

AN INTERIOR AFFAIR: A STATE OF BECOMING

BOOK 2: EXHIBITION CATALOGUE

IDEA Interior Design/
Interior Architecture
Educators Association

An IDEA (Interior Design/Interior Architecture Educators Association) exhibition
hosted and convened by Curtin University at the FORM Gallery, Perth, Australia
6 September – 4 November 2012

FOREWORD

On behalf of the Interior Design/Interior Architecture Educators Association (IDEA), welcome to *An Interior Affair: A State of Becoming* – the exhibition. In 1996, IDEA was established to promote excellence in interior design and interior architecture education and research across the region. The *IDEA Journal*, a peer-review journal of international standing, has been published regularly since 1999 with the aim of fostering and recognising research in the discipline.

In response to recent developments in Australia regarding the recognition of creative works as research output, and of exhibitions as research outlets, IDEA initiated a working group – composed of academics from IDEA institutional members – to think through an exhibition model that would enable the evaluation and recognition of research in and through the medium of creative works.

The outcome is this inaugural IDEA exhibition. Aligned thematically, spatially and temporally with the IDEA symposium, it provides an opportunity for various forms of research – from a conference paper to a performance – to be presented, encountered, disseminated and published. Every two to three years, IDEA holds a symposium hosted by one of its institutional members; in the future, we plan for an exhibition to be part of the proceedings. (A new word is needed to describe this exhibition-symposium event!)

On behalf of IDEA, I would like to acknowledge the significant contribution made by the IDEA Exhibition as Research working party – chaired by Marina Lommerse (Curtin University) together with Jane Lawrence (University of South Australia), Sven Mehzoud (Monash University) and Stuart Foster (Massey University) – and to thank them for their generous contribution of time and expertise. I would also like to thank Lynn Churchill, the symposium convenor, who took on the idea of extending the scope of *Interior: A State of Becoming* to include an exhibition (and all its extra requirements!).

Suzie Attiwill
Chair, Interior Design Interior Architecture Educators Association
Associate Professor and Program Director, Interior Design, RMIT University

Image from 'Dis[place]ment: a woman's perspective'
(Lommerse, Donnachie, Churchill, Smith)
Untitled
Karen ann Donachie, 2XXX



An Interior Affair: A State of Becoming
Book 2: exhibition catalogue
An IDEA (Interior Design/Interior Architecture Educators
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This book and a digital online 'Living Archive' is available through the
following websites:
www.idea-edu.com
www.interiorbecomings.com

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PROVOCATION

The exhibition, *An Interior Affair: a State of Becoming*, runs in conjunction with the 2012 IDEA Symposium *Interior: a State of Becoming*.

The symposium, *Interior: a State of Becoming*, explores, extends and challenges the world of the interior as a state of constant and dynamic ‘becoming’ rather than ‘being’. The focus of the 2012 Symposium draws attention to the following questions: entropy followed by death and renewal is the natural cycle; how do we reconsider the interior and the occupant becoming ‘old’? Where is the value in constantly ‘becoming’ new? How do Facebook, the virtual window of the computer, the mobile phone, and their precedents, the book, the magazine, the camera, the ‘big’ screen and the television, drive our expectations, visions and experiences of actual, physical interiors? What is adaptive re-use (as distinct from the practice of ‘conservation’)? What and how do we recycle? How do we re-vision the history of interiors in the light of ‘becoming’? What are the potential roles and responsibilities for interior designers/architects in addressing the social dilemma of becoming homeless and ‘being’ disadvantaged?

The common desire of designers is to create and produce speculative and/or tangible works. For designers who have shifted into education and, by association, research practice, the framing of research through and with design has been a challenge. Recently research authorities have broadened their fields to validate creative work in a variety of manifestations. This ‘becoming’ of creative work as research not only addresses the separation (or frustrations) for the design practitioner/educator but also prompts critical reflection on the process and fields of creative work as research.

‘Becoming’ in this context is interpreted as ‘to happen’, from the archaic verb ‘hap’ (the occurrence of a spontaneous event or display), and is adopted as the principle that inspires creative research output for the exhibition *An Interior Affair: a State of Becoming*.

Refereeing Process

Research statements, designs and representative images published within this catalogue have all been accepted following double blind refereeing by independent experts. Abstracts submitted: 36. Creative works published and exhibited: 17

The Curators would like to thank all the academics who gave their time and expertise to the refereeing process.

Referees

Ben Anderson, University of Technology, Australia

Stuart Foster, Massey University, New Zealand

Dorita Hannah, Massey University, New Zealand

Rachel Hurst, University of South Australia, Australia

Jane Lawrence, University of South Australia, Australia

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EXTERNAL SCHOLAR

Fleur Watson, Founder & Curator, Pin-up Architecture & Design Project Space, Melbourne, Australia

Fleur Watson is an architecture and design curator, critic and author. She is the former editor of MONUMENT magazine (2001–2007), co-author of *Architecture & Beauty: Conversations with Architects About a Troubled Relationship*, and editor of the upcoming *Cities of Hope Remembered/Rehearsed*, profiling the collective architecture and stage design works of Edmond & Corrigan.

Fleur holds a Bachelor of App. Science (Interior Architecture) from Curtin University, a post-graduate Degree (Journalism) from Edith Cowan University, a Master of Arts (Curating Contemporary Design) from London's Design Museum/Kingston University, and is currently completing her PhD as an invited candidate within RMIT's practice-based research program.

In 2010, Fleur was the Senior Curator for *Unlimited: Designing for the Asia Pacific* – a triennial event initiated by the Queensland government. She also curated the cultural programs for two key Melbourne festivals: the *L'Oreal Melbourne Fashion Festival* (2009) and the *State of Design Festival* (2008, 2009).

With co-founder Martyn Hook, Fleur recently launched *Pin-up Architecture & Design Project Space*, an independent gallery and event space in Collingwood dedicated to communicating the value of quality architecture and design within our culture.

CURATING DESIGN: EXHIBITION AS RESEARCH

Is there a form of presentation that makes sense of the objects and documents, that captivates visitors, mobilizes their entire attention and all their receptive and perceptive facilities? Is it possible to create a place in an exhibition space that like an actual building outside, in the town itself, would be a reality in its own right and at the same time would reflect the reality of the [design] it was documenting? Jacques Herzog and Pierre de Meuron¹

Swiss architects Jacques Herzog and Pierre de Meuron² present a compelling proposition for the potential of the exhibition space to 'become', through rigorous and conscious curatorial and design intent, a resonant and valuable spatial experience in its own right. For this author, Herzog and de Meuron's insight provides a provocation to define a specialised practice that is focused on exhibiting within the framework of design as a cultural activity.

At its best, an exhibition engaged with practice-based research reaches beyond simple reportage, documentation and celebration, and even beyond the mediative process of illustrating a built work to become an experience or space for exploration, interrogation, reflection and debate within its own context. It is within this act of 'becoming' that the curator can seek to define the very nature of the work or subject and, in doing so, enable it to transcend its physicality, and reflect ideas that have resonance within a wider cultural and social realm.

As Dutch curator and academic, Bart Lootsma suggests, the limitations of the design exhibition as 'mediator' can provide a number of challenges:

Contrary to what is often thought, exhibiting simply by displaying original drawings, models and photographs – in other words displaying an edited version of the design process – is not always the ideal way of pointing out its cultural significance... it is only a good way of illustrating the process itself...³

Indeed, unlike any other cultural endeavour, design is powerfully and intrinsically linked to our everyday experience and our collective culture. It operates at all levels of society and humanity; design is both engineering and art, necessary and elitist. Its protagonists are revered and deplored and, throughout history, many influential positions have been taken on the relevance of design to the common good. However, despite this complex relationship, the design process has mostly remained exclusive to the profession and is often deemed inaccessible and mystical by the very people – our collective society – who commission, inhabit and use designers' creations.

The practice of curating and exhibiting design provides a unique opportunity to express insights and cultivate an understanding of the importance of design at every level of our society. In addition to this vital role, the design exhibition provides an opportunity for a specialised research environment that holds an unprecedented currency – an emerging field of practice that has captured the attention of academic publications and the mainstream design press. For example, in a recent online *Domus* interview with the Museum of Modern Art's recently appointed Curator for Contemporary Architecture and Design, Pedro Gadanho proclaims: 'Curating is the new critique.'⁴ Gadanho, a leading figure in the avant-garde architecture and fiction movement, and curator of exhibitions such as *Space invaders* (2001), produced in collaboration with the British Council and co-curator Lucy Bullivant, states:

Now that we spend our time reading over the Internet, criticism faces a visual culture and has trouble getting its messages across. Curating uses the same tools as the Internet and television to communicate. An exhibition is an audiovisual operation. We can mobilize materials which the general public can react to more effectively than criticism can... Criticism is a matter of getting the critical function of [design], of how designers reflect on the world, to a wider public while also bringing critical ideas to bear on the

discipline. As an activity, curating can be layered to include both, communicating about a practice like that of architecture [and design] at a surface level at the same time as it provides deeper levels of critical content through the texts it originates, either in the space of the exhibition or in the catalogues.⁵

To this end, the exhibition space holds the potential to provide a platform for a heightened experience or transformational moment where the intent of the curator is revealed and thus connects the work being exhibited to a wider critical debate and societal currency. Of relevance to this concept of ‘transformation’ is the merging of boundaries between the notions of the ‘fact’ and the ‘fetish’ – a ‘factish’ to use a term referenced from French philosopher, Bruno LaTour. In his book *On the Modern Cult of the Factish Gods*⁶ LaTour draws on the fields of science and religion to illustrate a compelling argument that ‘accuracy is not obtained by two things resembling each other mimetically but through whole chains of artificial and highly skilled *transformations*.’⁷ He states:

As long as the chain succeeds, the truth-value of the whole reference is calculable. But if you isolate one inscription, extract one image, or freeze-frame the continuous path of transformations, then the quality of that reference immediately deteriorates.... Knowledge... is not a direct grasp of the plains and the visible against all beliefs in authority but an extraordinarily daring, complex and intricate confidence in chains of nested transformations of documents that, in and through many different types of proofs, lead away toward new types of visions...

LaTour’s thesis points to the ‘transformational’ moment⁸, where a highly orchestrated and manipulated arrangement of ‘facts’ can transform an experience. Indeed, LaTour’s notion of the ‘factish’ and the truth-value in the arrangement and curation between a chain of facts is a compelling one for the practice of the design exhibition curator. It has proven a pivotal influence on a collaborative project being produced as part of my research program, entitled *2112Ai [architecture intelligence] 100 year city Maribor*, produced under the umbrella of the European Capital of Culture program and being exhibited at the Venice Architecture Biennale (2012) in the Slovenian and Australian pavilions. In collaboration with Professors Leon van Schaik and Tom Kovac from RMIT University and interactive designer, Keith Deverell, the project assembles a greater ‘community’ or project team that brings together 100 visionaries from all over the world, including progressive architecture schools along with engineers, scientists, entrepreneurs, economists and artists within a collaborative studio environment. Using the tools of architectural education, ‘the design studio’ and the currency of a digital social community act as agents to instigate, explore ideas and provoke responses. The project provides a case study for paradigm-shifting thinking about radical futures for a city — in this case, the city of Maribor, Slovenia — within a hundred year time-scale.

Of relevance to LaTour’s theory is the chain of collected data and ‘facts’ that underpin the process of the exhibition’s curation and design. By orchestrating an uncurated space or collaborative channel⁹ for the various teams completing

the project through a specifically developed online teaching and learning program, the curatorial team is able to ‘sample’ and mine the database to inform the curatorial process. In addition, the project’s purpose-designed, web-based interface or ‘app’ publishes and provides a public portal for the city visions, facilitating an inversion of the usual curatorial process, where projects may be selected by the curators’ taste, agenda, or theme.

By mining this collated, uncurated data, it is possible to illustrate how the project is being interacted with via the application’s database, revealing the statistics and raw data as a substantive part of the exhibition content, and also making this resonant network of connections explicitly evident to a public audience. In turn, the filtering of the database allows the projects that are registering the most interest and engagement within a global context to rise to the top of the curatorial process, both within the online application and in the physical exhibition space. In this way the data provides a curatorial framework that allows a transformational moment through a set of particularly aligned and manipulated ‘factishes’, and thereby gives the viewer a view through the ‘window to the world’.

One could also point to the recent *OMA: progress* exhibition¹⁰ at London’s Barbican gallery as engaging with this notion. In this event, when invited to exhibit at the prestigious gallery, the Office of Metropolitan Architecture simply opened their computers’ server to an outside practice – the Netherland’s design group ROTOR – inviting them to arrange, collect and align a series of ‘facts’ produced within the daily machinations of the office for the purposes of creating an exhibition. This uncurated material was then simultaneously curated – realigned, reframed and reconnected – by an outside ‘eye’ within the exhibition space of the Barbican.

Both of these recent examples demonstrate an emerging interest in revealing the processes of architecture and design within an exhibition framework. We are drawn to the acts that make up an experience of the making of design (perhaps the ‘becoming’ of a design) as opposed to documenting a built work or simply re-enacting the experience of being within a building. This trajectory is evolving in a similar manner to the notion of how research should progress in design practice itself, that is, how the action and activity of designing a product/interior/building and exploring a spatial construct is, in itself, an important and intellectually valid form of research. Within the context of an exhibition, the material that can be claimed under the auspices of research can inform and participate in an investigation and exploration of ideas that clearly add value to a much wider critical discourse.

The strategy of focusing on the process behind a body of work to reveal its ideological richness is one applied within my personal curatorial practice, as seen in exhibitions such as *Figment*, produced with March Studio for the retail gallery e.g. etal in Melbourne (2009). Drawing on Melbourne’s rich culture of jewellery design, traditional notions of display were challenged and inverted within a highly compressed exhibition space. Twenty old-school overhead projectors were arranged with the purpose of providing a glowing display surface for the work while simultaneously

projecting its process through drawings printed on film and projected onto the compressed volume of the space. The relative importance of the finished piece was challenged as, lit and glowing from beneath, these treasured objects and their projected shadows, drawings and variations communicated the personal narratives that connected the maker to the end object.

A similar process-driven methodology is evident within the curation of *The first show*, the launch exhibition for Pin-up Architecture and Design Project Space, a gallery established by my curatorial practice, Something Together, in 2010. Here, the intent was to capture the research narrative or ‘big ideas’ within the process of a design project, in this case reacting to a simple catalyst in the form of a set of cardboard archive boxes. Each exhibitor transcended this ubiquitous object to communicate their intent and, in turn, provided a rich and revealing insight into the design



Image from ‘Interior Archaeologies’
(Mitchell and Bould)

Detail, fabric of experience

Artist/Curator: Trish Bould.
Archaeologist: Mark Barden.
Designer/Photographer:
Belinda Mitchell, 2011

process. The resulting material formed the output and working elements of the process of design and included sketches, prototypes, materials, models, digital renderings and samples; in other words, the material that passes through a designers’ hand during the lifespan of a project.

Revealing a subject’s research trajectory is often the most compelling curatorial strategy to professional peers and the general public alike, as it deals directly with the core ‘making’ of the architectural process and attempts to mediate and communicate that journey in a gallery context. The methodology is more cerebral than other curatorial strategies used in exhibiting architecture, and often the curators who pursue this approach aspire to a cross-disciplinary approach that is embedded within cultural theory and contemporary philosophical discourse.

As Jean-Louis Cohen concludes in his essay, ‘Exhibitionist revisionism’:

The exhibition is but one moment in the sequence of events that comprise research, in its trajectory from an initial definition of a problem or issue to the diffusion of findings. Yet the exhibition is only very rarely the end of the journey. Nevertheless, it often constitutes a major step in the research process, because it provokes a kind of crystallization of results that themselves trigger new developments.¹¹

Exhibitions, when supported by ongoing activity, have a powerful role to play within the emergence of specialised curatorial and design practice as a tool for reflection within the framework of practice-based research.

1 Remy Zaugg, Herzog & de Meuron, *Une Exposition*. Exh. Cat., Centre Pompidou, Paris.

2 Jacques Herzog is a principal of the renowned Swiss architects Herzog & de Meuron. Remy Zaugg is a long-time collaborator of the practice.

3 Bart Lootsma. ‘Forgotten worlds, possible worlds’, in *It’s Not About Art: The Art of Architecture Exhibitions*, Rotterdam: Nai Publishers, 2001 p.17.

4 <http://www.domusweb.it/en/interview/pedro-gadanhho-curating-is-the-new-criticism/>, accessed 15 May 2012.

5 Ibid.

6 Bruno LaTour, *On The Modern Cult of the Factish Gods*, Duke University Press, Durham and London, 2010, p. 114.

7 Ibid.

8 LaTour’s book and the concept of the ‘transformation’ moment as it relates to curating was introduced to the author by Innovation Professor at RMIT University Leon van Schaik and PhD supervisor.

9 Developed by RMIT in collaboration with Corus.

10 OMA: progress ran from the October 6, 2011–February 19, 2012, Barbican Art Gallery, London.

11 Cohen, Jean-Louis. ‘Exhibitionist Revisionism: Exposing Architectural History’, *The Journal of Architectural Historians*, vol. 58, no. 3, 1999/2000, pp 316–325.

AN INTERIOR AFFAIR: A STATE OF BECOMING

Jane Lawrence, University of South Australia, Australia
Sven Mezhoud, Monash University, Australia
Stuart Foster, Massey University, New Zealand
Marina Lommerse, Curtin University, Australia

The exhibition *An Interior Affair: a State of Becoming*’ is entirely research-based and explores the interaction between the interior and the researcher, not as a monogamous engagement, but rather as a *ménage à trois*. This complex arrangement includes the researcher’s engagement with the work and exhibition, the reader as a voyeur, and the curator’s commitment to the researcher/s, the creative works and the public. Entwined in this *ménage à trois* are other equally intimate relationships or affairs that the researchers have with their creative works.

Etymologically, in the 14th century the word affair was defined as ‘what one has to do’ and ‘to do, make’. This suggests the impetus to do, to create, and for those who choose to be a design practitioner, the desire to produce speculative or tangible works was, and continues to be, a primary motivation. However, the conventions of practice-based research for interior architects/interior designers can be problematic, as often the built artefact is large in scale and expensive.

The 15th century derivation of ‘affair’ embodied the concept of ‘vague proceedings’. In the context of creative works as research, one might perceive this notion still to be apposite for the researcher/s, curator and viewer. The creative works are vague proceedings, theoretical and/or abstract interpretations which blur the conventional margins of academic research. Additionally, the vagueness of quantifiable outcomes of curatorial procedures for a research-based exhibition is evident, and equally vague are the criteria for the validation of creative works as legitimate forms of research. Moreover, for the viewer, the research is open to interpretation and may at times appear obscure or incomprehensible.

It wasn’t until the 18th century that the word affair took on its contemporary meaning of ‘a passionate episode, an affair of the heart’. There is some certainty that the researcher enjoys (or suffers) a passionate engagement with their creative work as intense, episodic, obsessive, anguished, contained and vital. Yet it is a dichotomous relationship rather than a mutually dependent one. The works in this exhibition are animate and inanimate; internalised and externalised; private and public. In ‘making love/making architecture: a good metaphor for thinking and practising architecture’, Akis Didaskalou goes further in describing this metaphorical, fragile and embodied relationship as ‘both external and internal (...) artificial or symbolic (though no less real for this), precarious though often quite durable, and never absolutely meaning-proof.’¹

Collectively, through the metaphor of an interior affair, the works in the exhibition can be categorised as intimate, remote, critical, platonic, strained, estranged, violent and/or familial affairs with or within the interior. In some works they are mutually dependent, and simultaneously unite themes, for example, intimate and remote, intimate and estranged or intimate and critical relationships in intricate convergences. These complicated engagements are briefly described next.

A platonic affair: The works in ‘Interior archaeologies’ (Mitchell and Bould) comprise seductive photographic images that reveal the ‘physical relationship between a collection of objects and their contained meanings and memories’. The creation of this work unearthed a productive creative and simpatico discourse between artist, archaeologist and interior designer.

A strained affair: ‘Unconscious house: erasing domesticity’ (Di Cinto and Ruth) expresses notions of decay, emptiness and abandonment, through photographic images and found objects. The work contemplates relationships of care and ‘how emptiness can stimulate the process to imagine the new’ as a means of restoration.

A familial affair: In the dual complementary works of ‘still and life’ (Lawrence) and ‘it’s still life’ (Hurst), ‘repeated ordinary habits of the home’ portray banal relationships and sites of domesticity and society, and reveal the ordinariness of life in 1960s Adelaide. The collection of everyday interior typologies are examined and compared within contemporary representations.

An intimate and estranged affair: The installation ‘Dis[place]ment: a woman’s perspective’ (Lommerse, Donnachie, Churchill and Smith) engages the viewer with the intimate stories of disenfranchised women at risk. It tells of their experiences of environments during emergencies and times of respite, of vulnerability and security, while inviting a relationship between the viewer and the work.

An intimate and critical affair: ‘Triptych’ (Churchill) is a series of drawings that critically investigates the interiority of the Farnsworth House by drawing out the complex physical and psychical relationship between the building and its owner Dr. Edith Farnsworth. By drawing the anatomy of the building and Farnsworth’s body, the triptych reveals ‘the body becoming both exposed by and incorporated within the building’.

An intimate and remote affair: In ‘Micro-inhabitation’, (McLeod and Foster) the researchers offer the viewer a virtual experience of the microscopic world, where a hitherto unseen landscape has been explored, negotiated and mapped, revealing where “the miniscule has become gigantic” as foreign and astonishing interior landscapes.

In the exhibition theme *Interior: A State of Becoming*, the definition of becoming is to ‘make happen’. This word is derived from the verb *hap*, describing a spontaneous event or display. It works in this research-based exhibition

in active and static, virtual and non-virtual, and two-dimensional and three-dimensional creative works. The 'becoming' notion in this exhibition is interpreted through the process, technologies, sites and output, and within a range of temporal frameworks inviting past, present and future imaginings through reflection, examination and experimentation.

The curators' fundamental intention is to connect the research ideas with the broader public beyond scholarly publications. We believe that creative works provide a wider and diverse range of media and experience to communicate the enquiries that inspire the researcher/s. In this multimedia exhibition, ideas are communicated to the visitor through predominantly non-verbal means.² Such an engagement may even allow visitors to re-enact some of the creator's relationship with their research and work. We would like to see this exhibition, its process and curation as well as the viewers' experience of it, as a step towards answering Moline and Clarke's demands that we develop more fine-tuned measures so that exhibitions can function as the publication of practitioners' research.³

From a curatorial perspective, the idea of becoming as to 'make happen' resonates as strongly as the dialogue between the exhibited works to form a collective position about emergent interior states. For example, the incorporation of a living archive⁴ through technological interfaces in this exhibition enable the performance-based work in and around the city and symposium sites to be incorporated into the gallery setting, while also producing an exhibition experience that invites interaction between viewer and creative work, and reflection as an evolving process, during and beyond the exhibition showing. Subsequently, the exhibition site can be a place where a more involved and integrated negotiation occurs between the creative work, the research to be communicated and the public, beyond a conventional art gallery setting and its associated normative behaviours and readings of the work.

This research exhibition, *An Interior Affair: a State of Becoming*, aims to encourage expansion in the fields of research practices and ultimately their audiences, in concert with the official bodies that measure research output, in order to locate and define a research model for interior architecture/interior design disciplines.

1 Adis Didaskalou, 'Making love/making architecture: A good metaphor for thinking and practising architecture' in K. Ruedi, S. Wigglesworth and D. McCorquodale, eds, *Desiring Practices: Architecture Gender and Interdisciplinary*, Black Dog Publishing, London, 1996, p. 119.

2 Kristina Niedderer et al., 'The research exhibition: context, interpretation and knowledge creation' in *Published Proceedings DRS Wonderground Conference*, 2006, p. 6.

3 Katherine Moline and Karina Clarke, 'Exhibitions as interfaces between practice and research' in *Published Proceedings, ACUADS Conference*, (2007), p. 2.

4 Existing online, the Living Archive documents, records and transmits the life of the exhibited works and is a place for discussion generated by their becoming.; see www.interiorbecomings.com



Image from 'Interior: Reframed with expanded architecture' (Lovett)

Dome Detail

Sarah Breen Lovett, 2010

INTERIOR: REFRAMED WITH EXPANDED ARCHITECTURE

Sarah Breen Lovett, University of Sydney, Australia

Interior: reframed with expanded architecture is a documentary exploring the use of moving image installation as a device for understanding the architectural interior. By re-framing, re-focusing and re-projecting the architectural interior back on itself, these Expanded Architecture installations continue a lineage of art practice from the 1920s to the present and explore the shifting, unfolding nature of the architectural interior.

At the Bauhaus in the 1920s, various moving images and time-space installations have been created to expand our perception of the built environment. This is most notable in the city-films¹, light-play² and poly-cinema³ experiments of Laszlo Moholy-Nagy. These experiments used moving images to explore the built environment, not as a static entity, but rather as a continually changing dynamic organism.⁴ In the 1970s, Expanded Cinema artists⁵ begin to foreground various filmic apparatuses over narrative as a device for expanding the shifting context of cinema.⁶ The architectural interior can be considered one of the apparatuses that the Expanded Cinema artists use. This is particularly evident in Gill Eatherly and Malcolm Le Grice's use of domestic interiors,⁷ and in Tony Hill and William Raban's use of interior architectural elements such as floors, ceilings and doors.⁸ In the vastly expanding context of 'relational aesthetics',⁹ contemporary moving image artists tend to utilise architectural interiors as a device to comment on shifting historical narratives or changing political contexts, as in the work of Jane and Louise Wilson and Butler Mirza.¹⁰

Continuing and extending this lineage of art practice, the Expanded Architecture series of works uses Expanded Cinema as a device to understand the unfolding context of architecture, specifically, elements within the architectural interior. The series of installations explores individual elements of architectural interior such as; windows, ceilings, staircases, lift shafts and corridors with moving image installation. Through layering re-projected footage of the interior architecture back upon itself, using re-framed footage in relation to its archetype, or interrupting the usual of the interior with projection, the installations explore the often 'over-looked'¹¹ multifarious and unravelling nature of interior context.

1 Laszlo Moholy Nagy, *Dynamic for a Metropolis*, 1921, quoted in Richard Kostelanetz, *Moholy Nagy*, London, Penguin Press, 1971, p. 123.

2 Krisztina Passuth and Laszlo Moholy-Nagy, *Moholy-Nagy*, London, Thames and Hudson, 1985, p. 310.

3 Laszlo Moholy-Nagy, *Painting, Photography, Film*, Cambridge, Mass., MIT Press, 1927, p. 41.

4 Laszlo Moholy Nagy & Alfred Kemeny, 'Dynamic-constructive energy-system', *Galerie der Sturm*, Berlin (1922).

5 David Curtis et al., *Expanded Cinema: Art, Performance, Film*, London, Tate Gallery, 2011.

6 Jean-Louis Baudry, 'The Ideological affects of the cinematographic apparatus,' *Cinethique*, 1970, *Film Quarterly* Winter 1974/75, vol. 28, no. 2, pp. 139-47.

7 Gill Eatherley, *Pan Film* 1971; Malcolm Le Grice, *Blackbird Descending – Tense Alignment*, 1977; Malcolm Le Grice, *Finnegan's Chin – Temporal Economy*, 1981.

8 Tony Hill, *Ceiling Film*, 1973; Tony Hill, *Floor Film*, 1972; William Raban, *Diagonal*, 1973; William Raban, *Take Measure*, 1973.

9 Jane and Louise Wilson, *A Free and Anonymous Monument 200*; Butler Mirza, *Non-Places*, 1999; Butler Mirza, *Structural Constellation*, 2006; Butler Mirza, *Where a Straight Line Meets a Curve*, 2003.

10 Nicolas Bourriaud, *Relational aesthetics*, France, Les presses du r*el, 2002.

11 Walter Benjamin, 'Art in the age of mechanical reproduction,' *UCLA School of Theater, Film and Television* (1936).



EXHIBIT A: STILL LIFE

Jane Lawrence, University of South Australia, Australia

This work is a companion piece to be read with 'Exhibit B: it's still life.'

Both works are derived from the tourism film *Adelaide Now* (1963), which portrays the city as a becoming place in its appealing pleasantness and depiction of an emerging, modern metropolis. What was so optimistically progressive in the premise of this promotional film now appears endearingly quaint and naïve, yet the spaces depicted offer a surprisingly sophisticated aesthetic resource. This cinematic artefact and its dual states of becoming provided the basis for both works produced as a creative conversation.

Michel de Certeau and Henri Lefebvre highlight how the repeated ordinary habits of use, within the home, the workplace and the city, far from being insignificant, constitute modes of 'producing' not only space, but societal structure, sometimes obedient, sometimes resistant.¹ Observation of the carefully selected interiors and social life within this film provides a lens on what was considered modern and desirable in 1960s Adelaide.

'Exhibit A: still life' concentrates on the existing filmic artefact and the spaces it portrays as a cultural and temporal memoir. It captures sequences in the film which are nostalgic reinterpretations of the authors' material memories of remembered places and events. Employing contemporary digital technologies, the filmic stills are altered and printed onto materials inherent in the scenes. The seamless transferring of the celluloid image to diverse tactile surfaces contrasts with the laboured and homespun companion piece. The film images in Exhibit A are transformed into tangible mementoes of places once inhabited. Susan Stewart describes how the souvenir, extracted from its place of origin, becomes a talisman of absence and longing.²

The two self-contained exhibitions constitute a tangible and spatial exchange between an interior and architectural partnership which is in a continuing state of evolution, and evident in both product and process. In assembling the works as two companion collections, the installation creates a deliberate dislocation of the ordinary into the nostalgic.

The authors acknowledge Screen Australia film *Adelaide Now* as a resource for this work.

¹ Critical texts to this work are those of Henri Lefebvre, including *Critique of Everyday Life*, vol.1, New York, Verso, 1991, and *The Production of Space*, Oxford, Blackwell, 1991, and Michel de Certeau, especially *The Practice of Everyday Life*, vol. 1, Trans. Steven Rendall, Berkely, University of California Press, 1984, and *The Practice of Everyday Life Vol. 2*, trans. Timothy Tomasik, Minneapolis, University of Minnesota Press, 1998.

² Stewart, Susan, 1984. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, John Hopkins University Press.



Exhibit A

Designer: Jane Lawrence, Photographer: Rachel Hurst

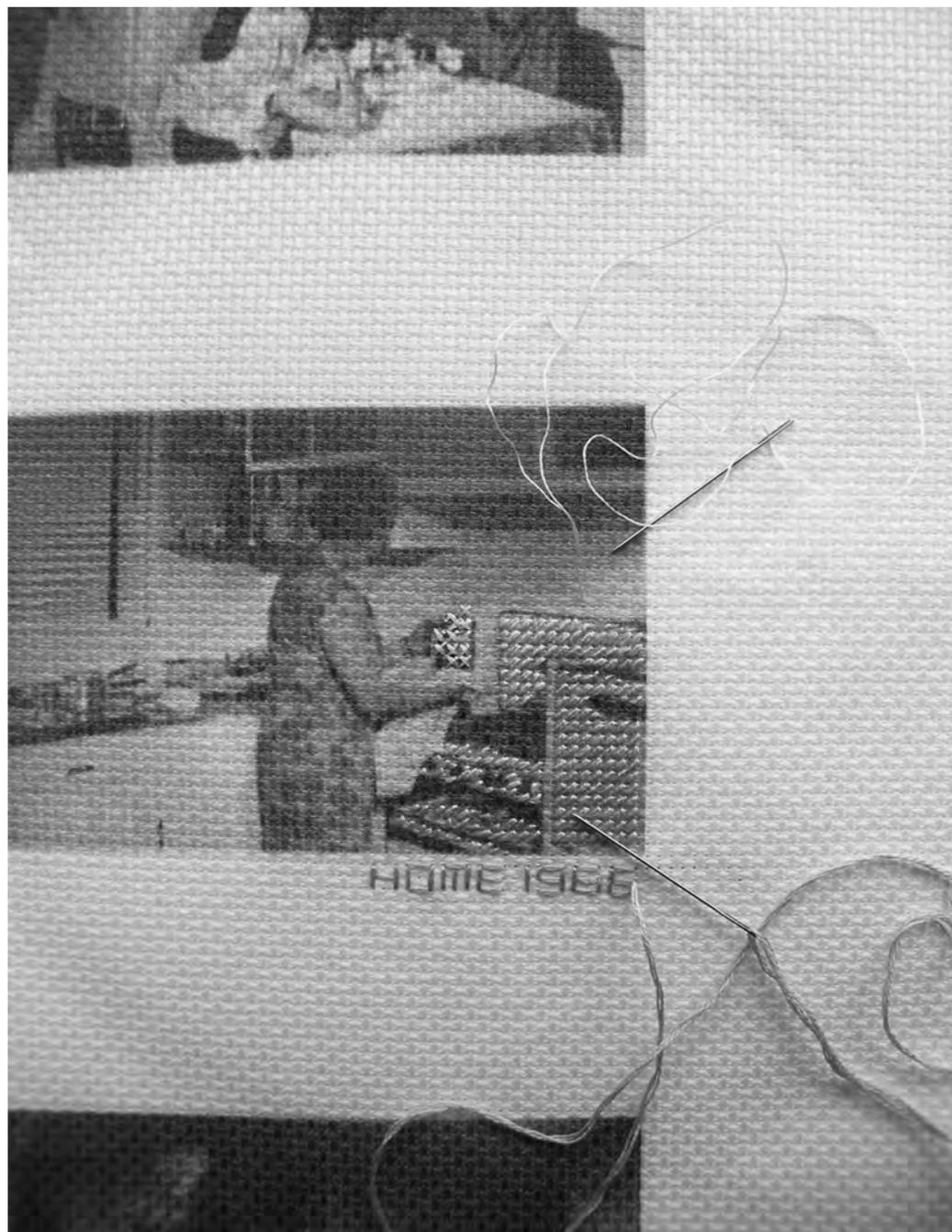


Exhibit B
Rachel Hurst, 2012

EXHIBIT B: IT'S STILL LIFE

Rachel Hurst, University of South Australia, Australia

This work is a companion piece to be read with 'Exhibit A: still life.'

Both works are derived from the tourism film *Adelaide Now* produced in 1963, which portrays the city as a becoming place in its appealing pleasantness and depiction of an emerging, modern metropolis. Yet its photographic grain gives away its vintage. The colours are faded to nostalgic subtle tones and the narrative has all the awkwardness of a Pinter play: stilted behaviour, muted dialogue and implausibly cheerful people throughout. What was so optimistically progressive in the premise of this promotional film now appears endearingly quaint and naive, yet the spaces depicted offer a surprisingly sophisticated aesthetic resource.

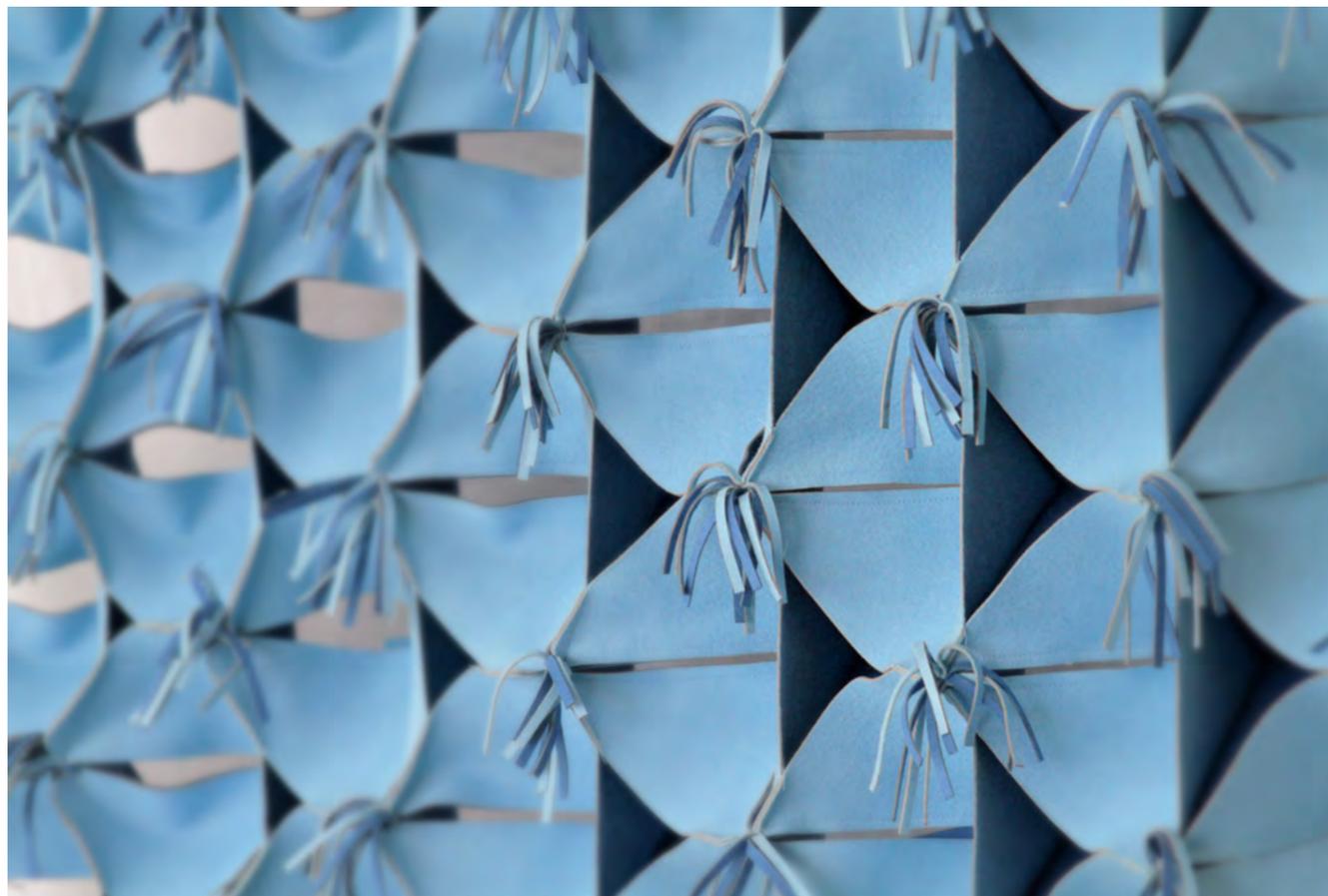
Exhibit B: it's still life extrapolates and refocuses the frame/s to evoke contemporary readings of the same themes and places. The filmic study of domestic life in 1963 privileges the kitchen, dining and lounge rooms. Anticipated metaphorical and organisational devices include the table, the garment, the setting and objects. The stills are printed onto embroidery fabric in muted greyscale, then employ modest hand crafts in a reworking of the images. These tactics extend a body of work from the designers, exploring theories of the everyday. In particular, the work references de Certeau's concept of 'making-do', which suggests the way we inhabit and use space is provisional, adaptive and grounded in the cyclical.¹

The two self-contained exhibitions are separate conceptions that constitute a tangible and spatial exchange between an interior and architectural partnership, which is in a continuing state of evolution, and evident in both product and process. Both works embody recollections of coincident spatial experiences acquired by the authors as children in 1960s Adelaide, and reflected upon 50 years later.

The authors acknowledge Screen Australia film *Adelaide Now* as a resource for this work.

'Exhibit B: it's still life' features 6 digitally altered images, monochromatically printed and hand-stitched in silk and cotton thread on embroidery fabric.

¹ Michel de Certeau, *The Practice of Everyday Life Vol. 1*, trans. Steven Rendall, Berkely, University of California Press, 1988, pp. 29- 42.

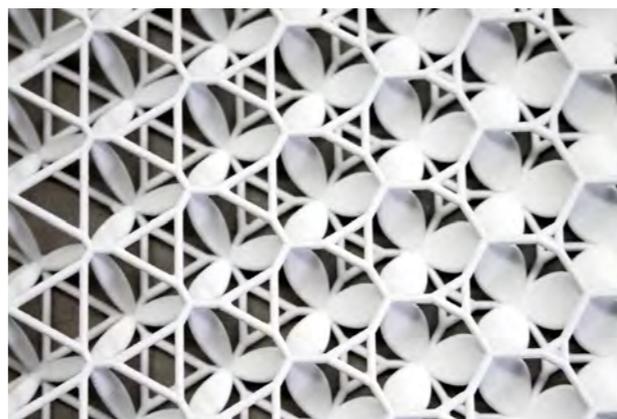


Calystegia (Front)

Designer: Igor Siddiqui / issstudio. Photographer: Igor Siddiqui, 2010

Calystegia (3D Print)

Designer: Igor Siddiqui / issstudio. Photographer: Igor Siddiqui, 2010



CALYSTEGIA

Igor Siddiqui, University of Texas at Austin, USA

In his essay ‘Material Complexity,’ theorist Manuel DeLanda writes:

We may now be in a position to think about the origin of form and structure, not as something imposed from the outside on an inert matter, not as a hierarchical command from above as in an assembly line, but as something that may come from within the materials, a form that we tease out of those materials as we allow them to have their say in the structures we create.¹

By allowing materials ‘to have their say’ in our work, we challenge the linearity of the design process from conceptual idea to material artefact, restructuring the process instead as a series of feedback loops. The process frames and enables becoming – which we understand as the dynamic process of actualising embedded potentialities – by bringing the agencies of the material, the software, and the designer into a set of creatively productive negotiations. The full-scale prototype of Calystegia, a part of a larger body of ongoing design research titled *Florals*, is a particular example of how we work in our studio and how we link computationally-driven working methods with intensive material research.

As a prototypical study, Calystegia investigates the role of patterning in the design and construction of three-dimensional interior surfaces, and treats the dynamic relationship between digital techniques and material properties as integral to the development of the work. Patterns are commonly associated with repetition, but can also simultaneously handle variation and difference. The project considers ways in which individual components aggregate into larger formations, and how within aggregations of same and/or similar parts it is possible to generate variation, and thereby engender specificity. Digital models and drawings form the basis for initial patterning studies, which are used as templates for the digital fabrication of wool felt components. Once the flat textile pieces are laser-cut, they are mechanically stitched to form three-dimensional components, and manually assembled into larger aggregations. Intended to be oriented vertically, the overall aggregation is suspended from between the ceiling and the floor, with the soft material responding to gravity and negotiating its given geometric pattern with one that emerges through the material’s own organisation. Thus, two overlaid systems of apertures are articulated across the aggregate surface: one as a result of the embedded geometries of the individual components, and another, based on the graduated splitting of the seams between the components that occurs from material draping. The emergent condition is recorded digitally and forms the basis for a series of evaluative physical models produced through digital 3D printing. Through this process, we are interested in exploring that which emerges between the digital and the material – behaviour, form, effect, sensation.

By integrating the process from design and fabrication to installation and evaluation, the aim is to gain control and precision in the translation from idea to fabrication, while allowing continuous feedback from within the construction to inform possible outcomes. The prototype is both a mock-up of a full-scale interior product and a morphogenetic machine whose performance-based outcomes can be provisionally captured and strategically applied to multiple design scenarios at various scales.

¹ Manuel DeLanda, ‘Material complexity,’ in *Digital Tectonics*, eds Neil Leach et al., West Sussex, Wiley-Academy, 2004, p. 21.

UNCONSCIOUS HOUSE: ERASING DOMESTICITY

Lorella Di Cintio, Ryerson University, Canada
Jonsara Ruth, Parsons The New School for Design, USA

A modest century-old duplex stood vacant on the corner of Concord and Warren streets in East Detroit. The house had been stripped of all its useable parts, the front door was gone, and its infrastructure had been cleverly recycled by thrifty neighbours. Its structure had started to crumble. The walls were cracking and peeling. The decay process was setting in and nature was taking over.

Detroit's neighbourhoods have been the focus for grass-roots activists and artists for many years. In precedent-setting ways, abandoned city blocks have been converted to allow for urban farming. Abandoned houses are used to store bales of hay and farm equipment. Tall grasses now grace the urban landscape allowing the re-introduction of wildlife habitats – most notably the return of endangered pheasants. The famed Heidelberg Project, known for its arts advocacy work, has become a tourist destination.

We examined and dissected the house as if it were a specimen, our method similar to that of a medical student or an archaeologist. Guided by inquiry into domesticity, issues of gendered and safe spaces, public perception of abandoned houses, and impositions of the outside practitioner, our responses were visual, material, and spatial. In some cases, we allowed the artefacts and interiors to remain in their existing conditions, while in other cases, pieces were intentionally transformed to either reveal the past or create something new. In all cases, collected images and artefacts reveal multiple histories and the project propels ongoing research.

Our research drew on women's ways of experiencing, understanding, and valuing the world. The investigation reflects 'ethics of care', in which cooperation, relationships, and care for others essentially replace conflict, confrontation, and notions regarding 'rights' and 'duties.'¹ We conclude that feminist theory and practices, and more particularly ecofeminism², are relevant to interior design education.

The pursuit was not toward a particular programmatic goal or a project in adaptive reuse. Instead, we engaged a process of re-evaluating traditional design practice and pedagogy, specifically positioning ourselves away from the conventional approach of imposing 'expert' knowledge. ('Expert knowledge' traditionally grants primacy of knowledge to the educator and/or practitioner. The passive recipients of knowledge are the students and/or clients.)

Our empirical and vigilant observational approach to gaining knowledge confirmed the notion that 'making is thinking,' a point that Richard Sennett convincingly presented in *The Craftsman* (2008). In 2009, Juhani Pallasmaa writes in *The Thinking Hand*:

There is a search in obscurity and darkness of uncertainty, in which a subjective certainty is gradually achieved through the laborious process of the search itself. This search is as much an embodied and tactile journey, guided by the hand and feelings of the body, as it is a visual and intellectual enterprise.³

Between 1998 and 2001 our physical analysis of a modest abandoned dwelling in East Detroit produced deep discoveries of the politics of the city, strife of an unemployed working class neighbourhood, economies of construction, comforts of domesticity, and when all is stripped away, how emptiness can stimulate the human spirit to imagine anew.

¹ Carol Gilligan, *In a Different Voice: Psychological Theory and Women's Development*, Cambridge, Mass., Harvard University Press, 1982; Ned Noddings, *Caring: A Feminine Approach to Ethics and Moral Education*, Berkeley, University of California Press, 1984.

² Val Plumwood, 'Current trends in Ecofeminism,' *Feminism and Ecofeminism, Ecologist* vol. 22, 1992, pp 8-13.

³ Juhani Pallasmaa, *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, John Wiley & Sons, 2009, pp 107-9

See also Richard Sennett, *The Craftsman*. New Haven: Yale University Press, 2008.

The Detroit House – North West View

Jonsara Ruth, 1998



ENDLESS QUILT: OBJECT RANGE

Penelope Forlano, Curtin University, Australia

Jean-Paul Sartre¹ suggested that objects can be viewed as becoming part of the self through three methods: ‘appropriating or controlling an object for our own personal use...creating it...(and) by knowing (it)’.² Recent research supports this, and also indicates that possessions that become the most meaningful personal or family heirlooms are those that, regardless of age, cost or function, become part of the extended self and have high levels of attachment.³ Research also demonstrates there is a correlation between a person’s possession attachment and positive enjoyment and multiple memories.⁴ Co-creation and personalisation of objects, may, if correctly executed, add to object attachment.⁵

The significance of creating more meaningful objects through the process of ‘becoming’ self adds to mainstream sustainability principles by maximising attachment and hence the desire to maintain objects in the longer term. The designer tests a multi-layered approach in developing an object as a means of ‘becoming’ self through the Endless quilt project. Co-creation, physical engagement, and the opportunity to develop memory through use are examined in this furniture piece.

Mugge et al. identify user participation in the object creation as various personalisation processes: the ‘seven dimensions... mental and physical effort, flexibility, initiation, goal of personalisation (utility or appearance), personalisation moment and deliberateness’.⁶ The personalisation process requires the user to directly participate in ‘mental and physical effort’ to define the form and function of the object through selection, composition and physical assembly of a limited range of designed components. In selecting the components, the user automatically makes decisions as to whether its goal is purely decorative, or to suit tastes and to determine its functional purposes. As Belk states, ‘(A)n object to which we have directed our efforts, time and attention...(can be) regarded as a part of self because they have grown or emerged from the self’.⁷

The ‘flexibility’ dimension allows the user to configure the modules in endless ways, allowing users to add or subtract depending on their life situation. The user can appropriate, control, modify and adapt the work over time so it is a constantly evolving work.

The person-object relationship and personal knowing of the object are strengthened by the user’s control; revealing or concealing the internal components and hidden uses. With various surface treatments, angles, textures and articulated parts, the work requires a tactile and sensory engagement, reinforcing a kinaesthetic understanding of the object.

Made of reclaimed and new materials, and constructed in a modular, potentially endless patchwork of components, the object resonates with traditional quilting approaches. Reflecting the idea of the family heirloom, memory and the quilted form, the object is conceived as a quilted wall object. This project contributes to the discourse on consumer behaviour by exploring person-object relationships through co-creation, and an object ‘becoming’ as a construct.

1 J-P. Sartre, *Being and Nothingness: A Phenomenological Essay on Ontology*, New York, Philosophical Library, 1943.

2 R. Belk, ‘Possessions and the extended self’, *Journal of Consumer Research*, vol. 15, no. 2, 1988, p. 150.

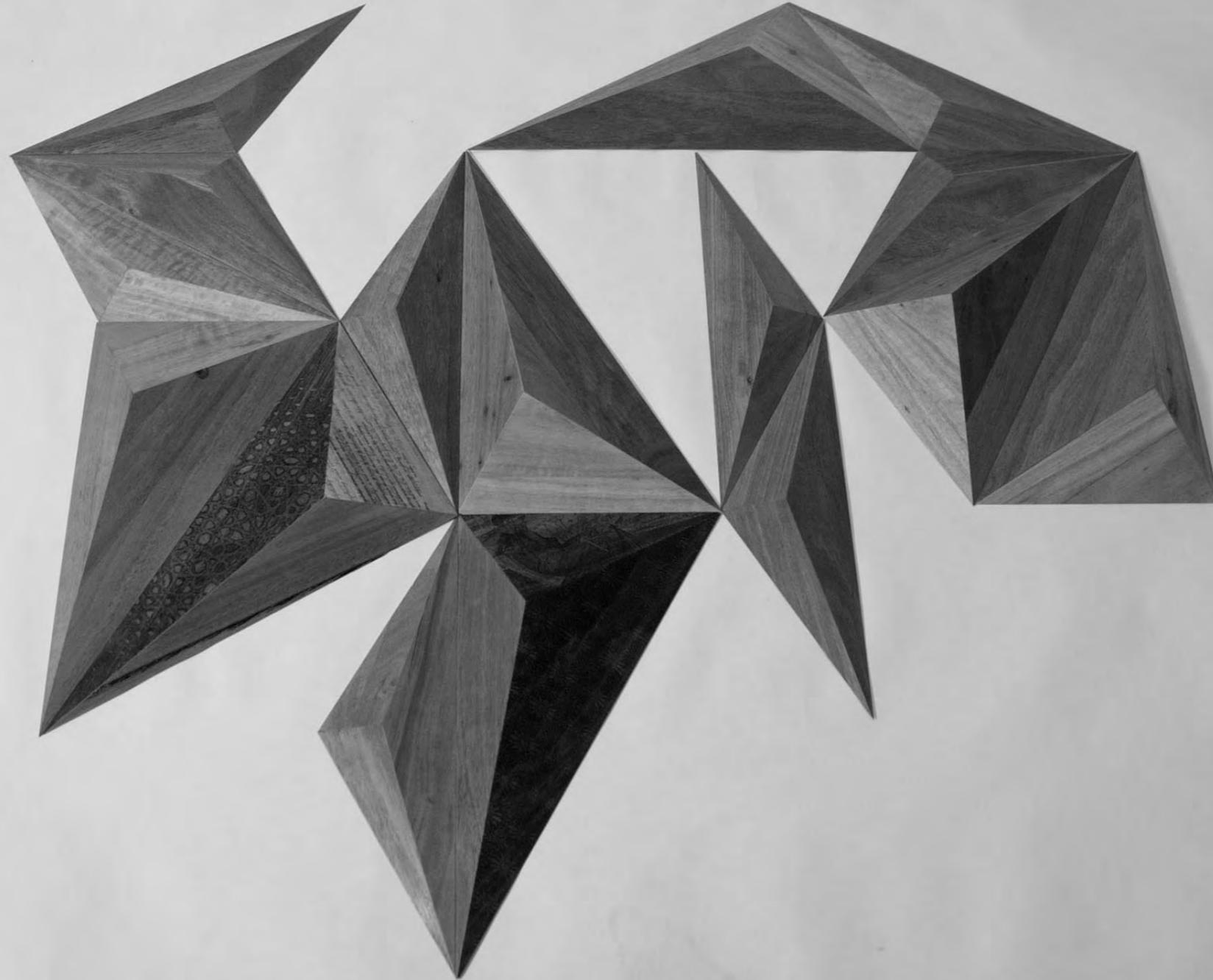
3 Ibid; see also A. C. Ahuvia, ‘Beyond the extended self: loved objects and consumers’ identity narratives’, *Journal of Consumer Research*, vol. 32, no. 1, 2005, pp. 171-184, and K. Karanika and M.K. Hogg, ‘Trajectories across the lifespan of possession-self relationships’, *Journal of Business Research*, 2012; DOI: 10.1016/j.jbusres.2011.12.010.

4 H. N. J. Schifferstein and E.P.H. Zwartkruis-Pelgrim, ‘Consumer-product attachment: measurement and design implications’, *International Journal of Design*, vol. 2, no. 3, 2008, pp. 1-13.

5 R. Mugge, J.P.L. Schoormans, and H.N.J. Schifferstein, ‘Incorporating consumers in the design of their own products. The dimensions of product personalisation’, *CoDesign: International Journal of CoCreation in Design and the Arts*, vol. 5, no. 2, 2009, pp. 79-97.

6 Ibid., p. 79.

7 R. Belk, ‘Possessions and the extended self’, p. 144.



Endless Quilt; composition of
various components
Designer: Penelope Forlano.
Photographer: Kyle Critchett, 2012

INTIMATE AND IMMENSE

Andrea Mina, RMIT University, Australia

The research engages the concept of 'intimate immensity'. These words encapsulate some of the core issues underpinning the research; the allure exuded by small objects, and their provocations of reverie, where very close proximities between subject and artefact are required for there to be any meaningful engagement with the actual, material outcomes of the making. Through this compression, space and relationships are thickened, engendering intimate connections between the two. The ideas of intimacy are further enhanced by the very small sizes of the fabricated architectures. More pertinent is the aspiration of the works to transcend themselves, not by asking for meaning or translation and interpretation of their own forms, but rather by inspiring and provoking very personal and individual imaginings/dreams in each who would encounter them.

Concerns for 'an interior' and of 'the interior' have had significant influence in affecting the trajectories of the research. The research is based on reflection and interrogation of my singular and personal practice of architecture that is driven by interests ranging from 'small things' and architectural discourses to the celebration of humanity's ability to dream, invent and make tools. Through my research, making has been used as a tool for inquiry, as a means of both manifesting knowledge and seeking new understandings in knowing through doing, where there are moments of realisation and of actualisation. Each of the thirty-six artefacts produced act in themselves as different kinds of tools to facilitate other makings of spatial discourses.

The research has been conducted through an iterative process of making, thinking, exhibiting and the public articulation of the knowledge thus generated. This process has provided opportunities to interrogate outcomes and to subsequently generate spatial discourses and new work. By hand-making very small, enigmatically-scaled artefacts in the image of architecture, I have endeavoured to develop and articulate another mode of architectural practice.

Number twenty-six

Whilst the size of the artefact is diminished, it still retains its enigmatic scale. From the rear, twenty-six appears to have a humble domestic scale, in stark contrast to its front elevation, which projects an image of a very large urban architecture, one made up of both contained architectural space and the permeable penetrating external urban space.

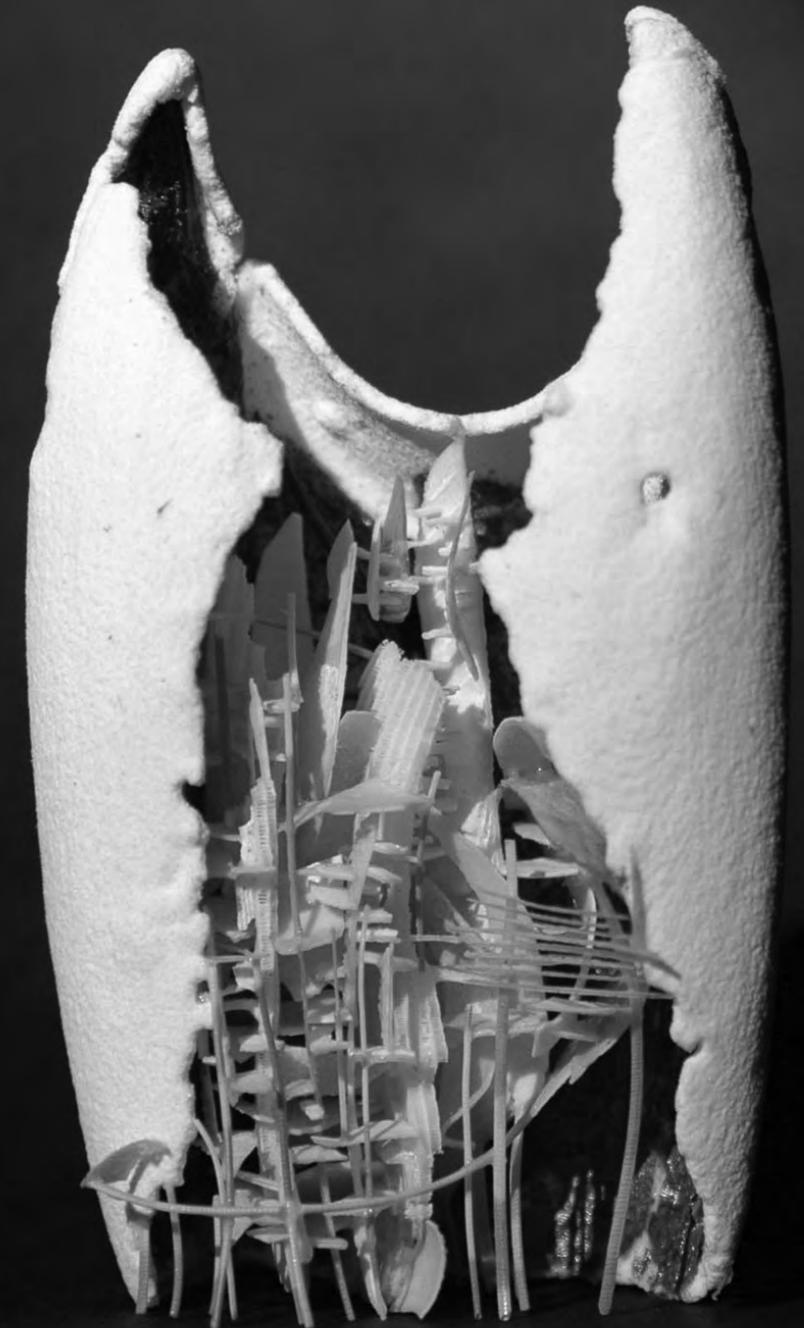
Andrea Milne, 2006



Number thirty-six

Perhaps thirty-six signals the beginning of a new path of discovery as a result of this more satisfactory glimpse into what the potentials of meaningful dialogues between the actualities of hand making and the promises of the digital environments may deliver.

Andrea Milne, 2006



BELUGA

Antony Nevin, Massey University, New Zealand

The Beluga installation investigates what Usman Haque calls ‘the poetics of interaction’¹, exploring how people interact with each other and with a responsive environment. Architectural critic and curator Lucy Bullivant defines responsive environments as ‘spaces that interact with the people who use them, pass through them or by them.’² Beluga explores the potential of responsive environments to create surroundings that can act as mediating devices for social interaction.

The Beluga installation is part of a practice-based investigation into how responsive environments can affect people’s experiences within the healthcare context. By exploring an environment that is transformed, the Beluga installation questions whether a responsive environment can be more than a social backdrop; could it affect the social interactions taking place within it? Ruairi Glynn says that, ‘Architecture traditionally has been considered the spatial backdrop to social interaction.’³ However, does a responsive environment, such as the Beluga installation, have the potential to move beyond being a backdrop and act to transform an environment through the actions of people using the space?

The Beluga installation encourages us to consider the formal qualities of the interior environment as a space of performance above architectural form-making.⁴ The Beluga installation gives its audience the opportunity, during their interactions with it, to begin constructing new meanings for ‘personal as well as group significance’.⁵ As such the installation is more than a static object; it can be considered, as Tormey suggests, an event that is contextualised according to the participants. The Beluga installation represents what Lucy Bullivant calls the ‘real world’ of people’s bodily experience of interior space.

By developing a responsive environment that encourages social interaction with each other and with the installation environment, the Beluga installation responds to Dourish’s proposition that tangible computing, which can allow people to interact with physical objects that have been augmented with computational abilities, is a form of embodied interaction.⁶ He describes embodiment as the way that physical and social phenomena develop in real time and in a real context that we are situated in right now: ‘Unfolding in real time and real space as a part of the world in which we are situated, right alongside and around us.’⁷

By developing a responsive environment that attempts to make the computers vanish into the background, the Beluga installation exemplifies Omar Khan’s description of situated technology. Khan said that situated technology goes further than the physical presence of a computational device and ‘takes into account the social dimension of human environments and allows computers themselves to vanish into the background’.⁸ By obscuring the obvious computational aspect of the responsive devices, the Beluga installation seeks to encourage a transformative event to take place for its audience; in this way the Beluga installation exemplifies what Zipes defines as a ‘mysterious act’⁹, which removes the reader from the constraints of reality.

- 1 Usman Haque & Adam Somlai-Fischer, *Low Tech Sensors and Actuators*, Research Project, Foundation for Art and Creative Technology, Foundation for Art and Creative Technology, Liverpool, 2005, p. 3.
- 2 Lucy Bullivant, *Responsive Environments: Architecture, Art and Design*, London, V & A Contemporaries, 2006.
- 3 Ruairi Glynn, ‘research-question’, *PhD Research by Ruairi Glynn, Bartlett School of Architecture*, Ruairi Glynn. 2010, <<http://www.kinetecture.com/research-question/>>, viewed April 9, 2010.
- 4 Philip Beesley & Omar Khan, ‘Responsive architecture/performing instruments’, in O. Khan, T. Scholz, & M. Shepard, Eds, *Situated Technologies* vol 4, New York, The Architectural League of New York, 2007.
- 5 Jane Tormey, *Telling stories: countering narrative in art, theory and film*, eds Jane Tormey and Gillian Whiteley, Newcastle, Cambridge Scholars, 2009.
- 6 Paul Dourish, *Where the Action is: the Foundations of Embodied Interaction*, Cambridge, MIT Press, 2001.
- 7 In J. Brewer and P. Dourish, ‘Storied spaces: cultural accounts of mobility, technology, and environmental knowing’, *International Journal of Human-Computer Studies*, vol. 66, no. 12, 2008, pp. 963-976.
- 8 Omar Khan, Trebor Scholz & Mark Shepard, ‘Situated technologies/publications’ In *Situated Technologies*, Eds Philip Beesley and Omar Khan, Center for Virtual Architecture, 2009, <http://www.situatedtechnologies.net/>, viewed September 30, 2011.
- 9 Jack Zipes, ‘Narrative analysis and interpretation’ *New Literary History* vol. 13, no. 2, 1982, pp. 309-325.

L.E.D Zeppelin and Hugo
Designer: Antony Nevin.
Photographer: Wellington LUX, 2011



INSIDE OUT HOUSE: TOTEMS FOR THE VOYEUR

Nancy Spanbroek, Curtin University, Australia

In Australia, one's identity is most visible in the home. In this setting one manipulates and massages the home to suit one's unique personality.¹ We select our home for its architectural qualities, or for location, prestige and/or convenience. In most instances, the occupants massage, re-decorate, and reshape the home so that it is a better reflection of self. This is achievable in the family-owned home; however, in rental properties only decorative changes can be made. This is further restricted when the property is shared with other tenants living in cluster households. Here, the individual's reflection of identity is often subjected to a mixture of design aesthetics, tastes, and object placements. Additionally, in today's world, where family members are forced to leave their home due to distance from work or study, or where the family home no longer exists due to war, natural disasters or poverty, people may find themselves living with strangers. The 'home' becomes 'house' as a form of shelter that accommodates one's physical needs, but escapes the memory of 'home' experiences. The interior of a modern Australian family home is generally designed for 2 parents with 2.5 children. This arrangement forces the relationships within the house to work around these configurations, regardless of cultural differences, creating stressful and uncomfortable situations.² Examples of this are shared bathrooms, kitchens, and eating areas or living arrangements that are not necessarily appropriate for varying cultural groups.³ It is arguable that the typical Australian home is unsuitable for this transient, culturally diverse cohort, and that not only does the design tend to diminish personal privacy, it may also increase levels of disharmony, disenfranchisement and stress. International university students find themselves in these situations, compounding levels of stress, confidence and achievements.⁴

This creative research reflects the voyeuristic nature of these shared environments, in order to offer some insight into the levels of stress experienced by the inhabitants. The work consists of three abstracted figures that reflect the human forms of male, female and youth. Each form houses a series of strategically positioned viewing portals and pockets that reveal the intimate memories and objects of an individual. Although the forms suggest a family group, they are strangers, representing disenfranchised people living in cluster housing. The viewing portals invite prying eyes into the captured memories of the individual, illustrating aspects of self that would not normally be visible to a stranger, losing familiar controls over identity and privacy that would normally be afforded to a family member. Where totems are a symbolic representation of the group, in this instance the totem reflects an individual that belongs to a disenfranchised group, living in unfamiliar and unsuitable housing conditions.⁵

1 D. Morley, *Home Territories: Media, Mobility & Identity*, Abingdon UK, Routledge, 2000, p. 17.

2 Amos Rapoport, 2000, 'Theory, culture and housing', *Journal of Housing, Theory & Society* vol. 17, no. 5, 2000, pp. 145-165.

3 P. Somerville and B. Bengtsson, 'Constructionism, realism and housing theory', *Journal of Housing, Theory & Society*, vol. 19, no. 3/4, 2002, pp. 121-136.

4 N. Rapport and A. Dawson, eds, *Migrants of Identity: Perceptions of Home in a World of Movement*, Oxford UK, Berg, 1998.

5 A. Rapoport, 'Identity and environment: a cross cultural perspective', in *Housing & Identity: Cross-Cultural Perspectives*, ed. James S. Duncan, London, Croom Helm, 1981.



Totem: Man Detail 2
Nancy Spanbroek, 2012



Tokatea
Designer: Amanda Yates
Photographer: Paul McCredie, 2009

TOPOGRAPHICAL INTERIORS

Amanda Yates, Massey University, New Zealand

In Oceania the interior is always in flux, the result of a spatial paradigm that resists architectural enclosure and therefore a definitive inside or outside. Polynesia has a two-fold spatial language that includes permeable lightweight architectural structures and sculpted, inhabited landscapes. Both spatial forms create enclosures that are partial only, the inside always open to the outside, interior and topography intermingling. Interiority becomes, in this spatial paradigm, a partial or temporal condition that is constantly unstable, always becoming otherwise.

This exhibition focuses on my embodied research into the interior as a partial or temporal condition that is always in flow. Underpinning these spatial enquiries is a theoretical inquiry into the Oceanic concept of *wa* (between-ness)¹ and Western theories of becoming, particularly as presented by Deleuze, Bergson and Grosz. I present here design research that explores Oceania's earthen partial interiors (described in two buildings, Ground House and Tokatea, where internal articulated concrete 'landscapes' furnish space for seating, cooking, preparing food or bathing) and the transient nature of interiority in the Pacific (apparent in the two structures, Tokatea and the Sounds House, that oscillate between enclosure and open-ness). The exhibition installation incorporates a transient temporality through the use of shifting images inset within the topographical table surface.

¹ *Wa*: i) distance, definite space; interval; ii) an indefinite interval, unenclosed, open country; iii) The time, season or space in time. Samoan – *va*, a space in between; Tahitian – *va* (obs) space in time; Hawaiian – *wa*, a space, *wayan*, time. See Edward Robert Tregear, ed., *Maori-Polynesian Comparative Dictionary*, Christchurch, Cadsonbury Publications, 2001. See also Richard B. Pilgrim, 'Intervals ("Ma") in space and time: foundations for a religio-aesthetic paradigm in Japan', *History of Religions*, vol 25, no. 3, 1986, p. 255. See also Arata Isozaki, cited in Richard Pilgrim, 'Intervals ("Ma") in Space and Time', p. 267.



Sounds House
Designer: Amanda Yates. Photographer: Paul McCredie, 2009

Ground House
Designer: Amanda Yates. Photographer: Paul McCredie, 2008

CONVERSATIONS THROUGH PHYSICAL AND SOCIAL SPACES CONSTRUCTING "THE UNSEEN AND UNHEARD"

Reena Tiwari, Curtin University, Australia
Dianne Smith, Curtin University, Australia

Feminist theorists, such as Cixous and Kristeva, have long questioned whether female bodies are 'heard' in the social space or 'seen' in the physical space. Building on these theories, the work explores the relationship between physical spaces and elements and the social events and representations of what it is to be female in relation to roles and rights. We ask: What are the nature and extent of these relationships? How is the body, and hence the person, constructed by the social space? Settings, with varying levels of privacy, within a traditional village in Northern India were investigated to identify how women are positioned and represented; In particular, how the socially constructed body is manifested spatially through the built environment.

We employ two gazes to explore the above: etic and emic. Coming with a western perspective and new to the local culture, Researcher One relates to the female body as constructed through the built environment. The body and physical space are influenced by and contrasted against the 'Bollywood' perceptions held prior to visiting the village.¹ Having spent 30 years in India, Researcher Two positions her constructs of the female body based on her experiences and literature about local culture, customs and social relations. Nine constructs capture the inter-dimensional relationships between body, physical space and social space. The Etic gaze relates the physical space/physical body/woman attribute as follows: stage set/appearance/performer, framing device/locale extension/objectified 'identity, insertion/ritualised body/everydayness, delineation/excluded/controlled, display/traces of femininity/contributor, interiority/extension of self/homemaker-decorator, meeting place/interaction/friend-companion, sacred place/spiritual encounter/believer, production vehicle/exertion-effort/provide (cog in the wheel). In contrast the Emic Gaze is supported through the literature and influences the interpretations. For example, working for wages does not necessarily signify autonomy² and women are 'treated as instrumentally as caregivers and reproducers ...'³.

Meanwhile the work identifies small insertions in the built environment fabric that enable women to be visible and heard while others position them as silent and invisible. And collectively the exhibit captures these tensions while enabling others to engage in their own dialogue through the two modes of spatial and photographic insertion, thereby, confronting their own preconceptions. Two sets of social spaces are constructed by the exhibit. Bold objectified, 'etic' views of Indian life are placed in opposition to the discrete, intimate and complex, 'emic' moments constructed through the woman-environment relationship. The bold views are visible to the viewer from afar, thus highlighting the abstract and objectified nature of the viewer-exhibit relationship. The second space constructed is where the viewer engages with the installation intimately and constructs his/her own understanding of the way female identity has been constructed and expressed.

¹ 'Bollywood' perceptions refer to excess both in terms of extravagance and poverty as portrayed through the media.

² S. J. Jejeebhoy and Z. A. Sathar, 'Women's autonomy in India and Pakistan: the influence of religion and region' in *Population and Development Review*, vol 27, no. 4, 2001. pp 687-712.

³ R. Chandra, 'Women empowerment in India - milestones and challenges' [pub. details]

Life within the postcards

Designer: Reena Tiwari and Dianne Smith.
Photographer: Dianne Smith, Reena Tiwari
and students of Lakhnu Project, 2011





Mammillary Cones
Natalie McLeod, 2012

MICRO-INHABITATION

Natalie McLeod, Massey University, New Zealand
Stuart Foster, Massey University, New Zealand

Electrons bouncing off a palladium-coated sample produce a startling image on the monitor. The new operator of the scanning electron microscope navigates the sample through keyboard and mouse: keying in the magnification, focusing to capture a monochrome micrograph and then moving on to a new, uncharted area of the sample to repeat the process. The miniscule has become gigantic: an unseen landscape to be explored; a detailed terrain to be negotiated and mapped.

Susan Stewart describes Robert Hooke's 1665 *Micrographia* as 'a display of a world not necessarily known through the senses, or lived experiences.'¹ *Micro-Inhabitation* is an interactive work that enables its audience to enter into and experience the microscopic realm.

Gaston Bachelard wrote in *The Poetics of Space* that the magnifying glass 'conditions entry to a new world.'² The scanning electron micrograph displayed on the monitor below reveals the mammillary cones of a chicken eggshell, a stage in eggshell formation ordinarily examined only by scientists. *Micro-inhabitation* translates both this astonishing imagery and the microscopic user-experience through interactive exhibition.

Micro-inhabitation is a virtual, three-dimensional environment derived from microscopic form and surface, which is projected to fill the field of vision. The landscape, generated using modelling and animation software and further processed using gaming software and technology, is responsive to movement of the viewer. The user surveys the terrain from above before entering the space at 'ground level', navigating and becoming immersed in the stylised microscopic terrain. What has primarily been the preserve of the scientist through microscope, keyboard and mouse is now anthropocentric, through digital manipulation of form, scale and perspective.

¹ Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Durham, Duke University Press, 1993, p. 44.

² Gaston Bachelard, *The Poetics of Space*, Boston, Beacon Press, 1994, p.155.



Microscopic Landscape
Natalie McLeod, 2012

DIS[PLACE]MENT: A WOMAN'S PERSPECTIVE

Marina Lommerse, Curtin University, Australia

Karen ann Donnachie, Donnachie Simionato & Son, Australia

Lynn Churchill, Curtin University, Australia

Dianne Smith, Curtin University, Australia

The experience of 'place' is affected by fleeting interplays between a multiplicity of micro-stories – truths and fictions, memories and projections, with the resultant storyline changing according to whoever is present, because the mode of interpretation and engagement with place stems from the transactions between the interior self and the exterior environment. As Michel de Certeau writes, 'the ancient ritual that creates fields of action is recognisable in the "fragments" of narration planted around the obscure thresholds of our existence; these buried fragments articulate without its knowing it the "biographical story whose [place] they found"'.¹ By collaborating with women who have experienced displacement, this research intends to affect the kind of places women find themselves in when they are fragile, disempowered, and at times invisible. The installation constructs 'place' as a series of narratives and transactions of self, to offer some insight into how women-at-risk may perceive certain environments, in particular, places they may turn to in emergency or for respite. Drawing from focus groups and interviews conducted with a range of women across age, culture and circumstance – including those who provide services to women-at-risk – this research seeks to identify links between the idea of women's place and experiences of vulnerability and safety. The research objective is twofold: firstly, to incorporate experiences of both vulnerability and security as described by the participants, and secondly, to facilitate an encounter with the work to generate a first-hand connection between the viewer of the exhibition and women-at-risk. The installation, composed of fleeting images, voices, sound, lighting, still photographs and artefacts, serves to embody contrasting experiential qualities of the place of women: a place of vulnerability and a place to feel safe. The work communicates the current state of play for many women, and thereby, relates embedded issues to the viewer that reveal the authors' analysis of potential connections which are individually, socially and collectively constructed. The viewer is invited to develop his or her own analysis and to take appropriate action. The first phase of our research, the study and resultant creative work, highlights stories of women-in-place and how their identity, in terms of ontological security and power relationships, is implicated. The second phase of the research will involve working closely with a defined user group (women who have used places of refuge) on a participatory design project for a refuge. Our research team aims to establish the practice of listening closely to those who are actually involved as users, involving them as partners in the process of designing their women's refuge, [in this way] thus engaging and empowering them. A related paper 'Empowering through design: a case of becoming' for the 2012 IDEA Symposium considers the definitions and efficacy of participatory, consultative, collaborative and democratic design. This non-traditional participatory design process challenges existing paradigms responsible for generating community and social infrastructure and is a vehicle for engagement and communication for both insiders (those who do or potentially will use facilities of emergency or respite) and outsiders (other members of society), and is therefore a trigger for change.

1. Michel de Certeau, *The Practice of Everyday Life*, California: University of California Press, 1984, p. 125.





Image Title
Anthony Fryatt
and Roger
Kemp 2012

COMPLEXITY AND FULLNESS

Anthony Fryatt, RMIT University, Australia
Roger Kemp, RMIT University, Australia

Retail space is embedded in much of our urban environment. As Rem Koolhaas states when discussing this commercialisation of the city, ‘everything is melting into shopping’.¹

In this research project we consider retail as a medium of space that we move through and inhabit as part of our day-to-day activities. Retail space, although having a very specific intent – that of consumption – is a complex and full experience. It actively uses spatial experience, personal interaction, still and moving image, text and other devices to engage and activate its occupants.

Within this complex medium, the act of ‘display’ plays a pivotal role in the early seduction and subsequent desire that fuels the social and monetary exchanges upon which commerce ultimately relies. Understood in the broadest sense, display becomes an arresting spatial tactic and site of encounter that is complex and multi-layered in nature.

At the heart of reciprocal exchange between people lie the twin drives of desire and sacrifice: one person’s desire for an object, and another’s willingness to give up (sacrifice) the object for that desire or its representation (another object or token).²

This research identifies the active condition of ‘display’ not only as conveyer of information or conspicuous presentation but also as a significant moment in the access to and engagement in an interior that is in constant production through a process of exchange: a state of becoming.

The work examines the production of interiors that is brought about through an engagement by the occupant with implied narratives and settings. These spatial scenarios are manifest via the layering and arrangement of scenic devices, including constructed sets, props, and image.

Suspension of disbelief and an acceptance of the ‘unreal’ is often a necessary participatory condition in this work. The assembly of fragments, objects and actions intentionally seek to activate the role of the participant as author of their own experience.

The exhibited model is a site from which a series of artefacts and images are produced using techniques including photography, projection, diagramming and storyboarding. These images and artefacts are then worked back into the model, which in turn increasingly becomes more complex and multi-layered in nature. The model and artefacts are brought together offering up an arrangement of abstracted scenes; becoming an interior that is simultaneously reflective and propositional.

This installation-based project follows on from a series of built works including models, film and public interventions that are part of an ongoing research enquiry into the production of interiors through the use of scenic strategies.

1. Judy Chung Chuihua, Inaba Jeffrey, Rem Koolhaas, Sze Tsung Leong, *Harvard Design School guide to Shopping*, Cologne, Taschen, 2001.
2. Neil Cummings, Marysia Lewandowska, *The Value of Things*, Basel, Birkhauser, 2000, p.66.

TRIPTYCH: BECOMING INCORPORATED: ANATOMICAL DRAWINGS OF THE FARNSWORTH HOUSE

Lynn Churchill, Curtin University, Australia

Perhaps the most often criticised aspect of Mies van der Rohe's iconic Farnsworth House, 1945-51, the first all glass-house, is the interior. What is essentially a one-room transparent box with a symmetrical twin bathroom core at the centre is to say the least, bemusing. This double-sided triptych focuses on the tension between two aspects of the house: the drama of its transparent/reflective glass boundary and the nature of the system at its core. For Farnsworth, the all-glass house within which her body was visible was 'like an X-ray';¹ 'one's house is almost as personal as one's skin.'² Paulette Singley described Farnsworth as the woman displayed as 'an object captured in glass,'³ and that the female body's occupation of domestic space was being 'exhibited'. The reality of Farnsworth's occupation was that the house her architect Mies van der Rohe and his disciples '[we]re always talking about ha[d] created nothing but great problems for [her]'.⁴ When admirers of the house pressed their noses against the glass to see inside, there was nowhere for Farnsworth to hide. In contradiction to Farnsworth's original intent to retreat to the house at weekends for respite from the rigors of her professional life as a kidney specialist, the making of the house had consumed and humiliated her. In 1953 Joseph Barry, criticised the late middle-aged Farnsworth for her role in importing European modernism to America, he questioned her motives, implying cruelly that she was 'sort of cold-shower period of her flushed li[fe]'.⁵

Intrigued by the story of the Farnsworth House, by the complex physical and psychical relationship between body and building, and by a widespread European folkloric tradition of stories where still-living female bodies are entombed during the construction of buildings, the author created a series of anatomical drawings as part of her PhD. They revealed that the system at the core of the house is in many ways anatomically similar to the layout and function of the human kidneys: twin bathrooms separated by a boiler room serve to regulate core temperature, water content, cleansing, circulation and the filtering of waste. The drawings propose that the architect had designed Farnsworth's place of retreat to reflect her professional life as a kidney specialist from which she had sought respite. This triptych of drawings and photomontage reveal the body becoming both exposed by and incorporated within the building. As myths such as the Ballad of Master Manolé perpetuate,⁶ when a building incorporates a body, the building gains 'animation,' while when becoming part of the building, the mortal body gains a more enduring corporality.

1 Joseph Barry, 'Report on the American battle between good and bad architecture', *House Beautiful*, May, 1953, pp. 172-73, 266-272.

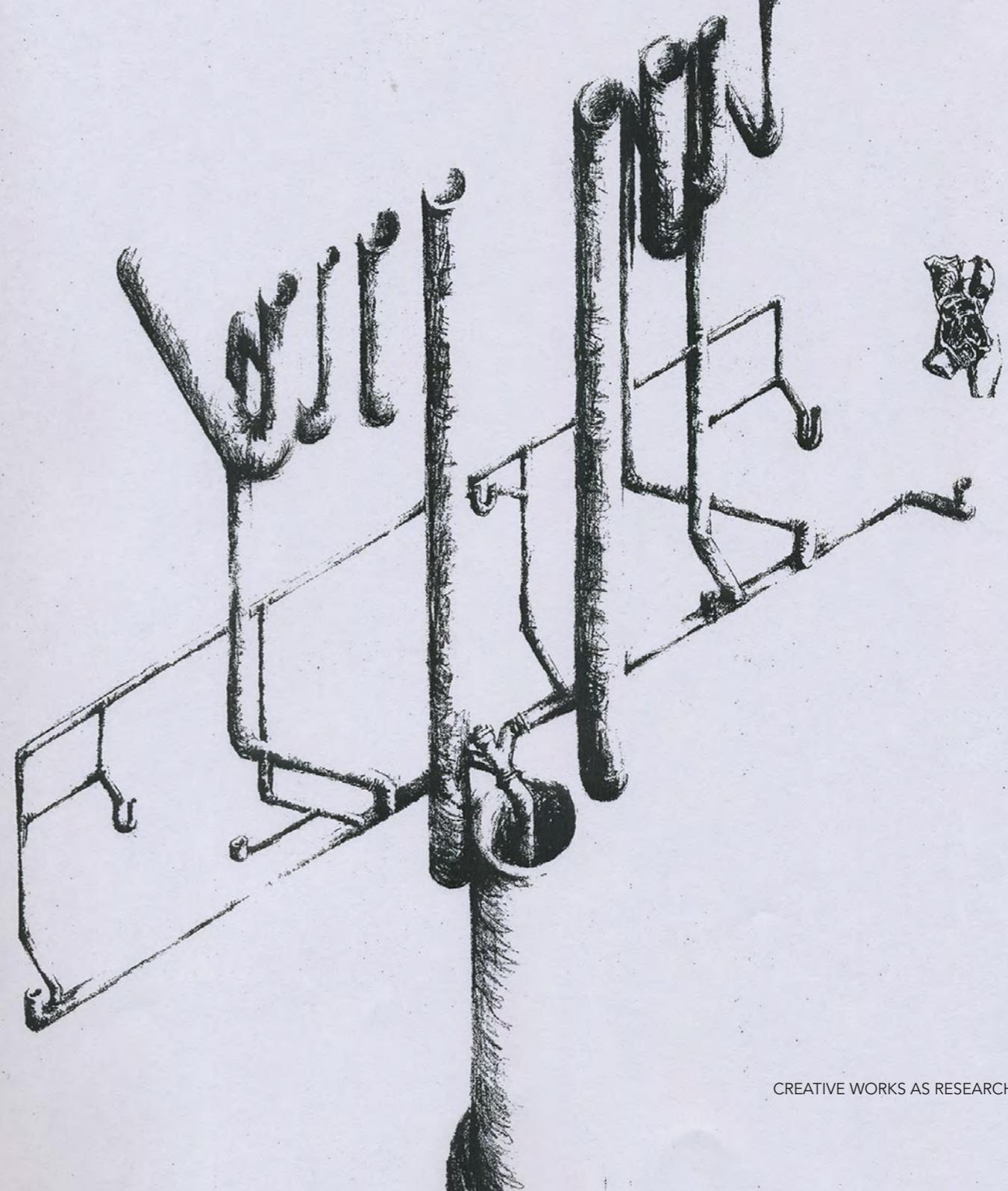
2 Edith Farnsworth, 'Memoirs and papers' in the possession of The Newberry Library, Roger and Julie Baskes, Dept. of Special Collections, Midwest Manuscript Collection, Chicago, Illinois, edited transcript in Illinois by Clare Newton, Melbourne University, Melbourne, Australia; Chapter 13, Box 26.

3 Paulette Singley, 'Living in a glass prism: the female figure in Ludwig Mies van der Rohe's domestic architecture', *Transitions Journal*, Issue 45/45, 1994, pp. 20-35.

4 Barry, 'Report on the American Battle' p. 266.

5 Barry, 'Report on the American Battle', p. 272.

6 Mircea Eliade, 'Master Manole and the monastery of ages', in *Zalmoxis: The Vanishing God*, trans W. R. Trask, Chicago, The University of Chicago Press, 1972, pp. 164-190.



INTERIOR ARCHAEOLOGIES

Belinda Mitchell, Portsmouth University, United Kingdom
Trish Bould, Drawing Place, United Kingdom

An artwork, 'The value of things', was part of a wider exhibition that took place in the City Space Gallery, UK. The project started with a visual artist bringing together a collection of threads, objects, maps, elastic, a teapot and books, which were ordered and reordered and placed in relationship to each other. The objects become a landscape of provocation for others to make connections, to have conversations and express views they held.

The work established visual and physical relationships between the collection of objects and their contained meanings and memories. The objects contained personal memories of use, maps, ways of navigating space, and references to the loom as a set of actions involved in making, and to relevant physical locations. The artefacts and drawings acted as maps, as 'snapshots of defining moments' and became 'tools' in the developing discussion.¹ A glass box became the frame for the collection, creating an interior landscape, a world within a world. Books, thread, pages, relationships were woven together as a fabric through a loom.

'The value of things' acted as a site of exchange; it enabled an inter-disciplinary conversation between an artist, an archaeologist and an interior designer. Through discussions and drawing activities, they opened diverse approaches to looking and used different words and gestures to draw, interpret and re-interpret through the other and the said landscape. The aim was to 'materialize discourse itself'.² This process of materialising discourse, of the to and fro, backwards and forwards, zig-zagging between conversations, moving from one description to another, is, as Carter says, 'like the shuttle ducking and weaving across the warp' of a loom.²

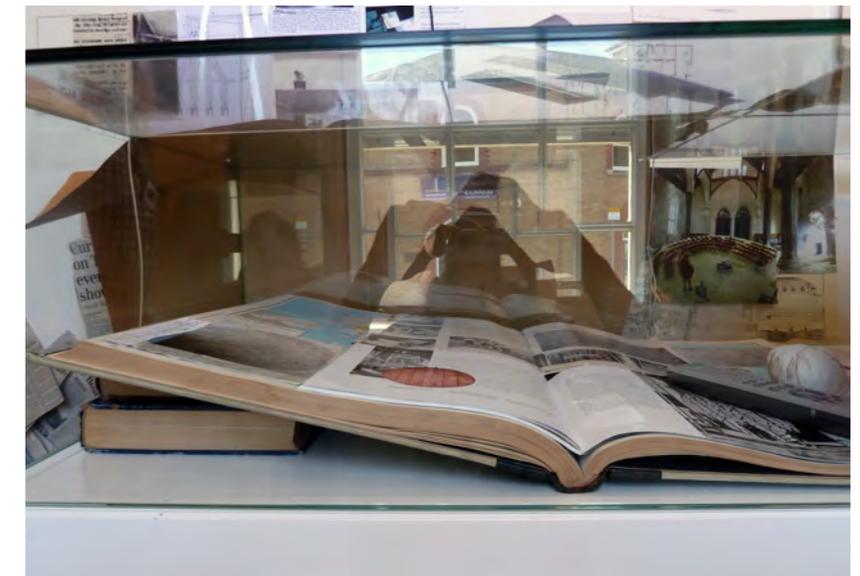
The artwork acted as a laboratory, incubating ideas and discussions, making connections in the present, exploring past material, to model future thinking. The exchange moved between viewpoints forming knots and entanglements both within and between, forming 'a meshwork of interwoven lines of growth and movement',³ where knots have threads that 'trail beyond, only to become caught with other threads in other knots'.³

Archaeology identifies different contexts of social activity by unearthing hidden space. Through the confusion and difficulty of interpreting what was an exposed landscape, the archaeologist was provoked to cover the glass cabinet in paper, returning to fundamental concepts in archaeology. The action transformed the perception of the material landscape for the artist and the interior designer, causing them to see through a curtain of paper onto a stage of activity. The apparent walls of the cabinet exposed views through the space of the interior to picture their entanglement in it.

The conversations formed an interior archaeology, where a spatial discourse around ideas of soil, finds, and fragments became woven into the conversation through the entanglements of interpretations. These conversations acted as open-ended set of activities of drawing and re-drawing, which Catherine de Zegher describes thus: 'drawing is characterized by a line that is always unfolding and becoming'.⁴

Interior Archaeologies
Artist/Curator: Trish Bould. Archaeologist:
Mark Barden. Designer/Photographer: Belinda
Mitchell, 2011

Detail, reflected entanglements
Artist/Curator: Trish Bould. Archaeologist:
Mark Barden. Designer/Photographer: Belinda
Mitchell, 2011



1 Professor Jerry Brotton, *Maps: Power, Plunder and Possession*, London, BBC, 2010.

2 Clive Cazeau, 'Inherently interdisciplinary: four perspectives on practice-based research', *Journal of Visual Arts Practice*, vol. 7, 2010, pp. 107-132.

3 Tim Ingold, 'Bringing things to life: creative entanglements in a world of materials', <www.reallifemethods.ac.uk/.../vital-signs-ingold-bringing-things-to-life.pdf>, 2008.

4 Cornelia Butler and Catherine de Zegher, eds, *On Line, Drawing Through the Twentieth Century*, New York, The Museum of Modern Art, 2010.

ABOUT THE CONTRIBUTORS

Marina Lommerse, Curator IDEA 2012 exhibiton *An Interior Affair*, Curtin University, Australia

Associate Professor Marina Lommerse is an educator, researcher and designer experienced in mobilising creative projects that promote positive change in communities. Her dynamic leadership is reflected in publications, creative works, curatorship of acclaimed national/international exhibitions, invitations to review, develop curricula, create learning models for industry, and the impressive achievements of many graduates. Marina's holistic and synergistic learning environments accelerate learners' confidence and motivation by placing them in a wider global framework. Through involvement in community engaged projects Marina's co-workers learn about their capabilities, the meaning of their work, their ability to contribute to ideas, and their capacity to make things happen.

Jane Lawrence, Curator IDEA 2012 exhibiton *An Interior Affair*, University of South Australia, Australia

Jane Lawrence is Program Director in Interior Architecture. Jane's research explores theories of domesticity and the everyday and alliances between food and architecture as the foundation of her individual and collaborative teaching and research with colleague Rachel Hurst. Jane was appointed the South Australian state-based leader for *Create.ed* - a 2 year national ALTC project and has received numerous awards for teaching innovation and excellence. Jane has contributed to 14 international and national exhibitions as co-curator and/or exhibitor.

Sven Mehzoud, Curator IDEA 2012 exhibiton *An Interior Affair*, Monash University, Australia

Sven Mehzoud is a designer and academic, and Coordinator of the Interior Architecture Program at Monash University's Faculty of Art, Design and Architecture in Melbourne, Australia. His creative work lies at the intersection of exhibition, scenography, and interior architectural design, which is approached and framed through the notion of performativity. His current work centres on curatorial and display practices and how they can inform the design of culturally and commercially focused information environments. Sven's work is often collaborative, and over the last decade, he has undertaken projects in New Zealand, Australia and the Czech Republic, many of which received awards and commendations.

Stuart Foster, Curator IDEA 2012 exhibiton *An Interior Affair*, Massey University, New Zealand

Stuart Foster is a lecturer in the Spatial Design program at Massey University, specialising in digital interaction, digital fabrication and spatial interaction practices. His specialist research focus is on interactive technologies that operate between digital and physical environments. Recent works have been exhibited at the Prague Quadrennial of Performance Design and Space 2011, I-light Light Festival Singapore 2012, Digital Art Live, Auckland, New Zealand and IE2010: The 7th Australasian Conference on Interactive Entertainment. Stuart was joint recipient of a Gold Pin for the spatial design of 'Everything is Okay' at the Designers Institute of New Zealand Best Awards 2011.

Lynn Churchill, Convenor IDEA 2012 Symposium Committee *Interior: A State of Becoming*, Curtin University, Australia

Dr Lynn Churchill's research, teaching and award winning architectural practice questions shifting ideas about occupation: questions of pleasure, both 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, the physical and psychical relationship between the human body and architecture has seeded numerous publications, exhibitions and most recently a book in progress: *Theorising Occupation: Who are We, Where Are We?*

Dianne Smith, Member IDEA 2012 Symposium Committee *Interior: A State of Becoming*, Curtin University, Australia

Dr Dianne Smith is Associate Professor and Head of Program, Interior Architecture. She has a strong interest in design education, and practices, researches and publishes in the areas of education, colour and the person-environment relationship with particular reference to discriminatory design. She has also co-exhibited and co-curated exhibitions. Dianne has undertaken leadership roles in key professional and academic bodies at state and national levels and is the current secretary of IDEA. Recently, she has co-edited and authored the book *Life from the Inside: Perspectives on Social Sustainability and Interior Architecture*, is the director of the emerging *Designing for the Occupation of Healthy Environments and Wellbeing* research cluster, and is a member of the Indian Rural Project team.

Suzie Attiwill, Chair IDEA, RMIT University, Australia

Suzie Attiwill is Associate Professor and Program Director of RMIT Interior Design. She is currently completing a PhD titled: ?INTERIOR. Interior designs and techniques of interiorization. Since 1991, Suzie has had an independent practice involving the design of exhibitions, curatorial work, writing and working on a range of interdisciplinary projects in Australia and overseas. From 1996 to 1999, she was the inaugural Artistic Director of Craft Victoria. Suzie is the current chair of IDEA (Interior Design/Interior Architecture Educators Association, www.idea-edu.com, a founding member of the Urban Interior research group, www.urbaninterior.net, and a member of the Design Institute of Australia.

Trish Bould, Drawing Place, United Kingdom

Trish Bould has a background in weaving and textiles and now practices as a visual artist and curator. Bould has collaborated with Belinda Mitchell during a number of curatorial projects in the UK: *Map, Plot, Plunder, Possession*, Theatre Royal, Winchester; *Things of Value*, City Space Gallery, Winchester; *Site Readings*, Mottisfont Abbey, Romsey; *dys-lineation*, School of Architecture, University of Portsmouth.

Lorella Di Cintio, Ryerson University, Canada

Professor Di Cintio has been educated in Canada, United States, and Europe in the fields of Interior Design, Architecture, and Philosophy. Her research focuses primarily on design activism and social responsibility, and she is the founder of The Design Change = Exchange Initiative. She teaches in the School of Interior Design and is affiliated with the Centre for Studies in Food Security and EDGE lab at Ryerson University. Since 1997, Di Cintio and Jonsara Ruth’s collaborative work addresses notions of dormancy, the anonymity of makers and interior landscapes. Their work has been exhibited in museums, galleries and private collections in US and Canada.

Karen ann Donnachie, Donnachie Simionato & Son, Australia.

Karen ann is a photographer and PhD candidate in Art at Curtin University. She recently relocated to Australia after two decades living and working in Milan, Italy, where she founded the renowned *This is a Magazine*, an on- and off-line art project with Andy Simionato, producing experimental publications of digital and networked art as well as monographic artists’ books, under the imprint *Atomic Activity Books*. Karen ann’s photography has featured in numerous publications and her algorithmic, photographic and video work has been exhibited throughout Europe and the Americas, including most recently the Triennale Design Museum, Italy. Karen ann’s current research is centred around the networked self-portrait.

Penelope Forlano, Curtin University, Australia

Penelope Forlano is an award-winning designer and educator at the Department of Architecture and Interior Architecture, Curtin University. Her creative works have been exhibited at 100% Design (London), CraftACT, The John Curtin Gallery and FORM, including a solo show *Composite Design* at the esteemed Milan International Furniture Fair in 2004. She received the prestigious Australian Design Award (2006), and has been awarded artists’ grants by the Australia Council for the Arts and the Department of Culture and the Arts (WA). In 2011 her “Terrain” table was acquired for permanent collection by the Art Gallery of WA.

Anthony Fryatt, RMIT University, Australia

Anthony Fryatt is a designer and lecturer within the Interior Design Program at RMIT University. Prior to this, he lived in London, working as an interior designer, and has a background in fine art. He is interested in how the interior is informed, understood and affected by the complex spatial conditions that exist within our mediated society. Anthony has an interdisciplinary, process-led practice that spans retail, branded environments through to sets, installations, models and image. Fryatt and Roger Kemp have co-designed and co-exhibited on many projects from 2007-2011, including: *3 Tonne ‘o’ Space*, a mobile installation and event; and *Distance, Durations & Time Travel*, mixed media Installation, State of Design Festival, Melbourne and ACMI, Melbourne.

Rachel Hurst, University of South Australia, Australia

Rachel Hurst is Senior Lecturer in Architecture at the University of South Australia, and a PhD candidate by creative project at RMIT. Together with colleague Jane Lawrence, her teaching and research explores theories of the everyday and food and architecture. She writes regularly and is a contributing editor for *Architecture Australia*.

Sarah Jamieson, IEOOS, University of Technology, Australia

Sarah Jamieson is co-director of IEOOS and Visiting Research Fellow in the Interior and Spatial Design program at UTS. Sarah received a Bachelor of Fine Arts (Distinction) from UNSW in 2006, and a Bachelor of Interior Design (Honors) from RMIT in 2010. She has exhibited in the UK, Europe, Asia and Australia; her exhibitions in 2011 include the Prague Quadrennial of Performance Design and Space, Gwangju Design Biennale, and Sydney Design.

Roger Kemp, RMIT University, Australia

Roger Kemp is a spatial designer and lecturer in Interior Design, RMIT University. He researches strategies and tactics for the negotiation of space that lead to the production of interiors. Interior conditions and relations are investigated through the production of spatial artefacts including drawings, film, set design and 1:1 construction. Methods of negotiation, navigation and the creative re-use of existing space are drivers of the research. Kemp has collaborated with Fryatt on many projects from 2007-2011: ‘Layered space: motel’ a group exhibition with *x field*, fortyfive Downstairs gallery Melbourne; and, a set design for the TV series, *The Temperature’s Rising 2*, Channel 31.

Sarah Breen Lovett, University of Sydney, Australia

Sarah Breen Lovett is an architectural graduate, artist and PhD candidate at the Faculty of Architecture Design and Planning, University of Sydney, and the founding member of Expanded Architecture. Sarah coined the term Expanded Architecture as the intersection of Avant-Garde Film, Expanded Cinema and Architecture. Her practice-based doctoral thesis, ‘Expanded Architecture’, argues the role of architecture as a contextual parameter in Expanded Cinema, and therefore the potential of Expanded Cinema as a device for exploring the context of architecture.

Natalie McLeod, Massey University, New Zealand

Natalie McLeod and Stuart Foster lecture in their respective fields of textile and spatial design within the College of Creative Arts, Massey University, Wellington. McLeod's research practice investigates the effects and possibilities of emerging digital technologies on, for and through textile design. Foster's research practice explores interactive technologies that operate across digital and physical spatial realms. Their collaborative work investigates the potential of concurrent inhabitation of the virtual and the corporeal. McLeod's previous work has been exhibited in *Art, Pattern and Complexity*, Riau's Future Space Gallery, Adelaide, 2012, and *Love Lace*, the Powerhouse Museum, Sydney, 2011. Foster has exhibited in *Digital Art Live*, Auckland, 2012, *i Light*, Singapore, 2012 and *The Prague Quadrennial*, 2011.

Andrea Mina, RMIT University, Australia

Andrea is a professor in the School Architecture and Design, RMIT University. He has over twenty years teaching experience in the field of design conducted through the Design Studio. His design teaching is research-led and is located broadly within the framework of design inquiry through making. He was a member of a team of four chief investigators awarded an ARC Discovery grant in 2005; 'Spatial knowledge and the built environment: the design implications of making, processing and digitally prototyping architectural models'. Andrea has a PhD (RMIT), a Master of Design (Urban Design) (RMIT), and a Bachelor of Architecture (University of Cape Town).

Belinda Mitchell, Portsmouth University, United Kingdom

Belinda Mitchell is an interior designer with a visual arts practice. Mitchell and Bould have worked together over a 10-year period and used drawing as an inter-disciplinary site for discussion. They are based in the UK and work through practice-based projects which have been published in different forms, in academic forums and in the following selected exhibitions; *Site Works: Line & Thread*, University College for the Creative Arts, Epsom; *Drawing Spaces: Picturing Knowledge*, Hartley Library, University of Southampton; *Site Works*, The Winchester Gallery, University of Southampton.

Antony Nevin, Massey University, New Zealand

Antony's research explores audience experience of visible and invisible environments and phenomena, primarily through the interdisciplinary, individual and collaborative creation of immersive installations and performances in New Zealand, Australia, Ireland and Norway. He creates interactive immersive environments, developing installation art works that explore interdisciplinary ways of experiencing the unseen. Currently Antony is working with children's hospitals in New Zealand to investigate how immersive, performative and playful environments developed using participatory design methods can affect children's healthcare outcomes. Recent exhibited work includes *L.E.D Zeppelin: Wellington LUX* (2011); *The Lightbox* (with Karen Curley), Lightwave Festival, Dublin; *Nordes: Engaging Artifacts*, Oslo and Blow Festival, Wellington (2009).

Jonsara Ruth, Parsons The New School for Design, USA

Jonsara Ruth is a designer, artist, educator and founding director of the new MFA Interior Design program at Parsons The New School for Design: a progressive graduate program initiated to explore expansive and speculative approaches to Interior Design practice. Currently Jonsara leads a collaborative design studio whose projects span furniture design and manufacturing, public interiors and installations – all founded in sustainable thinking and experiential design approaches. Since 1997, Di Cintio and Ruth's collaborative work addresses notions of dormancy, anonymity of makers and interior landscapes. Their work has been exhibited in museums, galleries and private collections in US and Canada.

Igor Siddiqui, University of Texas at Austin, USA

Igor Siddiqui is an Assistant Professor at the University of Texas at Austin School of Architecture. His current scholarship, practice and teaching consider the contemporary interior as a framework for interrogating relationships between fabricated products and architectural spaces. He is co-founder and principal of New York-based design practice ISSSStudio. His design work has been extensively exhibited in USA and in Tokyo, Japan. Among recent publications are: 'Surface fatigue' in Sophia Vyzoviti's *Soft Shells: Porous and Deployable Architectural Screens*, 2011; 'Tessellated floorscape: interior acts of production, siting and participation' in *IDEA Journal*, 2011; and 'Digital representation and fabrication, in *Interior Design Handbook*, eds Graeme Brooker and Lois Weinthal, (forthcoming).

Nancy Spanbroek, Curtin University, Australia

Nancy has extensive teaching and practice experience in the field of interior architecture. Her current research in the phenomena of the emotion of interior space is visible through her teaching and creative work. Here she tests notions of engagement of space through the physical body's emotions, memory, senses and wonder of spatial constructs that influence the everyday. Some of her exhibited works include: *Art in Bloom* West Australian Art Gallery, Perth, Australia (invited exhibitor); 'Embers', Group Exhibition in *Red Things: Hairy Relationships*, Suzumi Noda, Southern Project Studio Melville, Australia.

Reena Tiwari, Curtin University, Australia

Associate Professor Reena Tiwari is Director of International Cooperation research network. Her work focuses on the integration of urban development and place-making, with an emphasis on the importance of community involvement. She collaborates in University of California Transport Centre, Berkeley and is a committee member of the Urban Development Institute of Australia. Her book *Performativity In Cities: Rituals, Bodies, Spaces* offers ways of reading, experiencing, understanding and representing cities, and augments Cartesian conceptions of urban space with notions of ritual and bodily experience. Reena heads a collaborative project in a rural village in India with an NGO and a cross disciplinary team from WA.

Amanda Yates, Massey University, New Zealand

Amanda Yates practices and theorises Spatial Design as a trans-disciplinary field that includes architectural, interior, exhibition and performance design. Her scholarly writing contextualises the cultural innovations in her design practice, which integrates Oceanic and Western spatio-temporal theory. Amanda's design research has been published in her chapter in *Architecture in the Space of Flows*, and has featured on the cover of design journal *Dwell*. She was the designer and curator of the NZ exhibition for the Architecture section of the 2011 Prague Quadrennial, and is the NZ Commissioner for PQ15 and National exhibition co-curator.

A PRACTICE, RESEARCH AND LEARNING NEXUS

Curtin students have been working with curators and contributors from around the world to make this exhibition possible with various teams working in a number of roles.

The catalogue team was responsible for gathering information for the publications as well as designing invitations and an exhibition floor sheet to help the general public navigate the exhibition. A team was given the opportunity to create a living archive who are still working with the exhibition to create an online extension of the catalogue. This will help the general public see beyond seventeen exhibitions with seemingly no relation to each other. Another team has been working closely with exhibitors to make sure that their design requirements are met so that all seventeen exhibits can cohesively inhabit the unusual space of FORM Gallery.

The students learnt very quickly the importance of clear concise communication without ruining a reputation with their clients to get the job done to their best of their ability. Efficient problem solving skills were also important for the functioning of these teams to get working drawings and documents to exhibitors, curators and editors on time. New ways of networking were introduced so the work could be communicated effectively over large distances within small timeframes. Team work is a very important skill for all of these students to grasp for this project and in the future when they graduate to become Interior Architects, Architects, Designers and Graphic Designers. This will help Curtin students graduate one step ahead with real world experience gained from being part of "Interiors: A State of Becoming".

We would like to thank the following Curtin University students for their hours of hard work and amazing milestones to get everything up and running:

CATALOGUE

Johanna Neisser, Team Leader

Sarah Dillon
Monique Graham
Jade Horne
Thuy Nguyen

INVITATIONS

Johanna Neisser

FLOOR SHEET

Johanna Neisser, Team Leader
Melissa Louis
Vanessa Whelan

LIVING ARCHIVE

Louise McClelland, Team Leader
Nahal Amirabadi
Mona Alice Hansen
Diana Li Chin Ng
Neha Patani
Si Ying Wong

EXHIBITION PLANNING AND DESIGN

Loren Dyer, Team Leader
Samantha Le
Emily Marsh-Russell
Amber Montgomery

EXHIBITION BUMP-IN, RUNNING AND BUMP-OUT

Loren Dyer, Team Leader
Amber Montgomery, Team Leader
Karli Beresford
Udayasotyawidi Halim
Katrina Longo
Renee Maranta
Avidyarahma Noviyanto
Cam Truc Nguyen
Anjalee Patel
Cassandra Putri
Kathia Soedjono
Fransiska Sylvana
Sian Young

ABOUT IDEA

Formed in 1996, the purpose of IDEA (Interior Design/Interior Architecture Educators Association) is the advancement of education by encouraging and supporting excellence in interior design/interior architecture education and research within Australasia; and being the regional authority on, and advocate for interior design/interior architecture education and research.

THE OBJECTIVES OF IDEA ARE:

- to be an advocate for undergraduate and postgraduate programs at a university level that provide a minimum 4 years education in interior design/interior architecture;
- to support the rich diversity of individual programs within the higher education sector;
- to create collaboration between programs in the higher education sector;
- to foster an attitude of lifelong learning;
- to encourage staff and student exchange between programs;
- to provide recognition for excellence in the advancement of interior design/interior architecture education;
- to foster, publish and disseminate peer reviewed interior design/interior architecture research.

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IDEA Interior Design/
Interior Architecture
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Institutional Members:
Membership is open to programs at higher education institutions in Australasia that can demonstrate an ongoing commitment to the objectives of IDEA.

CURRENT MEMBERS:

Curtin University, Perth
Massey University, Wellington
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Queensland University of Technology, Brisbane
RMIT University, Melbourne
Swinburne University, Melbourne
UNITEC New Zealand, Auckland
University of New South Wales, Sydney
University of South Australia, Adelaide
University of Technology, Sydney
Victoria University, Wellington
WelTec, Wellington

AFFILIATE MEMBERS:

Affiliate membership is open to programs at higher education institutions in Australasia that do not currently qualify for institutional membership but support the objectives of IDEA. Affiliate members are non-voting members of IDEA.

ASSOCIATE MEMBERS:

Associate membership is open to any persons who support the objectives of IDEA. Associate members are non-voting members of IDEA.

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