

INTERSTICES 12

UNDER CONSTRUCTION SYMPOSIUM 2010 UNSETTLED
CONTAINERS



Abstracts

Interstices Under Construction Symposium: Unsettled Containers
The University of Auckland, 8-10 October 2010

Keynote speaker: Prof David Leatherbarrow
University of Pennsylvania School of Design (USA)

Sandra Kaji-O'Grady
Inside Bubbles: The interior as a bag of manufactured air

The 1960s saw the emergence of the bubble as an architectural motif and ideal. Environmentally controlled bubbles with transparent plastic skins are found in realized projects such as Buckminster Fuller's 21-metre-high geodesic dome known as the 'Climatron' for the Missouri Botanical Garden, as well as in polemical proposals, the most notable of which is Reyner Banham and Francois Dallegret's Environment Bubble, of 1965. Banham's pursuit of "a manufactured environment (conditioned air) and a bag to put it in" [1], suggests the reduction of the distinction between interior and exterior to a mere change in air quality with the architect's role reduced to the provision and organization of plant and bag. The bubble regulates the penetration of toxins, pollutants and germs to the interior and together with its plant maintains set temperatures, gaseous composition, humidity and airflow. Its interior is an undifferentiated and generalized space. Visual and aural penetration are maximized, but architectural qualities of solidity, materiality and texture are minimized.

The habitable bubble emerged in medicine at this same historical juncture as a means of providing a sterile enclosure to immune deficient individuals. The advent of these bubble environments reached a wider audience than their architectural counterparts, with David Vetter in particular, the so-called Boy in the Bubble, being the subject of considerable media interest from his birth into the bubble in 1971 to his death from cancer 13 years later. "The Boy in the Plastic Bubble", a 1976 film starring John Travolta, and "The Boy in the Bubble", a 1986 song by Paul Simon, followed.

While developments in air-conditioning, plastics and immunology are convergent forces in the rise of the bubble, it is the conception of the interior as a space of environmental control, as well as the desire, or perceived necessity, for that control that interests me here. Originally this conception responds to perceived threats that might be kept out through the bubble with its manufactured environment, but subsequently invisible threats re-emerge from within. By the 1980s, indoor air quality emerges as a separate discipline and by the mid 1990's there are thousands of consultants, investigators and remediators addressing indoor environmental problems from sick building syndrome to mould contamination.

This paper will trace the development of the interior as a bag or bubble of space, made possible by the large and expensive machineries of environmental control. It will investigate the production of the contemporary interior through discourses that swing between comfort and danger, internal and external threats, the visible and the measurable.

[1] Banham, R. (1984). *The architecture of the well-tempered environment*. Chicago: U Chicago Press, 276.

Dr. Sandra Kaji-O'Grady is Professor of Architecture at the University of Sydney where she teaches history and design. Her research explores the transfer of knowledge and techniques from other fields into architecture, with a particular focus on the 1960s and 1970s. She heads a research cluster investigating the intersection of medicine and architecture. Sandra's research has been published in *The Journal of Architectural Education*, *the Journal of Architecture and Architecture Theory Review*. As a critic she has published over forty reviews and opinion pieces in the professional design press. Sandra has held academic positions at the University of Technology, Sydney, The University of Melbourne and Deakin University. Her Bachelor and Masters degrees in architecture were awarded by the University of Western Australia and her doctorate degree was completed at Monash University.

**Julieanna Preston with Stuart Foster, Jessica Payne and Wendy Neale
foreign bodies, somewhat unpacked**

J.G. Ballard's 1966 story *The Drowned Giant* observes the process of 'going inside' an enormous cadaver washed ashore. Over a short period of time, the body is excavated, dissected and strewn across the city as structural and ornamental elements. What begins as a spectacle is normalized by the literal deconstruction of the giant's body as a material artefact and commodity. A librarian reports the on-going events in a straightforward economic and impersonal manner.

In April 2010, three forty-foot containers holding the *Somewhat Different: Contemporary Design and the Powers of Convention* exhibition were deposited in the parking lot adjacent to the Old Museum Building in Wellington. Over the course of four days, a team of researchers unloaded, unpacked and set up the exhibition architecture and artefacts in the Great Hall. The initial thrill of touching, moving, playing and sitting on objects made by some of the most famous designers in the world was soon clouded by the objects' familiarity. They were not new and shiny. They were not foreign and exotic. Though clever, well-made and humorous, the objects appeared dated, and amongst them lingered a suspicious promotion of modernist and Northern European values, uninformed and seemingly unaware of the context, the island, on which they had just landed. Instead, attention was drawn to the practical, precise, frugal and calculated designs of the crates.

Our presentation builds upon the coincidence of Ballard's story and the experience of unpacking this exhibition. It offers another story constructed as a visual adaptation of fictocriticism which "performs as well as problematizes the key manoeuvres of fiction and criticism ... as an interplay of writing 'positions' and with the specific or local contexts that enable the production of these 'positions'." [1] The visuals factually report upon the shipping crates as if they were the body of the giant under close inspection. This approach critiques the exhibition as a foreign body and its contents as consumable internal objects. More so, the visuals reveal that once the artefacts were removed and the crates were relieved of their primary obligation to be simply protective packaging, the crates tendered a proposition about interiority. They asked a generative question: What could live in here?

[1] Robb, Simon. (2001). *Fictocritical Sentences*. Doctor of Philosophy Thesis, University of Adelaide, AUS, p. 3.

This paper was authored by four creative practice researchers collaborating in the context of a research cluster called *furnish* at the College of Creative Arts, Massey University. **Julieanna Preston's** research investigates material agency within interior environments and politics. Her recent work draws from geography, feminist philosophy, architectural history and construction and cultural theory in the form of site-situated installations and published essays. **Stuart Foster's** design practice explores digital modes of construction infused with traditional craft methods. He has recently launched a series of curated interactive exhibitions in Wellington and Auckland which are headed for the Prague Quadrennial in early 2011. **Jessica Payne** is a material responsive designer whose work confronts preconceptions of textiles. Julieanna and Jessica's visual essay "HYPO-matter" presented at the AG3 Architecture and Philosophy Conference in early 2010 exemplifies their mutual concern for the power of material play to reveal meaning in the creative process. Jessica is applying this same ethic to her study of lace as a cross-cultural medium. **Wendy Neale** is a furniture designer focussed on concepts of recycling and the generation of narratives by objects. Wendy exhibits her works regularly in New Zealand often engaging in forms of trade and exchange in keeping with her own design philosophy.

Bidisha Banerjee

What Lies Within: Misrecognition in Hong Kong's Cityscape [502]

In his book *Hong Kong: Culture and the Politics of Disappearance*, written on the eve of the city state's handover by the colonial power (UK) to the motherland (China), Ackbar Abbas posits a particular notion of disappearance which he describes as a kind of "misrecognition, of recognizing a thing as something else." (Abbas, 2007: 7) To bolster his theory of disappearance, he draws upon Freud's notion of "negative hallucination" or the idea of "not seeing what is there." (6) The glamorous, global representation of Hong Kong's cityscape has often been said to conceal its underlying problems – poverty and discontent, wide variances in wealth and, more recently, Hong Kong's declining financial significance in the face of its own economic overdependence on China and competition from cities like Shanghai.

In this paper I wish to analyze the representation, in film and photographs, of a marginal and isolated area of development in Hong Kong called Tin Shui Wai. Often called the 'city of sadness' for its high rate of unemployment, suicides and domestic abuse, Tin Shui Wai is a classic example of poor urban planning. Originally constructed as a bedroom community for Hong Kong workers, Tin Shui Wai became an isolated area since, due to stiff competition from neighbouring provinces on the mainland, the planned labour intensive industries nearby never materialized. Instead of portraying Hong Kong as a globalized city, Ann Hui's 2009 film *Night and Fog* appeals to the global/local audience in the way it re-visions and revisits the notion of metropolitanism in commercial Hong Kong cinema, hoping to reveal the bleakness and the marginalized lives hidden behind the facade of the globalized, glitzy image of Hong Kong. In the depiction of Tin Shui Wai, there seems to be a deliberate deception, for there is nothing from the outside that even remotely hints at the turmoil and trauma of the lives within. Looking better than many other public housing estates in Hong Kong, it even exudes a certain middle class respectability. I would like to investigate this contrast between exterior and interior, which is consciously developed and heightened in Hui's film and also in several photographs of Tin Shui Wai taken by Hong Kong photographer Derrick Chang.

Night and Fog tells the tale of a troubled and violent marriage between Mr. Lee, an older man from Hong Kong, and his young and beautiful second wife Ling, from the mainland. The film sets up a series of spatial binaries – between the mainland and Hong Kong, between the rural and the urban and between the external, public space of the housing estate the couple live in and the internal, domestic space of their home. These binaries are then mapped onto gender binaries. Using theories of spatiality and human geography (Saskia Sassen, Gaston Bachelard, Jean Baudrillard and others) in my readings of these texts, I wish to suggest that the representation of Tin Shui Wai in the film encapsulates the misrecognition and negative hallucination that Abbas alludes to in his discussion of Hong Kong culture.

Dr. Bidisha Banerjee is Assistant Professor of English at the Hong Kong Institute of Education. She has a M.A. in English from Claremont Graduate University and a Phd from the University of Iowa. She won the Jeffrey Campbell Fellowship which enabled her to teach in the Gender Studies department at St. Lawrence University in New York. She has also taught at Chinese University and City University (both in Hong Kong) as an academic visitor. Her current book project focuses primarily on the works of immigrant women writers from India. Bidisha's research and teaching interests include postcolonial studies, globality and transnationalism, diaspora and exile, postcolonial feminist fictions and theory, cultural studies, film studies and gay and lesbian literature. She has presented her work widely at conferences in Europe, Asia and the US. Some of her work on South Asian diaspora has been published.

Marian Macken
Inside the book: the interiority of representation

This paper will present a practice of producing artists' books as a form of alternative, complementary three-dimensional architectural representation and production. Inherent qualities of the artist's book are the object and the archive: the embodied act of making and reading at full scale and, simultaneously, the act of compiling a set order of pages reflect a decided narrative. There is interiority to the book and to its contents. Conventional architectural documentation creates an envisaged building through drawing and modelling the location of scaled materials. The viewer gazes at these drawings and summons up the interior: we are asked to two-dimensionally infer our inhabitation of space. A model is picked up and held, giving it a sense of closure and completion. Artists' books alter the 'apparatuses of representation'; in doing so, they bring interiority to the representation of space, which tends to be lacking in the conventional set of design presentation panels.

Through the examples of artists' books and architectural artworks, both by the presenter and others – such as Michael Snow's *Cover To Cover* [1975] and Olafur Eliasson's *Your House* [2007] – this paper will explore the potential of the artist's book as a site for an architectural documentation that itself has interiority. By examining these books through this lens, certain characteristics may be observed. The openable codex format of the artist's book offers the element of interiority, and, hence, its opposite, exteriority; that is, containment and exposure. The book does not try to offer a single image, or aim for the totality of grasp that a model does, nor does it aim for a synthesis of comprehension. Books offer a sequential, episodic narrative that is codex-based, rather than plan-based. The book may also operate as a 'folded model,' which begins to have a spatiality quite different from the objecthood of the model. The book operates as a 1:1 object, yet may be made and read with scale and representation admitted.

The artist's book also treats the page as a site, and the book as 'a sequence of spaces.' Architectural drawings in the book may be embedded within the page – the book's method of production allows for an altered conceptual character of the line – giving the drawings a greater presence. The page itself begins to have a density and volume. The book involves time in reading and turning pages; there is an interiority to the act of reading, that is private and intimate: one reader at a time.

This paper proposes that artists' books offer a lens through which architectural representation may be examined and critiqued. Artists' books offer an alternative, complementary representation to be explored as a new means of investigating spatial interpretations and propositions in three-dimensional form.

Marian Macken is undertaking her PhD (by thesis and creative work) at Sydney College of the Arts, University of Sydney, examining the role of artists' books as a documentation of architecture. She completed her Master of Architecture (Research) at the University of Technology Sydney on the topic of representation. She is a designer, part-time educator and maker of artist's books, recently the winner of the National Artist's Book Award of the 2010 Australian Libris Awards. She has undertaken various visiting artist residencies, including the Australia Council Visual Arts Board Tokyo studio (2010); at University of the Arts, London (2008); and at Wai-te-ata Press, Wellington (2009).

Judy Cockeram and JudyArx Scribe
In'a-space: Where CAD package met Alice, Sally and Bob

From a wider perspective on changes in the architect's medium of drawing, following the introduction of the computer, the paper discusses the generation of architecture in-world, in an attempt to identify as many variations in space as realtime allows. The in-space is that of The Living Sketchbook, held currently on Linden Labs Second Life, which slides out into the actual of some recent cross-reality projects. Using the writing of Boyd (2009) and Mallgrave (2010) the paper frames cases studies, arguing that, as we move between an inner-space and the middle-space of evolutionary experience in Architecture, the real story is that the inner world will be dragged out into the cold light of the 'homo-technologist's', the architect's, gaze.

Technology has an interesting relationship with understanding space. The ground and stone gave way to the tools of geography and abstract property boundaries. Once, the experience of walking on gridded lines enabled those of sturdy physique and careful eye to map and claim ownership of the world 'out there'. Twentieth century spectators stepped through the looking glass and watched the stories of that other world play out in front of them in film and reality television. The twentyfirst century begins with Avatar, the unmanned weapons of war and a very different type of spatial experience through interactive fantasy in virtual worlds.

By comparing Mallgrave's observations with the influence of digital production in the Living Sketchbook, the paper argues for the stone of virtual space, the materiality of the virtual world, as the defining force in the development of human behaviour. The space of our community is made up by social exchanges, mediated by filmic material on the surfaces and tools of our environment.

Mallgrave may caution us about a lessening ability to read and understand materiality caused by an overuse of hyper-realistic imagery. But his text passes over the influence of the social, of the shared, and omits that connectivity is more than research and a fact delivery tool. Castonova's (2007) fun theory helps understand why technology has given Second Life, this public environment of shared dreams, its walls. Working in this space is a real time writing of fictional experiences. We experience our shared image of our joint architectural fantasy. Architects may have become uncomfortable with the managing of meaning in their projects, but humanity is giving space and many places elaborate stories and meanings.

After considering these evolutionary traits, the conclusion is an exploration of the real-time writing of meaning into the 'Simena' (Simulation & Cinema) experience as a new playground for an old thrill: Architecture.

Judy Cockeram (MArch, PG Cert AcadPrac) works at the School of Architecture and Planning, The University of Auckland. She has been engaged in the delivery of architectural education for 15 years. In that time, the creative use of computers in architecture has become a topic too wide to cover in one career. She has specialised in the consideration of the space of learning and of shared creative practice in the virtual worlds of CAD packages and online multiuser interfaces. Currently she runs the Living Sketchbook project as a space for the development of creative collaborative behaviours and exploration of Simena events. Judy has been known to do some graffiti knitting.

Azadeh Emadi

To Free Borders of Interiority: Western and Islamic Approaches Toward the 'Line'

This paper involves an exploration of aspects of cultural interiority through moving image. Interiority exists by acts of control and selection that produce a desired space of security and familiarity. It necessitates a boundary to limit or to exclude the foreign, to shape and differentiate interiority from exteriority. We can think of this boundary as just a line, which shares in, and holds qualities of, both interior and exterior – but is neither. As an open horizon, it provides points of exchange, points for something new to start (Heidegger 1979). Perceived as unoccupied and rigid, the boundary aims to exclude the unfamiliar in favour of the known, for a sense of security and comfort. However, familiarity contains unfamiliarity, or the uncanny (Vidler 1992), and, at the very moment of suppression of the unknown (the stranger), interiority is endangered. Through isolation, it may become alienating, unfit for occupation. When open to both sides, however, the boundary holds potentiality.

Conveniently forgotten by many, Western modern culture has a long 'Islamic' genealogy, which shaped the foundations of contemporary Western civilisation (Marks 2006, Haddour 2008). Therefore, the current wave in Western politics to exclude elements of Middle Eastern culture comes too late: the strange is already inside – but not acknowledged. This lack of acknowledgement may serve to protect a sense of interiority, familiarity and security, which brings with it the risk of excluding significant contributions (existing and potential) Middle Eastern culture can make to the world. New way of seeing boundaries can open up the possibilities of unbounded lines, which shift, move and shape new territories.

The line's lack of substance can, in Islamic art, offer freedom: when a line is not limited by figuration, it is defined not by position but by direction, always to 'become' (Marks 2009). When a line is seen as consisting of points, at each one of which an infinite number of directions is possible, its movement confuses the differences between figure and ground, form and formless. This unbounded line can blur the opposition between familiar and unfamiliar, host and guest, hinting at a territory that is inhabited by neither, but belongs to exile. Recognition of the stranger inside can shift the boundary, balancing interior and exterior forces. In this movement, the viewer finds herself suspended between her own internal world and the outer world, between finity and infinity (Marks 2009).

By contrast, the lines bounding the interior tend to embrace, entrap and limit – closing space, rather than directing it (McCarthy 2005). Can the freedom of line in Islamic art be productively explored to bring movement and flexibility to the borders of interiority? Can this exploration give rise to a new territory, a new interiority, and a movement in which interior and exterior shift constantly, where what is interior becomes the exterior of something else?

Born in 1980 in Tehran, Iran, **Azadeh Emadi** immigrated to New Zealand aged 23 and began her studies in Spatial Design majoring in performance design. Azadeh's work has revolved around issues of transnational space and space between cultures. The quest of her work is to explore and better understand the effects of a widening gap between Middle East and the West on Middle Easterners' experiences and feelings in exile, in-between. An important part of this work are explorations of the body and its relation to space. For these explorations, she uses performative and cinematic installations as public sites to engage audiences through aspects of moving image. Primarily considering spatial qualities of spaces, she employs film, video projection, light and sound constructions. Aspects of her current PhD project developed while she lived in the space of displacement for eight months, both in Germany and her country of origin, Iran, and she is now re-articulating these in New Zealand.

Sean Sturm and Stephen Turner
Crystal Capital: the Business of University Building

For Peter Sloterdijk, the Crystal Palace, venue in the 1850's of the "Great Exhibition of the Works of Industry of All Continents," expressed the "global inner space (*Weltinnenraum*) of capital" (2008: 11). The word *Weltinnenraum*, from poet Rainer Maria Rilke, implies a pantheistic space disclosed by affect:

Everything beckons us to perceive it. ...
One space spreads through all creatures equally –
inner-world-space [*Weltinnenraum*]. Birds quietly flying go
flying through us. Oh, I that want to grow,
the tree I look outside at grows in me! (1957: 193)

What is disclosed in the enclosure of the splendid University of Auckland Owen G. Glenn Business School building is the pantheistic affect of transnational or "transcendental" capital (Hage, 2003: 18-20). In its see-through space, an outside – every other place, in fact – grows in us. There, everything communicates psychically with everything else in the code of capital: the language – the logo-rhythm – of the academosphere is encoded according to the design-drive of econometrics, namely, in terms of economic calculability and accountability. And the mission of the University is growth, a mission that transcends its onetime imperative to educate and demands a glasshouse of industry: in Sloterdijk's terms, an "immaterialized" and "temperature-controlled" enclosure (2008: 12). The architecture of this glasshouse is transcendental, a *negative* monumentality, affording a Crystal Palace-like sense of transparency, lightness, flotation, vacuum. Its pantheistic affect is generated by three main features: generous atria, curved rather than rectilinear surfaces, and the use of glass as *prima materia*. This is the negative theology of neo-liberal Gothic, "a transcendental architecture composed of space, light, line, and geometry," now aspiring outward to all places, rather than upward to heaven (Trachtenberg and Hyman, 1986: 252). Neo-liberal Gothic aims both to immaterialize and interiorize, to capture a positive void of investment space for transcendental capital. As Chris Barton writes in the *NZ Herald*, "[t]he building cuts and thrusts . . . slicing the air. It means business" (2008: n.p.). And its glass and steel exterior displays the transparency and integrity of its inner processes, practices and products. Today the University *is* business.

However, the design-drive of transcendental capital makes human fallibility an excrescence. All the machinery of education – classrooms and cloisters, books, writing, projectors and operating systems – is screened out; the all-but-translucent architecture is mirrored in the apparent transparency of its processes, practices and products. Education approximates to thaumaturgy. All we see is surfaces on and through which magic is worked: "open" spaces and open plan offices; terminals, real or virtual; images, projections, GUIs, and panels. The human scale is discounted, via amplification and wireless connection, in favour of the *telematic* (Gk "acting at a distance") and the *telemetric* (Gk "measuring at a distance"). The *danger* of this disclosure of the one space of the transcendental university, a space that grows in us and in which we grow as teachers and learners, is that it closes out the many human foibles by which education flourishes: just talking, being idle, sharing, charity, invention.

Stephen Turner teaches in the Departments of English and of Film, Television and Media Studies at The University of Auckland. **Sean Sturm** teaches writing at The University of Auckland and at the Manukau Institute of Technology. Stephen and Sean research postcolonial and writing studies. Stephen has published essays on settlement and indigeneity in local and international journals and anthologies. He recently worked with photographer-artist Ann Shelton on a text-image exhibition of her recent work, and is currently revising a book on settler-colonialism that addresses issues of law, property and history. Sean has published essays on settler literature in local and international journals. They are working together on a book about teaching writing in the university.

Kara Rosemeier
Musings on indoor-outdoor flow

Is indoor-outdoor flow a virtue of houses? Or is a building envelope that firmly segregates the interior and exterior preferable? Interchange between these spheres is –if real estate agents and university design student presentations are to be believed –exceedingly desirable for residential dwellings in New Zealand. It is facilitated with large apertures that render the building envelope transparent and almost invisible (Leonard et al., 2004). The epitome of indoor-outdoor flow is the ability to remove a boundary to the outdoors completely – ranch sliders are the preferred architectural means – thereby turning the home functionally into a cave, while seemingly extending the living quarters with an annexation of the outdoors.

Often overlooked in this conception is the fact that an only notional circumference utterly fails as a semi-permeable membrane, allowing the resulting appropriation to be bidirectional: weather and creatures can go with the flow, too! Indoor-outdoor flow is very much a New Zealand calling, and thus has to be classified in a New Zealand context.

This paper explores the drivers of the desire to surrender containment, and its obvious trade-offs like loss of privacy and comfort, intrusion by contaminants, insects and rodents, and other forms of leakiness. The analysis will take into account the heroisms of “roughing it” (Cupples et al., 2007), the myth of living in a winterless climate, the narrative of New Zealanders as outdoorsy people, the notion of “my home is my castle” (Clark, 1982, a fortified private arena separated from political interference of the community or the “nanny state”) and the strong tangata tiriti [1] emphasis on private property rights (Banner, 1999). “Showergate” and “Bulbgate” were recent occasions when large parts of the New Zealand population potently objected to any regulation breaching the boundaries of their four walls in the name of the public good (to save energy by phasing out incandescent light bulbs, and water by mandating water efficient shower heads for new homes). Also put into the mix is the elevation of, peculiarly indigenous, nature as a respected, noble antagonist: are we at battle with nature, or in its bosom? Does this all fit together somehow, or are New Zealanders' aspirations for their abodes in need of being turned inside-out?

[1] tangata tiriti: “People of the Treaty”, or New Zealanders of non-Maori origin. Originally, Europeans who have a right to live New Zealand under the Treaty of Waitangi but now including peoples of other ethnic origins who live in New Zealand. Wiktionary [Internet].

Kara Rosemeier, Dipl. Ing. (Architecture), MPlanPrac(Hons), is currently enrolled in a PhD course in the School of Architecture and Planning at The University of Auckland, and teaches part-time in the architecture programme at Unitec (Auckland). Her thesis evaluates parameters of indoor environmental quality, and the relation between ventilation strategies and indoor air quality in particular. Previously, she was managing director of an engineering company specialised in energy efficient buildings; advisor to a German federal state in matters of energy efficiency in the building sector; lecturer at universities (Germany and New Zealand); and seminar provider for builders and architects. Her research has been published widely. She moved to New Zealand permanently in January 2005.

Michael Milojevic
Holey Interior: Public Space in the Canadian Metropolis

Canonical histories of Western architecture generally commence with interiors, natural cave interiors that is, while the urban public places we study are almost exclusively open air networks comprised of the interstices between ground-level structures. Nolli's 1748 *Pianta di Roma*, where semi-public, semi-enclosed spaces and full interiors are mapped as if open-air public *cul de sacs*, reminds us that some urban public spaces are, indeed, fully interior; of course some key Roman interiors are subterranean sanctuaries, catacombs, tunnels and drains. The undergrounding of essential utilitarian service spaces, theorized both socially and aesthetically by 18thC-19thC Picturesque landscape designers, beneath Brown's famously 'smooth' contiguous surfaces 'class-stratify' the site by reserving the park's visible surface as 'a place of appearance' within prescribed vistas which masked critical utilitarian operations from the dominant view. In North America Jefferson's was the first to realise such a scheme at Monticello. Early 19thC interior and undergrounded public spaces were generally linked to transportation infrastructure and these strata, in response to aerial bombardment technology, were 'armour plated' in Le Corbusier's [followed by Perret] design to protect the city's vital arteries within fully interiorized plena below the cities' proposed primary surface; surface movements were to be made within an extensive and open composition of both very long and very high vistas. 'Opening up' dense pre-Modern North American urban grid-block patterns was a key tenet of Mies van der Rohe, Cobb and Pei, Revell, and Moretti whose late 1950's and early 1960's projects in Montreal and Toronto with extensive interiorized public space lobbies as well as underground retail malls. Cobb and Pei's Place Ville Marie [Montréal] was the first project of this type but it was soon followed by ever larger [more popular and commercially successful] completely interiorized armatures of public space to be linked to the *métro*/subway. The extensive Modernist interior public space networks beneath the open air roadway-sidewalk-plinth-lobby continuum of metropolitan Canadian cities, in particular the +/- 30km *villes souterraine* or underground cities of Montréal's RÉSO and Toronto's PATH, are notably both strongly interior and public. Unremarkable, narrow and low with frequent changes of level, direction, dimension, finish and lighting these subsurface interiors offer the tactile, aural and olfactory stimulation of small-scale retail activity at close quarters [cf other pedestrian civic arteries: *passages, mews, arcades* or *souqs*], by virtue of their incremental growth, these subsurface assemblages reference the overhead surface condition be it a government building, department store, bank tower, mall, hotel, etc. While like subsurface facets of Brown's or Le Corbusier's *de novo* projects the RÉSO's and PATH's interiors are both anti-theoretical to surface condition while in some senses infected by them in the way that these rhizomatic spatial networks are routed around pre-existing substructural systems: building foundations, public services and transit rights-of-way, underground parking garages etc. But while *holey* [à la Deleuze and Guattari] in the sense that these multi-layered interiors develop a spatially-subversive porosity they are, ironically, the most easily and closely electronically-surveilled and policed spaces in these cities.

Michael Milojevic specialises in ancient and medieval architecture and the architecture of Canada. He is a regular contributor to the Annual [North American] Byzantine Studies Conference and the annual conferences of the Society for the Study of Architecture in Canada and has recently curated the travelling exhibition *e+c architecture: the work of elin and carmen corneil 1958-2008* which is currently hanging at The Architecture Gallery, Dalhousie University, Halifax CA after opening at the Carleton University Azrieli SoA Ottawa and at the University of Toronto Daniels FoALD earlier this year. He has presented at a number of specialist Nordic conferences including 'The Universal versus Individual': 2002 Aalto Research Symposium at the University of Jyväskylä, the 2003 First Utzon Symposium at the University of Aalborg and Heritage at Risk, DOCOMOMO Moscow 2006. Currently Michael leads two site documentation, DVD and website projects: *Hilandar Panoramas* [with Zaduzbina Hilandra/Hilandar Foundation, Serbia and the Department of Art and Architecture, University of Belgrade] and *Selinus Observed* [in conjunction with the Soprintendenza dei beni culturali ed ambientali [Trapani and Agrigento], the Museo regionale archeologico 'Antonio Salinas', the UoA Centre for Academic Development, and the Università degli Studi di Palermo].

Dianne Peacock

Ancient Modernists and a dark interior: Junction Dam and a grave

This presentation features two structures documented and filmed by the author. The first, Junction Dam (1943) in the Kiewa Hydro-Electric Scheme in North East Victoria is an engineered concrete buttress dam wall located in the sub-alpine Australian bush. A late nineteenth century grave in Melbourne's St Kilda Cemetery is the second. The grave is capped by an elongated pyramid, an architectural form suggestive of Loos' "mound in the woods, six feet long and three feet wide, raised to a pyramidal form by means of a spade" [1]. The grave is inhabited by a swarm of bees.

The two structures possess qualities that can be brought to bear upon the questions "When is a set of walls an interior, when is an object a container, and when is a container a world?" Junction Dam wall has an exterior and interior, but it is not its interior that contains. The dam wall exists as a singular element of a greater container—the reservoir holding water. Meanwhile, a grave could be expected to exhibit a polarised nineteenth-century conception of containment. So efficiently are interior and exterior sealed off from each other. The grave is seen only from the outside, as all the while its original occupants merge with the porous earth below. The boundaries of its interior and its container are open in the very place we cannot see. A new occupation is visible via the comings and goings of bees through a tiny gap. Such a sight prompts imaginings on the nature of its interior, an interior we can only imagine unless we are prepared to trespass. The bees' residence is presumably complete with honeycomb, a store of honey and their brood; a thriving, busy world. They have settled in for the winter.

In this investigation, scenarios of occupation of two interior spaces are generated through observation, the taking of measurements and the processes of photography and video. Images are reconfigured to prompt imaginatively engaged responses; ways of seeing each structure as other than it is understood to be. From here an account of settled—in *unsettling containers* is offered. Passages in Benjamin's Arcades Project relate volcanic lava to upheaval, revolution and the subsequent flowering of culture. The discovery and exhumation of Herculaneum and Pompeii provoked the adoption of a rediscovered style. The presentation seeks to draw these readings of burial and discovery through a discussion of the sealed but porous container of the grave and the interiority of a wall, through to the possibilities offered by interiors re-discovered and re-imagined. The presentation incorporates images of the wall and the grave plus excerpts from two short videos: *Ancient Modernists* and *Dark Register (Bees)*. The first video depicts Junction Dam from a point of view suggestive of a scene more characteristically architectural than infrastructural. The second focuses on the threshold of the beehive.

[1] Loos, *Architektur* (Architecture), Vienna 1910.

Dianne Peacock is an architect based in Melbourne, Australia, where she is a PhD candidate in Architecture and Design at RMIT University. Her PhD entitled *Spatial Mystery and Parallel Works* is undertaken through creative practice. Her practice has produced exhibitions, installations and zines in addition to built and unbuilt work. Dianne teaches architectural design studio and at RMIT developed 'Paper, Scissors, Blur', a course in collage and mixed media in architecture. She has written for architecture and art journals in Australia and New Zealand, including *Architecture Australia*, *Subaud* and *Natural Selection*. In 2009 she established Subplot, a Melbourne based architectural practice. It operates alongside the production of writing, collage, and video works.

Anne Faure
When the landscape built the architectural space

Glass Houses, designed in the late 1950s in the USA by L. Mies van der Rohe and Philip Johnson, testify to the necessity of thinking the architectural space in continuity with the landscape and, further, with the movement that incessantly animates and changes this landscape. By getting rid of the window “à la française”, these houses reveal the human to the world, simultaneously bringing him closer to the world. However, the presence of structure in Rohe’s and Johnson’s houses, which clearly draws a boundary between inside and outside, does not achieve as much continuity with the landscape as the Villa Lemoîne in Floirac, by Rem Koolhaas (France, 1998).

In pictorial arts as in architecture, the frame that limits the vision and isolates the viewer from the framed object, has disappeared (Cahn, 2005). By removing the unique viewpoint, which was a legacy from the Renaissance (Damisch, 1987), the artists and the architects introduce a continuity that establishes the viewer as an actor.

Today, we cannot consider a window as a single painting anymore, like Alberti’s “tableau-fenêtre” (Wajcman, 2004), but as a series of images that are mounted end to end, achieving a global picture of the landscape. While Alberti’s “tableau-fenêtre” always speaks of painting like the traditional window, the thinking of space in the nineteenth and twentieth centuries suggests that the window is actually a screen. From Le Corbusier and his labyrinthine framing to screen-surfaces in Rem Koolhaas, the architectural space integrates the landscape as spectacle.

This direct relationship between the eye and the landscape destabilises the viewer. Without special eye-catching the viewer doesn’t know where to stop. The hesitation induced by the loss of markers puts the viewer in a situation of confusion. It’s probably for this reason that, in 1949, Philip Johnson puts in the space of the Glass House a copy of Nicolas Poussin landscape painting. With this “mise en abîme”, Johnson brings nature into the interior space of the house, and the location and the dimensions of the painting stabilise the view. With this visual appeal, Johnson proposes a new framing.

The panoramic perception of the landscape proposed by Rem Koolhaas in the Lemoîne house presents news framings and perceptions, as well as the opportunity to read the space and its context (the landscape) in fragments. According to the principle of “deconstruction” developed by Jacques Derrida, fragmentation is not a negative act; on the contrary, it allows the recomposition (reconstruction) of the ensemble, which overcomes the object’s reality, towards a sensitive construction of the architectural space. (Faure & Kimmel, 2009). These evolutions of the frame highlight the necessity of interiorising the outside to achieve a dynamic interiority, in an ongoing relationship with the external moving world. Towards the “cocoon-space”, this new conception of interiority introduces “osmotic spaces”, allowing interactivity.

This text, arising from research developed at the laboratory “Les Métiers de l’Histoire de l’Architecture”, at the school of architecture of Grenoble (France), asks two complementary questions. The first question is: can we consider visual arts as a medium of perception for contemporary architecture? And the second question: can digital video be used as an instrument of analysis and theorisation of architecture?

Architect **Anne Faure** graduated at the School of Architecture of Grenoble (Fr) where she teaches, and at the Department of Architecture at the Helsinki University of Technology (Fi). Since 2001, she studies the relationship between visual arts and contemporary architecture, especially the perceptive visual aspects of this relationship. Working as a scholar in the laboratory “les Métiers de l’Histoire de l’Architecture” at the School of Architecture of Grenoble, she defended her PhD thesis in *Visual arts, Aesthetic and Science of art* in 2010 at Paris I, Panthéon - Sorbonne. She uses digital video as a critical and creative tool to investigate architecture, whilst creating new pieces of art out of these architectures.

Sandra Löschke

Dizzy Immensities: Multi-dimensionality and Inverted Space in Focillon and El Lissitzky

“Man is always on the outside, and in order to penetrate beyond surfaces, he must break them open. The unique privilege of architecture among all the arts ... is not that of surrounding ... but of constructing an interior world ...” (Focillon, 1984: 74)

The traditional conception of architecture is that of an absolute object – a static, solid form which delimits space by means of its concrete materiality – its walls, roof and floor. Architecture cuts space and creates a material boundary dividing an inside world and an outside world. This basic dichotomy has been seen as the basis of the aesthetics of architecture and considered tantamount to the pragmatic function of enclosure. But the very nature of materiality and objecthood came under scrutiny at the beginning of the twentieth century – a crisis brought about by new discoveries in science and by the emergence of psychology. Architecture, although undoubtedly objective in its concrete materiality, was subjected to this crisis of the object, too, and began its course of progressive dematerialization.

Although contemporary interest in architecture focuses on the dematerialization of the external envelope, the paper suggests that the first push towards the immaterial came from the interior and can be traced in the writings of Henri Focillon and the first experimental rooms of El Lissitzky in the 1920s, in whose works the materiality of architecture is eroded from within. Here, ideas of the interior in relation to “multidimensionality”, “fluid space” and total “environments” are foregrounded.

Focillon praises the profound originality of architecture which he sees, not in its external appearance, but in its internal mass which gives form to absolutely empty space and creates “its own universe”. Architecture’s greatest marvel is to create an “inversion of space” and thus, its capacity to seemingly overcome the dichotomy of direct experience reflected by the words “inside” and “outside” through the construction of an interior world “that measures space and light according to the laws of a geometrical, mechanical and optical theory” (74). Focillon distinguishes between space as limit and space as environment. In the second case, space is elastic and yields freely to expanding volumes which it does not yet contain. Here, the unstable, dematerialized appearance of the internal surface and its psychological and spatial implications create the dynamic atmosphere of a “fluid space” which is neither purely concrete space nor abstract space and emerges as a dimension of neither motion nor depth.

Focillon’s ideas are echoed in Lissitzky’s *Abstract Cabinet* (1927) – an experiment with real materials and surfaces which would translate the fluid and multidimensional spaces of Lissitzky’s proun paintings into the actual space of a room. The *Abstract Cabinet* can be seen as the first “environment” which treated the interior as a totality and aimed at the dematerialization of the solid architectural surface from within, in favor of a dynamically conceived, unbounded internal space. What role does interiority play in the translation of abstract pictorial space into the space of architecture? How do we construct what Focillon termed “fluid space” in terms of real materials? What are the psychological underpinnings which allow us to conceive of the geometric impossibility of spatial inversion – a world within a room?

Sandra Karina Löschke is an Architect and a Lecturer at the University of Technology Sydney. She has studied at the Bartlett/University College London and the Architectural Association and is currently writing her PhD thesis at the University of New South Wales. Her research focuses on aspects of immateriality and atmosphere in modern architecture. Before coming to Australia, she worked for Foster and Partners/London and Stephan Braunfels/Munich on award-winning projects. Her own work was exhibited at the 11th Venice Architecture Biennale 2008 and was selected for the *Abundant Highlights* exhibition (2008-2010), which was shown in Sydney, Melbourne, Canberra, Singapore, Bangkok, and Kuala Lumpur. Her architectural work was included in the Australian Architecture Association’s 2010 tour program. She is a Chartered Member of the Royal Institute of British Architects and a U.K.-registered architect.

Michael Chapman

Excessive baggage: the architecture of the suitcase in surrealism and its aftermath

Functioning as both a storehouse of memories and the literal embodiment of transience (or migration) the traditional suitcase became, in the period between the two wars, an effective (and autonomous) container of avant-garde experimentation. The suitcase became the perfect vessel to accompany the political and cultural upheavals of the period, as well as the ideal site for the creative experimentation that attempted to reconnect the practice of art (and architecture) with everyday life. As a collector of objects and experience, the suitcase was an important motif in early avant-garde strategies which were, like their progenitors, hounded from place to place by the various political regimes which presided over them at the time. For a movement obsessed with displacement and unfamiliarity, the suitcase was a surprisingly recurrent theme in surrealism, essential to the reconstruction of the values of *home*, and all of the associations that accompanied that term. Despite its centrality to a range of art outputs during the period, its specific function as a discursive spatial (and architectural) strategy of the historical avant-garde has not been widely investigated.

At the centre of this is the problematic role architecture played in early surrealism, and especially the animosity of the movement towards modern architecture. Two important friends of the surrealist circle – Marcel Duchamp and Walter Benjamin – had both used the suitcase as a reflection of the broader cultural ‘homelessness’ they experienced. It became not only a storehouse for domestic and bodily necessities, but for creative practice in general. In Benjamin and Duchamp’s work, the suitcase defined the limits of possession, identity and, most importantly, creativity – allowing the individual to package their current projects in a nomadic and transitory form. As individuals faced increasing scrutiny over nationality, the suitcase was also systematically externalised, as its contents were frequently transplanted from the private realm into the public. It was this same strategy of externalisation that was central to a number of creative strategies of surrealism. The creative work expanded outwards from the suitcase, inhabiting the room or space temporarily, as the individuals moved from one location to the next.

Drawing from Peter Bürger’s widely contested *Theory of the Avant-Garde*, this paper will look at the intersection of architecture and interior in the suitcase projects of Marcel Broodthaers and Diller + Scofidio. Foreshadowed heavily by the work of Marcel Duchamp, these projects embody the subtle shifts that reconstructed notions of space and home in a tumultuous period of creative production. Framed in a broader context of autonomy and the avant-garde, the paper will chart the transformations through which the suitcase became an architectural vessel, where the cultural and political notions of homelessness were first conceptualised, and later demarcated and reproduced by the neo-avant-garde. The paper will position these subtle shifts in spatial practice as part of a broader avant-garde (and surrealist) project to connect art and life, to the extent where the object and its container are no longer discernible but inseparably and irrevocably linked.

Michael Chapman is a Lecturer at the University of Newcastle where he teaches architectural design, history, theory and research methods. His research has been published in journals such as *ARQ*, *Architectural Science Review* and *Form/Work* and presented at conferences nationally and internationally. His individual and collaborative work was exhibited at the Venice Architectural Biennale, Federation Square in Melbourne, the Museum of Melbourne, the State Library in Sydney and the Lovett Gallery in Newcastle. Together with Michael Ostwald and Chris Tucker, he is the author of *Residue: Architecture as a Condition of Loss*, which was published by the RMIT Press in 2007. He is also the director of *hrmphrdt* which is an architecture practice focussing on residential projects and art collaborations.

Suzie Attiwill
A temporal inflection

This presentation will address the question of interiority through the discipline of interior design. Interior design as a discipline which addresses the design of interiors engages with this question both theoretically and materially.

The problematic motivating this research is the prevalence of a phenomenological theoretical framework, which informs and shapes the discourse and thinking of interior design. The phenomenological assertion of a self, who perceives and reflects the sensorial world through lived experience, connects with many aspects of a discipline which focuses on the relation between people and their surroundings. The idea of working from the inside out and a definition of the discipline as human-centred design are frequently encountered in the discourse and practice of interior design. The richness of the connection with phenomenology is evident – specifically with the privileging of a perceiving and reflecting subject at the centre of the production of meaning.

A different trajectory for thinking about concepts of interior and interiority is offered by Gilles Deleuze's writings – where the relation between interior and exterior becomes a dynamic doubling. Deleuze critiques the concept of interiority as something which exists independently as the site of production, an embodiment of an essence, or as something inherent; a condition which exists before any connection or relation. This could be taken as a dismissal of the concept of interiority. However, Deleuze also writes of the constitution of interiority as 'alimentary'. In his book *Foucault*, he writes of interiority as a process of inflection; an act of folding and unfolding a line of an outside, affected by and affecting external forces. Interiorisation becomes a process of intensification involving selection and composition; a process of formation which produces objects and subjects; an ongoing production of temporal consistencies that enable/afford conditions for inhabitation, an interior. This shift engages the practice of interior design in a different way – highlighting interior and interiority as a question of design and design as a process of selection and arranging in the process of form-making. Containers of space, subjects and objects are unsettled and the potential for the practice of interior design as a discipline which addresses the *designing* of interiors and the *constitution of interiority* is amplified and open. Interior design becomes a critical practice where the question of interior as a creative production as distinct from a given (self/subject, architecture/object) connects with contemporary concerns.

The presentation will examine and critique the implications of phenomenological ideas in relation to interior design and the potential of a re-positioning of interiority for the practice of interior design through the writings of Deleuze.

Associate Professor **Suzie Attiwill** is the program director of Interior Design, RMIT School of Architecture and Design, Melbourne, Australia. She holds a MA (Design, RMIT), BA (Interior Design, RMIT) and BA (Art History / Indian Studies, Uni Melb), Certificate in Applied Arts (Textiles) and is currently completing a PhD by research project in the School of Architecture and Design, RMIT University. Suzie has an independent practice which involves 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. She is the current chair of IDEA (Interior Design/Interior Architecture Educators Association – www.idea-edu.com) and a founding member of the Urban Interior research group – www.urbaninterior.net.

John Roberts

Outside In / Inside Out: Landscape, aesthetics, and architectural interiority

In 1852, Gottfried Semper argued, in a footnote in *The Four Elements of Architecture*, that large indoor spaces were, historically, external spaces: “there is actually no significant architectural form that did not arise from the original concept of the court” (1989: 124). Vincent Scully, in *The Earth, the Temple and the Gods*, points out that Classical Greek temples both housed an image of the deity, and formed an image of his qualities in the landscape. Semper’s notion can be extended to suggest that the conceptual roots of ancient indoor spaces – courts, megaras, theatres, meeting chambers, temples, basilicas – may lie in landscape spatiality and the enclosure of exterior spaces.

Architects Alvar Aalto, Hans Scharoun and Jørn Utzon have taken landscape form and outdoor space as design resources for major architectural spaces: indoor spaces in their work can be seen as outdoor spaces enclosed with ceilings and roofs. Richard Weston observes inside and outside space interwoven at Utzon’s Bagsvaerd Church, where sky, ceiling, courtyard and worship space exchange spatial character and sensations to great aesthetic effect. Semper’s proposal suggests the value of investigating natural landscape and outdoor space as formative in selected works by Aalto, Scharoun and Utzon. In a more recent example in a local landscape, Richard Leplastrier’s 1975 Palm Garden House embodies ideas of landscape, architecture, ideal living, and the interweaving of cultures. The house – two pavilions beside a walled palm grove – may be seen as a meditation on being beneath clouds, sky and trees on Australia’s east coast; it merges inside and outside, room and garden, nature and artifice in its influential, aesthetically compelling synthesis.

The deep-seated presence of natural space in architecture is noted by David Leatherbarrow in the essay “Space in and out of Architecture” (2009), where he considers the natural roots of architectural spatiality, citing “the play of forces in the natural world as space’s most radical foundation” (268). Leatherbarrow quotes Merleau-Ponty’s proposal in “Space” of a natural basis for spatial experience: “I never wholly live in varieties of human space, but am always ultimately rooted in a natural and non-human space.” (1962: 293-94) Such reflections suggest the presence of a profound human feeling for the natural world, a sense which offers a “most radical foundation” for understanding the aesthetics of architectural space.

This paper considers the interplay of outdoor and indoor space in ancient architecture, in works by Aalto, Scharoun and Utzon, and in the Palm Garden House. It suggests that architectural aesthetics may be closely tied to landscape aesthetics, to human empathy for natural spaces. There appears to be a surprising continuity, from ancient to recent times, of an idea that the beauty of the natural world provides a template for the aesthetics of the built world.

John Roberts teaches architectural design, drawing, and site studies, and supervises RHD students in the M.Arch program, at the University of Newcastle, NSW. He recently completed an M.Phil (Arch) on the role of landscape in architectural aesthetics, titled *Alvar Aalto’s Muuratsalo house, understood through Jay Appleton’s prospect-refuge theory*. John Roberts is currently researching sky, clouds, terraces and horizons as they contribute to architectural design and experience. Other research interests include the Chinese garden, the architecture of Alvar Aalto and Jørn Utzon, and contemporary house architecture in eastern Australia. Recent papers include *Prospect and Refuge in Chinatown: Landscape aesthetics in Sydney’s Chinese Garden of Friendship* and, for SAHANZ 2010, *Clouds and Sky Ceilings: Landscape symbolism and the architectural imagination*.

A.-Chr. (Tina) Engels-Schwarzpaul
Restless Containers: How to think interior space?

In his *Spheres* trilogy (1998, 1999, and 2004) and in *Im Weltinnenraum des Kapitals* (Inside the Internal Space of World Capital, 2005), philosopher Peter Sloterdijk deliberately set out to produce a grand narrative about globalisation and the crucial role of lived space for philosophy (2005: 11) – arguing that grand narratives, if they avoid “intolerable simplifications” (13), are useful to shed light on particular historical moments.

Taking its overall structure from Sloterdijk’s exploration of different forms of spatiality, and engaging with relevant themes in the writings of, for instance, Benjamin, Adorno and Heidegger, the paper will explore specific scenes arising from the differentiation of interior and exterior at different times and in different places.

In Sloterdijk’s grand narrative, the sphere’s spatiality (as *kosmos* and globe) is a central motif in the changes caused by “terrestrial globalisation” between the 16th and 20th centuries (2005: 21). The mode of being of this spatiality permuted over this period from a general sense of being-in-the-world to one of looking-at-the-world. Sloterdijk traces the changing relationships to the world at large (through progressive globalisation and the formation of insulations (2004: 309ff) in parallel with ontogenetic aspects of space in human existence: from the original dwelling in a dyadic configuration to the creation of interiors as a core human activity. Predispositions towards interior and exterior, arising from these circumstances, will shape the perception of actual interiors and their relationship with exteriors, in turn. Thus, each globe in 18th and 19th century European interiors, like that of Vermeer’s astronomer (1668), manifested a new way of looking at the world. A world into which Europeans ventured as discoverers, traders and adventurers – but from which they also withdrew into their interiors to save their souls (Sloterdijk, 2005: 55). In 19th and early 20th century apartments, mirrors and curtains regulated the interpenetration of interiority and world, filtering and shifting interior and exterior. These thresholds mediated private and public aspects of life in middle class society when the very sense of interiority and privacy underwent changes. At this time, too, interior decorators made their appearance, as professional versions of the “wild interior architects” as which Sloterdijk regards all humans (1998: 84). Further, Paxton’s Crystal Palace prefigured a new instantiation of interiority, which is gaining more and more currency today: artificial islands of glass-houses and hothouses, theme-parks and resorts (Sloterdijk, 2004: 342). Emerging towards the end of Sloterdijk’s “terrestrial globalisation”, they interiorise the world on a global scale, according to capitalist principles: tellers, x-ray machines or swipe card systems guard these thresholds.

Sloterdijk has been accused of arguing from a Euro-centric perspective. The paper will test this charge by juxtaposing his concepts with those that are original or germane to the Pacific region – where neither the material spaces nor the inherent conditions of interiority function in the same manner.

Dr. Tina Engels-Schwarzpaul is Associate Professor of Spatial Design at the School of Art and Design, AUT University, Auckland. Her research interests cluster around thresholds and interfaces in design, architecture, theory, and everyday life across cultures. Recent publications include “A warm gray fabric lined on the inside with the most lustrous and colourful of silks’: Dreams of airships and tropical islands”, “Tillers of the soil/travelling journeymen: Modes of the virtual”, “At a Loss for Words? Hostile to Language? Interpretation in Creative Practice-Led PhD Projects” and “Take me away ... In search of original dwelling”.

Kirsty Volz

Fourth Wall Removed: Womens' Liberation or Entrapment?

Australian dramatic literature of the 1950s and 1960s heralded a new wave in theatre and canonised a unique Australian identity on local and international stages [1]. In previous decades, Australian theatre had been abound with the mythology of the wide brown land and the outback hero. This rural setting proved remote to audiences and sat uneasily within the conventions of the naturalist theatre. It was the suburban home that provided the back drop for this postwar evolution in Australian drama [2]. While there were a number of factors that contributed to this watershed in Australian theatre, little has been written about how the spatial context may have influenced this movement. With the combined effects of postwar urbanization and shifting ideologies around domesticity, a new literary landscape had been created for playwrights to explore. Australian playwrights such as Dorothy Hewett, Ray Lawler and David Williamson transcended the outback hero by relocating him inside the postwar home [3].

The Australian home of the 1960s slowly started subscribing to a new aesthetic of continuous living spaces and patios that extended from the exterior to the interior [4]. These mass produced homes employed diluted spatial principles of houses designed by architects, Le Corbusier, Ludwig Mies Van der Rohe and Adolf Loos in the 1920s and 1930s. In writing about Adolf Loos' architecture, Beatriz Colomina described the "house as a stage for the family theatre". She also wrote that the inhabitants of Loos' houses were "both actors and spectators of the family scene involved" [5]. It has not been investigated as to whether this new capacity to spectate within the home was a catalyst for playwrights to reflect upon, and translate the domestic environment to the stage. Audiences were also accustomed to being spectators of domesticity and could relate to the representations of home in the theatre. Additionally, the domestic setting provided a space for gender discourse; a space in which contestations of masculine and feminine identities could be played out [6].

This research investigates whether spectating within the domestic setting contributed to the revolution in Australian dramatic literature of the 1950s and 1960s. The concept of the spectator in domesticity is underpinned by the work of Beatriz Colomina [7] and Mark Wigley [8]. An understanding of how playwrights may have been influenced by spectatorship within the home is ascertained through interviews and biographical research. The paper explores playwrights' own domestic experiences and those that have influenced the plays they wrote and endeavours to determine whether seeing into the home played a vital role in canonising the Australian identity on the stage.

[1] Fitzpatrick, P. and Thomson, H. (1993) Developments in Recent Australian Drama. *World Literature Today* (67).

[2] Fitzpatrick and Thomson (1993) Developments.

[3] Couins, J. *Gender and Genre: The Summer of the 17th Doll*.

[4] Lloyd, J. and Johnson, L. *Dream stuff: the postwar home and the Australian housewife, 1940-60*.

[5] Colomina, B. (1992) The Split Wall: Domestic Voyeurism. In *Sexuality and Space*.

[6] Fitzpatrick and Thomson (1993) Developments.

[7] Colomina (1992) The Split Wall.

[8] Wigley, M. (1992) Untitled: The Housing of Gender. In Colomina, B. (Ed.) *Sexuality and Space*.

Kirsty Volz is a Masters of Architecture student at the Queensland University of Technology. While having worked in both architecture and interior design for a number of years, Kirsty has also worked with theatre companies in set and production design. Having experienced the tension that often exists between the designer and the dramatist she developed an interest in the relationship between architecture and the theatre. Kirsty currently works as a tutor in architecture and interior design studios as well as running a collaborative studio in theatre production design.

Christina Mackay

Dividing Evidence – an investigation of interior-exterior interplay in a century of alterations in New Zealand villas

In housing alteration, the power play between desire for exterior form and interior realm is a struggle. This study investigates the dynamics of this interplay by examining details of the changing occupation, built form and decoration of sixteen timber villas in Wellington, New Zealand. Originally, highly prescribed and articulated facades made strong public statements, but in subsequent alterations interior agendas had the upper hand in determining changes to the building form.

Using one hundred years of ownership records, historical photographs, building consent documentation plus measured and photographic surveys undertaken in 2010, the evolution of the design of the interior, the exterior and their inter-relationship is exposed. These dynamics are examined with reference to the writings of Bachelard, Pallasmaa and Leatherbarrow. As Leatherbarrow proposes, the exterior image takes second place to accommodate requirements of everyday life. At times, the interior invades the exterior realm by colonizing verandah space. A small child's bedroom fits neatly into the narrow width. A master bedroom gains a window alcove or a conservatory to collect winter sun. Extensions into the garden commonly link to out-houses; old laundries, wc's and store sheds. The interior usually extends out but rarely does the exterior claim back lost space. In another direction, occupation delves into foundation territory to create a rentable flat, more bedrooms and even secret hideouts for children's play. Interstitial zones are inhabited for interior gain. Space within internal wall partitions is purloined for secreted storage.

As Bachelard postulates, attic spaces, removed from the ground level of everyday life, are envisioned and inhabited as places of retreat for thinkers and writers. Sometimes attics simply peel the exterior skin to access daylight. At other times, the exterior form is manipulated for interior ends. This can be a private act, hidden from public view and barely noticeable. Conversely, the move can be a brazen statement, the interior coercing the exterior with notions of grandeur and status. The exterior perimeter is breached also. In Edwardian times, interior-exterior access was strictly limited to a formal entry door, a humble service door and low height verandah-windows. In every villa studied in this research, a new doorway is cut from living space to verandah, garden, patio, balcony or deck. Interior and exterior realms can be experienced simultaneously. As Pallasmaa describes, many alterations seem to evolve naturally through the owners' experience of dwelling, and these create enrichment. Conversely, forces from outside can be brutal. For economic gain, houses are crudely divided in half. Modern and post-modern ideologies make unsympathetic intrusions.

After a century, exterior cladding and features appear more intact than their interior counterparts. Perhaps this skin is more distant and therefore matters less to the occupants. Perhaps the strength in the design of the facade resists change. Analysis of past and present interventions provides hints of emerging attitudes and renovation tactics. Past major routing invites the same treatment again. When the remnants of the mannered Edwardian interior or exterior remain, generally, respect for age and patina grows.

Christina Mackay is a Senior Lecturer in the Interior Architecture programme, School of Architecture, Victoria University of Wellington. She teaches in the areas of design fabrication and architectural practice. Her teaching and research is based on 25 years professional practice in architecture & interior design in UK, Middle East and New Zealand. Christina's research interests include the design of outdoor living spaces (with particular focus on protection from UV radiation) and the dynamics of building alteration, renovation and remodeling. Papers, from both scientific/technical and history/ theory perspectives, have been published internationally. Recent publications include 'Kitchen remodeling in New Zealand: Issues of sustainability' and 'Environmental Shade for Protection from UVR – a design & teaching resource'. She is presently completing a BRANZ funded research project 'Tracking house alterations (1890 – 2010) - case studies of 16 villas in Wellington, New Zealand'.

Lealiifano Albert Refiti and I'uogafa Tuagalu
Interiority: Samoan thought and the notion of the interior

This paper will argue that the notion of the interior in Samoan thought is highly fluid. This examination will traverse the Samoan concept of *vā*, and its applications to Samoan spatial practice.

The dichotomies of interior/exterior; inside/outside are common enough in architecture. It is also commonplace to regard these binaries as polar opposites, so that one term or state necessarily excludes the other. In this way, the discipline of architecture can be viewed as dealing with exterior features of building design (i.e., the encasement of space), and interior design (i.e., the adornment of encased space) regarded as the purview of the interior decorator.

In Samoan thought, though, space is a foundational concept. The Samoan term *vā* is usually simply translated as space (Pratt, 1893) but Wendt (1996) was among the first commentators to note that Samoan *vā* is specifically conceived as relational space: “*Vā* is the space between, not empty space, not space that separates but space that relates, that holds separate entities and things together.”

Broadly speaking, there are two types of *vā* in Samoan thought: *vā fealoaloa'i* (social space) and *vā tapuia* (sacred/spiritual space). In terms of interiority, these instances of *vā* are not opposite poles of a continuum, but can be thought of as a double helix-like intertwining series of relations: for every social *vā*, there are sacred underpinnings; for every sacred *vā*, there are social expressions/forms of that *vā*. This would alter the way in which Samoans view the encasement of space. There are positional and directional binaries that locate the *vā* in question: *tai* (seaward)/*uta* (inland); *i totonu* (inside)/*fafo* (outside) or, periphery/centre. There are also *tuaoi* (boundaries) whose shifting and negotiated boundaries separate (and merge) the *vā* between entities.

The Online Oxford English Dictionary defines interiority as the “quality or state of being interior or inward. [Or] Inner character or nature; an inner element”. In psychological terms, the Samoan self is regarded as a social self: the individual's sense of self only has meaning in relationship or interaction with others. Shore (1982) postulates two motivating forces to Samoan behaviour: *Aga* (virtues) which pertains to the public societal realm; and *amio*, the interior personal desires. *Amio* (personal desire) is controlled by *aga*, those public and societal expectations which limit the pursuit of personal interests. So, Samoan behaviour should be determined by the actors' understanding of the social context.

Any notion of interiority in Samoan thought is therefore very fluid. It could be argued that the interior ordering of *vā* might determine its exterior forms. However, the interior motivations of the individual are proscribed and guided by an external framework of virtues and societal expectation. The paper explores the spaces of the *malae* village green and the interior of the *faletele* meeting house as sites of this interior fluidity, where the tension between *aga* (public) and *amio* (private) is played out in the structuring of space and resulting architecture.

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Stefanie Sobelle
Inscapes: Interiority in Architectural Fiction

The term 'inscape' can be used to describe the realm of the interior in opposition to a surrounding exterior landscape. For "Unsettled Containers," I propose to discuss architectural inscapes as they are presented in fiction, under the premise that a novel is another container inhabited, challenged, and subverted. Writers have long portrayed houses as haunted and penetrable; In William Faulkner's *Absalom, Absalom!*, houses are not capable of sheltering their inhabitants but become characters themselves, signifying not the subjects who inhabit them as much as the post-Civil War nation in which they dwell, "as though houses actually possess a sentience, a personality and character ... inherent in the wood and brick." Faulkner's Yoknapatawpha County, littered with neo-classical structures, is deeply indebted to architectural history. Yet Faulkner himself is writing in a period during which architecture turns away from the historical and ornamental and toward an emphasis on transparency – a merging of inscape and landscape. Faulkner's novelistic innovations were also influenced by the formal antics of European avant-gardists. As Faulkner imagines the complexities of domestic space through literary experimentation, both novel and home become volatile, uncertain constructions rather than sources of refuge. Modernism's transparent ideal is counteracted in Faulkner's houses, which tend toward the stuffy, the ominous, the inescapable, and the uninhabitable. For Faulkner, any merging of inside and outside is threatening and dystopic.

Such literary unhomeliness is exacerbated in the late twentieth-century with the rise of post-structuralism, when the theoretical discourses informing literature became progressively intertwined with those of architecture. The houses of architect Peter Eisenman, for example, aim to complicate the relationship between inhabitants and structures, mirroring the textual constructions of postmodern novelists, such as Don DeLillo, whose fractured plots and enigmatic characters are the literary equivalents of Eisenman's slanted walls and half-missing staircases. In DeLillo's *White Noise*, the perforated structure of the novel is paralleled by the struggle of the family house to provide basic shelter, its walls incessantly punctured by commercial products, tabloid news, and the sinister invisible waves of an "airborne toxic event." For DeLillo, interior space becomes a frontier of exploration into the future of the novel.

The various meeting points between narrative and architecture in fact provide an essential perspective on postmodernism and, together, the two disciplines have led to an evocative sub-genre, what I call the "architectural novel". It privileges domestic architecture as an organizing principle for narrative construction and explores the aesthetic and political implications behind the arrangement of inhabited space. Architectural theory and practice becomes an essential tool of analysis for understanding the postmodern novel, just as, in turn, the postmodern novel takes to task the near impossibility of fulfilling the traditional idea of dwelling. My work on the architectural novel focuses on experimental writing practices as the most interesting and radical sites of this imbrication. For "Unsettled Containers", I will discuss the treatment of architecture by writers Faulkner, DeLillo and, more recently, Mark Z. Danielewski. The paper will focus on the various ways in which such writers have treated the book object as yet another physical structure in which we dwell – one with its own interior and exterior and with, perhaps, more potential than our more traditional habitats: New literary forms give way to new textual spaces, spaces that become sites of protest and possibility.

Dr. Stefanie Sobelle received her PhD in English and Comparative Literature at Columbia University (New York), where she has taught a course on space in the American literary imagination. She has also taught courses on the relationships between literature and architecture at The Cooper Union and Sarah Lawrence College in New York, and at Gettysburg College in Pennsylvania, where she is currently an Assistant Professor of American Literature. She has published in *BOMB*, *Bookforum*, and *The Financial Times* and her essay "The Architectural Fiction of Alain Robbe-Grillet and Georges Perec" is forthcoming in *Writing the Modern City: Perspectives on Literature, Architecture, and Modernity* (Routledge, 2011). She is working on a book, *The Architectural Novel: Postmodernism's Literary Construction Sites*, about the impact of architecture on literary postmodernism.

Tim Adams
Staying Indoors with Sloterdijk and Latour

In our era of universal paucity of time, more and more philosophers are finding they have the time to consider architecture. Sven-Olov Wallenstein (2009), Leslie Kavanaugh (2007), Daniel Payot (1982), Benoit Goetz (2001), Andrew Benjamin (2001), Massimo Cacciari (1993) and Sylvianne Agacinski (1992) are all philosophers who have written entire books on the subject of architecture. At the forefront of this tidal wave of new philosophical interest in architecture are Peter Sloterdijk and Bruno Latour.

Sloterdijk, arguably the most talked about and controversial philosopher of our time, has devoted a large section of his book *Spären III: Schäume* (2004) to "Foam Architecture", an investigation of contemporary co-isolated existence that takes place inside of apartment buildings. Following this important work he has written several articles for the German architectural journals *Arch Plus* and *Der Architekt*, including a recent interview in the latter periodical. For his part, Latour, the leading French philosopher and sociologist of science with a rapidly expanding international following, has written a series of articles for *Domus* magazine directly addressing an architectural audience. In February of 2009 the two joined forces to lecture together at the Harvard University Graduate School of Design and this led to two essays being published in the *Harvard Design Magazine* (2009).

Both thinkers are in fact focusing on the interiority of architecture. This essay proposes that in the wake of his Spheres trilogy, Sloterdijk interprets architecture as the most important component in his revisionist history of man as the sphere-producing animal. Having been expelled from the primordial interior of the womb too soon and having discarded our first companion the placenta, Sloterdijk believes we are set on a course of finding endless new substitute companions and spheres to immerse ourselves in, right up until today's immersive technologies and installation art for which architecture and the city are the unacknowledged paradigms. Latour's interest in architecture starts with laboratories and the media network that connects them. Science cannot take place without this interiority claims Latour, yet this architectural interior is systematically erased from the scientific process. By shifting our focus to the sites of experiments, Latour begins his vast reconfiguration of science, politics and life in general. Autonomous matters of fact are exposed to be a complete fallacy, everything in the world is really a matter of concern and therefore subject to endless controversy, returning us to the original meaning of thing as a gathering of both the social and the material. The architectural interiority of the laboratory, studio or parliament, is a complication that can no longer be overlooked. The essay concludes that instead of the architectural interior being something that is forgotten or downgraded, it is in fact the very centre of attention for this new generation of architectural philosophy.

Tim Adams teaches history and theory in the School of Architecture and Planning at The University of Auckland, where he is also a PhD candidate. His specialist areas include theories of architecture from Vitruvius to Mark Goulthorpe, the writings of Western philosophers concerning architecture, 20th and early 21st century architecture and urbanism, Japanese architecture, California architecture, and French philosophy after 1968. His essays and translations have appeared in *Interstices*, *SAHANZ Proceedings*, *Cross Section: NZIA News*, *Z/X: Journal of the Manukau School of Visual Arts*, *Deleuze Studies* and the German magazine *Der Architekt*. His PhD is on the writings of Daniel Payot, a French philosopher who specialises in the history of philosophical discussions about architecture.