldn't have been let in, or an architect sniffing around. All these things can happen in the house museum. The wall is a frame, or framework, for these situations that arise around the wall, in the wall, and through the wall.

Exhibit: A piece of this framework will be installed in the gallery along with images of the space itself. The project raises questions: What opportunities are there in the ambiguity between office, house, and museum typologies? Installed in a gallery at full scale, to what extent does this fragment become another gallery wall? What is it that separates these typologies? Is it the nature of the framework, or the situation? To the degree that it is the situation which produces these interior typologies, how then might we understand the framework itself, whether or not in typological terms?

Oblique view of the Frame Wall. Photograph: Nicola Edmonds
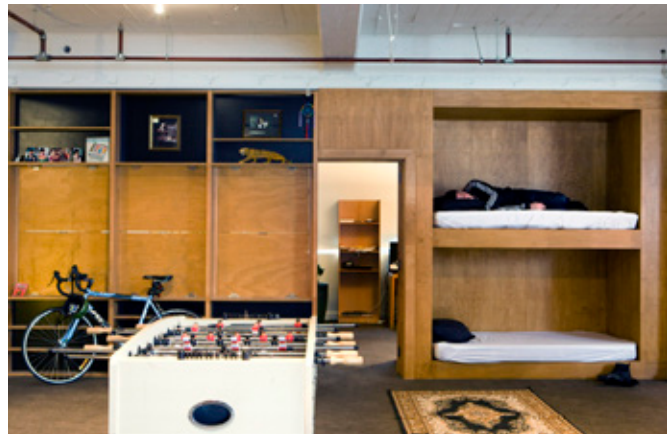
Front view of the Frame Wall. Photograph: Nicola Edmonds
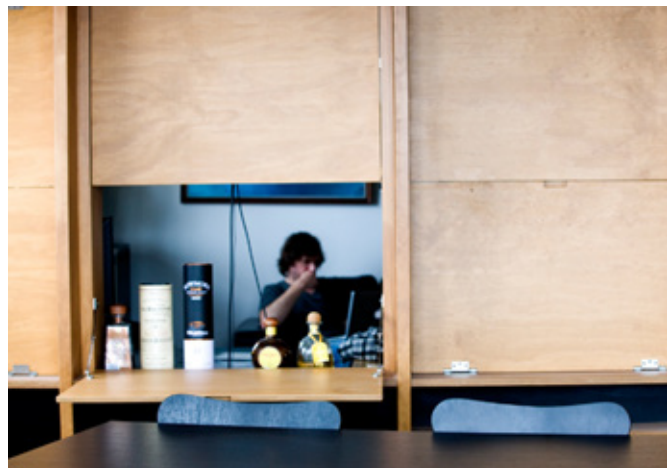
Detail view through the Frame Wall. Photograph: Nicola Edmonds

SITUATION Exhibition Presentation

Adele Varcoe
PhD Candidate, RMIT University

Adele Varcoe is a fashion designer, artist and director who creates fashion experiences that explore the social affects of fashion, dress and clothes. She brings people together to construct participatory performances that explore the elusive nature of fashion. Working with actors, models and the public, Adele investigates how fashion affects the interactions and relations between people. She is interested in the behaviour fashion evokes and the role social interaction plays in shaping our perception of dress. Currently, Adele is undertaking a PhD in the School of Fashion and Textiles at RMIT University. She also teaches and runs workshops with various universities and organizations around the world.

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Just Looking

Just Looking is a dynamic, immersive performance that explores the simple act of 'just looking'. Actors move freely around the space engaging with the audience through body language and eye contact. The boundary between actor and audience quickly dissolves as the performance relies on real-time improvisation in response to movements and actions from the audience. The actors are used to set up the situation, however, as the performance progresses, their scripted behaviour slips away. Through extended eye-contact, participants feel a sense of familiarity and intimacy with each other.

This performance is part of a PhD research project entitled *Fashioning Situations: Affecting Fashion and Everyday Life*. In the context of this PhD, fashion is defined as an action, behaviour or belief that is influenced by the people surrounding us. Malcolm Bernard, discussing the origins of fashion, states: 'The original sense of fashion, then, referred to activities; fashion was something that one did, unlike now perhaps, when fashion is something that one wears.' This research puts fashion into practice through the act of 'fashioning', being the thing that one does. By doing, testing, affecting and constructing situations, I'm aiming to use the act of fashioning to open up fashion and give the public an experience that questions their perception of self, dress and each other.

Fashion seems to set up situations that are guided by what we wear to provoke the relations, interaction and emotions between us. This research constructs immersive situations, but also intervenes with the everyday happenings that fashion provokes, to open up what fashion does and explore how it can be made visible through human interaction. It studies the role the people around us play in shaping our perception towards dress and how the interactions we share can transform the way we feel in what we wear. In each situation we adopt a different character in response to the situation and those who surround us. We play a part in fashioning every situation we present ourselves in. Erving Goffman states: 'the part one individual plays is tailored to the parts played by others present'. Working with actors and people as a medium gives me the tools to explore how the behaviours and actions affect the way we feel. Their scripted behaviour sets up a situation that reveals how social interaction plays a role in our perception of dress.

Just Looking focuses on the act of looking – the desire to look, or to be looked at – and the emotions, connections and behaviours that are stimulated through this. Through looking we can feel vulnerable, self-conscious or self-aware. This situation explores the relationship between dress and undress, and questions if social interaction can undress us more than the clothes themselves.

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Just Looking, 2014. Photograph: Hoda Afshar

Just Looking, 2014. Photograph: Hoda Afshar

Just Looking, 2014. Photograph: Hoda Afshar

SITUATION Symposium Presentations
Saturday August 2nd

SITUATION Paper Presentation

Clay Odom
Assistant Professor, University of Texas at Austin

Clay Odom is an Ivy-League educated designer and educator who has completed a range of projects around the country ranging from luxury retail to single family residences, installations and educational facilities. He has previously worked for SHoP architects, Studio Sofield, as in-house designer on a national roll-out of boutiques for the fashion house Luca Luca, and as founding partner in the New York-based design office, Pod Design+Media. In 2011, Clay founded the Austin, Texas-based speculative design practice of studioMODO. studioMODO was initiated to develop research-based design of interior, building, furniture, and installation projects.

In addition to his active practice as a designer, in 2013 Clay began a position as Assistant Professor in the Interior Design Program at the University of Texas School of Architecture. Clay has served as an Adjunct Professor of Architecture at The University of Texas at Arlington and The New Jersey Institute of Technology, and as Visiting Professor at Texas Tech University. Clay holds a Master of Architecture degree from Texas Tech University and a Master of Science in Advanced Architecture Design from Columbia University. He lives in Austin with his wife Amy, daughter Lola, and son Gaines.

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Patterning Material, Space, and Effects:
systems for the generation of interior situations

In an interview with Charlie Rose, Rem Koolhaas discussed that 'peformance is not function. What role does the building play, and what kinds of scenes does it trigger? ... what does it create? What does it sponsor? And what does it stimulate?'[i] and, by extension, what does it situate? The very notion of an approach to the design of interiors as spatial, experiential conditions motivated by relationships – or the generation of relationships – to situations that activate conditions of performance, rather than being focused on functional problem-solving, form-creation, surface-articulation or style-application, is inherently contradictory to the prevailing ways that interior design pedagogies, processes and projects are organized and understood. Beginning to re-consider and re-situate both the processes and products of design, the negotiations between spaces, experiences and effects may begin to be developed through interventions of 'intelligent, layered objects, surfaces, and skins',[ii] and the generation of situations – *effects, experiences, and interactions* – may then become more than superficial interests holding the capacity to impact both the profession and pedagogical organization of interior design/interior architecture. As Christopher Alexander has written, '… the word 'system' does not refer to a single thing at all, but to a kit of parts and combinatory rules capable of generating many things'.[iii] Using the conceptual and operative instrument of *patterning – as opposed to applying pattern to existing situations* – allows systems to be designed and to become generative frameworks rather than prescriptive applique. For contemporary spatial design practices such as Interior Design and Interior Architecture to progress beyond a traditional, linear trajectory requires reframing design as the systemic intertwining, or entangling, of the range of conditions that are facilitated through the products that may emerge from *patterning* processes.

Being driven by the exploration of possible relationships, *patterning* is fundamentally diagrammatic. In this exploration, this range of relationships may be leveraged to engage, situate and produce a multitude of possible conditions, effects, and atmospheres. In addition, *patterning* represents an ongoing question into how designers may engage with the indeterminate nature of a developing project or set of projects. *Patterning* allows us to systematize design actions to explore, select and recombine – *or sequence* – components and qualities into intricate, connective, systemic wholes where people, spaces, materials and effects are entangled. The diagram is the tool or mechanism by which the possibilities of manipulating and transforming these systems and sequences are explored.
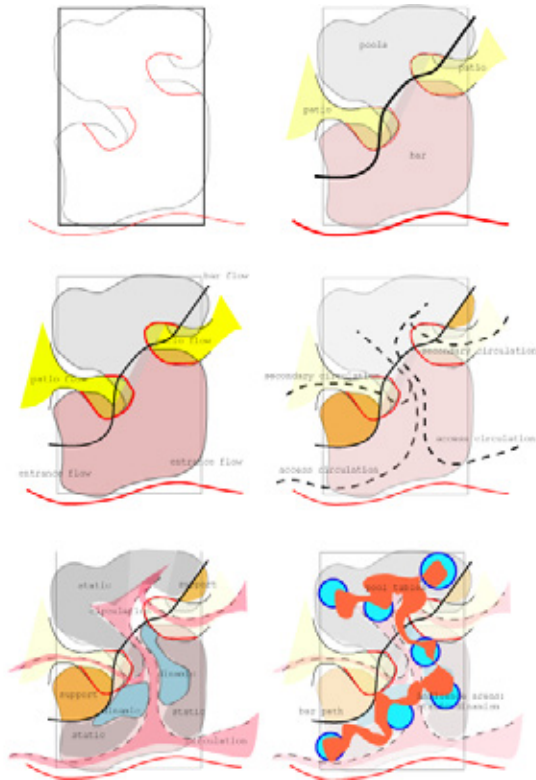
Figure 01: Author's diagram of interior situations.

Discussing a series of installation projects – *temporary interiors installed within existing buildings and designed for image projection, music, sound, and spoken performance* – with complementary pedagogical examples, this paper uses these case studies critically to engage an active approach toward situation that both triggers responses and as the by-product of processes, contextual relationships and human-engagement.
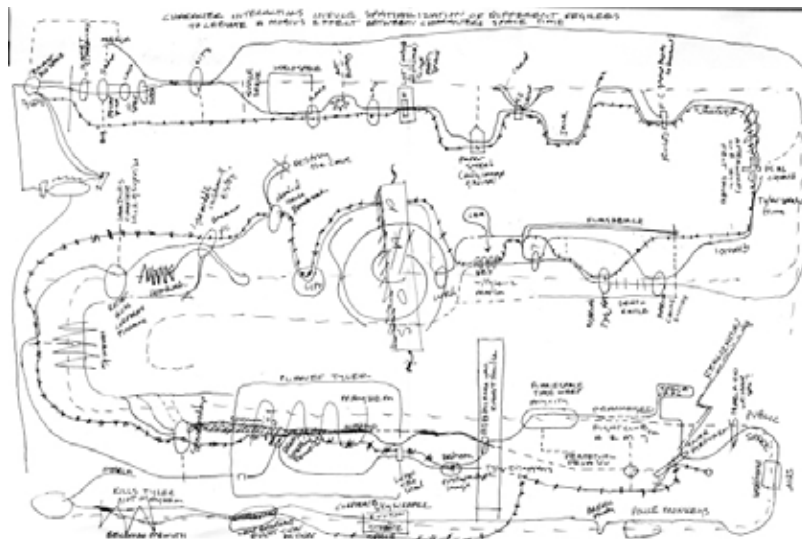
Figure 02: Author's diagram of the film *Fight Club* a series of situations that generate space and effect.

As an ongoing action, *patterning* is both controlled by the designer and generated by the system. It allows for the situating and re-situating of conditions as tactical, operational methods of organizing and deploying components are shared and developed iteratively between projects, and allowed to act within the situations once installed rather than being considered as singular, siloed, bespoke solutions. The rigorous, yet open, approach fundamentally maximizes effects and increases the potential for difference and chance as conditions and situations change both due to the nature of the

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diagram as the design tool and because the intervention is constantly allowed to adjust actively and passively. These speculative interventions and the processes that create them are not passive insinuations of stable objects into existing conditions. As a result of patterning they are creative and generative. Within the work described here, the totality of the system includes material-technical components, the organization of these components, the installation, the generated effects, the emergent conditions, and the human experiences combined into one.

The installations, in these cases, are truly situational negotiations facilitated by a diagrammatic patterning and this allows for a looseness of approach that is not typically integrated within traditional Interior Design practice. Therefore, the projects, as both processes and outcomes, are diagrammatic and interrelated. This system as a totality generates everything from potential user interactions to atmospheres to structural capacities and retroactively leads to concepts.
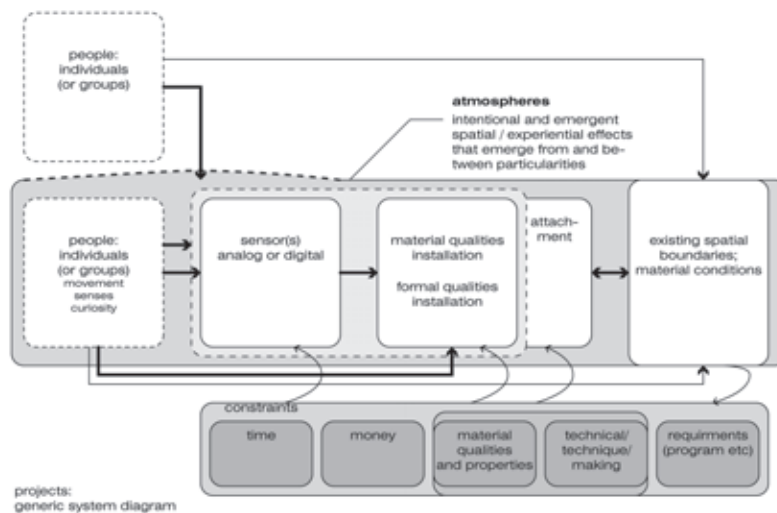
Figure 03: Author's Diagram of Generative System.
Drawing is replaced by the diagram as means of instruction.

When working with installations, exhibitions or projects related to scenographic intent, one must consider and develop the performance of the spaces, surface formations and interventions of the project. This includes relating uses, spaces and scenarios. In the context of these projects, design becomes a relational, systematizing process of outlining desired effects, selecting material qualities – reflectivity, lightness or durability – materials that express those qualities –such as mylar – and actualizing potentials through installation that interfaces with the existing and new. Additional qualities such as standard finishes, size and length are engaged to minimize the amount of pre-fabrication or site-fit tailoring required, maximizing effects using minimal means of time, money and material while exhibiting an evolution of approach. Operational logics – ex: draping, twisting, cutting, rigging – are appropriated as site-specific tactics for actualization facilitating deployment with an appropriate looseness of fit that only come through active, real-time engagement with idiosyncrasies of actual building conditions. Moments of attachment become interfaces between the existing interior and the interventions. The spaces between attachment points are areas where effects become maximized and the intervention becomes most autonomous. In this mode of working, operations and emergent qualities of assemblage enhance inherent qualities of material to further patterning as both a concept and a practice.

The interior conditions are not developed from the question of the objective of design being the material object or programmatic container. Instead, these conditions are developed to explore the generation of more subjective experiences that, at times, have the effect of dematerializing the existing formal-spatial and the intervening condition, subsuming them into effects and experience. The ability to unpack and reconstitute the work as a system of components, operations and effects is what allows it to link with the idea of addressing situations. The active quality of *patterning* ultimately allows aspects of the work to be sampled and re-situated over time and space as they move, change and grow. The facilitation, resistance, containment, or expansion of new and emergent spatial-experiential conditions becomes outlined through patterning or relating conditions to each other. In addition, points of contact as the tactical interfaces allow for the project to be realized and the space between where the spatial qualities of the project are most manifest.

Figure 04: reference project, by author.
Left: material-spatial system.
Right: fully integrated material-technical system generating effects of space and experience.

Evaluating the work was driven at the outset by traditional concerns, such as speed of installation and overall cost of materials. Additional affective modes of evaluation will be discussed as well. In addition, the work will be situated into contemporary culture. It was inspired by artists such as Anish Kapoor and Olafur Eliasson, and also by research on surface effects, field conditions and emergence that are contemporary issues affecting fields ranging from architecture, interior design/interior architecture to fashion and art. Finally, the paper will illustrate how the systemization of relatively simple project goals with equally prosaic materials situated through a range of techniques can be used to explore the potentials of the interior as generative and generated situations. The move from noun to verb (pattern to patterning) helps to organize and discover potentials through the selection, configuration and reconfiguration of conditions. This should hold contemporary resonance for designers and for the people who experience the situations design manifests. The potentials have impacts beyond these speculative projects and it is hoped that they will begin to be developed more extensively within pedagogies and speculative practice and to eventually impact even the most normative of projects. 'An abstract machine in itself is not physical or corporeal … It operates by matter, not by substance; by function not by form … the diagrammatic or abstract machine does not function to represent … but rather constructs a real that is yet to come, a new type of reality.'[iv]

Notes

[i] Koolhaas, Rem. 'The Charlie Rose Show', accessed at http://charlierose.com/watch/40053141

[ii] Dubbeldam, Winka. 'Thing Shapes' in *Intimus,* Julieanna Preston and Mark Taylor (eds). United Kingdom: John Wiley and Sons, 2006.

[iii] Alexander, Christopher. 'Systems Generating Systems' in *Computational Design Thinking, AD Reader*. Achim Menges and Sean Ahlquist (eds). United Kingdom: John Wiley and Sons, 2011: 59.

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SITUATION Paper Presentation

Phoebe Welman Whitman

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Phoebe Welman Whitman (b. 1979) lives in Melbourne, Australia. Phoebe is an artist, designer, educator and academic. Phoebe received a BA in Fine Art (Painting) in 1999 and BD in Interior Design in 2005, both from RMIT University. Since 2007, Phoebe has been involved in the Interior Design program at RMIT University in the School of Architecture and Design, as lecturer and now also as 2nd and 3rd Year Coordinator. She is currently undertaking a PhD by Project at RMIT University. Phoebe's practice is involved in photography, film, installation, sculpture, writing and curation as a method to explore the spatial and relational potentials of surface. The work responds to temporal and dynamic conditions by engaging processes of rousing attentiveness to surface and events that transpire in relation to surface. Through a consideration of materiality and site, the practice responds to existing matter through the intensification of events that occur in relation to surface.

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Surface *encounter*

My practice is an exploration of surface and the spatial, relational and contemplative potentials of encountering surface. Through a collection of activities connected to various modes of engagement with surface, the practice involves material arrangements, and these observational techniques of selection and framing are used in order to rouse and incite particular encounters with surface.

The practice is involved with an assortment of surfaces and their particular behaviours, contexts and materialities. The practice considers surface as a site of exploration and experimentation. I work with reflective and mirrored surfaces. I work with the context of interiors – often the surfaces that I'm aware of are the ones that compose interiors, such as walls, floors and ceilings. I work with existing surfaces and their conditions. With sensitivity to surface as an existing condition, the work produced emerges from activities that intervene with surface in order to rouse or incite attentiveness to surface and the manner in which surface behaves.

Surface has both inherent and spontaneous impacts and these vary. Surface is influenced by the passage of time and changes in the environment. Time and the exterior forces of the world affect the appearance of interior surface. Often external conditions of light and shadow perform on a surface and can activate an interior surface. These temporal forces and conditions perform on surfaces in a range of ways: sometimes they visually materialize slowly and linger on the surface; sometimes they perform fleetingly, only momentarily present on the surface. Whether its rapid, slow or still, the presence of light visually affects surface by altering its condition and materiality.

Through a process of selection and framing the practice involves photographic media related activities. Through using photography and moving image, my attentiveness to existing surface becomes an active observation as I seek to position myself or still myself in places to witness the incidental conditions that come into relationship with surface.

Photography permits the work to be produced by being present in the place of the surface event. The surface event often transpires through incidental and unexpected circumstantial situations. The way daylight performs on a surface is an event that reveals the spontaneous and incidental. It is a marking of time evident through relationship to surface.

I put myself in positions where I can monitor the performance of light, shadow and reflection. Through photography I produce surfaces that image these temporal suggestions of surface and occurrence. The image is a residue of gently fabricated encounters with surface and light. To produce a photographic image is to produce a surface. The image surface is the residue of the event I witnessed. The surface image makes present the marks that are often unperceivable or unseen due to their brief occurrence or their commonality.

At times, the observational activities I engage in mean that work is produced at a site. This involves patience and persistence with conditions that come and go, with events that transpire

and fade. This sets up a particular relationship between the making, and the site of the making as a situation, which is greatly influenced by the potencies of time and place. The work produces a visualization of events that occur through and in time, on surface and through surface. This mode of production demands time in order to capture what is transpiring – daylight and shadow are durational; they can be momentary, slowly materializing or, even, appear still.

These events occur in various rhythms, often repeatedly, and are always in a state of becoming. I seize the condition; I monitor, capture and document it through the photographic process of making the work, which also involves the act of selection and framing. Consequently it means that by being present at the site in a particular time, the moment of making locates me and is produced *in situ.*

The image surface produced from these encounters of surface and light, or surface and reflection, offer ways to sight surface. They relate to the contemplative occurrences that transpire on, over, across and through surface. Daylight and shadow performing on surface are often unseen occurrences; they go unobserved, partly due to their ephemeral, transient and fleetingly fast or, alternatively, slowing or still virtues, and also in part due to the ordinary nature of the event.

The practice is focused on surface as material and as context; it acknowledges surface as a place for event. For Deleuze, events are part of the world as everything is already here in the world. Events are creative forces as they open up and make possible, even proliferate the possible, by making present. This relates to the Deleuzian concepts of the virtual and actual. For Deleuze there is no previous place from which an event appears.

This relates to various components within my practice of surface. The meaning of the work and its reception relates to existing sites and site-specificity. Through various modes and activities engaged within the production of the work, the work locates me in situ.

The surface images are material compositions, they are representations of a surface event encountered and caught through the medium of photography. This printed matter becomes surface; again, through its materiality, it reflects or absorbs the conditions of light. Often the reflectivity, scale and positioning of the image surface in a particular site becomes responsive to the site conditions. I place the image surface in relationship to light in order to re-activate the surface, an act of repeating that is still within the image, which adds a layer of movement over the surface image.

The image surface is an attempt to capture the play of light on a wall that often the medium of photography is unable to capture. The lens and the camera are challenged by the unphotographical; the camera teases the eye as it produces blurred smudges of light on surface. These are purely surface; they are unperceivable and obscured; they are becoming-surface. To create an image of surface as just surface is to produce the intensification of its often illusive behaviour, suggestiveness and circumstantial qualities. When the surface of the printed image begins to repeat the very behaviour that is represented in the photographic image itself, the work moves beyond representation. The surface of the printed image cites what already exists in the world. By shifting the work from an image of representation to one that is in a state of becoming, a situation of vagueness is created where the images that appear on the surface are multiplying. This condition of recurrence is surface performing its potentiality; it comes into contact with the chaotic forces that impose upon the surface and reiterate what already occurs in the world.

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SITUATION Paper Presentation

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Susan Hedges is a Senior Lecturer in the School of Art + Design at the Auckland University of Technology. Her research and publication interests embrace an interest for architectural drawing, notation, dance, film and critical theory in regarding drawing and visual culture. These seemingly divergent fields are connected by an interest in the relationship that exists between the body condition, architectural notation and visual images.

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The Escaping Surface

This paper explores an aesthetic of flatness – pursuing skin and surface rather than depth and perspective. Through an investigation of Japanese Manga the escaping surface is explored in a studio brief conducted with a series of first year students in interior design. The brief proposes that Manga may offer a spatial sensibility of fluctuation. Forms may be blurred or superimposed over each other with no discernable order until they form a continuous surface obscuring the purpose and nature of any spaces behind. Elements may be arrayed in a floating environment where perceptions of relative importance depend on the observer's movement across space. This studio brief pursues changeable surfaces in an attempt to produce effects of ephemerality and a multiplicity of experience.

Japanese Manga drawings are seen in this paper as setting up categories through which conditions may leak and reverse. Contours with variations in surface conditions may create reassuringly stable backgrounds with the drawing of realistic surfaces, however this technical assurance and consistency may also become mere backdrop when set against an animated condition. Familiar techniques, such as manipulations of scale, skiagraphy, and controlling projections, are also seen in architectural drawing and are used in this studio brief to explore situations of thickness and thinness, movement, and a multiplicity of experience. Through the detection and revealing of slippages between planes, between foreground and background, on one plane, over, under or through another, a manifestation of representation may offer a two-dimensional movement. Ideas of fluctuation, moving drawings and induced movement are suggested by the composition of mobile planes, making situations and changing the role or value of representations.

In this paper the aesthetics of Manga offer a strategy in which students begin to consider duration, time, narrative, emotion, storyboarding, events and situations that can enliven spatial design. Manga involves an emphasis on an internal coherence of works; a non-hierarchical visual field that does not allow for a conventional chronological reading but rather forces simultaneous and multi-faceted field conditions. The spatial implications of such a sensibility, where forms are blurred or superimposed over each other with no discernable order, may form a continuous surface, obscuring the purpose and nature of any spaces behind. Elements may be arrayed in a floating environment where perceptions of relative importance depend on the observer's movement across the image. Designs, traditionally conceived as form and spatial substance, are barely apparent and dissolve into an excess of other competing stimuli. Manga's emphasis on the two-dimensional surface and non-hierarchical qualities to generate a pictorial space of distributed interconnections offers a compositional formation of surfaces that suggest a legacy of flatness. Two-dimensional imagery comes to be understood as a kind of choreography, a juxtaposition of fragments that hold a flexible narrative structure and invite a construction and reconstruction of the scene for multiple levels of understanding.

In this studio brief the nature of Manga and its relationship to architectural drawing is translated to a series of flat surfaces that activate space and suggest that the thinnest layer of paint, texture or wallpaper may create a narrative and shift the eye over surface.

Constructing situations by playing with new changeable interiors, the shift of the spatial designer offers concepts that may happen just beyond the limits of construction. The abstract line on the blank paper offering atmosphere, movement, dance and sensuous effect. The authority of the line diminishing to propose or suggest multiple ways of moving and seeing in an instant.

SITUATION Paper Presentation

Rosie Scott

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Rosie is a freelance interior designer, watercolour painter, PhD candidate, and part-time teacher of interior design. Her PhD research explores the social and spatial implications of responsive interior design practice with specific attention to watercolour painting as an interior practice and a 'practice of care'.

Since graduating from the Interior Design program at RMIT in 2007, Rosie has combined working professionally at practices such as Six Degrees and Geyer with teaching at RMIT, along with working as an occasional research assistant, and writing about architecture and design for publications including *The Age* and *Dwell*.

In both her design and teaching practices, Rosie is interested in exploring the ways in which interior design/architecture works at the intersection of spatial, atmospheric and social conditions. Rosie is investigating the belief that the careful consideration of these relationships, combined with the nuances of specific interior skills, tactics and mediums, offers up great potential for the field to make a positive and unique contribution to the quality of our lives and environments.

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situation (beyond):
watercolour as an interior practice of care

To define 'interior' – either with the literal understanding as the inside of something, or with a more open definition as a set of relations and conditions – is to position interior relative to something else. Interior is always a relational condition. The *Oxford Dictionary of English* describes 'interior' (in adjective form) as 'situated on or relating to the inside of something', so an interior is situated in a context, and therein produces a situation. If we then consider interior as relative, situational, how might this consideration be useful to affect an approach? How can we practice interior design relationally?

This last question is too broad to explore in this context (and perhaps the answer is 'we already do') so here I will introduce one kind of interior practice – watercolour painting – that operates relationally in a sensitive and attentive way. Watercolour can be a design tool, method, and tactic, but also a production, duration, response, and engagement and, as such, has the potential to address the nuances of situation in a careful way. To study a site (or a scene, a space, a situation?) through watercolour requires an engagement between what is being studied and the studier. Something new is produced in this durational process: a situation or a relation.

I have used watercolour in various formal ways in my interior design practice over the years, but the consideration of its potential and affect as a method came out of a research project I have been involved in since 2008. The project, titled 'Beyond Building', with collaborators Suzie Attiwill and Gregory Nicolau, looks at protective care environments – specifically, government housing for children and young people who are taken into protective care due to abuse or neglect.

Much of this research has taken place through RMIT undergraduate Interior Design studios addressing the interior environments of protective care houses. In one of these studios in 2010, students visited four protective care houses and, afterwards, were left feeling overwhelmed and somewhat creatively frozen by the number and intensity of the problems that were present there. As an attempt to get students to engage differently with the environments I conducted a watercolour workshop in which they produced studies from photographs they took on site. The shift in approach was notable; The students appeared to open up their thinking in response to the site, moving away from a reactionary problem solving approach to something more sensitive to the nuances and relations present within the site. These studies formed part of a 'situation study' brief, which was a reworking of the traditional site analysis, aimed to foreground the relational, programmatic and temporal qualities of site.

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The process and medium of watercolour allows for atmospheric and interior qualities to come forward (rather than the more hierarchical spatial qualities preferenced by drawing, such as line and form). The repetitive slowness required for observation can reveal clues to the painter about the situation, producing new knowledge and curiosity.

This watercolour research opens up questions about the historical and contemporary relationship between watercolour and interior, and watercolour as an interior practice. For centuries, in a western historical context, watercolour has been used to depict interiors. Its portability and accessibility to the 'non artist' meant that it was used as a tool for different practices such as maps, architecture, studies of interiors and nature, and medieval illumination. There was a perception of watercolour that it involved replicating rather than inventing, and so it was given inferior status to oil painting in a fine art context.

Perhaps this 'replication' is what gives watercolour its sensitivity? Because in replicating one must very carefully observe the subtleties of the subject. Although I would argue that watercolour is most definitely a creative process and what it produces is far from the replication of a subject; rather, it is an artefact that evidences a production or engagement.

Victorian art critic and watercolourist John Ruskin is an historical example of utilising watercolour in this way. Although Ruskin was considered an amateur artist he was highly skilled in the medium of watercolour and used it to create detailed studies of architecture and ornamental detailing as well as nature and botanical studies. Through watercolour he was able to produce a detailed, sensitive and attentive study that was also expressive and which spoke of an experience of something rather than merely an illustration or depiction of it.

This notion of experience is key because it makes apparent the role of the painter; that it is an active relational engagement, dedicated to building something or offering some value or insight to the painter, which can hopefully bring about some return value to the subject. This relationship is clear in paintings by the artists who worked for pioneering New Zealand surgeon Harold Gillies in Kent, whose practice was concerned with treating facial injuries acquired by soldiers in World War I. Gillies wanted to document the process of plastic surgery with watercolour, photography, and plaster casts, so he enlisted artists for the task. Watercolour was chosen as the medium so that the artists could pick out visceral details not easily recognisable in a black and white photograph. Also, watercolour encouraged the artists to think in terms of portraiture and to convey the individuality of the men represented.[i] Consequently, perhaps watercolour does more than illustrate a subject; it produces a relation to a person and a situation. It is, then, a practice of care?

Watercolour as an interior practice offers a tool for the close study of the visceral and the abject, the beautiful and the mundane, the atmospheric and spatial, the lived and the built. All these qualities are important to interior design, especially when dealing with challenging situations such as residential care housing and other environments with complex social, psychological and spatial relations. The next questions are: exactly what is the place of watercolour in design practice (if you accept the argument for the value of it)? And, what happens next? How does it affect other practices in other mediums? Or is it enough to call it an interior practice in itself, to sit it comfortably outside of or alongside a design process that tends to evaluate built outcomes as the product of design?

Notes

[i] Smith, Alison (ed). *Watercolour.* London: Tate Publishing, 2011): 132.

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SITUATION Paper Presentation

Nathan Crane

PhD Candidate, University of South Australia

Nathan Crane is an interior architect, design thinker and writer.

His work operates within an emerging research interest which moves beyond the physical and aesthetic, and incorporates a writing/research practice, informing and evolving the result (which is ongoing) in new, dynamic directions and propensities outside the usual field of Interior Architecture. He is currently a member of the International Society for the Advancement of Writing Research (*ISAWR*) and a doctoral candidate at the University of South Australia.

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SITUATED ECSTASIES:
arranging a 'margin-archive' … or, inside their outside

Writing is a practice of situations – interior and exterior. Writing is a situation which finds a(nother) situation within it. *I sit here at my computer, it is hot outside.* This is the situation. It is sited, and also, sighted: seen. *He is sitting at his computer, it is hot outside.* A flux of interior/exterior.

Situation is specific to its surroundings; therefore it is not only the direct site but the surrounding exterior, which articulates a situational interior. I am inside my work, but I am outside (of the inside) of another's work (Roland Barthes, Jacques Derrida, Hélène Cixous) which is inside (engaged with) my work. I come to know their work, through the inside of their outside, that is, as their situation unfolds.

This paper addresses a specific spatial-writing-situation, which I have come to call the 'margin-archive'. A practice of being inside and outside of a writing (site) simultaneously, a dialogue-site which is an arrangement of situations. I place one situation (of writing) beside another, and this arrangement constitutes another situation; a connective, expansive practice of particular interior/exterior circumstances, ever in flux. Each discussion of this margin-practice becomes a writing situation itself so that, again, another interior (writing site) is situated beside the exterior of the 'margin-archive' (the outside: which is an inside, outside). A gathering of situations.

Writing is a practice at work: a work (crafted) that is working or that is being 'worked'. It is a writing which is, to more or less degree, a margin-work which engages a margin (to work). This paper consists of a series of 'writing situations' and is formed by the right-hand column, named 'the vocalised body' that speaks of, and to, the left column, the 'margin-archive'. Through a series of 'writing situations', the presentation demonstrates the performative interiority of this writing practice and its innate spatial conditions within the context of a discourse on 'situations' (constant flux, permeability, indeterminacy). Therefore, the work is inescapably visual (in its spatial configuration) and operates in a typographic, almost cinematic format on the page.

In this way the writing is always inside of something (else), engaged in the practice of making/unmaking an interior situation of some kind. The interior of the writing itself, and moreover the interior of the practice of the writing, is a 'situated event'. It is writing that writes or is written (as writing).

The paper explores the idea of the margin as an archive situation. A practice (and a space) which engages the interior/exterior relationship of making and unmaking through the use of mechanisms in the production of the text as a practice-process. The paper examines the theoretical sites of both 'the archive' and 'ecstasy' in order to contextualise them within a discussion on spatiality.

Overall, however, the paper is, as a fact of its textual substance/making, ongoing and expansive, framed here as a text that continues to be written: other, and again. A text that is

unsettled, plural and gestural (it points, alludes to, indicates something Other) engaging practices including what is to be named the 'margin-archive'. The etymology of 'ecstasy' from the Greek *ekstasis*, (based on ek- 'out' + histanai- 'to place') translated literally means 'standing outside oneself'. This offers a way to comprehend a text which is 'beside itself', a text in search of its situated ecstasy, or ecstasies (tiny, imperceptible, fleeting, etc).

The archive is contested (contestable) space, and a politically charged apparatus. One that is systematic, ordered (in one or many senses) and privileged. It is a situation that Derrida writes, '[is never] … without a certain exteriority. No archive without outside.' This writing, as a process, finds itself at once engaged with a domiciliary situation: political, segmentary and domesticated (as it is consigned a place – it is somewhere 'out there').

The purpose of examining the word – archive – and its ideo-political background is to survey the contested field of 'the archive' in order to open it to further engagement in this new sense as the 'margin-archive' (in the context of this paper) and, more broadly, as a regimentally delegated physical and ideological situation.

Furthermore, the paper addresses Jacques Derrida's use of the margin in several of his writings, including 'Typman' (1972), *GLAS* (1974), and 'Che cos'e la poesia?' (1988) in particular, as site-specific 'writing situations' are developed. Additionally, it will draw on the notebooks of Hélène Cixous and Roland Barthes as counterpoints for discussion, as these examples also engage with a diacritical 'margin-archive' practice.

The presentation will be expressed through three 'figures': *force, repression, confinement.* These concepts underpin the central theoretical construct of the discussion and situate the ideas back within the context of a dialogue on the 'interior', form and spatiality. A symbiotic relationship between these writing practices and architectural/interior architectural space highlights the relevance and agency writing can offer to ongoing contemporary design pedagogy, especially in studio situations.

Writing in this way provides a new approach to understand spatial practice, and thus also the interior situations within/out. The overlaying of these considerations within an architectural/design context allows for inventive expressions of interiority to be imagined, as the drifting between text and interior architecture creates a movement amongst paradigms. Again, a particular located situation is generated within academic discourse, one of immense energetic potential. It is the aim of this paper to survey these 'situated ecstasies' within spatial writing practices to further develop a dialogue between architectural and literary 'interior situations', and their mutually productive interstices.

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SITUATION Paper Presentation

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Relational Documentation

Complex creative projects, which unfold over time or with a number of collaborators, seem to coagulate through the process of documentation into a single image that masks the multiplicity of possibilities or the varied skills and interests of the individual contributors. As only a certain number of people can physically experience a durational or site-specific project, the documentation becomes the only point of access to the work. This results in a singular image that marks that the project once existed, rather than evoking or extending the qualities intrinsic in the work. The complexity is reduced and the potential for future emergence or speculation is cauterized.

Through reflecting on my own work and other similar practices, I became aware that there were problems with documenting the aspects of creative practice that were not outcomes of the projects but that were, rather, embedded within the process or that emerged through the collaborative relationships. Artists with spatial, cross-disciplinary, collaborative or emergent practices – such as Bianca Hester or Lyndal Jones – document their work through writing, images and websites. Their practices are quite different, but both focus on producing work that is distributed both in duration and situation, emerging over time through a resonance between artist, site and audience. These ephemeral qualities are difficult to document and are only indicated by an image on a website. Although the audience can assemble an understanding of the project through triangulating the imagery, writing and video, the relational qualities important to the work are not accessible.

My own work has focused on producing a series of installations, exhibitions and websites that functioned as propositional 'diagrams' of systems through which engagement could occur. The construction of these diagrams created a platform that caused connections or transpositions between the producer of the work and the participant or viewer. The platforms were speculative (not prescriptive) premises for collaborative or generative relations. These projects often utilized loops in both the technology and the structure, attempting to manifest some kind of transpositions between reflection and participation in the maker and also the viewer. These looping structures usually included the production of documentation, which would often emerge as a by-product of the process. The documentation of these structures is not an after-thought as it is produced during the construction of the work. However, it is still calcified; an artifact of an experiential event. The ideas of activation, transposition and open-ended emergence that were important in the project are not present in the documentation. Through thinking about the documentation in relation to the qualities of the project it documents, it can be re-conceived as ongoing and participatory, allowing for a multiplicity of viewpoints and incorporating moments of divergence and emergence both within the experience of the project and for future viewers.

Works that are generated through collaboration require new kinds of documentation to record the attributes that are specific to that mode of production. When people collaborate to produce work together, the combination of their abilities and skills, both technical and social, coalesce to affect the project and the collaborators. The resulting designs or installations have a multiplicity of unseen possibilities enfolded in them, made of the gestures, scribbled notes, conversations and intangible forces through which the work emerges. Inversely, collaborations can often devolve into misinterpretation, alienation or even exploitation by the collaborator with the most power. In either scenario, there is still useful material within the process and consideration of documentation can go towards protecting and reinforcing more balanced and productive collaborative relations.

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Documentation from a multiplicity of viewpoints can expose alternate or submerged possibilities embedded in any collaboration and those things that are forgotten, excluded or under evolution can be as interesting and relevant to the future practice of the individual collaborator, or to the viewers, as the elements subsumed into the outcome.

The Internet offers the potential for new kinds of documentation that allows for multiple points of view and connections, which is particularly useful in collaborative projects. However, experiential art and design produced through collaboration and documented on the web often seems to replicate linear and objective documentation strategies using a singular point of view and existing interfaces. Erin Manning's collaborative online *Inflexions* issue titled 'Into the Midst: An Out-of-Series Inflexions issue' and Arakawa and Gins' website, *Reversible Destiny,* are two examples that significantly reformulate Internet documentation into mutable and spatial experiences. However, there are still many possibilities for conceiving documentation in relation to the specific qualities of the project, both on and off the Internet.

In an era of relentless image making and archiving, it is the capacity of the material to be relational for both the collaborators and the viewers, and for this relational capacity to be open ended rather than pre-designed, which allows for documentation to become a tool rather than a trace of creative work. This concern was forefront when developing a documentation strategy for a project, produced with Chris Cottrell and Scott Andrew Elliott and a group of RMIT Architecture and Design students, which comprised four large site-specific installations in the Design Hub. For this project the documentation was conceived as a fifth installation project that was constructed in virtual space; the students simultaneously constructed it as they created the four other installations in real space.

The documentation system was designed as a flexible yet minimal framework that became more complex through the contributions of the collaborators. The interface is an unlimited field where stacked pages of video, audio, photographic material and text collected by the collaborators could be uploaded as the project progressed. Each window of uploaded material can be zoomed in on, but not to the point it can be viewed in isolation. The material is not organized in a hierarchal or chronological order and can be flipped through either forward or backward. When the site is opened, the windows are arranged randomly but can be moved and grouped according to each viewer's concerns or interests. The viewers can search the material using predictive keywords, causing the pages to flip to material tagged with that term uncovering links or trajectories through the work. The viewer can construct trajectories or collections of work by grouping the windows. These trajectories can be saved as journeys and revisited later by other users of the site. Unexpected links are also formed through the shifting and relative arrangement of the material. In these ways, both the producers and the viewers can construct their own links or find new connections to previously excluded or overlooked areas. The documentation, as the remaining trace of the event, functions to extend or expand on these points of connection.

Considering the relations between artwork, producers and participants becomes even more critical as creative research and art practices move into more speculative and untested areas where traditional measurements of outcomes are not necessarily a relevant or useful way to relate to the work. If both the visual and the written documentation can be conceived as being intrinsic to the project, and consequently open-ended, dynamic and catalytic, the documentation functions to continue the emergent qualities of the project rather than solidifying into an indicator of a past event. By re-thinking how and why we document art and creative research, and looking at documentation as an intrinsic and generative element of these practices, it is possible for both the producers and participants to form new connections within, and between, practices of creative research.

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SITUATION Paper Presentation

Masato Takasaka,

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Masato Takasaka studied at the Victorian College of the Arts graduating with a Bachelor of Fine Art (Hons) in 1999 and is currently a PhD Candidate at Monash University. Recent exhibitions include *Melbourne Now*, National Gallery of Victoria, Melbourne (2013); *Roppongi Crossing 2013: OUT OF DOUBT*, Mori Art Museum, Tokyo (2013); *Reinventing the Wheel: the Readymade Century*, Monash University Museum of Art, Melbourne (2013); *A Space Oddity*, Linden Centre for Contemporary Arts, Melbourne (2013) *Third/ fourth Melbourne artist-facilitated Biennial*, Margaret Lawrence Gallery, Melbourne (2013); *ALMOST EVERYTHING ALL AT ONCE, TWICE, THREE TIMES (In Four Parts…)*, Gertrude Contemporary, Melbourne (2012); *Post-Structural Jam (Shut Up! We know you can play!…)*, Metro Arts, Brisbane (2010) and Y3K Gallery, Melbourne (2009); *NETWORKS (cells and silos)*, Monash University Museum of Art, Melbourne (2011); *New Psychedelia*, University of Queensland Art Museum, Brisbane (2011); *Post-logical Form*, Contemporary Art Centre of South Australia, Adelaide (2011) and *Cubism and Australian Art*, Heide Museum of Modern Art, Melbourne (2009). As part of the artist group Inverted Topology he was included in + *Plus Factors*, Australian Centre for Contemporary Art, Melbourne (2006), at SNO, Sydney (2007) and *Minus Space* at PS1 Contemporary Art Centre, New York (2009).

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Inhabiting Appropriation:
the artist's practice as always already-made

This paper tests the proposition 'The artist's practice as always already-made'. It examines the way I inhabit modes of appropriation in relation to my studio practice, particularly the generation of new work through the accumulation of materials and the process of remaking. The paper opens with a survey of selected historical precedents of appropriation practice to establish a framework for rethinking appropriation in relation to my work. These approaches fall into two categories: appropriation as accumulation and appropriation as remaking. Discussion of these categories using specific examples provides a context for the examination of my practice. Appropriation as accumulation points to the activity of gathering material — my previous works, found objects and studio detritus — that resource my ongoing practice. Appropriation as remaking — drawing on my back catalogue of past works to generate a continually unfolding sequence of new playlists — re-interprets my previous work, projecting it into the present and activating the potential for its future re-use. Through the examination of theory spanning the writings of Douglas Crimp[i], Nicolas Bourriaud[ii], Rex Butler[iii], Gilles Deleuze[iv], and John C. Welchman[v], the research addresses multifaceted dimensions of the proposition 'The artist's practice as always already-made' to argue for its importance in understanding key aspects of my practice.

The discussion begins in the 1930s with the introduction of the work of Marcel Duchamp's *Boîte-en-valise* (1935-1941) and Kurt Schwitters's *Merzbau* (c. 1923-1937) as key precursors to my practice. This is followed by an investigation into the heyday of appropriation and its critical reception in North America and Australia during the 1980s and 1990s respectively. Finally, a contemporary approach to appropriation and its effects is discussed through the writings of Bourriaud. Bourriaud's concept of postproduction analyses the techniques of the contemporary deejay. Techniques as sampling, he suggests, are rearticulated as a tool of production for the contemporary visual artist.[vi] Bourriaud asserts that 'one can recognize the deejay's style as inhabiting a network of musical forms (The history of music)'.[vii] The visual artist's style can also be said to inhabit a network of visual forms (The history of art). This rearticulation can be understood in terms of appropriating style to be rearticulated as material to be used as a method of production. I see myself as a re-appropriator of my own artworks in a manner that simultaneously appropriates the style of my artworks from the past while appropriating them materially to use in the present.

My studio research project has become an ongoing, self-curated retrospective of my previous work. I think of this accumulated inventory as consisting of two albums. The first album contains an endless mash-up of art-historical tropes of my own re-making. The second album contains a mix of the greatest hits, B-sides and out-takes from my back

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catalogue. Since 2008, different iterations have been exhibited as installations in various artist-run spaces, commercial galleries and museums. These installations have become a practice of activating the accumulated storage. My inventory of objects, artworks and materials is stored away in the studio, activated and re-activated through the processes of selection and reconfiguration each time an installation is exhibited. The selection process draws on the two albums that I use to catalogue my archive. This cataloguing process allows me to draw on my existing oeuvre, which includes my own artwork, associated exhibition paraphernalia and material off-cuts.

The arrangements produced are never fixed, but always in a state of flux, of becoming something else. The ongoing accumulation of objects and past artworks becomes a reactivation of artwork as material, using all my previous amassed material as the material in subsequent exhibitions. By drawing on a continual process of reusing my own material and forms, my practice investigates the possibilities of an artist's practice as always already-made.

Notes

i Douglas Crimp, 'Appropriating Appropriation' the Museum's Ruins, (Cambridge, Massachusetts and London: The MIT Press, 1993), 126-37.

ii Nicolas Bourriaud, 'Deejaying in Contemporary Art,' in *Postproduction/Culture as Screenplay* (New York: Lucas & Sternberg 2002).

iii Rex Butler, 'The 80s in Retrospect,' in *An Uncertain Smile: Australian Art in the 90s*, ed. Nicholas Tsoutas (Wolloomoolloo: Artspace Visual Arts, 1996).

iv Gilles Deleuze, 'Plato and the Simulacrum,' in *The Logic of Sense*, ed. Constantin V. Boundas (Great Britain: Continuum, 1990; reprint, 2004).

v John C. Welchman, 'Introduction, Global Nets: Appropriation and Postmodernity,' in *Art after Appropriation: Essays on Art in the 1990s* (Amsterdam: G+B Arts International, 2001).

vi Bourriaud, 40.

vii Ibid., 18.

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SITUATION Paper Presentation

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Sarah Edwards is a PhD Candidate in the School of Art at RMIT University. Her installation-based art practice engages the ephemeral mediums of light and sound to develop site-specific responses to locality. Sarah is inspired by natural history museums, and her research is based in the natural science collections at Museum Victoria where she worked for fifteen years prior to undertaking her current studies.

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Echo Chamber:
a unique collaboration in response to site

Echo Chamber. Installation view. Photograph: Jeremy Dillon, 2013.

Within the context of creativity and its potential to open new understandings of urban space, Grierson and Sharp speculate that '[t]hrough art works and projects, specific responses in the present may come into close relations with historical precedents and possible futures' (Grierson & Sharp, 2104: 8). In considering this idea, 'Echo Chamber' – defined as a site in which information and ideas are amplified – was the title of a practice-based research proposition that questioned how a contemporary artist could engage in an experiential dialogue between historical and immediate ways of knowing place.

Situated within these broader considerations, I worked in collaboration with a landscape architect, a museum taxidermist, and a sound designer, to develop a unique methodology by which to test, experiment with, and tease out ways to conceptually consider how to present the former archaeology of a site as an overlay back into its current architectural space.

Based at RMIT University, I utilised First Site Gallery as a mediating space – a temporary 'laboratory' – in which to experiment with and respond to the social, cultural and historical forces that shaped RMIT University's built and natural environments in order to engage with the interconnections between the past, the contemporary and the possible futures of the site.

This, in turn, provided a lens through which to consider how art practices might contribute towards a re-thinking process in order to imagine how spaces might be activated in subsequent time.

Merleau-Ponty's *Critique of the Phenomenology of Perception* considers that, by engaging the body's physical sensations in response to a range of environmental factors, we fully engage with an experience where physical objects do not exist as things in themselves but as perceptual or sensory stimuli (Bloomer, Moore & Yudell, 1977: 33). Dr Chris Hudson, in her paper *Re-Imagining the City Through Performance,* refers to the experiential in terms of aesthetics: 'To know aesthetically, is to perceive through something beyond reason, beyond ordinary language. It is through art that the beguiling mysteries of the city can be perceived, or sensed, by fusing the imagined with the real in a thirdspace. Artistic and imaginative responses may be a key feature of our re-imagining of urban life' (Hudson, 2014: 256).

Utilising the skills of practitioners who deal with sound, taxidermy and landscape enabled me to investigate alternative materials and methods of construction in order to elicit a more poetic, rather than documentary, interpretation of the specific locale. By resisting the limitations posed by a singular aesthetic or experiential stylistic vocabulary, the visitor's engagement with place was heightened and less didactic elements of historic content were presented in order to enrich a phenomenological experience with space and time.

The specifics of the 'Echo Chamber' project began with me consulting a landscape architect to investigate ways to generate an immersive experience as distinct from the creation of an artefact in reference to the former geology of the site. Referencing an 1863 Geological Survey map sourced from Museum Victoria's archive, the landscape architect identified relationships between the geology, sky, earth, plants and built environment that opened up new possibilities in the application of these within an enclosed gallery space. For example, etching the seventy-two identified plant species that had grown on the gallery's former site onto acrylic tags and suspending them from the ceiling activated the spirit of the former landscape and provided the viewer with a place to wander and contemplate the former plant assemblage beneath their feet. Uncoupling materials from their original purpose not only generated new aesthetic responses but also enabled viewers to engage more directly in the materiality of their surroundings.

Working with a museum taxidermist, I examined traditional habitat dioramas customarily created to reproduce a natural environment within a gallery space. This included utilising the 'dying' art of taxidermy: the skill of bringing life to dead forms. The taxidermy form of a wood duck, which had been prevalent on the former marshland of the site, had the potential to evoke strong emotions in gallery visitors. As artist Mark Dion states: 'Working with nature … can be dangerous territory ... There remains so much social discomfort and reminders of our own animality, which of course seem bound to the anxiety around our mortality' (Landes, 2012: 173). Taking these traditional museum methods out of their original context and placing them into an art gallery setting provided an aesthetic avenue through which to test the transformative possibilities of an installation-based art practice, which had the potential to generate a less tangible, more poetic response to place and site. In reference to the history of the site, RMIT University's archive revealed that the University had been the site of radio communications training to 20,000 men and women in WWII. With the assistance of a sound designer, I incorporated Morse Code alongside real time sound sampled from around the site, and added an archive recording of the call of a local but now extinct frog in order to immerse the viewer in a sonic historicity. By engaging a diversity of practices, 'Echo Chamber' opened up new ways to cross-pollinate ideas in response to spatial relationships to historic time.

Chris Hudson writes (Grierson & Sharp, 2014), '…complexities can be imagined through a combination of the concrete materiality of a "Firstspace" combined with the cognitive maps and cultural representations of a "Secondspace", amalgamated into a new epistemology – a third dimension that is experiential. It provides for a new way to re-imagine the city that goes beyond language to become an aesthetics of presence' (Hudson, 2014: 258).

In conclusion, as a collaborative methodology 'Echo Chamber' has the potential to influence new possibilities in future engagement with spatial and temporal production by embedding the historic fibre of place as an overlay within contemporary sites and spaces. 'Echo Chamber' provided a self-reflexive space in which to immerse in the past and imagine any number of possible futures. As Grierson and Sharp attest, '[t]hrough art works and projects, specific responses in the present may come into close relations with historical precedents and possible futures. Thus, to know aesthetically is to perceive and understand, through the senses, the shaping contexts of our experience of time and place, self and world' (Greirson & Sharp, 2014: 8).

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SITUATION Paper Presentation

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Lisa Tucker is an Associate Professor and Chair of Interior Design for the School of Architecture + Design at Virginia Tech where she teaches buildings systems, lighting, and upper level studios. Lisa is an active member of ASID and IDEC and has been a practicing architect and designer for over 20 years. She is the author of three books on sustainable design education for interior designers.

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Interior Design Education:
assessing that which is unique

The purpose of this paper is to explore the validity of adopting the architecture model for design education for interior design programs—both in its physical layout and ideology. While there are many similarities between architecture and interior design, they are distinct fields of academic inquiry and practice. Both groups work on designing the built environment, yet in arguably different ways. The practice of interior design is team-based, client-centred, and empathetic. Thus, the needs of interior design education must respond accordingly.

Architectural education relies on a studio-focused and project-based pedagogy wherein students work largely in isolation. Studio courses are typically 5 or 6 credit hours per semester with heavy contact hours. For example a 6 credit hour studio will meet 12 hours a week with the expectation that the student is there far more than this as well. Studio labs are supplemented with lecture courses that provide technical material. The studio is viewed as time for experimentation and design work enhanced by interaction with other students and faculty members. Students generally work in isolation on their own designs that are then viewed in juried critiques encouraging a sense of competition among students.

The resulting architecture studio physically consists of desks (often tables) arranged in rows with stools for student seating. Class time takes place over 3-4 hours, three times a week. Students are expected to be at their desks at other times enabling all faculty members to walk through and engage a student in a discussion of his/her work. According to the 'Studio Culture Document from the School of Architecture + Design' at a prominent university in the United States: 'The goal of the School is to make an environment where students learn to take responsibility for their own education with the guidance of faculty and within a holistic framework.' Students are encouraged to explore complex problems and develop disciplined work habits. The document references only the discipline of architecture although it is to be applied to all disciplines in the school, including interior design.

Many scholars have examined the studio environment traditionally used in architecture and more recently adopted by interior design education in North America (Salama and Attar, 2010; Anthony, 1987 and 1991; Dutton, 1987; Frederickson, 1990; Ahrentzen and Anthony, 1993; and others). Many of these studies, conducted over the past 30 years, have demonstrated that there are problems with this traditional model for specific populations, yet little has changed. Of particular concern to interior design education is the fact that many of the problems associated with studio instruction impact females and minorities and those outside the traditional power circle of architecture. For example, females perceive the design jury far more negatively than males (Anthony, 1991 and 2002; Frederickson, 1993). Further, interior designers are not a part of the embodied and symbolic power structures associated with architecture (Stevens, 1998).

The most recent statistics on accredited interior design programs compiled by the Council for Interior Design Accreditation show that 91% of interior design students in the United States and Canada are female. This number is increased in programs that are housed within schools of architecture. For example, the percentage of female students in the interior design program at the above mentioned highly ranked interior design program (housed within a school of architecture + design) is 97%. The issue with interior design and architecture is not, however, one only of gender.
Research has shown that different personality types are drawn to interior design rather than to architecture (Hurley, 2011; Russ, 1995). The Myers-Briggs personality Type Indicator (MBTI) architect type is often INTJ/ENTJ. The NT (visionary type) is more comfortable dictating to others, working in isolation and being in control. On the other hand, interior designers test more often as ENFP. The NF (catalyst type) prefers to work collaboratively towards a common goal. These approaches are fundamentally different.

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In her essay 'A View from the Margin: Interior Design,' Lucinda Kaukas Havenhand (2004) challenged interior designers to find their own voice stating that basing interior design on architecture will always lead to interior design being regarded as 'less than' architecture. 'The boundary between architecture and interior design remains in place, held there by a persistent idea of difference between the two fields: male vs. female, structure vs. decoration, and superior vs. inferior. Ironically, at a time when interior design has become more like architecture because of its consistent emulation of its practice and education, the field of architecture seems even more intent on keeping this idea of difference in place' (Havenhand, 2004: 33).

The way in which interior designers approach a design project requires a specific setting for education. Interior design educators need to embrace that which makes interior design a separate and unique discipline and arena of practice and need to celebrate the distinctly collaborative approach in educational design of interior design curricula. Interior design is not the same as architecture and should not be treated as such in its educational model. The physical space needs to support the activities taking place—places for collaboration and discussion, for presentation and review and to work collectively on a project. Individual desks, placed in rows in spaces with poor acoustics, do not support the work of an interior design student. This researcher hopes that engaging this conversation on an international level can help in finding a viable solution.

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SITUATION Paper Presentation

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Hayley is a Perth-based Interior Designer at Taylor Robinson Architects. Having taught in design, history and theory as an Associate Lecturer at Curtin University, Hayley has a strong interest in the relationship between interior environments, material profiles, and the experiential and existential qualities of engagement. She has aided in the research, design and installation of several exhibition pieces, including Rites de Passage by Hami James and two works for IDEA Interior: A State of Becoming. Furthering her interest in research, Hayley writes for Architecture AU online and has published articles in Artichoke and Houses magazine.

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Site:
the *situated* and *situational*

Interior situations can be described as transactional moments occurring between site, interior and experience. This paper seeks to conceptualise such exchanges, proposing two theoretical templates: the *situated* and the *situational*. These spatial binaries provide a framework in which to consider how situations may be generated in the built environment. The paper asks the questions: must the interior be sited physically, or situated contextually, to create an authentic situation? And, may situations arise solely through memory? In this three-part framework, such enquiries are clarified through a series of precedents ranging from physical interiors to those of our imagination. By exploring the temporal and spatial realities of each, an elucidation of 'interior', in a substantive sense, is attempted. The findings open up possibilities for how site may be appropriated by space and, in turn, how space may shape our experiences. Through contemplation of these themes, the paper highlights the ontological value in traversing spatial constructs of various situations, revealing the latent and profound ability for interiors to reinforce or obscure our being in the world.

Elmgreen and Dragset, *Prada Marfa,* 2012. Photograph: Lauren Essl.

The study suggests that site is often regarded in an idealistic sense as 'vacant' and apolitical land, empty of content and temporally unbound. Carol Burns suggests this assessment of site is a 'synchronic phenomenon', as the 'history of a setting is acknowledged only insofar as the forces acting upon it have affected its present visible form' (Burns, 1991: 149). Therefore, the specificity of a given place is denied, including its inherent cultural conditions and, thus, its generative potential. Extending this notion of site, Elmgreen and Dragset's permanent installation, *Prada Marfa,* is drawn on. Designed to resemble an authentic Prada boutique, the work is sited, or superimposed, against a rural landscape in Texas, relying on the lack of contextual presence for critical effect. Hence, site is employed as an aesthetic device to enhance the visual apprehension of the work.

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This paper suggests that sites possess further 'diachronic' intricacies that extend beyond physicality. Indeed, sites are seen to possess specific, genetic circumstances that bring the place into being. Thus, all built works intervene in the existing situation of site and, in doing so, must 'embrace qualities which can enter a meaningful dialogue ...' (Zumthor, 1999: 18). Sites are, therefore, positioned as discursive entities, providing historical, sociological and cultural dimensions that act as sources of meaning and authenticity to undergird architectural works. François Blanciak's 'SITELESS' presents a series of 1001 architectural forms, liberated from these 'constraints' of site. Although the catalogue of visual structures presents an intriguing exercise in pure form, the omission of site as a productive tool indicates 'a dangerous assumption that the building could be designed only for itself' (Venturi, 1996: 336).

This concern may be countered by the notion of the *situated* interior. Characterised by physical and contextual bonds with site, these enduring interiors are rooted in a singular location and, as such, are exposed to its ephemeral character. A gradual layering of meaning, memory and emotive connectivity is facilitated through this exposure; an assemblage of site-specific qualities and connections is enabled. The varied programs of the site and space contribute to this trajectory, enabling the interiors to gradually transmute, gaining complexity and richness over time.
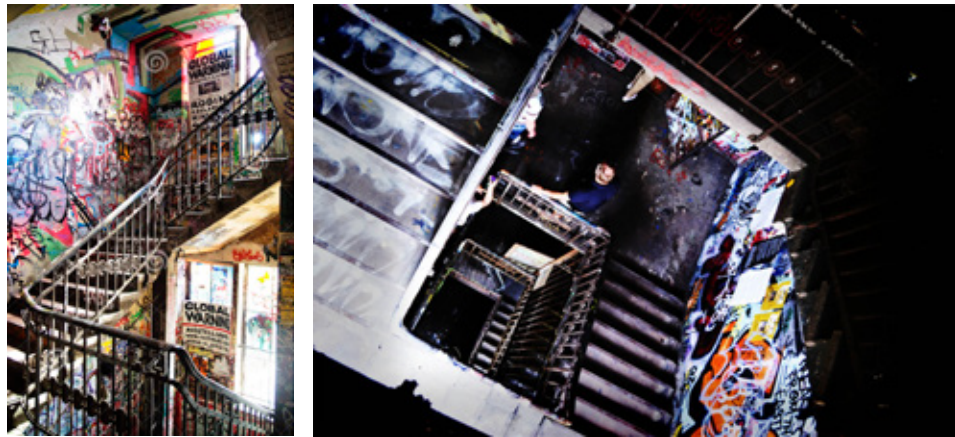
Kunsthaus Tacheles, Berlin, 2014. Photograph: Amy McDonnell.

Berlin's Kunsthaus Tacheles exemplifies this concept, as the identity of the space has been gradually enriched through sustained exposure to the site's troubled history. The ruin, taken over by artists after the fall of the Berlin Wall, continues to represent changes endured by the city and to celebrate the creativity and freedom of its residents. The event may be understood first-hand or solely through narratives, yet the situation of Tacheles appears to be 'an experiment in the power of imagination' (Jones, 2012). Situated interiors, therefore, function as 'instruments and museums of time [as] they enable us … to participate in time cycles that surpass individual life' (Pallasmaa, 2005: 52). The interiors act as 'valuable intermediaries between history and individual experience' (Van der Hoorn, 2003: 189), forging an influential and enduring engagement between person and environment and acting as a touchstone to recollect stories of a more complex history.

The situational interior, by contrast, is posited as a reflexive structure taking the form of transient structures such as pop-up venues, installations and interior arrangements. These impermanent spaces are spontaneous, moveable or adaptable entities that garner character through varied contextual influences injected from site to site. Claire Bishop asserts 'it is impossible to repeat or reconstruct the installation in another place, as a rule it is "tied", intended only for a specific dwelling' (2005: 17). Indeed, parallel situations may not be possible in multiple sites, as a 'change in context causes a change in meaning' (Venturi, 1996: 335). However, the diversity of situations arising from each site may engender a gradual intensification of meaning in the interior.

Orienting this notion, the De Parel Spiegeltent proves a useful exemplar. Built in Belgium in 1905, the ornate travelling tent has served as a dance hall and cabaret bar around Europe, seeding the character of the interior in its movements. Its lack of anchorage in a singular physical context has encouraged the identity of the space to flex and develop in connection to the present moment. The temporal nature of the venue initiates a cyclic process of anticipation, experience, memory and imagination, as we 'lose the sense of the physicality of

a place as it morphs into a virtual space' (Hornstein, 2011: 13). Hence, when the physical interior expires, the situation becomes pure memory, which may be enlivened through imagination.

Although interiors are often understood as concretised structures, Hornstein believes they are 'only a fragile shell – an illusion of protection against destruction within which we live and build our memories' (Hornstein, 2011: 2). As demonstrated through the paradigms of the *situated* and *situational* interior, space may comprise a physical entity at a given time, but 'what happens when we leave that place, or that place no longer exists?' (Hornstein, 2011: 2). What happens to the memory of a situation if the interior where that memory was recorded becomes dissolved? (Hornstein: 2011: 2).

De Parel Spiegeltent, Perth Fringe Festival, 2013. Photograph: Dan Grant.

This paper suggests the spatial and experiential aspects of a situation become internalised. Therefore, situations may extend to those recalled solely through remembrance, enlivening the initial encounter. Exploring this notion further, the study explores whether situations may arise cognitively if the interior they depict has never been experienced physically. Indeed, photographs and narratives are seen to spark imagination, whilst gaps in spatial and contextual recordings are filled-in by the mind. Raimond Abraham's *Dream,* provides speculation around the strength of pure imagination in creating situations. Having experienced his 'first architectural dream', Abraham produced a series of evocative hand-drawings, enabled by the precision in which he recalled the imagined setting. Thus, the intangible situation becomes concretised in Abraham's renderings, reversing the normative process of situation-making as discussed in this paper and opening the framework to further manifestations.

The *situated* and *situational* interiors theorised serve as vehicles to address the complex transactions occurring between site, interior and experience. The built works examined reinforce this framework yet also test its frontiers, demonstrating the complex nature of interior situations and the entanglement of their generative forces. Whether *situated* or *situational*, the physical presence of the built environment is limited. The significance of memory is, therefore, central to the study of situations. Mental constructions of events occurring in time and space are necessary to enact bygone situations that have physically dissipated. Interior situations are inseparably tied to the temporal dimension, involving material encounters with physical space, lingering impressions and imagined space. Thus, transcending the temporal limitations of physical space, memories become our infinite situations.

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SITUATION Paper Presentation

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Recent publications include:

Brejzek, Thea, 'Experts of the Everyday', *Rimini Protokoll ReLektueren,* ed Garde, U., and Mumford, M., Wehrhahn Verlag, Hannover 2014 (in press).

Brejzek, Thea*, '*Modulating Light in Theatre and Event', *Lightopia,* ed Kugler*,* J., Vitra Design Museum, Weil am Rhein 2013.

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Interior Constructions, or:
the situation of the flesh (A. Artaud)

In the 2009 introduction to the *Whitechapel Documents of Contemporary Art* volume on 'Situation', art historian and editor Claire Doherty explains that with this collection of key practice and theory positions she seeks to 'consider the genesis of 'situation', as a convergence of theorizations of site, non-site, place, non-place, locality, public space, context and time, and as a means of rethinking the ways in which contemporary artists respond to, produce and destabilize place and locality.'[i]

Intriguingly, interior spaces hardly feature in this discussion on 'situation', and even where the 'white cube' of the exhibition space is concerned, it is the respective authors' imperative to extend and expand the interior toward an exteriority or, preferably, to leave it altogether and to devise the situation, the action, the event, and the happening outside and, foremost, in public space.

Is it that, in the positions introduced in 'Situation', the interior is understood as a constraint, an anachronistic convention from which one must break free? Does it follow from here, then, that in order to deconstruct the oppressive narrative of the interior, one must flee it altogether?

This paper attempts to fill in the blank spots in Doherty's selective geneology of 'situation' in focussing not on the Situationists, Post-Situationists[ii] and the Post-Post-Situationists, but rather on the Pre-Situationists, those artists and theorists chiefly responsible for the first articulations of the 'situation' as an instrument in the struggle against scripted behaviour, against social, cultural and political apathy, and against the disciplined body. Up to three decades before Guy Debord issued the 'Report on the Construction of Situations'[iii] in 1958, three key figures have rallied for the 'situation' as a productive and rebellious performative construction of the interior, namely, and in chronological order, the French actor, director and theorist Anton Artaud, the German playwright Bertolt Brecht, and the French writer and philosopher Jean-Paul Sartre.

In 1925, French actor, director and theorist Antonin Artaud wrote an incidental text that was later included in his seminal work, *The Theatre and his Double* (1937)[iv], titled 'The Situation of the Flesh'. In this short and typically passionate and incantation-like text, Artaud invokes the interiority of the body as a site of resistance. The flesh, to Artaud, is 'situation' and its unformed yet pulsating mass represents the anarchic, the undisciplined body. In the temporality of the 'situation' lies its potential for rebellion, for fast and unreflected action, an action of the body and the senses. To Artaud, the interiority of the body is analogous to the interiority of the theatre. By un-disciplining the theatre into a 'situation of the flesh', Artaud proclaims the transgression of the

conventionalized hierarchy between auditorium (audience) and stage (performers) in favour of an all-encompassing, physical 'theatre of cruelty'.[v]

In contrast to Artaud's feverish dissolution into the body's interiority as a means for protest, Marxist playwright Bertolt Brecht had developed the concept of a theatre with social relevance from the 1920s onwards. This new theatre was to privilege the 'situation' as a reflective tool rather than the Aristotelian 'dramatic' plot that favoured the audience's emotional involvement. For Brecht, as for Artaud, theatre's interiority remained a focal point and to attain the audience's maximum critical engagement, Brecht, in close collaboration with director Erwin Piscator, did not leave the black box of the theatre, but rather made it more and more complex. Large-scale and simultaneous projections, multi-tiered stages, light and sound effects were utilized to create richly orchestrated stage 'situations' or 'scenes' for the political education of the proletariat. The interior situation of Brecht's 'epic theatre', first articulated in 1926,[vi] stands for the programmatic destruction of a dramatic structure and his model on resistance to capitalism through art practice had an enduring effect well through to current postpostdramatic concepts and aesthetic propositions.

Influenced by Brecht's materialist position, French philosopher and playwright Jean-Paul Sartre is the third in this introduction of 'Pre-Situationists' and both in *Being and Nothingness (1943),* his major philosophical work where he developed the philosophy of existentialism, and the short text *A Theatre of Situations (1947),*[vii] Sartre outlines how the 'situation' provides freedom *in extremis*. Sartre advocates the situation as providing choice, in choosing one's fate, one's life, in applying free will. In *Huit Clos (Behind Closed Doors)*, a drama from 1944, Sartre locks the three protagonists into a closed space. The doors are locked and the interior space clearly recognisable as hell. The enforced social interaction between the imprisoned is brutal and provokes questions of guilt, morality and freedom. At the end, when the doors are opened from the outside, all three decide to stay inside, together, forever.

Despite the theatrical language and analogies to the theatre, Debord never acknowledged a Situationist genealogy derived from the project of the modern avant-garde that he saw as being caught in the separation between art and life rather than its synthesis into one rebellious event. The positions discussed here from the first half of the 20th century show, however, that the conjunction of the situation with notions of interiority has been a productive and critical political and aesthetic practice. Further work will be necessary to expand from and link the historical 'situations' to contemporary practices that have moved on from a dichotomy between the interior representing art and the exterior representing life since the Situationists' movement.

Notes

[i] Doherty, C (ed), *Situation*, Cambridge, Mass: MIT Press 2009, 13.

[ii] Intriguingly, Debord calls 'pre-situationists' those who are active as individuals, as yet-unformed or immature situationists, see: Debord, G., 'Preliminary Problems in Constructing a Situation (1958)', as cited in Doherty 2009, 111.

[iii] Debord, Guy, in Doherty 2009, 110-112.

[iv] Artaud, A., ,Das Theater und sein Double', (1925/1937), *Werke in Einzelausgaben,* Band 8, *Das Theater und die Kultur,* transl by Gerd Henniger, Muenchen: Verlag Matthes & Seitz, 1996.

[v] Artaud, A., 'The Situation of The Flesh' (1925), trans by Daisy, in Ferlinghetti, L. and Peters, N., *Artaud Anthology*, San Francisco: City Lights Books, 1965, 59-61. Lack of space does not allow for a contrasting of Artaud's and Merleau-Ponty's notion of 'flesh' in relation to Husserl's prior concept of the 'space physicality' ('Raumkoerperlichkeit' in the original) and in relation to notions of exterioriorioty and interiority here, but will form part of the full paper.

[vi] Brecht, B., 'Couragemodell 1949'. in Hecht, W., Knopf, J., Mittenzwei, W., Mueller, K (eds), *Bertolt Brecht Gesamtausgabe*, Bd. 25, Berlin, Frankfurt am Main: Fischer –Verlag 1994, 169–398

[vii] Sartre, Jean-Paul, *Un Théâtre de situations*, Paris: Gallimard, 1973.

SITUATION Paper Presentation

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Dr Lynn Churchill's research, teaching and award winning architectural practice question shifting ideas about occupation: questions of pleasure – public and private, temporality, culture, physical space, sovereignty and community. Lynn teaches design and theory, working experimentally and collaboratively within academia and through professional and industry partnerships to critique the built environment. Her focus on the physical and psychical relationship between the human body and architecture has seeded numerous publications, exhibitions and, most recently, a book in progress titled *Occupation: ruin, repudiation, revolution*.

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I think where I am not and I am where I do not think

A combination of the effects of attending, in 2013, one of Mark Cousins' weekly addresses to the Architectural Association London and, on the same day, visiting Sir John Soane's house (1792-1837) have re-posited an agglomeration of architectural glimpses and relics first encountered while on the 'architectural tour'. Like many architects and designers, over a number of years I have experienced glimpses of both spectacular and humble spaces in many countries – from the circulation, the vistas and the sound of Han Scharoon's Berlin Philharmonie (he claimed it had no exterior) to the intimacy of Alvar Alto's own house in Helsinki to Kisho Kurokawa's 'plugged in' space-age Nakagin Capsule Tower in Tokyo. Always, these glimpses remain lingering in my thoughts and my subconscious, appearing – often unexpectedly – within my work. The ideas speculated on in this creative work arose from the significant impact of the chance coincidence of visiting Soane's house on the same day I attended Cousins' lecture. Inspired by the Situationist Guy Debord's theory of the dérive and Constant Nieuwenhuys' *New Babylon* drawings, this work speculates on how, through disorientation in the landscape of possibility when taking a trip outside usual surroundings, the architectural tour serves as a device to frame those ephemeral encounters that become incorporated within our work.

Cousins' influence begins with this question, a philosophical pondering: 'What is it to say something is near or near-by?' He is interested in the idea of 'near', 'nearby' and 'nearness-to' that in this context does not refer to measured distance – close or far – but, rather, his idea is concerned with something making an 'appearance' such that it is analogous to a sculpture making an appearance by being on a plinth or a painting appearing via the device of a frame. When, for example, we attend a theatrical production in a traditional theatre with a stage and seating for the audience facing the stage, we have expectations that something will happen, that something will make an appearance on the stage and that this will connect with the audience. The interior of the theatre is a device and the device itself shifts the appearance of something 'into your world', it comes within your ambit. This research argues the architectural study tour is one such device and that this is particularly exemplified by Soane in the construction of the interiors of his complex house.

As a young architect Soane was so affected by his architectural tour of Rome and Naples (when Pompeii was being unearthed) that he conceived his own house as a ruin of the future in the manner of Piranesi's drawings; a composition of found objects displaced from their origins and appropriated to new fantastic imaginary and enigmatic compositions. Ultimately his domestic world became a composition of mainly fake objects replicating the past from elsewhere, a cacophony of busts, paintings, columns, friezes and even false teeth.

The triptych *I think where I am not and I am where I do not think* gives 'appearance' to the architectural tour, comparable to the psychogeographical affects of Guy Debord's dérive, and posits that the architectural tour across unfamiliar terrain is itself often swept along by chance and other invisible currents. What is actually encountered, possibly perceived in the moment and incorporated, will be reflected elsewhere in another context, loaded with contortion in large part due to the nature of the human sensorium. What we bring home in the form of relics from the tour are 'presented' or 'framed' by consumed mobility and perceived by the state of the sensorium. The research considers the architecture study tour as a device through which something will make a 'appearance'; something is expected to happen.

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[i] Mark Cousins. 'Where is Everyday Life?' Lecture presented at the Architectural Association, School of Architecture, Lecture Hall, 36 Bedford Square, London, 23 February, 2013.

[ii] ibid.

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SITUATION Paper Presentation

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Jacqueline Power carries out research in the fields of interior architecture and product design.

Jacqueline's interior architecture-related research was the focus of her PhD thesis, which investigated south-east Australian Indigenous space. The research considered notions of interior, interiority and cosmology in relation to classical Australian Indigenous buildings. Such buildings do not always create a defined division between inside and outside, thus transforming the notion of interior. As a result, the research sought to engage with spatial divisions operating at a variety of scales, including those beyond buildings.

Jacqueline is also involved in cross-institutional collaborative research in the field of product design. Her collaborative research with industrial designer and academic Rina Bernabei, explores how designers can create products that are more meaningful for users. This research recently culminated in an exhibition called *Stories in Form at Object: Australian Centre for Design* of which Jacqueline was the curator. Recently, this research has evolved to consider ways users can be involved in the completion of products, resulting in greater product personalisation and emotional attachment to the product.

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The Liminality of Interiority

Interiority is a much-discussed concept in the field of interior studies – a means of broadening the breadth of the disciplinary constraints of *inside*. In its most basic form, the concept of interiority can be described as a sense of interior-'ness' freed from the constraints of architectural forms. Theorist Michael Benedikt explains what he calls 'the feeling of interiority' as 'being immersed, surrounded, enclosed', however this feeling 'transcends the experience of rooms and other indoor enclosures, and extends to the out-of-doors (streets, squares, and parks bounded by trees and buildings)'.[i] Interior architecture theorist Christine McCarthy describes interiority as 'not an absolute condition'.[ii] Liminality is thus an appropriate concept through which to further explore interiority. This paper will consider Australian Indigenous space and the concepts of interiority and liminality in relation to the cosmological model of the sky-dome. This paper is based on a larger PhD study on this subject area.

The term liminality originates from the term *limen*, meaning threshold.[iii] Homi K. Bhabha describes liminality in relation to a stairwell, as a space that allows multiple perspectives and understandings. He says 'this [liminal] interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy'.[iv] Thus a focus on liminality provides an opportunity for difference to exist rather than further entrenching binary oppositions, such as inside and outside, which would otherwise result in one of the conditions in question being dominated by the other. With this in mind, interiority can be understood as a shifting space between 'fixed identifications' of inside and outside, which is changeable in terms of its properties, qualities and the scale of its presence. The premise of liminality also allows for the recognition that the people and cultures that identify with interiority are, themselves, in states of constant change and transition.

Australian Indigenous cosmology provides a means of engaging with interiority at a cosmological scale. According to anthropologist Fredrick David McCarthy, it was a 'widely held idea' that 'the earth was flat and surrounded by water, being held up by props'.[v] This idea was held by the Karadjeri[vi] of north Western Australia, the Yarralin[vii] of the Northern Territory, the Anyamatana[viii] of South Australia, the Wotjobaluk[ix], the Wurunjerri[x] and the Wiimbaio.[xi] Anthropologist Aldo Massola describes the structuring of the world in this cosmological model in the following terms:

> 'Briefly, the earth was a flat circular body, covered with a solid vaulted concave sky which reached down to the horizon. It can be, perhaps, described as a plate covered with a dish cover. Beyond this solid covering there was a beautiful country full of all good things to eat and which was never short of water. To that place eventually went the spirits of all dead…'[xii]

This concave bowl is what anthropologist Dianne Johnson, in her text *Night Skies of Aboriginal Australia: a noctuary*, descriptively terms the 'sky-dome'.[xiii] Johnson's use of the term reflects the architectural-like creation of space formed by the presence of an astreated dome. The sky-dome is presented here as a primary way of understanding interiority in relation to Australian

Indigenous space. It presents a spatial arrangement that is clearly defined, with an identifiable inside (the terrestrial landscape under the dome), and an outside (the sky world beyond the dome). Within this arrangement the terrestrial landscape in its totality forms an expression of interiority. The idea of linking interiority with the landscape is furthered by Michael Benedikt who explains:

> 'The feeling of interiority can also extend to pristine natural environments, where the stars or a tree canopy can seem like a ceiling, where the earth or a bed of leaves can feel like a floor, and a rock-face like a wall. "Embeddedness" is the metaphor and the dominant feeling.'[xiv]

Interiority when viewed through the cosmological sky-dome model is highly structured, demarcated, and the space within, familiar. The dome, which is the sky, and therefore tangible, is also conceptual in its interpretation and acts to form a zone of interior-ness. The sky itself is liminal – forever changing, reconceptualised and restructured in its role. It is a highly evocative and powerful expression of spatial organisation; the terrestrial landscape is knowable and familiar, the space beyond the sky-dome – at times and to certain people – is accessible. Anthropologist Nancy Munn has explained, in an article entitled *Excluded Spaces: the figure in the Australian Aboriginal landscape,* the notion of the situational protagonist whose role changes throughout time.[xv] This is seemingly true of interaction with the sky-dome. Munn's article provides a framework that might be applied to an understanding of interiority as being both temporal and spatial. Although produced from within the discipline of anthropology, this is a very useful text for the interior discipline and its ongoing research into the situational qualities of interiority.

Western European buildings traditionally seek to 'keep out' undesired natural elements (wind, rain, cold) and undesirable people and animals, and in this way establish a private interior utopia for the occupants. These buildings typically express a spatial organisation in which inside is equated with private space and outside is equated with public space. However, the sky-dome does something quite different. The sky-dome separates the terrestrial landscape from the utopian sky world beyond, not on an individual basis but on a societal scale. As a result, individual buildings do not create a private utopian environment because this 'place' is repositioned beneath the sky-dome.

Essential to any expression of interiority is a boundary or threshold, in whatever form that might exist. As Michael Tawa has eloquently described: 'The limit trembles –whether it be at the interface of distinct ecological systems, between historical epochs, between philosophies or concepts, between different social and cultural communities … or at the edges of buildings meeting a street.'[xvi] It is perhaps this 'tremble' – or what might be more appropriately termed, in relation to the visual effect of Central Desert art, 'shimmering'[xvii] – that best characterises interiority; a place that allows for existence on a shifting scale and in shifting forms.

Notes

[i] Michael Benedikt, 'Environmental Stoicism and Place Machismo,' *Harvard Design Magazine*, no. 16 (Winter/Spring 2002): 2.

[ii] Christine McCarthy, 'Toward a Definition of Interiority,' *Space and Culture* 8, no. 2 (May 2005): 112.

[iii] Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, *Post-Colonial Studies: the key concepts*, 2nd ed. (New York: Routledge, 2007), 117.

[iv] Homi K. Bhabha, *The Location of Culture* (London: Routledge, 1995), 4.

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[ix] A. W. Howitt, *The Native Tribes of South-East Australia* (London: Macmillan, 1904), 427.

[x] Ibid.

[xi] Ibid.

[xii] Aldo Massola, *Bunjil's Cave: myths, legends and superstitions of the Aborigines of south-east Australia* (Melbourne: Lansdowne Press, 1968), 105.

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xiv Michael Benedikt, 'Environmental Stoicism and Place Machismo,' *Harvard Design Magazine*, no. 16 (Winter/Spring 2002): 2.

xv Nancy Munn, 'Excluded Spaces: the figure in the Australian Aboriginal landscape,' *Critical Inquiry* 22 (Spring 1996).

xvi Michael Tawa, 'Limit and Leimma: what remains for architecture?,' in *Limits: Proceedings of the 21st Annual Conference of the Society of Architectural Historians Australia and New Zealand*, ed. Harriet Edquist and Helene Frichot (Melbourne: Society of Architectural Historians, Australia and New Zealand, 2004), 457.

xvii For more on Warlpiri shimmering see Jennifer Loureide Biddle, *Breasts, Bodies, Canvas: Central Desert art as experience* (Sydney: University of New South Wales Press, 2007), 69-75.

SITUATION Exhibition Presentation

Campbell Drake

University of Technology, Sydney & Lecturer, Interior and Spatial Design & Architect – ARBV 16830

Practicing across the fields of architecture, design, public art, social practice and academia, Campbell Drake is a multidisciplinary practitioner who seeks to challenge conventional definitions of architecture through ideas-led practice and research.

Campbell is a lecturer in Interior and Spatial Design at The University of Technology, Sydney, and is undertaking a PhD at RMIT University exploring socio-architectural spatial dynamics and architectural performativity.

Campbell completed a Masters of Research Architecture at Goldsmiths University and is a co-founder of Regional Associates, an architecture practice specializing in the design of sustainable eco-tourism developments in environmentally sensitive locations.

Campbell is member of the artist collective Contemporary Site Investigations and has taught and lectured within the programs of Architecture, Landscape Architecture, Industrial Design, Interior Design and Interior Architecture at Monash University, RMIT University, The University of South Australia, The Technical University of Berlin, Uganda Martyrs University, Lae Technical University (Papua New Guinea), and the Architectural Association in London.

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The Princess Theatre Inversion

Titled *The Princess Theatre Inversion*, this work is the outcome of an investigative spatial performance conducted at the Princess Theatre in May 2014. Exploring socio-architectural spatial dynamics, this situational experiment was conceived to produce new readings, relationships and experiences between the audience, the performers and the built environment.

The project involved shifting traditional audience / performer / theatre spatial relationships by inverting conventional seating arrangements. An audience of one hundred people was seated behind the stage, mirroring the empty auditorium, with two grand pianos interlocked on stage left. Enhanced by choreographed lighting, the attention of the audience was dually focused on the empty auditorium and two pianists, Elizabeth Drake and Vanessa Tomlinson, performing *Piano Phase* by Steve Reich. The conspicuously framed absence within the auditorium aims to provoke a temporal transformation in which the audience becomes aware of their own presence in relation to the performers, the audience members and the built environment.

Extending this operative potential of presence, Gabriella Giannachi writes: 'where the operation of presence should occur is where the listener is made to encounter what is in front or before them, so that they may become alert to what is around them, meaning their environment. This is also where the subject relocates, or re-presents in space and time in order to re-encounter themselves in the other or as the other.'[i]

Experiencing the performance and the architectural environment simultaneously *The Princess Theatre Inversion* highlights 'the idea of event and lived space-time compositions'. The temporal deterritorialisation of spatial boundaries destabilises the socio-architectural spatial relations of the theatre, producing a condition referred to by Jacque Rancière as 'a third thing'.[ii] *The Princess Theatre Inversion* brings attention to this 'third thing' by producing a temporal spatial condition in which the performers, the theatre and the spectators experience each other anew. Extrapolating this condition Rancière writes; 'It is not the transmission of the artist's knowledge or inspiration to the spectator, it is the third thing that is owned by no one, whose meaning is owned by no one, but which subsists between them.'[iii] Whilst Rancière's *The Emancipated Spectator* is focused on hierarchical relationships and issues of equality played out between spectators and performers, *The Princess Theatre Inversion* is focused on exploring a third spatial dimension, that of the performative potential of the built environment and 'the relations between spatial organization, and social arrangement and formation'.[iv]

Notes

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iv Evans, Robin. *Translations from Drawing to Building*. Cambridge, Mass.: MIT Press, 1997.

Stills from *The Princess Theatre Inversion*. Photographs: Campbell Drake.

SITUATION Exhibition Presentation

Room11 Architects with Keith Deverell and Marcus Cook

Room11 Architects – Aaron Roberts, Kim Bridgland, Georgia Nowak
Room11 is a unique team of architects who encourage progressive and collaborative design processes. The practice is focused on working across architecture's lateral and interdisciplinary boundaries in order to deliver exceptional projects across frontier territories. Outside the normal constraints of architecture, the team behind this project has a strong and diverse background of experimental work with a long history of independent art practice, collaborative research and exploration, teaching, lecturing and writing.
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Keith Deverell
Keith Deverell is an Australian/UK video, sound and installation artist residing in Melbourne, Australia. Keith's background spans video art, installation art, graphic design, interaction design and experimental programming. Keith's work is highly poetic in its exploration of gesture and politics, observational and documentary forms, and the relationship between place and identity.
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Marcus Cook
Marcus Cook is an emerging sound artist (Default Jamerson, Pewter Snake Necklace, Nokes & Cook) and a professional sound/video/electronics technician. Marcus runs Shogun Lodge Services, which offers technical support to artists and events, and is also a co-founder of the Sabbatical Records label.
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Test_001

Test_001 offers an elsewhere ecology, a place of no context that permits an individual's participation in its evolution. The work maps movement and mood, amplifying one's sense of self in space. Minimal digital manifestations of light and sound are generated through an intensely raw and textural interface, combining algorithms with rubble; code mixes with dust. *Test_001* explores how technology may affect the most basic of materials and, in turn, establish an intensely empathetic relationship between person and place.

An ongoing investigation into how materials can possess a defined and coded artificial intelligence is key to the development of *Test_001*. The questions lie in a future experience where materials can map, interpret and translate their surrounds and those that interact with them. The work begins by providing a landscape of urban dissonance where personalities in materials are born from use. At play is an opportunity for an audience to develop a sympathetic partnership with their environment; from a destabilised ground plane to a subtly shifting light and soundscape. Particular experiences are triggered through the movement and pace of the user. Calm movements trigger a subtle compositional shift; however, if a person moves aggressively through the space, their actions will trigger a more dramatic change in their environment – a disturbance, an evolution, and a level of resistance. In this back and forth engagement of user and space, the work will regulate itself and aim to then adapt its users through artificial means. If many people enter and over-stimulate/overload the system it will flare up and respond in kind, offering its own defensive shutdown. The intensity should build.

An overbalance should be stated. Materials and technology produce a situation where discord and balance can be achieved through a learned approach that morphs and adjusts over time.

An attempt is made here to locate a person within an elsewhere site and to generate a situation that short-circuits the traditional signifiers of past and future, and offers, perhaps for at least a short time, a moment of suspended affect; an activated and open *present*.[i] Behind this project is an intense fascination with the latent possibilities and the chaotic uncanny powers of cities and buildings in flux, of an architecture of the incomplete. A

narrative is there that speaks of dust having memory, of rubble having intelligence, and of reification becoming standard, whereby the experienced perception contains more explicit spatial information than the sensory stimulus on which it is based.

Test_001 has been developed by Room11 Architects in collaboration with artists and sound producers Keith Deverell and Marcus Cook, and with kind sponsorship from Warwick Fabrics, Lovelight Blinds, Light Project and Mackie Audio.

Notes

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SITUATION Exhibition Presentation

Trish Bould and Belinda Mitchell

Trish Bould, Drawing Place, Creative Director & curator and visual artist
Belinda Mitchell, University of Portsmouth, Senior Lecturer & visual artist

Trish Bould and Belinda Mitchell have worked together on interactive and collaborative projects over a period of 12 years. Recently, they have worked together within the context of drawing practice and archaeological processes. Trish Bould is the Creative Director of drawing place, a community that comes together to weave places through participatory events. She is also the Creative Director for *10s across the City*, a biannual arts event in Winchester. Belinda Mitchell is a Senior Lecturer at Portsmouth University where she co-ordinates masters programmes within an inter-disciplinary environment, runs the MA in interior design, and teaches in the third year of the undergraduate interior design course.

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https://www.facebook.com/pages/WORKSPACE-Sites-of-exchange-materialising-conversations/1395856000693703?ref=nf

Making Conversation
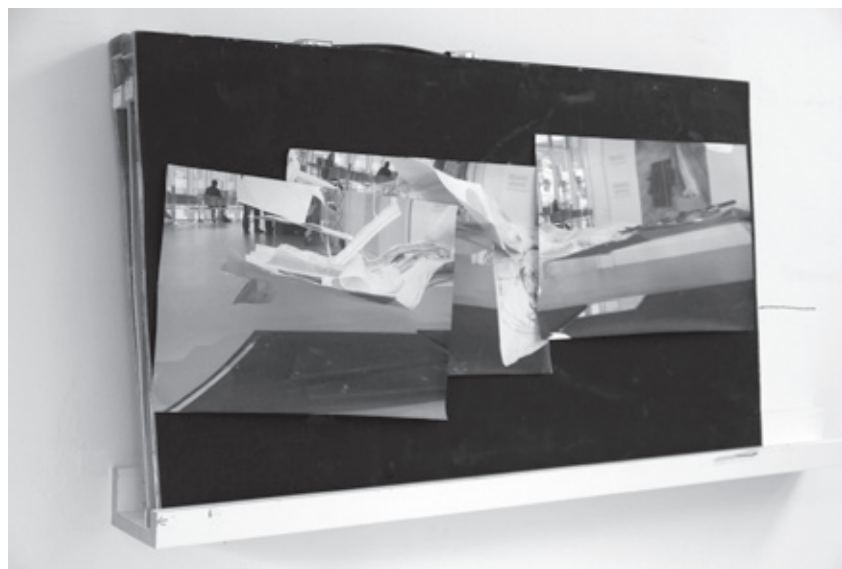
Trish Bould and Belinda Mitchell, conversation fragment.

Conversation as a mode of art-making is a work that 'is constituted as an ensemble of effects, operating at numerous points of discursive interaction'.[i] Dialogues create a space of flux contingent on the participant's context and experience; what is being imagined or understood by one may not be the same as the other, creating unforeseeable results. This work explores context and the relational aspect of creative practice and asks how a site – the place we work within – and its participants, informs a dialogue to and from apparently disparate works and disciplines.

The research uses conversational processes of exchange as a model of inquiry. In *Painted Conversations*, Mary Vidal examines Watteau's paintings as examples of an improvised method of practice and she positions the transformation of drawings to paintings as analogous to the conversational process. Watteau brings together unrelated drawings of figures to form a conversational circle; his strategy is to release enough 'discourse for the viewer to begin to verbalise the image, but not enough in quantity or specificity for the image to be exhausted'.[ii] The material presented in the exhibition is improvisational in its manner and brings together a set of different ideas to act as provocations for others to engage with and participate in.

Trish Bould, conversational space.

The work makes present the current form and shape of conversations developed through an exhibition that took place at the University of Portsmouth in May 2014, titled *Sites of exchange: materialising conversations*. The exhibition acted as a studio where the physical space changed and the surfaces of the walls, floors and ceiling became sites of engagement that were open to re-negotiation as the work evolved and responded to atmospheric, social, political and physical conditions.

Two works acted as provocations for conversation, connections and ideas. These formed a context for the dialogues to take place: one within weaving and construction bringing evidence of how making and community life are interconnected in an Indian village, and the other representing a layered conversation that had developed in relation to different locations and communities. Within the exhibition there were a series of stages for events to take place, including a table, the floor / the rug, and drawing boards, and these enabled new conversations.

We are presenting fragments from the exhibition in Portsmouth, ordered and re-thought in response to the SITUATION brief and feedback. The work is intended to be research in the making; a conversation acting as a site of curiosity, opening up and growing through different exchanges.

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SITUATION Exhibition Presentation

Louisa King

Graduate Landscape Architect, RMIT

Louisa King is a graduate landscape architect and early career researcher working in Melbourne, Australia. She is currently undertaking a PhD through Practice Research at RMIT University, where she is researching material narratives and cartographic techniques of the Anthropocene. Her practice involves teaching, writing, drawing and 1:1 material exploration of geologic and human convergence. Within her research she specifically looks for ways to explore the space between inter-disciplinary languages of earth sciences and design, via writing, speech and drawing.

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Sites of Significance

Sites of Geologic Significance explores notions of material, site, and deep time through a series of cartographic works which map a collection of sites within Melbourne's CBD. In order to place participants within the earthly contexts of these sites, the cartographic representations focus on the geologic and spatio-temporal *situation* of site. In doing so, the work seeks to produce geologic subjectification through which we might find moments to reflect on time, matter and the *reverberations* of our capacities as producers of geologic compositions, ultimately discovering adjacencies with matters of the 'Earth'.

Cartography is explored through three forms: written elucidations, the vector, and the body as a mapping instrument. Together the three seek to explore the heterogeneous subjective readings of physical sites and the manifold nature of knowledge and knowing about a site. Through the research, site becomes re-contextualised through different representational modes.

The work is encountered through printed cartographic material within the exhibition, and participants are invited to continue the circulation and redistribution of the work via the publications, which lead back to the sites when the map is followed. The written description of the work is to be read within the sites, where the body might be considered within a geologic composition. In this mapping, the vector can produce multifarious manifestations, as only the points of the individual sites are notated on the drawing. Once within the sites, the writing is to be encountered, where participants might consider the earthly situations of the sites; one which we render void through our humanistic perception of the city, but which it is constituted wholly through.

Site 3, vestibule floor.
Photograph: Author

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Excerpt from cartographic work.
Image: Author

SITUATION Exhibition

Bianca Hester
Post-Doctoral Research Fellow, Sydney College of the Arts, University of Sydney

Bianca Hester is a post-doctoral research fellow at the Sydney College of the Arts. From 2005-2012, she taught in the department of Sculpture and Spatial Practice at the Victorian College of the Arts. She completed a PhD (by Project) in sculpture at RMIT in 2007. She was a founding member of CLUBSproject Inc (2002-2007), and is a continuing member of OSW collective with Dr Scott Mitchell and Dr Terri Bird (since 2003).

Recent projects include: *Fashioning Discontinuities (2013-2014),* presented during the 19th Biennale of Sydney (2014); *sonic objects, solar objects: variously,* curated by Bridget Crone and commissioned by NETS Victoria for *The Cinemas Project* (2014); *Hoops: sound tests, performances, documents (2011-2013),* presented as part of *Melbourne Now*, National Gallery of Victoria (2013-14); *only from the perspective of a viewer situated upon the surface of the earth does day and night occur*, commissioned by the Australian Centre for Contemporary Art and The Common Guild in Glasgow as part of the Glasgow International Festival for Visual Arts (2012); *a world fully accessible by no living being,* presented at Federation Square for the Melbourne Prize for Urban Sculpture (2011); *please leave these windows open overnight to enable the fans to draw in cool air during the early hours of the morning,* presented at the Australian Centre for Contemporary Art, Melbourne (2010); *The West Brunswick Sculpture Triennial*, with the OSW collective, Melbourne (2009); and *projectprojects* at The Showroom, London (2008).

Bianca Hester's book, titled *accommodating spaces, materials, projects, people, videos, actions, objects, thoughts: relatively,* was published in 2009. She is represented by Sarah Scout Gallery, Melbourne.

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contexts, cuts, convergences

contexts, cuts, convergences is a three-part video work that assembles footage taken from projects developed between 2010–2014 with a focus placed on the relations between material residue, incidental actions, and performative moments.

Together these videos map a range of concerns engaged throughout the practice, ranging from the fashioning of space, to tracking the flux of atmospheric conditions, to the contingencies of process, to experimenting with objects as 'situational implements'.

Place is positioned as being composed of a myriad of forces and relations – as an *expressive terrain* – constituting a complex event that is in perpetual processes of emergence and which comprises a range of converging rhythms including the material, social, economic, discursive, institutional and temporal.

Video #1: *Hole in Hyde Park* **(3 minutes, 54 seconds)**

Sub-titles from the video:

The soil contained here was excavated from the northern side of Hyde Park adjacent to St Mary's Cathedral, on 13 March 2014. It will remain within this construction until 9 June 2014, after which time it will be returned to the hole that was produced in the park after this extraction took place.

At the site of removal the soil profile becomes visible. At the top of the profile is the loamy top-dressing from recent landscaping activity in the park as it exists now. This park did not always exist. There was a time before it was even a concept or a physical space. In its place stood a stand of dry sclerophyll forest, the clearing of which began upon invasion in 1788. The park now persists as one expression of a larger process of colonization and annexation that continues into the present moment.

Below the top layer of soil, at the depth of about forty centimetres, rests a thick layer of fill composed of clay peds with rubble including shards of bluestone, broken brick, charcoal, bones, fragments of crockery, and broken glass. This material was deposited in the park over decades of excavation and building around Sydney. The pockets of clay within this mixture are most likely derived from the massive

excavation that occurred within this park during the Great Depression, which involved the digging of the City Circle underground rail tunnel that began in 1922.

Below that, beginning at the depth of approximately one metre, sits a layer of clay, shrouded in total darkness until this most recent excavation. This clay is derived from a part of a small lens of Ashfield Shale rock, one of the Winamatta group of shales that formed in the Middle Triassic period of the Mesozoic era around 220–240 million years ago. Embedded within this layer are the remnants of tiny roots of the vegetation that flourished and perished during that period.

The distinction of these layers has been disturbed during the process of extraction, transportation and presentation of this soil on the island.

I would like to acknowledge and pay respect to the traditional owners of the land on which this project occurs – the Gadigal people of the Eora Nation. It is upon their ancestral lands that the park is constructed.

Video #2: *Actions will occur intermittently* (6 minutes, 8 seconds)

Actions occurring intermittently during the project *please leave these windows open overnight to enable the fans to draw in cool air during the early hours of the morning,* at the Australian Centre for Contemporary Art, Melbourne, 2010.

Video #3: *Solar Objects* (4 minutes, 14 seconds)

Documentation from one of three performances carried out during 2014, in which purpose-made bronze objects were held towards evening's diminishing westerly light between 3.45 - 4.30pm, 7 June, Cockatoo Island, Sydney. Performers include: Bianca Hester, Ricardo Gomes, Jess Olivieri, Andrew Haining, Anneke Jaspers, Gotaro Uematsu, Frances Robinson, Geoffrey Moss, Laure Stephan, Indrani Kothiyal and Geoff Robinson.
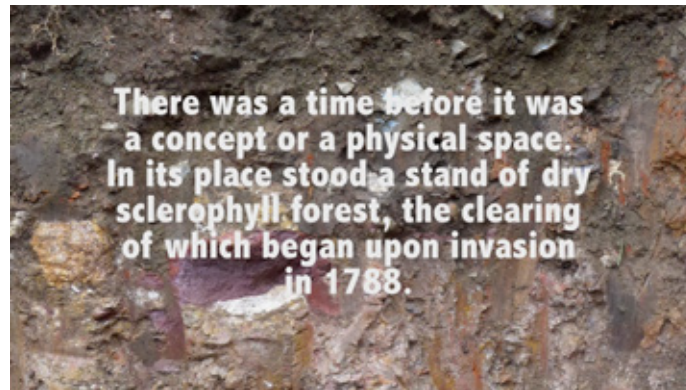
Hole in Hyde Park
video still 2014
3 minutes 54 seconds

actions will occur, intermittently
video still 2014
6 minutes, 8 seconds

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SITUATION Exhibition Presentation

Hannah Lewi
University of Melbourne

Hannah Lewi is an Associate Professor and Associate Dean Research in the Faculty of Architecture, Building and Planning at the University of Melbourne. Her research interests span modern architecture history, heritage and new media. This project emanates from a current ARC Discovery project investigating the history of design innovation in Australian schools, held at the University of Melbourne. Lewi is vice-chair of Docomomo Australia, past president of SAHANZ, and on the editorial board of the journal *Fabrications*.

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Caroline Jordan
La Trobe University

Dr Caroline Jordan is an Honorary Associate in the School of Humanities at La Trobe University. She is an art historian of Australian art, colonial to modern. She has published on women artists, the history of galleries and museums, cultural exchange and US philanthropy, and public art and memorialisation. She is currently cataloguing her father's photographic archive (now in the State Library of Victoria) on which this project is based.

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Visual and sound production assistance by David Burrows.
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State School No. 1490: 1968-1972

School is a place that conjures formative memories for everyone. Yet although a shared and regimented situation, each child's experience is a highly individual one that both fragments and solidifies over time. This digital exhibition piece seeks to capture some sense of the situated and inhabited spaces of school.

The focus of the work is a series of photographs from 1968-1972 depicting the Alfred Crescent Primary School – State School No. 1490 – later renamed North Fitzroy Primary School. Images selected include classroom interiors, office and library rooms, the playground and street entrance of the original nineteenth century buildings, and additions built in the early 1970s. The photographer, Alan K Jordan, was a social worker, policy planner and urban activist who created a remarkable archive of photographs documenting the rapidly changing social and urban fabric of Fitzroy and surrounding inner-urban areas of Melbourne.

One of the co-authors is depicted in some of these images. She, along with selected other children who were also present, have been interviewed as part of the making of the work, and asked to look very closely at the selected pictures so as to attempt to re-inhabit them. In response to the IDEA 2014 conference theme of 'Situation', we are particularly interested in recovering some sense of the atmospheric qualities of the rooms and spaces depicted; the light, smells and sounds that may reconstitute fragments of the remembered school of the early 1970s.

The images have been selected and composed as a digital series because of their potential to trigger collective and personal recall, and also for their accidental qualities and observations. They illustrate what Roland Barthes famously described as *punctum*: 'a sting, a speck, a cut, a little hole' – an accident that pricks the viewer and therein creates poignancy. The viewer notices, for instance, the schoolboy's hand-knitted jumper in football colours, the dust on the office tables, the light from the nineteenth century vertical windows, or the child disrupting the rhythm of play in the concrete schoolyard. The selected visual images are further animated through accompanying sound that has been composed using archival fragments of the sounds of school play – the ambient sounds of the schoolyard – alongside fragments of spoken memory.

In creating the work we thereby hope to render the inaccessible atmosphere of the recent past slightly more palpable. For as Gernot Böhme has written, architecture – no matter its ambition – creates spaces of potential sensory atmosphere that shape the seriousness of life.

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North Fitzroy Primary School. Photograph: Alan K Jordan

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SITUATION Exhibition Presentation

Clay Odom

Assistant Professor, University of Texas at Austin with Sean O'Neill/Adam Owens

Clay Odom is an Ivy-League educated designer and educator who has completed a range of projects around the country ranging from luxury retail to single family residences, installations and educational facilities. He has previously worked for SHoP architects, Studio Sofield, as in-house designer on a national roll-out of boutiques for the fashion house Luca Luca, and as founding partner in the New York-based design office, Pod Design+Media. In 2011, Clay founded the Austin, Texas-based speculative design practice of studioMODO. studioMODO was initiated to develop research-based design of interior, building, furniture, and installation projects.

In addition to his active practice as a designer, in 2013 Clay began a position as Assistant Professor in the Interior Design Program at the University of Texas School of Architecture. Clay has served as an Adjunct Professor of Architecture at The University of Texas at Arlington and The New Jersey Institute of Technology, and as Visiting Professor at Texas Tech University.

Clay holds a Master of Architecture degree from Texas Tech University and a Master of Science in Advanced Architecture Design from Columbia University. He lives in Austin with his wife Amy, daughter Lola, and son Gaines.

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Clots by Nick Hennies with environments by Clay Odom, Sean O'Neill.
http://vimeo.com/65195356
http://www.newmusicbox.org/articles/clots-at-the-museum-of-human-achievement-in-austin/
http://austin.culturemap.com/news/arts/03-21-13-sound-spacelocal-composer-nick-hennies-transforms-time-and-space-with-his-new-sound-installation-clots-1/

Patterning Situations:
Tesseract 4.0

In *Diagrams Matter*, Stan Allen says that architecture '… must negotiate a field in which the actual and the virtual assume ever more complex configurations…'. In contemporary Interior Design, how might active, diagrammatic organization (patterning) be used to create effects that generate new, evolving *situations*? How might these *complex configurations* be understood as both generators and generated? Speculating on the role of emergent spatial-experiential phenomena created using a rigorous, systematized, yet open-ended mode of production, the proposal *Tesseract 4.0* is developed from ongoing research realized through interdisciplinary collaboration. This exploration focuses on how production of effects may be generated through patterning – a systemized, diagrammatic collaboration – of material, form, light, and sound activated locally by engagement with situations stemming from constraints of time, budget, existing building conditions and, ultimately, through a range of engagements with people. The conceptual framework, in coordination with the theme of 'Situation' will further develop logics of patterning explored as diagrammatic interactions between tactical, operational deployment methods and material-technical systems. This method allows for the exploitation of feedback loops, noise, and generative accidents to occur between inherent material qualities and localized points of attachment and control. The basic goal is the subsuming of existing spatial and building form (as object) into an immersive series of situations generated by emergence of spatially resonant sound and light and effects both experienced and triggered by visitors.

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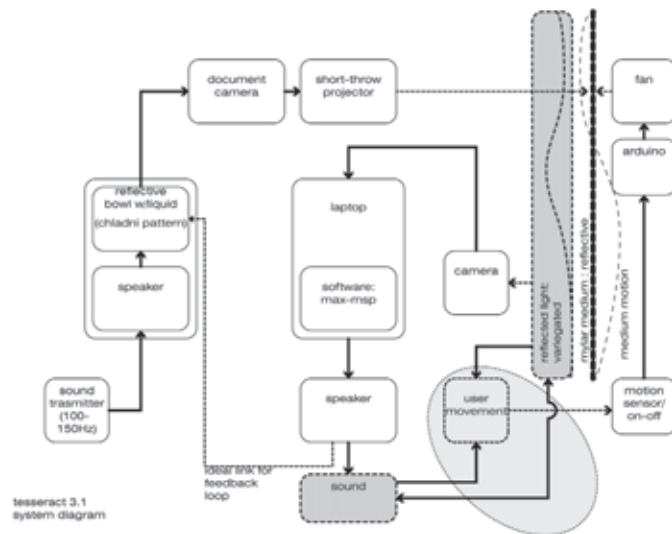
Material-Technical System/generative mechanism. Image: Author.

The basic material-technical system is composed of silver mylar sheets, fan/agitators, video camera, , speakers, projectors, , and laptop computers. This set-up uses sound and movement to generate a simple pattern that will be read at a discreet scale using a camera. Resulting images will be projected onto draped mylar that is agitated using programmed oscillating fans. The mylar captures, manipulates and reflects these projections into space while generating potential for emerging, caustic effects. The camera is placed in proximity to movement/projections and captures variegated and changing patterns in addition to the movement of people. Motion tracking is used to detect these movements and the data is subsequently reconstituted digitally and replayed as live sound and image.

Emergent effects of Tesseract. Photograph: Author.

'Atmosphere can only become a concept, however, if we succeed in accounting for the particular intermediary status of atmospheres between subject and object.'[ii] Facilitating interactive situations for the viewer, whether simply as spatial sequence, proximity to effects, touch or motion manipulation via sensors, become modes allowing components and effects to merge into a coherent ecology of space and experience. As a diagrammatic organization of materials, operations and interactions that generate both pre-figured and emergent situations, these by-products are not referential to preconceptions or metaphor. They are considered as essential to the totality of the system.

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Finally, systems leveraging generative patterning yield new situations -effects and experiences- that cannot be pre-figured. Once created, these may be optimized, tailored, repurposed, and developed. They may even be re-patterned, but the resulting situations will only share qualities and traits. They will never be identical.

System before and after engagement. Photograph: Author.

Notes

[i] Allen, Stan. 'Diagrams Matter' in *ANY 23: Diagram Work: Data Mechanics for a Topological Age* (1998): 17.

[ii] Böhme, Gernot. *Atmosphere as the Fundamental Concept of a New Aesthetics*. Thesis 11, Number *36* (1993): 115.

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SITUATION Symposium Presentations
Sunday August 3rd

SITUATION Paper Presentation

Leisa Tough

Leisa Tough is an architectural graduate with over ten years in practice. She has worked: broadly across the design discipline; as a private practitioner on a number of small-scale residential projects; for others, including local award-winning design practices; and, internationally, as a design architect for Heatherwick Studio in London and Hong Kong. She has operated in the fields of set design, curatorial design and art practice.

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Towards Silence and Spatial Boundaries

'*Ekphrasis*' is the representation of a visual object in a literary text, a rhetorical device in which one medium of art tries to relate to another medium by defining and describing its essence and form and, in so doing, relate more directly to the audience through an illuminative liveliness. *Illuminative liveliness.* The task of one medium of art is to enable us to see another more clearly. The task is to bring forth presence, to animate. This paper employs the idea of *Ekphrasis* to reveal how a spatial practice might try to relate to another art medium in order to create an illuminative liveliness, an encounter.

Through a careful reading of the works of two artists across two mediums – the video performance work of Belgian artist David Claerbout and the 1950s exhibition design works of Venetian architect Carlo Scarpa – this paper explores the 'in-betweenness' of states of time and space, as well as the slippage between disciplines of space and disciplines concerned with time, such as still photography (or filmed still photography in this instance) and museum exhibitions. These works tend toward silence and spatial boundaries, carefully suspending time and space but, nonetheless, they continue to inhabit the realm of spatial construction and continue to unravel the relationship between the body and space and to fuse performance and narration. In so doing, they relate more directly to the audience through the construction of a 'situation', the moment of encounter.

David Claerbout makes video installations that combine moving and still images to unsettle the delineation between past and present. Time is often suspended in a single-channel video installation in which a camera records, from multiple angles, a single moment. The space and the bodies in the spatial frames are revealed in absorbing detail, and ambiguous relationships between stillness and motion, historical past and perpetual present, are evoked. Scenes explore temporality and the compression and suspension of a moment from a variety of perspectives, and they evolve without traditional narrative direction. The figures and the space in the videos take on the dimension of a building – it is as though we can enter the space of the video as the camera takes us around it. Figures in the videos are as static as built spaces are static; that is, the relationship is ambiguous.

'The manipulation of spatial potential establishes frames with static and dynamic geometric relationships and potential. Such frames allow cinema and architecture to look out at a world and to gather together world and humans into distinctive relationships. In that sense, spatial frames are world forming. They selectively collate aspects of the world and bring them together into fields or assemblages of components whose potential and features can be strategically deployed.'[i]

The architecture of the works of Scarpa and Claerbout lie in these frames – in dynamic relations as still image in Claerbout's work and as an architectural frame in the works of Carlo Scarpa. In both practices, the dynamism lies in the construction of relations between bodies – it lies in the geometry of constructed gazes between the protagonists as much as in the image or in the space itself. The architecture of the camera or space are merely another frame – there to manifest an aesthetic to assist in the construction of perception.

Through these works this paper proposes to examine how the careful construction of spatial boundaries and frames, both physical frames but also temporal frames – the suspension of time and space – might work to create an encounter, to create liveliness with the unique anomaly. This encounter is experienced by the viewer in silence and stasis. Critically, it proposes that, in the suspended stillness, perhaps we might be able to see things more clearly – to see across vantage points and to re-constitute a whole from these disparate parts in an absorbed present.

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[i] Michael Tawa. *Agencies of the Frame: Tectonic Strategies in Cinema and Architecture*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2010, p. 37.

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SITUATION Paper Presentation

Jin Feng

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Jin Feng has taught interior architecture since 1992 with special interests in design history, computer-aided design and visualization, lighting design simulation, public interest design, sustainable design in traditional cultures, and the phenomenological study of the built environment. Feng is Co-ordinator of the Master of Interior Design program at Lawrence Technological University.

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The Cricket is Under the Bed:
time and dwelling

In the fifth month, the locust moves its legs;
In the sixth month, the grasshopper shakes its wings.
In the seventh month, it is out in the fields;
In the eighth month, it is under our eaves;
In the ninth month, it is near the doorway;
In the tenth month, it is under our beds.
We blocked the northern window and plaster the door,
Oh, you wife and children!
It is all for (the changing of the year) passing into a new year;
Let us enter this house and dwell there.

This is a single stanza selected from a rather long poem that describes the life of people all year round in ancient China about three thousand years ago (Karlgren, 1974). This stanza specifically tells how people prepare their houses for the winter to come. It reveals an important and direct connection between the built environment and seasonal time, indicated by the movement of the cricket toward the inside of a house.

This paper attempts to learn from ancient Chinese poets about the importance of human experience of time from the built environment. This is interpreted against a context in which the experiential function of buildings, which gives existential meaning to people, has been diminishing in modern times through the continuing advancement of technology. The meaning of time has been changing through the interaction of cultural and scientific development throughout human history, as revealed in Adam Frank's study of time (Frank, 2011).

According to Kant, 'Space and time are the framework within which the mind is constrained to construct its experience of reality' (Rohlf, 2010). To Kant, space and time form a single framework of human experience. The problem for people in modern times is that they are constantly informed about clock time by all kinds of timepieces, ranging from a wrist-watch to smart phones. The connection between time and the built environment has been ignored. In contrast, the ancient poet tells us how the interaction of Nature and the built environment can link time and space in a rather lively and ephemeral way.

Norberg-Shultz argues that architecture should be the existential foothold for man. He also applies the concept of existential space to architecture to make architecture more psychic and not just purely functional. His concept of existential space eventually focuses on the orientation of man in the world, inspired by Heidegger's concept of dwelling (Norberg-Shultz, 1980: 5). If the Kantian idea of space and time being an integrated framework of experience is true, the concept of existential space of Norberg-Shultz is not complete. Architecture is about not only the orientation of man, but also time, as the ancient poem indicates. Perhaps, Norberg-Shultz's emphasis on orientation was a result of his effort to try looking at architecture in a concrete way.

Norberg-Shultz sees architecture as concretization of the existential space (Norberg-Shultz, 1980: 5). Architecture, as structural framework of interiors, is usually stable or static. It thus works as reference to the changes of the environment, such as the movement of the cricket in the cited poem. Interiors, however, are more dynamic than the architectural structure since many of the interior elements, such as furniture, are portable and being moved often to accommodate the various rituals of daily life. In Norberg-Shultz's theory, the human existential foothold in the environment is obtained not only from the understanding of the practical functions of the space, but also through

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symbolism that is the artistic concretization of life-situations (Norberg-Shultz, 1980: 5). These life-situations are actually more readily reflected in the interior environment in more temporary, temporal, and contingent manners.

In the ancient poem, the movement of the cricket and the preparation of the dwelling through plastering up the door and the north window are temporal and contingent. Since the measures are seasonal they are also temporary. The window dressing of the dwelling will be removed when spring comes. This oscillation of seasonal cycles and the changing construction of the dwelling make the dwelling into a time-piece from which people can directly experience seasonal time.

Seasonal time is also people's connection to Nature. It is the most eminent representation of the cosmological order and shows the power of Nature. Bachelard points out: 'Dwelling is an instrument to confront the cosmos' (Bachelard, 1969: 46). The dwelling in the poem is indeed the instrument to confront the cosmos.

In another poem of the same time period, hourly time is expressed using the relative positions of the stars and a house (Waley, 1960: 87). In this love poem, the house is used as a reference for the location of the stars in the sky for a girl to know the passing of time while anxiously waiting for her lover. In such a way of knowing time, people form an existential bond with the built environment and Nature. Stars, in this poem, serve a similar role as the cricket, but in a very different scale.

These ancient poems reveal that people in ancient times were sensitive to time expressed by the interactions between Nature and the built environment. This phenomenon may be explained by the fact that seasonal time was vitally important because agriculture depended on stringent timing for planting crops. This very practical concern impelled ancient people to develop their keen sensitivity to time.

Moreover, this sensitivity to seasonal time is not limited to the built environment; it concerns a whole cosmological schema in which ancient Chinese people united themselves with Nature. According to the traditional theory of Chinese medicine, as recorded in the ancient text *Huangdi nei jing*, or *Huang di's Inner Canon of Medicine*, people should follow an annual life rhythm of starting in spring, growing in summer, collecting in autumn, and retreating in winter (Yao, 2010: 26). The preparation of the dwelling mentioned in the first cited poem can thus be seen as compliance to this universal principle of living. The connection between medical theory and agriculture is reflected in similar texts in *Xunzi – wangzhi*, or *Xunzi on Kingdom*, a text of the third century B.C.E., in which the seasonal human engagement with agricultural activities is considered as the guarantee for a continuous supply of food crops (Xun, 2009). In the introduction of *Shiji*, or *Historical Record*, a first century text, the seasonal cycle of human activities is seen as the governing principle for the empire (Sima, 2008). In later times, the seasonal cycle of changing relationship between people and Nature became the core values of the Chinese way of living.

In comparison with our own experience in the built environment in modern times, this poetic relationship between people, buildings and Nature in terms of time and space, as reflected in the ancient poems, demonstrates the possibilities of enrichment for human experience in the built environment. Time, as the most important existential dimension of being in this world, should be an important aspect of interior design, which could be considered at different levels, from experiential to metaphysical.

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SITUATION Paper Presentation

Russell Rodrigo

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Russell Rodrigo is a Senior Lecturer in Interior Architecture at the University of New South Wales. His research focuses on the significance of the modernist inheritance in architectural design through the investigation and contextualisation of significant post-1950s interior spaces in Sydney, with a particular emphasis on the history and theory of branded environments.

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Situating Sydney's Lost Interiors:
scoping new technologies of temporal & spatial immersion

Interiors are bound to situation. They are spatial and temporal artefacts that are produced by and subject to a complex interplay of cultural, social, economic, technological and political forces. Histories of the interior are particularly impacted by the temporal nature of interior environments, arguably none more so than those of the modern movement.

As the dominant movement in 20th century architecture in Australia, the modern movement produced significant buildings and interiors that continue to influence architectural and interior design today. The historical significance of these designs however, is often not fully understood or appreciated by either the public or the design professions. Twentieth century buildings are especially vulnerable to the dictates of what is popularly understood of as heritage or cultural value. Many significant examples of 20th century architecture and interior design have been subject to neglect, reconfiguration, unsympathetic alterations and demolition. Interior environments in particular are vulnerable to change, threatened by obsolescence or the aesthetic whims of fashion and taste.

Over the last two decades, architects and heritage professionals have increasingly begun to focus on the significance of key examples of 20th century architectural and interior design. Nationally, the Australian Institute of Architects has played a leading role in investigating and documenting significant examples of 20th century architectural heritage. This includes the development of the AIA Heritage Register and nomination of buildings to the International Union of Architects' (UIA) World Register of Significant Twentieth Century Australian Architecture. In July 2009, the international *(Un)Loved Modern* Conference was held by Australia ICOMOS (International Council of Monuments and Sites) and examined the challenges facing the conservation of 20th century heritage. Research presented at this conference focussed primarily on the social and architectural value of 20th century buildings overall however, with little investigation of interior spaces.

In New South Wales, the Australian Institute of Architects[i], NSW Historic Houses Trust[ii] and NSW Heritage Office has played a leading role in investigating and documenting significant examples of 20th century architectural heritage. The listing of significant modernist interiors, is however rare, primarily due to their high susceptibility to alteration. The NSW Heritage Office, for example, records only two modernist interior listings on its State Heritage Register, both designed by one of Australia's most important interior designers, Marion Hall Best.[iii]

Intact interiors are, however, only part of an interior history. Significant interiors lost over time have been understood to date primarily through two-dimensional media such as journal records, photographs and other design documentation. With the development of three-dimensional visualisation technology and more recently augmented reality tools, the possibility of greater temporal and spatial immersion in the interior allows for the potential for a better understanding, contextualising and situating of these spaces in new histories of the interior.

This paper documents the initial outcomes of a research project in the Interior Architecture program at the University of New South Wales which examines the heritage significance of the Modernist inheritance in interior design through an investigation of significant post-1950 interior spaces in Sydney. The research aims to:

- Identify and document thematic areas and case studies which capture key relationships between the influence of modernism as a cultural and architectural phenomena and the emerging significance of the interior in Sydney interior design post-1950.

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- Document the case studies using 2D and 3D media including text, architectural drawings and photographs
- Evaluate and situate the case studies in a historical context

The first stage of the research focusses on our understanding of the branded interior in 20th century interior historiography in Australia, through an examination of the way in which the tourist experience in post-war Sydney tourist offices was spatialised, commodified and branded as modern and desirable, focussing on key interiors by leading designers including Douglas B. Snelling, Bunning and Madden, Gordon Andrews and Hans Peter Oser.

NSW Government Tourist Bureau Reconstructed CAD interior
Gordon Andrews in association with Edwards, Madigan & Torzillo, 1961
Image: Igor Rumyantsev & Jon Derrin
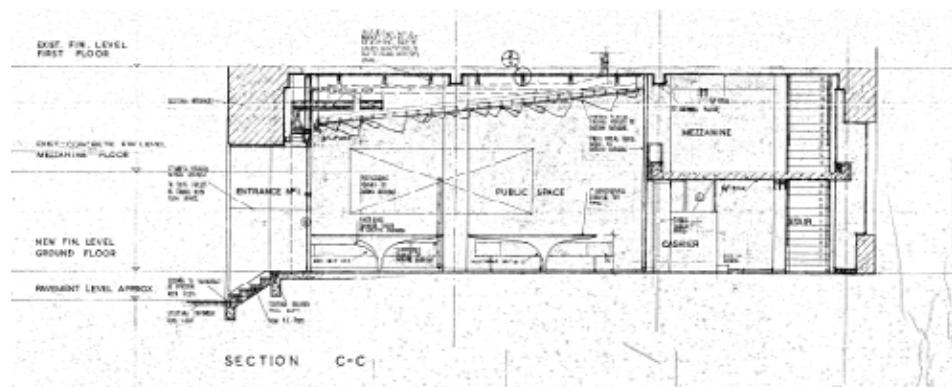
NSW Government Tourist Bureau - Section
Gordon Andrews in association with Edwards, Madigan & Torzillo, 1961
Reproduced with permission of City of Sydney Archives

The concept of branded environments developed out of a movement within the practice of interior design in the 1990s that recognised that brand equity, i.e. the perceived value of the distinguishing characteristics of an organisation, could be applied to three-dimensional environments.[vi] In architectural history, retail spaces that were designed as total environments have a longer history than the concept of branded environments. Precedents such as Adolf Loos' Knize tailor boutique of 1905 and Robert Mallet-Stevens' Bally shoe store of 1928 for example, indicate the ways in which interior elements such as materials, graphics and lighting were beginning to be utilized to create a specific brand of experience.

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While the concept of branded environments is relatively new, it is based on a longer history of the understanding of consumer behaviour and marketing that emerged in the 1970s. Processes of consumption became to be understood from this time as involving not just the tangible product but the *total* product, i.e. including associated elements such as service, packaging, advertising and the design of the interior space. This early understanding of the importance of the physical and sensory dynamics of the retail environment for example, is described by Phillip Kotler as the 'atmospherics' of the place,[v] i.e. the experience of a place as mediated by the five senses.

Environmental branding builds on these early understandings of consumer behavior by using space as a physical embodiment of the brand to create a 'brand space'. This three-dimensional communication of a brand aims to create a positive customer experience that is based on the perceived distinctive characteristics of the brand, its brand equity. The physical embodiment of the brand is achieved through architectural and interior elements including form, space, lighting, graphics, and materials. The interior space creates a physical, sensory and emotional relationship with the customer that is able to communicate the brand message.

Through the use of three-dimensional visualisation technology and augmented reality tools, the first stage of the research aims to situate and reposition the branded interior in 20th century interior historiography and its role in the emerging professionalization of the interior design discipline in Australia.

Notes

[i] Refer Australian Institute of Architects, Register of Significant Buildings in NSW, http://www.architecture.com.au/docs/default-source/nsw-notable-buildings/register-of-significant-buildings-in-nsw.pdf?sfvrsn=0.

[ii] Refer Historic Houses Trust of NSW, *Demolished Houses of Sydney*, Historic Houses Trust of NSW, 1999 and *Fibro house, Opera House: Conserving Mid-Twentieth Century Heritage: Proceedings of a Conference Convened by the Historic Houses Trust of New South Wales, 23-24 July 1999*, Historic Houses Trust of New South Wales, Glebe, N.S.W: The Trust, 2000.

[iii] Refer 7 Elizabeth St, Sydney: http://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=2428684 and Regent Theatre, Wollongong: http://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=2700121

[iv] Caren S. Martin and Denise A. Guerin, *The Interior Design Profession's Body of Knowledge*, http://www.idbok.org/PDFs/IDBOK_2005.pdf, accessed 3 February 2014.

[v] Phillip Kotler, 'Atmospherics as a Marketing Tool', *Journal of Retailing* Volume 49, Number 4, (1974), p 48.

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SITUATION Paper Presentation
Philippe Campays, Stephanie Liddicoat, Matthew Randell

Philippe Campays, Architect and Interior Architecture Programme Director, Victoria University of Wellington, New Zealand
Philippe's research-led teaching and research explore the architecture of performance where the relationship between body and space is examined. A specific attention to the atmospheric conditions of space is given and the effect of these on the sensory is considered in order to define Interior Architecture. The architecture of theatre (the traditional place of body performance), death, haunting, trauma and magic is favoured as a domain of exploration. Previous research works have been developed which were intimate and sensory-based and which crossed over into visual, performing and fine arts. Two aspects of performance are principally considered: (i) Reflective Performance: Places of sorrow and reflection (cemeteries, burials, mausoleums, and general commemorative spaces) (ii) Active Pre-Emptive Performance: Performance of architecture in the healing process (asylums, wellbeing and spiritual buildings).

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Stephanie Liddicoat completed a Master of Architecture at Victoria University, Wellington, examining the notion of architecture as therapy – how as architects we might utilise the design of buildings to contribute positively to wellness, not merely as the housing for therapy and clinical practices. She is currently a PhD candidate at the University of Melbourne. Her areas of research interest include design for clinical and wellness environments and mental health in architecture and phenomenology.

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Matthew Randell, Graduate Architect, Digital & Mechanical Designer (drawings)
Matthew is a parametric design specialist. Having worked with The Vintage Aviator Ltd. as lead designer and researcher for three significant aviation projects, and with additional work on the Albatros DVa, Sopwith Snipe and Sopwith Pup aircraft, he has gained an expert understanding of complex modelling and fabrication methods. Broadly, his architectural work experiments with the relationship between digital representation and emotion. Previous architectural works include exhibited installations in Melbourne, the Venice Biennale and Copenhagen. Matthew currently works for the Resources and Manufacturing unit of Aurecon, Wellington, on large scale industrial projects.

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Re-Situated Ghosts

To what extent does the notion of atmosphere in haunted interiors contribute to the understanding of ghosts and their representation, and does this understanding influence the construct of self?

In discourse about the phenomenon of haunting, it is difficult to separate ghosts from the environment within which they appear and their affects upon the inhabitant. Ghosts, atmosphere and encounter are richly entwined. The drawings included in this discourse titled *RE-Situated Ghosts* explore the ghosts representation through the interiors which house them and probe how the entirety of the atmosphere unveils new possible considerations for the construction of self. The drawings operate as an expression of ghosts on many levels; these varying representations are discussed within this paper.

RE-Situated Ghosts focuses on the representation of interiors and their haunting through the generation of drawings, displayed here alongside text as windows to experiential encounter. This is a project about visual representation of haunted spaces in the three principal theatres of Wellington, New Zealand. This research initially considers the drawing of emotion as a tool for comprehension. This process begins with an examination of the spatial qualities of the space containing emotional content. The exploration primarily focuses on the representation of the immaterial and invisible conditions of site as a mode of translating mood; in the present case, this includes the emotions associated with the perceived presence of the ghosts or simply knowing of their past manifestations.

The qualities of these Wellington-based haunted interiors are distilled to quantitative data and directly translated into imagery. *RE-Situated Ghosts* firstly examines notions of ghost and representation and their links to interior space. Secondly, as the visual language becomes more

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disfigured, the drawings become more powerful in order to elicit emotional response from those beholding the imagery – they become more powerful in their ability to *haunt*. Here the drawings develop as an interactive digital form; they become increasingly emotively charged, imbued with almost tangible atmospheres. Thus the representation of ghosts becomes more challenging and provocative. This is intended to lead to unease as a merging of viewer and imagery occurs through this powerful encounter. Pre-conceived notions and constructs can be examined by the viewer; constructs of the ghosts and haunting, of the designing and translating of interiors, and ultimately of the self. Each of these constructs is interwoven in *RE-Situated Ghosts* – through the concept of interior and the creation of the drawings which have the ability to haunt. The work is developing as a virtual space of engagement offered as a contemporary mirror of a Gothic tradition – of seeking, exposing, then engaging, with the ghosts.

This contemporary expression of the haunted must be seen within a historical context of representation of ghosts and of their domain of manifestation. This is undertaken by considering medieval tales of Mirabilia and Miracula, the Gothic tradition and, finally, present day perception. Generally, the ghost has been represented over time as an unearthly, uneasy shadow, an uncanny disruption of the familiar and the normal. It is an ill-defined and often evil presence threatening the sacred good from its realm beyond the known. This tension between the unrested, the uncanny, the marvellous and the magical remains characteristic of the description of the ghost in its relationship to the living. This tension is mirrored in the representation of its environment of manifestation.

Our current perception of the spectral remains deeply influenced by the Gothic tradition where spirits and ghosts principally manifest themselves in the realm of the interior domestic space. This paper discusses the interest in spiritualism from the mid-19th century, set in (domestic) interiors of Gothic Revival where 'the income and investment that elaborated and embellished spaces and surfaces came from far away'.[i] Historians have traced the growth of spiritualism in the Victorian period and established its role in empowering female 'mediums' and aligning them to 'scientific male dominated investigation', while allowing the spirits to manifest through scientific means.[i] In contrast to the Modernist intention to create uncluttered, clear open space, the Victorian interior became the set for the unproven, the past and the uncanny.

Atmosphere and Ghosts

Ghosts' relationships with atmosphere in interior space is also examined through *RE-Situated Ghosts*, whereby the specific atmospheric qualities and the experience of such immersive environments lead to 'consciousness of physical presence ... [and] the foundations of intelligence, of maturity and is an aesthetic access to reality'.[ii] The interwoven ghosts and atmosphere contribute to a developing construct of the self. Like the ghost, atmosphere can be understood as 'in-between'.[iii] Further, it is when the examined atmosphere in architectural space is absorbed bodily that it enters the bodily economy of tension and expansion, that ... this atmosphere [can] permeate the self'.'[iv] This process gives rise to instability and unease and yet allows a new definition, as well as clarity and comprehension, to materialise from the haze. The psyche is further appreciated and new insight discerned from ghosts' atmospheres.

RE-Situated Ghosts operates firstly to foster a new comprehension of the manner in which ghosts and their spaces of haunting are intertwined, and to embed a realisation that ghosts are firmly rooted in their environment and community. *RE-Situated Ghosts* then moves to distort and disrupt the known; that is, to disrupt how these ghosts are perceived and their spaces are understood. Themes of deformation and disfigurement are present in the way the drawings change and morph and the way the space changes and morphs. This creates an unfamiliar environment, an atmosphere of unease, as the drawings become more distorted and disturbing. This challenges preconceived notions of haunting and space, and allows the viewer of *RE-Situated Ghosts* to then re-examine one's construct of self.

The designing and qualities of interiors is powerfully linked to the representation and understanding of ghosts. The haunted interior spaces examined in *RE-Situated Ghosts* offer an atmospheric tapestry which, distilled to quantitative data, is reinterpreted to create drawings imbued with haunting, with history, with event, with ephemerality. These drawings offer an experience which, firstly, explores representation of ghosts and their interiors and, secondly, explores the creation and translation of atmospheres. Finally, while the drawings seem to morph, disfigure and transform, they seek to challenge preconceived notions of ghosts and lead to further questions about gender and self. The result offers a multiplicity of experiences and a platform upon which paradigm shifts may unfold.

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[i] Barry Curtis. *Dark Places: The haunted house in film.* London: Reakton Books, 2008: 41.

[ii] ibid: 97.

[iii] Ole W. Fischer. 'Atmospheres – Architectural Spaces between Critical Reading and Immersive Presence.' In *Field Journal* 1 (2007): 39, accessed on January 12, 2014 at www.fieldjournal.org/*uploads/file/2007_Volume_1.*

[iv] Gernot Böhme, 'Atmosphere as the Fundamental Concept of a New Aesthetics.' In *Thesis Eleven Pty Ltd. 36* (1993): 114.

[v] ibid, 117.

SITUATION Paper Presentation

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Chanida Lumthaweepaisal is a Bangkok-based interior architect who graduated with a masters degree in Interior Architecture from Sandberg Institute, Amsterdam. Lumthaweepaisal practised as an interior designer at Studio Makkink & Bey, Rotterdam. She is currently pursuing another career as a lecturer in the Interior Architecture Programme at the School of Architecture and Design, King Mongkut's University of Technology Thonburi. Her subject of interest is finding the contemporary notation of (interior) architecture.

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Dormitory as Home:
a temporary room and the presence of comfort

Research that investigates comfort in a small-scale temporary habitation

'The long silent corridor, as ordinary as it should
The closed grey door, as ordinary as it could
The tiny naked room, as ordinary as it would
This is my home, a temporary one, as ordinary as you can imagine'
C. Lumthaweepaisal, Amsterdam, 2012

Curiosity about the comfortable feeling I had while living in a temporary room in Amsterdam initiated this research. During the first two years that I lived in the Netherlands, I moved three times. Each time it was into the same type of room with shared facilities. The situation led to an investigation around comfort in temporary rooms, employing the question 'What made those temporary rooms comfortable?' as the starting point. Through using the word 'ordinary' in the context of interior architecture in the poem included above, my intent is to offer a process for how I establish my thoughts taking into account the banality of domestic impressions. The research explores the research question further through taking other people's situations into account. 'Ordinary', 'temporality', and 'comfort' are the terms that this research would like to explore, including their relationship to one another. The discussion of comfort is placed in the temporary situation of dormitory, exploring on the key question: 'How can one construct comfort under temporary and restricted spatial conditions?'

'Ordinary things contain the deepest mysteries … the characteristics of modern housing appear to transcend our own culture, being lifted to the status of universal and timeless requisites for decent living … since everything ordinary seems at once neutral and indispensable …' (Evans, 1978: 56)

Are things 'ordinary' because they function in an accepted way? Is something considered a 'comfort' because it is known? For many centuries, architects have deliberated over comfort and, at the same time, given credence to it. Our attitude towards comfort changed during the modern period when the idea of comfort became related to privacy. The development of privacy in the domestic sphere promotes individuality and simultaneously suggests neutrality as its basis. The dormitory is one form of building typology that carries the idea of modern housing. Behind the closed grey door of the tiny naked room, where there is total privacy, is where comfort emerges.

The research focuses on existing situations formed by individuals inhabiting their temporary rooms in a dormitory in Amstelveen, the Netherlands. There are three criteria for selecting case studies: *temporality, size*, and *interior monologue. Temporality* is a specific circumstance, which refers to a limited period of time from five to six months. Time span influences how people pay attention to comfort. *Size* is another important aspect, which is related to one's personal experiences of comfort. How can one categorise a 12-square-metre room as small or big? Perceiving its size depends on one's background. I consider the subject of analysis as a 'small-scale' type of room. *Interior monologue* is a single person's authority to adjust, modify and mutate the space, which he or she occupies without interference from others. It refers to one inhabitant who has the power over the room configuration without having to negotiate with other people.

Four student rooms constituted the case studies for understanding comfort on the basis of the utilisation of space and objects. The four students lived in the same dormitory and under the same housing conditions. The size of each room was 12-square-metres and the duration of their stay varied from five to six months. They came from diverse backgrounds and studied different disciplines.

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The observation of existing situations and analysis of interviews were the key methodologies. The research deals with the visible and invisible layers that the inhabitants created over time inside the rooms, such as the placement of objects, the activities, and the occupying peripheries created within the rooms. There are five horizontal sections revealed at specific vertical positions, at 400, 650, 1000, 1650, and 2500 mm, where the designated positions capture every object inside the room (except objects inside the refrigerator and wardrobe). The information from the existing situations were depicted and interpreted through experimental diagrams. The diagrams explore different possibilities for presenting the constellations in a temporary room, which cannot be represented by standard architectural drawings or photography. To be precise, architectural drawing is a simplified version of the arrangement of the furniture in a space; it excludes minor objects that are present in the space and which are important for this research. Photography cannot present hidden elements in the space, such as an object underneath another object – it only captures the designated scenes, which is not the complete scenario.

Comfort cannot be adequately comprehended without material agencies, thus a focus of this research is the association between comfort and objects. In terms of creating comfort, objects play a more important role in a temporal situation than in a permanent situation. The decisions made for the placement of objects are related to temporality, authority inside the space, and expectation of comfort. The way in which the inhabitant occupies the space goes somehow beyond the architectural description. The tendency to mix and overlap several activities in one area is quite obvious. Some pieces of furniture hosted more than three activities. All the things the occupier habitually did contributed to the construction of comfort because the instantaneous habits were, most of the time, straightforward in the situation of interior monologue.

Space *per se* doesn't exist (Tschumi, 2006: 34). The formation of space needs an inhabitant, for the inhabitant is the one who recognises one's own space and differentiates it from others', individually or collectively. An interior monologue occurs when a person recognises his or her space individually. The students inhabited their rooms in their own specific ways. Comfort was present in their rooms, even though those rooms offered less freedom to create a home. As a conclusion for this research, diagrams are used to illustrate how the objects function as a tool for constructing comfort. Intricate layers of objects in such interior space portray the diverse patterns of living in the situation of temporality. The diagrams can thus be perceived as a guideline for how we can observe and understand the complexity of domestic architecture. Look at the final set of diagrams: What, then, is the role of interior architects in relation to creating 'comfort'? Should we rethink the functions and meanings of the furniture inside the space? Although comfort is unmeasurable, I believe that this research can raise and trigger awareness around how we, interior architects, address ways of living and designing spaces. It is an open-ended discussion which needs further dialogue.

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SITUATION Paper Presentation

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Better Than Home:
the cultural value of homeyness in female travellers' Asian hotel experiences through the analysis of user and object relationship in guestrooms

The boutique hotel phenomenon has transformed the hotel industry in the last decade. The more successful boutique hotels have now adopted a new mentality that combines interior design with close attention to the needs of individuals. Calling themselves 'lifestyle hotels' – which aim to provide inspirational lifestyles – some are attached to the names of famous designers such as Andree Putman, Philippe Starck, Martin Margiela, and Rene Lezard. Consequently, travellers are beginning to relate to lifestyle hotels as a 'home away from home', and interior designers now emphasize how they are creating hotels like homes or even better than homes.

The trend of hotel-style home design has also been widely promoted by different media and publications during the last decade. Websites and interior design magazines all started to offer tips on how everyone can decorate homes like hotels. Hong Kong interior designer Timothy Cheng remarked in an interview during Business of Design Week 2011, that 'frequent business travellers tend to renovate their homes with reference to designs of the hotels they visited most. They just love to turn their homes into their favourite hotels'. Gary Chang has also commented in his book *Hotel as Home* that 'the boundaries between the categories of home, service apartments, and hotels have become fuzzier these days', and more hoteliers are working hard with designers to create hotels more like homes. Many of the latest boutique hotels are created to appeal to audiences who look for 'the perfect hotel away from home'.

The paper presents initial findings of research, corresponding to the conference's theme – SITUATION, that situates the relationship between design practices (of Interior Design as a profession) and theoretical presentation (of what constitutes a good interior space) as well as the relationship between ethnographic and phenomenological techniques in the investigation of guestroom design of boutique hotels.

The research aims to answer the question: How do female business travellers create a lodging experience that can compare to their experience at home through the meaning they assign to their interactions with the objects and environments inside Asian boutique hotel guestrooms? The question can then be translated into a fundamental exploration of how design researchers might predict/prescribe the ways in which people will respond to the environment by better understanding how people construct the meanings of objects placed within it. Specifically, if boutique hotels are marketed as better than home, how do female travellers construct notions of home and then engage in activities that make the lodging experience more homey in hotels?

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The research has taken on an ethnographic approach in the early stage and then a phenomenological approach in the latter stages. The diversified approaches allow the researcher to experience the life of the users by immersing into their lives to develop experiential knowledge at the early stage, and then, during the analysis stage, to assimilate concepts from a wider parameter by exploring into the differing phenomena. As described in the book *Social Research Methods* by Bernard (2013), the combined approaches can strategically incorporate physical variations and lifestyle with observation and collection of data and also be able to cover cultural variations and social characteristics as well as behaviour patterns and emotional responses.

The initial research findings indicate that the advantages of hotel living were obvious with the convenience of round-the-clock service, a central location and a prestigious address. Advantages also include chocolates placed on pillows, toilet paper rolls tucked into a perfect fold, little bottles of branded shampoo, and daily turn-down service. Such added extras not only enhance people's aspirations for what they should be offered at hotels, they also change people's expectations for what they could possibly get in their homes. Moreover, the points taken from the interviews with the target audience show that there is a close relationship between the changing living habits/patterns of females living and/or traveling in Asia and their cultural preferences for specific guestroom spatial designs; the individual's culturally-mediated personal values also shape the lodging experience and the meaning of objects for females from different cultural background.

Further research will be conducted to testify the findings against spatial concepts and theories. The two fundamental environmental concepts engaged are – i) 'Territoriality' (Hall, 1990), and ii) 'Theory of Existential Space'. As well as these, theories of i) Environmental-behaviour Dynamics, ii) Symbolic Interactionism, and iii) Emotional Design in Product Ecology will also be looked at. The additional theories seek to extend on Winifred Gallagher's delineation of 'Environmental-behaviour Dynamics' that suggests different environmental cues can support, express and nurture a spatial experience, so as to further determine how inhabited space transcends geometrical space (Bachelard, 1958) in the context of a hotel.

Ultimately, the research findings will generate a set of knowledge for creating more relevant lodging experiences when at home, in hotels or in other spaces targeting females of high mobility. It will also be able to resolve the meaning of 'design' in a spatial-behavioural perspective, by employing a multi-disciplinary approach that incorporates emotional and cultural considerations with the physical activities of the guestroom users.

The proposed research is original in itself as recent research on hotel experience is primarily either in the realm of visually-oriented 'coffee table' design books or marketing studies and, although some research may have taken an ethnographic approach, they have not defined a strong focus especially on women as business travellers within an Asian context and directed at the relationship between users, objects and the environment in boutique hotels.

The trend towards understanding and enhancing customer experience in hospitality design as the new focus on emotional and experience design presented itself more clearly from the late industry trends and studies. The fact is that, in the past, spatial designers and architects simply measured and evaluated space against aesthetic standards or ergonomic ratios rather then utilitarian standards and user behaviour. As Barrie Gunter (2000) explained in his book *Psychology of the Home*, while all studies emphasize the relationship of the conceptions and physical attributes of place, they leave aside the third component of place, which is activities. Therefore, there is a need to revisit the different key concepts and approaches so that new ones (that are more prescriptive) can be developed to explain how experiences can be better framed and explicated with perceptible dimensions.

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SITUATION Paper Presentation

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With an M Arch in architectural history and a PhD in Folklore Study, Jiang Lu is interested in the ethnographic study of traditional architecture and interior design. Teaching into interior design, he also concentrates on studying the human-architecture interface. Lu's special research interests are in the cultural tradition of architecture, dwelling, and architectural ornaments.

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Communication Through Architectural Ornaments

Historians have long been studying architectural spaces in terms of their evolution and meaning (Qi, 2009: 2845). However, few studies focus on the temporal dynamism of the inhabitants in relation to architectural spaces with respect to their intended communication through architectural ornaments. Architecture lasts, and how people use space constantly changes. On the other hand, the meaning of one space differs from dweller to dweller based on different inhabitants' experiences of the space and the perception of the communicated message. This communication between people and architectural space, which is facilitated by architectural ornaments, can be changed from time to time and from location to location. Architectural ornaments play very important roles in this process. In their daily life, people living inside buildings need to communicate through architectural expressions. Buildings provoke people's awareness and they influence people's feelings and consciousness. Communication is a constant activity for people engaging with the environment. Buildings, with their loaded information, vitality, experiences, memories, and beliefs, educate and influence people.

Architectural ornaments facilitate the communication between buildings and people. Through different architectural ornaments or decorations, the same space becomes different due to the changes in symbolic meaning. Without structural change, the meaning of a building can be changed through applications of new architectural ornaments and decorations.

For example, the traditional courtyard house in Beijing, China, developed in the Ming (1368-1644) and Qing dynasties (1636-1912), became the typical building type for both imperial buildings (such as the Forbidden City) and commoner's houses. To identify the differences, architectural ornaments with diverse and fascinating meanings were used to define the building in its social contexts. Images of the dragon and phoenix were painted on the imperial building to represent power and royalty, while images of squash or grapes were used by ordinary people to symbolize a great number of descendants. Other messages inside a courtyard may come from decorative paintings and ornaments depicting stories and legends about fertility, faithfulness, loyalty and so on.

Generally speaking, all the motifs in architectural ornaments bless the dwellers of a courtyard house through traditional Chinese symbolism in the themes of longevity, health, harmony, happiness, good fortune, the prosperity of the family lineage, and the repellence of evils and demons. However, through using different motifs for the decorations, the meaning of the space can be changed to represent the dweller and builders' life and beliefs. In addition, some motifs are dedicated to promoting Confucian values. These themes are embedded in art motifs through allusions, implications, and phonetic associations (Bartholomew, 1988: 69-72). This dynamic semantic mechanism of Chinese symbolism allows every motif used in a courtyard house to be meaningful to people.

The decorative motifs, as they are applied to the architectural ornaments of a traditional building in Beijing, demonstrate that the Chinese system of symbolism has a unique flexibility resulting from imaginative semantic associations. This flexibility allows people to assign auspicious symbolic meanings to almost all types of decorative motifs (Bauer, Wolfgang, 1976: 36-67).

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The traditional format of and techniques for decorative architectural paintings are still used for interior decoration or for the ornaments in courtyard houses, with contemporary social values adopted at the same time. When the interior space is remodeled, ceiling panels are repainted. Interior wood screens that divide interior spaces are usually remodeled when the building changes its ownership. The theme of any decoration or ornaments is usually changed into very different ones from those of the past to reflect cultural changes. A hundred years ago, the decorative themes were mainly around longevity, good health and harmony; twenty years ago, the dragon and phoenix were the most popular motifs; and, currently, popular motifs are peonies which represents honor and wealth and imply a successful business (D. Guo, 2003: 79). The peony is the national flower of China, and is an auspicious symbol for wealth, or *fu gui* in Chinese. *Fu* also shares the pronunciation with the word for husband or the word for wife. Therefore, it has been given a new symbolic meaning to bless a harmonious marriage, which has become a family's priority nowadays, because men and women are equal. This approach is a particular method of interior design to change the meaning and appearance of a more permanent architectural space using changeable ornaments.

As well as houses, these changeable interior ornaments are on display all the time in temples, public buildings, and commercial establishments. In addition, they are used not only by the inhabitants to communicate with their audiences, but artisans or designers also feel responsible for pleasing the audience and, at the same time, opening up new worlds for themselves. The design of a window lattice pattern for a temple, for instance, will be different from those used for houses. The symbolic meanings are so different that people will have a very different experience, even though the floor plans and spatial designs are exactly the same shape for both buildings. Creating designs for different situations by means of interior and exterior ornaments means that it is easier to alter the interior ornaments to fit the new functions of a built space.

Tradition is a constant process across time and in time, linking past with present, thus ensuring continuity (Glassie, 1989: 86). It is also dynamic and ever-changing as culture and societal needs alter. The accumulation of the changes made to suit the constantly changing situations form the tradition of architectural ornament. The Chinese architectural ornament as a form of artistic communication depends on the symbolic meanings carried by the decorative motifs. The association of the symbolic meaning and the motif is rooted in the foundation of the Chinese culture – the Chinese language, or more specifically, Chinese semantics. It is very important to study the symbolism of traditional ornamentation in Chinese architecture and shifts in this decorative practice in terms of social significance and individual or cultural expression. The most interesting aspect is that all of these cultural, social, economic, functional, and individual demands are more consummated by those changeable and temporal interior ornaments than permanent exterior architectural forms.

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SITUATION Paper Presentation

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Özge Cordan was born in 1971 and received her B. Arch, M. Arch, and PhD in architecture from Black Sea Technical University. In 2001, she won the first prize with A. Usta, Gülay K. Usta and Ayhan Karadayı in the architectural competition for the Environment Ministry in Turkey. She worked as a research assistant from 1992 to 2004 at Black Sea Technical University Department of Architecture. She has been teaching in the Department of Interior Architecture at Istanbul Technical University since 2007 in undergraduate and graduate programs. As well as her academic position she was Deputy Head of the Department of Interior Architecture from 2007-2010. She has been conducting the ITU International Master of Interior Architectural Design Program (IMIAD) since 2007 and also the IMIAD Program as general since 2010. She was a visiting scholar at DAAP-University of Cincinnati-ABD in 2007-2008 (TINCEL Foundation Scholarship). She also taught with Teaching Staff Mobility related with IMIAD. She is the advisor for many masters theses in the IMIAD Program. As well as practicing she has an active research agenda.

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Shopping Culture and Spaces of Exchange:
the case of Istanbul, Turkey

The term shopping is defined as 'to visit shops and stores for purchasing or examining goods' (Dictionary, 2014). Shopping can be positioned as a psychological and social need among the people. However shopping also gives meaningful information about a culture and its consumers. In other words, it gives cultural codes for shopping behaviours on both a local and global scale.

Initially shopping began with the exchange of goods and properties. Money was invented by the Assyrians and, fifty years later, in the 7th century BC, pervaded by the Lydians. After this invention, shopping gained a new form – the buying or selling of goods and properties with money instead of the exchange of them. In pre-modern societies, merchants mediated mobile shopping and transported goods and properties from place to place. In time, sea and land transportation began and the dimensions of trading and shopping went beyond and gained a more global context. With today's online shopping and related networks, the nature of shopping activity has drastically changed.

Throughout history, shopping activity – and its spatial counterpart – has been ever-evolving. Istanbul, in this sense, is a peculiar and unique city being a capital of many empires, such as the Roman, Byzantium and Ottoman. The city of Istanbul, dating from ancient times until today, holds together historic, natural, cultural and contemporary values. Its position, with regards to its ethnic, geographic, economic, politic and social aspects, is in-between the East and West, Asia and Europe, local and global, traditional and modern (Aydinli and Cordan, 2011).

Activities of trading and shopping in Istanbul developed, on the one hand, through spaces such as the open air market, grand and covered bazaars and, on the other hand, through small scale businesses, which were under the traditional houses of their time, and street sellers with their mobile carts or trollies. Nowadays, Istanbul is quite popular with a number of large scale shopping malls on both sides of the city. The shopping centres have rapidly changed the city image through their gigantic constructions and have also drastically affected the shopping culture of the city, which is mainly based on human interaction and communication over all levels of shopping activity.

In this context, the International Master of Interior Architectural Design Program (IMIAD) Workshop Istanbul 2013 was organized under the theme 'Shopping Culture and Spaces of Exchange'. It involved the participation of 55 students and 21 tutors from partner universities such as Istanbul Technical University (ITU), Stuttgart University of Applied Sciences (HFT), Edinburgh College of Art (ECA), Lahti University of Applied (LAMK), Scuola Universitaria Professionale della Svizzera Italiana (SUPSI) and The Centre for Environmental Planning and Technology University (CEPT). It was held from 1-14 September 2013 at ITU Taskisla Campus in Istanbul, Turkey.

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Istanbul – a magnificent city to think, understand, explore and evaluate this phenomenon on both macro and micro scales – was the place and subject of the workshop. Over a two-week time span, shopping culture and spaces of exchange were investigated in the context of Istanbul through past, present and future connections. In addition, spaces that throughout history have assumed an important role in the spread and development of the city's various shopping cultures, were questioned at different levels, such as user-action-space relations. This aimed to pave the way for sensitive approaches towards new and creative interiors unique to their place and their time.

This year's IMIAD workshop embarked on evaluating a wide spectrum of issues related to the shopping phenomenon in the case of Istanbul, a fantastic melting pot of cultures. The attempt was to explore physical, social, behavioural and cultural aspects related to shopping activity as well as the *genius loci* of the given sites. The workshop also aimed to create new layer(s) of ever-evolving and shifting characters of shopping culture and spaces of exchange, identifying its relations with today's expectations and connecting with the needs, desires and aspirations of the future.

The students were organised in 12 groups and worked on 11 sites, which varied from historical bazaars (including grand bazaar, old bedesten, inns, passages, etc) to street markets (from permanent to mobile, from fixed to non-fixed installations).

Each group visited their site and analysed its visible/invisible, tangible/intangible, real/abstract dimensions, as well as recording the pros and cons. They also took into account the strengths and weaknesses as well as the opportunities and threats (a SWOT analysis). These experiences were mapped and then turned into diagrams to create design decisions for the given site and the problem. After the first presentations and crits at the end of the first week, each group developed their initial ideas for their design proposals. At the end, each group offered new design solutions to the given site and developed their ideas to create better physical environments as well as cultural and social ones.

The design solutions ranged from re-organization and re-interpretation of existing sites to more dramatic treatments with new interventions. The proposals aimed to keep the existing atmosphere and identity of the place or to add a distinctive character if deemed necessary. These varied from macro to micro scale, from more physical to abstract solutions, from functional to conceptual proposals using the different kind of design tools and techniques.

As an annual event of the IMIAD program, this workshop constituted a common ground for discussion and enabled the interaction of participants, whether students or professors, from different disciplines and cultures to work on the main theme of the year. The proposals certify that multi-disciplinary and multi-cultural groups are able to reach remarkable results, even if it was difficult to find certain solutions for a complex city like Istanbul in such a short period of time. This paper, then, is based on the projects that were done over two weeks under the theme of the workshop and the results of those activities.

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SITUATION Paper Presentation

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Human Worker Encounter

'The percept of the body and the image of the world turn into one single continuous existential experience; there is no body separate from its domicile in space.'
J. Pallasmaa (2012, 44)

This abstract represents a distillation of ideas developed through doctoral research work that explores an interactive relationship between the human body and the situational encounters within the work environment. The research discusses the complex and compounded experiences within an interior work situation and how this affects the design, activity and layered habitational aspects in an environmental context. In a move to contextualize the current office-based work situation and suggest future boundaries, the work repositions and reorders organisational attitude and human experience within the work paradigm. This is identified through the use of diverse layered spatial contexts that assemble experience and atmosphere through the interior. The research explores the human desire to foster work environments that create encounters and circumstances with the use of narratological interactions and situational stories. The following abstract outlines a key research thread that positions the worker and the narrative of work at the centre of the situation and the organisation (Ganoe, 1999).

An interior environment is a series of layered aspects of different sizes, complexities and properties. Increasingly, these layers are also transparent, temporal and digital. Interior layers can be represented in many forms, whether that is in an architectural sense as Brand (2010) outlines, describing the interior elements and internal situation as 'stuff'. His intention is to focus on architectural enclosure and the attrition of materials, but his simple sectional illustration is hierarchically compelling and compositionally important to the interior (see Figure 1). Whilst not showing the interior components, it outlines the relationships with the architecture and has distinct associations with the biological aspects of the skin and the proxemic relationships of the body in space. It suggests a paradigm that can be exploited in the mediation and explanation of workplace interactions.
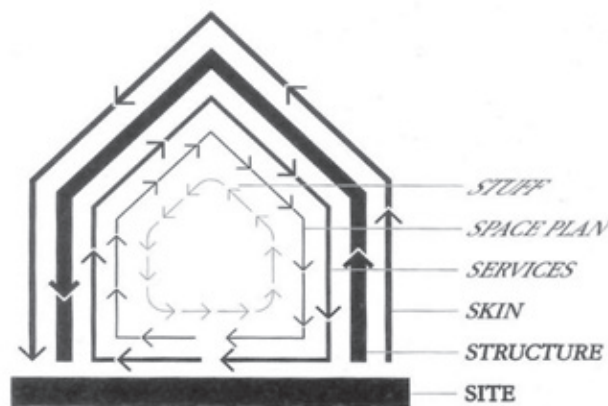
Figure 1. Brand (2010, 202, also used and described in Lawson, 2001).

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The modern workplace situation has grown from an extension of the manufacturing place, the factory (Myerson, 2010: 7), to a complex interactive environment that engages the senses, envelopes the human condition, and creates situations in which dynamic work interactions occur. These interactions enable the organisation to be fiscally competent and provide a situation for the associated work to be completed. But, the modern office also provides a platform that interacts with life outside the office, beyond the reaches of the working day. The mediation of the interactions between the organisation and the worker are a critical component of this research. Early Taylorism introduced rigid structures and ideals to the workplace, in order for the place of work to be seen as productive and authoritarian. The dynamics of modern work encounters are the consequence of the development and bureaucratisation of industrial processes (Sloterdijk, 2011: 25).

In the 21st century, companies and businesses now recognise the importance of integrated, adaptive and flexible worker habitats that assist mobility, productivity and worker engagement within their business structures. But, there is continuous change of emphasis in the design of the modern office. Currently, focus is on creating work environments that allow certain levels of freedom, fluidity and flexibility but still continue to endorse the corporative vision and brand. A 'one size fits all' interior situation usually does not provide enough variety and flexibility for the modern work circumstance. New office environments often have to be supplemented with spaces that allow for focused knowledge work activity to occur.

In the search for further understanding of sensorial situations, Juhani Pallasmaa (2012) directs his work towards a situational spatial experience and creates a focus on the intimacies of the senses and how these interact with a spatial environment. He aligns the perception of architecture and interior space to that of touch and the hapticity of experience. Peter Zumthor (2006) also identifies a multiplicity of components that make up a layered spatial experience. Atmosphere and mood are identified and woven into the interior situation and this provides contextual detail and portrayals of the interior. He extends this view by describing the intricacies of the interior space and how the components and layers of the interior affect experience and create a coordinated atmosphere.

The research uses a phenomenological approach to identify the use of layers in the construction of a narrative within the work situation. This narrative is identified through the observation and analysis of workers at their workstations interacting with their work environments. A construct of layers and interactive situations is recorded through observations and a model of interaction is formulated. Through the use of triangulated research, a multi-dimensional model is created for each identified worker (Figure 2). This research identifies the situational layers and types of interactions, and analyses the use of space, experience and workplace narrative that describe the boundaries of the work situation.
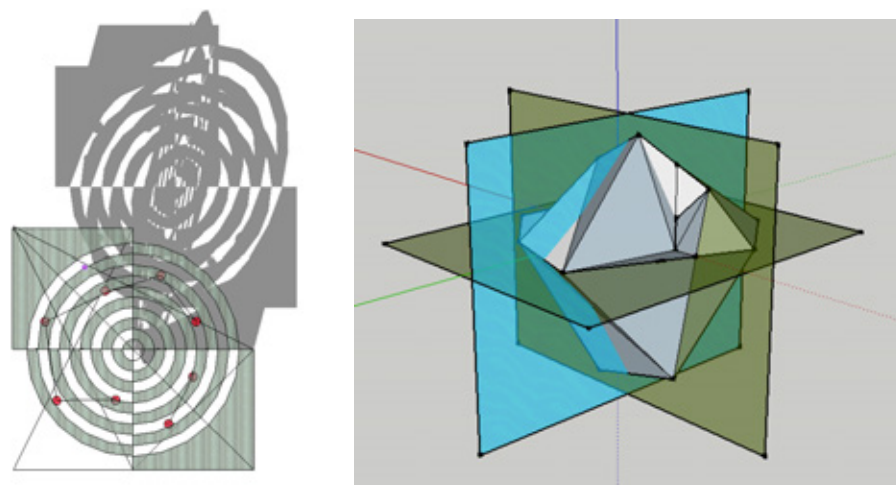
Figure 2. Research Data collected on a Spatial Observation Map (SOM) and displayed through a 3D Narrative matrix (NM).

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There is a humanistic and design-led approach to the discourse and the research extends phenomenological ideology into an interior circumstance. Sloterdijk (2011) frames a theoretical viewpoint as he extends Heidegger's earlier work on 'Being in the world'. His development of the concepts of 'self' and 'oneness' and the relationships of time and place provides an appropriate backdrop to the research. His use of spheres, bubbles and foams acts as a construct for human situations and global consciousness and this supports the use of layers, membranes and the associated interactions. He develops an idea of immunology within a contextual space and confronts the idea of physical and non-physical personal membranes in an interior circumstance (Ibid, 25). The research extends this theme within a work environment and determines the importance of 'oneself' within the workspace. This mediates and controls the nature and makeup of permanent and temporal relationships associated with an integrated spatial experience.

In the future, work situations will reflect the nature of the workforce and the work. These spatial constructs will be determined by the workers and will be dynamic and flexible and will create focused work constructs that deliver an interactive, personal and collaborative experience that will encourage worker commitment and engagement. There will be a focus on personal experience in work situations and methods will be identified to make such habitats flex and adapt successfully to meet the changing nature of new models of work and spatial experience.

'Experience is not what happens to a man; it's what a man does with what happens to him.' Aldous Huxley.

The PhD thesis will be submitted in October 2014.

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SITUATION Exhibition Presentation

Rachel Hurst

Art, Architecture + Design, University of South Australia

Rachel Hurst is senior lecturer in architecture at the University of South Australia. She writes regularly for the Australian design media and is a contributing editor for *Architecture Australia*. She is currently undertaking a PhD (by project) at RMIT on hybrid art-architectural explorations of the everyday, and curatorial practices.

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Beatrice Wharldall

Victorian College of the Arts

Beatrice Wharldall is a first year student in the Fine Arts (Painting) degree at the Victorian College of the Arts, and has also studied with ceramicist Liz Williams since 2005. In 2013, she received a Merit Award for Art in the International Baccalaureate diploma as well as the Margaret Bennett Art Award for the Most Outstanding Year 12 Visual Arts student at Pembroke School.

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[Re]situating:
the goodbye table road trip

She is leaving home. Leaving her childhood room of eighteen years for an unseen college bedsit. Leaving the gentle familiar chaos of her adolescent work-table for a desk worn with the traces of generations of users before her, and leaving an easel and studio thick with anonymous, accidental daubs. Leaving the conviviality, intimacy and skirmishes of the family dining table for a communal table-setting of Hogwarts' proportions and gravitas. How to soften that re-situating? How best to take leave of the rooms that made her spatial map of the world, the chambers of her memory palace? How to stretch the old home into the new one, across two states and 800 kilometres?

This exhibition piece responds to the commonplace disruption and dislocation when a child leaves home by mapping the departure as a road trip of peripatetic, provisional rooms along the way. A simple, white folding table becomes the device for establishing imaginary interiors in unlikely places as mother and daughter make the journey as a rite of passage – from one city to another, one home to another – and a symbolic transition to independence.

At each pause in their travels – from roadhouse to motel to bush clearing – the pair set the table to make a place to work, eat, talk, and gather the moment and surroundings. Together they document the situation through photographs, drawings, embroidered maps and impromptu paintings of both space and event. While aspects of the journey are intentionally spontaneous, and details of the destination vague, the table is a comfort in its ordinariness, and its wobbly, basic structure paradoxically stabilises the precariousness of parting. The ubiquitous table acts as a spatial, functional and temporal anchor, a condenser of its immediate region, just as it does in a multitude of familiar circumstances.

The project builds upon a creative practice exploring the significance of everyday settings as profound spatial and operational patterns. It extends a series of works that have examined the table, in particular, as a trope for insights at a variety of scales, including architectural and urban. *[Re]situating* takes the table 'on the road' and out of expected locations, yet maintains its inherent intimacy and practicality. In this way the work not only attenuates and blurs everyday space but becomes performative. Casual observers, passers-by and gallery spectators are invited to gather at the table, to rearrange its contents and reflect on place settings, both internal to the table and surrounding it. The work thus speculates on the role familiarity plays in our encounter with different situations. It uses everyday skills and embodied ways of making – handcraft, ready-mades and repetition – as an exploration of hybrid art-architectural forms of representation and expression.

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[Re]situating is a curatorial proposition at three levels: as a journal of poignant experiences of space; as an examination of the spatial deformations ordinary objects can effect in diverse situations; and, finally, as an installation which evokes those observations within the gallery space.

The goodbye table road trip, Ballarat table study_01.
Photographs: Rachel Hurst 2014

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SITUATION Exhibition Presentation

CONCRETE POST:

Hanna Tai
Artist & RMIT University Alumnus & Lecturer, Deakin University
Recent exhibitions: Centre for Contemporary Photography (Melbourne); *Melbourne Now,* NGV (Melbourne).
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Melanie Jayne Taylor
Artist & RMIT University Alumnus & Founding member of Eye Collective
Recent exhibitions: Queensland Centre for Photography; Screenspace (Melbourne and Thailand).
www.melaniejaynetaylor.com

Andrew Tetzlaff
Artist & RMIT University Alumnus & Lecturer, RMIT University
Recent exhibitions: Freemantle Art Centre (Western Australia), BUS Projects (Melbourne); Counihan Gallery (Brunswick).
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David Thomas
Professor, School of Art, RMIT University
Recent exhibitions: raum (2810 Bonn, Germany, 2013), *Melbourne Now* (NGV, 2013-14). Conny Dietzschold Gallery (Sydney, 2014); Tristian Koenig (Melbourne).
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Jana Wellendorf
Artist | Lecturer Muthesius Kunsthochschule, Kiel, Germany
Recipient of 2014 DAAD teaching scholarship to RMIT.
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Shelf...

Shelf is a work in which the idea of situation is addressed and the experience of situation is manifest. It is a work by CONCRETE POST — five artists who, working in a collaborative format, research through practice to develop artworks that are informed by and which extend contemporary manifestations of Concrete Art and Concrete Photography.

The artwork *Shelf* is a shelf.

Shelf in this situation is an 'interior' device from/on which readings are constructed.

Shelf is a composite structure where things different in kind are reconciled by the viewer's experience through duration. (Time and timing in space.)

Shelf employs horizontality, verticality and timing to create a nuanced interplay of readings between pictorialized spaces and objects.

Shelf enables contemplation on the transitory nature of situation(s) through the construction and placement of objects, and the use of interval on/around the shelf.

Shelf offers playful allusions to site and event, humour, surprise and discovery, inviting the viewer to engage in attentive looking. CONCRETE POST's combination

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of figuration and abstraction, the conceptual, the material and the felt enables associative narratives to be lightly introduced with forms derived from Concrete and Non-Objective traditions.

Concrete Post

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SITUATION Exhibition Presentation

Remco Roes
Hasselt University

Remco Roes graduated as an architect in 2007 and, since then, has continually explored the edges of that discipline. He is currently working on a practice-based PhD in interior architecture at the University of Hasselt (Belgium). The main focus of his research is the exploration of the status-quo of a given site as the basis for the creation of 'sublime' space. This challenge is approached from two opposite sides. The first entails a philosophical and historical – and increasingly lateral and personal – reading of 'the sublime'. The other approach consists of the creation of spatial works within the context of an artistic practice.

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Alis Garlick
RMIT University

Alis Garlick is currently completing her thesis in Interior Design, which is focused toward an expanded notion of curation. Defining her role as an inter~ator (interior curator), Alis investigates how curation may be used as a design strategy for critical intervention within the 'space' or 'interior' of an exhibition. Exploring modular systems, aimed at being responsive to how objects ('art') can inhabit space, her research ultimately encourages a collaborative dialogue between interior designers, contemporary artists and curators.

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Exercises of the ~ man (v) : found dialogues whispered to drying paint

Nomen Nescio: To start off, could you briefly elaborate on the outlines of your own research, before zooming in on this particular project and your collaboration with Alis Garlick?

Remco Roes: My research takes the 'status quo' of a given (spatial) situation as the basis for the creation of artistic installations that illustrate inherent qualities or that break open the seemingly self-evident everyday (space). A crucial aspect of this method is my commitment to investing time within the 'collection' out of which the work is created (this can be the material context, physical/spatial conditions, people I encounter, etc). By being present in the 'status quo' the work comes into being. Whilst 'simply being present' I embrace every aspect and coincidence as opposed to imposing some grand scheme to fundamentally change (the nature of) the space or the objects it contains. This concentrated presence can vary in length (from a day to several months) and often results in a condensed representation (an installation that strives to realise some kind of 'secular sacred space': to 'charge' what was already present).

NN: Your work seems much more fragile and hesitant than this description which makes it sound like you're very certain of yourself and what you're doing.

RR: On the contrary, the series of *exercises* grew out of self-criticism and an attempt to incrementally improve (or deepen and refine) my practice. It has to do with being uncertain, with crossing the boundaries of my comfort zone. However, I do suppose my presence on site (in the broadest sense) and the surrender to the 'now' of the status quo are important anchors in my work.

NN: How does this 'being present on site' relate to the installation *found dialogues whispered to drying paint?* I understand you were not actually present at the site of the exhibition during any of its creation or the installation in the space?

RR: For a number of reasons it was not possible for me to be physically present in Melbourne in order to collect fragments and create the work. I thus chose to take my own physical absence as a point of departure for this exercise.

NN: How did the Situation arrangers respond to this somewhat inappropriate proposal for your absence during their event?

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RR: In fact, the response was encouraging. In my proposal I outlined several structures within the *exercises* series that would allow for such an absence. Each completed exercise, for example, is transcribed in the form of a book that discloses the process to the visitor in images and text. Past books have, in a way, disclosed a lot of content that was absent from the final exhibit. My physical absence from the exhibition is simply (an uncomfortable) next step that the book accompanying this exhibition will have to disclose. Additionally, the *exercises* explore the question of character in a literal sense: they attempt to inscribe a human element into my previously predominantly object-based work. I thus suggested connecting to a physical 'other' in Melbourne in order to communicate about the site and to physically realise the exhibition.

NN: And this 'other' is Alis Garlick?

RR: Yes, she is an undergraduate student at RMIT. Alis was selected by the Situation organisers for her corresponding interests and affinities, her sensibility for space and composition. The aesthetics of our works certainly resonate. I was excited to also find a surprising openness, which surrender to the abyss of the 'status quo' requires, and am very pleased Alis agreed to enter into this dialogue with me.

NN: And this dialogue has its roots in the site, the Design Hub in Melbourne?

RR: That's how it started. But, it quickly became apparent that the true site was not the physical spatial condition of the Hub but our immaterial dialogue itself. Our status quo found itself in two different physical places (and bodies). The only common ground we shared was the virtual environment of the dialogue.

NN: In many of your other projects, (aesthetic) material clutter incidentally present on site offered you a (relatively easy) way out of truly facing the nothingness of the status quo. I imagine in this case, face to face with an *other*, without sharing a site, this abyss was infinitely greater. And inescapable.

RR: That sounds rather dramatic. The dialogue is also a way to explore values, methods and themes within my practice that have thus far remained unarticulated. Up to this project, my method has been entirely based on my own (very subjective, personal) 'being present' and working with a given space. I think it is an extremely interesting challenge to construct a work based on the complete opposite: being removed from the site and its objects, and being forced to continuously communicate about it and relate it to the more abstract (existential) domain that exists between two people. I think the easy way out that you refer to is never easy. It is simply not visible when it is left unarticulated, inside my head. In this collaboration every (existential) crisis, all the doubts, the impossibilities of language, the confronting questions, are shared and present themselves in the dialogue, as a shared space.

NN: How, then, is this project relevant for anyone else? Normally there is at least the site (the physical place) as something generically shared. The site forms the source material that is turned into an exhibit, which you have injected with meaning. The visitors to the exhibition feel this 'secular sacrality' that stems from the material itself. The site between you and Alis is completely immaterial and highly personal.

RR: I suppose we all share being human.

NN: …

RR: Perhaps our project outlines a more abstract space – a plain, an ocean, a void – that exists between two individuals and attempts to construct ~something there. Something shared. Something to inhabit. Something that – however temporarily – offers shelter.

NN: …

RR: And we do need objects to do this because they relate directly to our physical space of being. Through this project, it has become more apparent to ~us that these objects are mere shadows, traces, marks, anchors of meaning that are always fleeting. This ~meaning is always in-between.

NN: Perhaps the objects are like synchronisation points; to align, however temporary; to share, however briefly; to bridge...

RR: Perhaps. I only hope the visitors of the exhibition will feel free to inhabit the constellation as if it were built to align with their inner world. To use the physical interpunction wherever they might need it in their own interior landscape.

NN: …

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Images: Alis Garlick

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SITUATION Exhibition Presentation

Winnie Ha Mitford

PhD Candidate, RMIT University

Winnie is based in the School of Fashion and Textiles at RMIT University. Using writing as the tool, she presents fashion as construction of aesthetic experience – as mise-en-scène, a world of utter speculation. What is left of fashion, post object, garment, material? In her previous research, she pursued the fashion(ed) body in the context of body-dress relations and phenomenology of dress and dressing via live performances and sound-based works. Now, through the absence of physical dress, she presents fashion experience as discourse through semi-fictitious, participatory scenarios.

Winnie is currently developing a critical practice that spans audio works, loosely choreographed performances, and public reading and listening events. The practice starts in the field of fashion and expands outwards. It is a subtle textual practice that draws together imaginary, embodied and performative writing to experience and demonstrate the role of language in the utterance of our imagination.

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Closer, in fragments

Within a loosely constructed situation, the author reads the prose work *Closer, in fragments* to a group of listeners. Oscillating between confession, conversation and fiction, the narrative is a charged, atmospheric depiction of an imaginary scene, perceptible only as a palpable absence of bodies. While the scene is densely described, there is nothing tangible to latch onto, apart from partially-formed memories, speculative impulses, and residue rescued at the edge of sensation.

We see breath upon the glass; we know the echo; we admit to the scent of flesh. We find ourselves in a place that exists only because someone had once left something there – or simply because I'm asking that you remember it. It is thick with possibility.

Constructing an imaginary world within an actual situation, *Closer* explores the porosity between actual and imagined bodies, between experiential and imagined time, between mise-en-scène (what is imagined) and lived scenario (what happens in situ). It instills a heightened awareness of self in relation to others through voice and narrative, attending to an affective and contingent scenario. The experience of reading to another, and that of being read to, can be charged, depending on physical and psychical proximity, the tone of voice, the nature of what is being shared, and the gaps between listening and imagining. Through deliberate disturbances in the form of pauses, stutters, silences, abrupt breaks and prolonged delays, distances between people/bodies are imagined, encountered and negotiated. In the process of reading-listening, we (I, the reader and you, the listeners) are drawn together in a deliberate exchange: how much are we willing to give up or take?

I ask that you throw your body into this imaginary world – come forth onto the stage, fall through the gaps, catch yourself between word and image. The distance-between (word and image, paper and pencil, reader and listener) is latent with possibilities. We meet in the lacunae.

Closer is a PhD by practice project to explore the relation between the poetics of writing and fashioning of self: two modes of self-utterance. It applies the three research thematics related to the poetics of writing and fashioning: (1) the imaginary; (2) the embodied and; (3) the performative. It further tests the dissemination of the practice and its effects through the performativity of reading and listening. It explores the atmospheric and visceral capacity of words, especially their capacity to coax social-relational encounters. Enacting an imaginary world through word-image associations and disjunctions, the intent is to construct an affective situation through the experiential qualities of words, gesturing towards

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temporally charged social connections, suspended between the actual and imagined.

The reading performance will take approximately 20 minutes, during which the audience is free to come and go. Drawing pads and pencils are available if participants choose to respond through drawing or writing – this response may take any form. Alternatively, participants are invited to respond to the project during the exhibition talks. All responses will feed into the refinement of the work.

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SITUATION Exhibition Presentation

PPPPP

RMIT University

Working as a loose assemblage of people including Mick Douglas, Neal Haslem and Ceri Hann, PPPPP investigate collaborative creative practice research processes and conditions of creative emergence. Guided by a sense for the state of not-knowing but presently doing, the PPPPP research seeks to develop reflexive, performative creative practices that are embodied and emergent, located in the 'live', foster social connectivity and engage questions of the social, material and environmental ecologies in which the research is conducted.

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PUSH

How might an action of creative research practice elicit discoveries of and through a situation and its relation to an interior? *PUSH* is an action-event, and a distributed installation of event elements, intended to generate an emergent means of engaging with the very particular stairwell feature of the interior condition of the RMIT Design Hub building, immediately adjacent to the main exhibition venues. The work makes a counter-aesthetic move – in relation to the existing building condition and the privileged modalities of building use – so as to problematize and render alive new resonances surrounding the visualization, historicisation, inhabitation, and performance of human endeavour in relation to this interior.

PUSH rises, falls and levels out from histories of minimalism, performance and live art, institutional critique and the everyday inhabitation of performing physical, intellectual and creative labour. The live work of performing unalienated labour, and an installation of an interior condition, are *other* to the visual aestheticisation of constructed space; to the outcome-driven and compliance orientations of contemporary organisational cultures and to the regimes of exchange and value that creative practice research negotiates with – and may resist – to inhabit creative life.

Event situation

Location:	RMIT Design Hub linear stairwell traversing levels 1, 2 and 3.
Duration:	1-2 hours on Friday 1st August 2014.
Attendees:	Gallery, stairwell and building inhabitants.
Labour:	3 x men.
Materials:	10 x PUSH units. 3 x PUSH tools.
Action:	PUSH units from the galleries into the stairwell via level 2 gallery door.

PUSH units within the stairwell for the duration of the event, and return to gallery via level 2 gallery door.

Installation situation

10 x PUSH units (cardboard, tape)
3 x PUSH tools (wood, fabric)
3 x HD video (3 x 48mins looping)
Other 'situation' exhibits (variable).
Exhibition inhabitants (variable).

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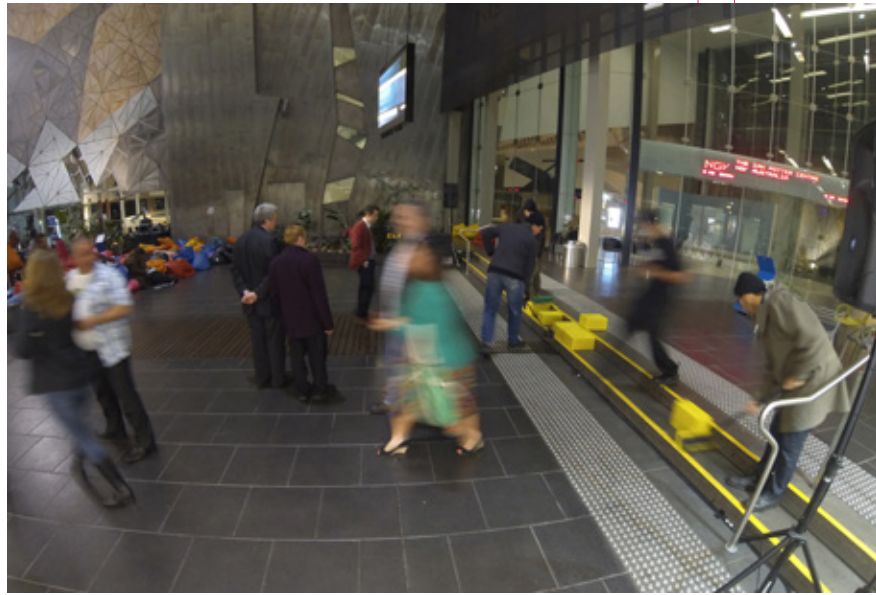
PUSH, live installation performance, Creative Time Summit in Melbourne, Federation Square Atrium, Melbourne, Friday 25th October 2013.

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SITUATION Symposium Abstract (accepted but not presented)

Francesca Murialdo
School of Design, Politecnico di Milano/laboMint

Francesca Murialdo is an architect and a PhD in Interior Architecture and Exhibition Design at Politecnico di Milano. Since 1998, she has worked in research and teaching at the School of Architecture and the School of Design at the Politecnico di Milano, including roles as researcher, supervisor and professor. Her work focuses on interior design-architecture, adaptive re-use, hospitality and retail strategy and design.

She has been invited to teach and organize workshops in Masters and Post Graduate programs in Italy and abroad. Since 2005, she has taught at the School of Design, Politecnico di Milano, in Interior Design and Product Service System Design courses, leading the Design Studio in the BA and MA programs.
The site http://laboworks.org/ is the didactic blog containing the course details, results and discussions.

After the experience of studiometrico, she founded laboMint in 2011, an interiors strategies project providing ideas and solutions to private and corporate identities. She has been invited to present her work at various universities and her design has been published on many architecture blogs and in numerous international books and magazines. The 'bastard store' project has been published in various books and been awarded ArchDaily's Building of the Year 2009 Award in the 'Interior' category and it was also a nominee for the 2012 Architecture Golden Medal of the Triennale di Milano.

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http://www.labomint.com/

IDEA Store

In the mid 1990s a group of professionals, researchers and intellectuals in the field of design met to explore challenges and opportunities in the awareness that design(ers), and its role, tools and tactics, have changed according to new contemporary issues and perspectives. *Design Futures*[i] was the name defining a new way to think, behave, teach and communicate this new situated relationship and the new forms of design.
The perception that the overall design discipline needed a substantial re-thinking came from the acknowledgement that products have turned into process, property into access, and authorial terms into shareability. Contents of the single disciplines (interior, product, communication) were reciprocally influential and ready to explore, propose and interpret different ways of designing.

Interior Design, intended as the discipline able to build (not only) physical connections in between spaces, people and objects, has deeply changed. The perception of it being renounceable and superfluous has been replaced with a conviction it of being able to generate innovative and collaborative insight and solutions, moving fast towards new contents, new tools and different strategies focussed on contemporaneity.

Tools and methods of interior disciplines are able to draw connections to the social context and are flexible enough to be shapeable to specific situations, to promote social innovation, to raise awareness about values and beliefs and to question the borders of the established ways of living, working and consuming.

Interior topics include a complex network of knowledge thanks to its culturally and politically situated nature; it is an interdisciplinary space in which many other disciplines and different actors embrace diverse instruments and methods of enquiry.
Interior design today has to deal with strategy, business and politics, and to invent new frameworks able to engage and innovate. Besides traditional tools and components able to define spatial hierarchy and design quality (materials, construction components, decorative elements), we need to add new design ingredients such as communication, sustainability and cultural appeal. The topics, interests and competences are so wide that we deal with an increasing specialization.

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In this framework, *retail design*, both in research and practice, is particularly interesting as an expression of this disciplinary shift, with an approach characterized by multidisciplinarity, experimentation and a strong relational dimension.

Even if *consume* has not been included into the cycle of the daily function imagined by the Athens Chart (inhabiting, working, recreation), historically, the places of commerce have been special ones where social, economic, and political needs, that have shaped the modern world, have been presented and put into action. In a commodity-related civilisation, the market's rules have become a central topic to relate to, and the practice of consumption a reading tool to discuss essential issues closely related to our daily life, such as on what, how and where we consume not only goods but experiences, events and culture. Contemporary retail spaces are complex places combining many aspects that go beyond the spatial and functional to include the physical, social, cultural and economic as well. All these shape their personalities and specific traits.

Although the way modernists defined our way of living has been largely overtaken by merging functions and living attitudes, spaces are still recognized according to their typology: spaces for consumption, more than living and working spaces, engage with innovation also thanks to a better attitude of the consumer to behave different.

The radical change of the retail ingredients that faced the disappearance of the goods, of the target and of the typology, and the renovated interest for the design of the commercial spaces, enhance the exploration of new challenges for retail design.

Consumer society – the great abundance of goods, advertising and marketing – shifted our needs from material to immaterial desires: things we buy have ever-less material characteristics. Stores go beyond being places where merchandise is made available to become symbolic and metaphorical realms where products are becoming system of values, expressions of how we live and imagine our lives, indicators of social and political choices , and actions on the world, where what matters is (the much abused term) *experience*, now reshaping into *participation*.

After having been turned from *citizens* into *consumers*, we witness another important role – that of transformation into *user*. The client is becoming the non- professional counterpart of the business company playing an active role and deeply influencing the company structure. The space for goods becomes the meeting ground between these two worlds, open and flexible in seeking new, more interesting expressions.

The continuous transformation of the spaces for goods is moving toward a complete typology disappearance, melting the different formats and concepts: they become specialized, sophisticated places that are 'ideologically informed' as Tony Fretton calls them.[ii] They become crucial hubs mixed with entertainment and culture and socializing cluster. This creates what Jeremy Rifkin termed 'cultural capitalism'[iii] in which the economy is no longer dominated by property values but by information, culture and relationships. Knowledge, education, and communication become decisive parts of this value creation.

The strong experimental matrix of retail design is grounded on the envisioning of situations and circumstances as important design elements. The largely consumed concept of the temporary or pop-up store – real *situation stores* – well identifies the ability of consumption spaces to relate to a specific situation or immediate circumstances, not only in terms of immediate response to a commercial opportunity (as the traditional temporary store related to mass events as design, art or sport events) but also as situated answer to more complex issues such as sustainability from a business, social and environmental point of view beyond commercial needs.

Spaces for consumption must be characterized by a quick response to ever changing needs: adaptable in terms of space, display, content, experience and commercial opportunity. Retail design challenges the traditional hierarchy of space elements in favour of more experimental research to better translate the new commercial narratives. The multiple choices of the elements that come into play in a consumption space drive the design focus on issue as situations, circumstances and experimentation, assuming specific design qualities to be temporal, in progress, transformable, interpreted.

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SITUATION Exhibition
July 23rd to August 3rd

Photograph: Suzie Attiwill

EXHIBITION SITUATION

Trish Bould & Belinda Mitchell
James Carey
Gyungju Chyon & John Sadar
Concrete Post — *Hanna Tai, Melanie Jayne Taylor,*
Andrew Tetzlaff, David Thomas & Jana Wellendorf
Fiona Curran
Campbell Drake
Winnie Ha Mitford
Bianca Hester
Sam Kebbell
Louisa King
Sophie Knezic
Rachel Hurst & Beatrice Wharldall
Hannah Lewi & Caroline Jordan
Clay Odom with Sean O'Neill / Adam Owens
PPPPP
Remco Roes & Alis Garlick
Room11 Architects with Keith Deverell & Marcus Cook
Adele Varcoe

RMIT Design Hub
Project Rooms 1 & 2 – Level 2
& Pavilion 2 – Level 10

July 23 –
August 3 2014

Curatorium

Suzie Attiwill
Simon Maidment
Sven Mehzoud
Kate Rhodes

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'situation' highlights ideas of event and the eventful nature of interiors,

lived space-time compositions in constant change;

circumstances and circumstancing; atmospheric compositions as distinct from artefacts;

ephemerality; uniqueness; one-offs; a multiplicity of experience

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Room11 Architects thank   light PROJECT   WARWICK   Lovelight   MACKIE.

SITUATION Exhibition poster. Designed by Nick Rebstadt.

Exhibition Diagram
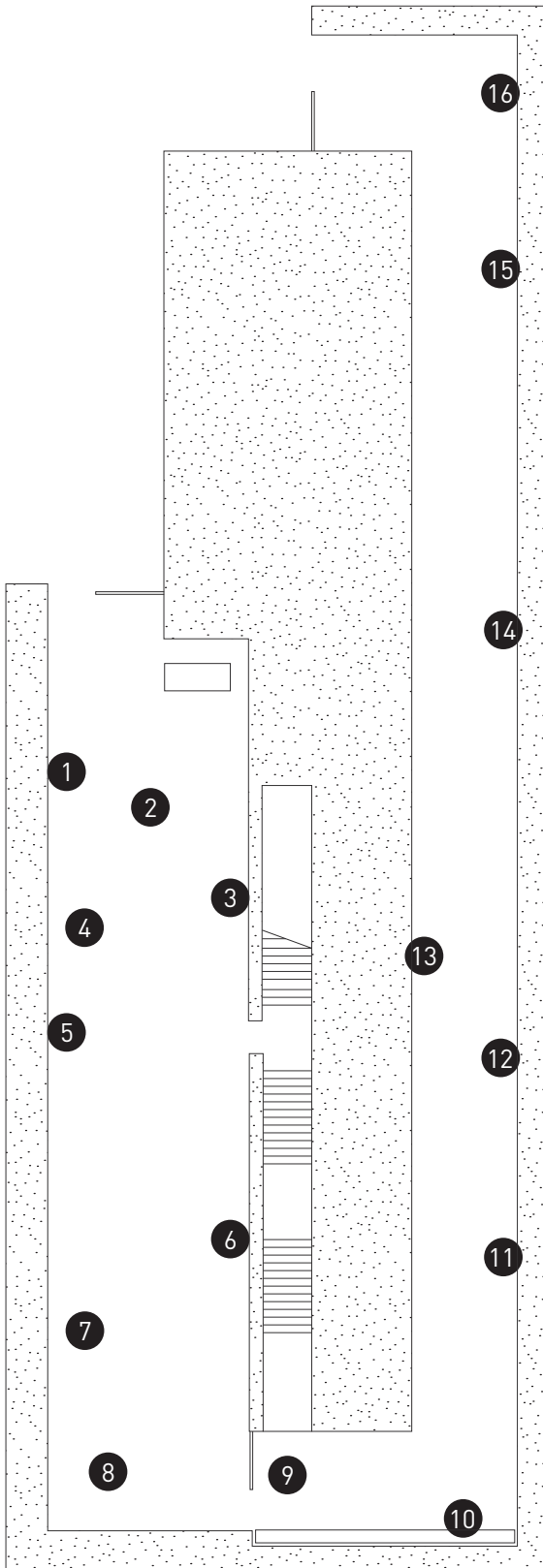
1 **Those Lights We Call Stars**
Fiona Curran, *Artist and Senior Lecturer, Manchester School of Art and PhD research student, Slade School of Fine Art, UCL School of Fine Art, UCL (UK)*

2 **Lap of Luxury**
Sophie Knezic, *Lecturer, VCA, University of Melbourne (AUS)*

3 **[re]situating: the goodbye table road trip**
Rachel Hurst, *Senior Lecturer, Art Architecture + Design, University of South Australia (AUS)*
Beatrice Wharldall, *Fine Arts student, VCA, University of Melbourne (AUS)*

4 **Shifting Materials: between capacity and affect**
Gyungju Chyon, *Lecturer, Industrial Design, RMIT University (AUS)*
John Sadar, *Senior Lecturer, MADA, Monash University (AUS)*

5 **the lightness of one and three doors**
James Carey, *Associate Lecturer, PhD Candidate, Interior Design, RMIT University (AUS)*

6 **Shelf…**
CONCRETE POST:
Hanna Tai, *Artist, RMIT Alumnus and Lecturer, Deakin University (AUS)*
Melanie Jayne Taylor, *Artist, RMIT Alumnus and Founding Member Eye Collective (AUS)*
Andrew Tetzlaff, *Artist, RMIT Alumnus and Lecturer RMIT University (AUS)*
David Thomas, *Professor, School of Art, RMIT University (AUS)*
Jana Wellendorf, *Artist and Lecturer Muthesius Kunsthochschule (GERMANY)*

7 **Timber Frame Wall**
Sam Kebbell, *Architect, KebbellDaish Architects and Lecturer, School of Architecture, Victoria University of Wellington (NZ)*

8 **Exercises of the ~ man (v) : found dialogues whispered to drying paint**
Remco Roes, *PhD candidate, Hasselt University (BELGIUM)*
Alis Garlick, *Interior Design student, RMIT University (AUS)*

9 **PUSH**
PPPPP (Mick Douglas, Neal Haslem and Ceri Hann) *RMIT University (AUS)*

10 **The Princess Theatre Inversion**
Campbell Drake, *Lecturer, Interior and Spatial Design, University of Technology, Sydney and Architect (AUS)*

11 Live feed of **Test_001**, (also installed at Pavilion 2, Level 10)
Room11 Architects (Aaron Roberts, Kim Bridgland, Georgia Nowak) *(AUS)*
Keith Deverell, *Video Sound and Installation Artist (UK/AUS)*
Marcus Cook, *Sound Artist and Sound/Video/Electronics Technician (AUS)*

12 **Making Conversation**
Trish Bould, *Drawing Place, Creative Director and Curator and Visual Artist (UK)*
Belinda Mitchell, *Senior Lecturer, University of Portsmouth and Visual Artist (UK)*

13 **Sites of Significance**
Louisa King, *Graduate, Landscape Architecture and PhD candidate, RMIT University (AUS)*

14 **contexts, cuts, convergences**
Bianca Hester, *Artist and Post-Doctoral Research Fellow, SCA, University of Sydney (AUS)*

15 **State School No. 1490: 1968-1972**
Hannah Lewi, *Associate Professor, University of Melbourne (AUS)*
Caroline Jordan, *Honourary Associate, La Trobe University (AUS)*

16 **Patterning Situations: Tesseract 4.0**
Clay Odom, *Assistant Professor, University of Texas at Austin*
with Sean O'Neill/Adam Owens *(USA)*

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Lap of Luxury
  Sophie Knezic
  Photograph: Georgina Matherson

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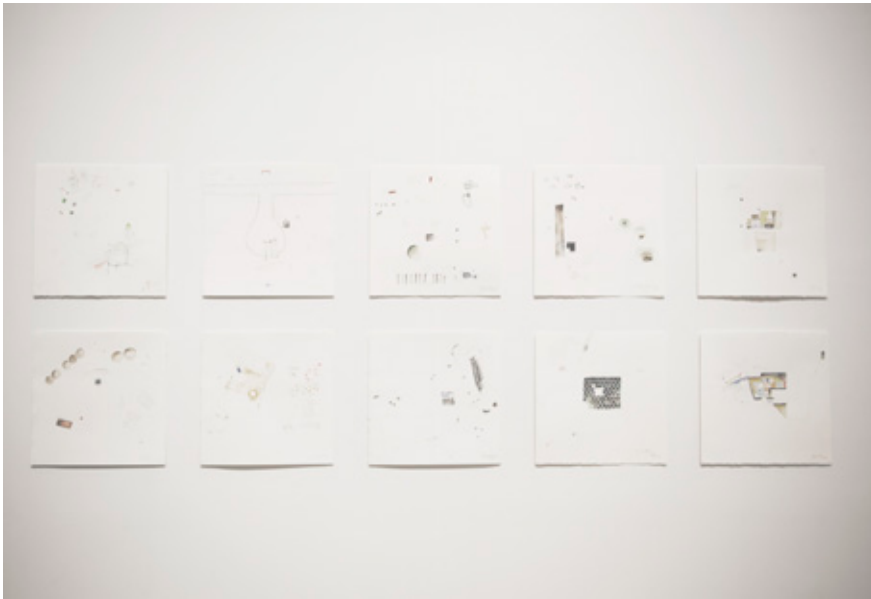
[Re]situating: the goodbye table road trip
  Rachel Hurst and Beatrice Wharldall
  Photographs: Georgina Matherson

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Shifting Materials: between capacity and affect
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Timber Frame Wall
  Sam Kebbell
  Photograph: Georgina Matherson

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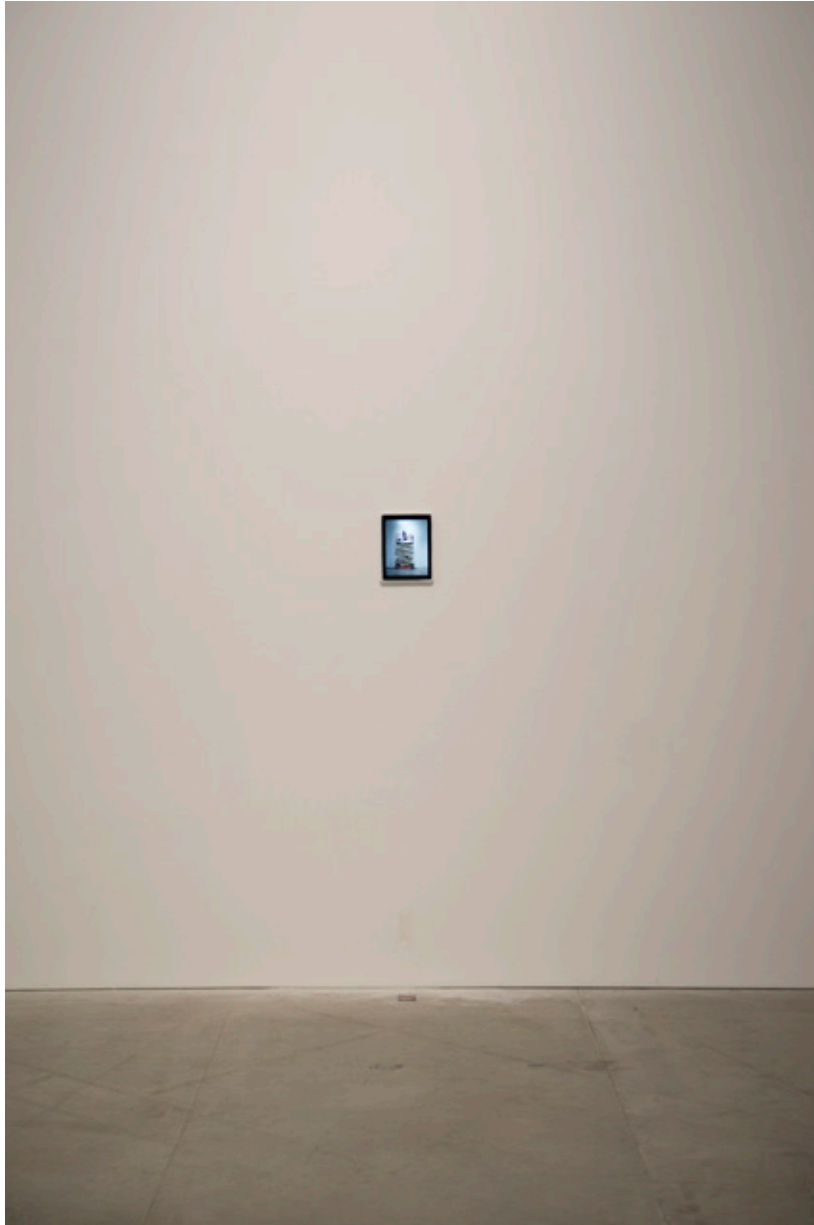
the lightness of one and three doors
  James Carey
  Photograph: Georgina Matherson

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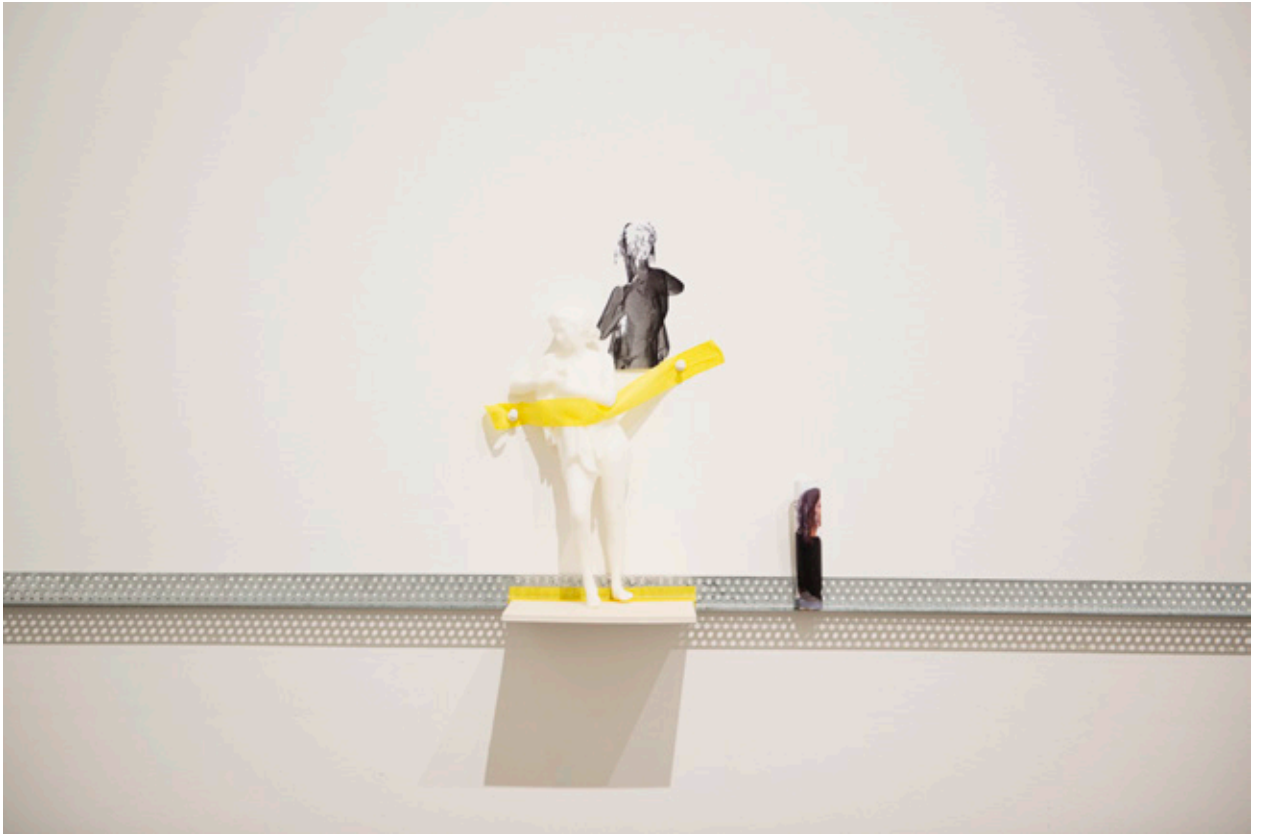
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Shelf...
CONCRETE POST:
Hanna Tai
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David Thomas
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Photographs: Georgina Matherson

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Exercises of the ~ man (v) : found dialogues whispered to drying paint
  Remco Roes and Alis Garlick
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PUSH (installation)
PUSH (performance Friday 1st of August)
   PPPPP
   (Mick Douglas, Neil Haslem, Ceri Hann)
   Installation Photographs: Georgina Matherson
   Performance Photographs: *left* Erik North, *centre & right* Beth Weinstein

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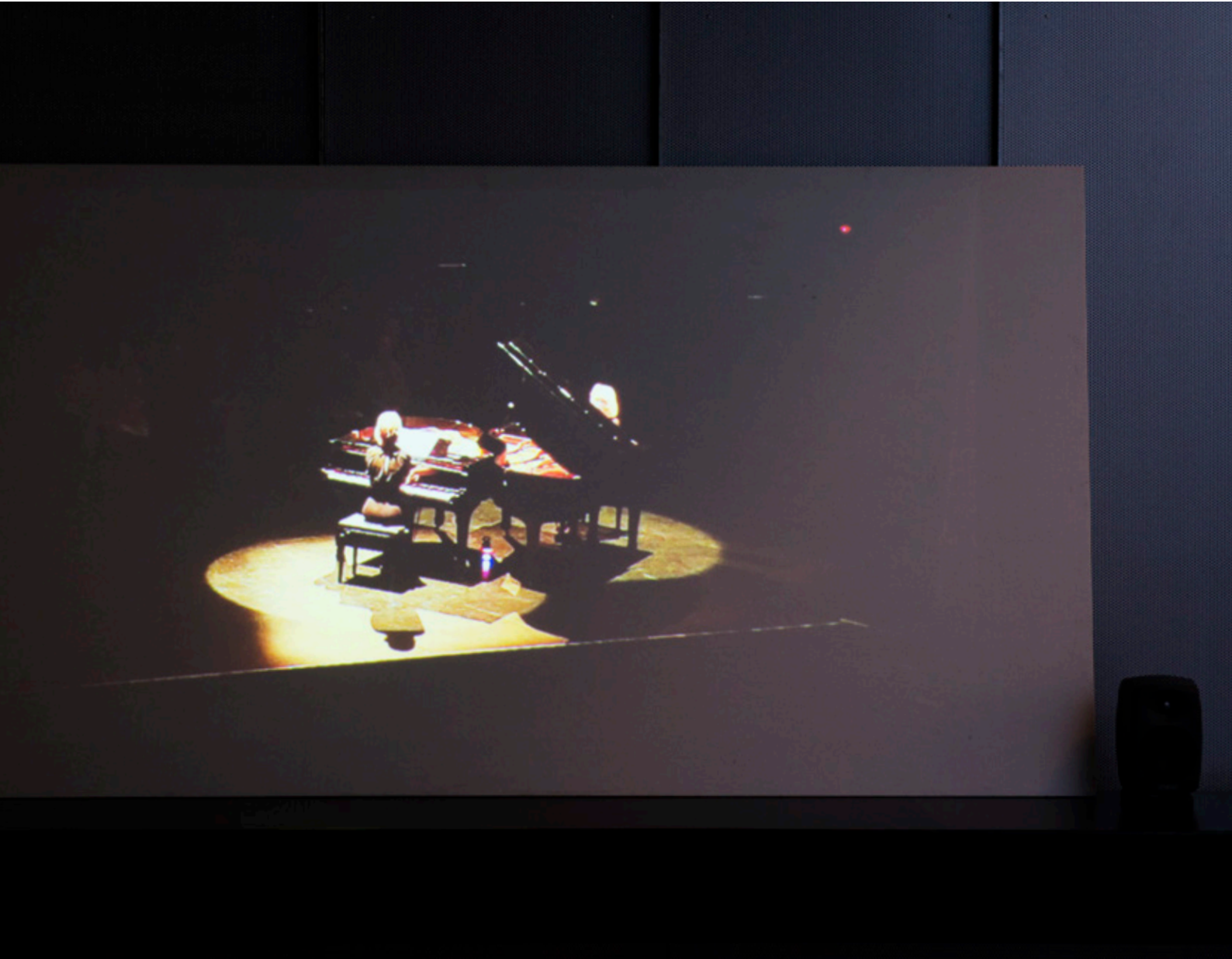
The Princess Theatre Inversion
    Campbell Drake
    Photograph: Georgina Matherson

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Test_001 (Installation photograph, Pavilion 2)
   Room11 Architects (Aaron Roberts, Kim Bridgland,
   Georgia Nowak), Keith Deverell and Marcus Cook
   Photograph: Glen Wilk

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Making Conversation
  Trish Bould and Belinda Mitchell
  Photographs: Georgina Matherson

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Sites of Significance
Louisa King
Photographs: Georgina Matherson

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This clay is derived from a part of a small lens of Ashfield Shale rock, one of the Winamatta group of shales that formed in the Middle Triassic period of the Mesozoic era around 220–240 million years ago.
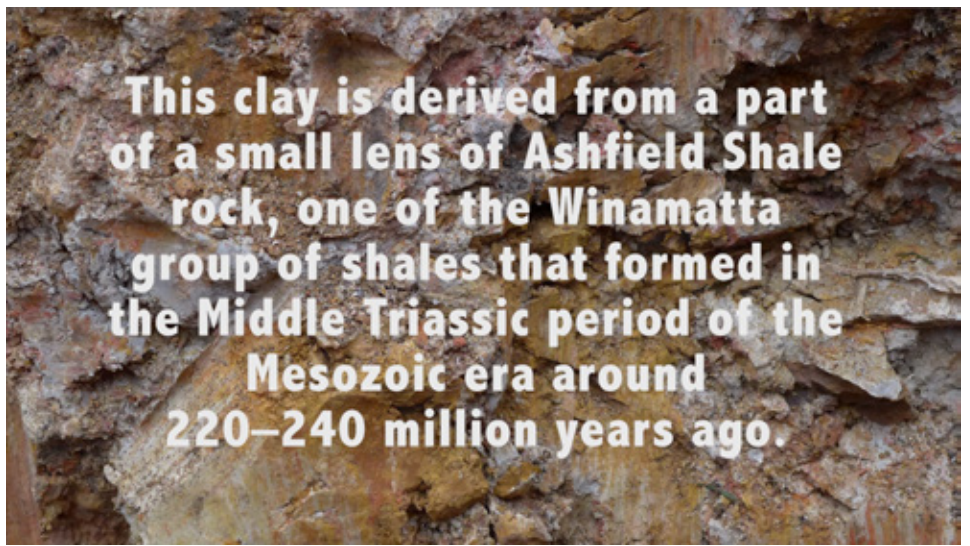
contexts, cuts, convergences
Bianca Hester

Hole in Hyde Park
video still 2014
3 minutes 54 seconds

actions will occur, intermittently
video still 2014
6 minutes, 8 seconds

Solar objects, Waremah
video still, 2014
4 minutes, 14 seconds

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State School No. 1490: 1968-1972
  Hannah Lewi and Caroline Jordan
  Still from video, photograph: Alan K. Jordan

People viewing *State School No. 1490: 1968-1972* (foreground)
Patterning Situations: Tesseract 4.0 (background)
Photograph: Georgina Matherson

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Patterning Situations: Tesseract 4.0
Clay Odom, with Sean O'Neill and Adam Owens
Photograph: Georgina Matherson

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Photograph: Georgina Matherson

Just Looking (performance, Saturday 2nd of August)
Adele Varcoe
Photographs: Marc Morel

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Closer, in fragments (performance, Sunday 3rd of August)
 Winnie Ha Mitford
 Photograph: Suzie Attiwill

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SITUATION Full Papers

SITUATION Symposium

Benedict Anderson

Professor of Spatial Design, University of Technology, Sydney

Benedict Anderson works in scenography, dance dramaturgy, architecture and film. Project venues include: Laboral Gijon and ARCO Art Fair Madrid Spain, Fondation Cartier Paris, CDC Toulouse, Es Space Pier Paolo Pasolini, Valenciennes and Lisbon Architecture Triennial. He was commissioned to design schemes for Hatfield City Council Subways Redevelopment, UK, and regularly enters competitions such as the Unity Monument Berlin. Screening of his documentary and experimental films include: Espace Media Centre de Recontre International Monaco, Normandy Contemporary Film Festival, Panorama Film Festival Athens, Museum for Contemporary Art Leipzig and the Palast der Republik Berlin. He co-convened *Mobility Visions* Symposium for Theater der Welt Halle Germany and *SEAM2009/2011/2013* Symposiums Sydney. Positions include: Advisor, EU Urbanism, Bauhaus Kolleg Dessau, Gäst Professor Institüt for Raumgestaltung University of Innsbruck and Gäst Doctor/ Dozent TU Berlin. He studied scenography at St. Martins London and won prizes for his scenographic work and academic research (MA, PhD). He is a partner in the Berlin-based firm Thinkbuild Architecture, Professor of Spatial Design, and Director of the Centre for Contemporary Design Practices, University of Technology, Sydney.

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Urban Atmospheres:
at the interface of air

The 1976 film *The Boy in the Plastic Bubble,* directed by Randal Kleiser, portrays a boy who, born without an immune system and by default allergic to the 'world' and its people, is forced to grow up alone inside a transparent plastic environment.[1] As the boy turns into a young adult, his sexual awareness becomes apparent through his attraction to a young woman who visits him. His life, a life without the touch of another human being, is reinforced by his desire for intimacy with her. Their intimacy is realised through their kiss, performed on either side of the plastic sheeting separating them and their 'worlds'. This naive yet startling image of separation – an interior within an interior – is now not an isolated case.

Vastly smaller in scale, yet operating as the transparent room did in *The Boy in the Plastic Bubble* is the ubiquitous facemask that has increasingly become a twenty-first century clothing accessory. Worn by millions around the world to filter air pollution from factories, coal-fired plants, car-exhaust fumes, homes and jets that turn many of the world's cities into interiorised urban atmospheres, the mask reinforces the material separation between them, and from environments deemed harmful. In China, the wearing of masks has become a protest symbol to graphically symbolise and, to a degree, fetishise an awareness to air pollution. Masks with large lips and unhappy smiles sewn onto the surface display this new separation. Not unlike *The Boy in the Plastic Bubble*, air pollution is turning people into millions of walking micro-environments, hemmed-in by the economies of manufacturing, consumption and wealth production.

This paper is divided into five parts. The first, *The material of air*, explores the visibility of air. The second, *The behaviour of air*, discusses the social interaction of the air we share with others. The third part, *The economy of air,* accounts for air and industry, production and profit. The forth, *'Wearing your air'*, discusses wearable devices for the reading of air quality and its installation at the Lisbon Architecture Triennial in 2013. The paper concludes with a speculation on *Recovering air* and the consequences of living in unstable environments. With a focus on the massive problems facing China due to its air pollution, the paper also questions our interior and exterior relationships with the air we breathe and the urban atmospheres that surround us.

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The material of air

Pollution is subject to mass migration within the atmospheres circling the earth.[2] This natural turbulence – beautiful vortexes, eddy flows and voyaging currents – has become the unnatural enemy of people when mixed with pollution. Without boundaries, air pollution has made visible the air we breathe as it moves with the emigrational patterns of air, 'folding' it within our urban atmospheres, cloaking cities and countries and, outwardly, the earth. The borderless condition of air pollution means that one country's gaseous emissions are another country's problem as it streams within the air circulating the globe. Pollution is measured in the concentrations of PM2.5 – fine particles in the air that are smaller than 2.5 micrometres in diameter.[3] These fine particles are able to penetrate the gas exchange regions of the lungs, cloaking the lungs with cancerous-producing contagions. Dramatic as this may sound, air is killing people.[4]

An historical account of the mixing of contagions and air can be exampled by the chemical weapon Mustard Gas, widely used throughout World War One. Once released from its canister, the chemical thickened the air with a green haze, floating across *no man's land* and onto lines of men holed-up in dug-out trenches.[5] At the mercy of the breeze, the green haze would shift direction returning to its source and back again taking the lives of the unprepared as they fumbled for their masks. English poet and World War One soldier, Wilfred Owen, wrote of the effects of this silent drifting death in his poem *Dulce et Decorum Est:*

Dim, through the misty panes and thick green light,
As under a green sea, I saw him drowning.
In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

Owen's portrayal of the effects of breathing the poisonous gas – a burning interior of the body; of lungs and throat, and the helplessness of soldiers – finds an echo in the present day choking of tens of millions of people struck with lung and blood diseases as the result of air pollution.[6]

To suggest an *archaeology of air* is not to mount an 'historical dig' to discover its roots in the centuries of miasma and foul air, or the beginning of mass pollution in the industrial revolution of the late eighteenth century.[7] Rather, the *archaeology of air* asks us to assess our present relationships to air. Like the thousands of soldiers drowning in their lungs from Mustard Gas, air pollution is choking our cities, drowning millions in an 'under sea' haze of hazardous vapours.

The behaviour of air

Air, in its purity, is the invisible life force we share. Microscopic molecules of air are taken into our bodies with every breath we take, every few moments, throughout our lives. Air is the element we continually and unconsciously share. It forms our innermost connection to the inside and outside of our environments and the constant exchange between others and us. Yet this exchange is increasingly filtered through materials of separation from the increasingly perilous environments we inhabit.

Air and closeness will progressively be actualised through separation, rather than the ether that connects us. In China, the realities of living with air pollution were recently acknowledged by the government's release of oxygen bottles to people living in Beijing. This unsustainable gesture in dealing with this massive health problem was reinforced by Chinese multimillionaire businessman Chen Guangbiao's recent campaign to combat the problem by handing out oxygen cans to Beijing's residents. Graphically resembling Andy Warhol's popularisation of the Campbell's Soup can, yet operating like Coca-Cola cans where peeling off the aluminium seal releases the air, Guangbiao's oxygen cans renders an image of people walking Beijing's streets inhaling oxygen not unlike images of teenagers sniffing glue. While

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the campaign can be accused of inadvertently subverting its message by fetishising the problems of air pollution, it nevertheless visualised the reality of Beijing's air pollution and how it is radically changing how people live and function and, ultimately, dysfunction.

On days of extreme air pollution in Beijing, children are advised to stay indoors and refrain from attending school or participating in outdoor physical exercise classes. Through the social network Weibo, the Chinese equivalent to Twitter, young people communicate their concerns about air quality with hashtags such as: #itsucks and #statedepartment. The use of microblogs and social networks like Weibo confirms a burgeoning level of awareness to Beijing's, and other Chinese cities', extreme air pollution levels.[8] Compounding this endemic problem, recent announcements by Chinese officials have identified 'cancer villages', a term used to described areas unfit for human inhabitation due to industrial waste, toxic water, soil and air pollution.[9] At a workshop in Beijing held on March 31 2013, a study by Global Burden of Disease (GBD) estimated that, in 2010, 1.2 million premature deaths (40% of total premature deaths in China) and the life loss of 25 million healthy years across the nation were attributable to air pollution.[10] According to the GBD research team this ranks China as the single most affected country in the world in terms of health problems stemming from air pollution.[11]

Beijing is not alone in this scenario. Mexico City, Lagos in Nigeria, Delhi in India, and Salt Lake City in Utah, have air pollution levels that are also threatening people's lives. In the city of Ahvaz, Iran, road traffic congestion, heavy industry and oil extraction have created some of the highest readings of air toxicity in the world. Efforts to curb pollution levels during the 1970s in the developed countries have been overtaken by the rapidly developing countries such as India and China. The recent smog alert in Paris in February 2014 put an end to the idea that air pollution was synonymous with China's rampant growth. Pollution is a world condition. It is in a constant state of import, export and exchange in the earth's atmosphere. Increasingly irreversible, air pollution is producing a global turbulence on unprecedented scales and separating environments, societies and people.

The economy of air
Air pollution is produced by capital. It circuitously returns us to Marx's concept of commodity fetishism, whereby one's labour for the production of goods and wages affords the ability for the buying of those goods.[12] From the beginnings of machinery (and pollution) in the industrial revolution in the English cities of Manchester and Liverpool, and Germany's Ruhrgebiet (industrial region), to the mechanisation of labour in the assembly lines of the Ford Motor Company, labour, industry and pollution have been intertwined. Labour and capital intrinsically involve the cycles of production and consumption and, ultimately, pollution.

To maintain mass consumption and the world's economies, companies drill for shoal oil (known as fracking) and clear forests through burning–scarring vast swathes of our diminishing natural environments. The emission of car exhaust fumes, a major source of pollution, has not stopped car-makers continuing to mass-produce combustion engines despite readily available and environmentally sustainable alternatives. It is predicted that the present one billion cars around the world will increase to four billion by 2050.

In the film *An Inconvenient Truth*, former US Vice President Al Gore graphically demonstrates the changes in the earth's climate from the past millennia to the present and onto a predicted catastrophic future. Ice melts, smoke stacks blacken the sky, and our air becomes toxic. Gore understood that the data collected from a multitude of sources needed to be accentuated to communicate the depth of the problem to people and to governments. The statistics Gore graphically visualised became a breakthrough in the visualisation of data sets that are usually the reserve of physicists, biologists and environmental scientists. We were, I think, already aware of what Gore was telling us; yet, it also seems that what we have been told by Gore and by others we have forgotten.

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The stimulus for attaining better air quality is to combine air and capital. Set by governments, the ballooning trade in carbon emissions between companies and countries has become one way to cut pollution around the world.[13] Still in its infancy, the buying and selling of carbon emissions forms a trade not unlike any stock market transaction. For good or bad, this shift in pollution management emanating from commodity production and mass consumption has made air more visible, and anything made visible is capitalised. Emissions trading can be profitable and air pollution has become capital. The quality of our air is intrinsically aligned to the capital of production. The future of air lies not in its ability to be further capitalised but instead relies on equalising the relationship between labour and profits. Mass production and vast profits are the capital up for renegotiation if we are to hold onto our air. To recapitalise air is to bring air back to its purity. To re-establish air purity requires us to apply the methods by which we record air quality directly to the body as an avenue to incite action for change in attaining better air.

Wearing your air

To bring awareness to the present problem and find ways of 'reading' the harm that circulates in the atmospheres around us created the opportunity to design a detachable mobile tool to visualise air pollution levels. Created with my colleague, Nancy Diniz, the *Wearing your air* project is centred on rendering air quality directly onto the body, enabling the reading of air particles per micrometre (PM 2.5) of pollution and the display of this information and the location via global positioning (GPS) in real-time.[14] Designed like a 'brooch' to be pinned onto the wearer's clothes, the device emits information via LED (light emitting diode) that classifies the quality of the air the wearer is breathing. The 'brooch' makes visible the air quality through cells that display variations in colour to indicate varying levels of pollution; that is, red or purple indicate variant toxic levels, and green or blue indicate variant good air quality levels.
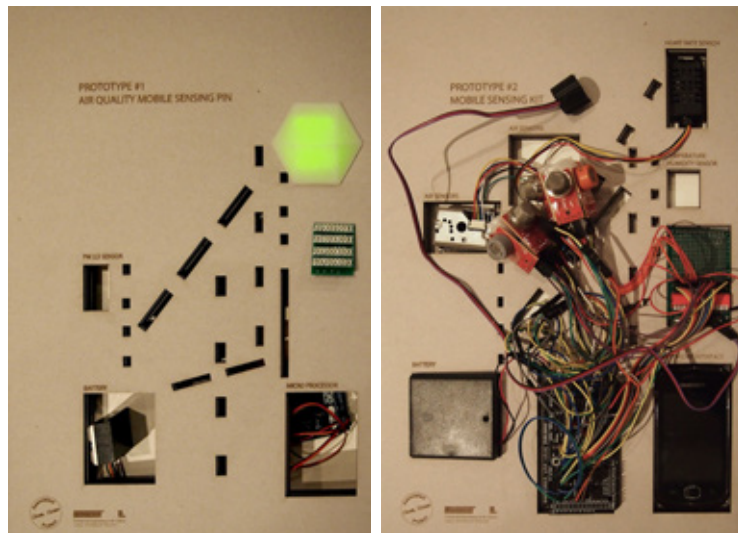
(left) Figure 1: Air quality-sensing pin (brooch) designed by Nancy Diniz. Image: Author.
(right) Figure 2: Mobile-sensing kit designed by Nancy Diniz. Image: Author.

Configured as a body extension, the 'brooch' establishes an interface between people and air, allowing them to become informers, renderers and surveyors of the air they breathe and the urban pathways they walk. This interaction between people and pollution is designed to incite a critical mass of walking protests aimed at galvanising the public to pressure governments and industries to take responsibility for air pollution and the increasingly unpredictable effects it is having on our urban atmospheres.

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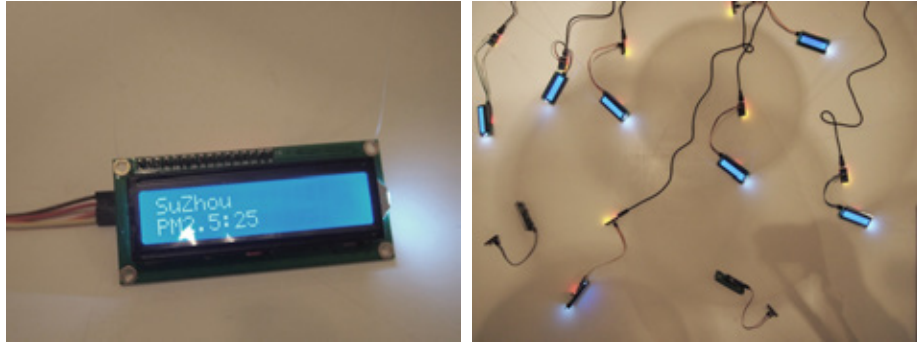
(left) Figure 3: LED display showing in real time the PM2.5 in the Chinese city of SuZhou. Image: Author.
(right) Figure 4: LED real time displays real time readings of PM2.5 from 7 Chinese cities such as ChongQuing and Shanghai. Image: Author.

The *Wearing your air* exhibition for the Lisbon Architecture Triennial theme *Close, Closer* brought to association air and breath, pollution and people, through an inner and outer materialisation. The exhibition consisted of showing the main components and hardware of our prototyped brooch alongside an interior representation of the body, specifically the lungs. Assembled from medical X-rays of human lungs and tent poles brought from China, the installation formed a patterned mosaic of transparent human form within the exhibition space. The silver and bluish tinge of the X-rays attempted to illuminate our concept by employing medical recordings of air and lungs, disease and the damage. Integrating the workings of the brooch worn outside the body with a representative interior of the body collectively pooled our thinking and politics to bring awareness to the effect air pollution has on our bodies and our shared urban environments.

(left) Figure 5: Demonstration of Brooch components Nancy Diniz. Image: Author.
(left) Figure 6: Overall view of *Wearing your Air* exhibition and detail of chest X-ray sculpture. Image: Author.

Recovering air

The philosophical and historical context of this project draws on contemporary comparisons through the discursive nature of our project and the 'currents' that surround it: societies, governments, industry, mass production and consumption, and individuals. Wearing the detachable brooch operates as both a piece of design and as resistance to the problems of pollution by focusing on an essential element that sustains our lives – air.
To counter pollution through critical action involves visualising the *interface of air* as a type of

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collective diaphragm that redraws the economic and political lines of production and emission to formulate a new 'osmosis' between societies and air, countries and air, and the outer urban atmospheres that oscillate around us. To be at the *interface of air* is to acknowledge that we are living in unstable atmospheres and to 'action' governments to rethink our environments, create healthier living and, ultimately, economically viable health systems for future generations. *The future of air* lies in our ability to protect the air we breathe.

Notes

[1] *The Boy in the Plastic Bubble* (1976) was based on a true story of a boy, Tod Lubitch, who was born with a deficient immune system. In the film, he is confined to a sealed environment that is oxygenated with filtered air. Later in the film he is able to join a high school wearing an astronaut-type suit. The film ends with him leaving the house and riding off on a horse with his next-door neighbor whom he has fallen in love with. The film starred John Travolta.

[2] According to the Oxford Dictionary, turbulence is, 'An eddying motion of the atmosphere that interrupts the flow of wind.' 'Stormy or tempestuous state or action … violent commotion, agitation, or disturbance.' Scientifically, turbulence is formulated as a flow of properties where, 'Dispersion numerical models in the atmosphere are frequently employed to simulate continental and regional scale air pollution transport'.

Moreira, V., Degrazia G., Roberti D., Timm, A., Carvalho, J. 'Employing a Lagrangian stochastic dispersion model and classical diffusion experiments to evaluate two turbulence parameterization schemes.' *Atmospheric Pollution Research 2* Issue (3) (2011) 384-393.

[3] For a more in-depth understanding of particle pollution see a recent article: *The State of Air* 2013 from the American Lung Association. *Source*: http://www.stateoftheair.org/2013/health-risks/health-risks-particle.html.

[4] The International Agency for Research on Cancer (IARC), a part of the WHO, has now classed air pollution in the same category as tobacco smoke, UV radiation and plutonium. The most recent data from the Global Burden of Disease Project indicate that, in 2010, 3.2 million deaths worldwide resulted from air pollution, including 223,000 from lung cancer. *Source:* http://www.cancer.org/cancer/news/world-health-organization-outdoor-air-pollution-causes-cancer

[5] Chlorine, the prime indigent of Mustard Gas, was first commercially applied in the later half of the nineteenth-century as a disinfectant to deodorise the Latin Quarter of Paris, famous for its terrible stench from animal gut factories. Later, chlorine was used to disinfect hospitals and treat infected wounds in patients. Chlorine's conversion as a weapon of war due to its acerbic properties became evident when inhaled. Chlorine reacts with the moisture in your lungs converting the gas to an acid with horrific effects. Soldiers that inhale the gas slowly suffocate, creating the sense of drowning.

[6] In a recent report of deaths caused by air pollution in the city of London under the title: 'Up to 9% of deaths in London caused by air pollution' is a startling account of air pollution's endemic impact on people's lives and ultimately the livability of the city. *Source:* http://www.bbc.com/news/uk-england-london-20664807

[7] John Snow's breakthrough in London's 1854 Cholera outbreak, where he identified contaminated public water supplies and Miasma (foul air) as the source of the epidemic. Johnson, S. *The Ghost Map.* Penguin Books: London 2006.

[8] Yanzhong Huang in his article: *Choking to Death: Health Consequences of Air Pollution in China* reported that 'readings near Tiananmen Square on 28.02.2013 measured the concentration of PM2.5 – fine particles in the air that are smaller than 2.5 micrometres in diameter and are considered dangerous because they tend to penetrate the gas exchange regions of the lungs – at 469 micrograms per cubic meter, which corresponds to a U.S. EPA Air Quality Index reading of 479 (the scale stops at 500). Anything above 301 is considered 'hazardous' in that it can cause 'serious aggravation of heart or lung disease and premature mortality in persons with cardiopulmonary disease and the elderly,' and there is a 'serious risk of respiratory effects in the general population'. The PM2.5 levels in other famously polluted cities pale in comparison to those in Beijing; for instance, the highest PM2.5 level in a 24-hour period recorded in Los Angeles was 43 micrograms per cubic meter. *Source*: East Asia Environment Region China March 06, 2013.

[9] In a recent article in the *Guardian* newspaper by Jonathan Kaiman, *Inside China's 'cancer villages',* he reports that in the Chinese city of Yanglingang, 'residents count their home as one of China's "cancer

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villages" – small communities near polluting factories where cancer rates have soared far above the national average. Chinese media, academics and NGOs estimate that the country is home to 459 of them, spread across every province except far-western Qinghai and Tibet'. *Source*: http://thediplomat.com/2013/03/06/choking-to-death-the-health-consequences-of-air-pollution-in-china/ http://www.theguardian.com/world/2013/jun/04/china-villages-cancer-deaths.

[10] *Outdoor Air Pollution Among Top Global Health Risks* in 2010 is a report released by Bob O'Keefe and Aaron Cohen of the Health Effects Institute. *Source*: www.healtheffects.org
Source: http://www.healtheffects.org/International/HEI-China-GBD-PressRelease033113.pdf

[11] *Source*: Greenpeace East Asia. http://www.greenpeace.org/eastasia/news/blog/time-the-mep-walk-its-talk/blog/45186/, 30 May 2013.

[12] The Marxist concept of commodity fetishism, everything that Marxism was supposed to eschew: 'To fetishise commodities ... is to fetishise the invisible, the immaterial, the supra-sensible. The fetishism of the commodity inscribes immateriality as the defining feature of capitalism.' *Source*: Spyer, P. (editor), Strallybrass, P. *Marx's Coat* from *Border Fetishisms: Material Objects in Unstable Spaces,* (chapter, pp.184*)*: Routledge, 1998.

[13] There are many sites where the trade and share prices of carbon emissions can be tracked, for example the Australian sites:

http://www.co2markets.com.au

http://www.australiancarbontraders.com

A 2012 article in Reuters, *Factbox: Carbon trading schemes around the world*, gives some information about global emissions protocols such as: Kyoto Protocol and European Union Emissions Trading Scheme.

Source: http://www.reuters.com/article/2012/09/26/us-carbon-trading idUSBRE88P0ZN20120926

[14] The main components of the hardware prototype implementation are an Arduino-based controller board. The board controls and coordinates the functioning for the other devices contained in the 'brooch'. The on-board java program reads the data from the sensors and compares that data with on-board parameters. Once the comparison is completed (undertaken in micro-seconds), the program decides the air quality value and displays this value by selecting what LED lights to turn on or off to visualise the air quality value. Designed in different sizes, the 'brooch' components can be easily assembled, which will eventually result in reducing costs for their manufacture. The project has also developed an online interface that maps people's routes within the environs they live, recording the data taken of the air quality in real time.

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SITUATION Symposium

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Presenting Nothing:
how to represent interiors as atmospheres

Introduction

The paper will explore the context of atmospheres: suggesting the history of signification, how they may provoke conflict, and how they may be produced. In so doing, the paper explores the role of planning and design as producing atmospheres. While architecture separates, atmospheres combine and are always shared. While they are scientifically measurable by geographic distance and atomic weight, they are made present to us by how they are perceived by the body. They are affective and provoke judgement and the reactive affect of the other. Atmospheres, therefore, intervene in social relations. The paper will show how atmospheres constituted by sounds, surfaces, textures, temperatures, humidity, odours, waterways, and the informatic networks that pervade our cities, can affect not just our senses but how we relate to others around us.

In contemporary use the term 'atmospheres' has come to stand for a combination of natural and constructed atmospheres, including staged environments as well as social affect. These incorporate but are not limited to the intangible, in between, and inevitably shared, elements of our surroundings such as air, water, sound, odour, and even digital infrastructure. Yet the term has ancient origins. In western epistemology the concept of atmosphere has a vast nomenclature from disciplines as diverse as astronomy, medicine or philosophy. Only recently has it been used in design, so there is not a lot of research into how design and planning practices influence and use intangible elements. This paper hopes to redress this lack of development by contributing to our historical and contemporary understanding of what we think the intangible does and how it matters to designers, planners and the public. That is to say, why are scent and odours merely the unintended consequences of design rather than their measure or their product? These and other stimuli tend to be ignored until they get the better of us.

By bringing attention to these qualities this paper should improve the capacity of designers to use odour, light and other intangible stimuli as materials. More importantly, it should also help citizens and policymakers think about these elements as the basis of their understanding of what is shared and common to us, not just in cities but within nations and regions as well. While users and their relations do retain agency in determining the overall atmosphere of place, designers should consider their business to be contributing to the production of a general atmosphere. There is a certain lack of agency that may be indicated by making the point that atmospheres are not in anyone's specific control. As they are shared they are beyond the influence of any one, which is what makes them distinct from the bubble – our attempt to control these intangible elements by trapping them within certain boundaries. We are more intertwined that we know, or may want. By exploring the notion of atmosphere as a crucial means for understanding the role of intangibles, this paper will thus develop a set of methodological and theoretical tools for their representation, research, analysis and accounting, to make the argument that they are both public and in continual transformation, a process all individuals, designers and groups can contribute toward.

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Designers may struggle to describe atmospheres. If the way of measuring atmosphere is through affect then how can this be genuinely represented and communicated? The representation of atmospheres requires particular strategies.

For the purpose of representation Gernot Böhme borrows the language of the German natural sciences from the seventienth-century, characterised by a concern with cosmology, closed systems and empirical data. This was a vocabulary that was adopted in the literature of the eighteenth-century with a romantic twist: the haze of light glowing from celestial objects. As is well known, the term 'atmosphere' originally referred to the surrounding and outflowing vapour of heavenly bodies, and was only later extended, by analogy, to the breathable air of the earth itself (Crunelle, 1996: 38-45). For its part, the German word 'Dunst' meaning haze, wafting odour and smog provides an excellent definition of affective indeterminacy and the transition of earthly atmospheres. In the eighteenth-century, under the influence of romanticism, the term took on a new meaning as the atmosphere emanating from people and things (ibid). The idea in this time was mixed and combined with other references to the atmosphere, specifically that of miasma, a foul emanation of the earth that floats from place to place spreading disease – a movement between the sublime celestial and foul physical body (Jördens, 1801: 4). Consistent with this proliferation of meanings via analogy, in architecture and design discourse today, we take atmosphere as an aesthetic term used to refer to an affective presence.

In this paper atmospheres are defined as the valuation of intangible and collective resources. Atmospheres are made up of everyone and everything they surround, though they are never themselves tangible. You cannot know one until you feel it, which makes them intrinsic to their own origins. Atmospheres belong. They are shared between everyone they involve; as the air we breathe, the stars that shine, and the minor odours, noises and interruptions of our surroundings. In our technical era the atmosphere is also beginning to play a new role as a layer of public infrastructure, a form of digital technology we are permanently engaged with but never see. Atmospheres in this sense are recognised by the reactions they produce and the relationships they activate, which for the most part involve all of the senses. Less discussed but still relevant, they often provoke some kind of performance, a style of behaviour, codified as a set of rules, something we generally accept; or, in some cases, as its opposite – extreme self-consciousness, showing off, attention seeking and even anger. Norbert Elias describes these models of behaviour as a process of civilisation, which by the nineteenth-century was forgotten as process, having been established, assimilated and assumed as ordinary. This paper argues atmospheres are productive of civilisation and but are also its competition, as when things break down so too do the performative regimes that govern them. This leaves designers with a peculiar responsibility: recreating civilisation.

The motivation for control over the affective environment changed with industrialisation. In turn of the century Europe, industrialisation heralded a transformation from public modes of production, which also affected urban systems such as sanitation, and individual modes of public comportment. Public space required specific forms of behaviour which would inspire confidence that these spaces were conducive to safe interaction for commercial activity. The emotional affect of place on individual behaviour had to be managed. Norbert Elias's, 1939 book *The Civilising Process* described these changes (Elias, 1939). He argued human relationships in space were transformed with the advent of interconnected and interdependent society, creating the need to repress certain emotions in order to pacify public space for movement, transaction and work. In this regime affect was a regulatory force. The repression and self-regulation of affect for the purpose of the development of industrial urban society can be paralleled with Gernot Böhme's (2008: 23) claims that technological development has inspired new forms of affective immersion.

Repression of affect led to the development of what Elias describes as a kind of European habitus inextricably linked to the peculiar types of orientation borne out of people's interactions

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in 'pacified social spaces' of the city. In his view, habitus, bodily carriage, gestures, facial expressions and dress were embodiments of a mental and emotional structure that reflected the inhabitation of urban spaces. One must comport oneself (dress, behave, stand and even be perfumed) in ways which accord with particular spaces and the way networks of relations take form within them in order to avoid offending the people you encounter. Affect was a form of regulation, negative affects like repulsion and fear implied misdemeanour.

Elias identified industrial development and societal codependence as transforming affective drives and regulations. He claimed the expression of affect was severely curtailed by the need to come together in a pacified public space to make transactions, as a corollary of the increasing economic interdependence on strangers. Böhme, in comparison, claims that there is an emotional muting in public and a preservation of the private domain for emotions and dreams. In a sense this is a development of the claim made by Elias; that the private sphere would attempt to enclose both affect and anything that may provoke it. This is in contrast with our notion of the public sphere, which not only contains the loose and provocative array of sensory stimuli and affective reactions, but our own attempts to manage them.

Representations: Words

In their 2008 paper *Pour une approache sensibile de l'architecture, le roman naturaliste* (trans. *The naturalist novel for a sensory approach to architecture*), Drozd, Siret and Marenne make the case for why the development and use of a sensory vocabulary drawn from non-scientific sources like literature may be useful for design and architecture (2008). For Drozd, Siret and Marenne the representation of environments through language in this way enables designers to develop their own multi-sensory approach and makes them more aware of the consequences of their projects; to produce work that has a calculated rather than accidental impact on the senses. The designer can therefore not only see but sense the outcome of their concept (Drozd, Siret and Marenne, 2008: 6). They argue for an accounting of the senses through the development of a vocabulary that enables questions related to touch, hearing and smell. Pink also claims it is 'necessary to rethink ethnography to explicitly account for the senses' (Pink, 2009: 10).

The use of an expansive vocabulary derived from literature allows designers to deepen their knowledge of the site and interior during the project design, complementing the tools already at their disposal. Better knowledge of the site and stronger communication strategies allow the architects to better adapt their project to its environment and justify architectural choices. Drozd, Siret and Marenne discuss Zola's approach to incorporating climatic data into his literary descriptions, saying that perceptions directly relevant to the character like 'I'm cold' or 'I'm hot' are uncommon, but are indirectly expressed through information about the climate and description of the dominant colours. Zola would later add in description of the climate – of the 'fresh air', 'breath of air' or 'cold weather' (Drozd, Siret and Marenne, 2008: 8).

Drozd, Siret and Marenne describe this sensible approach as a solution to the problem of representation, which in this case is the problem of how to represent that which is not seen but felt. Drozd, Siret and Marenne argue for using literature due to its capacity to evoke emotions and the senses through appealing to imagination and personal experience. An architectural or urban description with a strong evocative power may aid understandings of the way in which it was built and is experienced.

Representations: Images

The manner in which we represent architecture and design is dependent on images: photography, video, 3D renderings and illustrations. Ideal for competitions, these forms of representation are now essential to the design process.(Drozd, Siret and Marenne, 2008: 99). . Moreover, the public image of a structure strongly depends on its photographic illustration in various publications, architecture books and magazines (Drozd, Siret and Marenne, 2008: 99). Rather than experiencing a place with every sense – wearing it, in a sense, or having it surround

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and swath us – we are forced to think of it as being in front of or behind us. It exists as a series of angles rather than a total envelopment. In order to convey atmosphere it is enough to show how a building fits into its surroundings; life inside and outside the envelope and the staging of life around it. These images idealise the atmosphere of everyday life; they stage people's lives in order to evoke moods. In the models and 3D renderings the artificial will be brought to life with natural elements: light falls, shadow, blue sky as background, people in the middle of the action, trees in the play of light. The result is a sense of a construction without the heat or light or blandness of the atmosphere it will contribute to (ibid: 100-101). The image is in fact devoid of its climatological information – always made under the same conditions at the same time of the day in perfect weather (Böhme, 2006: 45).

Staging

It is for this reason that the practice of design should be able to incorporate and refer to a variety of genres, other than simple photographic realism. The representation of atmosphere is best accomplished by recourse to a variety of image-making techniques and the use of historical archival and contemporary official images. The question of photographic representation of architectural sites is, however, problematic because the conventions of this genre are so heavily stylised. Indeed perhaps the genre of architectural photography that most successfully communicates atmosphere is its least successful in general: bad photos, which respond to the problems of these spaces, highlighting their unusual and ugly aspects. Absent of people and activity, the images must be animated in other ways, often using particular forms of photographic lighting. Thus the relationship between the conventions for representing atmosphere is defied by the difficulty of doing so with integrity in an aesthetically palatable manner – the impossibility of the task is emphasised by its conventions.

By contrast, scenography has a long tradition of the conscious generation of atmosphere. The techniques of the stage designer produce atmospheres, creating scenes with a quality of feeling through the choice of objects, colours and sounds. These arrangements are calculated to produce mood-like serenity, melancholy or rapture (Böhme, 1993: 119). Their heightened affective resonance makes the images infinitely more memorable.

Conclusion

Many theorists have critiqued the pretensions of photography toward objectivism. When using photography in design many choices must be made that consider staging, realism, editing and interpretation (Davies, 1999: 119-124). Staging does not attempt to present an objective view of a place or city but, rather, offers an analytical take on the psychological reactions these spaces condition. While by no means a true representation of an uncomplicated reality, the image nonetheless remains a vital means of representing place and can contribute to our understanding of atmosphere. Photography also produces data that is immediately accessible and can be also analysed by its subjects – they can participate in its production and interpretation. This can challenge the researcher's own natural bias in representation.

As a form of representation, scenography is more generative of atmospheres, and better analogises their seventeenth-century namesake – a haze of light and influence streaming out of the heavens – rather than the simple arrangement of objects in abstract space. For this reason, and to circumvent the abstract neutrality of empty realism, the solutions to the problem of the representation of atmosphere in interiors may not be found in the vexed field of photography and photorealism but rather in the illusive properties of the discipline of scenography.

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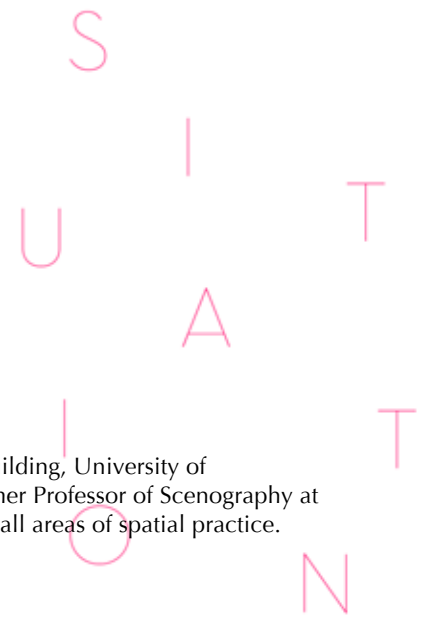
SITUATION Symposium

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Recent publications include:

Brejzek, Thea, 'Experts of the Everyday', *Rimini Protokoll ReLektueren,* ed Garde, U., and Mumford, M., Wehrhahn Verlag, Hannover 2014 (in press).

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Interior Constructions, or:
'the situation of the flesh' (A. Artaud)

In the 2009 introduction to the *Whitechapel Documents of Contemporary Art* volume on 'Situation', art historian and editor Claire Doherty explains that with this collection of key practice and theory positions she seeks to:

> consider the genesis of 'situation', as a convergence of theorizations of site, non-site, place, non-place, locality, public space, context and time, and as a means of rethinking the ways in which contemporary artists respond to, produce and destabilize place and locality.[1]

Intriguingly, interiority and interior space play only a minor role in this volume that brings together significant positions on what might be considered an approximation toward an *ontology* of the concept of 'situation'. Grouped around the key terms of *site-specificity* and *curatorial practice*, interior space is discussed here predominantly as a space of enclosure and separation from life and a dialectic nature of interior and exterior is upheld, almost equivocally, throughout the collection. The contributions are arranged in thematic clusters, beginning with the interior space of the exhibition space, moving on to explorative site-specific projects in dialogue with and inspired by anthropological methodologies, progressing to the activation of public space through practice (de Certeau) and the construction of situations and happenings (Debord, Kaprow), and ending with a rethinking of the (interior) exhibition space in favour of mobile, multi-site and performative curatorial practices (Fraser, Beeren, Esche and Kortun). Overall, the inclusion of Brian O'Doherty's seminal 1976 text 'Inside the White Cube', in which the white cube gallery is described as a lifeless non-site without alternative, as abstract yet posing a 'survival compound', sums up the paradox of the interior and the collection's programmatic point of departure: 'It (the gallery space) has incubated radical ideas that would have abolished it.'[2] O'Doherty implies that the passage from incubation to realisation must lead to the inevitable departure from the interior. Interior space, in this understanding, is seen as a container, limiting, hermetic but necessary, and providing stability and protection (for art), while the notion of

'situation' is narrowed down to the 'situatedness' of an object. The exterior, or public space, on the other hand – supported by Hannah Arendt's classic definition, 'The term "public" signifies the world itself, in so far as it is common to all of us and distinguished from our privately owned place in it'[3] – promises visibility, attention, participation, and significance.

Is this the reason why, in the theory positions and creative practices introduced in 'Situation', the interior is understood as a constraint and an anachronistic convention from which one must break free? Does it follow from here, then, that in order to deconstruct the oppressive narrative of the interior, one must flee it altogether? And can a 'situation' in art practice only be created or thought of as an 'exterior 'situation?

This paper suggests that a rigid understanding of (interior) space as a container is chiefly responsible for a misreading of the interior as non-situational and aims to fill in the blank spots in Doherty's selective genealogy of 'situation' with an alternate reading through the performative interior. Arguing through the first articulations of 'situation' by three key figures in theatre practice and theory during the 1920s–1950s, the history of the construction of the 'situation' as an instrument in the struggle against scripted behaviour, against social, cultural and political apathy and against the disciplined body is retold here as a history of the performative interior. This paper further seeks to convey that a 'situation', or a 'situated temporary event', creates in fact a temporary performative interior, independent from its actual location.

Decades before Guy Debord, co-founder of the French Situationist movement, issued the 'Report on the Construction of Situations'[4] in 1958, the French actor, director and theatre theorist Antonin Artaud, the German playwright Bertolt Brecht and the French writer and philosopher Jean-Paul Sartre have rallied for the 'situation' as a productive and rebellious, performative construction of the interior.

In 1925, Artaud wrote an incidental text that was later included in his seminal work, *The Theatre and his Double* (1937)[5], titled 'The Situation of the Flesh'. In this short and typically passionate and incantation-like text, Artaud invokes the interiority of the body as a site of resistance. The flesh, to Artaud, is 'situation' and its unformed yet pulsating mass represents the anarchic, the undisciplined body. In the temporality of the 'situation' lies its potential for rebellion, for fast and unreflected action, an action of the body and the senses. To Artaud, the interiority of the body is analogous to the interiority of the theatre. By un-disciplining the conventions of the bourgeois 19th century theatre architecture with proscenium-arch stage and auditorium into a 'situation of the flesh', Artaud proclaims the transgression of the conventionalised hierarchy between auditorium (audience) and stage (performers) in favour of an all-encompassing, physical and boundless 'theatre of cruelty'.[6] A new spatial organisation into a space for action (stage) and a stage for reception (audience) is called for to return the theatre to its original, ritual roots. He writes of the situation of the flesh, 'With each vibration of my tongue I return over the paths of my thought to my flesh,'[7] thus clearly articulating the importance of the rediscovery of a consciousness of the flesh. To Artaud, the theatre, as a body, as illness, as plague, is able to wildly tear down society's cultural degeneration that has led to the dumbing of sensations, and to reverse the very separation between body and mind, analogous to the methodology of psychoanalysis, namely to be healed by performing the very illness one is consumed by.[8] Theatre's interiority is only able to be the vessel of the enactment of Artaud's 'theatre of action'[9] if a complete reconfiguration takes place: rather than placed opposite the stage action and ordered into rows of seats facing the stage, the audience must be grouped in the centre of a space, enveloped by the action and pervading it. This is a language of the flesh, where action and audience share one breath and one nervous system, becoming one organism. Artaud asks for a special, two-tiered new theatre architecture, with swivel chairs for the audience and a gallery upstairs, along all four sides of the white, undecorated space enabling for the action to project wave-like and non-hierarchically, presumably resulting in simultaneous actions in different sections of the space. Such a reordering of spatial traditions must bring with it the shattering of

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all theatrical conventions, with that of the actor's trained body at its centre. This new body is not governed by controlled movements and articulated speech, but by the actor's scream from the depth of the flesh and the rhythmic expressions of body, and sound. The newly found body of the actor, so Artaud, will closely resemble the intensity and truth of a dream-like state, a trance, an exorcism. Fifteen years after the first edition of the 'Theatre of Cruelty', and one year before his death in the psychiatric clinic of Ivry, Artaud develops the concept of the interiority of the body as a site of rebellion and truth to an astounding climax where not only the theatre, but indeed the human body must be created differently, and anew. He writes in the 1947 radio play, 'To have Done With the Judgment of God',

> Man is sick because he is badly constructed. (…) When you will have made him a body without organs, then you will have delivered him from all his automatic reactions and restored him to his true freedom. Then you will teach him again to dance wrong side out as in the frenzy of dance halls and this wrong side out will be his real place.[10]

Artaud's emphatic call for the creation of the hollowed-out body, freed from the constraints of culture and civilization stored in the inner organs, postulates a twofold notion of interiority as site of constraint but also innovation, as a site of origin and production of the real but also as a destructive repository of convention and falseness.[11]

Against Artaud's feverish dissolution into the body's interiority and his manifesto for a new, organless 'situation of the flesh' as a means of protest, the dramatic and scenographic reforms by Marxist playwright Bertolt Brecht and his close collaborator Caspar Neher from the early 1920s onwards, aimed to replace the Aristotelian dramatic categories of 'fear' and shudder' with reflection, critique and curiosity – for Brecht and Neher indispensable precedents for political change. The basic model for Brecht's 'epic theatre' is the 'scene' or 'situation', as exemplified by his seminal text on the 'street scene'[12] (1940). However, not the first-hand experience of the scene of the car accident on a street corner, itself, but the recounting of the scene by an eye witness to bystanders who themselves had not seen the accident, forms Brecht's model for the anti-dramatic new theatre: while the situation, the event (the accident) is already passed, it is repeated and demonstrated to an audience receiving the account critically. Brecht writes:

> If the *theatre scene* follows the *street scene* in this, then the theatre does not hide anymore that it is theatre, just as the demonstration at the street corner does not hide that it is a demonstration (and does not pretend to be the event itself).[13]

The translation of the exterior situation of the street scene to the interior situation of the theatre reflects Brecht's commitment to mirror social reality in the theatre. The interior space of the theatre must become the world as retold through the lens of the dramatist and the set designer – renamed by Brecht as 'set builder' in order to programmatically equate artistic practice as manual labour but also to highlight scenography as a 'world-building' activity. This world, with its political and social reality, so Brecht, must be shown as a changeable one and, consequently, the stage itself must be changeable, 'veraenderbar'. As Brecht maintains in his main theoretical treatise on scenography, 'On Set Building in Non-Aristotelian Drama,'[14] such changeability can only be achieved through the so called 'inductive method' in which set and staging are created and built simultaneously, and in the same space. He recommends the use of mobile stage elements, scaffolds and the construction of large pieces that can be assembled and dismantled quickly and in full view. Construction elements should not be hidden but rather be regarded as an equal element of the overall production. Put forward by Brecht as a model of resistance to capitalism, this new 'epic' theatre and stage was to replace the Aristotelian concerns of *mimesis* and *catharsis* with the 'scene' or the 'situation' as the dramaturgical device best suited to evoke the audience's critical reflection rather than identification. For Brecht, as for Artaud, the theatre building's inward orientation with its long tradition of a rigid spatial demarcation between stage and auditorium remained a central concern and he began, in close collaboration with Neher, to

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systematically identify and deconstruct the illusion machine previously created by the classical dramaturgical union of dramatic text, actor, and stage. While Brecht had theoretically articulated the new, epic stage, it was Neher who designed the iconic scaffolded Brecht-Stages in the productions of *Mann ist Mann* (Darmstadt 1926 and Berlin 1928), *Mahagonny* (Leipzig 1930) and the late *Antigone-Projekt* (Zurich 1948).

Neher built stages that allowed for a 'double act of looking'[15]: scaffolds on the stage itself meant that stage actions could be observed and commented upon by the protagonists themselves while at the same time the traditional proscenium configuration allowed the audience to watch both the primary stage action and the comment, not dissimilar to the position of the chorus in Greek drama. Brecht and Neher, the theorist and the stage builder, changed the notion of the static stage and the audience-consumer forever: by dissecting both the internal structure (the interiority) of drama and the stage and replacing *illusion* with transparency, observation and critical reflection, their theatre reform anticipated current, post- and postpostdramatic theatre and performance that is strongly engaged with bringing 'real events' and 'real people' into the theatre and onto the stage.[16]

Influenced by Brecht's materialist position and like him wanting to abolish a theatre of identification and replace it with a theatre of reflection, with a theatre of situations rather than a theatre of characters, Jean-Paul Sartre shows a 'situation' to be a constructed event that confronts the individual with having to make a decision: a choice. In *Being and Nothingness* from 1943, his major treatise on existentialism and ' *A Theatre of Situations*[17] four years later, Sartre outlines how the 'situation', by demanding a decision provides freedom. It offers choice in choosing one's fate and one's life, and demands from man to apply free will. Sartre devises an extreme situation of the interior as a psychological battle zone in his 1944 drama *Huit Clos (Behind Closed Doors)*. He places three seemingly unrelated protagonists into a closed space whose doors are then locked from the outside. With the interior space clearly representing hell, the enforced social interaction between the imprisoned two women and one man escalates, provoking questions of guilt, morality and the value of freedom. In the end, when, miraculously, the doors are opened from the outside, all three choose to stay in the room, together, forever. Sartre referred to the protagonists' inability to leave their hell and to embrace freedom once the doors are opened, as 'inexistentialisme', the opposite of the forward-looking existentialism, that he had developed so influentially in *Being and Nothingness*.[18]

The spatial framework of *Huit Clos*, a room locked from the outside, mirrors the audience's exact situation as they themselves are locked into an interior for a certain duration. Sartre's device of the double interiority purposefully leaves both stage and auditorium physically intact and, using the construction of the doubled situation, articulates the very foundation of his thinking, namely that, when confronted with an extreme situation, man experiences and understands the meaning of 'existence' in his rejection or acceptance of freedom and in the application of free will.

With Sartre's major works being written and performed round about fifteen years before Guy Debord proclaimed the 'construction of situations' as a means for an action-critique of capitalist society, the charismatic theorist and filmmaker must have been familiar with the philosopher's notion of the 'situation' as a crucial and complex set of circumstances forcing a decision. Debord however never acknowledged relatedness to the philosopher-dramatist's thinking and instead stated as his main influence the co-founder of the Surrealist movement, André Breton. Debord's initial 'situations', anarchic insertions into the seamless daily functioning of Paris in the late 1950s and 1960s, called for temporary performative interventions in public space that would transcend a separation between art and life and explode the capitalist body of the city. The departure from the interior spaces of the gallery and the theatre was essential for Debord and many other political and artistic activists of the late 1950s and 1960s – the interior represented the cocooning of art and its passive consumption. Public space, on the other hand, represented 'life', and thus the opportunity for change.

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In retracing the genealogy of the 'situation', understood here as a temporary and situated event, back to the performative and performance interior constructions of the historical avant-garde well before the urban interventions and performative practices of the 1960s and read through the works of Artaud, Brecht and Sartre, it is evident that their constructed 'situations' activated and destabilised theatre's interiority successfully. Artaud called for a reconfiguration of the theatrical spaces of action and reception and for the new, the empty body without a past. Brecht replaced the classical coherent plot with individual scenes of equal value and Neher built the iconic stage of the new, epic theatre as a changeable construction allowing for action and commentary at the same time. Sartre, finally, sought to address fundamental existential questions of freedom and choice, through the articulation of extreme circumstances in his 'Theatre of Situations', circumstances that would force the individual to act and to exercise free will.

The concept of 'situation' in the stage and theatre work of the historical avant-garde with Artaud, Brecht, Neher and Sartre, and the overtly political public interventions of the neo-avantgarde of the late1950s and 1960s, are linked by the aim for the reconfiguration of interior spaces toward their destabilisation and performative activation. A genealogy of the ephemeral event of 'situation' thus cannot be governed by notions of interiority /exteriority but must be rewritten as a genealogy of the activation of space.

Notes

[1] Doherty, C (ed), *Situation*, Cambridge, Mass: MIT Press 2009, 13.

[2] O'Doherty in Doherty, 29-30.

[3] Arendt in Doherty, 109.

[4] Debord in Doherty, 110-112.

[5] Artaud, A., ‚Das Theater und sein Double', (1925/1937), *Werke in Einzelausgaben,* Band 8, *Das Theater und die Kultur,* transl by Gerd Henniger, Muenchen: Verlag Matthes & Seitz, 1996.

[6] Artaud, A., 'The Situation of The Flesh' (1925), transl by D.Alden, in Ferlinghetti, L. and Peters, N., *Artaud Anthology*, San Francisco: City Lights Books, 1965, 59-61.

[7] Artaud, 'Flesh', 60.

[8] Artaud, 'Schluss mit den Meisterwerken', (1933), Das Theater und sein

Double, Fischer Verlag: Frankfurt am Main, 79-88.

[9] Artaud, A., *The Theater and its Double*, transl. by M.C. Richards, New York: Grove Press, 1958.

[10] Artaud, 'To do Away with the Judgment of God' (1925), in *Selected Writings*, S.Sontag ed., Farrar Strauss: New York 1976, 570-571.

[11] French thinkers Deleuze and Guattari in their seminal collaborative writings expand Artaud's 'body without organs', with the 'BwO' denoting both reality and desire, and the endless flow of desire from the schizophrenic body. See Deleuze, G., & /Guattari, F., *A Thousand Plateaus*, trans by B. Massumi, Minneapolis: University of Minnesota Press, 1987.

[12] Brecht, B., 'Die Strassenszene. Grundmodell einer Szene des epischen Theaters', Schriften zum Theater 5. 1937-1951. Frankfurt a.M: Suhrkamp Verlag, 1963, 69-86.

[13] Brecht, 'Strassenszene', trans by the author, 69-86.

[14] Brecht, 'Ueber den Buehnenbau der nicht-aristotelischen Dramatik', Schriften zum Theater 1. Frankfurt a.M.: Suhrkamp Verlag, 1967, 439-447 (Gesammelte Werke 15).

[15] The concept of the 'double act of looking' is first developed in: Brejzek, T. & Wallen, L.P 'Subject, Site and Sight: Freud and Tschumi on the Acropolis', *Reverse Projections*, ed Breen Lovett, S., and Perren, C., Broken Dimanche Press, Berlin 2013.

[16] See Lehmann, H.T., *Postdramatisches Theater,* Frankfurt a. Main: Verlag der Autoren, 1999.

[17] Sartre, Jean-Paul, *Un Théâtre de situations*, Paris: Gallimard, 1973.

[18] Valles, J. as cited in Redfern, W., *Sartre. Huis clos and Les Séquestrés d'Altona*, London: Grant & Cutler 1995, 9-32.

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SITUATION Symposium

Philippe Campays, Stephanie Liddicoat, Matthew Randell

Philippe Campays, Architect and Interior Architecture Programme Director, Victoria University of Wellington, New Zealand

Philippe's research-led teaching and research explore the architecture of performance where the relationship between body and space is examined. A specific attention on the atmospheric conditions of space is given and the effect of these on the sensory is considered in order to define Interior Architecture. The architecture of theatre (the traditional place of body performance), death, haunting, trauma and magic are favoured as domains of exploration. Previous research works have been developed which were intimate and sensory-based, and which crossed over into visual, performing and fine arts. Two aspects of performance are principally considered: (i) Reflective Performance: Places of sorrow and reflection (cemeteries, burials, mausoleums, and general commemorative spaces) (ii) Active Pre-Emptive Performance: Performance of architecture in the healing process (asylums, wellbeing and spiritual buildings).

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Stephanie Liddicoat, PhD candidate, University of Melbourne

Stephanie Liddicoat completed a Master of Architecture at Victoria University, Wellington, examining the notion of architecture as therapy – how as architects we might utilise the design of buildings to contribute positively to wellness, not merely as the housing of therapy and clinical practice. She is currently a PhD candidate at the University of Melbourne. Her areas of research interest include design for clinical and wellness environments, mental health in architecture, and phenomenology.

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Matthew Randell, Graduate Architect, Digital & Mechanical Designer (drawings)

Matthew is a parametric design specialist. Having worked with The Vintage Aviator Ltd. as lead designer and researcher for three significant aviation projects and with additional work on the Albatros DVa, Sopwith Snipe and Sopwith Pup aircraft, he has gained an expert understanding of complex modelling and fabrication methods. Broadly, his architectural work experiments with the relationship between digital representation and emotion. Previous architectural works include exhibited installations in Melbourne, the Venice Biennale and Copenhagen. Matthew currently works for the Resources and Manufacturing unit of Aurecon, Wellington, on large scale industrial projects..

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Re-Situated Ghosts

To what extent does the notion of atmosphere in haunted interiors contribute to the understanding of ghosts and their representation? Does this understanding influence the construct of self?

Concept
In discourse about the phenomenon of haunting, it is difficult to separate ghosts from the environment within which they appear and their affect upon their inhabitant. Ghosts, atmosphere and encounter are richly entwined. The drawings and discussion included in this discourse, titled *RE-Situated Ghosts,* explore the representation of ghosts in the interiors which house them, and probe how the entirety of the atmosphere unveils new possible considerations for the construction of self. The drawings operate as an expression of ghosts on many levels; these varying representations are discussed within this paper.

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Process

RE-Situated Ghosts focuses on the representation of interiors and their haunting, through generating drawings, displayed here alongside text, that provide a way to experience such encounters. This is a project about visual representation of haunted spaces in the three principal theatres of Wellington, New Zealand: The Opera, St James, and Hannah Downstage. The research initially considers the drawing of emotion as a tool for comprehension. This process begins with an examination of the spatial qualities of the space holding emotional content. The exploration primarily focuses on the representation of the immaterial and invisible conditions of site (such as light, shadows, humidity, temperature – see Figure 1) as a mode of translating mood in a haunted space; in the present case, the emotions associated with the perceived presence of the ghost or simply the knowing of its past manifestations. The methodology involves a distillation of the immaterial qualities of the haunted spaces to quantitative data, directly translated into imagery. The resulting drawings, it is posed, elicit the same effect of haunting in the viewer as the haunted interiors.
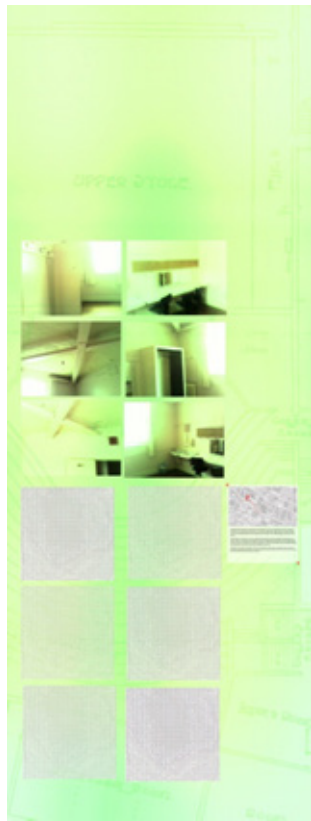
Figure 1: Author's image.

RE-Situated Ghosts firstly examines notions of ghost and representation and their links to interior space. Secondly, as the visual language becomes more disfigured, the drawings, in their process, become more powerful to elicit emotional response from those beholding the imagery; they become more powerful in their ability to *haunt*. Here, the drawings, developed as an interactive digital form, become increasingly emotively charged, imbued with almost tangible atmospheres. Thus the representation of ghosts becomes more challenging and provocative. This is intended to lead to unease, as a merging of viewer and imagery occurs through this powerful encounter. Pre-conceived notions and constructs can be examined by the viewer; constructs of the ghosts and haunting, of the designing and translating of interiors, and of the self. Each of these constructs is interwoven with *RE-Situated Ghosts*, the concept of interior, and the creation of drawings which have the ability to haunt. The work is developing into a virtual space of engagement, offered as a contemporary mirror of a gothic tradition of seeking, exposing, then engaging, with the ghosts.

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Context

This contemporary expression of haunting must be seen within a historical context of representation of ghosts and their domain of manifestation. This is undertaken by considering medieval tales of Mirabilia and Miracula, the gothic tradition and, finally, present-day perception. Generally, ghosts have been represented over time as unearthly, uneasy shadows; uncanny disruptions of the familiar and the normal. They are ill-defined, sometimes magical and often evil presences, threatening the sacred good from its realm beyond the known. This tension – between unrest, the uncanny, the marvellous and magic – remains characteristic of the description of ghosts in their relationship to the living. This tension is mirrored in the representation of their environment of manifestation.

In early medieval Miracula tales the uncanny is mostly located outside the walls of the safe, secure and sacred monastic space. Evil lies beyond the borders of this architecture; danger lies in wait for those '*who idly stray'd*'.[1] Devils as well as other ghosts appear outside churches and cemeteries, at times moving from grave to grave, to initially challenge the strength of beliefs. Later, these tales will be designed to support dogma. In contrast, the Mirabilia tales of wonder amuse and amaze. Many ghosts are those of knights and dames. A reflection of their audience, they bring understanding in social life.[2] They fuel philosophical debate and argument.[3] Mirabilia ghosts haunt to positively affect the living. They are most often well described with detail: '... dressed in the finest silk …' Here, the representation of these highly interactive and helpful ghosts becomes quite positive. Rooted in the more affluent architectural spaces, such as courts, halls and ballrooms, they reflect the wonder of these spaces. Equally detailed in their description, a magical experience is held within them; the promise of love found in the dance of a grand ball.

From the twelfth century Mirabilia to the nineteenth century accounts of haunting, one could argue that a shift has occurred from aristocratic enchantment to bourgeoisie fascination.[4] Indeed, 'in the decline of the aristocracy and the climb of the American and British bourgeoisie, ghosts reflect shifting class dynamics[5] and, in the meanwhile, shifting relationships to property'[5] Their location has also shifted to a stronger emphasis on interiority. In nineteenth century representations of ghosts, the haunted space is commonly described as an interior space where either spirit is sought or where trauma has occurred. It is principally located in the domestic sphere[7] but it is also located in public spaces, such as psychiatric hospitals, prisons and theatres – spaces where drama is enacted; in essence, spaces of high emotional content.

Our current perception of the spectral is deeply influenced by the gothic tradition, where the ghosts principally manifest themselves in the realm of the interior domestic space. Walter Benjamin explains the strange imbricated appearance of the Victorian bourgeois interior and suggests that, 'the dream-filled sleep of capitalism re-activated mythic forces'.[8] The interest in spiritualism from the mid-nineteenth century resides in (domestic) interiors where 'the income and investment that elaborated and embellished spaces and surfaces came from far away'.[9] The obscure places of the world were mined, harvested and exploited, and traces of the source of wealth were displayed in eclectic patterns and ornaments[6] to reflect identity or personality.[7] Historians have traced the growth of spiritualism[8] in the Victorian period and established its role in empowering women 'mediums' and aligning them to 'scientific male-dominated investigation', while allowing the called-upon spirits and ghosts to manifest through scientific means.[9] In contrast to the modernists' intention to have uncluttered, clear, open space, the Victorian interior, dressed with curtains and housing cupboards[10], becomes the set for the unproven, the past, and the familiarised uncanny. The Victorian house, such as Sir John Soane's, contained eclectically composed interiors, contradictory spaces, and mysterious sources of light, staged shadow and mirroring.[11] Glenn suggests that this interiority, comprised of isolation from normal exposure to broad daylight, is the subject of all gothic, as illustrated in many accounts including Horace Walpoe's *Castle of Ontrantom*.[12] Chris Baldick defines it as: 'a fearful sense of inheritance in time, with a claustrophobic sense of enclosure in space, to

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produce an impression of sickening force: the dead rise from the grave to lay their cold hands upon the shoulders of the living.'[13]

Contemporary popular perception of haunting is still very much attached to this nineteenth century popular *topos* of the uncanny. Gloom and desolation, and the terrible – the obscure concepts found in literature of that period – remain prevalent today. Glenn proposes that the ambiguous notion of reality was central to much literature of the Gothic Revival, which scoured Gothic architecture for settings evoking the mysterious and the threatening.[14] Edgar Allan Poe's *The Fall of the House of Usher* is one example where the idea of disquieting, of the 'disturbing unfamiliarity of the familiar,'[15] becomes a key power of the ghosts. Here, the true effect of the ghosts, the feelings of disquiet and unease generated in those who behold such an encounter, becomes apparent. In this representation, the architecture is powerful as it provides the environment of familiarity which is unexpectedly disrupted by the presence of the apparition. Here, the ghosts may exert their influence through the uncanny challenging of this pre-established order and its expectations, within this well understood and familiar environment. This paper offers generated drawings through which these same qualities are elicited; the imagery is mysterious, disquieting and uncanny.
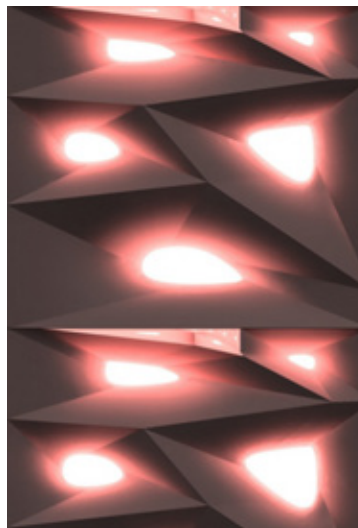
Figure 2: Author's image.

The in-betweens

The highly emotively-charged aspect to haunted spaces, it could be postulated, creates an additional layer to their interiority. This is, in a sense, a third space between the unseen realm of ghosts and the interior reality, the defined built with tangible elements. This additional layer is composed of emotions; it is drama, tension, the thick oppressive cloud of tragedy, which becomes able to be sensed by the inhabitant. This provides a layer for the ghosts to materialise, a linking layer between what is seen, known and tangible, and that which lies beyond.

Contemporary representation of ghosts in cinematography[16] and literature can be seen to explore the realm of the in-between. Patricia Smith's poem *Undertaker* explores this domain further in current thinking where the human body might be read and understood as this in-between layer. The body can be read as the architecture, giving rise to the layer of in-between and, in turn, the ghosts. 'The jagged gaps in the boy's body'[17] are the architecture which must be traversed by the weary, uneasy inhabitant: 'I reach into collapsed cavities to rescue a tongue, an ear.'[18] The body is the architecture, the home of the ghosts, which bursts forth; the 'slivers of jawbone, a surprised eye, assorted teeth, bloody tufts of napped hair [are] the building blocks.'[19] And here, not unlike the highly detailed and described angelic representations of ghosts in medieval Mirabilia, we can see 'his halo set at a cocky angle'.[20] Interestingly, this immediacy of ghost and body is emphasised in contemporary Asian

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cinematography and literature. The possession and pervasion of the female body by a *yurei* (a predatory ghost who died in the grip of passion) occurs in mundane domestic spaces, often located at the edge of a city, such as in *The Grudge* (2003), *The Ring* (2005), and *The Eye* (2004), where the ghost is reborn within the heroine's womb.[21] Tanizaki reflects on 'the magic of shadows' in Japanese culture and exposes the condition of women who 'shared domestic darkness with ghosts and monsters'.[22] It is also this magic of shadows which is imbued in the drawings, exploring this particular aspect of ghosts' representation and haunting on the somatic level.
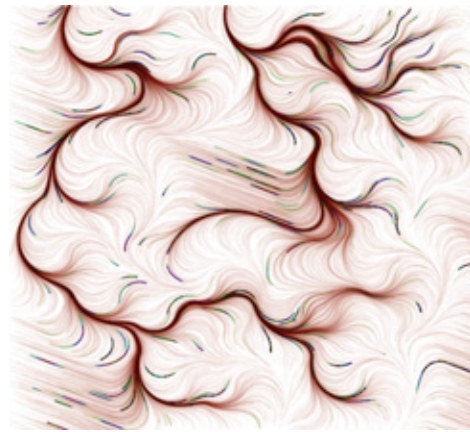
Figure 3: Author's image.

Like the ghosts, atmosphere can be understood as 'in-between'.[23] Further, it is when the examined atmosphere in architectural space 'is absorbed bodily, that it enters the bodily economy of tension and expansion, that ... this atmosphere [can] permeate the self'.[24] This process gives rise to instability and unease, and yet allows a new definition, clarity and comprehension to materialise from the haze. The psyche is further appreciated and new insight discerned from the ghost's atmosphere. A ghost's relationship with atmosphere in interior space is also examined through *RE-Situated Ghosts*, whereby the specific atmospheric qualities and the experience of such immersive environments lead to 'consciousness of physical presence ... [and] the foundations of intelligence, of maturity and an aesthetic access to reality'.[25] It is proposed that the interwoven ghosts and atmosphere contribute to a developing construct of the self.

Representation and Self Construct

RE-Situated Ghosts operates firstly to foster a new comprehension of the manner in which the ghosts and their spaces of haunting are intertwined; the realisation that ghosts are firmly rooted in their environment and community. *RE-Situated Ghosts* then moves to distort and disrupt the known; to explore how these ghosts are perceived and their spaces are understood. Themes of deformation and disfigurement are present in the way the drawings change and morph, and the way the space changes and morphs. This creates an unfamiliar environment, an atmosphere of unease, as the drawings become more distorted and disturbing (see Figures 2-4). This challenges preconceived notions of haunting and space and allows the viewer of *RE-Situated Ghosts* to then re-examine one's construct of self.

In some circumstances, the permeability of ghosts, atmosphere and body leads to a merging of one into another, as discussed earlier. This experiential permeability is embodied in the interactive nature of the drawings. *RE-Situated Ghosts* disrupts the familiarity of an environment through the ghosts taking possession; drawings evoking haunted sites are utilised to destabilise this familiarity and create unease. The imagery is confronting and deeply atmospheric. Thus, to behold these drawings is to behold an experiential encounter. Here, the extent to which the body and the environment of the self become unfamiliar and foreign can be realised. We postulate that this unveils new possible considerations of bodily engagement, and

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that this sense of unease leads to constructs of a blurred in-between zone which is not gender specific. The viewer's emotive response to the drawings is an attempt to reconcile the connection with the body, to reassert a familiarity with the body. The viewer endeavours to re-establish a connection which had previously been dissolved and, in turn, re-establish a sense of control over the body and one's environment.

Figure 4: Author's image.

The designing of interiors, and their qualities, are powerfully linked to the representation and understanding of ghosts. When examined, haunted interior spaces offer an atmospheric tapestry which, distilled to quantitative data, is reinterpreted to create drawings imbued with haunting, with history, with event, with ephemerality. The drawings are an expression of the current relationship to ghosts at many levels – the work is a platform for the viewer to interact with one expression of spaces of haunting, referencing representation across time. This leads to a merging in the experience not too dissimilar to the medieval tradition of tales offering a direct engagement[26] for understanding, nor to the gothic perception of the uncanny haunting, nor, finally, to cinematographic experiences of engagement of the senses. These drawings offer an experience which, firstly, explores the representation of ghosts and their interiors, and, secondly, explores the creation and translation of atmospheres. Finally, while the drawings seem to morph, disfigure and transform, they seek to challenge preconceived notions of ghosts, and lead to further questions about the self and its construct. The result offers a multiplicity of experiences and a platform upon which paradigm shifts may unfold.

Notes

[1] Rev. Edward Smedley, 'The Muse', in *Poems by the late Reverend Edward Smedley, A. M.: with a selection from his correspondence and a memoir of his life*. London: Baldwin & Cradock, 1937, 126.

[2] Gordon suggest that 'the ghost is not simply a dead or missing person, but a social figure, and investigating it can lead to that dense site where history and subjectivity make social life'. A. Gordon, *Ghostly Matters: Haunting and the sociological imagination.* Minneapolis: The University of Minnesota Press, 1997.

[3] A. Joynes, *Medieval Ghost Stories.* Woodbridge: The Boydell Press, 2001, 46.

[4] Vidler defines the Architectural Uncanny as 'characterised as a quintessentially bourgeois kind of fear', where 'the pleasure offered by a terror that was, artistically at least, kept well under control'. A. Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely.* Cambridge, Mass.: MIT Press, 1992.

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[5] Troy M. Holmen and E. Wenno, (eds.). *Space, Haunting, Discourse.* (Newcastle: Cambridge Scholars Publishing, 2008), 3, 38.

[6] According to Curtis, the ghost is commodified 'as a means of preserving the power and status of heritage and to protect property value'. B. Curtis, *Dark Places, the haunted house in film.* London: Reakton Books, 2008, 43. It also helps secure one's claim to property as illustrated in Arthur Doyles's *The house of the Baskervilles* (1902) and Henry James' *The ghostly rental* (1876). M. Vala, 'Re-Reading the haunted house: Victorian Quests for property' in B. Curtis, *Dark Places, the haunted house in film.* London: Reakton Books, 2008, 35.

[7] It has been argued that there is a prevalence of haunting accounts in domestic space. Mala suggests that 'indeed, it is difficult to imagine the ghost story genre without the figure of the haunted house' (M. Vala, 'Re-Reading the haunted house: Victorian Quests for property' in *Dark Places, the haunted house in film*, B Curtis (London: Reakton Books, 2008), 55.).

[8] B. Curtis, *Dark Places, the haunted house in film* (London: Reakton Books, 2008), 40.

[9] Ibid, 43.

[10] ibid, 41.

[11] It is noteworthy that the neo Gothic age saw the development of the 'indistinct boundary between identity and belongings' where personality was reinforced by eccentric acquisitions and a bonding with object and interiors. To reflect John Ruskin's view of architecture, dwellings age with their owners and became bio-graphically charged with meaning. Ibid, 43-44.

[12] According to Curtis, the impact of spiritualism was profound: 'it was a revolt against established religion and the materialism and scientific positivism of Victorian culture', while it was aligned to the modern 'fascination with the invisible forces of magnetism, electricity and rays'.

[13] ibid, 97.

[14] The closet or cupboard is a particular interstitial domestic space since its development as a space within a wall in the mid-1800s. Ibid, 38.

[15] Ibid, 44.

[16] J. Glenn, *Uncanny Hauntings, Gothic Shadows and Conjurer's Illusions, An Architecture of Magic.* Master of Architecture thesis, Victoria University, 2011, 102.

[17] C. Baldick, 'Gothic vs Gothick: Gilda Williams on the Embarrassing, Campy Cousin of the Uncanny,' *Art Monthly* (1992).

[18] J. Glenn, *Uncanny Hauntings, Gothic Shadows and Conjurer's Illusions, An Architecture of Magic.* Master of Architecture thesis, Victoria University, 2011, 99.

[19] A. Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely.* Cambridge, Mass.: MIT Press, 1992, 18.

[20] It has been suggested that the contemporary depiction of the visual spectral haunting found in cinematography occurs in gothic spaces but also in the virtual space and in the in-between.

[21] Patricia Smith, 'Undertaker' in *Close to Death: Poems.* Massachusetts: Zoland Books, 1993, 71.

[22] ibid.

[23] ibid.

[24] ibid.

[25] B. Curtis, *Dark Places, the haunted house in film.* London: Reakton Books, 2008, 209-212.

[26] Tanizaki Junichiro, *In praise of shadows.* London: Leete's Island Books, 2001, 53.

[27] Gernot Böhme, 'Atmosphere as the Fundamental Concept of a New Aesthetics', *Thesis Eleven Pty Ltd. 36* (1993): 114.

[28] ibid, 117.

[29] Ole W. Fischer, 'Atmospheres – Architectural Spaces between Critical Reading and Immersive Presence' in *Field Journal* 1(2007): 39, accessed January 12, 2014, at www.fieldjournal.org/*uploads/file/2007_Volume_1.*

[30] A renewed inter-dependency is established between the living and the dead, such as found in *Ghost* (1990).

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SITUATION Symposium

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Dr Lynn Churchill's research, teaching and award-winning architectural practice questions shifting ideas about occupation: questions of pleasure – public and private, temporality, culture, physical space, sovereignty and community. Lynn teaches design and theory, working experimentally and collaboratively within academia and through professional and industry partnerships to critique the built environment. Her focus on the physical and psychical relationship between the human body and architecture has seeded numerous publications and exhibitions and, most recently, a book in progress titled *Occupation: ruin, repudiation, revolution*.

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I think where I am not and I am where I do not think

The events of one day in London in 2013 effectively re-posited an agglomeration of decades of accumulated architectural glimpses and experiential relics first encountered on the 'architectural tour' that now remain lurking in my subconscious 'where chance holds sway by creating new conditions'.[1] It was a combination of the effects of attending one of philosopher Mark Cousins' weekly addresses to the Architectural Association London on the same day as visiting Sir John Soane's house (1792–1837). On each occasion something made an appearance and something was expected to happen: I wandered into a spatial field and there was some form of address; something happened between subject and object that effectively recalculated previous encounters.

Such mind-altering moments harken back to a letter written in 1963 by the French political theorist Ivan Chtcheglov who had been active in the Situationist movement's early ventures in the 1950s. The letter is mentioned in the Bureau of Public Secrets' publication of the 'Theory of the Dérive' where Guy Debord is describing various structural iterations of the practice. Debord writes: 'It is true that in the case of a series of dérives over a rather long period of time it is almost impossible to determine precisely when the state of mind peculiar to one dérive gives rise to that of another.'[2]

Chtcheglov was writing to Michéle Bernstein and Debord with his concerns about the psychogeographical effects of practicing the dérive, a 'technique of rapid passage through varied ambiences'[3]:

> The dérive is certainly a technique, almost a therapeutic one. But just as analysis unaccompanied with anything else is almost always *contraindicated* [ill advised], so continual dériving is dangerous to the extent that the individual, having gone too far (not without bases, but...) without defenses, is threatened with explosion, dissolution, dissociation, disintegration. And thence the relapse into what is termed 'ordinary life,' that is to say, in reality, into 'petrified life'. In this regard I now repudiate my Formulary's [for New Urbanism] propaganda for a *continuous dérive*. It could be continuous like the poker game in Las Vegas, but only for a certain period, limited to a weekend for some people, to a week as a good average; a month is really pushing it. In 1953-1954 we dérived for three or four months straight. That's the extreme limit. It's a miracle it didn't kill us.[4]

It is in the light of Chtcheglov that this paper reflects on what happened that day in London in relation to understanding where we are in thought and space. Debord's theory of the dérive is analogous to what happened that day when I encountered Cousins' hypothesising his concept of

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'near, nearby and nearness-to' just a few hours after being immersed in Soane's constructed ruin of the future. This research considers the architecture study tour as a dérive and, as such, a device through which something will make an 'appearance'.

I think where I am not and I am where I do not think is a composition of text and triptych that was constructed after Cousins and Soane using images consumed during various architectural tours. The work is inspired by two Situationists: Guy Debord and his concept of the dérive, and his sometime colleague, Constant Nieuwenhuys, and his *New Babylon* drawings. The work makes explicit a re-positing of disorientation sometimes experienced in the landscape of possibility discovered when touring outside usual familiar surroundings and temporal structures. The premise being that the architectural tour serves as a device to frame those ephemeral encounters, bringing them into our ambit in the moment and then incorporating them in often unexpected ways within future creative work. The paper proposes that the accumulated agglomeration of glimpses and relics from the architectural tour (the dérive) then form the psychogeographical landscape of future imaginary dérives undertaken by the creative mind.

This proposition is what became evident in the making of the triptych, the methodological approach of which was grounded theory, drawing data from a collection of memories and documentation. The triptych gives 'appearance' to the unexpected turns of the architectural tour across unfamiliar terrain, often swept along by chance and other invisible currents as comparable to the psychogeographical affects of Debord's dérive.

From the transformative experience of the interior of Hans Scharoun's Berliner Philharmonie, its circulation, the vistas and sounds; to the modest intimacy of Alvar Aalto's own house in Helsinki; or Kisho Kurokawa's 'plugged-in' space-age Nakagin Capsule Tower in Tokyo; these glimpses remain lingering in my thoughts and my subconscious, appearing, often unexpectedly within my work.

What is actually encountered and perceived in the moment then becomes incorporated to possibly be reflected elsewhere in another context loaded with contortion in large part due to the nature of the human sensorium. Debord writes about lessons learnt from the dérive:

> One arrives at the central hypothesis of the existence of psychogeographical pivotal points. One measures the distances that actually separate two regions of a city, distances that may have little relation with the physical distance between them. … [I]t is no longer a matter of precisely delineating stable continents, but of changing architectural urbanism.[5]

Cousins' influence on the proposition begins with a philosophical pondering in the form of a question: 'What is it to say something is near or near-by?'[6] He is interested in the idea of 'near', 'nearby' and 'nearness-to' that, for him, in this context does not refer to measured distance—close or far—but, rather, he is concerned with something making an 'appearance' such that it is analogous to a sculpture making an appearance by being on a plinth, or a painting appearing via the device of a frame.

Similarly, according to Cousins, when we attend a theatrical production in a traditional theatre with a stage and seating for the audience facing the stage we have expectations that something will happen; something will make an appearance on the stage and this will connect with the audience. In this instance the interior of the theatre is a device and the device itself shifts the appearance of something 'into our world'[7]; it comes within our ambit.

Cousins offered a second stream of analogy to expand on his exploration of the 'appearance' of something, that of the quotation—'something from the future, something from the past'—where something is repeated. He says: 'It only becomes a quotation when it's not a quotation, when we realise that perhaps what we have just said has always been said.'[8]

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To explain this conundrum Cousins recalls the phrase, 'Oh my love, what will become of us?'[9] because this is something that is within our ambit. It is near. He says the quotation is something that is engrained in us. We carry it within us, lying dormant as a low level sensation until it alights when something makes an appearance, when something is 'presented', and the something becomes 'nearby'. What Cousins is talking about is a device that breaks through reluctance to permit resistance to change.

What we bring home then – the relics from the architectural tour – is an appearance of something. Something has happened within our ambit, something was 'presented' or 'framed' by the tour during which we were disconnected from our usual daily routines as we consumed new geographies and temporal connections, new psychogeographies.

Those moments of rendezvous, disorientation and observation, and the unexpected turns that happen in one reality – in this instance in the real time and place of the architectural tour – then agglomerate within the mind to become the landscape for future encounters with imaginary dérives. The architectural tour is the device that articulates the psychogeography of the future, enabling things to make an appearance via the ambit of the human sensorium to emerge within the work. Such is the reality of Soane's house.

For Soane, the architectural study tour (the dérive) could be considered by many to have gone too far; from his extended experiences of that time and place the young architect's life was loaded with dangerous contortion. Returning home, Soane re-posited contorted versions of those extraordinary experiences to create his everyday life that became one of obsessive construction and living in his vision of a ruin of the future.[10]

This extraordinary and eccentric way of life began when, as an emerging architect on completion of his studies, he was awarded with silver and gold medals and a travelling scholarship enabling his three year architectural tour of Rome and southern Italy (at the time when Pompeii was being unearthed).

It was here in this spectacular situation, amongst enthralled royalty positioned around the edges of the archaeological dig, that something made an appearance for Soane. His experiences could be described as being similar to 'the first psychogeographical attractions discovered by dérivers [that] may tend to fixate them around new habitual axes, to which they will constantly be drawn back'.[11]

It was also during this time that Soane began a lifetime fascination with Giovanni Battista Piranesi's (1720-1778) evocative, sensuous drawings exploring the sensations of an agglomeration of architectural relics and imaginings. With similar ambiguity to that of Debord's dérive, the inaccurate juxtaposition, contorted scale and unreal distance within Piranesi's beautiful drawings tap the psychogeography within us.

After these mind-altering experiences, Soane returned to London to conceive his own house as a ruin of the future, a vision in the manner of Piranesi's drawings: compositions of found objects displaced from their origins and appropriated to new fantastic imaginary and enigmatic re-alignments. He spent many years constructing and organising his enduring presence beyond death until, ultimately, his domestic world became a roaming enigmatic composition of mainly fake objects glimpsing the past from elsewhere; a cacophony of busts, paintings, columns, friezes, and even false teeth.

In 1812, some 23 years after returning from southern Italy's archaeological sites, Soane had also produced his manuscript 'Crude Hints Towards a History of My House'[12] that prefaced the realisation of his actual house. The manuscript was a fiction that placed the reader into the future at a time when Soane's house was rediscovered as an enigmatic ruin to be pondered and speculated upon by those who encountered it.

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Could this ruin be the place of worship – his narrator muses – or a temple, a place of catacombs and crypts? But what of the 'strange and mixed assemblage of ancient works or rather copies of (cast from) them, for many are not stone of marble […] some have supposed it might have been for the advancement of Architectural knowledge'.[13]

Soane's conceit here was the value and intrigue an encounter with his house would offer future generations. His narrator continues: 'What an admirable lesson is this work to shew the vanity of all human expectations—the man who founded this place piously imagined that from the fruits of his pious industry, and the rewards of his persistence [and] application he had laid the foundation of a family of artists.'[14] The frenetic handwriting indicates an almost manic outpouring written in great agony of mind and, according to the annotations, in just three weeks.[15]

In his physical reality, Soane filled his house with the closely-edited documentation of his life: his correspondence; his reflections on and explanations of moves made and judgements challenged;[16] objects acquired and positioned; and light manipulated. Paintings by Hogarth, Turner and others, thousands of architectural drawings by Wren, Chambers and Dance, the sarcophagus of King Seti I from the Valley of the Kings, and 150 architectural models, including one of the 1820 excavations at Pompeii, were amongst this impressive private collection[17]. There were also a number of significant drawings by Piranesi.

An encounter with his house 200 years beyond its conception is an experience on a number of levels. Certainly it is one of disorientation and intrigue, with effects similar to a dérive that includes 'letting-go and its necessary contradiction: the domination of psychogeographical variations by the knowledge and calculation of their possibilities'.[18] It involves 'playful-constructive behaviour and awareness of psychogeographical effects, and [is] thus quite different from the classic notions of'[19] a house.

Further, Soane exemplifies the enduring effects of the psychogeography of the dérive: first as an extreme mind-altering encounter in southern Italy, then as an interior psychogeographical interior landscape that then manifested in yet another reality, that of Soane's house. Then, as visitors to the house we experience yet another iteration of this psychogeography. Beyond this, within our own minds, the psychogeography manifests yet again and so it goes on into further creative work.

In Cousins' terms, the house performs much like a theatrical stage, a plinth, or a painting's frame. It brings something into our ambit. We experience 'nearness-to' in the sense of Cousins' speculation. Similar to the presentation of a play or a painting to a diverse audience, the house affects the 'nearness-to' of the subject to the object. Something comes into our ambit that we always knew. For me, it was the psychogeography of mortality.

Notes

1 Bureau of Public Secrets 'Theory of the Dérive', Guy Debord, http://library.nothingness.org/articles/SI/en/display/314

2 ibid.

3 ibid.

4 Ivan Chtcheglov, excerpt from a 1963 letter to Michèle Bernstein and Guy Debord, reprinted in *Internationale Situationniste* #9: 38.

5 Bureau of Public Secrets 'Theory of the Dérive', Guy Debord, http://library.nothingness.org/articles/SI/en/display/314

6 Mark Cousins, 'Where is Everyday Life?' Lecture presented at the Architectural Association, School of Architecture, Lecture Hall, 36 Bedford Square, London, February 23, 2013.

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7 ibid.

8 ibid.

9 ibid.

10 Susan Palmer cites instances of Soane's eccentric 'acute' behaviour. Palmer, S. 'Sir John Soane: Re-writing a Life.' *Libraries and the Cultural Record* 44(1) (2009): 65-81.

11 Bureau of Public Secrets 'Theory of the Dérive', Guy Debord, http://library.nothingness.org/articles/SI/en/display/314

12 'Crude Hints Towards an History of my House in L[incoln's] I[nn] Fields' is the title of John Soane's 1812 manuscript, a fantasy, set in the future in the moment when his house is re-discovered as a ruin that offers glimpses of past occupation and possession. Throughout, Soane's manuscript indulges the prospect of visitors encountering his ruin: 'Whilst by some this place has been looked on as a Temple, others have supposed it to have been a residence of some Magician'. At the time of writing this fiction, Soane's actual house, which was in the early stages of expansion, was a demolition site. Thanks to Stephen Astley, Curator of Drawings, Sir John Soane's Museum, 13 Lincoln's Inn Fields, London, for providing me with electronic copies of both the Soane manuscript and also Helen Dorey's introductory notes, titled 'Crude Hints'. While Dorey's notes state that the term 'crude hints' was used elsewhere in Soane's writing to mean 'rough drafts', the fiction of his manuscript is intriguing, revealing and full of hints.

13 John Soane, Crude Hints Towards an History of My House', 69. Soane's manuscript remains incomplete with much of it remaining as unedited notes.

14 ibid, 72.

15 Helen Dorey, 'Crude Hints', 54.

16 Susan Palmer explores examples of when Soane felt compelled to 'prepare a printed defense against professional and personal attacks,' citing instances in which Soane responded to criticism with 'the utmost acuteness'. Palmer, S. 'Sir John Soane: Re-writing a Life.' *Libraries and the Cultural Record* 44(1) (2009): 65-81.

17 Tim Knox, Director, Sir John Soane Museum Foundation, http://www.soanefoundation.com/openig.html, accessed 29.11.12

18 Bureau of Public Secrets, 'Theory of the Dérive', Guy Debord, http://library.nothingness.org/articles/SI/en/display/314

19 ibid.

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Özge Cordan was born in 1971 and received her B. Arch, M. Arch, and PhD in architecture from Black Sea Technical University. In 2001, she won the first prize with A. Usta, Gülay K. Usta and Ayhan Karadayı in the architectural competition for the Environment Ministry in Turkey. She worked as a research assistant from 1992 to 2004 at Black Sea Technical University's Department of Architecture. She has been teaching in the Department of Interior Architecture at Istanbul Technical University since 2007 in undergraduate and graduate programs. As well as her academic position she was Deputy Head of the Department of Interior Architecture from 2007-2010. She has been conducting the ITU International Master of Interior Architectural Design Program (IMIAD) since 2007 and also the IMIAD Program as general since 2010. She was a visiting scholar at DAAP-University of Cincinnati-ABD in 2007-2008 (TINCEL Foundation Scholarship). She also taught with Teaching Staff Mobility-related with IMIAD. She is the advisor for many masters' theses in the IMIAD Program. As well as practicing she has an active research agenda.

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Adaptive 'Re-Mardin':
adaptive re-use, beyond cultural and historical conversation

Fundamentals

Nowadays, architects and designers face specific controversial situations when dealing with historical places. Some relate to the reality of the past versus the potentiality of the future, or the cultural balance of history versus the pragmatism of the present culture. These dualities can be the origin of architectural pathologies featuring the incapacity to adapt to present programmability and its resultant spatial and aesthetic mischaracterisation. These represent tangible limits of interior and architectural conversation. In reaction to the previous problems, the morphology of adaptive re-use and its inherent restructuration aligns itself as a potential solution.

Adaptive re-use can be defined as 'adapting the old buildings to the requirements of new users' aspirations' (Semes, 2009, 183). In other words, adaptive re-use is the process of adapting generalised components to fit various contexts of use. This implies that the components go beyond the aesthetic and tectonic aspects of architecture and infer distinct characteristics of the built environment.

It is not just a conversion, which is defined as the re-use of an existing building worthy of conversion; that building will have a character of its own (Davies and Begg, 2010). As Uffelen pointed out, this conversion uses the old building as a vehicle with a vocabulary that either contrasts or conforms to the existing building substance, while rescuing architectural artifacts

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and referring to the history of the building in the process. The meaning of the existing building as part of the urban picture is very often the inspiration for the conversion (Uffelen, 2010, 8).

Adaptive re-use is a symbiotic methodology between the past and future of a building and its interiors and/or, as Latham stated, 'a methodology imbued with both sensitivity and inspiration, creating a strong relationship between inside and outside of the building considering the urban context' (Latham, 2000, 1). In this sense, the role of the designer is to grasp the character and significance (historical, aesthetic, communal, etc.) of the building by interpretation.

Within this framework, the study explores, extends and challenges the interior space as a state of constant and dynamic 'becoming' rather than 'being'. This focus on the temporality of interior spaces draws attention to subsequent aspects, since spatial entropy is followed by death and renewal as the natural cycle. The reconsideration of the interior and its occupants' ephemeral factors along with their historical and cultural values mean that it is constantly 'becoming' a 'new' space. Adaptive re-use might be subsequently used as a distinct practice of 'conservation' in order to reinterpret the interiors in the light of this 'becoming'.

The study timeframe comprised four years of studio projects focused in both private and public buildings located within the historic city centre of Mardin. 'Adaptive Re-Mardin' is a research outcome exploring interior spatial elements, focused on the interpretation of Interior Architecture as a form of culturally and historically constrained designing as well as a method designed to project beyond mundane and nostalgic approaches. This does not mean to destroy or refurbish spaces, but instead, to aesthetically and functionally improve them and to see them as architectural extensions of a long and valuable past.

About Mardin

The old and historical city of Mardin, located in the south-eastern part of Turkey on the Syrian border, is settled on the south face of Mazi (Masius) Mountain, looking towards the upper part of the Mesopotamian Plain (Karaman, 2001, 136). [See Figure 1]

Figure 1: Plan of the Old City.

Throughout its history the Mardin region was conquered and ruled by many nations such as Hurrians, Hittites, Assyrians, Armenians, Persians, Romans, Byzantium, Sassanids, Arabs, Mongols, Turks and so on. Settlement in Mardin province began in the Neolithic era. The old city centre, dated back to the fourth-century, has cultural, geographical and historical connections with Northern Mesopotamia and Anatolia. This multi-cultural city has many faces; historical, traditional, structural, ethnic, spiritual, emotional, and so on. This heterogeneous structure has required multicultural compromise and this style of living is reflected in the architecture. As Alioğlu (1992) stated: 'The city is well-known for its architecture, housing and masonry' as well as its prominent ornamentation. [See Figures 2 and 3]

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Figures 2 and 3: Architecture in Mardin. Photographs: Author.

The old city has gradually developed over the centuries but has physically changed little since the twelfth and thirteenth centuries. Throughout the Arabic and Turkish dynasties, many decorated Islamic monuments such as madrasahs, mosques, baths, bazaars, and inns were established in Mardin. During the nineteenth and early twentieth centuries, churches and new building types such as schools, government offices, military buildings, missionary schools and hospitals were added to the city's structure. In the 1950s, the city expanded haphazardly in different directions. However, in the 1980s, a new planned settlement was developed on the northern plateau of the old city.

The city is characterised by a density of buildings, an organic urban layout, and a lack of public as well as green spaces. [See Figures 4 and 5] Mardin can be considered as an inward city, except for its southern exposure to the plain. This kind of inwardness often creates a labyrinthine effect that can be seen in the overall urban fabric. The non-linear streets are the only public spaces around the buildings. In some cases, mostly in residential areas, streets are terminated by cul-de-sacs and/or linked by an arched bridge called an 'Abarra'. [See Figure 6]

Figures 4 and 5: Mardin from above and below the Mazi Mountain. Photographs: Author.

Figure 6: Examples of streets and Abarra. Photographs: Author.

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Massive and tall courtyard walls separate the buildings from the streets. The buildings typically have flat roofs with vaulted ceilings made of soft limestone. Whereas courtyard type characterises the building schema for monumental and residential buildings in Mardin, a terraced configuration for the buildings represents the common building typology, which both provides views of the Mesopotamian plain as well as giving access to the buildings on different levels and in different directions. Buildings consist of closed, semi-closed and open space hierarchies. The introverted plan schema has been the basis for the organisation of space, which is sequential from outer to inner spaces. This sequence also incorporates thresholds such as gates, steps and courtyard/terraces. [See Figure 7]

Figure 7: Thresholds in the building configuration. Photographs: Author.

The old city can be considered as an extension of the earth's surface as a pure layer of three-dimensional urban development and growth. It is also dynamically placed over entire cultures and ephemeral regions, formulating an accurate definition of Debord's and Jorn's 'floating city' (Debord and Jorn, 1959). Mardin is simultaneously comparable to Yona Friedman's notion of spatial urbanism, as part of its spatial language is based upon a system of mobile partitions within a permanent structure such that spaces could be constantly mounted and dismounted (Friedman, 2006).

Studio works as situation(s)

The theoretical and design work behind this project intends to correlate adaptive re-use to a 'situationalist' design approach. The design methodology, an exposition focused through acts of wandering, centres its approach on individual interpretations of space, which nonetheless are combined into properties of contrast or conformation at a spatio-temporal level.

Within the context of Mardin, the case studies explored challenge the context of interior spaces as a state of constant and dynamic situations. Within this perspective, the design works propose a set of construction situations, which set methods for denying the extensive alienation of actual spaces. Supported by the practices of the 'situationists' who intended to alter the basis of the architectural framework into 'constructed situations', the case studies embody a strong socio-cultural component in order to stimulate local interiors. These studio works can be interpreted as 'Situations', following Guy Debord whose intention was to invite the unexpected as opposed to just observing it! (Sadler, 1998).

Due to its socio-cultural traces Mardin propels the culture of the 'flâneur', also understood as a specialised situationist through the focus on wandering, which allows the rediscovery and reconstructing of an alternative understanding of interior space. [See Figure 8.] Through the empirical experience of the sites, the act of deconstructing the enhanced state of observation also endorses a different way of looking at spaces with similar characteristics. Therefore the studio works positioned as 'Situations' operate as a practice of being in the city, of a bodily encounter, and an experiential way of engaging with the city's capacity for the unexpected. Walking is the

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primary mode through which this is enabled (Church, 2011, p 40-41). Techniques based on derivation and rerouting were engaged and used to identify and construct 'situations' from existing forms, aiming to produce momentary ambiances that were provisional and lived (Attiwill, 2011, p.17).

Figure 8: An alternative understanding of interior space. Photograph: Desirée Spoden.

Built upon historical, cultural and functional constraints, Adaptive Re-Mardin is concerned with the theory and practice-based examination of historical interiors, particularly where new ideologies emerge that are shaped by corporate, political and ecological initiatives. The situationalist approach supports the project's ability to analyse the modern world from the point of view of everyday life, by translating core arguments of the situationists in proposals that confront detachment from and degradation of local daily life. Through the adaptive re-use of social spaces, models oppose the notion of theatrical spaces, which are presented as originals by the mass media. The designs respond with alternative life experiences. In this sense, the developing interior architecture/architecture projects provide the ability to integrate research into design. In the process, the opposing pairs of 'being and becoming', 'nature and culture', 'visible and invisible', 'inside and outside', 'public and private', 'light and shadow', 'continuity and change', 'materiality and immateriality' and so on are explored. The problem of definition, site selection and finding an appropriate function based on the historic, cultural, topographic, climatic and contextual aspects of the historical city of Mardin are clearly defined. In addition, design decisions, such as concept, scope and content of the design problem, are defined to develop adaptive re-use proposals for the selected building while keeping the distinct character of place through interpretation. [See Figure 9]
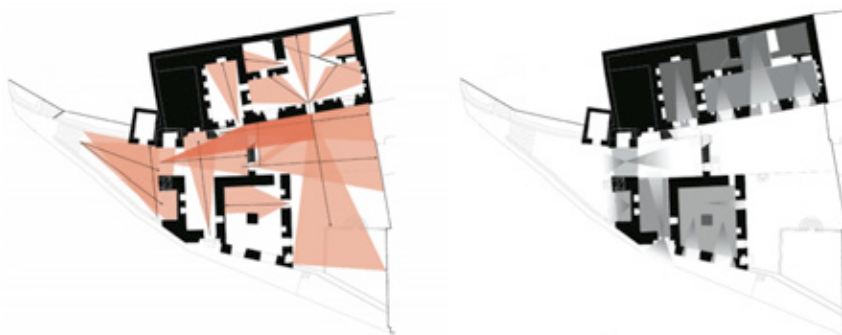
Figure 9: Situation analysis of opposing pairs in light/shadow and visible/invisible.
Images: Edith Weiss.

The methodology of the design process was based on 'situation analysis' including initial research to obtain data from literature review, survey analysis, environmental walkthrough, interview, etc. There were also seminars given by experts; field studies to explore, understand, experience and internalise the spirit of the place (the 'Genius Loci') and the spirit of the time (the

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'Zeitgeist' of the city of Mardin); and experimental studio practices to develop knowledge around the historic, existing and traditional urban processes and the significance of mixed-use buildings. The design studies were initiated through the use of diagrams and conceptual study models, which continued to develop throughout the semester in order to record observations and behaviour patterns, and to analyse and identify the development sequence of the projects. [See Figure 10]

Figure 10: Exercises to experience and internalise the spirit of place. Photograph: Author.

In this context, the following section is about the student work created when developing adaptive re-use proposals for specific buildings. These works are the results of work developed for the International Master of Interior Architectural Design Program-IMIAD[1] at Istanbul Technical University in Turkey by students working in the historical city of Mardin in the context of Interior Architecture Design Studios. The projects unfold through properties of contrast or conformation in order to accentuate the spatial, historical, evidential, aesthetic and spiritual context of the old city of Mardin.

Bilirel House (Jennifer Poincloux, 2009, spring term)
The project reflects the instinctive spatial properties and keeps the original function as a home, but adds new purposes through the use of a work area on top. The voids, form and patterns of the viewpoints suggest strong relationships between the denominated unities of ambiance, which hold particular qualities within the turbulence of the space. The old house stands on the main shopping road of Mardin, therefore the top floor is used as a working space. The multiple levels that unfold below are re-adapted in a contemporary usage of the old residence. A glass roof arises out of the working spaces and follows all the way down over the terrace, enabling a dining and a living area. [See Figure 11]

Figure 11: An adaptive re-use project for Bilirel House. Images: Jennifer Poincloux.

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Governor's House (Pegah Sarraf Zadeh, 2010, spring term)

This project uses architectural perspectives as viewpoints that imply a vast number of arrangements and meaning. Despite keeping the original function of the building, the project adds extra functional requirements to the existing space. Rather than passing through the original stance of multiple rooms as some sort of uncompromising experience, the layout and organisation of the functional requirements get inspiration from the 'old city map', including reference points such as 'cross points', 'vertical and horizontal street and urban layouts' and 'outlines'. These are transferred to division panels, both separating and providing clues to visitors about Mardin. The plan also takes inspiration from different kinds of building ornamentation such as 'vegetal', 'calligraphic', 'figurative' and 'geometric'. [See Figure 12]
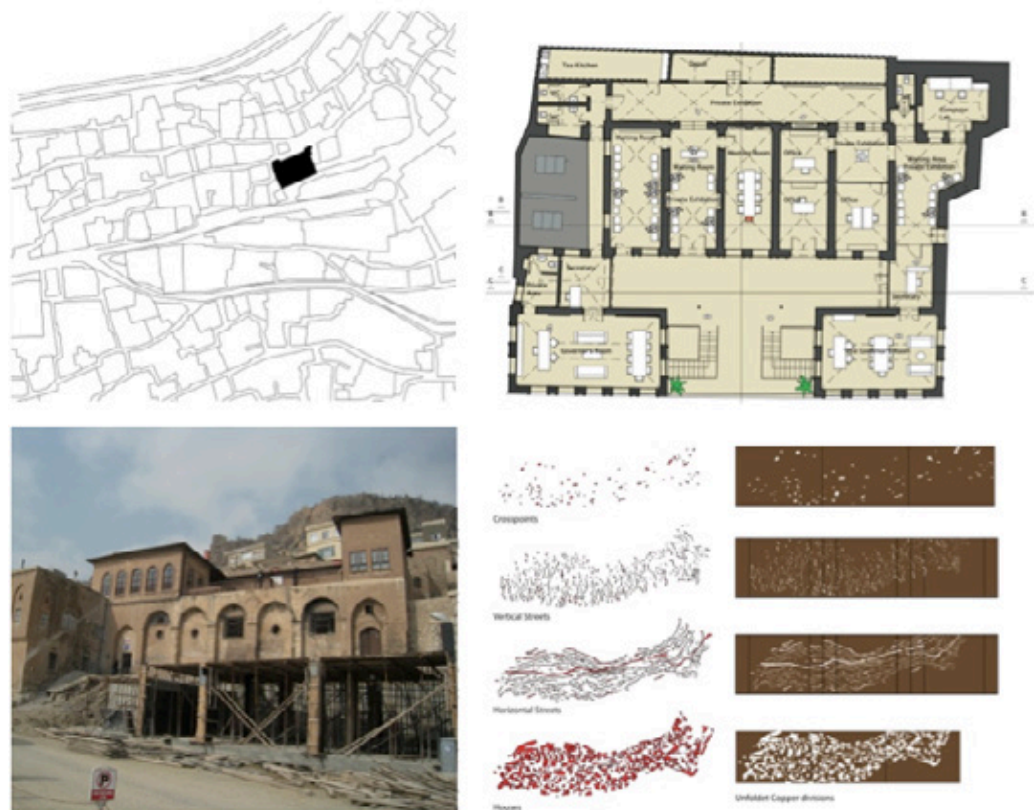
Figure 12: An adaptive re-use project for Governor's House. Images: Pegah Sarraf Zadeh.

Tea House in the Revakli Bazaar (Desirée Spoden, 2011, spring term)

This revitalisation project of the Old Bazaar uses a constructed situation conceived as a twenty-four hour cycle for the integrated use of inhabitants and visitors. The aim was to stimulate a new sort of behaviour, an improved future social life based upon human encounter and space. It is possible to convey this feature of the constructed situation with an experimental approach, founded upon the concept of active rather than passive participation. This project appropriates an old Tea House attached to the Revakli Bazaar and re-uses it as a culinary school that simultaneously creates an intersection through the use of the Bazaar's terrace. In this project a new Tea House is developed in an empty lot, which provides a public space to revitalise and create a new function for the extension of the Old Bazar. The new intervention doesn't imitate the old architecture but instead it reinterprets the multi-layered urban structure. [See Figure 13]

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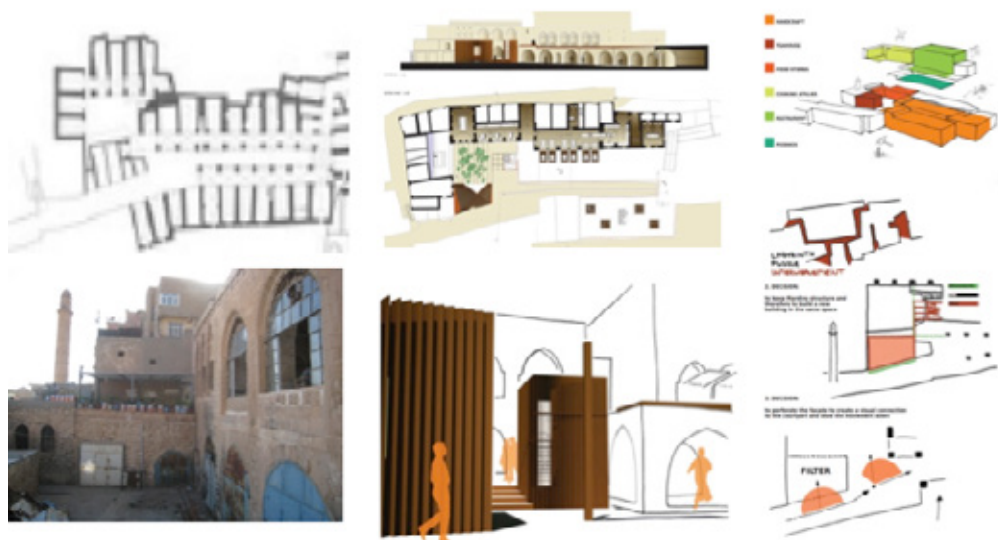
Figure 13: An adaptive re-use project for the extension of Revakli Bazaar. Images: Desirée Spoden.

Re-Adaptive Use of the Old Coppersmith Market Place (Lisa Hagemann, 2012, spring term)
Using the existing Coppersmith Market Place, this project revives unused spaces and provides a new identity through a suitable concept for shops and further usage. The design objective is to instigate the exploration of the existing spatial structures and their uses. The project investigates the relationship between space, narrative and cognition through the deployment of a geometric canopy. The proposal intends to give new impact through this contemporary layer, becoming a landmark for contemporary daily products relevant within the local cultural and providing additional functions for further public use. [See Figure 14]
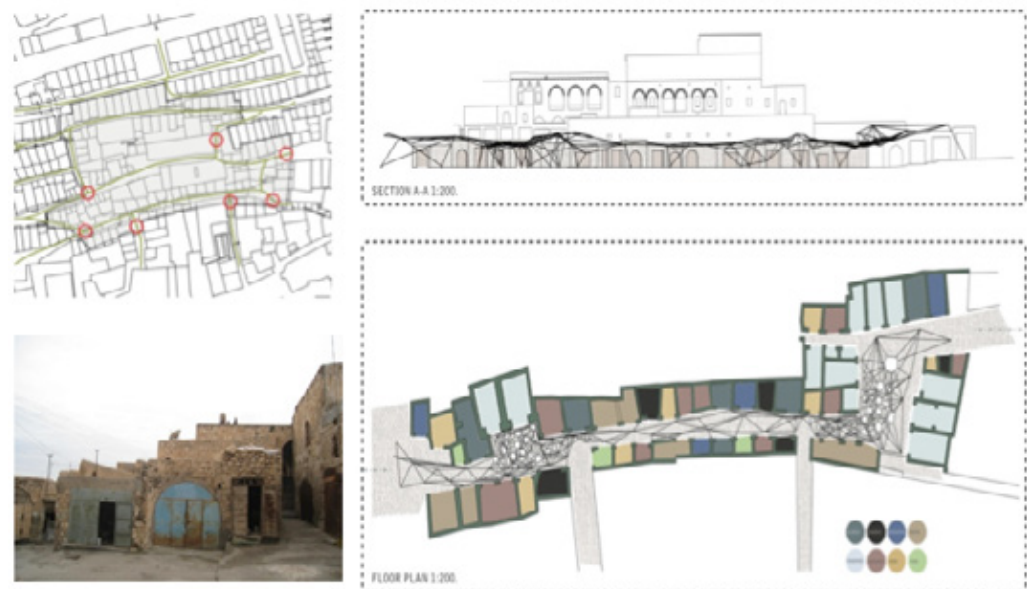
Figure 14: An adaptive re-use project for the Old Coppersmith Market Place. Images: Lisa Hagemann.

Mardin Museum Extension (Bianca Mohr, 2012, spring term)
A diagrammatic example is comprised by Bianca Mohr's project, which proposes an extension for Mardin's Museum. The project departs from experiences of the site as a psychogeographic map (Debord and Jorn, 1959). The design expresses an incompatibility with Cartesian logic and actual spatial experience, characterised by the relationship between interior space and human emotions. A situationist understanding of the space was reconstructed in the design, restoring

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an experience of space that was previously empirical, fragmented and subjective, within a temporal and cultural framework. The project used the original National Guard headquarters. Keeping the existing building structure, the project inserts a second spatial layer and converts the space into a museum extension for the city. Conceptually, it creates a space that is more like Mardin, through its use of way-finding, spatial perception through reference to structural uniqueness, and storytelling in reference to cultural heritage. [See Figure 15.]

Figure 15: An adaptive re-use project for the extension of Mardin Museum. Images: Bianca Mohr.

Overall, the projects represent a critique of spectacle in the development and re-appraisal of historical spaces, with reference to concepts such as commodity fetishism, reification, and alienation of the present (Marx, 1852). In the society of the spectacle, the commodities rule the architecture and the users instead of being ruled by them, thus the individual becomes a passive subject who contemplates the reified architectural spectacle.

Conclusion

The objective of the research is to design spaces that transcend styles, seek a meaning relevant to the world outside the individual designer, and express the context and the cultural realities held by those who inhabit them. The principle focused on in the investigation is the viability of adaptive reuse for existing public and private spaces and the consequent impact on the cultural and historical sustainability of Mardin. The practical outcomes from this research imply that designers can incorporate theoretical frameworks that can then be incorporated in the decision-making process for adaptive reuse projects, which contribute to the project's originality and theoretical values.

Note

1 The International Masters of Interior Architectural Design-IMIAD has run since the 2005-2006 academic year, based on the IMIAD Memorandum of Agreement signed between Istanbul Technical University Department of Interior Architecture-ITU (Istanbul/Turkey), Edinburgh College of Art-ECA (Edinburgh/Scotland, Lahti Polytechnic-LAMK (Lahti/Finland), Scuola Universitaria Professionale della Svizzera Italiana-SUPSİ (Lugano/Switzerland) and Stuttgart University of Applied Sciences-HFT (Stuttgart/Germany). The Centre for Environmental Planning and Technology University-CEPT (Ahmedabad/India) joined the collaboration from the 2011-2012 academic year onwards.

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Site:
the *situated* and *situational*

Interior situations can be described as transactional moments occurring between site, interior and experience. This paper seeks to conceptualise such exchanges, proposing two theoretical templates: the *situated* and the *situational*. These spatial binaries provide a framework in which to consider how situations may be generated in the built environment. The paper asks the question: must the interior be sited physically, or situated contextually to create an authentic situation? And may situations arise solely through memory? In this three-part framework, such enquiries are clarified through a series of precedents, ranging from physical interiors to those of our imagination. By exploring the temporal and spatial realities of each, an elucidation of 'interior', in a substantive sense, is attempted. The findings open up possibilities for how site may be appropriated by space, and, in turn, how space may shape our experiences. Through contemplation of these themes, the paper highlights the ontological value in traversing spatial constructs of various situations, revealing the latent and profound ability for interiors to reinforce or obscure our being in the world.

Sites are variously construed as spatial locations, yet the notion of site seems to lack a lucid definition and, often, a purposeful response. Within an architectural context, site can be considered in an idealistic sense as 'vacant' and apolitical land, empty of content and temporally unbound. This view suggests that the character of site is fixed. It denies the specificity of a given place, including its inherent cultural conditions and, thus, its full generative potential. Carol Burns suggests that site is often regarded as a 'synchronic phenomenon', as the 'history of a setting is acknowledged only insofar as the forces acting upon it have affected its present visible form' (Burns, 1991: 149). This denotation is both abstract and partial, limiting site to its visual presence suspended in time.

Figure 1: Elmgreen and Dragset, *Prada Marfa,* 2012. Photograph: Lauren Essl.

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Elmgreen and Dragset consciously utilise site in this way in *Prada Marfa*, a permanent installation premised on the jarring, visual physicality between site and structure. Designed to resemble an authentic Prada boutique, the work is sited, or superimposed, into a West Texas Desert. The artists detach the interior from its predicted location, harnessing the site's lack of contextual presence for critical effect. The site is, thus, employed as an aesthetic device, generating a sense of dissonance and fragmentation in the visual reading of the installation.

This paper suggests that sites possess further 'diachronic' intricacies that extend beyond physicality. Indeed, whether constructing on 'vacant' land, extending or reappropriating an existing building, the site, as 'the place or scene of something' (cited in Burns, 1991: 156), possesses specific, genetic circumstances that bring the place into being. Such circumstances include historical, sociological and cultural dimensions, as well as the innate qualities of aura and poetics. The approach of contemporary architectural projects is often to neutralise these qualities, placing the built works '*onto* their sites, grafts of a sort that subtly adapt to the nuances of their place' (Czerniak, 2006: 107). The pre-existing conditions of site are, therefore, overlooked and the site is simply overlaid with a design proposition. Thus, the influence of site on the built fabric is only evident post-construction.

François Blanciak's '*SITELESS'*, presents a series of 1001 architectural forms, liberated from the 'constraints' of site. The hypothetical structures comprise 'structural parasites, chain-link towers, ball-bearing floors, corrugated corners, exponential balconies, radial facades, crawling frames, forensic housing … an open-ended compendium of visual ideas for the architectural imagination to draw from' (*SITELESS: 1001 Building Forms,* 2014). Blanciak's visual enquiry concludes by inserting one model into central Tokyo to demonstrate its scaled application to site. Although an intriguing exercise in pure form, the omission of site as a productive tool indicates 'a dangerous assumption that the building could be designed only for itself' (Venturi, 1996: 336).

Conversely, site may be seen as a generative force, propelling design approaches to attain a heightened sense of integration between site and space. As built works intervene in the existing situation of site, 'it is essential to the quality of the intervention that the new building should embrace qualities which can enter into a meaningful dialogue with the existing situation' (Zumthor, 1999: 18). These approaches may 'draw from an understanding of 'disciplinarity (history of ideas), functions (ecologies and economies), formal and spatial attributes (both natural and cultural organisations, systems, and formations), and processes (temporal qualities)' (Czerniak, 2006: 108). Hence, sites are discursive in their 'emergent and temporal state' (Czerniak, 2006: 109), yet are layered with phenomena that are visually and spatially coextensive. Sites are charged with meaning and its mechanisms, inspiring thoughtful intervention and undergirding built works with a sense of authenticity.

These notions are encapsulated by the concept of the *situated* interior, characterised by physical and contextual bonds with site. Situated interiors are rooted in a singular location, and as such, are exposed to its ephemeral character. A gradual layering of meaning, memory and emotive connectivity is facilitated through this exposure; an assemblage of site-specific qualities and connections is enabled. The varied programs of the site and space contribute to this trajectory, enabling the built work to gradually transmute, documenting changes through its material profiles. Alois Reigl suggests 'various markings and layers of surface record and allow one to recollect earlier stages in the history of a building and the human life associated with it' (as cited in Mostafavi and Leatherbarrow, 1993: 80). Situated interiors are, thus, inextricable from the continuum of time. The interiors allow us to gain access to a more fundamental level of reality by relating us to space and time, and by giving these dimensions a human measure.

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Kunsthaus Tacheles, Berlin, 2014. Photographs: Amy McDonnell.

Berlin's Kunsthaus Tacheles exemplifies this concept, as the identity of the space has been gradually enriched through sustained exposure to the site's troubled history. The structure was built as a department store in the Jewish quarter, later serving as a Nazi prison and finally, taken over by artists after the fall of the Berlin Wall. Containing galleries, studios and workshops, the graffiti-stained building was 'one of the few bastions of alternative spirit in this heavily gentrified area' (*Kunsthaus Tacheles*, 2014). The ruin of Tacheles, hovering 'between semi-collapsed and unfinished building site' (Jones, 2012), continues to represent changes endured by the city, and to celebrate the creativity and freedom of its resident artists. The interior absorbs the traces of human life, documented physically through the mutable canvas of its walls recording graffiti, artwork, lyrics and poetry – the identity of its residents. Having recently been subsumed by city authorities, however, the fate of Tacheles is uncertain. Jones muses that Tacheles 'was an experiment in the power of imagination. May it be restless in memory' (2012).

Consequently, whether experienced first-hand or understood through narratives, the physicality of the situated interior becomes recessive, whilst the memories they facilitate come to the fore. Thus, situated interiors function as 'instruments and museums of time [as] they enable us … to participate in time cycles that surpass individual life' (Pallasmaa, 2005: 52). The physical interior, whether intact or fragmentary, serves as a touchstone to recollect stories of a more complex history. The interiors, therefore, act as 'valuable intermediaries between history and individual experience' (Van der Hoorn, 2003: 189), forging an influential and enduring engagement between person and environment. The power of narrative is, therefore, conducive to situated interiors and their various manifestations.

The *situational* interior, by contrast, is posited as a reflexive, transient structure taking the form of pop-up venues, installations and interior arrangements. These impermanent spaces are spontaneous, moveable or adaptable entities that garner character through varied contextual influences injected from site to site. As the life-span of the physical interior is limited in each location, the atmosphere of the situational interior is inextricably linked to ephemerality. Henry Urbach uses the metaphor of fog to articulate this ephemeral nature, stating:

> The point is, simply, that fog is one thing when it is an object and quite another when it is an atmosphere. When you see the fog, over there, however still or swift it may be, it is an object, something to apprehend, observe or fear at a distance. As it approaches and eventually overtakes the place you are in, it becomes atmosphere. An atmosphere that is palpable, undeniable and collective in nature. The fog, when it

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surrounds, is your atmosphere. Our atmosphere. And suddenly, whether you are looking or not, you are in it and it affects you considerably (2010: 11).

The situational interior produces atmospheres, just as fog can. Likewise, the interior may be understood as an independent 'object', until it immerses the occupant, at which point it becomes a flexing 'subject', inflected by ever-shifting contexts of site and occupancy.

De Parel Spiegeltent, Perth Fringe Festival, 2013. Photograph: Dan Grant.

Orienting this notion, the De Parel Spiegeltent proves a useful exemplar. Built in Belgium in 1905, the ornate travelling tent served as a dance hall and cabaret bar around Europe, seeding the character of the interior in its movements. Its lack of anchorage in a singular physical context has encouraged the identity of the space to flex and develop in connection to the present moment. Now an asset to Western Australia, this repeated subjection to multiple sites and contexts is palpable in the experiential strength of the interior. Claire Bishop asserts 'it is impossible to repeat or reconstruct the installation in another place, as a rule it is "tied", intended only for a specific dwelling' (2005: 17). Indeed, parallel situations may not be possible in multiple sites, as a 'change in context causes a change in meaning' (Venturi, 1996: 335). However, the diversity of situations arising from each site may engender a gradual intensification of character through multiple meanings in the interior.

Brian Chappel explores the notion of ephemeral architecture, describing such works to have 'a brief existence and a limited attachment to place', yet an 'inherent vitality' (n.d: xiv). He asserts that permanent structures are frequently regarded as superior to those of a transient nature. Indeed, the latter is rarely regarded as 'architecture' due solely to its short existence. Transient, situational structures, however, are seen to be capable of providing indelible spatial moments, just as permanent structures do. The interiors flex to changing contexts and, hence, the encounters within are premised on a specific time and place; a singular, memorable episode. Furthermore, the temporal nature of the venue initiates a cyclic process of anticipation, experience, memory and imagination. When the tangibility of the situational interior expires, 'we lose the sense of the physicality of a place as it morphs into a virtual space' (Hornstein, 2011: 13). Consequently, this virtual interior, as recorded in our memory, may be reawakened through imagination.

Although interiors are often understood as concretised structures, Hornstein believes they are 'only a fragile shell – an illusion of protection against destruction within which we live and build our memories' (Hornstein, 2011: 2). It is, therefore, suggested that the complex relationship between space and memory is twofold; firstly, that 'architecture exists as a physical entity and therefore registers as a place that we come to remember; and secondly, architecture, whether or not it still stands, can exist or be found beyond the physical site itself in our recollection of it' (2011: 3). As demonstrated through the paradigms of the *situated* and *situational* interior, space may comprise a physical entity at a given time, but 'what happens when we leave that place, or that place no longer exists?' (Hornstein, 2011:

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2). Situated interiors may decay, be destroyed through purposeful demolition, be defaced by vandalism or eliminated by warfare. Situational interiors are ephemeral by their nature and the structures may never return to a given site or re-produce a given experience. Therefore, what happens to the memory of a situation, if the interior where that memory was recorded becomes dissolved?

In time, interiors fade; their physicality becomes irretrievable. However, their experiential aspects may become internalised, leaving a residual essence. For this reason, situations may extend to those recalled cognitively through a process of remembrance, enlivening initial encounters. Hornstein suggests that physical encounters are 'supported by the visual and textual imagery that, taken together, enable us to 'transport' architecture back and forth (in a sense), from its physical site to locations in the imagination' (Hornstein, 2011: 1). The memory of the place may serve to re-awaken the situation independently, however photographs, mementos, stories and artefacts may further facilitate remembrance, prompting the recollection of both situated and situational encounters. In a greater sense, these objects may act as the sole medium for imagining space that has *never* been experienced physically, such that a postcard image, for example, allows a situation to arise exclusively through imagination. The object, therefore, sparks imagination, such that spatial and contextual recordings may be filled-in by the mind.

Thus, is it possible that situations may also include those originating in imagined space, without any physical basis? Raimond Abraham's *Dream* provides speculation on the strength of pure imagination in creating situations. Having recalled the site, approach and structure of the built work envisaged in his 'first architectural dream' (Abraham, 1983), Abraham produced a series of evocative hand-drawings, enabled by the precision in which he recalled the imagined setting. This precision, Abraham states 'enabled me to demystify the imaginary qualities of the dream: surreal and real became interchangeable metaphors' (Abraham, 1983). The intangible situation is, thus, concretised in Abraham's renderings, reversing the normative process of situation-making as discussed in this paper: the situation arose in his imagination, transformed into a physical artefact, rather than encountering a physical space and re-visiting the encounter through remembrance.

Thus, the framework is opened up to additional manifestations, presenting scope to potentially clarify or further complicate the templates of the *situated* and *situational*. For example, if severed from the sites that enriched them and transplanted in an alien setting, do situated interiors remain classified as so? Do situations still arise in these interiors when removed from the influential context of their site? Similarly, if situational interiors become permanent entities in a given location, do they become situated interiors? May the forms explored in Blanciak's *SITELESS* initiate imagined situations? Evidently, the circumstances of site, interior and experience flex and, consequently, so may the situations spawned from their influence.

The *situated* and *situational* interiors theorised in this paper, however, serve as vehicles to address the complex transactions occurring between site, interior and experience. The built works examined reinforce this framework yet also test its frontiers, demonstrating the complex nature of interior situations and the entanglement of their generative forces. Whether *situated* or *situational*, the physical presence of the built environment is limited. The significance of memory is, therefore, central to the study of situations, involving a dynamic interplay of place and memory. Mental constructions of events occurring in time and space are necessary to enact bygone situations that have physically dissipated. Interior situations are inseparably tied to the temporal dimension, involving material encounters with physical space, lingering impressions and imagined space. Thus, transcending the temporal limitations of physical space, memories become our infinite situations.

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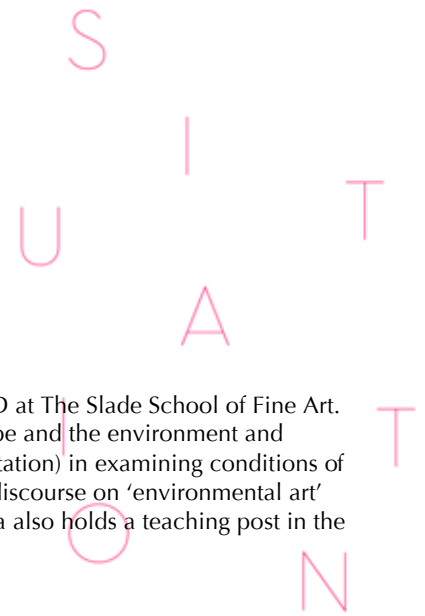
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SITUATION Symposium

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Fiona Curran is an artist based in London currently researching for a practice-related PhD at The Slade School of Fine Art. This research project explores the impact of digital information technologies on landscape and the environment and considers the critical significance of landscape as both site (material) and sight (representation) in examining conditions of power in the context of twenty-first century late-capitalism. It seeks to contribute to the discourse on 'environmental art' whilst also contesting the application of this term to a niche area of visual practice. Fiona also holds a teaching post in the department of design at Manchester School of Art.

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Thinking the Interior:
atmospheric envelopes and entangled objects

This paper will focus on two works by the British artist Martin Creed: *Work No.227*, *The lights going on and off* (2000) and *Work No.200*, *Half the air in a given space* (1998). I will consider the artist's deployment of air in these works as both a material and a metaphor that might enable a productive engagement with thinking about interior spaces in relation to broader questions concerning ecology and the environment. Creed's works will be situated in relation to Peter Sloterdijk's writings on air and atmosphere with particular reference to the philosopher's 2009 book *Terror from the Air* where the introduction of gas warfare into the trenches of the First World War is analysed in relation to the emergence of the 'environment' as a key term of the 20th century. My approach to this discussion is informed by my position as an artist and will include modes of experiential and affective engagement with Creed's works that implicitly foreground an understanding of the value of artworks as productive sites for the generation of experimental spatial and material relations.

On first encountering Martin Creed's *Work No.227*, *The lights going on and off,* at the Tate Gallery in 2000 as part of the annual Turner Prize exhibition I remember being profoundly irritated. I entered the gallery space looking for an object and found that the space was empty. There also appeared to be a malfunction with the lighting technology in the room as the lights came on and then went off intermittently. I did not expect to confront an empty space, to witness 'nothing'. It therefore took me some time to tune into the fact that the lights were coming on and off with a certain regularity and that this established a rhythm to being present in the space. I also began to notice the architectural details of the room itself as it blinked in and out of focus and I began to pay attention to other visitors in the space as they arrived and as they left. I gradually became aware that the space of the room and my position within that space were being made explicit with each illumination, that I was becoming both a subject *in* the space and an object *of* the event taking place. Through this awareness the exhibition space ceased to be the 'empty' space I had first encountered and instead began to hold my attention as an environment where something was happening. The atmosphere of the room emerged as a central feature of the event through my increased sensitivity to the space surrounding me; my awareness of the temperature and the air circulating in the room, for example; the rhythm of the lights going on and off alongside the rhythm of my breath; my attention to other visitors in the space, their movements and reactions. Martin Creed's work is notoriously playful and provocative in its challenge to the conventions of the exhibition space and the position of the visitor within that space. This work harnesses the supporting surroundings of the institutional setting and opens the gallery space up to a moment that oscillates between presence and absence, subject and object, and background and foreground. Through this subtle confusion of the interior and exterior of the work itself, *Work No.227, The*

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lights going on and off, can be seen to make the atmospheric conditions of the gallery space explicit bringing air, light, mood and temperature into focus. It is this atmospheric aspect of the work that I would like to reflect on through a consideration of Sloterdijk's writings on air and the emergence of the environment.

In Sloterdijk's book *Terror From the Air* from 2009 (originally published in German in 2002), he examines the use of gas warfare in the trenches of the First World War as the initiation of a form of 'atmospheric terrorism' that facilitated the emergence of the environment as a key concept of the twentieth-century. He locates the origin of this in a specific temporal moment that took place on April 22 1915 when a German regiment launched chlorine gas over the Ypres front towards unsuspecting French troops. The significance of this act in the midst of an already bloody and horrific conflict cannot be underestimated as the nature of the attack marked a profound shift in the terms of engagement. Once the gas was released it was its very invisibility coupled with its spatial extent that caused maximum damage to the opposing troops. In its early incarnation the gas could not be seen or smelt, the soldiers on the French side only became aware of the attack at the moment when the very thing they took for granted in the muddy, rat infested, bullet- and shell-ridden trenches they were occupying, became explicit through its sudden removal, and that 'thing' was the air that enabled them to breathe.

Through the introduction of this air-bound toxicity the war shifted focus from an attack on the individual body of the enemy soldier to his surrounding environment, to the atmospheric conditions needed for his survival. For Sloterdijk this ontological shift from the human-body at the centre of things *to* its environment marks a profound moment; in the process of this atmospheric *explication* (2009, 9), Sloterdijk foregrounds the conditions under which that body is able to be, and to breathe, in the first place and goes so far as to claim that 'the discovery of the "environment" took place in the trenches of World War I' (2009, 18). It is through this making explicit of the air, the revealing of the background conditions necessary for survival, and the deliberate targeting of those conditions through their violent erasure via state-sponsored terrorism that, according to Sloterdijk, the environment emerges into 'formal representation' (2009, 23). From this point on it was no longer possible to take for granted the atmospheric conditions of environmental inhabitation, the simplicity of breathing uncontaminated air. Whilst it is possible to trace a history of air pollution prior to this – not least through the toxic emissions of the industrial revolution – this particular historical moment marked the first point at which the contamination of air became selective, strategic and state-sponsored. The First World War initiated an industry for the design and manufacture of lethal gases, breathing instruments and portable oxygen cylinders and an attendant scientific and technological milieu in which the attempt to define, delimit and control atmospheric conditions developed. In our present moment of climatic emergency and ecological crisis these observations take on an increased significance as global governments and climate change scientists clash over the implementation of air control measures and atmospheric protocols, the monitoring of toxic emissions and the visible signs of global warming.

Sloterdijk's reflections on atmospheres in *Terror from the Air (*and his major work *The Spheres Trilogy* written between 1998 and 2004), offer a series of interrelated spatial concepts that refine this notion of the explication of the environment through reference to 'atmospheric envelopes' and 'air-conditioned spaces'. His account is a spatialised ontology of being-in-the-world that can be seen to have significance for discussions of ecology and the environment. He asks not the question *'Who or what are we?'* But rather '*Where are we?'* For Sloterdijk, being-*in* a world or sphere is also, fundamentally, social co-existence or being-*with,* and this co-habiting 'condemns' us to live with others (human and non-human) in interdependent atmospheric surrounds where any notion of an exterior or independent outside has now disappeared. This disappearance of the outside is a consequence of the making explicit of our environmental conditions, of the fragile life support systems that enable us to be and to breathe. This is why air plays such a central feature in his writing as it exemplifies that most fundamental yet invisible atmospheric support that is *the* precondition of our existence. Being-in-the-world is therefore always already spatial *and* social due to our immersion in shared atmospheres and communal environments. Inhabitation is *co*habitation, spatial co-dependence

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therefore becomes a necessary condition for 'thinking the interior' (Sloterdijk, 2011, 83.) In this respect his writings echo Bruno Latour's work on 'actor-networks' and the extension of traditional notions of agency beyond the human to include other actors in ever expanding environments of association and entanglement (Latour, 2005). Both thinkers have shared platforms in discussing their ideas in recent years and Latour in particular makes frequent reference to Sloterdijk's work and its influence on his own thinking (see for example Latour, 2008). There is an affinity between the two writer's approaches to *making explicit* the background conditions of taken-for-granted situations. Through this process of 'revealing' the hidden networks and spheres of association both Sloterdijk and Latour establish a politicised and relational understanding of inhabited spaces that have implications for environmental thinking. In Latour's work *The Politics of Nature* (2004) for example, he rejects what he sees as the modern distinction between 'matters of fact' and 'matters of concern' that is a consequence of instrumentalised thinking and the ontological split that has been drawn between Nature and Culture. Latour insistently returns to the assertion that Science (and therefore any appeal to an external 'Nature' as a fixed reference point) is subject to the same situated entanglements with objects, agents and actors as the social and cultural realms. Through focusing on the details of scientific practice from laboratory conditions and the instruments employed in experiments, to the political and economic influences supporting particular spheres of enquiry and spaces of practice, Latour makes explicit the underlying mechanisms and background stories that are entangled with scientific discoveries and the formal representation of 'Nature'.

Martin Creed's *Work No.200, Half the Air in a Given Space* appeals to an abstract notion of scientific truth, control and independent measurement. The artist instructs that when the work is shown the space it occupies is to be measured in cubic metres and then divided in half. This number is then divided by the volume of air in a 16-inch balloon so that the number of balloons needed to contain 'half' the air is determined. The room the balloons occupy is full of air only half that air is now *inside* the balloons. I recently experienced this work in person at The Hayward Gallery in London. Visitors are carefully controlled in terms of access and are asked a series of questions concerning allergies and any prior experience of anxiety or claustrophobia before entering the room. As I entered the space and the door closed behind me there was an immediate awareness of a change of atmosphere. As the balloons gathered around my legs and waist and brushed against my arms, the air felt alive due to the build up of static electricity from the friction of the balloons against one another and against previous and current visitors. My first steps into the white sea of balloons before me were confident, I felt a childlike sense of wonder and excitement; I felt light and buoyant, qualities that oddly seemed to mimic the material properties of the balloons themselves. The air around me bristled as I tapped floating balloons away and began to push forwards. However, as I moved further into the room and the balloons began to close in around me, occupying the space I had vacated, I began to feel uneasy. The balloons now extended above my waist and gathered around my upper body, they pushed against me from all sides making it difficult to keep moving, balloons that had been punched away by visitors ahead of me drifted in my direction and bumped into me. I began to notice the overpowering smell of latex and to catch glimpses of dirt, fluff and clumps of hair on the balloons, their pristine whiteness now suddenly contaminated by their relations with others who had been in the room before me. I could feel my own hair beginning to stand on end and fly out in all directions in response to the static in the space. I heard the sound of a balloon bursting, followed by voices and laughter from elsewhere in the room but the dense fog of white muffled the sounds and obstructed my vision. I was aware that I was sharing the space with others but I could only sense them not see them. I struggled to make my way back towards the exit relieved to step through the door and breathe what seemed, in comparison to the overpowering smell of latex, to be 'fresh' air. In truth however, I merely stepped out of one sphere of climate control where the air was measured and divided, into another air-conditioning system in the gallery space 'outside'.

During the staging of the exhibition balloons escape the space or burst, some deflate slowly whilst others are replaced. It becomes clear that despite its pretensions to measurement the work is subject to an array of forces that are beyond control, from the superficial events and actions that might cause a reaction in the immediate environment (such as balloons bursting), to

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a series of larger effects and consequences that include the material conditions necessary for the production and the staging of the event in the first place; the atmospheric changes in the gallery space; the sensual and emotional affects on the viewer/participant who enters the space. What this particular work and the space it occupies can be seen to symbolise is a heightened sense of environmental awareness *through* the experience of atmospheric envelopment. As a visitor and a participant you are forced to cohabit the space with a series of other agents; you become entangled with the balloons, other visitors, static electricity, atoms in flux, air, breath, the smell of latex, the bodily traces of previous visitors. The interior is in a constant state of change as it responds and adapts to the agents and actors interacting within it and upon it. The work presents an interior space as an atmospheric envelope of relations, it is a situation in the process of being composed and recomposed, a space of relating. The balloon itself can be seen to function as a visual and material metaphor for a world within a world, a micro-atmospheric interior with a fragile membrane enveloping the air within it whilst floating in and resisting the air outside. It has a precarious material constitution that is dependant on air to bring it fully into being. In this moment of encounter between the balloon and its interior and exterior atmospheres it is possible to trace a challenge to what traditionally constitutes materiality, as the air, which is usually regarded as immaterial, is made explicit. The air also merges with other intangible affects such as smell and static which become evident as physical sensation in the moment of their encounter within the atmospheric envelope of the space.

Whilst Creed's works appear to be playfully provocative they also carry with them, through their disruptive material and spatial practice, affective impact, confusion of categories and metaphorical currency, a critical challenge to (re)thinking the interior. As social, political and economic frameworks globally begin to shift towards an increased focus on living *with* and adapting *to* climate change rather than its prevention, as humans we are now embarking on a collective form of experimentation to learn anew how to be in a shared world. This means acknowledging our entanglements with and attachments to whole chains of actors and situations that affect us and who we, in turn, affect. Central to this experiment is the need to develop imaginative spatial and material relations that challenge existing models of thought and practice, relations that make explicit our life-support systems, our shared atmospheric envelopes. As the geographer Nigel Thrift delicately highlights in relation to Sloterdijk's work: 'The world is not an object for thinking subjects in the way espoused by so many philosophers but rather a continual snowfall of events which are held in place by what spaces it is possible to construct and breathe in, what interiors it is possible to make possible.' (2012(a), 143).

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Susan Hedges is a Senior Lecturer in the School of Art + Design at the Auckland University of Technology. Her research and publication interests embrace an interest for architectural drawing, notation, dance, film and critical theory in regarding drawing and visual culture. These seemingly divergent fields are connected by an interest in the relationship that exists between the body condition, architectural notation, and visual images.

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The Escaping Surface

This paper explores an aesthetic of flatness – pursuing skin and surface rather than depth and perspective. Through an investigation of Japanese Manga, the escaping surface was explored in a studio brief conducted with a series of first year students in interior design. The brief proposed that Manga may offer a spatial sensibility of fluctuation. Forms may be blurred or superimposed over each other with no discernable order, until they form a continuous surface, obscuring the purpose and nature of any spaces behind. Elements may be arrayed in a floating environment, where perceptions of relative importance depend on the observer's movement across space. This studio brief pursued changeable surfaces in an attempt to produce effects of ephemerality and a multiplicity of experience.

Japanese Manga drawings are seen in this paper as setting up categories through which conditions may leak and reverse. Contours with variations in surface conditions may create reassuringly stable backgrounds with the drawing of realistic surfaces, however this technical assurance and consistency may also become mere backdrop when set against an animated condition. Familiar techniques, such as manipulations of scale, skiagraphy and controlling projections, are also seen in architectural drawing and are used in this studio brief to explore situations of thickness and thinness, movement, and a multiplicity of experience.

Manga: an assemblage of planes

Japanese Manga (or comic) is a drawn, sequential narrative developed in Japan in the post-war period. The art of Manga can be humourous, erotic and sometimes violent, and its physical form is often a series of sequential panels with word balloons arranged on a page to tell a story. Their short physical lifespan and monochromatic print format use line drawing to create a different aesthetic from that of a more colourful western version, where new conventions for linework are used to convey depth and speed with lines and shading.[1] Using a minimum of line to convey subtle emotions, a decompressed storyline is presented with fewer words appearing as a visualised, rather than illustrated, narrative. Drawn detail is brought into focus and background or depth falls away; instead of alluding to depth, flatness is sort. [Figure 1] A way of seeing is required that involves a steady, moving gaze across the entire scene. There is no one perspective; the viewer's gaze is controlled by a clever use of line weight, lead-ins, eye contact, and the visual direction of characters.
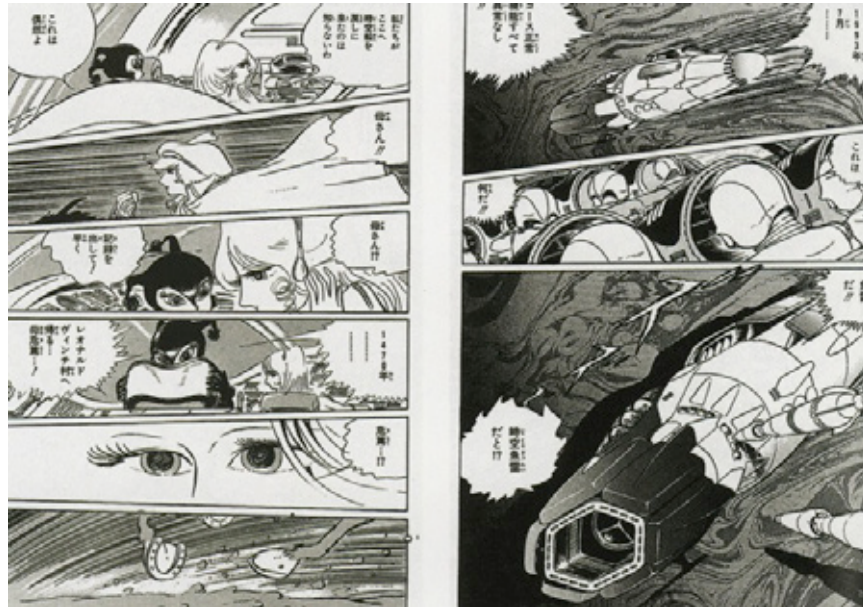
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Figure 1. *Matsumoto Leiji, Tenshi no sora jikûsen Leonarudo Da Vinchi no Densetsu*
(*The Vessel of Space-time of the Angel: the Legend of Leonardo da Vinci*). Matsumoto Leiji, Chuokoron
sinsha, 2006. Cited in Brigitte Koyama-Richard, *One Thousand Years of Manga*. Paris: Flammarion;
London: Thames & Hudson, 2007, 199.

Manga uses lines as an indication of motion and character; each cell serves to guide the
reader's gaze sequentially, but in a non-linear manner, around the page. Manga tends to
disrupt realistic representation and narrative continuity. The artist focuses less on
recreating reality and more on evoking feelings, for example humour, absurdity, motion
and transience, the mysterious, the supernatural, the grotesque and the erotic. Manga uses
lines as an indication of motion and characters aid the eye to move through the visual
narrative. For example, in an action sequence, frozen still images are frequently utilised to
maximise a sense of motion, the direction of the motion lines within each cell serving to
guide reading.

In this light Manga can be seen as less a simulation of reality and more a drawing in
motion where the mobility of flat planes facilitates progress. Planar relations are more like
an accumulation of independent images and styles that do not add up to a whole but are
more of a visual play. The detection and revealing of slippages – between planes across
foreground and background, or on one plane but over, under or through another – a
manifestation of representation offers two-dimensional movement. Ideas of fluctuation,
moving drawings, and induced movement are made possible by the composition of mobile
planes, which make situations and change the role or value of representations.

In the initial stages of the brief students are asked to select a version of Manga and consider
its notions of two-dimensional animation. This is then analysed in a storyboard where the
background becomes the key character in the script. [Figure 2] Transitions from chapter-to-
chapter, page-to-page and frame-to-frame are identified, paying careful attention to line-
work, contour, weight and movement within the page. Alongside this sits a selection of
architects, artists, installation artists, filmmakers and sculptors whose design
methodologies, principles, and conceptual ideas are investigated. Drawing similarities
between the Manga analysis and examples of others' work, students are asked to make a
response to their Manga analysis in the media of their choice that encapsulates notions of

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rhythm, framing, animation and activation. This response is intended to address the formal issues of the project and is the basis for further moves in their design process.
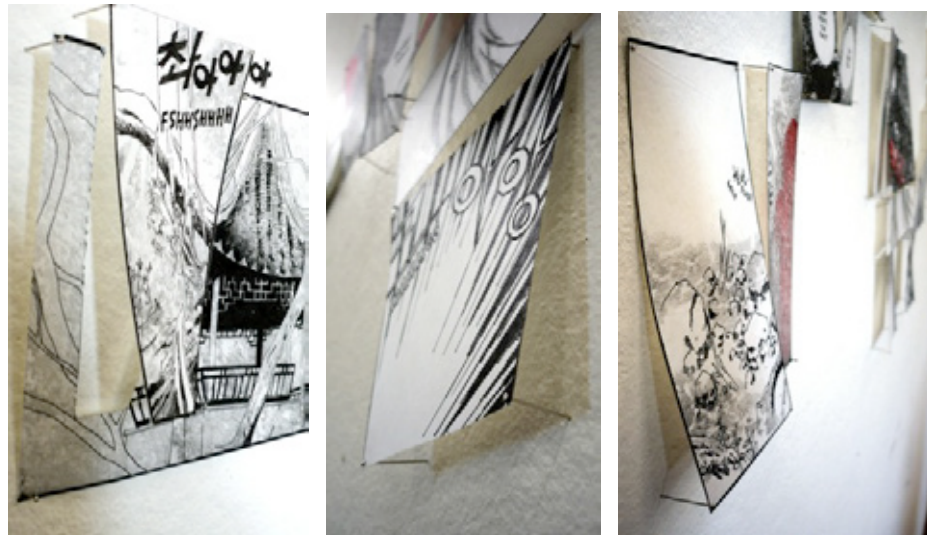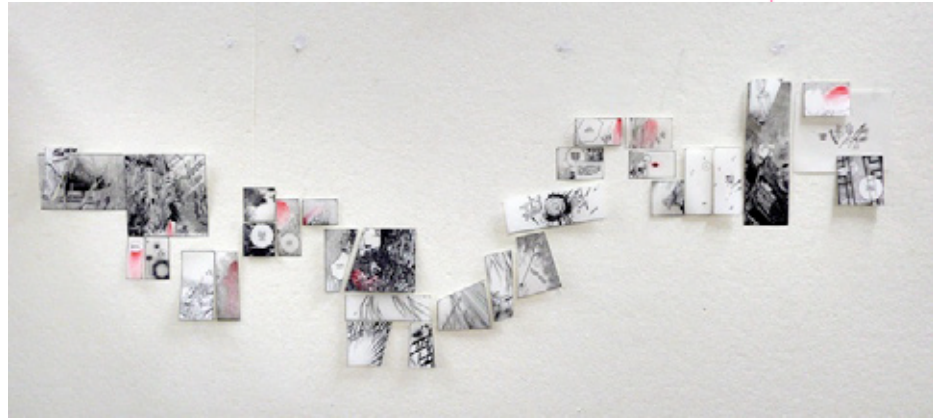
Figure 2: Nicola Titford, storyboard analysis, 2008. Photographs: Author.

In this paper the aesthetics of Manga offer a strategy in which students begin to consider duration, time, narrative, emotion, storyboarding, events and situations that can enliven spatial design. Manga involves an emphasis on an internal coherence of works, a non-hierarchical visual field that does not allow for a conventional chronological reading, but rather forces simultaneous and multi-faceted field conditions.

Surface: the active field

The spatial implications of such a sensibility, where forms are blurred or superimposed over each other with no discernable order, may form a continuous surface, obscuring the purpose and nature of any spaces behind. Elements may be arrayed in a floating environment where perceptions of relative importance depend on the observer's movement across the image. Design, traditionally conceived as form and spatial substance, is barely apparent and dissolves into an excess of other competing stimuli.

Architect Stan Allen, in his book *Points + Lines: Diagrams and Projects for the City*, writes that the field 'is a horizontal phenomenon on which programme and events are played out'.[2]

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Allen suggests that a 'field' describes a space effect containing no matter or material points, rather functions, vectors and speeds.[3] The possibility of incremental growth is inherently expandable and the surface, through thickening and intensification of experience at specified moments, happens within this extended field.

> Yet field conditions can be, through their metonymic emission of multiple simultaneous performance vectors and programmatic surfaces, often conflicting and always in different rhythms and relations.[4]

Multiple layers consisting of mixed styles and mixed media are brought together in a single plane. Fieldwork is simulated by flexible motion; a thickened surface provokes speculative arrangements structured from the one to the many. Surface is characterised by flux, changing figure/ground/space relations, programmes, and movement patterns. Allen writes about:

> … the capacity of a certain structure to act as a scaffold for a complex series of events not anticipated by the architect – meanings and affects existing outside of the control of a single author that continuously evolve over time.[5]

Here, students analyse an existing site in terms of their version of Manga. [Figure 3] Generating a conceptual section from their original responses, students section their idea into space. This enables an understanding of occupation, as well as detailing their intention into the physical world. This section becomes a synthesis of models and drawings. [Figure 4]

Figure 3. Nicola Titford, conceptual section, 2008. Photograph: Nicola Titford.

That the surface should have this power suggests a relationship between image and content that is quite removed from Western ideas of superficiality and essence. The word superficial describes the emptiness of a surface that hides a lack within; it may be wrapping, skin or a container but it is merely the covering of the essential thing inside it. The surface, in this estimation, may be truthful, ambiguous or deceitful about its contents, but not productive.[6] Conjecture about meanings, such as whether the emphasis on surface or container meaningfully contributes to, or merely represses, what it represents or contains, have been debated, where depth and surface share a different relationship. Manga's emphasis on the two-dimensional surface and non-hierarchical qualities to generate a pictorial space of distributed interconnections, offers a compositional formation of surfaces that suggest a legacy of flatness. Two-dimensional imagery that comes to be understood as a kind of choreography, a juxtaposition of fragments that hold a flexible narrative structure and invite a construction and reconstruction of the scene for multiple levels of understanding.

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Figure 4. Nicola Titford, conceptual section, 2008. Photographs: Nicola Titford.

Manga and architectural drawing: The escaping surface

In this light a discussion of Manga and spatial design suggests that the drawn architectural line will offer more than simply the placement or position of each object. Architect Mark Wigley in *The Architecture of Atmosphere* comments that line must dominate effect, where the abstract line may offer little in terms of the construction of space. For Wigley, the abstract line defines a dream space in which the architect works; tolerated subordinate excesses and every small choice of representational technique defines an atmosphere where even the most abstract lines produce sensuous, unpredictable effects. [7] He writes:

> Architecture is but a stage set that produces a sensuous atmosphere. Semper argues that the full force of architecture is to be found in its outer surface, the decorative layer through which the atmosphere seemingly percolates. Architecture is distinguishable from décor. To construct architecture is simply to prop up surface that produces an atmosphere. [8]

In this studio brief the nature of Manga and its relationship to architectural drawing is translated to a series of flat surfaces that activate space and suggest that the thinnest layer of paint, texture or wallpaper may create a narrative and shift the eye over surface. [9] [Figure 5] Constructing situations by playing with new changeable interiors, the spatial designer offers notions that may happen just beyond the limits of construction; the abstract line on the blank paper offering atmosphere, movement, dance and sensuous effect; the authority of the line diminishing to propose or suggest multiple ways of moving and seeing in an instant. Architect Toyo Ito suggests that:

> … the spatial characteristics of the contemporary city are fluidity, multiplicity of layers, and phenomenality, exactly the same as those of the microchip … the garden of microchips is, as much as it is characterised by fluidity, a multiplicity of layers and phenomenality, especially since such characteristics take the material form of architectural elements like walkways and screens … [10]

As Toyo Ito describes it:

> … signs are transformed into space. Any 'real' architecture is covered in lights, signs, images and other accretions so that its formal qualities are hidden and, perceptually, only the surface remains. [11]

The brief suggests that the architectural line-drawing will offer more than simply the placement or position of each object. For Ito,

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… innumerable drawings scroll across an enormous screen. Ground plans, elevations, cross sections, exploded views, facility plans, detailed plans … Plans abandoned when the design changes, plans still under study. A panoply of two-dimensional architectural signs rendered on the screen and printed out on paper. Superimposed on one another, they appear and disappear by turns, flowing ceaselessly across the surface of the screen.[12]
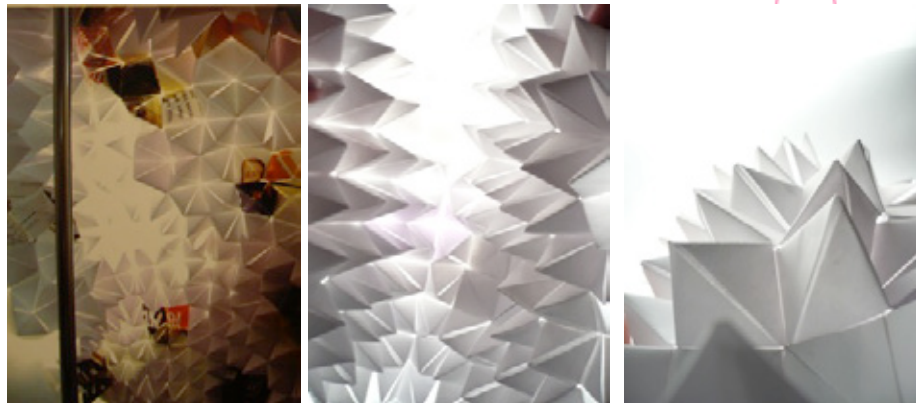

Figure 5. Nicola Titford, final design, 2008. Photographs: Nicola Titford.

Conclusion

Japanese Manga may offer an architectural sensibility of fluctuation where forms are blurred or superimposed over each other with no discernable order until they form a continuous surface obscuring the purpose and nature of any spaces behind. Elements may be arrayed in a floating environment where perceptions of relative importance depend on the observer's movement across the image: signs are transformed into space, there is a layering of materials, and attention is paid to edge conditions and interactions between materials. Manga's two-dimensional nature alludes to depth and emphasises an intrinsic flatness.[13] Rejecting the spatial in the planar and regarding space itself as an assemblage of planes, a way of seeing is required that involves a steady moving gaze across a scene. Curiously flat from a single perspectival viewpoint, its hierarchy of elements is based on actual size and perceived importance.

Manga emphasises two-dimensional surfaces and non-hierarchical qualities generating a pictorial space of distributed interconnections, a compositional formation of surfaces. The articulation of flatness is achieved by reducing depth in material systems, overlapping transparent objects in a perceptive sequence, minimising the thickness of an opaque element, or increasing the thickness of transparent items. Manga-style architectural drawings can come to be understood as a kind of choreography where a juxtaposition of fragments and their ability to hold a flexible narrative structure invite the reader's participation through the construction and reconstruction of the scene. Manga emphasises a non-hierarchical visual field that does not allow for a conventional chronological reading, but rather forces a simultaneous and multi-faceted field condition. These images are not so much forms of the image in a space in which invisible things flow; one might describe the space as a transparent field in which diverse phenomenal forms emerge as the result of flow. What is important is not so much the expressed forms as the notion of a space that makes the expression of those forms possible.

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The spatial response to Manga offers a visual sense that wants resolutely to remain planar – a collapse of structure in favour of horizontal models; an expansive, flat, borderless field; a promise of movement where surfaces may have simplicity, flexibility, flatness and ephemerality. Perhaps the Manga drawing is a strategy in which spatial design could be enlivened by narrative. Employing emotion, storyboarding, events, situations, duration and time, and involving an emphasis on the internal coherence of works rather than broader considerations of the experience of objects. It is a visual sense that wants resolutely to remain planar. A collapse of pyramidal structure in favour of horizontal models; an expansive, flat borderless field; a promise of movement; a material that presents an outlook to the future and a world in which different incompatible entities can occupy the same position; where surfaces may have an incredible simplicity, flexibility, flatness and ephemerality. For Allen:

> … accidents and disruption [that] inevitably undermine any formal system defined by points and lines is not so far from what is intended here. More than a formal configuration, the field condition implies an architecture that admits change, accident and improvisation. It is an architecture not invested in durability, stability and certainty, but an architecture that leaves space for the uncertainty of the real …[14]

Notes

[1] Schodt, Frederik L. *Dreamland Japan: Writings on Modern Manga*. Berkeley, Calif.: Stone Bridge Press, 1996, 23-24.

[2] Allen, Stan. 'Field Conditions.' In *Points + Lines: Diagrams and Projects for the City*. New York: Princeton Architectural Press, 1999, 92.

[3] '… a place of propagation, of effects. It contains no matter or material point, rather functions, vectors and speeds. It describes local relations of difference within fields of speed, transmission of careering points …'

Kwinter, Sanford. 'La Cittá Nuova: Modernity and Continuity in Zone ½ (New York, 1986) 88-89, cited in Allen, Stan. 'Field Conditions'. In *Points + Lines: Diagrams and Projects for the City*: New York: Princeton Architectural Press, 1999, 92.

[4] Hays, K. Michael. 'Point of Influence and Lines of Development.' In *Points + Lines: Diagrams and Projects for the City*, 1-9. New York: Princeton Architectural Press, 1999, 8.

[5] Allen, Stan. 'Infrastructural Urbanism.' In *Points + Lines: Diagrams and Projects for the City*. New York: Princeton Architectural Press, 1999, 54.

[6] However, in both traditional and contemporary Japanese terms, the surface is considerably more intrinsic to the thing that it wraps or contains, evidenced by the elaborate wrapping of even ordinary retail items. There is a belief that the image, impression or surface of a thing contributes to, if not helps to determine, its contents.

[7] Wigley, Mark. 'Die Architektur Der Atmosphare (The Architecture of Atmosphere).' *Daidalos* 68 (1998): 18-27, 27.

[8] ibid, 20.

[9] Wigley goes on to write of the Situationists who, he suggests, exploited existing décors and through this developed a whole new system of décor and finally explored new ways of interacting with décor. 'Décor is seen to induce dreams like a drug. Changing the decoration constructs a new dreamland.' Wigley, Mark. 'Die Architektur Der Atmosphare (The Architecture of Atmosphere).' *Daidalos 68 (*1998): 18-27, 25.

[10] Toyo Ito, and Andrea Maffei. 'A Garden of Microchips: The Visual Image in the Era of Microelectronics.' *Toyo Ito: works, projects, writings*, Documenti di architettura, no. 137 (2002): 337-39, 339.

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[11] Maffei, Andrea, ed. *Toyo Ito: Works Projects Writing*. Milano: Electa, 2001, 338.

[12] Toyo Ito, and Andrea Maffei. 'Blurring Architecture: Sendai Médiathèque Report "Under Construction".' *Toyo Ito: works, projects, writings*, Documenti di architettura, no. 137 (2002): 351-54, 351.

[13] Murakami, Takashi. *Super Flat*, Tokyo: Madorashuppan, 2000.

[14] Allen, Stan. 'Field Conditions.' In *Points + Lines: Diagrams and Projects for the City*, New York: Princeton Architectural Press, 1999, 102.

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SITUATION Symposium

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Nuttinee Karnchanaporn is a lecturer in the Interior Architecture Program at the School of Architecture and Design, King Mongkut's University of Technology Thonburi, Thailand. She trained as an interior architect and works in various fields including teaching, research, interior architectural design, curatorial work, and writing on design related issues. Nuttinee obtained her PhD in Histories and Theories of Architecture from the Architectural Association, UK. In recent years, Nuttinee has conducted research that takes interest in the way domestic life is engaged or ignored through the space of home in Bangkok. With a shared interest in 'urban domesticity,' she collaborates with Apiradee Kasemsook on the Measuring the Non-Measurable Research Project, which is focused on Bangkok and funded by Keio University, Japan. Current research publications include: *'Everyday' Domesticity, Figuring Out (Different) Ways to Use Ethnographic Research Methodology in Spatial Research* (2014); *The Property Billboards: Re-Envisioning the Bangkok Urban Edge* (2013); *Rethinking Bangkok Domesticity: A Dialogue Between Film and Critical Design Thinking* (2012); *How Small is Too Small? Bangkok (Frugal) Living* (2011); *World-Class Living?* (2008); and *Bangkok Homelife: A Study of the Emergence of Contemporary Thai Domestic Interior* (2008).

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150cm domestiCITY

Introduction

Boundaries present themselves to us as the edge of things, as the spatial and temporal limit between the here and there, in and out, present and future. The boundary in all its manifest forms – wall, façade, gate, fence, river, shore, window – appears as a discrete separation between alternate sides of its magical divide; things are dispersed and ordered in space. Yet for postmodern urban space, in which architects assay the wrapping and layering of space, and urban managers increasingly review its representation and control, nothing could be farther than the truth; boundaries are not finite, but zones of negotiation. (Borden 2000, 221)

This paper explores the idea of the 'boundary as a zone of negotiation'. Bangkok is a city where the boundary between the private/the domesticity and the public/the urbanity fluctuates. The parameter of the building's footprint and the boundary between landownership and public space are enshrined in law. However, such a clear and legalised boundary between the domesticity and the urbanity can hardly be observed as one walks along the streets of Bangkok. Endless rows of shophouses are common in Bangkok. These shophouses are typically multi-functional buildings consisting of shops on the ground floor that open up to a public footpath with residential accommodation on upper floors. If one were to closely observe the front of these shophouses, one would encounter interesting variation in how people treat their boundaries. The front areas of these shophouses can be considered as an interior created between the two parts (i.e. the domesticity and the urbanity) that become 'a situation', which this paper aims to elaborate.

In the context of Bangkok, Thailand, the shophouse is a building typology commonly associated with high density urban areas and tinted with Chinese architectural influences: multi-functional; low-rise (two or three stories high); featuring a narrow front with a deep rear; and economically constructed (Chulasai, 1997, 87). With reference to the socio-economy of Bangkok, a number of shophouses were constructed over the same period at the New Road or Charoen Krung Road in 1870. From the very beginning, the shophouses located along the New Road were intended to be a multi-functional building typology, with shops on the ground floor for daily trading and residential accommodation on upper floors. At the peak of Thai economic growth, marked by the First National Development Plan 1961-66, the shophouse was considered as a building that

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was economical to construct that could respond to the speed of economic development and city expansion (Askew 2002). Vast numbers of shophouses were constructed in Bangkok to meet the need for city accommodation and mercantile activities. Over time, this multi-functional aspect of the shophouse has contributed to the survival of this building typology. It has been stressed that this decade marks an ending for the shophouse due to current development trends that move towards developing more high-rise commercial buildings and condominiums along major roads (ASTV Manager Online, 2011). Demolition of old shophouses has become common where land value shoots high. Nonetheless, shophouses, especially the ones located nearby elevated train stations and the ones located along main roads and *sois*, have somehow survived the city's rapid development. These shophouses continue to exist to support small-scale, localised and daily economic activities, retail activity that would be more expensive in department stores or which would consume more time in travelling to the superstore.

Previous research and observation has evidenced that the ground floors of shophouses are mainly used for commercial purposes relating to everyday needs; for example, a mom and pop grocery shop, 24-hour convenience shop, internet and game shop, food shop, hair salon, tailor shop, massage shop, shop for statues of Buddha, tool shop, and motorcycle/car garage (Kasemsook and Karnchanaporn, 2014, 55). On the other hand, the front areas of these shophouses possess such dynamism of their own. As listed in the title of this paper, '150' number addresses are subject to a Bangkok Metropolitan Administration building regulation that forbids a structural construction within 150-centimetres from the front of every shophouse. The area belongs to the shophouse owner but the owner has to follow the set-back regulation of the ground floor (Department of Public Works and Town & Country Planning, 2000). No permanent enclosure may be constructed within this shopfront area. However, the area is a semi-enclosed space since it normally has a canopy formed by a cantilevered upper floor. The negotiation between what belongs to the private realm of living and what needs to obey the public law takes place here in the 150-centimetre area at the front of the shophouse. Each shophouse owner has his/her own technique to reclaim the set-back front. A pragmatic adjustment or creative adaptation displays an ingenious negotiation of the spatial intermediacy between the private/the public or the domesticity/the urbanity. [Figure 1]
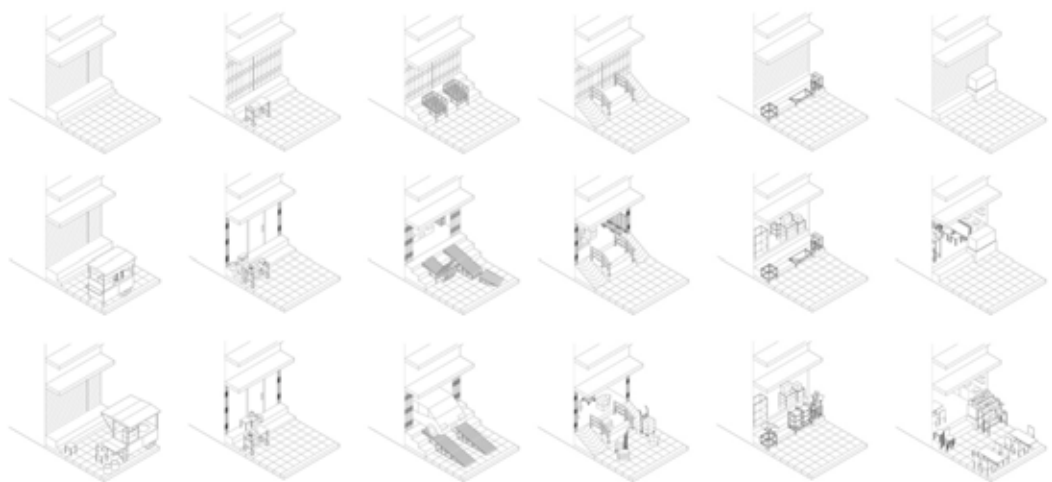

Figure 1: Studies of spatial negotiation situated in the front of six shophouses nearby Phra Khanong BTS SkyTrain station. Images: Kasemsook and Karnchanaporn, 2014.

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150 domestiCITY design studio

On a pedagogical level, the materials that this paper discusses are based on materials from one of the Interior Architectural design studios conducted for forth year undergraduate students in the Interior Architecture Program in Bangkok, Thailand. The design studio has its main focus on in/exterior programs that are situated in the 150-centimetre areas at the front of shophouses. The question is asked: 'where do domestic lives end and the city begin?' Students respond to the question by investigating the shopfront area through drawings, diagrams and models. These investigations and experimentations aim to reveal the eventful nature of the situations. For sixteen weeks, the complex relations between the domestic interior and the urban context situated within the shopfront area are to be visualised and to become potential design agendas.

For the first part of the design studio, over six weeks, eight students select eight different sites that are located at the transition area between the city centre and the suburban areas in different parts of Bangkok. Students are encouraged to select sites nearby their neighbourhoods in order to gain more insightful information and to be able to revisit the sites day and night. They also select five to ten shophouses within their sites and investigate the shopfront situations in a 1.5 metre by 4-8 metre area. Photographic documentation captures the way that each shophouse defines their space and sets boundaries for the shopfront in different ways; for example, extending parts of the interior onto the 150cm shopfront area, putting furniture on it, hanging products over it, putting pot-plants on it, using different materials to distinguish between the shophouse and the pavement, and extending shading devices and awnings over it. [Figure 2] These extensions produce interesting but contradictory situations by being permanently non-permanent.

In the second part of the studio, over ten weeks, students generate design proposals based on their shophouse investigations, exposing each student's area of interest and leading to new and interesting ways of generating and occupying these domestic/city interfaces. The studio's design brief stresses that design proposals need not occupy an existing shophouse, but an interior – or an understanding of such an interior – must be generated. Making intelligible the studied interior is the project outcome as well as re-forming the boundary between the interior and the exterior or modulating the existing site condition just enough for new activity to occur. The studio ends with eight design proposals, all of which are developed from the shopfront situations. These range from: new challenges in designing a new prototype for shophouse for new generation inhabitants; an in/exterior retail arcade extending from the shopfront situation; parasite spaces for senior citizens and domestic services; spaces for cyclists with smooth transitional surfaces and disconnections; shutter doors-cum-public space; mom and pop displays-cum-exhibition spaces for local protesters and tourists; a film that reveals the spiritual thresholds between the interior and the exterior; and a project that questions the ways in which areas in the front of shophouses are overused by the public, hence finding ways to reclaim those areas as an extension of domestic activities. The designing of the interiors in these projects engages both spatial and temporal conditions; it embraces social, cultural and economic forces, and opens the way for changes and adaptations.

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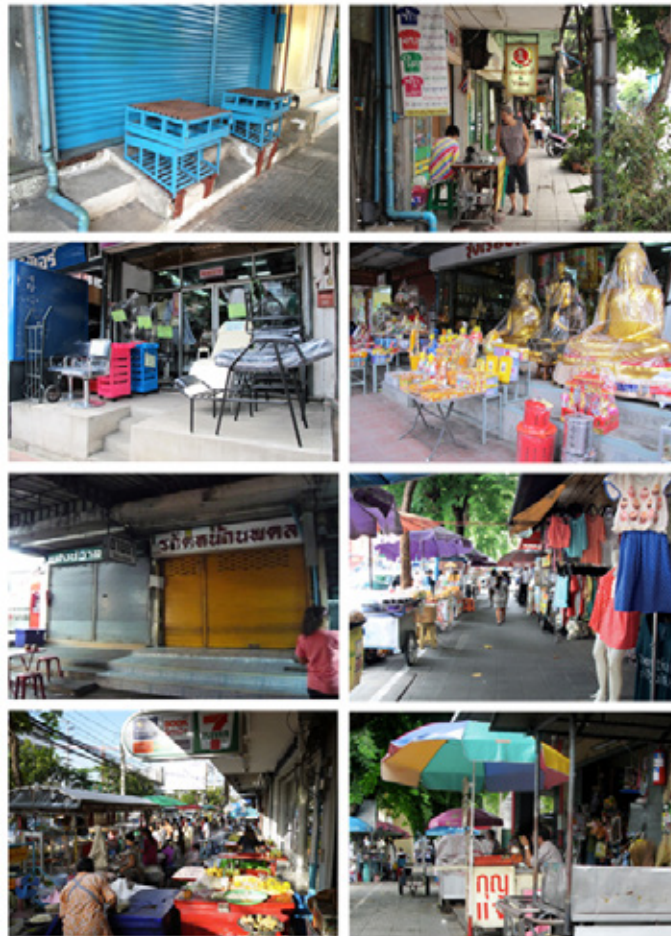231

Figure 2: Existing shopfront situations in various site locations.
Photographs: Karnchanaporn, Dejprasert, Srisupapak, Pongpitaya, Singthong, 2013.

Eight situations / Eight design potentials

Situation 1: Nichamon Dejprasert's interest is in 'shop display.' Nichamom investigated the display techniques of ten shophouses with various commercial functions on Petchakasem Road. These included: bookshop, hardware shop, 24-hour-convenience shop, noodle shop, Buddha statue shop, tailor shop, car care and car service shop, salon equipment shop, pawn shop, and construction material shop [Figure 3]. By using isometric drawing, Nichamon unveiled the intermingled relations between domestic use and commercial use on the ground floor. Key to this study was the parallel nature of trading and living on the ground floor, shaped by display techniques. What extends to the 150cm shopfront area is highly governed by product arrangement and how each shopkeeper keeps their eye on products [Figure 4]. Learning from the Buddha statue shop, the tailor shop, the construction material shop, and the salon equipment shop, Nichamon took on the challenge of designing a new prototype for shophouses for a new generation of inhabitants in which living and work could co-exist, especially on the ground floor. The new shophouse prototype consists of four spatial variations based on techniques she observed from the existing shophouses: moving platform, dynamic display, layering display, and family/transition/shop [Figures 5 and 6].

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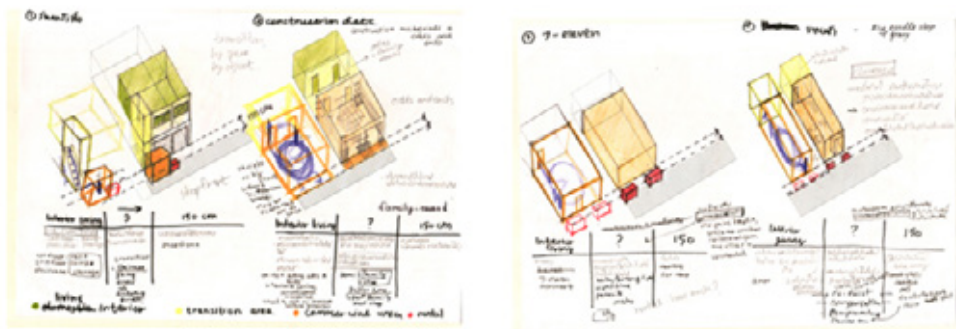
Figure 3: Isometric and plan drawing studies of the ground floor spaces and 150cm shopfront areas on Petchakasem Road with various commercial functions. The drawings indicate flexible product display techniques to claim the shopfront areas. Images: Dejprasert, 2013.
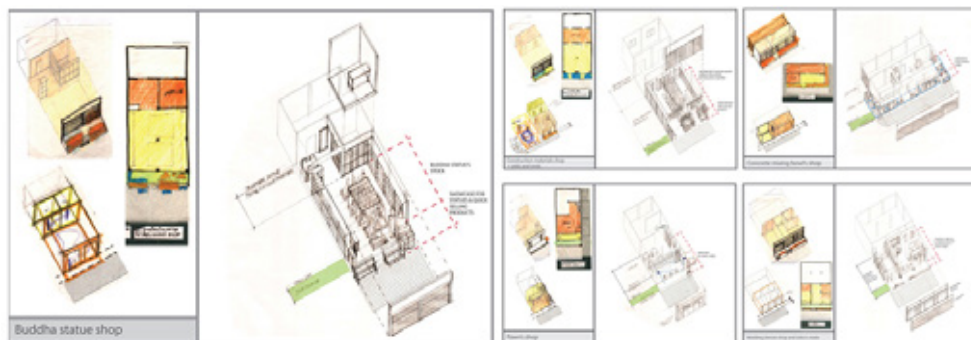
Figure 4: Isometric and plan drawing studies of the ground floor spaces and shopfronts with details showing product display techniques. Images: Dejprasert, 2013.

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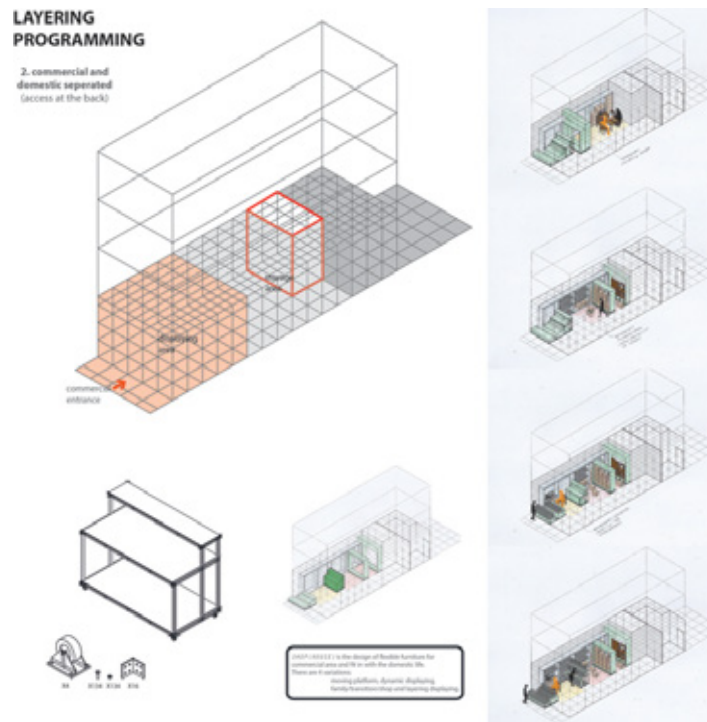
Figure 5: Design proposal: The new *(shop)house* prototype consists of four spatial variations. This figure shows a shophouse with layering display techniques. The shophouse can accommodate two separate tenants with separate accesses. Images: Dejprasert, 2013.
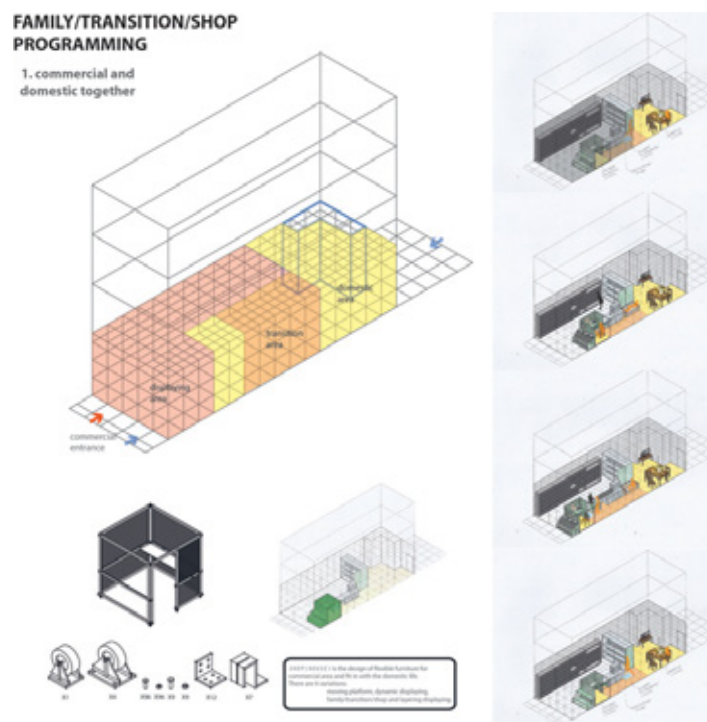
Figure 6: Design proposal: The new *(shop)house* prototype. This figure depicts a shophouse with the idea family/transition/shop. This shophouse proposes the ground floor have both commercial and domestic activity. While the front area is designated for commercial activity, there is also a place where family members can stay to keep an eye on products. Images: Dejprasert, 2013.

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Situation 2: Sutinee Srisupapak focused on the informal nature of the retail arcade. She studied 13 shopfronts and adjacent footpaths where she discovered informal rental systems for these shopfront areas. Through sectional drawing studies, Sutinee revealed the time-based and eventful situations of the *Wang Lang* market, an informal retail arcade. These included: a time-based shopfront rental, a ground space rental, and non-permanent shading devices. As a result of this dynamism, the footpath becomes almost an interior enclosure. Using the same idea and techniques, the student continued her design proposal to design a new in/exterior retail arcade that responded to the transient activities of trading on the public footpath.

Situation 3: Kittima Singthong explored shophouses along Charoen Nakhon Road and spotted a series of parasitical programs that fill gaps in everyday needs: an uncle who fixes watches and changes batteries; aunties and grandmas who fix clothes; a grandpa who fixes shoes; an uncle who fixes Buddha images; and an uncle who cuts and copies keys. These people 'borrow' the shopfront areas and set up temporary work-tables that are visible to pedestrians. They offer domestic services by day and disappear by night. Kittima carried on the same 'borrowing' situation by proposing a network of temporary 'parasite programs' for senior citizens to talk, meet, rest, share food, drink coffee and exercise.

Situation 4: Napatsorn Mongkolsuntonchot is interested in the 'ramp' and the 'inclined plane' in the shopfront area. Her site was located along Rama III Road where the majority of shophouses are garages, used and spare part shops, used bike and motorcycle shops, car battery shops, and food shops. Through sectional drawings, Napatsorn established relations between 'wheel' and 'inclined plane' as the plane which facilitates or stops the movement between inside and outside space [Figure 7]. She proposed to transform a storage shophouse at the studied site into a second-hand bicycle shop. The idea of surface friction, tire-gripping surfaces, and variations of inclined planes manifested in the new design that focused on space for cyclists featuring smooth transitional surfaces and disconnected surfaces [Figures 8 and 9].

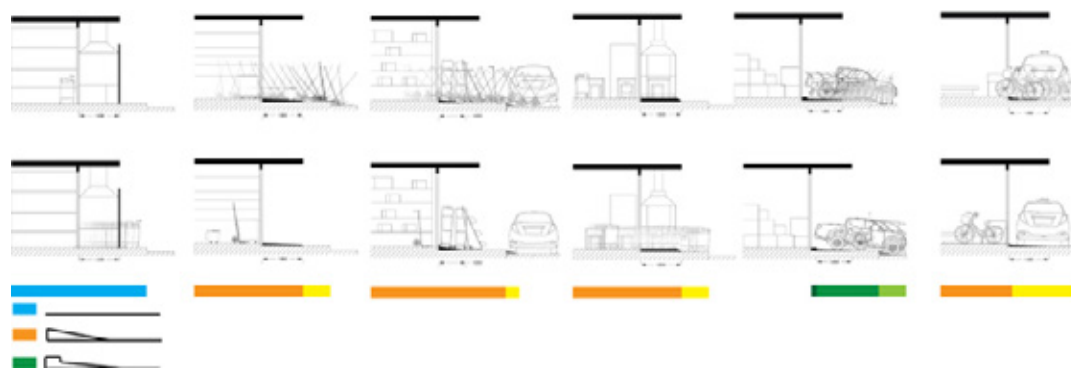
Figure 7: Sectional drawing studies, Napatsorn establishes relations between 'wheel' and 'inclined plane.' Images: Mongkolsuntonchot, 2013.

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Figure 8: A design proposal for a second-hand bicycle shop. Images: Mongkolsuntonchot, 2013.

Figure 9: Section drawings for the design proposal where the idea of surface friction, tire-gripping surfaces, and variations of inclined planes manifest in the new design that focuses on spaces for cyclists with smooth transitional surfaces and disconnected surfaces. Images: Mongkolsuntonchot, 2013.

Situation 5: Thunsarat Thitiratsakul explored shophouses along On-nut Road and eventually developed an obsession for rolling shutter doors that come in various patterns. In every shophouse, there are shutter doors that divide up the space and indicate if the shophouse is open. Shutter doors create visual and audio filtering layers on the front of shophouses. Thunsarat's design proposal focuses on using 'shutter doors' as a key design element to develop 'permeable layers' in order to claim the space of selected shop houses for community purposes. The aim was to use the idea of 'permeable layers' to facilitate flexible use of indoor and outdoor space for planting, reading, drinking tea and coffee, and talking within the selected shophouse.

Situation 6: Purima Noiim was interested in rows of shophouse that formed a local marketplace called Thadindang market along the edge of ChaoPhraya River [Figure 10]. While exploring the marketplace shophouses, Purima encountered the community's current conflict with the government: a new bridge proposal to cross the river from Ratchawong Road to Thadindang Road that will eradicate several local communities. Locals are against the new bridge and they hope that the marketplace will survive. Purima rigorously investigated the characteristics of mom and pop shopfronts within this area through plan and section drawings [Figures 11 and 12]. She proposed temporary exhibition displays as a petition to keep the marketplace going. The exhibition display borrows the mom and pop shop display techniques and is camouflaged by existing shopfronts but offers crucial information for locals and tourists [Figures 13 and 14].

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Figure 10: Shophouses that formed a local marketplace called Thadindang market along the edge of ChaoPhraya River. Images: Noiim, 2013.
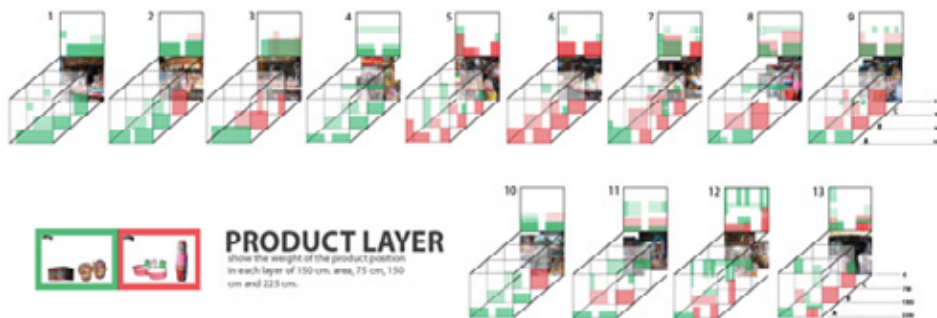
Figure 11: A drawing investigating 13 shopfront areas. The drawings focus on layers of displayed products within the shopfront area of 1.50-metres by 4-metres. Images: Noiim, 2013.

Figure 12: A drawing (plan and section) investigating displayed products in the shopfront area of 1.5-metres by 4-metres. Source: Noiim, 2013.

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Figure 13: A proposal for temporary exhibition displays as a petition to keep the marketplace going. The exhibition displays borrows the mom and pop shop display techniques and is camouflaged by existing shopfronts. Images: Noiim, 2013.

Figure 14: The exhibition displays, painted in white, camouflage with existing shopfronts and offer anti-bridge information as well as information about popular shops in the area for locals and tourists. Images: Noiim, 2013.

Situation 7: Petch Viphavaphanich is interested in symbolic and spiritual protections placed in the shopfront areas. Petch focused on three shophouses in the Thong Lor area: a soft-boiled rice shop, a noodle shop, and a rice porridge shop. The three shophouses are full of animated elements, and display Chinese and Thai influences. In her study, the area of 1.5-metres by 4-metres is believed to be the 'threshold', where the outside is profane and dangerous and the inside is sacred and must be well protected. Her design proposal differed from her classmates as she proposed to make the spiritual shopfront phenomena intelligible through a short film. The final outcome was a documentary film about 'Spiritually Protected Domesticity' that unfolds the myth of threshold, a crucial separation between inside and outside.

Situation 8: Phonpisit Pongpitaya explored shophouses around his neighbourhood on Petchkasem Road. He raised the issue that the set-back area of 1.5-metres in front of the shophouse does not exist, or perhaps, is not visible to him. [Figure 15] Phonpisit questioned the function of the leniency imposed by municipal officers over the area and the way in which areas in the front of shophouses are overused by the public for mercantile activities. He was interested in activities that are not related but that can be in the same place. From his study, he became amazed by the tricks stall owners use to maximise their space. In the midst of this busy shopfront situation, Phonpisit proposed to cast out the unused space that still belongs to the shopfront and to transform it into a new type of public space. [Figure 16] He intended that colour, specifically yellow highlights, play a significant role in stating the new domestiCITY programs. These city interventions claim the remaining space as an extension of domestic activities where people could rest, dry their cloths, eat and watch television. [Figures 17 and 18]

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150 NEVER EXIST ?

Figure 15: Exploring the visibility of the set-back area of 1.50 metres in front of shophouse.
Images: Pongpitaya, 2013.

AVAILABLE SPACE THAT REMAIN BETWEEN INTERIOR
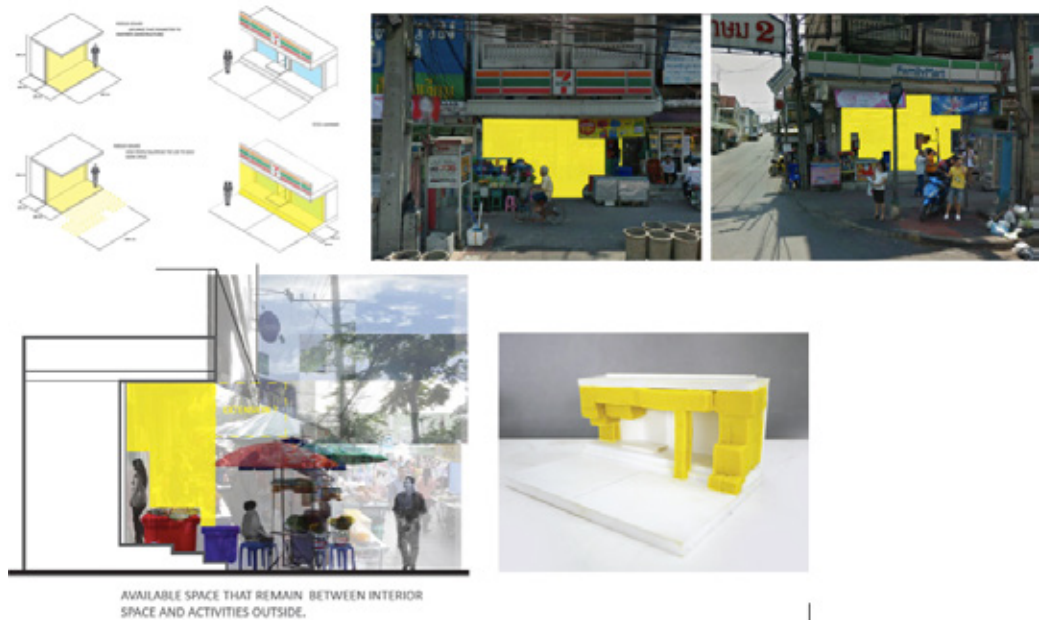SPACE AND ACTIVITIES OUTSIDE.

Figure 16: Phonpisit proposed to cast out the unused space that still belongs to the shopfront and transform
it into a new type of public space. Images: Pongpitaya, 2013.

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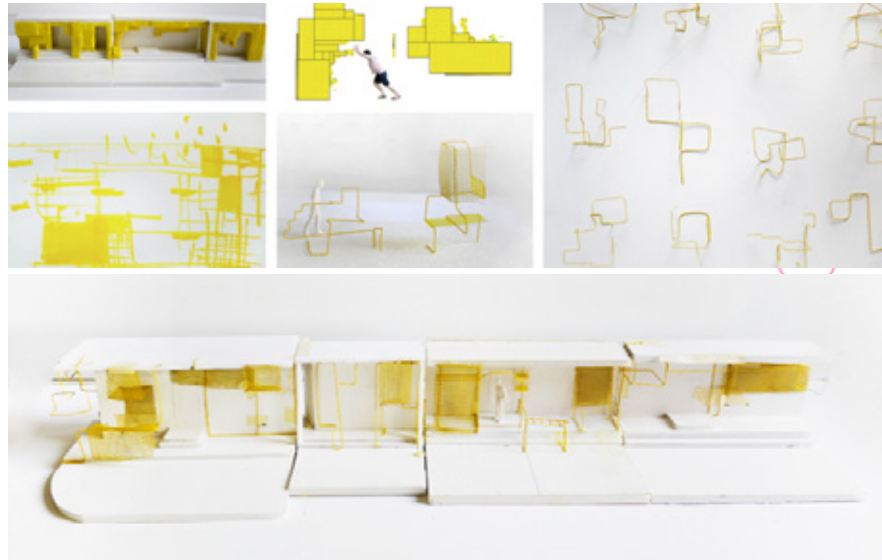239

Figure 17: Studies of possible body postures and material developments. The proposal intends that the colour yellow plays a significant role in stating the new domestiCITY programmes.
Images: Pongpitaya, 2013.

Figure 18: One possibility of the design outcomes: these city interventions claim the remaining space as an extension of domestic activities. Images: Pongpitaya, 2013.

Conclusion

How much can we, as architects and designers, learn from these everyday spatial interventions? How much do these imperfect enclosures redefine the ways we think about interiors?

The study of shopfront situations reveals impressive spatial and temporal dynamics within a small area of 1.5-metres by 4-8-metres. The domestication of such an in-between domestic/city space could be done either by taming it until it is good for domestic use or giving it away to the needs of its urban context. The ordinary shophouse owners and tenants continue to find and figure out methods to claim the area permanently in a non-permanent manner. For the Interior Architectural Design studio, these 'situations' become 'sites' for investigation using architectural design tools and other creative tools such as: layering of isometric drawings, elevation studies, sectional drawing studies, floor plan analysis, three dimensioned modelling techniques with various materials, photographic techniques, and also short films. After initial explorations, each student decides to use one type of tool and to use it thoroughly to investigate the situation he/she is interested in. Students exhaust the studied situations and make these situations intelligible for their design proposal.

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These shopfront situations may be common in developing Asian countries, however such situations have never been investigated and portrayed as a contextual creative agenda within the studies of architectural and spatial design. The notion of 'boundary as a zone of negotiation,' as stated at the beginning of this paper, is fundamental to the study of the fronts of Bangkok shophouses. Although these fronts belong to the interior/domestic, they are engaged with the exterior/urban. As each situation is portrayed, the negotiation of the boundary between the interior and the exterior generates 'an enclosure' that is not a stable type of 'interior space' as we commonly understand. While these shopfront enclosures are highly linked to socio-cultural contexts and are engaged with the specificity of each domestic interior's requirements, they are also temporal productions and are open to changes. What the 150cm domestiCITY design studio explores is an implicit urban and interior creativity that is significant for the learning experience of young interior architects. Students have learned to develop their critical design thinking towards such situations. With eight studied situations, the spatial and social qualities of these normal everyday situations are stretched and investigated, and they give rise to new design potentials with creative and unique agendas, which are used for designing their projects. Through negotiating the boundary of shopfront situations, these studied situations shed light on a different kind of 'interior space'. This may not be as perfect as a space in common interior architectural design practices but it can offer relevant, reviving, interesting and exciting ideas for the current practice of interior architectural design professions.

Acknowledgement

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SITUATION Symposium

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Situating Affect

Introduction

The field of 'interiors' is increasingly framed in the realm of 'expanded spatial practices' to explore conditions and possibilities for cross-disciplinary as well as trans-disciplinary approaches.[1] Gini Lee takes up a similar theme, (re)framing the making of interiors as a 'collaborative ephemeral practice'.[2] Within this context and with a focus on practice, in this paper we concentrate on the ephemeral processes of interior practice. This connects us to a general shift in interior practice towards engaging with atmospheric interiors where affect plays an important role in shaping interior spaces.[3] As noted by Julieanna Preston, interiors are 'ambient environments delimited by the aura of affect and subjectivity'.[4] Equally, attesting interiors relative to affect, Suzie Attiwill emphasises interior as 'composed of relations, phenomenal and emotive'.[5] In this sense, recent discourses attend to the spatial experience of interiors, engaged through immersive atmospheres – described as the spatial condition of affect. Whilst the arguments towards these immersive interiors are primarily based on the indeterminacy and ambiguity of atmospheric spaces, this paper asks for a rethinking of 'interiors' beyond current atmospheric discourses to address the possibility of *situating affect*, particularly through the design practice as a *situation* open to fluctuations and contingency.

This paper strives to *situate affect*. Specifically, we ask: *how is affect situated in the design of interiors?* We explore this question through: first, a discussion of affect and its metaphors; and second, an empirical study of the interior design process of Kerstin Thompson's Monash University Museum of Art (hereafter referred to as MUMA). The specific project involves two design methods that Thompson fluctuates between: an intuitive hunch-driven process, and a more defined literary-driven process.[6] The interest here is to understand how she shifts from one to the other. According to Sara Ahmed, affect has a sticky property which allows objects and ideas to generate attachments.[7] In this sense, affect acts as a sticky connective element, providing a way to *situate affect* within the interplay between two distinctive design processes. We conclude by addressing the importance of *situating* affect within the practice of interiors as a way to focus on practice as a *situation* open to change and contingency.

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Affect and its Stickiness

Parallel to recent discussions on interior atmospheres, the theory of affect has also received increased attention.[8] We draw attention to Sara Ahmed's metaphor of stickiness which helps us to re-situate the affective turn towards a more *situated* emphasis.[9] Literature of affect has developed a range of metaphors that illustrate the movement and channelling of affect through 'pipes and cables,'[10] 'ropes and lines',[11] 'transmissions',[12] and 'contagions'.[13] Such descriptions convey a kind of rapid, mechanistic and programmatic movement of affect.[14] While these conceptualisations are acknowledged in this paper, we look primarily to Ahmed's metaphor of stickiness to present the platform for the paper.

Ahmed's exploration of affect focuses on its ability to 'accumulate' and 'stick' to particular objects. She suggests that affect is: '…what sticks, or what sustains or preserves the connection between ideas, values, and objects.'[15] Importantly, affect as 'sticky' relates to an idea or object's orientation towards other objects in a given setting, including design processes. Accordingly, the idea/object is already associated with a certain affective orientation. This influences what the 'other' idea or object entering the space (for instance, of a design process) will 'receive by way of an 'impression'[16] as it will 'pick up whatever comes near'.[17] Within such context, things, including design processes, can become *sticky* as a result of contact with other 'processes' in their proximity. Taking the affect of happiness as an example, Ahmed considers 'happy objects,'[18] where these objects draw our body towards them as we find them pleasing and cling to them.[19] This suggests how objects, and equally ideas and values, can become '*means'* or '*pointers'* of affect[20] and why there are things like 'happy-objects' and 'joy-objects'.[21] For Ahmed, the space of affect is a contact zone of impressions and orientations.[22] It is a zone that is not completely localising, but nevertheless can generate attachments between 'ideas, values, and objects'.[23] Affects can be *situated* within this contact zone.

This paper seeks to extend Ahmed's 'sticky' metaphor to bring an account of affect within the design process of interiors. Specifically, we consider how Kerstin Thompson oscillates between two design processes for MUMA's interior, connected and oriented through affective stickiness. It is within this back and forth oscillation process where a 'contact zone of impressions and orientations'[24] is generated, and subsequently, where we are able to *situate affect*. Accordingly, the paper shifts from discussing *sticky affects*, to see *stickiness-in-process*. It is through considering affect's *stickiness-in-process* that we are able to *situate affect.*

Affective Interplay

To expand on Ahmed's metaphor of stickiness, this paper *situates affect* in the context of the design of interiors. Our case study is an in-depth interview with Kerstin Thompson, reviewing the process of designing MUMA's interior.[25] The specific project involves two design methods: a hunch-driven process and a literary-driven process, the latter referring specifically to Rémy Zaugg's literary text on museum design, *Das Museum, das ich rmir ertaume*.[26] The interest here is how Thompson shifts from one to the other, generating attachments through affective stickiness. In what follows, we evaluate this interplay between designing for 'idiosyncrasy' and 'neutrality' through the 'curve problem', and the 'corner problem'.[27]

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The Curve Problem

From the outset, the MUMA project confronts certain issues which include the need to find a way to conceive a 'neutral' space / design in a 'slightly idiosyncratic geometry'.[28] With geometry (curved) that resists design simplification to a 'perfect white space,' Thompson understands that any solution to the MUMA design would have to recognise the particular nature of the given shell.[29] Through this 'curve' problem, we explore how affect as *stickiness-in-process* 'preserves the connection between'[30] two distinctive design approaches. We are able to *situate affect* within this sticky interplay between the orderly *and* the more intuitive processes for MUMA's interior.

The first interior scheme, prompted through a 'hunch,' involves 'a series of black and white boxes, so the neutral space within the more idiosyncratic space'.[31] More specifically, Thompson's initial design produces individual, intimate spaces for the artworks, creating autonomous, micro, white boxes, or what Thompson refers to as 'crates'[32] within a larger container. This exterior container is purposely left as a 'rough shell', but its 'unprecious' character, in Thompson's words, 'encourages a much bigger demographic and an entirely different gallery aesthetic and feel'.[33]
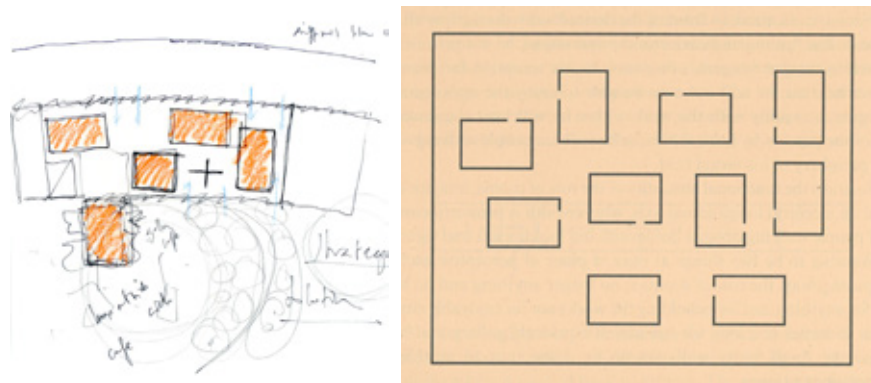
(left) Figure 1: Kerstin Thompson, *Crates*. Image: Kerstin Thompson.
(right) Figure 2: Rémy Zaugg, *Scattered rooms*. Courtesy: Mai 36 Galerie, Zürich.

As the project progresses from competition ('ideal') to commission ('real') stage, the 'idiosyncratic' interior configuration moves towards a more structured and orderly design process, alluding to Rémy Zaugg's literary text. Particular to MUMA, critical issues relating to curatorial restrictions and exhibitory practices come into play, preventing the original scheme from actualising. Thompson explains:

> [F]rom a project that we thought could be about looseness, informality, [and] roughness and [which had to be] cheap, for the same budget, [the university] wanted something much more refined, and more highly serviced, and more neutral. So it was going back, probably, to a more classical idea of a museum … and the perfect white space.[34]

As such, in search of a 'perfect white space' and more neutral interior, Thompson articulates the radial 'idiosyncratic' geometry by introducing a 'new geometry'.[35] As a hunch-activated design, she explains: '[y]ou've got this radial geometry here; we'll introduce a series of parallel lines. It is as if you use the straight to be a datum against which you notice the existing geometry.'[36] Interestingly, this intuitive approach generates a connection with, and an orientation towards, the carefully cued spatial design framed by Zaugg.

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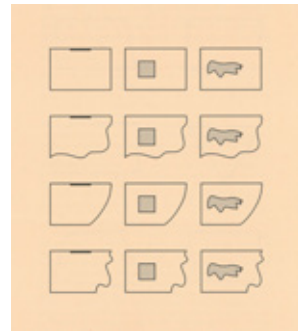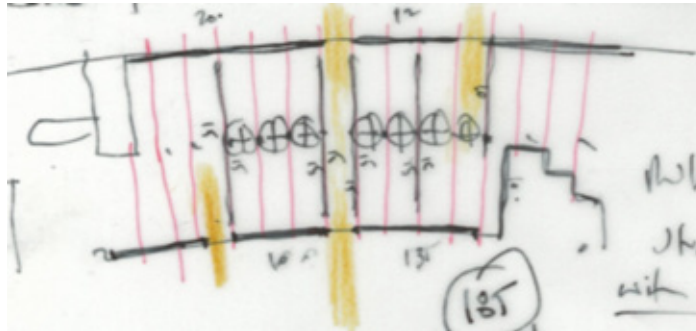244

(left) Figure 3: Kerstin Thompson, *Light and Views*. Image: Kerstin Thompson.
(right) Figure 4: Rémy Zaugg, *The walls.* Courtesy: Mai 36 Galerie, Zürich.

Specifically, the application of parallel lines into the interior transforms the initial design of a 'loose rough space and pristine moments within [it],'[37] into transverse wall planes, thereby providing a more linear and less random interior organisation. These parallel walls refer to Zaugg's strict approach to design in that they are flat and vertical: '[a] perfect limit … impassive and mute, it is not confused with the work.'[38] Within this scheme, the muteness of Zaugg's walls accentuates what is already there (curved wall) but would not have become visible without the intervention of the new geometry. Clearly, Thompson shifts from designing for idiosyncrasy to neutrality and back, where affect as *stickiness-in-process* sustains the connection and orientation between the two distinctive design methods.

The two contradicting design methods further maintain connection as the design for 'new geometry' interplays with a design for 'looseness'. This is seen as Thompson playfully opposes Zaugg's instruction to design for a 'credible wall,'[39] and instead, designs 'movable walls'.[40] While the credible wall 'suggests its rootedness in the architecture … [and] arouses no suspicion of being likely to disappear,'[41] the 'movable' or 'added' wall suggests flexibility and temporality in the design. Such 'added' walls, Zaugg contends, 'would taint the work with its contingency and precariousness'.[42] In this sense, Thompson introduces a 'non prescriptive' gallery layout, which allows more flexibility for curatorial direction.[43] Interestingly, however, the amount of flexibility is limited to the bounds set up by the new-geometry. Here, designing for idiosyncrasy and neutrality activates a sticky interplay, proposing a configuration of walls that alludes to Zaugg's 'perfect' linearity as well as Thompson's hunch-driven informality.

In this sense, the design process and solution to the 'curve problem,' involves two distinctive design methods that maintain their connection through affective stickiness. It is within this sticky and oscillating process between a literary-driven process and a hunch-driven process that we are able to *situate affect*. At this point in the design process, a question is posed by the client, which accurately attends to interior practice as a *situation* open to chance and contingency. The following section elaborates on the 'corner problem' and the eventual final interplay.

The Corner Problem
Having broadly defined the interior design for MUMA, the client raises a concern as he asks, 'how many *corners* have we got in the gallery?'[44] The response to this question and the subsequent change of MUMA's interior scheme is recounted by Thompson:

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> I did a count and I think we had two or three, because it was very radial, it was much more planes, rather than corners, internally. And they said, well, corners are really important to our curatorial practice and how you can arrange paintings … So, I remember at that point in time, at the risk of jeopardising program and everything, just going away over the weekend, and coming back with an entirely different scheme … because it ended up with, I think 13, or 14 corners.[45]

Similar to the previous scheme evaluated in this paper, the design process and solution to the 'corner problem,' also involves two characteristic design methods. Once again, Thompson moves back and forth between a literary-driven process and a hunch-driven process, sustaining attachment through affective stickiness. It is in this connection that we are able to *situate affect*. To begin, the 'corner problem' is attributed by Thompson directly to Rémy Zaugg's essay, where Zaugg's 'ideals' become the driving force for the design of a whole new layout.[46] In order to satisfy the requirement for more corners, Thompson's design orientates toward Zaugg's systematic parameters: the new scheme presents enclosed gallery spaces, 'made up of *four* walls. Its perimeter is rectangular'.[47] All walls meet 'at a right angle' to allow for 'direct and immediate … orthogonal perceptive relationship' between the work [of art] and the human body.[48] Adopting Zaugg's proposition and insistence for a 'right angle' connection between walls, Thompson is able to create multiple corners that accommodate MUMA's curatorial practice.
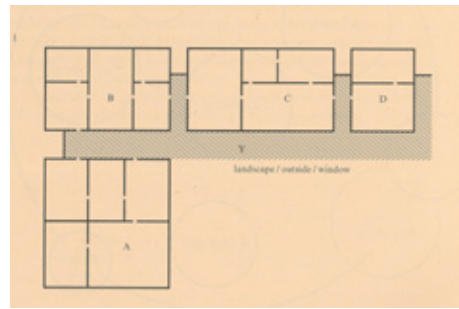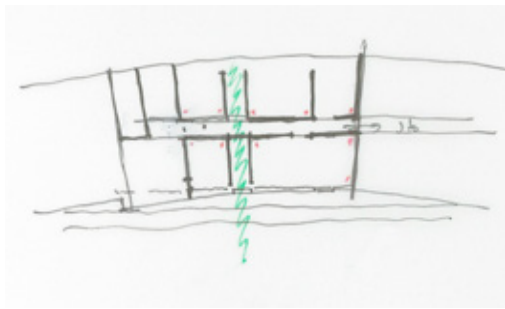
Figure 5: Kerstin Thompson, *Corners, vistas, itineraries*. Image: Kerstin Thompson.
Figure 6: Rémy Zaugg, *Gallery for Baron Thyssen* drawing. Courtesy: Mai 36 Galerie, Zürich.

This literary-driven design process is still in a sticky interplay that draws Thompson to engage with a more intuitive-driven process, the latter introducing an 'idiosyncratic blue spine' to the interior configuration. While physically positioned as an in-between space with the formal, neutral galleries at either side, the spine is 'like a little orientation space'.[49] However, in contrast to Zaugg's pristine spaces, the spine physically exposes 'looseness, informality, [and] roughness'.[50] As Thompson describes: '… we've left uncovered a lot of the existing [building] … you can see the timber walls, as if the plasterboard have been taken off … and you see all the servicing'.[51] Connecting back to Thompson's initial 'idiosyncratic' hunch-driven design, the 'behind-the-scenes quality of space' is accentuated to become a 'more expressive space' by the use of fluorescent lighting.[52] Fluorescent lighting is an undesirable feature for Zaugg's model interiors, as he writes: 'fluorescent light, the impact of which would accompany the subject throughout his encounter with the work, [is] absurd'.[53] Interestingly, it is this 'absurdity' which gives the client/university an identity and a branding for the museum, 'where the architecture can be more present'.[54]

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The final scheme reveals an interior that reflects on the sticky interplay between idiosyncratic and neutral, the identifiable and anonymous. In a precise way, the MUMA project by Thompson presents an interior design process where affect as *stickiness-in-process* 'sustains [and] preserves the connection between'[55] a literary-driven design process and a more intuitive-driven process. Importantly, it is in this 'contact zone'[56] of distinctive 'impressions and orientations' where we are able to *situate affect.*

Conclusion

In this paper, we have proposed to *situate affect*, asking *how is affect situated in the design of interiors?* We have explored this question by: first, a discussion of affect's stickiness; and second, an empirical study of the interior design process of Kerstin Thompson's Monash University Museum of Art. As our analysis has illustrated, the specific project involves two design methods that Thompson oscillates between that are connected through affective 'stickiness': an intuitive hunch-driven process and an orderly literary-driven process.

Thompson's thinking through and between these two design methods illustrates how this particular process of interior design operates in-between designing for 'idiosyncrasy' and 'neutrality'. The design for MUMA involves a sticky interplay between the known *and* unknown aspects of design thinking. Affect acts as a sticky connective element, providing a way to *situate affect* within the interplay between the systematic *and* the more momentary practices of design. Thinking through affect as a *process* helps us understand how these two distinctive design processes become sticky relations. The effect of bringing these two approaches together is to help us understand the practice and process of designing interiors as a *situation* open to fluctuations.

Lastly, we wish to outline two key reasons for the importance of *situating* affect within the practice of interior design. First, situating 'sticky' affects in practice attends to and attunes to the event of unpredictable interplays and hybrids of different bodies, including design processes. Connected to this, and second, the design of interiors is a practice that works through sticky and affective interplays; practice is open to the contingencies that 'sticky' affects bring. Both of these reasons connect to our final assertion: by looking at the practice of designing interiors through affect as *stickiness-in-process*, we are more able to understand practice as a *situation* open to chance and contingency.

Notes

[1] Jill Franz and Steffen Lehmann, 'Side-by-Side: A Pedagogical Basis for (Design) Transdisciplinarity,' *IDEA Journal* (2004).

[2] Gini Lee, 'Curatorial thinking: performance space and the interior,' in *Thinking Inside the Box: A Reader in Interiors for the 21st Century*, ed. John Gigli et al. (London: Middlesex University Press, 2007), 12.

[3] See for example, Peter Zumthor, *Atmospheres: Architectural Environments – Surrounding Objects* (Basel: Birkhauser, 2006), Hélène Frichot, 'Olafur Eliasson and the Circulation of Affects and Percepts: In Conversation,' in *Interior Atmospheres*, guest ed. Julieanna Preston, (London: John Wiley and Sons, 2008): 30-35.

[4] Julieanna Preston, 'In the Mi(d)st Of,' in *Interior Atmospheres*, guest ed. Julieanna Preston, (London: John Wiley and Sons, 2008): 8.

[5] Suzie Attiwill, 'What's in a Canon?,' in *Thinking Inside the Box: A Reader in Interiors for the 21st Century*, ed. John Gigli et al. (London: Middlesex University Press, 2007), 63. Cited by Julieanna Preston, 'A fossick for interior design pedagogies,' in *After Taste*, ed. Kent Kleinman et al. (New York: Princeton Architectural Press, 2012), 101.

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[6] Importantly, the authors acknowledge the distinction between the two approaches (hunch-driven process and literary-driven process) is debatable and, therefore, the paper does not seek to reduce the two into a binary opposition. Rather, we suggest decentring this division in terms of an active process of oscillating dualities. In this sense, it is the interaction and intersection of these two methods that are of prime interest to this paper.

[7] Sara Ahmed, 'Happy Objects,' in *The Affect Theory Reader*, Gregory J. Seigworth and Melissa Gregg (eds.), (Durham: Duke University Press, 2010): 29.

[8] See for example, Brian Massumi, *Parables for the virtual: movement, affect, sensation* (London: Duke University, 2002), Patricia Clough, 'Introduction,' in *The Affective Turn: Theorizing the Social*, ed. Patricia Clough, (Durham: Duke University Press, 2007): 1-33, Clare Hemmings, 'Invoking Affect,' *Cultural Studies 19* (5) (2005): 548-567, and Ruth Lees, 'The Turn to Affect: A Critique.' *Critical Inquiry 37* (3) (Spring 2011): 434-472.

[9] Sara Ahmed, 'Collective feelings or, the impression left by others,' *Theory, Culture & Society* 21(2) (2004): 25-42. See also, Sara Ahmed, *The Promise of Happiness* (Durham: Duke University Press, 2010).

[10] Nigel Thrift, 'Intensities of feeling: towards a spatial politics of affect,' *Geografiska Annaler: Series B, Human Geography* 86 (2004): 57-78.

[11] Derek McCormack, 'Engineering affective atmospheres on the moving geographies of the 1897 Andrée expedition,' *Cultural Geographies* 15 (2008): 413-430.

[12] Teresa Brennan, *The Transmission of Affect.* (Ithaca, NY: Cornell University Press, 2004).

[13] Anna Gibbs, 'Contagious feelings: Pauline Hanson and the epidemiology of affect,' *The Australian Humanities Review,* 2001, http://www.lib.latrobe.edu.au/AHR/archive/Issue-September-2001/gibbs.html

[14] Deborah Thien, 'After or beyond feeling?: a consideration of affect and emotion in geography,' *Area* 37(4) (2005): 452.

[15] Sara Ahmed, 'Happy Objects,' 29.

[16] Teresa Brennan, *The Transmission of Affect.* (Ithaca, NY: Cornell University Press, 2004): 6. Cited in Sara Ahmed, 'Happy Objects,' in *The Affect Theory Reader*, ed. Gregory J. Seigworth and Melissa Gregg, (Durham: Duke University Press, 2010).

[17] Ahmed, 'Happy Objects,' 36.

[18] ibid, 30.

[19] Sara Ahmed, 'Multiculturalism and the Promise of Happiness,' *New Formations* 63 (2007): 123.

[20] Ahmed, 'Happy Objects,' 34, emphasis added.

[21] ibid, 30.

[22] Sara Ahmed, 'Affective Economies,' *Social Text* 22(2) (2004): 117-139. See also Sara Ahmed, *The Promise of Happiness* (Durham: Duke University Press, 2010).

[23] Sara Ahmed, 'Happy Objects,' 29.

[24] Sara Ahmed, 'Affective Economies.'

[25] This study is based on a qualitative research with a focus on case study approach. This approach is chosen as 'affect' as a theoretical concept has potential to be studied in-depth within a 'real-life context' (Yin 2003) of architectural practices. In this sense, a qualitative research allows for a better account for the complexity of design processes. Specifically, the data for this study consists of qualitative fieldwork, including (1) an in-depth semi-structured interview with architecture Kerstin Thompson, with observation and reflective notes, and (2) gathered visual documentation of the design project discussed in the interview. The first stage of analysis involves a thematic analysis of the interview transcript using a combination of meaning condensation and meaning interpretation, as presented by Kvale (1996). The second stage involves analysis of the collected visual documentation through a modified form of 'compositional interpretation,' as outlined by Rose (2007). Affect is the framework of analysis for the data gathered.

[26] More specifically, the first method is what Thompson refers to as an 'immediate intuitive response' to a design project that 'can allow … [one] to act on it more quickly.' These intuitive hunches emerge through subconscious design thinking that is always situational and open to contingency. The second method, happening parallel to the first, is a carefully cued spatial design framed through Rémy Zaugg's literary text on museum design, *Das Museum, das ich rmir ertaume*.According to Zaugg's text, the place of encounter between art and people, the museum, is 'no place of illusion, it is no artificial paradise, it has, on the contrary, the function of grounding, bringing to form and enabling consciousness.' [Rémy Zaugg, cited in Stephen Bram, 'The art museum of Rémy Zaugg,' last modified 2003, http://www.docstoc.com/docs/32296772/the-art-museum-of-r%C3%A9my-zaugg-Stephen-Bram-perhaps-all-visual-art.]

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Thompson recounts how this specific essay by Zaugg is given to her by the curator : '…the curator, our client, gave this to me, and said to me that … they didn't really want this as an approach. But then, as the project went on, it became clear to me that actually, he did want this. So, it's always the running joke – that it was his subtle way of telling me what they wanted.'

[27] Thompson, interview by author. The specific terms of 'idiosyncrasy' and 'neutrality' are used by Kerstin Thompson during the interview while describing the design process of MUMA. The phrase 'corner problem' is taken from the visual documentations provided by Thompson as additional material for analysis by the author. The words 'curve problem' are proposed by the author to align with this latter phrase.

[28] Thompson, interview by author.

[29] ibid.

[30] Ahmed, 'Happy Objects,' 29.

[31] Thompson, interview by author.

[32] ibid.

[33] ibid.

[34] ibid.

[35] ibid.

[36] ibid.

[37] ibid.

[38] Rémy Zaugg, *The Art Museum of My Dreams, or A Place for the Work and the Human Being,* trans. Liz Libbrecht, (Berlin: Sternberg Press, 2013): 16.

[39] Zaugg, *The Art Museum of My Dreams,* 18.

[40] Thompson, interview by author.

[41] Zaugg, *The Art Museum of My Dreams,* 18.

[42] ibid.

[43] Thompson, interview by author.

[44] ibid.

[45] ibid.

[46] ibid.

[47] Zaugg, *The Art Museum of My Dreams,* 29.

[48] ibid, 30.

[49] Thompson, interview by author.

[50] ibid.

[51] ibid.

[52] As Thompson explains, 'it was really about having a more expressive space, but also a more behind-the-scenes quality of space, that is so different to the formality of the galleries on either side.'

[53] Zaugg, *The Art Museum of My Dreams,* 59.

[54] Thompson, interview by author.

[55] Ahmed, 'Happy Objects,' 29.

[56] Sara Ahmed, 'Affective Economies,' *Social Text* 22(2) (2004): 117-139. See also Sara Ahmed, *The Promise of Happiness* (Durham: Duke University Press, 2010).

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Dormitory as Home:
a temporary room and the presence of comfort

Research that investigates comfort in a small-scale temporary habitation

'The long silent corridor, as ordinary as it should
The closed grey door, as ordinary as it could
The tiny naked room, as ordinary as it would
This is my home, a temporary one, as ordinary as you can imagine'
C. Lumthaweepaisal, Amsterdam, 2012

Curiosity about the comfortable feeling I had while living in a temporary room in Amsterdam initiated this research. During the first two years that I lived in the Netherlands, I moved three times, and each time it was into the same type of room with shared facilities. The situation led to an investigation around comfort in temporary rooms, employing the question 'What made those temporary rooms comfortable?' as the starting point. Through using the word 'ordinary' in the context of interior architecture in the poem above, my intent is to offer a process for how I establish my thoughts taking into account the banality of domestic impressions. The research explores the question further, taking other people's situations into account. 'Ordinary', 'temporality', and 'comfort' are the terms that this research would like to explore, including their relationship to one another. The discussion of comfort is placed in the temporary situation of dormitory, exploring on the key question: 'How can one construct comfort under temporary and restricted spatial conditions?'

Are things 'ordinary' because they function in accepted ways? Is something considered a 'comfort' because it is what is known? For many centuries, architects have deliberated over comfort and, at the same time, given credence to it. Thus, the beginning of this discussion is based on an exploration of the historical development of comfort in domestic architecture.

> Ordinary things contain the deepest mysteries … the characteristics of modern housing appear to transcend our own culture, being lifted to the status of universal and timeless requisites for decent living … since everything ordinary seems at once neutral and indispensable … (Evans, 1978, 56)

In Robin Evan's essay 'Figures, Doors and Passages 1978' he analyses the implications of paintings, literature, and domestic floor-plans from the sixteenth century (the Renaissance) to the mid-nineteenth century (the modern period). Privacy is not a major concern in domestic interiors prior to the modern period. Evans also discusses the role of the door in relation to domestic architecture. Before the Renaissance, a door was perceived as a form of space

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binding. The emphasis was placed on the association among occupants themselves, and between occupants and spaces, not on the division and disengagement of spaces. This contrasts with today, where a door is a fundamental architectural element which functions as an evident separation (when closed) or connection (when open) between two adjacent spaces. Evans's study shows that, during the modern period, privacy in domestic life influenced the way architects designed houses. Another intervention into domesticity was created – the passage (or corridor). This new domestic component was designed in order to eliminate all unnecessary traffic between rooms. Instead of going through various spaces before reaching one's destination, rooms became connected by collective pathways. The change was important not only because it necessitated a rearrangement of the entire house, but also because it radically recast the pattern of domestic life (Evans, 1978, 64).

In his essay 'The Idea of Comfort' (1991), Tomas Maldonado considers comfort as a certain quality of life which comes about in the modern age when home, privacy and comfort are synchronised. He refers to the idea of 'livability', meaning the services that a particular ambient reality can provide in terms of convenience, ease, or habitability. Livability does not refer to elementary survival, e.g. hunger, deprivation, illness, violence, and physical or moral compulsion on individuals, but is a set criterion for every habitation. According to Maldonado, comfort is a modern idea. Before the Industrial Revolution, the need (or expectation) for comfort was the privilege of the few (Maldonado, 1991, 35). In the same rhythm, together with ordinariness and neutrality, comfort becomes crucial and embedded in our standard of home.

The development of privacy in the domestic sphere promotes individuality and, simultaneously, suggests neutrality as the basis. However, there is always a demand for comfort related to those optimistic realisations manifested in the modern period. Comfort conceals and reveals itself – deliberately and unintentionally – in our living environments: interior ambience, pieces of furniture, daily consumption, and every single object. As an interior architect, I cannot deny the advantage of neutrality the modernist architects have set as a standard for home. When architecture is neutral enough, there is always adequate space for personalisation. When people start to shift things around and position things inside their private spheres, home and comfort are being created. This will transform anonymous and ordinary space into one's own space. The dormitory is one form of building typology that carries the idea of modern housing. Behind the closed grey door of the tiny naked room, with total privacy, is where comfort emerges.

The research focuses on existing situations formed by individuals inhabiting their temporary rooms in a dormitory in Amstelveen, the Netherlands. There are three criteria considered for selecting case studies: *temporality, size,* and *interior monologue. Temporality* is a specific circumstance which refers to a limited period of time from five to six months. Time span influences how people pay attention to comfort. *Size* is another important aspect which is related to one's personal experiences of comfort. How can one categorise a twelve-square-metre room as small or big? Perceiving its size depends on one's background. I considered the subject of analysis as a 'small-scale' type of room. *Interior monologue* is a single person's authority to adjust, modify and mutate the space which he or she occupies without interference from others. It refers to an inhabitant who has power over the room configuration without having to negotiate with other people.

The dormitory case study consists of ninety-one student rooms where each person lives temporarily in a room of their own. Each student resides in a furnished room with shared kitchen and bathroom facilities. Four student rooms, constituted as case studies for understanding comfort on the basis of the utilisation of space and objects (Figures 1-4), show the first-day furniture layout of each room. The size of each room is twelve-square-metres, and the duration of their stay varies from five to six months. They come from diverse backgrounds and study different disciplines. The observation of existing situations, and analysis of interviews, served as key methodologies.

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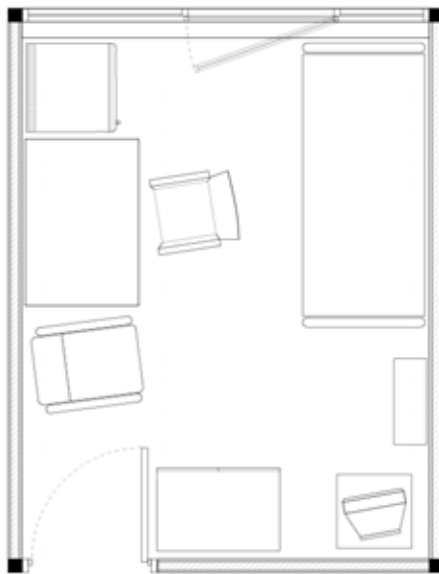
Figure 1: AIWEN – Case study 1.
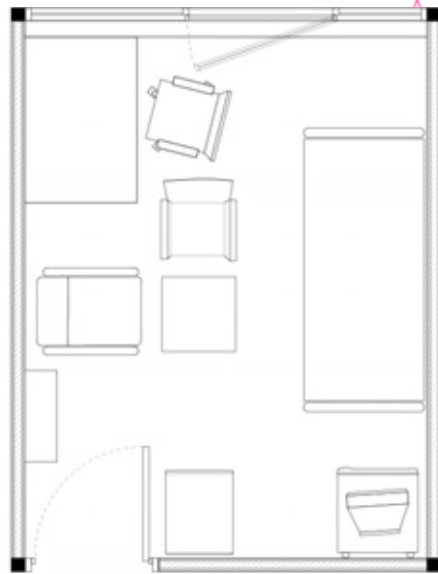
Figure 2: AEKKALAK – Case study 2.
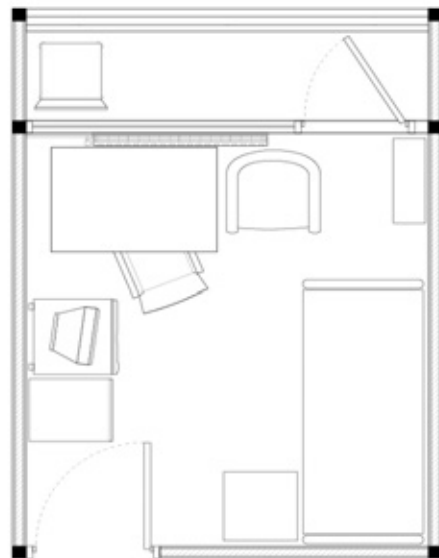
Figure 3: LIESBET – Case study 3.
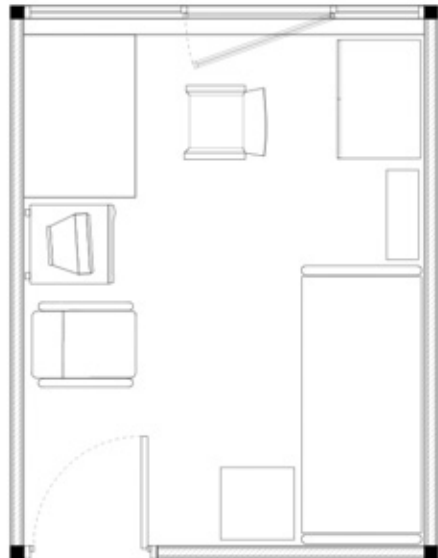
Figure 4: FILARDHI – Case study 4.

> … home contains the most special objects: those that were selected by the person to attend to regularly or to have close at hand, that create permanence in the intimate life of a person, and therefore that are most involved in making up his or her identity. (Csikszentmihalyi and Rochberg-Halton, 2002, 17)

When discussing home in the context of temporary student housing, it is important to keep in mind that the spatial possibilities in student rooms are restricted by the provided inventory (Figure 5). With the inventory, a temporary room that has already presented itself as an anonymous space is again forced to become more anonymous through those fixed elements. I perceived it as contradictory to the perspective of home mentioned in the quotation above. Apart from the furniture and the room itself, all the students whose rooms I studied had things that they carried from their homes. In theses cases, personal objects have an important function in transforming the feeling of detachment to attachment, and making up his or her identity.

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Inventory list for (address) : Uilenstede Cenheid |4 – 16 | 38 – 50 | 18 – 32 | 72 – 86 | 88 – 98
Name tenant   : _____
Room number   : _____
Room type   : 04D-H, room with shared facilities
Dutch mobile number   : _____

[ ] 2	entrance unit/salto + room key		[ ] 1	waste paper basket
[ ] 1	balcony key [if present]		[ ] 1	desk lamp
[ ] 1	bike shed key		[ ] 1	wall lamp
[ ] 1	postbox key			
			[ ] 1	box with kitchen utensils
[ ] 1	wardrobe		[ ] 1	television with remote and
[ ] 1	table			coax cable
[ ] 1	desk chair			
[ ] 1	easy chair		[ ] 1 or 2	curtain(per meter)
[ ] 1	book case		[ ] 1 or 2	curtain rail(per meter)
[ ] 1	refrigerator			
				Communal inventory
[ ] 1	bed			
[ ] 1	mattress		[ ] 1	washing machine
[ ] 1	mattress cover		[ ] 1	cooker
[ ] 1	mattress protection		[ ] 1	dish rack
	cover(under normal cover)		[ ] 1	dining table
[ ] 1	continental quilt		[ ] 2	hanging lamp
[ ] 1	quilt cover		[ ] 2	toilet brush
[ ] 1	pillow			
[ ] 1	pillow case			

Figure 5: Inventory list for students in the selected student housing units
(from DUWO Student Housing Corporation).

The research required thinking about how to outstretch the multi-layered situation inside the room; standard architectural drawing could not respond to the subject of analysis. The information from existing situations were translated and interpreted through experimental diagrams. They explore different possibilities for presenting those constellations in a temporary room, which cannot be represented by standard architectural drawings or photography. To be precise, the architectural drawing is a simplified version of arrangement of the furniture in a space; it excludes minor objects that are present in the space, which are important for this research. Photography cannot present the hidden elements in the space – e.g. an object underneath another object – it only captures the designated scene, which is not the complete scenario. The research introduces new experimental diagrams. There are five horizontal sections that reveal specific vertical positions – at 400, 650, 1000, 1650, and 2500 mm. Theses designated positions capture every object inside the room (except objects inside the refrigerator and wardrobe). The specific layers of the room reveal, in detail, how individuals have different ways of dealing with objects inside their rooms. This process captures the placement of objects, the activities, and the occupying peripheries created within the rooms.
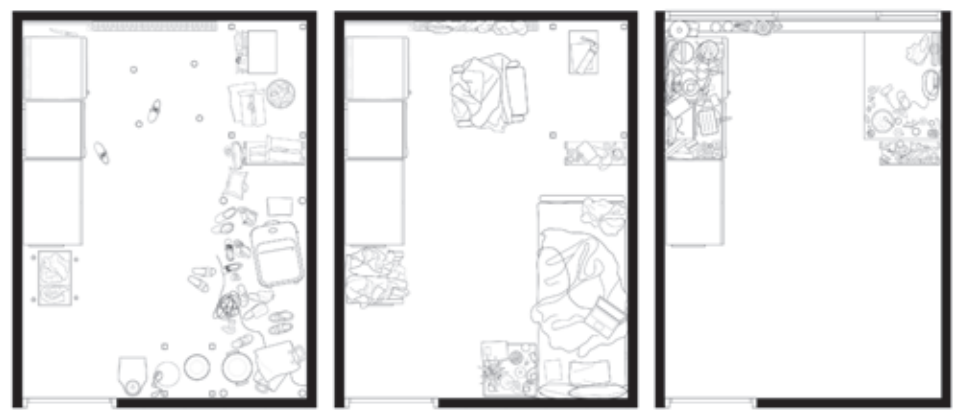
Figure 6: Case 1 (layer 400 mm).   Figure 7: Case 1 (layer 650 mm)   Figure 8: Case 1 (layer 1000 mm)

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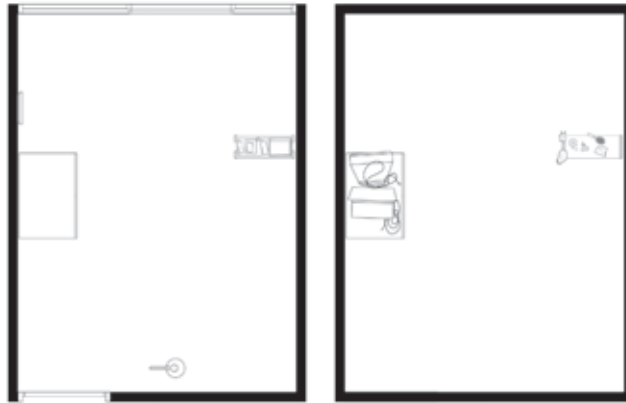
Figure 9: Case 1 (layer 1650 mm)   Figure 10: Case 1 (layer 2500 mm)

The drawings above (Figures 6-10) show the research technique. All drawings were made to scale from the observation of existing situations. There are five horizontal sections for each room and twenty drawings in total. Four extra drawings show the overlapping of the five layers, representing the overall impression of each room (Figures 11-14), which can be compared to the first-day furniture layout (Figures 1-4). The images show that some students used the space in an efficient way, while others did not. They employed different strategies for arranging the furniture and organising their spaces. The latter turned ordinary student rooms into something totally different.

Figure 11: AIWEN – Case study 1   Figure 12: AEKKALAK – Case study 2

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Figure 13: LIESBET – Case study 3   Figure 14: FILARDHI – Case study 4

> Not surprisingly, chairs, sofas, and tables are most often mentioned as being special objects in the home. One could say that furniture is special because it makes life at home comfortable ... (Csikszentmihalyi and Rochberg-Halton, 2002, 59)

Comfort cannot be adequately comprehended without material agencies, thus a focus of this research is the association between comfort and objects. In terms of creating comfort, objects play a more important role in a temporal situation than in a permanent situation. The decisions made for the placement of those objects are related to temporality, the level of authority inside the space, and the expectation of comfort.

As evidenced by the interviews and observations, most students do not put much effort into making the place feel like their real home because of the anonymity of the space and the short period of time that they will reside there. Some responses to the questions, What is home for you? And, does it feel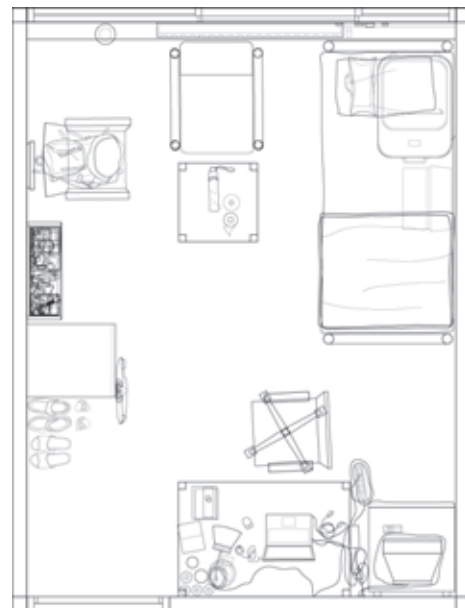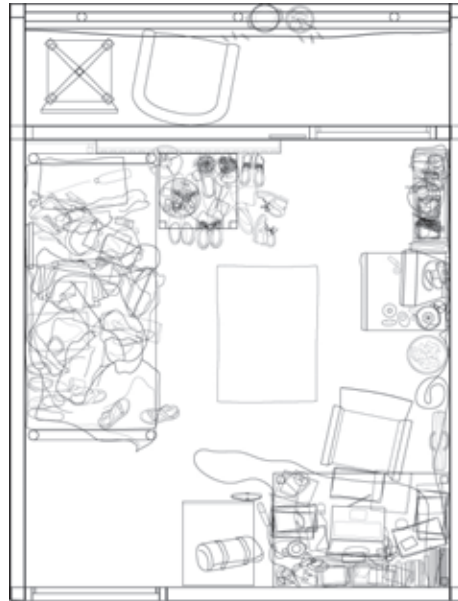 like home staying in this room?, make it evident that student housing is meant to be so temporary that no affection for the space is needed. For them, home is tied to a psychological meaning. Some consider relationships and connections with intimate persons to be more important than material things. Nevertheless, the way students inhabit their rooms can convey comfort. The first thing that students did when they first moved into their room was to rearrange the position of the furniture to suit their habits and requirements. Then, they filled the space with their personal objects. When posing questions related to comfort, most of the respondents associated the questions with physical comfort. Furniture was the most often mentioned object concerning comfort. In a temporary situation, furniture gives physical comfort without being a point of distinction from others. This may also change during the stay. Students could familiarise themselves with the furniture, and in that moment ordinary furniture in the room had a role in constructing psychological comfort.

The spatial division diagrams (Figure 15) show the actual spaces utilised by students. Most of the time, furniture is designed to fit ergonomically and for physical comfort. This raises questions related to the usage of furniture: Do students use furniture as it is supposed to be used? Is an easy chair always for relaxing? Is a bed always for sleeping?

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Figure 15: Spatial division diagrams.

Baudrillard also commented on the multi-functionality of modern furniture. All such objects, with their 'pure' outlines, no longer resemble even what they are (Baudrillard, 2005, 16). This is relevant to the usage of furniture inside student rooms. The way we label furniture is by its shape, form, and functionality, but the way students use it often transforms its original implication. The spatial division diagrams (Figure 15) provide answers to the questions posed earlier. They show the distribution of activities in relation to furniture and its functionality. The colour coding only appears on the surface of active furniture in the room (inactive equals storage), and the proportion of colour refers to the importance of and time spent on each object. For instance, the bed can unexpectedly alter itself into a multi-functional object in this temporary situation. In this case, the bed is the object at the centre of the physical comfort of the room and it has the possibility of becoming a meaningful object that also provides psychological comfort – warmth and familiarity.

Another set of diagrams (Figures 16-20) elaborate on the relationships between the height of furniture and the distribution of objects. The diagrams are the abstract section of the room. The objects, looked on from plan view, are laid on a sectional view in the proximate positions to make all of them visible. Their connections are based on the colour-coded activities (referring to the same activities in Figure 15). The white objects are hardly involved with the person

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when the person inhabits the space. The horizontal gridlines of the sectional diagram refer to five layers of specific vertical positions. The vertical gridlines refer to the invisible spatial division of the room. Looking from the left-hand side towards the right-hand side means reading the space from door to window. The diagrams represent what is going on in the room, the objects that relate to key activities, the proximity of the inhabitant, and at what height the student is most engaged.
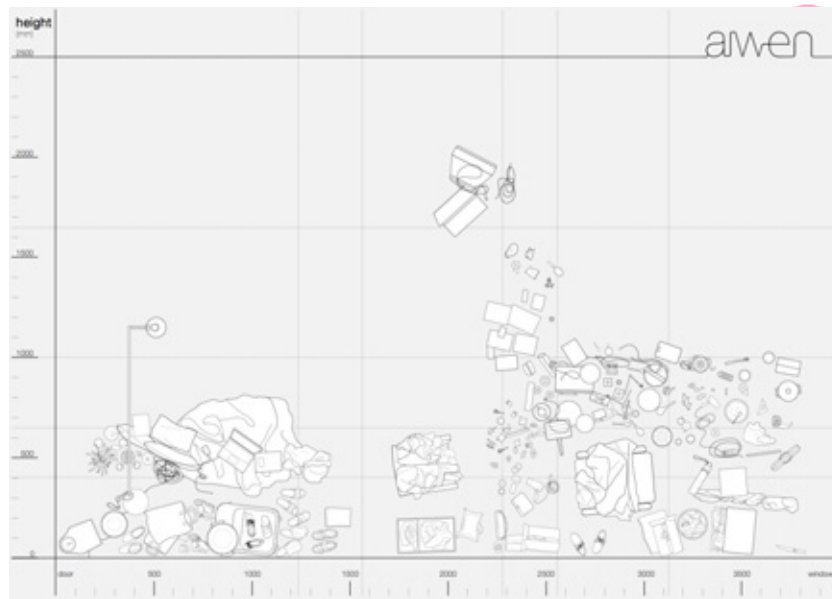
Figure 16: AIWEN – Case study 1 Sectional Diagram (without activities)
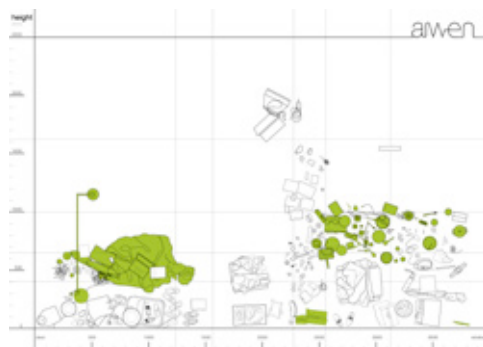
(Left) Figure 17: AIWEN – Case study 1 Sectional Diagram (dining)
(Right) Figure 18: AIWEN – Case study 1 Sectional Diagram (relaxing)
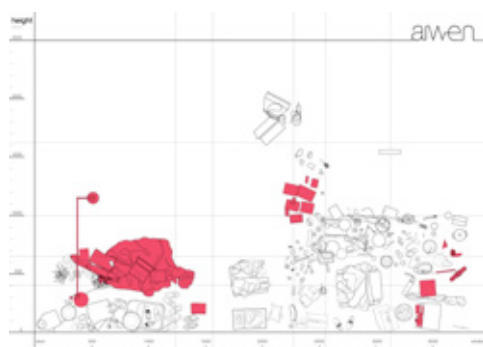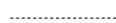
(Left) Figure 19: AIWEN – Case study 1 Sectional Diagram (working)
(Right) Figure 20: AIWEN – Case study 1 Sectional Diagram (sleeping)
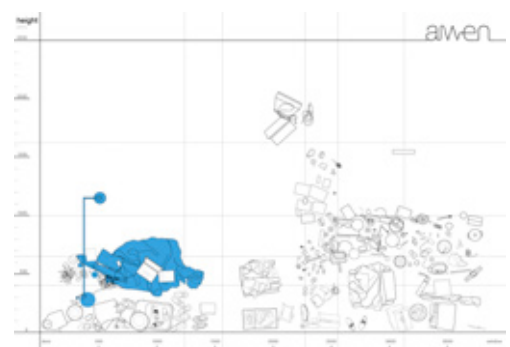
Following various sets of diagrams, four final diagrams for each student were created to

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represent their system of comfort. The *Comfort diagrams* (Figures 21-24) are simplified pictorial representations of interconnections between factors (objects) and consequences (personal comfort inside the room), showing the components inside the room together with line notations. The diagrams provide information about the relative position, arrangement, and usage of objects in relation to activities. They emphasise the daily routine that shapes the construction of physical comfort. They include personal objects that influence the construction of psychological comfort. The lines represent several direct relationships between two or more objects. Systems of comfort for each student are diverse. The four comfort diagrams represent the uniqueness of invisible patterns established by four students who inhabited four ordinary rooms.

Green line - linked objects related to dining activity

Yellow line - linked objects related to relaxing activity

Red line - linked objects related to working activity

Blue line - linked objects related to sleeping activity

Two colour line - linked objects related to two activities

Black line - linked objects related to non-key activities

Line thickness - the thin line represents weak connection and the thick line represents strong connection

Large dotted line - linked objects that are placed underneath another object

Small dotted line - linked objects that supposed to be together

White dot - linked more than two objects that work together
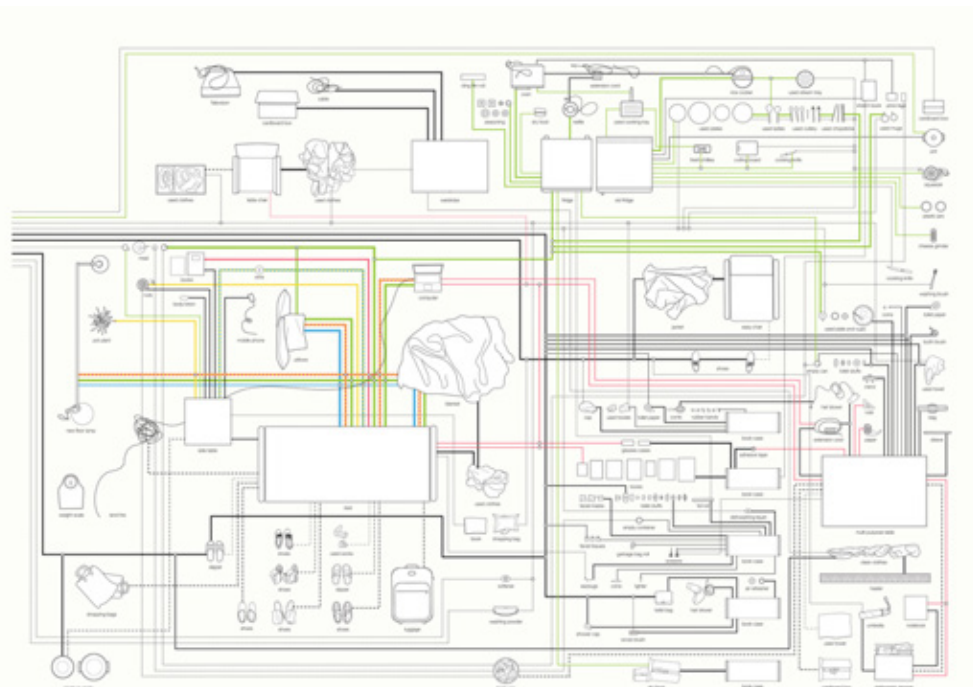
Figure 21: AIWEN – Case study 1 Comfort Diagram

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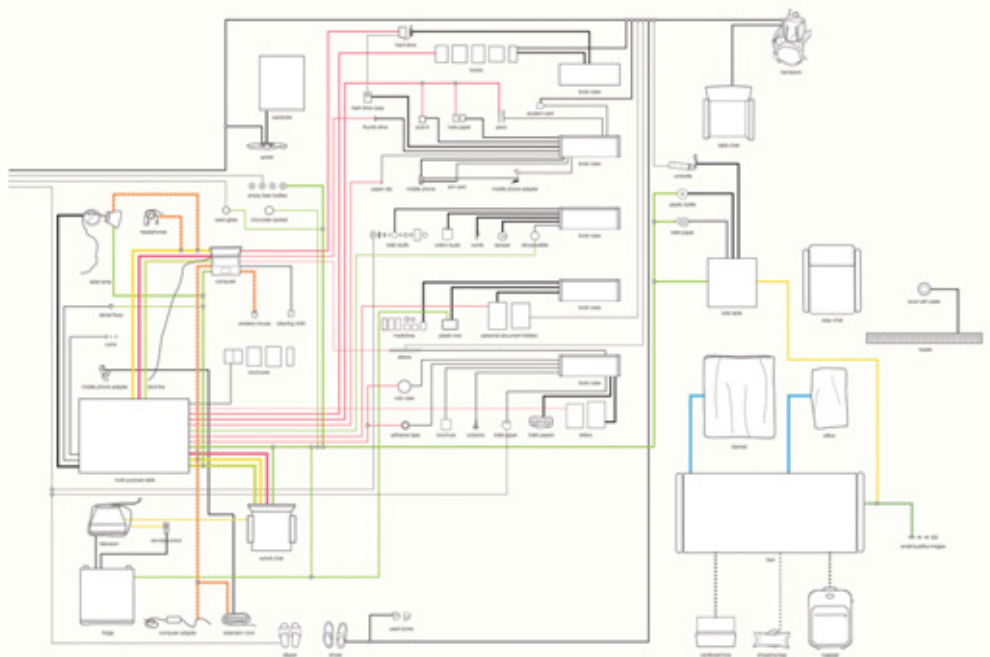
Figure 22: AEKKALAK – Case study 2 Comfort Diagram
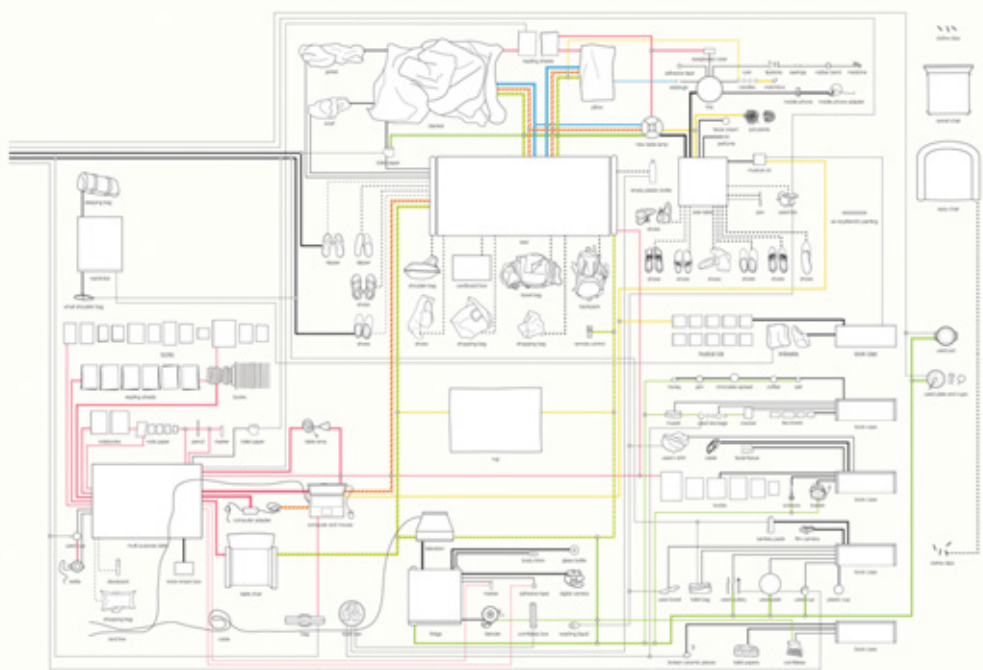
Figure 23: LIESBET – Case study 3 Comfort Diagram
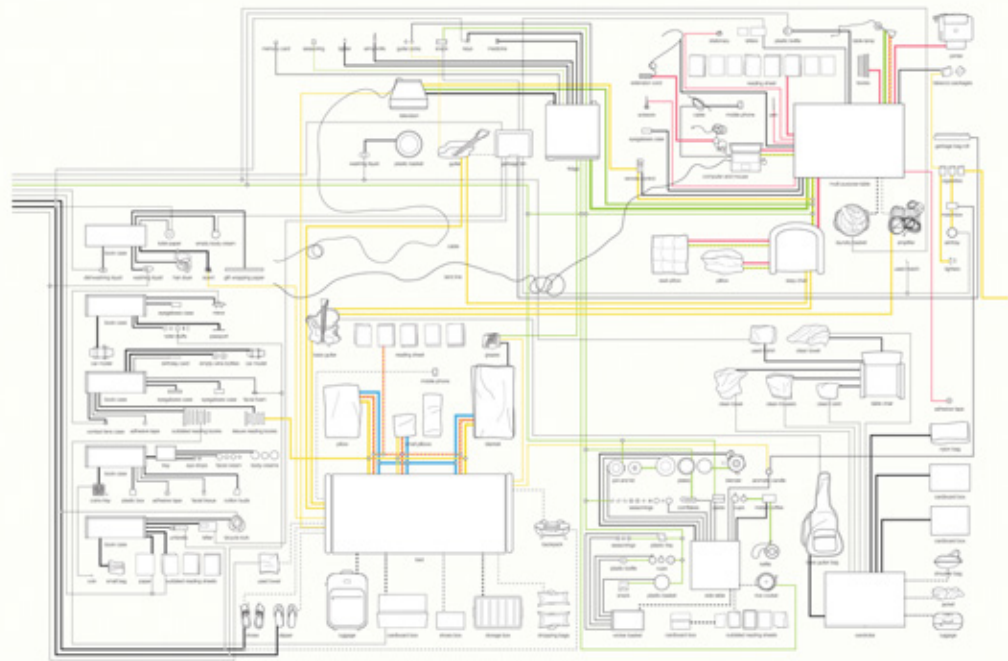
Figure 24: FILARDHI – Case study 4 Comfort Diagram

Space per se doesn't exist (Tschumi, 2006, 34). The formation of space needs an inhabitant, for the inhabitant is the one who recognises one's own space and differentiates it from others', individually or collectively. The interior monologue is when a person recognises his or her space individually. The students inhabited their rooms in their own specific ways. Comfort was present in their rooms, even though their rooms offered little freedom to create a home. As a conclusion for this research, the diagrams are used to illustrate how the objects function as a tool for constructing comfort. The intricate layers of objects in each interior space portray the diverse patterns of living in a situation of temporality. The diagrams can thus be perceived as a guideline for how we can observe and understand the complexity of domestic architecture. Looking at the final set of diagrams, what is the role of the interior architect in relation to creating 'comfort'? Should we rethink the function and meaning of the furniture inside each space? Although comfort is unmeasurable, I believe that this research can trigger awareness of how we, interior architects, address issues around living in and designing spaces. This is an open-ended discussion, which needs further dialogue.

Acknowledgement

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Jacqueline Power carries out research in the fields of interior architecture and product design.

Jacqueline's interior architecture-related research was the focus of her PhD thesis, which investigated south-east Australian Indigenous space. The research considered notions of interior, interiority and cosmology in relation to classical Australian Indigenous buildings. Such buildings do not always create a defined division between inside and outside, thus transforming the notion of interior. As a result, the research sought to engage with spatial divisions operating at a variety of scales, including those beyond buildings.

Jacqueline is also involved in cross-institutional collaborative research in the field of product design. Her collaborative research with industrial designer and academic Rina Bernabei, explores how designers can create products that are more meaningful for users. This research recently culminated in an exhibition called *Stories in Form at Object: Australian Centre for Design* of which Jacqueline was the curator. Recently, this research has evolved to consider ways users can be involved in the completion of products, resulting in greater product personalisation and emotional attachment to the product.

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The Liminality of Interiority:
Australian Indigenous cosmological space

Introduction

Interiority is a much-discussed concept in the interior discipline. In its most basic form, interiority can be described as a sense of interior-'ness' freed from the constraints of architectural forms. The philosophical theses of interiority, which concern self-reflection and inner awareness, reveal it as an important idea for a discipline that is concerned as much with the physical properties of space as with the psychological impact of those spaces. Interiority is also valuable when attempting to understand building traditions in which interior spaces are articulated differently to those within the western European architectural tradition, such as in the case of classical[1] Australian Indigenous buildings. As part of a PhD thesis titled 'South-East Australian Indigenous Space and its Cosmological Origins', interiority proved an important aspect of the research. This paper will delve into how interiority was framed for the research, and how interiority was understood in relation to a specific cosmological model. Firstly, this paper will conceptually equate interiority with liminality and propose that liminality provides an important mechanism for engaging with the shifting nature of interiority. Secondly, this paper will explore a specific Australian Indigenous cosmological model, the sky-dome, in relation to the concepts of interiority and liminality.

As a means of introduction, it is necessary to position myself as a researcher. Post-colonial theorist Gayatri Chakravorty Spivak has said, 'No one can quite articulate the space she herself [or, he himself] inhabits. My attempt has been to describe this relatively ungraspable space in terms of what might be its history.'[2] To briefly summarise the history of my own space – I am a non-Indigenous researcher trained in the field of interior architecture. I am therefore both an insider and outsider in the context of this research – an insider in the field of interior architecture but an outsider to Australian Indigenous cultures and buildings.

Liminal Interiority

Interiority is a philosophical concept, although it has been utilised 'across many disciplines including psychology, literature … and architecture'.[3] It is not the intention here to provide a specific and closed definition of interiority but, instead, drawing upon a range of thinkers, to

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convey its 'feel'. Architectural theorist Michael Benedikt explains interiority in its application to design and architecture, or what he terms 'the feeling of interiority', as 'being immersed, surrounded, enclosed'.[4] However, this feeling 'transcends the experience of rooms and other indoor enclosures, and extends to the out-of-doors (streets, squares, and parks bounded by trees and buildings).'[5] Internalisation in a physical sense is required for the existence of a built interior, however applying the concept of interiority paves the way to consider how a sense of interior-'ness' might be achieved when a physical interior may not be present. As theorist Christine McCarthy states, 'interiority is not a guarantee of inside location'.[6] McCarthy articulates that while 'inside and outside are architectural prescriptions tied to the boundary of building', which is the space of construction and building materials that mediates inside and outside, 'interiority and exteriority weave within and without the built constraints of architecture, sometimes between them, and sometimes independent of them'.[7]

Architectural historian Anthony Vidler has summed up some of the philosophical theses regarding the notion of interiority in his book chapter *Outside In/Inside Out: a short history of (modern) interiority*. He describes, for instance, the work of René Descartes, John Locke and G. W. Leibniz in which they compared the perception of the outside world in the mind to a 'camera obscura – a dark room with a pinhole, projecting images from outside inside'.[8] Vidler explains that the various 'theses on interiority' had an 'effect on the perceptions of the interior's power to construct and inform psychic interiority'.[9] As he sums up: 'Sensations, space, and the interaction between the two were constitutive of the human psyche – emotions and rational thought alike were deeply intertwined with the forms of exteriority translated into interior images, thoughts, and ideas.'[10] In this way, a sense of spatial engagement can be achieved in the interaction between inside and outside, resulting in a sense of interior-'ness', however an architectural interior may not necessarily form part of this equation. Design historian Penny Sparke explains, in relation to the domestic interior, that it provided a capacity for 'self-reflection, or "interiority"' for its occupants.[11] This further supports the explanation from Vidler, that the notion of interiority has an impact on the relationship between the physical interior and the abstract space of interiority. Interiority in this way can be understood as the relationship between the 'intangible images we carry in our minds and the experience of a physical place that contributes to the sense of place of an interior'.[12] For the purposes of this argument, interiority will be further explored as a liminal state.

The term liminality originates from the Latin *limen*, meaning threshold.[13] The term interior is a 'comparative of adjective "interus", placed on the inside, from the prepositional "inter", in between'.[14] The underlying notion of 'in between' suggests that the threshold of the interstitial space is essential to any understanding of interiority. Binary opposites, such as inside and outside, belong within a geometric 'thirding' effect in which a third term or element is brought into play. The boundary or mediating force – the third element – is a construct that occupies a tenuous existence, ready at any moment to transform. As Michael Tawa has eloquently described it: 'The limit trembles – whether it be at the interface of distinct ecological systems, between historical epochs, between philosophies or concepts, between different social and cultural communities … or at the edges of buildings meeting a street.'[15] It is perhaps this 'tremble' – or in reference to the visual effect of Central Desert art, 'shimmering'[16] – that best characterises interiority as a place that allows for exchange of difference, whatever that difference might be concerned with, and that exists on a shifting scale – from a domestic level, to the social existence of a group, to a spiritual awareness of one's relation to others and place. As Tawa articulates it:

> Liminal states are … not states of closure, stability or formal cohesion – but precisely unstable states poised on a breach, on the potential of the open to manifest itself as fervent and effusive fecundity. It is in this sense that the limit is what wavers or shivers, so as to touch its own incandescence. This condition of excess, that is both withheld and promised by the limit, and which is both the excess of the limit and the limit of excess, is the

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remainder. It is precisely because something always remains over and above a limit, that the boundary is what is always-already destined to break.[17]

Liminality is therefore a 'place' or state of becoming, fused with the potential of what it might be, what it is not, what it will be and how that will occur. It is the 'threshold, or passage, between two positions or more'.[18] Interiority, then, is defined by its liminality; its changeability; its 'shimmering'. Christine McCarthy considers interiority to be 'temporal because changes in its variables (boundary, performance, intimacy, between-ness, enclosure) can cause the dissolution or the materialization of interiorities'.[19] Interiority can also be considered culturally and socially dependant, as well as 'spatial and temporal, the very essence of space and time' as suggested by the philosopher Elizabeth Grosz.[20]

Building on this understanding of interiority as a liminal condition, Australian Indigenous interiority will be framed here to be both a personal and collective space that shifts over time. Anthropologist Nancy Munn in an article entitled *Excluded Spaces: the figure in the Australian aboriginal landscape,* provides a framework that might be applied to an understanding of interiority as being both temporal and spatial. Munn, the author of the 1973 text, *Warlpiri Iconography: graphic representation and cultural symbolism in a Central Australian society*, considers the boundary in relation to 'spatial exclusion'.[21] She speaks of a 'spatially and temporally situated actor,' the protagonist engaged in the dynamic exchange between 'spatial regions and moving spatial fields'.[22] A person's relationship to space – to places and to socio-constructed space – is in a constant state of flux, but this is perceivable, or best expressed, when the body and its actions are considered in this 'dynamic' relationship.[23] This allows a physical space to be considered, which is of course a primary concern of interior and architectural thinking.

In *Excluded Spaces,* Munn provides a perfect position from which to understand the concept of interiority in relation to liminal states when she considers 'Australian Aboriginal spatial interdictions' in relation to the Central and Western Desert, and notes that her discussion may have a broader applicability.[24] As Munn describes it:

> These interdictions create a partially shifting range of excluded or restricted regions for each person throughout his or her life. A specific kind of spatial form is being produced: a space of deletions or of delimitations constraining one's presence at particular locales.[25]

Munn explains that this concept, or what she terms 'negative space', is well conveyed by the use of the phrase 'no room,' or variations of that phrase and of its specific application.[26] She compares a person's space to a 'patchwork of regions' that may or may not overlap with the space of others, providing the example of gender exclusion from particular places or ceremonies.[27] This presents a form of interiority in terms of its liminality, with a threshold that shifts and changes. The concept of excluded space is summarised by Munn as follows:

> Aboriginal 'excluded spaces' can be understood as particular spatiotemporal formations produced out of the interaction of actors' moving spatial fields and the terrestrial spaces or bases of bodily action. From this perspective, the analytical problem of spatial boundaries cannot automatically refer to limits marked out on pieces of land (or in architectural forms); nor can bodily boundaries be dealt with as body surfaces apart from the body's spatiality, actions, and locatedness.[28]

Munn's so-called 'excluded spaces' thus provide the opportunity for interiority to be understood on various scales – from an individual level to a societal one.

Cosmological Interiority
Australian Indigenous cosmology provides a means of further engaging with interiority and liminality in a way that presents a more architectural manifestation of these ideas.

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Anthropologist Fredrick David McCarthy describes one cosmological model as being a 'widely held idea' that 'the earth was flat and surrounded by water, being held up by props'.[29] This cosmological model was held by the Karadjeri[30] of north Western Australia, the Yarralin[31] of the Northern Territory, the Anyamatana[32] of South Australia, the Wotjobaluk[33], the Wurunjerri[34] and the Wiimbaio.[35] This model was predominant in parts of south-east Australia at the time of European colonisation. Anthropologist Aldo Massola describes the structuring of the world in this cosmological model in the following terms:

> Briefly, the earth was a flat circular body, covered with a solid vaulted concave sky which reached down to the horizon. It can be, perhaps, described as a plate covered with a dish cover. Beyond this solid covering there was a beautiful country full of all good things to eat and which was never short of water. To that place eventually went the spirits of all dead…[36]

This concave bowl is what anthropologist Dianne Johnson, in her text *Night Skies of Aboriginal Australia: a noctuary*, descriptively terms the 'sky-dome.'[37] Johnson's use of the term reflects the architectural-like creation of space formed by the presence of an astreated dome. The sky-dome is presented here as a primary way of understanding Australian Indigenous interiority. It presents a spatial arrangement that is clearly defined, with an identifiable inside (the terrestrial landscape under the dome), and an outside (the sky world beyond the dome). Within this arrangement the terrestrial landscape in its totality forms an expression of interiority.

It is important to note that the conceptualisation of the landscape in terms of a sky-dome cosmology was predominantly one subscribed to in south-east Australia. The Tiwi people, whose islands are located in the Arafura Sea north of Darwin for instance, employed a stratified planar cosmology.[38] The palawa peoples of Tasmania, of whom much less information regarding astronomy and cosmology has been recorded,[39] were noted in Robinson's journals to 'have names for the stars and constellations and are aware that they revolve'.[40] In the Torres Strait Islands there are quite different cosmological models. In the text *Stars of Tagai: the Torres Strait Islanders*, anthropologist Nonie Sharp explains that the accumulation of knowledge during one's lifetime 'moves in the form of a spiral, resembling the pattern imprinted upon the wauri shell' which is a cone shell.[41] Sharp explains the connection between the movement of the stars across the sky and their relationship with cultural life. According to Sharp, like the 'helioc movement' of the stars, it is this 'arch which forms the Meriam image of cosmic space'.[42] This spiral form is extremely different from the cosmological model discussed in this paper, but importantly it emphasises the cultural diversity amongst Aboriginal and Torres Strait Islander peoples and, again, the shifting, liminal nature of interiority and its various means of expression.

Interiority when considered through the cosmological sky-dome model is highly structured, demarcated, and the space within familiar. The dome, which is the sky, and therefore tangible, is also conceptual in its interpretation, and acts to form a zone of interior-'ness.' The sky itself is liminal – forever changing, reconceptualised and restructured in its role. It is a highly evocative and powerful expression of spatial organisation – the terrestrial landscape is knowable and familiar, while the space beyond the sky-dome is, at times and to certain people, accessible.

Conclusion

What became clear from the PhD research is that interiority provides a valuable framework to engage with buildings and spaces that may not belong within traditional western European ideas of spatial organisation. Conceiving of interiority as combining different scales of interaction and inhabitation, captures the many facets which combine to create a sense of interior-'ness', ranging from individuals, to society, and even to cosmological models. To do this, interiority must be engaged with as liminality – shifting, changing, 'shimmering'. Interiority, understood in this way, presents a useful thesis that can contribute more broadly to the interior discipline.

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Notes

1 Architect and anthropologist Paul Memmott describes the 'classical period' as 'Aboriginal presence in Australia prior to the time of British colonisation, and particularly to the cultural institutions, practices and principles that were maintained during this era. Such cultural practices survived for a short time after colonisation but were then transformed in various ways that depended upon processes and imposed forces of local cultural change.' Paul Memmott, *Gunyah, Goondie + Wurley: the Aboriginal Architecture of Australia.* St. Lucia, Qld: University of Queensland Press, 2007, 322.

2 Gayatri Chakravorty Spivak, 'The Post-Colonial Critic,' in *Modern Criticism and Theory: a reader*, David Lodge and Nigel Wood (eds), Harlow: Pearson, 2008, 601.

3 Petra Perolini, 'Interior Environments: the space of interiority,' *Zoontechnica*, no. 3 (2013): 1.

4 Michael Benedikt, 'Environmental Stoicism and Place Machismo,' *Harvard Design Magazine*, no. 16 (Winter/Spring 2002): 2.

5 Ibid.

6 Christine McCarthy, 'Toward a Definition of Interiority,' *Space and Culture* 8, no. 2 (May 2005): 116.

7 Ibid.

8 Anthony Vidler, 'Outside In/Inside Out: a short history of (modern) interiority,' in *After Taste: expanded practice in interior design*, Kent Kleinman, Joanna Merwood-Sailsbury, and Lois Weinthal (eds), New York: Princeton Architectural Press, 2012, 57.

9 Ibid.

10 Ibid.

11 Penny Sparke, *The Modern Interior*. London: Reaktion Books, 2008, 12-13.

12 Petra Perolini, 'Interior Environments: the space of interiority,' *Zoontechnica*, no. 3 (2013): 1.

13 Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, *Post-Colonial Studies: the key concepts*, 2nd ed. New York: Routledge, 2007, 117.

14 Eric Partridge, in *Origins: a short etymological dictionary of modern English*. London: Routledge & Kegan Paul, 1961, 193.

15 Michael Tawa, 'Limit and Leimma: what remains for architecture?,' in *Limits: Proceedings of the 21st Annual Conference of the Society of Architectural Historians Australia and New Zealand*, Harriet Edquist and Hélène Frichot (eds), Melbourne: Society of Architectural Historians, Australia and New Zealand, 2004, 457.

16 For more on Warlpiri shimmering see Jennifer Loureide Biddle, *Breasts, Bodies, Canvas: Central Desert art as experience*. Sydney: University of New South Wales Press, 2007, 69-75.

17 Michael Tawa, 'Limit and Leimma: what remains for architecture?,' in *Limits: Proceedings of the 21st Annual Conference of the Society of Architectural Historians Australia and New Zealand*, Harriet Edquist and Hélène Frichot (eds), Melbourne: Society of Architectural Historians, Australia and New Zealand, 2004, 456.

18 Felipe Hernandez, 'Bhabha for Architects', in Adam Sharr (ed), *Thinkers for Architects*. London: Routledge, 2010, 89.

19 Christine McCarthy, 'Toward a Definition of Interiority,' *Space and Culture* 8, no. 2 (May 2005): 120.

20 Elizabeth Grosz, *Architecture from the Outside: essays on virtual and real space*. Cambridge, MA: MIT Press, 2001, 94.

21 Nancy Munn, 'Excluded Spaces: the figure in the Australian Aboriginal landscape,' *Critical Inquiry* 22 (Spring 1996): 449.

22 Ibid., 465.

23 Ibid.

24 Ibid., 447-48.

25 Ibid., 448.

26 Ibid.

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[27] Ibid.

[28] Ibid., 462.

[29] Frederick D. McCarthy, *Australia's Aborigines: their life and culture,* 1st ed. Melbourne: Colorgravure Publications, 1957, 116.

[30] Ralph Piddington, 'Totemic System of the Karadjeri Tribe,' *Oceania* 2, no. 4 (1932): 394.

[31] Deborah Bird Rose, *Dingo Makes Us Human: life and land in an Aboriginal Australian Culture.* Cambridge: Cambridge University Press, 1992, 94.

[32] Charles P. Mountford, 'An Anyamatana Legend of the Pleiades,' *Victorian Naturalist* 56 (1939): 103.

[33] A. W. Howitt, *The Native Tribes of South-East Australia.* London: Macmillan, 1904, 427.

[34] Ibid.

[35] Ibid.

[36] Aldo Massola, *Bunjil's Cave: myths, legends and superstitions of the Aborigines of south-east Australia.* Melbourne: Lansdowne Press, 1968, 105.

[37] Dianne D. Johnson, *Night Skies of Aboriginal Australia: a noctuary*, Oceania Monographs. Sydney: Oceania Publications, University of Sydney, 1998, 13-14.

[38] Roslynn D. Haynes, 'Astronomy and the Dreaming: the astronomy of the Aboriginal Australians,' in *Astronomy Across Cultures: the history of non-western astronomy*, H. Selin (ed), Dordrecht: Kluwer, 2000, 60.

[39] The various palawa names for the southern lights were recorded by Robinson in his journal entry of October 19, 1837. '(1) PURNENYER (2) NO.HOI.NER King George, (1) GEN.NER (2) NUM.MER.GEN Nomey western native.'

N. J. B. Plomley (ed). *Weep in Silence: a history of the Flinders Island Aboriginal settlement; with the Flinders Island journal of George Augustus Robinson, 1835-1839.* Sandy Bay, TAS: Blubber Head Press, 1987, 490.

[40] N. J. B. Plomley (ed). *Friendly Mission: the Tasmanian journals and papers of George Augustus Robinson, 1829-1834.* Hobart: Tasmanian Historical Research Association, 1966, 861.

[41] Nonie Sharp, *Stars of Tagai: the Torres Strait Islanders.* Canberra: Aboriginal Studies Press, 1993, 75.

[42] Ibid., 76.

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SITUATION Symposium

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Russell Rodrigo is a Senior Lecturer in Interior Architecture at the University of New South Wales. His research focuses on the significance of the modernist inheritance in architectural design through the investigation and contextualisation of significant post-1950s interior spaces in Sydney, with a particular emphasis on the history and theory of branded environments.

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Situating Sydney's Lost Interiors:
scoping new technologies of temporal and spatial immersion

Interiors are bound to situation. They are spatial and temporal artefacts that are produced by and subject to a complex interplay of cultural, social, economic, technological and political forces. Histories of the interior are particularly impacted by the temporal nature of interior environments, arguably none more so than those of the modern movement.

This paper documents the initial outcomes of a research project currently being undertaken in the Interior Architecture program at the University of New South Wales which examines the significance of the modernist inheritance in interior design through an investigation of key post-1950 interior spaces in Sydney. The research aims to:

- Identify and document thematic areas and case studies which capture key relationships between the influence of modernism as a cultural and architectural phenomena and the emerging significance of the interior in architectural design in Sydney post-1950;
- Document the case studies using 2D and 3D media including text, architectural drawings and photographs; and
- Evaluate and situate the case studies in a historical context.

The first stage of the research project focuses on branded environments – interior spaces that are designed to create a physical, sensory and emotional relationship with the interior inhabitant. By nature these spaces are situational; they resist traditional architectural representation.

Introduction

As the dominant movement in twentieth century architecture in Australia, the modern movement produced significant buildings and interiors that continue to influence architectural and interior design today. The historical significance of these designs, however, is often not fully understood or appreciated by either the public or the design professions. Twentieth century buildings are especially vulnerable to the dictates of what is popularly understood of as heritage or cultural value. Many significant examples of twentieth century architecture and interior design have been subject to neglect, reconfiguration, unsympathetic alterations and demolition. Interior environments in particular are vulnerable to change, threatened by obsolescence or the aesthetic whims of fashion and taste.

Over the last two decades, architects and heritage professionals have increasingly begun to focus on the significance of key examples of twentieth century architectural and interior design. Nationally, the Australian Institute of Architects has played a leading role in investigating and documenting significant examples of twentieth century architectural heritage (Australian Institute of Architects, 2013). This includes the development of the AIA Heritage Register and nomination of buildings to the International Union of Architects' (UIA) World Register of Significant Twentieth Century Australian Architecture. In July 2009, the international *(Un)Loved*

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Modern conference was held by Australia ICOMOS (International Council of Monuments and Sites) and examined the challenges facing the conservation of twentieth century heritage. Research presented at this conference focussed primarily on the social and architectural value of twentieth century buildings overall, however, with little investigation of interior spaces.

In New South Wales, the Australian Institute of Architects, NSW Historic Houses Trust and NSW Heritage Office have played leading roles in investigating and documenting significant examples of twentieth century architectural heritage. The listing of significant modernist interiors is, however, rare, primarily due to their high susceptibility to alteration. The NSW Heritage Office, for example, records only two modernist interior listings on its State Heritage Register – 7 Elizabeth Street, Sydney, and the Regent Theatre foyer, Wollongong – both designed by one of Australia's most important interior designers, Marion Hall Best.

Intact interiors are however only part of an interior history. Significant interiors lost over time have been understood to date primarily through two-dimensional media such as journal records, photographs and other design documentation. With the development of three-dimensional visualisation technology and, more recently, augmented reality tools, the possibility of greater temporal and spatial immersion in the interior allows for the potential for a better understanding, contextualising and situating of these spaces in new histories of the interior.

The first stage of the research focuses on our understanding of the branded interior in twentieth century interior historiography in Australia, through the examination of two key interiors from the early to mid-1960s by designer Gordon Andrews.

Gordon Andrews (1914-2001) is arguably Australia's most celebrated interdisciplinary design practitioner of the 1950s and 1960s, with an international career spanning industrial design (cookware, furniture), interior design, graphic design, jewellery design, exhibition design, sculpture and photography (Andrews, 1993). Most well-known for his designs for Australia's first decimal currency in 1966, his work in trade fair design and corporate interiors are distinctive as 'total experiences', moving beyond meeting functional needs to creating a physical, sensory and emotional relationship with the customer.

Documenting the Interior

In the mid-1960s, Gordon Andrews, in association with architects Edwards Madigan Torzillo, designed two government tourist offices in Martin Place, Sydney. The offices for the NSW Government Tourist Bureau at 4-10 Martin Place (1961), and the New Zealand Government Tourist Bureau at 14 Martin Place (1966), are Andrews' most important interior works, incorporating interior, graphic and industrial design, photography and sculpture.

NSW Government Tourist Bureau

The design for the NSW Government Tourist Bureau involved the remodelling of the entire ground floor of Challis House, which provided for a large public area and office accommodation with a mezzanine space providing additional office accommodation. The aim of the design was to create an integrated visual environment, independent of the building fabric and immediate street context (Andrews, 1993). Windows to the street were screened off using vertical polished cedar battens, supported on polished brass blocks. In the windows facing the street were located discrete signage and advertising. The transformation of the interior was signalled from the street entry with openings filled with armour-plate glass doors and transom lights, and flanked with a lining of white Sicilian marble, creating a sophisticated and luxurious introduction to the interior.

This privileged world of modern travel was branded most strikingly through the dramatic undulating ceiling. Made from fibrous plaster cowls fixed to a suspended timber grid, the ceiling appeared as a diaphanous cloud floating across the main reception space. The cowls were

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formed from three different moulded curved forms, fixed in an irregular arrangement to create a waving, undulating ceiling form. Within each cowl was housed one incandescent lamp providing a soft diffused light to the public area.

Another defining element of the interior was the public counters designed as an extension of the tiled floor. The steel frames were clad in a sculpted resin skin and the counters appeared as an organic form growing out of the floor. With countertops of Tasmanian blackwood, and linking panels of one-inch thick armour plate glass, the counters appeared as elegant sculptures within the space, the void beneath them enhancing a sense of spaciousness and openness in the interior. The most significant aspect of the counter design however, was the way in which it created a different form of interaction between staff and clients. The relationship became less formal through the disappearance of the barrier of the counter, more akin to a boutique retail experience where the focus was on the customer experience rather than the transaction. Individual interactions also become shorter in duration due to the absence of seating.

Immediately opposite the main entrance was located a two-storey photographic mural composed of images of materials and textures evocative of landscapes and travel. The mural also housed built-in cabinetry for travel brochures and other material.

NSW Government Tourist Bureau, interior photographs. (Source: Powerhouse Museum)

New Zealand Government Tourist Bureau
The offices for the New Zealand Government Tourist Bureau provided for public reception and ticketing areas and office accommodation. Andrews notes the design for the New Zealand offices faced similar problems as the NSW Government Tourist Bureau offices, in particular poor quality floor and ceiling finishes and awkward spaces (Andrews, 1993). A key aim in the design was to visually connect and expose the interior with the high-density pedestrian traffic outside.

On entry, a broad sculptured copper balustrade extended from the street stairs to the entrance lobby and visually connected with the long countertop inside. The counter, at seating height, was covered with cut-out pineboard shapes overlain with beaten and crumpled copper foil. Large cast bronze discs with stylised Maori faces were added to the front modesty panels of the desks. Blackbean, the dominant joinery material, was used as edging for countertop and handrail, emphasising the continuity between inside and outside.

While the floor, in polished white, was treated as a neutral background in the space, walls in the double-height space were painted black-green and articulated with black and white photographic panels depicting Maori carvings, bubbling mud and volcanoes. The rear wall, however, was a dramatic contrast in the interior with a glazed finish of orange-red and burnt gold. This accent wall highlighted the focal point of the space, a large topographic map of New Zealand in brilliant colours and gold leaf. The map also acted as a partial screen to the office areas behind it and was constructed of layers of pineboard overlayed with fibre-glass and resin and finished with red high-gloss enamel and selectively rubbed-back matte black to accentuate the modelling of the forms.

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As with the NSW Government Tourist Bureau, the dominant and unifying element of the space was the ceiling plane; a brilliantly lit continuous ceiling of floodlit white sculptured forms suggestive of the Land of the Long White Cloud.

Reconstructing the Interior

The first task in reconstructing the interiors involved the sourcing of architectural drawings and photographs.

The design for the NSW Government Tourist Bureau was published extensively in Australian architectural journals at the time, including *Architecture in Australia* and *Architecture and the Arts*. Photographs of the interior are primarily from this source, with originals located in the Gordon Andrews archive at Sydney's Powerhouse Museum. Detailed construction drawings of the project were located in the City of Sydney Archives.
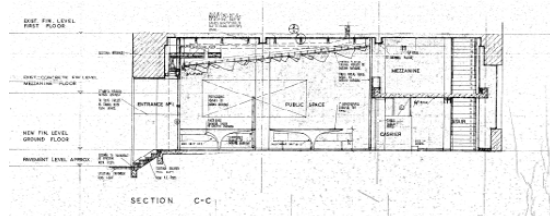
NSW Government Tourist Bureau
Construction Drawing – Section
Image: City of Sydney Archives
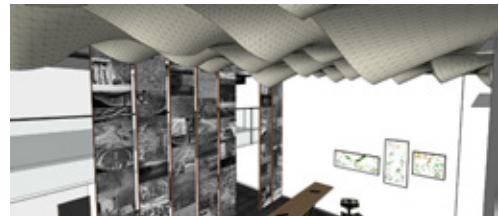
NSW Government Tourist Bureau
Wireframe
Image: Igor Rumyantsev & Jon Derrin

The design for the New Zealand Government Tourist Bureau was published in only one architectural journal, *Architecture in Australia*. A plan and section in this article were the only source of architectural drawings as no construction drawings were able to be located in the City of Sydney Archives. Photographs of the interior are also primarily from this source, with originals located in the Gordon Andrews archive at Sydney's Powerhouse Museum.
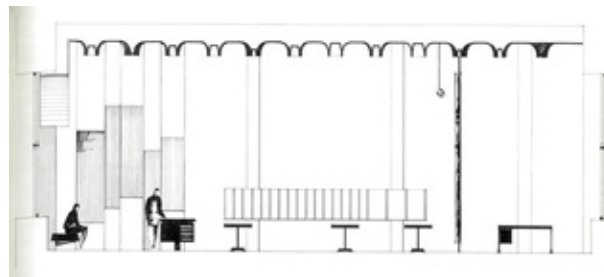
New Zealand Government Tourist Bureau
Design Drawing – Section
Image: *Architecture in Australia*
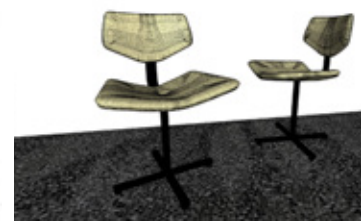
New Zealand Government Tourist Bureau
Wireframe
Image: Igor Rumyantsev & Jon Derrin

In reconstructing the interiors, 2D plans and sections were produced using AutoCAD, and 3D wireframes and modelling were produced in Sketchup and 3DS MAX. Interior components were modelled in detail where possible, using a combination of architectural drawings and photographs.

Sensing the Interior

3D visualisation of the interiors was initially undertaken using V-ray for 3DS MAX, producing a number of fixed interior views. The next stage of the project will involve the investigation of the application of augmented reality (AR) tools as a means to establish greater degrees of spatial and temporal immersion.

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AR can be defined as any system that provides an overlay or 'augments' the real world with digital information in real time. The most familiar uses of AR tools in design, such as the *Augmented Australia 1914-2014* exhibition planned for the Venice Architecture Biennale, are currently focused on design visualisation. This exhibition of eleven historical and eleven contemporary unbuilt Australian projects is designed to trigger 1:1 scale virtual tours on a smart phone or tablet accessible through a specially designed app.

The *Augmented Australia* approach uses AR to deliver an immersive spatial experience with limited contextualisation of the selected projects. In contrast, the key aim of the current research project is to use AR tools as a means of both spatial immersion and historical understanding. In particular, the research aims to situate and reposition the branded interior in twentieth century interior historiography and its role in the emerging professionalisation of the interior design discipline in Australia.
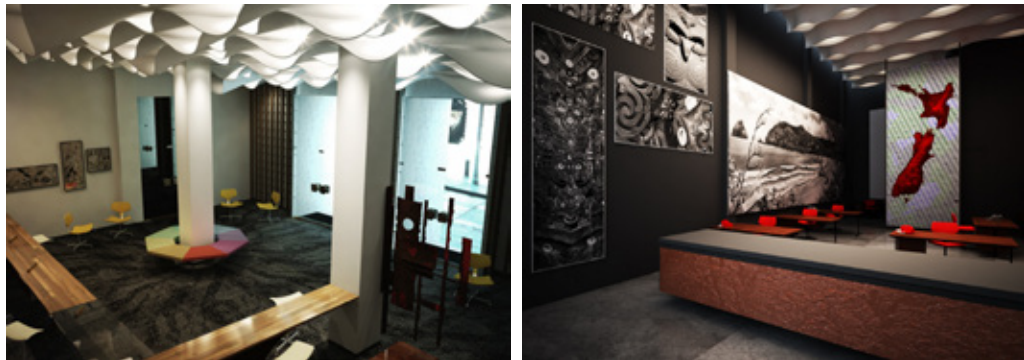
NSW Government Tourist Bureau, 3D visualisations. Images: Igor Rumyantsev & Jon Derrin.

Situating the Interior

In the NSW Government and New Zealand Government Tourist Offices, interior space is understood as a total experience, moving beyond functional needs to one that attempts to create a physical, sensory and emotional relationship with the customer that communicates the brand message of travel as modern, sophisticated and desirable.

The concept of branded environments developed out of a movement within the practice of interior design that recognised that the perceived value of the distinguishing characteristics of an organisation – i.e., its 'brand' – could be applied to three-dimensional environments. While the concept of branded environments is relatively new, it is based on a longer history of the understanding of consumer behaviour and marketing that emerged in the 1970s. The early understanding of the importance of the physical and sensory dynamics of the retail environment, for example, is described aptly by Phillip Kotler as the 'atmospherics' of the place (Kotler, 1974), i.e., the experience of a place as mediated by the five senses.

In architectural history, retail spaces that were designed as total environments have a longer history than the concept of branded environments. Precedents such as Adolf Loos' Knize tailor boutique of 1905 and Robert Mallet-Stevens' Bally shoe store of 1928, for example, indicate the ways in which interior elements such as materials, graphics and lighting were beginning to be utilised to create a specific brand of experience. Key contemporary international precedents in branded space, such as the Grayson women's fashion stores designed by Victor Gruen and Elsie Krummeck in the 1940s and the showrooms for Olivetti by Studio BBPR and Carlo Scarpa in the 1950s, utilise modernist design to communicate brand messages related to artefacts. What differentiates the tourist office typology from other commercial and retail environments of the time such as these, it is argued, is the representation of the intangible, the communication, of a potential experience rather than the attributes associated with a physical artefact or company.

Conclusion

In 1999, B. Joseph Pine II and James Gilmore argued that contemporary Western societies were entering a phase of the 'experience economy' where goods and services were no longer of greatest value and where the staging of experiences would offer the greatest opportunity for value creation.

Tourism is an industry that is structured by intangibles; there are no material goods involved. Rather, the tourism industry produces experiences, events, desires and emotions. Gordon Andrews' designs for the NSW Government and New Zealand Government Tourist Offices, it is argued, are evidence of an emerging local understanding of the relationship between advertising, marketing, consumer behaviour and interior design, one that significantly predates our contemporary understanding of branded environments and the experience economy. With the development of new representational and experiential mediums such as 3D visualisation and augmented reality tools, the possibility of greater temporal and spatial immersion in the interior may now allow for a better understanding, contextualising and recasting of new histories of the interior.

Notes

[1] Andrews, Gordon. *A Designer's Life*. Sydney: New South Wales University Press, 1993.

[2] Australian Institute of Architects, 'Register of Significant Buildings in NSW 17 January 2013'. Accessed 14 April 2014. http://www.architecture.com.au/docs/default-source/nsw-notable-buildings/register-of-significant-buildings-in-nsw.pdf?sfvrsn=0.

[3] Historic Houses Trust of NSW. *Demolished Houses of Sydney*. Sydney: Historic Houses Trust of NSW, 1999.

[4] Historic Houses Trust of NSW. *Fibro House, Opera House: Conserving Mid-Twentieth Century Heritage: Proceedings of a Conference Convened by the Historic Houses Trust of New South Wales, 23-24 July 1999*. Sydney: Historic Houses Trust of NSW, 2000.

[5] Kotler, Phillip. 'Atmospherics as a Marketing Tool*.' Journal of Retailing* Volume 49, Number 4, (1974): 48-64.

[6] 'Modernization for Tourist Bureau, Sydney.' *Architecture and the Arts,* August (1961): 40-42.

[7] Pine, B. Joseph II and Gilmore, James H. *The Experience Economy*. Boston: Harvard Business School Press, 1999.

[8] 'Remodelled NSW Government Tourist Bureau.' *Foundations* No 7 March 1961: 34-40

[9] 'Tourist Bureau for the New Zealand Government.' *Architecture in Australia* March (1966): 124–26.

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Leisa Tough

Leisa Tough is an architectural graduate with over ten years in practice. She has worked: broadly across the design discipline; as a private practitioner on a number of small-scale residential projects; for others, including local award-winning design practices; and, internationally, as a design architect for Heatherwick Studio in London and Hong Kong. She has operated in the fields of set design, curatorial design and art practice.

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Towards Silence and Spatial Boundaries

David Claerbout exhibited, for the first time, his piece *American Room* in London in 2009 at the Hauser and Wirth Gallery. In the single channel video installation a group of people are seated as if for an intimate musical performance, one halted in time with the figure perpetually about to sing. While one experiences the video in space – a carefully chosen site of timber-panelled richness mirroring the space in the video – the spatial experience of the piece itself was an impossible bodily experience. The listeners were not filmed in the room but against a blue-screen, then painstakingly composited to form the assembled group. A virtual three-dimensional space allows for infinite camera movement (yet is constrained to mimic a conventional camera's path). Music travels with each camera position – an atmospheric and temporal framing device – dictating the movement of the piece and advocating continuity and a cinematic sequencing in what is, in fact, a construction of time and space. Claerbout's bodies have, in some sense, escaped space in the process of their making; the space they inhabit is a reconstructed spatial construction. The viewer accesses the disembodied eye of Cartesian space. It is as if in viewing this piece you walk into a room where you are not, and you see people unguardedly. You watch how they move when they aren't aware of you; you can see them as they themselves cannot, an absorbed present.

The bodies in the piece are arranged with geometrical care, directions, trajectories and rhythms that enable them to construct worlds of encounter or relations; bodily presence is recomposed as an architecture of gazes in space – then suspended in a simulacrum of an interior. The architecture of the space steps in as a painterly frame, an atmospheric condition. Critically, the bodies are arranged in space and in time, they belong to the genre of tableau, they 'tend toward silence and spatial boundaries,'[1] invoking narrative rather than the expository closure of cinema. A stereoscopic experience of the single moment is created, unsettling the delineation between past and present – creating an ever-present perceptual absorption in one moment's possible unfolding.

The tie that bound this work to the works of Scarpa was a similar experience of suspended time in his Sculpture Gallery in the Castelvecchio in Verona. In Scarpa's sketch for the room of statues in the Castelvecchio, sightlines are revealed as a network of gazes, an architecture of assembled relations. The experience of the space in these galleries is no longer confined to the human viewer; the objects themselves, the sculpted figures, are tied to the passage of time and place. It is an architecture of scenography rather than narrative, with a unique empathy for the very human moment of encounter. It is a defining trait of Scarpa's work that we are brought into a more intimate relationship with things; equally important is the relationship between these things and the possibility that our experience of something changes due to its proximity to something else. (This is obvious also in the work of Claerbout; a camera that takes us through the myriad of details possible in a single moment creates an acute awareness of detailed relations.)
If architecture is the art of framing the world[2] then the architecture of Scarpa's museum works are doubly operative; framing the object, the relations between the objects, and our relationships to them. It is a framing of experience. Elizabeth Grosz in *Chaos, Territory, Art: Deleuze and the*

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framing of the earth says, 'through their efforts [that is the effort of the frame], networks, fields, territories […] temporarily and provisionally slow down chaos enough to extract from it something not so much useful as intensifying'.[3]

'slow down chaos enough'

The relationship to the passage of time binds Claerbout's works and Scarpa's museum pieces, and it is in silence and stasis that the relationships between the protagonists are revealed. What is at stake is the 'presentness'[4] of worlds past. Claerbout uses cinema as his medium but what he screens is stillness; yet, the medium itself – cinematic projection – is not still. It is being projected as data in time but the image does not change. It is a moving image that does not move.

Scarpa works in his museum with the inanimate figure in sculpture and in painting. In any Renaissance painting or sculpture, the complexities of a person are stilled as sculptures are stilled, as paintings are stilled. Scarpa creates an acute sensitivity to the passage of time via their placement in the interior; the building works as their framing device and transfers to them an embodied sense of time and place. In this sensitivity lies the insight that, in our experiences, time and space are not present in linear, nor logical, sequences. Our spatial experience of Scarpa's museum works consist in moving through an itinerary of related fragments and articulate details, which are materially rich – for tactile and material experiences are intimately tied to emotion, memory and the simultaneity of human time.[5] Spatially, we experience these spaces in non-linear, non-static and complexly inter-related sequences.

Our perception of time is changed by tactile experience; observations of continuous and changing patterns of light, in shifting patterns of light and shadow, we become conscious of the passage of time. Scarpa situates the figures and paintings in his museum pieces with a consistent awareness of the effect of light – a painterly device enlivening the encounter, it also suspends us in the moment of encounter with the object. It elicits an emotional response; our sensibility is sharpened so that these artefacts, in a multitude of Italian religious artefacts, are experienced with heightened sensibilities. In Room Four of the Castelvecchio, the sculptures of *The Crucifix* and *The Weepers* are situated against windows high in the room; light falls in dramatic shadows across the figures, highlighting the distorted faces of grief and creating deep shadows, creating harsh geometries in profiles. The Virgin Mary is collapsed in grief and held in the arms of Magdalene opposite Christ on the Cross; figures from disparate historical times flank Christ on the Cross in the otherwise empty room. It is as though you have walked into the space of the crucifixion. The building opens to engage them in this unfolding narrative of space, movement and time. The building is not neutral – it conveys meaning to the object. The object is also not always passive – it performs in relationship to the architectural frame. The architectural frame itself becomes the painterly backdrop; nowhere more than in the building's relationship to light are these objects are revealed as (literally) in illumination.

The art of architecture is no longer only conceived of as the art of stasis. The abandonment of the stasis of art found a critical voice in Merleau-Ponty's *Phenomenology of Perception* (1945), in which the rationalist view of space as objective and external was challenged, fusing vision and mobility, undoing the construction of the spectator as a 'dis-interested' eye. The notion of space as embodied emerged, impacting our reading of art and architecture. Scarpa was a corporeal practitioner who engaged spatial and art practice with the body as a participant; at the constant centre of this frame is the human figure. The body is not implied in the building via metaphor nor representation; Carlo Scarpa is a corporeal architect – through the drawings, through the tactility of the built material, through the synthesis of spatially scripting the movement of the body through space, the presence of the body in his buildings is felt. In his museum works, which occupied much of his practice, we see the body and spatial relations entering into a new mode of perceptual absorption of space.

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In Palermo, Scarpa is presented with a near shell of a building, which was heavily damaged by both the Allied and Axis Powers. For millennia, Sicily has been victim to larger forces. The damaged shell of the Palazzo was to be re-built and re-made as the Galleria Regionale della Sicilia. Between 1953-1954, Scarpa lived on the site, re-building, only in part, its former form. The violence of the past allowed Scarpa the freedom to re-shape the body of this building to operate upon the objects as a frame. Where in his previous museum works Scarpa quite literally framed the artefact, here he cast the objects as protagonists in the space and shifted the whole building as a frame to accommodate them. It is a radical departure from the neutral space of the gallery and is, rather, a reference to the Renaissance or the Byzantine where paintings and objects were integral parts of the buildings for which they were designed: 'so much a part of the life and individuality of the building ... everything around the image (the object) is part of its meaning. Its uniqueness is part of the uniqueness of the single place where it is. Everything around it confirms and consolidate its meaning.'[6]

In Palermo there are two significant works – both portraits of women – considered the epitome of Sicilian Renaissance-era sculpture and painting, respectively. We encounter the first of these women, Eleonora of Aragon by Francesco Laurana (1471), in the far end of the first passageway of the Palazzo. She is framed by the doorway that precedes our encounter and illuminated by an adjacent window. Behind her, the corner of the room is a field of green Venetian polished plaster panels mounted on the wall, wrapping the corner so we see her back-dropped against the green both from face-on and in profile. We can move around her as she is set into the room. The bust is mounted on a curved ebony wood base, which is carried on a thin steel square post mounted on the floor. She is set at the height a full-lenth portrait would have been so that these framing elements create a ghosted bodily frame for the fragment. The light that falls on her from the adjacent window can be controlled – the blind can lift and illuminate the polished plaster of her face – it's a transforming effect illuminating the marble of her skin against the cloth of the dress and headpiece. She is 'called to liveliness' in this moment.

Nearing the end of the galleries, a door in the far corner of a larger gallery leads into a smaller room, in which a smaller enclosure is created by vertical panels of teak wood. Upon entering the room, set at an angle and facing the door, we see Antonello's *Annunciation* (1474).

The Madonna wears a celestial blue shawl and is displayed on a freestanding white plastered teak frame. The painting is surrounded by a brownish red velvet, found during the restoration of the Palazzo, that picks up on the colour of her clothes. On the right wall each of Anotello's three saints are placed on similar, although smaller, panels – their right sides are hung on brass hinges so that the paintings can be individually turned to catch the light or read as a group that addresses the Madonna who stands in the room alone. While Eleonora bathes in light, the painting of the Annunciation inverts this relationship to light – Antotello's work frames the blue in the black. Scarpa then floats this tiny canvas in a white frame in a small room. There is a sense of silence and stillness here, which evokes the endurance and the singularity of this figure.

Working in 1950s Italy on a war-torn building far from Venice, Scarpa was not burdened with the need to hanker after the long lost cultural symbolism of the pre-war years, nor was he consumed with the ideological angst or the limits of the complete body of work that is Venice. Rather he was free to plumb the depths of the rich inheritance of that place; not to represent it but perhaps to enliven our experience of it. The spatial freedom in Sicily is clearly a departure for Scarpa and it informed the radically robust spatial experimentation in Verona at the Castelvecchio a year later.

'Psychoanalysis tends to consider the history of the psyche in terms of scenes, rather than the events of history.'[7] Freud states that we do not really have memories of childhood, just memories related to childhood – one memory might screen another. So, too, in spatial practice – every new occupation in a space does violence to the past. Each re-surfacing of a space screens that which

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has come before. Scarpa's work takes the spatial aspects of building and creates a series of scenes. These scenes have a temporal dimension – they are experienced as part of the passage through the building, views through and across spaces – but in his museum pieces they are also still and framed as participants in the ebb and flow of the life of the building around them.

In Scarpa's drawings we might read a continuous meditation between the body and space. A series of scenes are depicted by the inclusion of a figure – this is not the abstracted figure used to verify the anthropometry in the building (it is not Le Corbusier's Le Modulor nor Leonardo da Vinci's Vitruvian Man). Rather, the body is used in his drawings as part mediation on the processes of construction and part meditation on the protagonist's experience of the space. The drawing is an account of the process of shuttling between the existing and the proposed, not only as geometries but as process.[8] Scarpa simultaneously engaged conception and construction in his drawings, it is the activity of construction that is invoked (for example, set-out lines of builder's string appear). Figures appear constantly in his drawings, negotiating their bodily encounter with the space. Embodied scale is inherent in the work.

Scarpa's work is composed of highly articulated details set within a more ambiguously defined spatial field. We experience his spaces as alternately emphasising the spatial field, light and atmosphere then, within these fields of space, colour and light and the intimacy of highly articulated, tactile details. Klee, whom Scarpa became intimate with when installing his works in the 24th Venice Biennale in 1948, wrote, 'we assemble objects, but the relationships we create between them can be plausibly experienced only in fragments'.[9] In these fragments of carefully articulated relations between materials and between figures, Scarpa manages to create an illuminative encounter.

The anomaly in Scarpa's museum work, which is not in Claerbout's videos despite their stereoscopic experience of the single moment, is in the activation of the fragments by the viewer. Objects seem no longer confined to dichotomy of observer and observed rather the objects themselves become part of a rich scenography activated by the viewer. Put differently, stillness and movement are no longer exclusive but simultaneously considered. There is transference here, an *Ekphrasis,* where time operates in space to reveal details, to enhance intimacy and to entangle our own experience of the space with the encounter of other bodies – the still bodies of the photograph, the painting, the sculpture.

Walter Benjamin posits that the past is irrefutably past and incommensurable with the present. The past cannot be re-actualised in the present, as being present. It can be seized only as an image 'that flashes up at the moment of its recognisability, and is never seen again'.[10] For while the relation of the present to the past is a purely temporal, continuous one, the relation of what has been to the now is dialectical: it is not a progression but an image, suddenly emergent.[11] The achievement of Scarpa, and of Claerbout, is also in the anomaly of the presence of the past, both in the past and in the embodied and experienced present.

Notes

[1] Susan Stewart, '*On Longing: Narratives of the Miniature: The Gigantic, the Souvenir, the Collection',* Duke University Press, 1993, 66.

[2] Elizabeth Grosz, *Chaos, Territory, Art, Deleuze and the Framing of the Earth,* IDEA Journal, 2005, 15.

[3] ibid.

[4] 'The photographic now', from David Claerbout, *The time that remains,* Lundion, Uitgeverij, 2012, 90.

[5] Juhani Pallasmaa, *Materiality and Time, Eyes of the Skin*, Chichester: Wiley-Academy, 2005, 34.

[6] John Berger, *Ways of Seeing*, British Broadcasting Corporation and Penguin, 1972.

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[7] Jane Rendell, 'The Welsh Dresser: An Atlas', *Architectural Theory Review*, Vol. 18, No. 2, 189–206.

[8] Marco Frascari, *The Body and architecture in the drawings of Carlo Scarpa*, RES Autumn.

[9] Robert McCarter,(2013) Carlo Scarpa, Understanding Architecture, Phaidon Press 12.

[9]10 Walter Benjamin, 'On the Concept of History' (1940) in Howard Eiland, *Selected Writings*, Cambridge (Mass): Harvard University Press, 2003, 390-391.

[11] ibid, 462.

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Learning from hindsight:
experience-centred evaluation of a new supported accommodation environment

'I didn't expect to be in this situation' he said, 'at this stage of my life …' and he looked around the apartment and the flotsam and jetsam of a life that seemed to be struggling with transition. Boxes and oddments that were yet to find a home formed a landscape along walls and reached out from column and bench.

'All of our clients are going to require somebody to shower them … the tap moves to the other side so the support worker doesn't have to stretch across the water to turn it off.'

'Although bedrooms, wardrobes and bathrooms are nominally 'private', the majority of the support for residents is provided in these spaces. Thus the more 'public' areas including living and dining are where residents are best able to have time alone.'

This paper will present the recent post-occupancy evaluation of a housing and support model developed and delivered by the Transport Accident Commission through a funded property trust Residential Independence Proprietary Limited (RIPL). The model aims to enable more independent living and improved community connection for TAC clients with high care needs, and who are living with the effects of traumatic brain and spinal cord injury following road accidents. The model incorporates the design of dwelling and support spaces, innovative assistive technologies, and modes of support delivery. The first built project is within a mixed medium-density development in the inner suburbs of Melbourne.

The interdisciplinary post-occupancy evaluation study has developed a tailored approach to the evaluation of RIPL's Project One that considers both environment and experience. The study has drawn on recent writings on the evaluation of both workplace and health environments as well as research about the experiences and needs of this client group, and the use of representation in design. It has developed an innovative approach to the identification and exploration of key issues for this model, and to their communication, such that designers may indeed learn from hindsight.

In her review of approaches to the evaluation of built space and the development of a user-centred theory of the built environment, Vischer reviews a number of perspectives with implications for the relationship of the inhabitant and the context.[1] Early evaluation approaches, with underlying assumptions still apparent in both practice and education, can be described as environmentally deterministic, expecting direct stimulus/response behaviours from users subjected to carefully planned prompts. Vischer suggests that the 'ubiquitous form of user satisfaction as an outcome

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measure'[2] without a fulsome investigation of its meaning attempts to reduce the multiple and layered experiences of a built environment to a single and measurable outcome. This brings with it the lure of generalisability, an ambition for some, but without specification of its focus. A move toward the particular offers inhabitants a more active role through their inclusion as active agents who may affect, as well as be affected by, the spaces they encounter. Vischer contrasts these with a phenomenological perspective in which an environment is consumed by the individual via the projection of a personal narrative that fits.[3] Vischer's stated position is also adopted by this paper; that the user-environment relationship is dynamic and interactive, and that evaluation of its successes can best engage with this complexity by exploring the particulars of its realisation.

Phased

Three main phases of the research contributed to the development and application of the Environment-Experience Evaluation Framework (E-EEF) for RIPL Project One. The main aim was to investigate factors influencing the design of a complex environment and to relate influences on behaviour and experience[4] with an interpretive rather than predictive emphasis. The approach centred on user experience, while evaluation was based on the identification of design intentions as realised in the outcome.[5] Post-Occupancy Evaluation was conceived as a valuable, but too seldom used, opportunity for designers and clients to learn from (others') experience in the briefing and development of new projects.[6] The provision of materials to inform this professional learning was a key ambition of the project.

Project Phases generally reflect the timeline of the project, although some refinement of criteria and approach took place as the project progressed.

Phase 1
    1.1 - Review of project background, documents and relevant literature;
    1.2 - Identification of criteria and sub-criteria;
Phase 2
    2.1 - Investigation of the environment and users' experiences;
    2.2 - Evaluation of RIPL Project One against identified criteria;
Phase 3
    3.1 - Communication of project findings and recommendations.

The phases of development outlined above have ensured that the identification of criteria by stakeholders, and the specifics of the RIPL Scheme as it has been translated in this first project, have been central to the content, approach and application of this evaluative framework. Consistent with this, data collected has informed discussion of enablers or limitations of these ambitions 'on the ground'. The particulars of this first RIPL project, including the scale of the full development, the location of the site, and the details of construction have strongly influenced the translation of some of the broader ambitions for the Scheme. Identification of this gap and its implications for the project challenged researchers to clarify the frame of reference for the work. Design for clients with disability also influenced processes for data collection and communication of findings.

Measuring

Of course evaluation calls for more than the viewing of an environment and its experiencing through a range of lenses. The introduction of judgment necessarily shifts the view to include a set of values against which any consideration of 'success' must sit.[7] The research built on the identification of ambitions that were developed prior to and during design and construction by stakeholders including the funding body, project partners, designers, and key consultants. As a basis for evaluation this offers a deep engagement with the specifics of the project without assuming a global 'best practice' that should be applied.[8] The eight criteria and thirty identified sub-criteria were drawn from participating stakeholder interviews, original briefing documents, documentation of design development, and final contract documentation. The approach to the evaluation of Project One relies on an understanding of design as an investigative undertaking – a

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co-evolution of problem and proposal understandings, evidenced by the cognitive artefacts that represent this development.[9]

The research team included members from both professional design and health fields. This foregrounded disciplinary preferences in terms of both focus and forms of investigation and representation, and the necessarily situated nature of professional judgment and critique relevant to this discussion.[10] The design of the E-EEF for RIPL's Project One balanced these perspectives by establishing an intersection of widely-accepted published measures, qualitative 'design ethnography' approaches including semi-structured interviews and video recording, site observations and mapping, and design research practiced through the development of innovative approaches to the evaluation itself, and to the communication of findings.[11] Exploring the intersection of these perspectives has led to the development of a new and valuable one. The inclusion of multiple methods in an interdisciplinary approach has allowed for both expansion and triangulation of findings, and has offered new ways of understanding residents' experiences of these spaces.

Communicating

The research outcomes are presented as an interactive pdf report. The main sections of the document are integrated by a Home page, as indicated in Fig 1. The Home page also has links to chapters including Summaries, Recommendations, Methodology, and References. Recommendations from the study were developed with a view to future projects and with a focus on the major influences and trade-offs identified between the sub-criteria that described scheme ambitions and the experience of their realization by residents in this first project. These recommendations have implications for site selection and planning, privacy, furnishing and fitout, resident selection and support, and assistive technology provision in future projects. The details of these will be reported elsewhere.

A link provides access to a rated Criteria Overview, and to definition and discussion of Criteria, Sub-criteria, Details and Evidence. These offer increasing detail of the bases on which evaluations were made, and make significant use of quotes by residents and stakeholders to communicate relevant points and to expand on the enablers and limitations identified in terms of the sub-criteria considered.

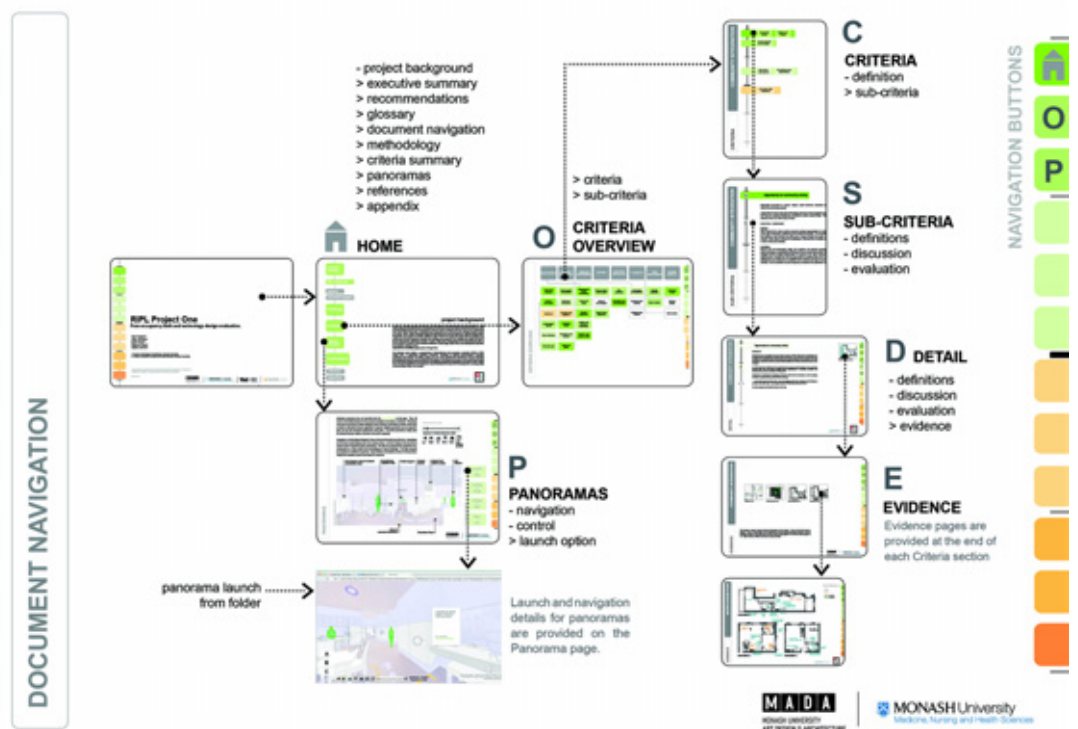Figure 1: Document Navigation diagram illustrating major report sections and navigation between.

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A Panorama link on the Home page connects to an introduction to navigable panoramas and buttons that launch html pages. This approach was developed for the project to communicate key issues in an easily navigable format for designers and lay audiences. The panoramas are presented from the eye-height of a resident using their preferred mobility device and include a 'slider' allowing a viewer to shift perspective from a focus on the environment's physical elements and attributes, to a focus on the lived experience of the resident. The first view includes virtual spaces and furnishings, indications of key circulation routes and thresholds, and items controlled by the comprehensive assistive technology system. The second view includes zones of extended inhabitation, the envelope of comfortable reach, and indicates the presence of support workers in various locations of the home. Panoramas include interactive hotspots with further details that refer to the relevant section of the report, offering a link between experience and evidence.
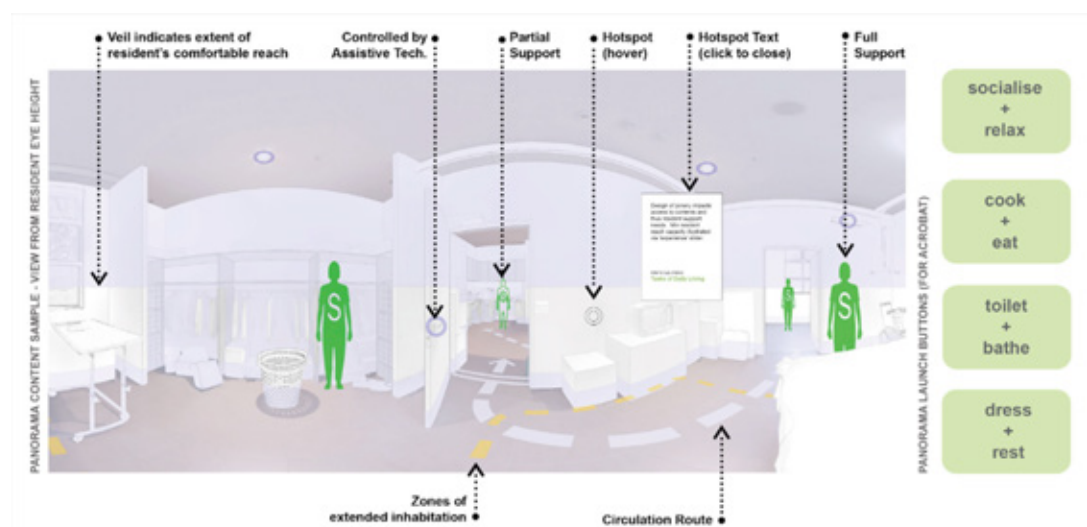
Figure 2: Panorama page detail with unstitched 'resident experience' image, notes and launch buttons.

Designerly

The development of customised forms of spatial representation to investigate and interpret an environment is consistent with designers' professional skills. The use of similar approaches to the analysis of existing sites and design issues, as well as the development of new proposals, is familiar. A distinction is drawn here between design as the particular solution of a bounded problem (problem solving), and design that builds on a co-evolutionary engagement with problem and proposal, those 'wicked' boundaries and complex potentials that characterise the inhabited environment.[12] The reflective understanding of factors that influence a particular context relies on media that can be manipulated, and that can also map resistance during the generation, transformation and evaluation of emergent proposals and ideas.[13]

Early drawings to inform the evaluation of RIPL Project One were initially developed on the basis of measured drawings of the spaces as 'empty' environments and also as furnished by residents. Development of particular drawings increasingly concentrated on content or perspectives relevant to the identified criteria, and helped to foreground both intersections and conflicts between these. Evidence and analysis of observed and identified phenomena is re-integrated through the virtual panoramas, providing a rich spatialised interpretation of this precedent to inform the design of future projects.[14]

The significance of design judgment and its frames of reference is central to the value of an interpreted precedent. Lawson and Dorst's consideration of Design Expertise and its development through formal education and broader professional activities highlights this issue.[15] They consider 'the nature of design activities' and suggest that some fundamental skills include the ability to:

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- formulate design issues and situations in a way that will enable productive engagement;
- represent proposals to the self and others as part of development;
- make moves that alter or develop the existing state of a design as it develops;
- evaluate the success or otherwise of the moves attempted as well as when to stop and when to suspend judgment;
- manage the process of design through reflection in and on action, ongoing problem formulation, and the productive application of parallel lines of thought.[16]

Considered at a small scale, these skills are interconnected, and are clearly related to Schon's proposal of reflective professional engagement.[17] At a larger scale, we can consider them to be strongly influenced by a designer's judgment and values; every formulation highlights some aspects at the expense of others; every 'move' (in Schon's terms) is a selection from an almost infinite set of options (even if in parallel); every decision to suspend judgment is simultaneously a conviction that there is further to go.

The intersection of generation and judgment in designing is a key consideration for the perception of possibility, leaving the door open for rich communication approaches that can contribute to the 'connoisseurship' necessary for assessment and its translation both beyond the Academy and into the centre of production.[18] Suggested strategies for design evaluation may include by analysis, by direct comparison with other iterations, or by analogy. These formal 'evaluative references' may indeed be most useful where performance measures are necessarily known and more objectively measurable, for example in engineering design.[19] The rich communication of the intersection of individual experience and inhabited environment, as presented through the lens of these particular Scheme ambitions, can also offer useful and carefully considered evaluative references. Making use of a panorama format may inform a more intuitive mapping of possibility by a designer, to be integrated with the particulars of a new project, as well as the values and experience s/he brings.

Situated

The outcomes of this study raise a number of issues relevant to a consideration of Situation. Three sets of perspectives on this model have been located with reference to each other and the ambitions of the model: those of residents, of designers (of Project One and those to follow), and of the research team. Between these lies a focus on an experience-centred evaluation of inhabited spaces that formally includes the individuals who occupy them. The developed communication platforms allow these three perspectives to be explored as interpreted spatial environments, underpinned by a balanced suite of approaches to data collection and analysis. Rich interpretation of actual use and surprising happenstance, as well as difficult fittings, can indeed offer the benefits of hindsight.

The contrasting physical and cognitive situations of designer and resident and the development of representation techniques that can help bridge that gap have formed a key part of the project. Of particular note here are the challenges of designing for residents with very particular needs and perceptions well beyond the outskirts of the norm and that are likely very different to the situation of the designer him/herself. The specific nature of the injuries and experiences of these residents also calls into question the assumptions designers make in the development of proposals more generally, as well as the most useful application of Standards in 'non-standard' design situations.

If acts of Situation consider both the particular and its placing, this project offers a number of useful contributions. Improving the situation of those with particular needs by design calls for better and more detailed engagement, and the further development of designers' skills to investigate and appreciate opportunities within these environments. An experience-centred approach to formal evaluation presents an expansion of these investigations, and a rare opportunity to learn (some things) from hindsight. A discussion of those skills is highlighted in a project such as this, but also offers further application to projects where a designer aims to engage with the particular experience in its place.

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SITUATION Symposium

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Interior Design Education:
assessing that which is unique

The purpose of this paper is to explore the validity of adopting the architecture model for design education for interior design programs—both in its physical layout and ideology. While there are many similarities between architecture and interior design, they are distinct fields of academic inquiry and practice. Both groups work on designing the built environment, yet in arguably different ways. The practice of interior design is team-based, client-centred, and empathetic. Thus, the needs of interior design education must respond accordingly.

Background

Architecture has a long educational tradition. Although started as a master and apprentice relationship, formalised training for architects began to take place in the nineteenth-century in North America. The two primary models for architectural education in the US and Canada are the École des Beaux Arts and the Bauhaus/Ulm tradition. The project jurying system uses project critique as derived from the École, whereas Bauhaus tradition trains architects in design. As designers, Bauhaus-trained architects believe they can design anything from a chair to a city. Ultimately, this approach eliminates the need for separate design disciplines. Both models were predominantly male and used a studio-based system. The École method relies on competition among students and is arguably present in today's approach to architecture education. The design competition is not only a widely recognised and approved method of education but also the basis of tenure for many architecture faculty.

Architectural education relies on a studio-focused and project-based pedagogy wherein students work largely in isolation. Studio courses are typically 5- or 6-credit hours per semester with heavy contact hours. For example a 6-credit hour studio will meet 12 hours a week with the expectation that the student is there far more than this as well. Studio labs are supplemented with lecture courses that provide technical material. The studio is viewed as time for experimentation and design work enhanced by interaction with other students and faculty members. Students generally work in isolation on their own designs that are then viewed in juried critiques encouraging a sense of competition among students.

The resulting architecture studio physically consists of desks (often tables) arranged in rows with stools for student seating. While class time takes place over 3-4 hours, three times a week, students are expected to be at their desks at other times enabling all faculty members to walk through and engage a student in a discussion of his/her work. According to the 'Studio Culture Document from the School of Architecture + Design' at a prominent university in the US: 'The goal of the School is to make an environment where students learn to take responsibility for their own education with the guidance of faculty and within a holistic framework.' Students are encouraged to explore complex problems and develop disciplined work habits. The document references only the discipline of architecture although it is to be applied to all disciplines in the school, including interior design.

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Rationale

Many scholars have examined the studio environment as traditionally used in architecture and more recently adopted by interior design education in the North America (Salama and Attar 2010, Anthony 1987 and 1991, Dutton 1987, Frederickson 1990, Ahrentzen and Anthony 1993 and others). Many of these studies conducted over the past 30 years have demonstrated that there are problems with this traditional model for specific non-traditional populations, yet little has changed. Of particular concern to interior design education is the fact that many of these problems associated with studio instruction impact females and minorities and those outside the traditional power circle of architecture. For example, females perceive the design jury far more negatively than males (Anthony, 1991, 2002 and Frederickson, 1993). Further, interior designers are not a part of the embodied and symbolic power structures associated with architecture (Stevens, 1998). The embodiment of the architecture persona is a requirement of belonging.

Little research has been conducted to determine if the studio model, as adopted from architectural education, provides an appropriate venue for the education of an interior designer. In fact, Anthony has shown that women react more negatively to the studio environment, the jury process, and competition in general than do men. More recently, Tucker and Hill have called into question the climate created by competition in the interior design studio.

Ward (1990) has questioned the unspoken or hidden messages communicated by a studio-based educational environment. He proposes five 'hidden curricula' media through which studios tend to operate: studio knowledge, social relations, hierarchy, competition, and hierarchy and competition. Studio knowledge, according to Ward, is not neutral; it follows political and social realities of the profession as a whole and changes over time. Social relations describe the inherent power relations and hierarchy found in the academy and modelled on professional design offices. True dialogue is made impossible through the unspoken hierarchy of the studio. Although often an aspiration, the design studio rarely allows for authentic dialogue to occur. 'Competition is the prevailing ethos in the whole of our education system, and it is particularly prevalent at the tertiary level. It is a major motivating factor in the design studio (as also it is in practice)' (Ward, 12). As a result '[g]ood design is thus tautologically defined as having precisely those aesthetic and functional qualities which are prized by the dominant culture, but which to the minority cultures are unacceptable' (Ward, 12). One can argue that women—until recently—have been in a minority culture in design, particularly within architecture to which the studio tradition can be traced.

The most recent statistics on accredited interior design programs compiled by the Council for Interior Design Accreditation show that 91% of all interior design students in the US and Canada are female. This statistic is exacerbated in programs that are housed within schools of architecture. For example, the percentage of female students in the interior design program at the above mentioned highly ranked interior design program (housed within a school of architecture + design) is 97%. The issue with interior design and architecture is not, however, one only of gender.

Research has shown that different personality types are drawn to interior design than to architecture (Hurley, 2011; Russ, 1995). The Myers-Brigg personality Type Indicator (MBTI) architect type is often INTJ/ENTJ. The NT (visionary type) is more comfortable dictating to others, working in isolation and being in control. On the other hand, interior designers test more often as ENFP. The NF (catalyst type) prefers to work collaboratively towards a common goal. These approaches are fundamentally different.

In her essay 'A View from the Margin: Interior Design,' Lucinda Kaukas Havenhand (2004) challenged interior designers to find their own voice stating that basing interior design on architecture will always lead to interior design as 'less than' to architecture. 'The boundary

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between architecture and interior design remains in place, held there by a persistent idea of difference between the two fields: male vs. female, structure vs. decoration, and superior vs. inferior. Ironically, at a time when interior design has become more like architecture because of its consistent emulation of its practice and education, the field of architecture seems even more intent on keeping this idea of difference in place' (p. 33). Mary Anne Beacher places interior design education 'Between Art and Practicality'. Although many current definitions of interior design place it as a subset of architecture, Beecher argues that interior design has begun to distinguish itself as different from architecture in its emphasis on 'commercial space and technical content'. Further, the use of evidence-based approaches to design for human behaviour and what Beecher terms a 'preoccupation with "space planning"' has differentiated interior design's unique role in the built environment.

It can be concluded that the way in which interior designers approach a design project requires a specific setting for education distinct from the one used in architecture. Interior design educators need to embrace that which makes interior design a separate and unique discipline and arena of practice and to celebrate the distinctly collaborative approach in the educational design of interior design curricula. Interior design is not the same as architecture and should not be treated as such in its educational model. The physical space needs to support the activities taking place—places for collaboration and discussion, presentation and review, and places to work collectively on a project. Individual desks, placed in rows in spaces with poor acoustics, do not support the work of an interior design student. This researcher hopes that engaging this conversation on an international level can help in finding a viable solution.

The sense of competition inherent in the traditional studio environment fails to promote collaboration. In order to foster a sense of camaraderie amongst students, a pilot study was conducted to allow students to work in pods on a common project. Although each student produced his/her own project, the pods worked together to critique one another and provide feedback during the project.

Methods

This is a multi-faceted study with several components. The first part of the study consisted of a literature review. The larger study seeks to compare interior design education in programs across the US and Canada including their physical environment and curricula. Ideally, the study could be expanded to include Australian and European modes of interior design education as well. A series of pilot studies were used to test the methodology and assess the results compiled from multiple research instruments including surveys, photographic documentation analysis, MPTI tests and interviews. Using qualitative methods (surveys, interviews, photographic analysis, behavioural mapping), an interior design program housed within a school of architecture served as the test group for the study. At this institution, all design disciplines have the same curricular structure and physical layout. This research began as a response to years of negative feedback from students on their biannual Student Perception of Teaching (SPOT) evaluations. The SPOT evaluations are conducted anonymously and electronically and the physical environment for both the classroom and studios consistently received negative evaluations as uncomfortable and unsupportive of student needs.

The first phase of the pilot project was to review all SPOT evaluations for the past three years. The first survey conducted examined students' responses to the studio environment in terms of acoustics and privacy. The second survey specifically asked for student responses to the studio environment and the lecture seminar room environment.

The ultimate goal of this study is to see if the architecture studio model is working for interior design education using the Council for Interior Design Accreditation standards as the basis for an interior design curricular structure. Although all schools interpret these standards individually, there are commonalities amongst programs. (As a site visitor and program consultant for CIDA, this researcher has visited over 50 accredited programs of interior design

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in the US and Canada.) These common approaches include the use of both studios and lectures, the use of drawing tables or desks for studios and a more traditional lecture environment for lecture courses and seminars, and in many cases a studio-centred curriculum—although the number of credit hours for studio courses varies widely from 3-credits to 6-credits depending on the program. Typically, programs housed within architecture have higher credit hour studios to be on par with architecture studio classes. It is also more likely that an interior design program housed in architecture will have dedicated studio desks for all students rather than shared desks used only during class time.

Findings

Although the findings from this pilot study are preliminary, they do reveal some important trends to test for in revised survey instruments. The findings thus far show that interior design students—when experiencing a sense of competition—have the desire to work at home or hide their work and become protective of their personalised space. A significant finding of this research is that the response to the studio environment varied substantially from year to year, thus identifying each class (year) as a distinct cohort. As students progressed through the curriculum, experiences of competition within the studio became more pronounced (second year 33%, third year 33%, fourth year, 60%). Furthermore, as students became more competitive, they tended to like team projects less (senior year 73% answered 'sometimes' while in the third year 50% answered 'mostly' or 'always'). Interestingly, as the experience of competition levels increased, so did the students' desire to work alone either in the studio or at home. While only 43% of sophomores and 40% of juniors preferred to work alone, 69% of seniors preferred this option to working in studio with others.

In all three years, students most often identified their own desk as the place that they consider to be their personal space. Several students indicated a need for rules or announcements to be made regarding respect of personal space. These included such statements as, 'I think more rules, so that people respect each other's time. Example: no cell phones, no music out loud, no excessive talking about non-studio related topics' and 'a higher respect for quietness in the studio'. Noise was the most common complaint of the open studio environment.

Based on Ward's research into the hidden curriculum, the studio environment—as derived from the Beaux Arts model—supports the inherent features of the unspoken agenda as he defined them: studio knowledge, social relations, hierarchy, competition, and hierarchy and competition. In direct contrast to this are some of the fundamental features of interior design and the interior design program accreditation criteria. Notably, interior design programs are required to provide students with team approaches to design solutions, experiences of conflict resolution and active listening skills. Genuine communication and dialogue are characteristics desirable in a professionally trained interior designer. It seems to follow that a physical model for the studio environment would support these objectives rather than those held by the architectural model.

To review whether the 'pod approach' would work for interior design education, three questions were adapted from design for behaviour research being conducted by Lilley for sustainable behaviour: (1) did the produced design solution function for the specified context?; (2) has the user's behaviour changed as a result of the intervention?; and (3) is the change in behaviour sustainable (ecologically, socially and economically)? Based on the surveys about the physical layout, a content analysis reveals that the students believe that the pod formation does contribute to a more collaborative experience than the row formation as commonly used in the architecture studio. Recommendations for improvement included the use of temporary partial height panels to create separated collaborative spaces for team discussions as noise continues to be a problem in the pod layout. This would result in a more divided spatial model with a variety of different spaces instead of large open studio spaces. Students expressed that they felt more connected to their pod-mates than to the class as a whole.

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Future Directions

The hope is that this study will be extended to include several university programs in interior design both within North America and beyond in an effort to develop a successful model for interior design education both in the studio and in the lecture environments.

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SITUATION Symposium

Phoebe Welman Whitman

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Phoebe Welman Whitman lives in Melbourne, Australia. Phoebe is an artist, educator and academic. Phoebe received a Bachelor of Fine Art Painting (1999) and Bachelor of Design (Interior Design) (2005), from RMIT University. Since 2007, Phoebe has been involved in the Interior Design program at RMIT University as a lecturer, and she is currently the coordinator of second and third years. She is currently undertaking a PhD by Project at RMIT University titled 'Surface Encounter'. Phoebe's practice is involved with photography, film, installation, sculpture, writing and curation as a means to explore the spatial and relational potentials of surface. The work responds to the temporal and material conditions of site by engaging in a process of framing events that transpire in relation to surface.

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Surface *encounter*

My practice is an exploration of surface and the spatial, relational and contemplative potentials of encountering surface. Through a collection of activities and various modes of engagement with surface, my practice involves material arrangements and observational techniques of selection and framing in order to rouse and incite particular encounters with surface.

My practice is involved with an assortment of surfaces and their particular behaviours, contexts and materialities. With sensitivity to surface as an existing condition, the work I produce emerges from activities that intervene with existing surface by using existing matter, in order to rouse or incite attentiveness to surface and the manner in which surface behaves.

The practice considers surface as a site of exploration and experimentation. I work with particular materialities that vary from inactive and passive in behaviour to more dynamic behaviours such as reflectivity. I work with the context of interior, as often the surfaces that I'm aware of are the ones that compose interiors, such as walls, floors, and ceilings.

The following text draws out a series of scenarios that relate to my practice with surface and it attempts to situate the various modes of surface encounter in my practice.

Image: Author.

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EVENT: _____ : (& the eventful surface)

I put myself in situations where I can observe, monitor, document, select and frame events that transpire on a surface. I refer to these as *surface events* – conditions that occur and transpire in relation to surface. These events are often incidental, such as daylight and shadow. I consider surface to be a place for event. The event is the occasion that surfaces; it is an emergence of forces that come into visual presence through surface. This concept places surface as a medium that captures events that may be hasty, gradual, or prolonged, and it also proliferates events.

The works that I produce are responses to the situations I find myself in; the places I come to occupy are opportunities for making. These are observational, and they are produced through attentiveness to existing matter. The work attempts to engage with modes of encountering and the relationship between the encounter and the surface. It suggests that surface is a situation, that it is circumstantial. If surface is a condition, lending itself to change, the research proposes that the encounter is connecting the observer to the shifting occurrence.

In working with surface, one is working with an inherent materiality. Surface is composed of matter. This greatly affects the behaviour of a surface. Conditions are continually impacting surfaces as the material compositions and structure are always in some sort of physical reaction with life. These conditions affect a surface in different ways. There are conditions that materialise through, on, in and across surface, appearing and then disappearing

Surface exists within the physical and material. Because it is pervasive and embraces all, it exists on the periphery of our consciousness. Here lies the complexity with surface; although it is ever-present and we are aware of it instinctively, it is not always apparent.

If surface is an unseen situation due to its implied nature, then my work is an attempt to make surface present. This is approached through the medium of photography. The photographic image is a surface image; it re-presents an event caught on a surface. In itself, it is a still moment of an event that emerges in time. The photographic image attempts to shift awareness from surface as content, narrative or subject matter to the surface as an artefact, as a material thing, presented as a surface object.

The surface encounters that I come across daily are observed through the photographic lens. The work is produced through the act of selection by a process of framing. This approach means that, by being attentive to surface, my encounters are often spontaneous and I need to be present and aware in the moment to capture the events that transpire.

The photograph is an artefact of reappearance in that it visually imparts effects that are often unseen. By putting them forward again I'm attempting to re-present, through media, a selection of an existing surface event.

This framing fractures the surface of the image by creating edges and spaces in-between the images and the surfaces that support the work. Pieces are arranged and curated in a site in relation to the place of their reception. This set of relational conditions attempts to intensify and proliferate surface through the performance of *surfacing*. This is done through the surface of the photograph. As a material re-presentation, this organisation of surface intensifies without deepening the dimensionality of surface.

The surface objects are produced as individual elements, at various times, in various sites, that are then brought together at various times to form constellations that depend on each other for the production of encounter and meaning. By re-organising the imagery in an exhibition, the qualities of the events are addressed through the mode of arrangement. The constellations of imagery reflect the qualities of the events themselves as dispersed but interrelated.

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(in) MOVEMENT _____ : (encountering the durational fragment through movement and image)

Daylight and shadow enter an interior from the outside. These external chaotic forces impact on the interior environment, which over time affect surface.

In order to capture the scattered and fleeting behaviours of daylight events on a surface I put myself in a certain relationship to that event. This is where the idea of time becomes integral to the production of a moving image. As distinct from still photographic productions, capturing a surface encounter that is slowly lingering means that time is entrenched in the act of making and it demands persistence and patience in order to capture the event. This type of encounter is often tedious as it can place burdens on physical and mental receptiveness. This mode of production tests my endurance and sets up a particular durational encounter with the event. This relates to Henri Bergson's idea of duration as 'thick'. Bergson wrote, 'real time has no instants' (Bergson, 2002: 210).

In the act of making such photographic works the conditions of time become greatly evident: my encounter, and its manifestation through the image, attempt to frame the events by capturing the time of occurrence in that time of its existence, thus extracting it from its place in the world. This ruptures the temporal event and arranges the surface into a new material composition.
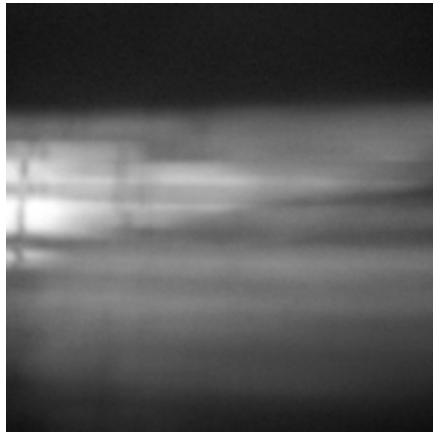
FRAME ; ____ (surface)

Image: Author.

The frame separates. It cuts into milieu or space. This cutting links it to the constitution of a plane of composition, to the provisional ordering of chaos through the layering down of a grid or order that entraps chaotic chards, chaoid states, to arrest or slow them into a space and a time, a structure and a form where they can affect and be affected by bodies. (Grosz, 2008: 13)

Through aesthetic techniques such as dissolving, removal and creating absence, and through seeking to reduce excess information so that the work is purely surface, the affect is potentially to heighten the qualities and perception of subliminal conditions. This is an act of framing. Elizabeth Grosz refers to the concept of frame as 'a slowing down, ordering, highlighting those fragments or features of chaos ' (Grosz, 2008: 28). Surface could be considered as a material formation of frame, as surface cuts space, marks boundaries, and reveals edges. Yet these edges, cuts and boundaries can be blurred or unseen.

The photographic camera struggles to capture the light diffusing on a surface so the surface artefact is a circumstance of surface and only surface. These photographs demonstrate surface purely, as they have no perceivable image; the image itself is surface. Depending on how these surfaces are made their material surface also reflects whatever is occurring in the world around them. These image surfaces are artefacts of surface events that are subliminal or perplexing to the perceptive eye. They are purely surface. They are gentle suggestions of fabrications of a living, moving, transformative presence of surface.

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The act of selection and observation through photography and moving imagery, without altering the image, is a mode of extraction and not manipulation, therefore provoking ideas of re-presentation as not something new but something known. Here lies the complexity in the practice, as it raises problems within methods and approaches through material production when dealing with surface. Photography as a primary tool in capturing temporal surface events is often challenged by these conditions, but I think this reveals something about surface; surface is continually on the threshold of perception as it is always surrounded by other surfaces and environmental conditions, which can change perceivable depth and shallowness thus creating complexity: when is surface just surface and not quantifiable depth? To photograph just surface is often unattainable and the photographic surface artefact signifies this.

ACTIVITIES WITH MATERIAL : _____ (surfacing)

Image: Author.

I had two hours to occupy a gallery in order to produce a composition that was responsive to the site. This situation involved a sense of working with a 'present attentiveness' with the surface in the site and the conditions within that time restraint.

There was an exhibition on in the gallery at the time, so not only was there a time-based limitation, there were works installed in the gallery that I had to work around. This proved to be challenging as I was working with mirrors, which caught all sorts of images from the immediate surroundings in the surface of the mirror.

This mode of making was experimental. I had gathered a range of materials that I wanted to use. I arranged them in various compositions throughout the gallery. I directed two friends to hold materials in particular ways and in various compositions in an attempt to incite a perspective unseen in the site.

The arranged surface materials were not fixed but flexible in their configurations – they were continually changing. The activities involved were intuitive acts; verbal articulation was required to direct movement and arrangement in site and I attempted to focus on the events emerging in their surfaces. The intention was to capture the window elements and the external conditions that penetrated through the windows into the gallery onto the surfaces.

I have looked to Henri Bergson's notion of intuition in relation to this mode of activity in site. Bergson states that one must enter into an experience directly, so as to coincide and sympathise with it. Sometimes Bergson aligns intuition with artistic sensibility and awareness gained through a detachment from reality; at other times, he associates it with pure instinct. Intuition is inherent and is the internal circumstance of contemplation. It produces movements and forces.

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The activities involved a sense of choreographed responsiveness to time, site and the existing surface. It was a responsive approach to making through arrangements in site, and working in the constraints and the conditions of site at the time of the activities. This produced a performativity with the use of materials and bodies in space and how these were organised through time.

& again   ~ (&)

& Again are a series of ongoing experimental projects that explore iterative approaches to making. Through material arrangements and assemblage the works explore iteration as a method and activity in making work.

These works are assemblages of various surface events and materials. The work produced is a series of pieces – fragments of things that previously existed – that I am attempting to work with again; working with in order to produce a new surfacing. Simon O'Sullivan writes 'the production of new assemblages involves a recombination of already existing elements in and of the world … re-appropriation/recasting does not appear to be new'.(O'Sullivan, 2010: 192).

Materials that are reflective or mirrored summon forth what already exists in the world and puts them into formation, over and again. This relates to the idea of myself an artist, as I do not always create something new but rather engage in the productive act of sorting through, of showing what already exists, or of putting into form and sometimes reformulating, which relates to ideas of re-presentation and re-production.

I'm interested in how materials that possess some kind of reflectivity are in themselves a reproduction. Often the works I produce are iterative and to work in this way means that I am encountering these surface repeatedly. But they, too, in their materiality are repetitive as they present again and again what exists already.

The approach that I'm currently engaged in explores an iterative approach to making surface, surface imagery, forms, colours, materials and combinations which do not suggest secondary versions of work but are, rather, forming part of a language that is open-ended. By reworking things an act of relay occurs which I think has produced unforeseen occurrences and happy accidents or coincidences.

To approach work again and again is to work sensitively with the concept of surface as prevalent. Adrian Parr explains Deleuze's idea of repetition as a beginning again and that repetition is 'to affirm the power of the new and the unforeseeable' (Parr; 2005; 225). This has raised issues of incompleteness, of always representing the possible, of being in making, of a state of becoming, which also relates to the idea of surfacing. The work is always experimental in that the work is always responsive or attentive to existing matter or conditions.

_____ The End Is Only A Proposition (for surface) :

This project involves three elements that are responses to the conditions of site. I refer to these as propositional in nature.

Located in a particular arrangement in the site, the works are propositional and suggestive of a past and present. They were produced through the temporal occupation of the gallery space for a restricted period of time. I approached the gallery site with the idea of assembling and arranging materials to proliferate an awareness of surface conditions in the site.

Windows that permit the daylight to enter create a volatile transparency and reflectiveness in the surface. Depending on the viewer's position, a continual movement can be produced in the surface. The viewer moves through and around the space, which affects what is caught in the reflective surface of the frame piece on the wall.

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The photographic surface appears and vanishes depending on the viewer's angle of perspective and the level of daylight. The surface fluctuates between presence and absence and is subject to things that shift as a result of what surrounds it.

The intention is to bring attention to the surface. The depth of the frame and the ambiguity of the image are suggestive of the site in which the work is located. The photograph is of an intervention that occurred in the site, in the past.

These three pieces are arranged and curated in site in relation to the place of their making. This set of relational conditions attempts to intensify and proliferate surface through the performance of *surfacing*.

By re-organising the imagery the qualities of the events are addressed through the mode of arrangement in exhibition. The constellations of imagery reflect the qualities of the events themselves as dispersed but interrelated.

The works are situated near the location of the original arrangement, which offers up a suggestive connection to site. The viewer recognises the wall and the elements in the photograph but can't really place exactly where they are in the actual site in which they stand. Their body moves around and their eyes try to locate the surface areas that are in the image.

The photograph depicts a mirrored surface that re-formulates what is present yet unseen. The mirror draws the world around it by echoing what exists. The mirror visually references what we already know to be there. It makes present an enduring again-ness. It is always in a state of '&'. The frame has been designed to enhance this quality of reflectivity; by its angle it acts as a reference point for the occurrences that surround it.

Through this process of assembling surface and summoning qualities of the site into the fixed photographic image and to the surface overlay of the photographic image, questions regarding our referential relationship to the world emerge.

The reflective imagery is heightened to add to the illusiveness of the image itself. The photographic image of surface in site produces moments of conscious association with site and then also occasional dissonance.

The mirror is a surface condition that together hides and exposes. The surface of the mirrored image reflects the instantaneous. The dialogue between the reflective surface and the mirrored surface produces a third surface image that is neither here or there.

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SITUATION Retrospection

Photograph: Suzie Attiwill

SITUATION Retrospection

Suzie Attiwill, a SITUATION arranger

People from different places and interests came together for three days of intense discussion, listening and viewing. They were brought in close, both physically and intellectually, to think in, through and around the proposition of SITUATION. The event of SITUATION was a situation – a temporal temporary gathering – a lived time-space composition. In the call for submissions, the unique, the unrepeatable, chance, contingency and change were foregrounded as vital composing forces, and the event collectively posed the question of research in such circumstances. Theoretical, historical and practice-based research was presented as symposium papers and creative works. During SITUATION we were immersed in composing and emerging forces where some ideas came to the surface more prominently than others and then swirled back into the dynamics of the event. Afterwards, we invited participants to contribute something; to gather their thoughts and retrospect. Their contributions have been arranged here as a closing section to the publication.

While this section provides an opportunity for participants to reflect back on what happened and to consider the knowledge that comes after, I would like to take this opportunity (as the first retrospection in this arrangement) to present some of the preceding shaping forces of SITUATION.

One was the need to find an 's' word. Our interior design program at RMIT has held a symposium/event every ten years – *Surround* in 1994, *Sensoria* in 2004 – and it was decided that we would continue this temporal repetition in 2014 by bidding to hold the next Interior Design/Interior Architecture Educators Association biennial symposium. Given the naming of the previous events – consciously or unconsciously – finding a topic with a word beginning with 's' became important. 'Situation' surfaced as a word yielding potential, particularly as our program pursues an expanded idea of interior designing where there is an emphasis on designing the spatial and temporal relations between people and environment. Its ethos fosters interior design as a situational-based practice that embraces the ephemeral and temporary and where designing takes place in the intersection of forces.

The call for submissions invited people to consider the potential of a symposium as 'a dynamic evaluation lived out in the situation'[1] where papers could be approached as *present*ations that make present. 'Situation' was posed as a temporal and spatial dynamic in relation to 'interior', inhabitation, experience, living and subjectivity. Submissions were encouraged that addressed challenges with practices of the temporary, temporal, ephemeral and contingent; the production of experience and a multiplicity of encounters; the singular and unique as research. Various trajectories were posed to open up potential including: articulating situated practice as research; raising questions of context, site specificity and making site specific through a consideration of the similarities and differences between 'situation' and 'site'; presenting new research methods that questioned concepts of evidence, the role/value of documentation and representation; foregrounding interiority and subjectivity as situational conditions as well as the relational and experiential dimensions of situations; learning and interior design pedagogy as situational; consideration of the specificity of situations, the effect of this on teaching and the impact of these implications on understandings of interior design history and theory; and the contribution of this practice within a globalising world. Submissions were also encouraged that addressed this thinking through a diversity of practices including contemporary commercial interior design practice – activity-based design, workplace design, pop up bars and restaurants – as well as installations, arrangements, situationist interventions, emergencies, performance …

My colleague Phip Murray and I referred to our roles in convening the symposium as 'arrangers'. This was a tactic to bring the qualities of situation into the actual thinking and practice of putting the symposium together. Another was to invite 1000-word abstracts for papers. This gave us a sense of what might be presented in the 10-minutes allocated to each presenter in the symposium sessions. While this might sound un-situational in that we wanted to know beforehand what would happen, it was a tactic to try and avoid the tendency to read a 4,000-word full paper in 10 minutes. Instead, we were keen for people to approach the symposium in a more open and performative manner. With the submission of creative works, we invited 500-word abstracts together with exhibition proposals.

In the arrangement of the symposium sessions, Phip and I were keen not to take a thematic approach in the clustering of presentations. Instead we arranged sessions according to a sense of what felt like a combination where interesting connections could be made between individual presentations and had the potential to proliferate. We also folded together paper and exhibition presentations in each session over the three days. This was to integrate research that had been conducted through different modes and, in particular, to foreground the exhibition and creative works as research alongside the symposium papers.

The SITUATION exhibition was held over 2 ½ weeks and, during the 3-day symposium, the exhibition presentations were held in the project spaces of the Design Hub with everyone gathered around the installation while the author presented their research. There were also three creative works, performed by PUSH, Adele Varcoe and Winnie Ha Mitford. This was the third 'exhibition as research' that has taken place as part of an IDEA Symposium. In 2005, Gini Lee curated a collection of 'drawings, markings and material remains' titled 'While walking (in the garden) you may notice' as part of the IDEA symposium *INSIDEOUT* that we co-convened. *INSIDEOUT* brought the disciplines of interior design

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and landscape architecture together to see what could be said and seen with the middle part (architecture) taken out! In 2012, as part of the symposium 'Interior: A state of becoming' convened by Lynn Churchill, the exhibition *An Interior Affair* was curated by IDEA members Marina Lommerse, Jane Lawrence, Sven Mezhoud and Stuart Foster. For SITUATION, a model was set up involving a curatorium composed of curators – Simon Maidment (curator of Contemporary Art, National Gallery of Victoria) and Kate Rhodes (curator, RMIT Design Hub) as well as Sven Mehzoud and myself (drawing on our curatorial and exhibition design practices).

We invited submissions of creative works based on the same call as that for papers. Each submission was blind peer-reviewed by two people. This, in itself, was an exciting undertaking as it is not usual to invite practitioners and experts in an array of creative practices to engage in reviewing a creative work as research for exhibition. Together with the peer review reports, the curatorium then made a selection of works to be exhibited. The idea of *creative works as research* directed the curatorial process, and this extended to documentation of past situations as well as installations that are part of an ongoing experimental practice. Each creative work selected for exhibition addressed, embodied and expressed situation in a diversity of ways and encounters.

Mixed in and threaded through the 3-days of presentations were the contributions of the three key situators – Omar Sosa, Bianca Hester and Ed Hollis. Poised between day and evening events, these situators created a moment of intensification in the offerings of the symposium where their practice (as magazine publisher, artist, and writer respectively) amplified, reflected and refracted critical ideas and potentialities of the day(s).

The word 'situation' is often equated with ideas of emergence and this extends to the ephemeral and experiential. A last minute addition to the call for submissions was 'emergencies'. The coupling of emergence with emergency gives a slightly different inflection from that of an emphasis on ongoing process and modulation. Immediacy, together with singularity and uniqueness, becomes foregrounded and this creates challenges in relation to conventional ways of measuring research outcomes that in the discipline of interior design tend towards evidence-based and scientific models such as cognitive psychology. Yet, as presented during the symposium and exhibition, much of the research engages with relations between people and environments where affect, intangible qualities and contingency engage with a sensibility of designing for life. Emergence coupled with emergency invites an attention to the immediacy of situations as vital temporal-spatial compositions.

[1.] Brian Massumi, 'On Critique', *INFLeXions No. 4 – Transversal Field of Experience*, Nov. 2010, accessed 30 November 2013, www.inflexions.org/n4_t_massumihtml.html.

Benedict Anderson, SITUATION symposium participant

Fielding the practice of [the] interior and design is no easy task for any conference convener. With ready-made descriptions such as 'the expanded practice of the interior' that can incorporate everything, yet jettison specificity, the IDEA SITUATION symposium escaped such contemporary disciplinary constraints. First, the symposium was positioned through its own situation of [the] interior within which it was staged: the Design Hub, designed by Sean Godsell. Amusingly, the conveners had thought of the separation between architecture and interior design as something mediated by bubble-wrap that served a twofold purpose; packaging the symposium's program and, secondly, acting as a buffer zone between participants' bottoms and the uncomfortably hard yet aesthetically pleasing benches on which we sat. I could go on about the symposium's other dedicated room of pink walls splashed with white polka-dots (or is it the other way around) but in any case it is really not worth it.

What's worth talking about is the breadth of the national and international speakers that individually explored [the] interior not just through words couched within academia but through drawings, mappings, moving image, performances and situations – each redefining [the] interior. The generosity of each presenter and their ideas, the audience, and the curatorial staging of [the] interior created a space for departure and return. The symposium's immense success was due to the quality of the presentations, appropriately translating to the reputation the biannual IDEA symposium now enjoys with both practitioners and theorists of [the] interior. In case you are wondering why '[the]' prefixes every mention of the word 'interior' it is because, I was informed, that there is no definite concept of or for [the] 'interior'. The one thing I do know is that what separates architecture and interior is bubble-wrap.

BA 20.08.2014

Roger Kemp, SITUATION steering committee member; Program Manager, RMIT Interior Design and Director, Interior Design/Interior Architecture Educators Association

The SITUATION symposium and exhibition, hosted by the Interior Design Program at RMIT University, set out to build on the success of past IDEA (Interior Design/Interior Architecture Educator Association) symposiums, including the most recent *Interior: a state of becoming* hosted by Curtin University. Historically, SITUATION follows two other symposia hosted by the Interior Design Program at RMIT, all at ten year intervals: *Surround* (1994) and *Sensoria* (2004).

IDEA symposia provide a valuable opportunity for academics within the discipline of Interior Design to share their current research concerns and to promote conversation and feedback around associated practices in teaching and design work. The presence of Omar Sosa as keynote speaker drew an audience of designers from a range of design disciplines including curation, publishing, graphics, performance, and styling – all interested in interior concerns. His engaging summarised history of *Apartmento* magazine had the audience reflecting on their own domestic environments.

PARALLEL SITUATION, led by RMIT interior design academic Caroline Vains and running parallel to the main symposium, brought together students from a number of universities around Australia and New Zealand engaging them in collective design projects and social activities. This culminated in a designed event expressing the collaborative contributions at Testing Grounds, an open-air site in Melbourne's arts precinct, which, given the excitement on the night, will no doubt lead to some intriguing collaborations in the future.

A highlight of SITUATION was the opportunity to occupy a number of spaces in the RMIT Design Hub that allowed an integration of papers and creative works. I look forward to the next IDEA symposium and the continued conversations that SITUATION inspired in Melbourne, 2014.

Omar Sosa, SITUATION key situator

Even though I don't come from an academic background – or maybe because of this – I really enjoyed the diversity and wide spectrum of approaches to the idea of interior design. The richness of interpretations, crossovers, changes, impressions and points of view were extremely well represented in the selection of talks and works throughout the symposium. I'm happy to see interior design outside the boundaries of the always self-referential world of design.

Bianca Hester, SITUATION key situator

some thoughts and reflections after SITUATION:

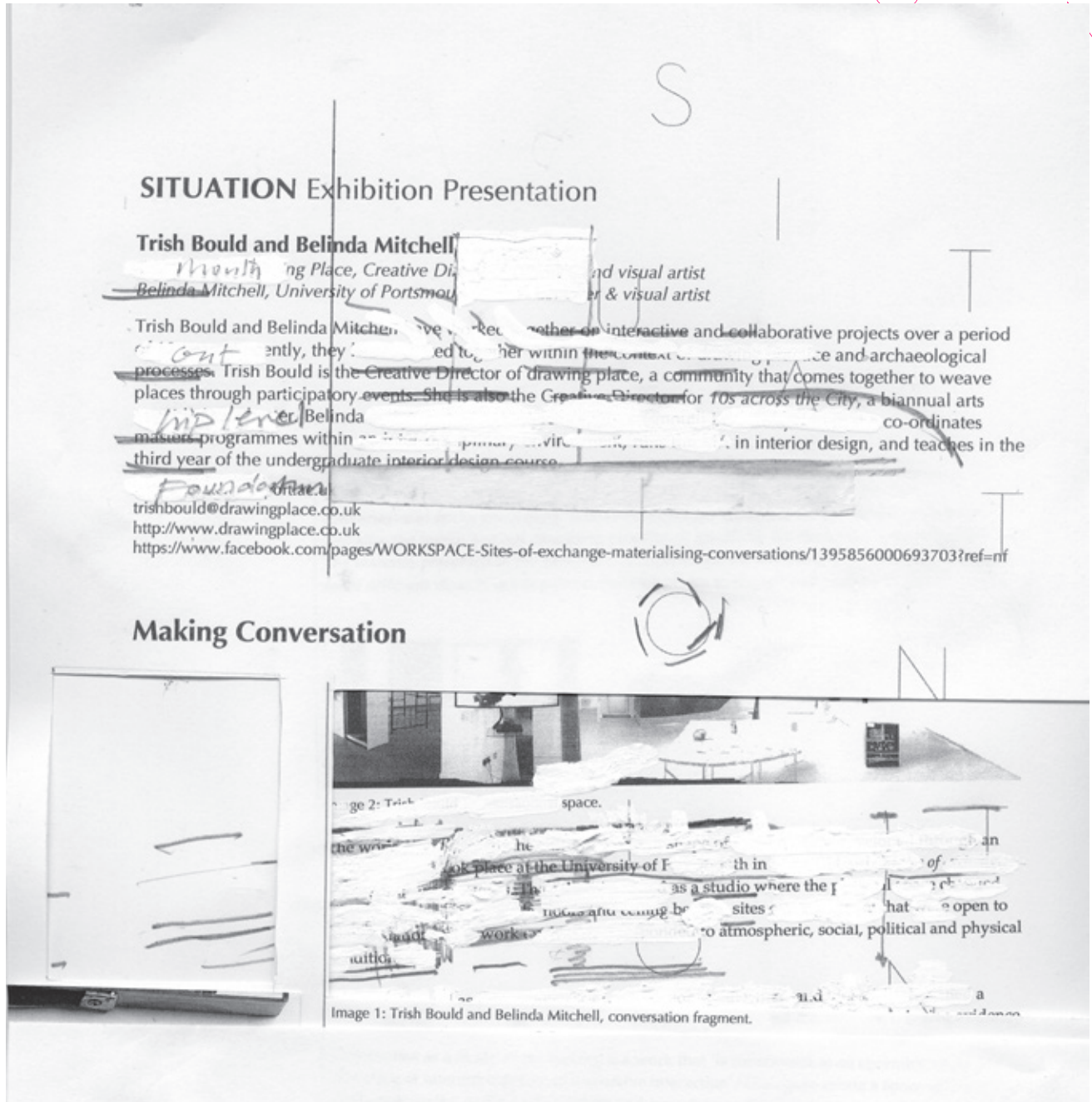**Thinking-making: practice-led research**

One of the valuable contributions made by practice-led research is that our practices generate particular situations within which we can experiment with and re-consider a range of terms, conditions and processes. It is due to the specificity of these practices that fresh insights can be generated because concepts can undergo a process of re-conceptualisation through being practiced. For example, without a creative practice in which to test and experiment the question and practice of 'space', I encounter this idea as shaped from within another discipline. But, when received from this other discipline (for example philosophy), the concept remains abstract until it is fashioned through the specific concerns and conditions of an art (or design) practice. It is through the practice, involving interwoven processes of thinking-making, that we incorporate ideas into the weave of our creative frameworks, shaping them anew. Our practices can effectively become testing grounds allowing unique angles of thinking to be developed through the experiences of embodied research. The insights gleaned from this embodied research can add to and shift concepts, therefore producing new understandings in the process.

Openness, open-ended-ness

Generating projects with a high degree of open-endedness built into them demands a particular attitude of 'being open' to forces unforeseeable in advance. This approach necessitates developing the 'capacity to learn to be affected' by – and respond to – forces that circulate around and traverse any situation.[1] Elaborating on this idea, in the essay 'Personal Support: how to care?', Jan Verwoert discusses the painting of Saint Jerome by Niccolo Antonio Colantonio and Lorenzo Monaco, depicting Saint Jerome removing a thorn in the paw of a lion who has happened to enter into his study. Verwoert's observation is that the most poignant gesture offered by Saint Jerome is not the performance of care enacted by the thorn's removal, but the fact that St Jerome left the door of his study open in the first place, and then simply 'dealt with what came in'.[2] In committing to responding what is affirmed is the willingness to encounter, to negotiate and to grapple with whatever crosses over the threshold: no matter what. This relates to an urgency for a particular ethic of engagement, discussed by one of the participants Fiona Curran, as 'learning anew how to inhabit a shared world'. This is the urgent question for practices dealing with the production of situations.

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1. Jane Bennett quoting geographer Nick Bingham in Jane Bennet, *Vibrant Matter: A Political Ecology of Things* (Durham and London: Duke University Press, 2010), 136.
2. Jan Verwoert, 'Personal Support: How to Care?' in *Support Structures* (Berlin: Sternberg Press, 2009), 172.

Belinda Mitchell & Trish Bould, SITUATION symposium & exhibition participants

Image 1: Trish Bould and Belinda Mitchell, conversation fragment.

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Varsha Jadhav, SITUATION symposium participant

I was enriched in my experience about interiors, thanks to the diverse topics that were addressed and spoken about. It was also wonderful to see how different cultures are responding to spaces in a way that gives immediate solutions to immediate subjects like space crunch, modernisation, social behaviour, and growth. All said it was wonderful and enriching to be in Melbourne, especially at the RMIT campus.

Sarah Edwards, SITUATION symposium participant

Re: Collaboration

Further to Ed Hollis's question about 'authorship', I found an interesting response in a text by Charles Green entitled *The Third Hand* (UNSW Press, 2001). An academic and artist-collaborator (with Lyndell Brown), Green critically examines collaboration as postmodern condition and claims that collaboration involves making a space he calls the 'third hand'. Moreover, Green likens artists to thieves in the attic: 'They, far from innocently, try out different, sometimes almost forgotten identities in the chaotically organised attic of history, rummaging in dusty, dark rooms where variations of authorial identity are stored away from view.' Collaboration, although presented by Green in negative terms, provides a compelling analogy between art and its muse coming from an interior place, and a provocative connect with the overall SITUATION theme.

Edward Hollis, SITUATION key situator

Situating Situations

> Isabel passed into the drawing room, the one she herself usually occupied, the second in order from the large antechamber which was entered from the staircase, and in which even Gilbert Osmond's rich devices had not been able to correct a look of rather grand nudity.

> Just beyond the threshold of the drawing room she stopped short, the reasons for her doing so being that she had received an impression. The impression, had, in strictness, nothing unprecedented; but she felt it as something new, and the soundlessness of her step gave her some time to take in the scene before she interrupted it. Madame Merle was there in her bonnet, and Gilbert Osmond was talking to her; for a minute they were unaware she had come in. Isabel had often seen that before, certainly; but what she had not seen, or at least had not noticed, was that their colloquy had for the moment converted itself into a sort of familiar silence, from which she instantly perceived that her entrance would startle them. Madame Merle was standing on the rug, a little way from the fire. Osmond was in a deep chair, leaning back and looking at her. Her head was erect, as usual, but her eyes were bent on his. What struck Isabel at first was that he was sitting while Madame Merle stood; there was anomaly in this that arrested her. Then she perceived that they had arrived at a desultory pause in their exchange of ideas and were musing, face to face, with the freedom of old friends who sometimes exchange ideas without uttering them. There was nothing to shock in this; they were old friends in fact. But the thing made an image, lasting only a moment, like a sudden flicker of light. Their relative positions, their absorbed mutual gaze, struck her as something detected.

> But it was all over by the time she had fairly seen it. Madame Merle had seen her and welcomed her without moving; her husband, on the other hand, had instantly jumped up. He presently murmured something about wanting a walk, and after having asked their visitor to excuse him, left the room.

> Henry James, (1881), *Portrait of a Lady*, Everyman's Library, 1991, p 481.

It can only have taken a few seconds – far shorter a time than it took Henry James to describe it. No words are spoken; but it was a moment, the situation around which *Portrait of Lady*, James' characteristically prolix novel, rotates.

This passage of writing describes a situation. People and furniture are arranged, momentarily, in a room, in a building. We, the readers, are situated in the mind of the heroine, Isabel Archer. We only know what she knows; but James has carefully arranged it all – from the observation that Isabel Archer's sitting room was an antechamber to the 'rather grand nudity' of the décor, to Madame Merle's bonnet, still on, to the positions of the two observed protagonists, to Gilbert Osmond's sudden exit – to show us that Isabel Archer's marriage is in a situation, and that there are all too many things, important things, that Isabel – and by extension we – are yet to learn.

Situation might mean, literally, placement, or arrangement, but, unlike its corollary, place, it always has something of the temporary about it, the provisional. A situation is a crisis, and crises never stand still. The situation observed by Isabel Archer is both ephemeral in itself, and unbalanced, requiring both a momentary resolution in Isabel's entry into the scene, and Gilbert Osmond's exit from it, and, over the longer term, wider

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considerations about the state of their marriage. Like all situations, it is changed by the very fact of being observed, for situations invite – in fact, require – subjective engagement, rather than being passive objects of the gaze.

SITUATION, held in Melbourne at RMIT in a wintry August both was, and attempted to enquire into, the nature of situations.

I didn't have high hopes for Melbourne. I'd spent a few months there when I left school 25 years ago, working in a magazine-packing factory in the suburbs, in the depths of winter, sleeping on a bunk bed in an austere hostel. The best thing I could remember about it was breakfast every day – gigantic plates of ham and eggs consumed at 6am, on the way to the factory, in a diner on Swanston Street, as the mini-wurlitzer played The Bangles' *Eternal Flame*. As far as the rest of it was concerned, it was grey, austere – a Glasgow or a Birmingham transported to a windy plain on the other side of the world.

It was still dark, still windy, and, looking from the top of the Eureka Tower, freezing wet winds still swept in over the flat deserts of water to the south and land to the north. When it wasn't raining, the sky made another desert – an empty sphere slightly too blue, too bright to look altogether natural to eyes accustomed to the shades of grey that hang over Scotland. Where I come from, sunlight is something our interiors are designed to collect, like precious drips of water. Here, people told me, in the summer it was a merciless monsoon of radiation against which windows are shuttered and doors locked.

But Melbourne had, as far as I could see, changed since 1989. The lanes weaving through city blocks seemed to have more in common with the alleys of Seville, or Benares, or the passages of Paris – strange places neither wholly interior in the classical sense, nor architecture, but places of situation – perched on benches neither inside nor outside, artificially heated, semi private, untidy, smelly, voyeuristic. Coffee, fashion, graffiti, falafel, cigarette smoke, polyglot languages conjured up an interior atmosphere more akin to a student bedroom than the decorous streets of a granite city of the Empire.

And these dark, intriguing interiors were, my view from the tower reminded me, huddled on the edge of another sort of interior. It was Gini Lee who reminded me of that meaning of the word. In Britain there is no interior of this type – no vast empty realm, only half-known or explored, lurking in the centre. There might be highlands, or downs, or peak districts, but they are as known as anywhere else – they are not like the outback, a *terra incognita*, if not *nullis*, a perpetually present outside condition that is, in fact, inside.

It was a condition of which we were starkly reminded at the start of situation, as, standing at the head of the immaculate lecture theatre, the conference organisers made their respectful acknowledgement of the tribe who originally occupied the land upon which the Royal Melbourne Institute of Technology now stands. None of this had always been here, and, consequently, none of it would always be. The conference, the institution, the city, were, all of them, a temporary situation.

And we encountered plenty of temporal situations during the conference. Nuttinee Karnchanaporn described a tiny strip, 1.5 metres wide, of pavement in Bangkok that, neither fully owned by the owners of the buildings before which it ran, nor fully part of the public highway, was able to become, during one day, display for shops, a café, and somewhere to sleep. Benedict Anderson talked about the atmosphere of Guangzhou, and how it has generated strange local behaviours, including the wearing of elaborate masks. The Belgian artist Remco Roes constructed an interior in the RMIT Design Hub via the medium of Skype (and Roes joined us for the final session, staring out from a laptop resting on Alis Garlick's lap). Rachel Hurst took her daughter to university for the first time, stopping to eat and paint along the way at a temporary set-up of table and chair along the two day drive between Melbourne and Adelaide. These situations existed as temporary arrangements of things, destined to disappear as soon as they appeared, and nothing like the classical conception of space as a thing contained.

These temporary situations were often articulated using the language of installation and curation rather than classical interior design or architecture, and this released, perhaps, an opportunity to talk about them in new ways: Fiona Curran described the effect of the static electricity on her hair was she visited a room, temporarily occupied by Martin Creed with thousands of balloons. Bianca Hester described the creation of an interior in a gallery designed to liberate its visitors from the programmatic responses to art and space we expect from the white cube. Masato Takasaka's iterative recuration of his own degree show showed an interior situation evolving through time, while Clay Odom's shimmering lights on the white gallery wall created, from something blank and neutral, a magical, mobile space in light.

And what this series of practices permitted and encouraged was a real sense of experimentation, through trial and error; and error and the unexpected were readily embraced as part of a process of research by the impressive community of PhD students who showed their work at the conference. James Carey showed us a blank gallery wall he had painstakingly sanded down to collected the dust from 1-millimetre of plaster – which the cleaners had swept away before the conference opened. The fact that all traces of the 'artwork' had been removed entirely lent it a numinous power it might have lacked had it still been there. Campbell Drake's installation in the Princess Theatre hadn't worked, he admitted, because he hadn't considered how people might

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leave, as well as enter, the theatre. Such ready admission of error, rather than the easy presentation of success, is the root of research through practice, and lent a lively sense of speculation to SITUATION.

And these innovative practices of theory opened up new ways of imaging interiors – situated neither within the traditional discourses of design, nor of architecture. The room made its appearance as the student bedsit in Chanida Lumthaweepaisal's rigorous graphical analysis of the temporary re-occupations at the University of Delft, in Grace Lau's lively drawing and redrawing of her experience of entering a Japanese hotel bedroom, in Kate Tregloan's thoughtful tools for evaluating and redesigning domestic space for disabled occupants in care homes. Thea Brejzek used Artaud and Brecht to restate the theatre not as a dichotomy between stage and auditorium, but as the situations created by the dynamic dialectics between them. These contributions referred to the classical site of the interior – the enclosed room – but invited us to reconsider them as circumstances, brought into being in moments, and likely to vanish again just as quickly.

Speculation about the interior has moved a long way since I first met Suzie Attiwill in Glasgow in 2006 at 'Thinking Inside the Box'. It was an event in which the conversation was dominated by anxiety about the status of the profession – vis a vis Architecture, vis a vis other design professions, and vis a vis the notion of professionalisation itself. Then, in her paper 'What's in Canon?', Suzie undermined that debate by suggesting that interiors did not need to worry itself with essentially unanswerable questions. Indeed, SITUATION did not attempt to answer any of them. Instead, ignoring disciplinary boundaries and neuroses, it opened up ways into understanding what lies at the root of any conception of the interior, what causes them in the first place: our need to find somewhere, a place to spend our time, however long or short that might be.
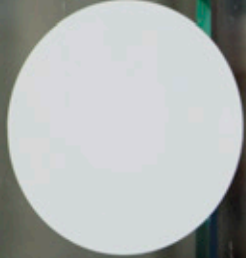

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