

Unsettled Containers: Aspects of Interiority

2010 Interstices Under Construction Symposium



Image based on Leonardo da Vinci: Studies of Embryos, c. 1510-13

Auckland, Friday 8 to Sunday 11 October

Unsettled Containers: Aspects of Interiority

Is architecture a cult of the externalised object? Only four of 46 images of prize winning entries on the 2009 World Architecture Festival website show interiors. This object-cult and neglect of the interior is symptomatic of architecture's domination by a polarised nineteenth-century conception of containment. So efficiently are interior and exterior sealed off from each other that they are frequently treated as discrete professional domains. However, inside and outside are always ready to be reversed – their boundaries full of tension and at points occupied by beings who awaken “two-way dreams” (Bachelard). In Benjamin's Arcades Project, 19th century petit bourgeois encased themselves in their interior as in a “spider's web, in whose toils world events hang loosely suspended like so many insect bodies sucked dry”. Today's spaces can seem more involuted, fragile and unsettled. Phenomenological theories focus on the proximate qualities of architecture and a possible avenue for a new emphasis on the interior. Other approaches highlight different modes of proximity like digital, intimate involvements. The ability to say “we” may be a fundamental condition of space, which creates interior spaces as spheres for dwelling (Sloterdijk). Like immersive plants, they elaborate human existence and embed human relationships. Opposite forces create the climatised hothouses of luxury consumption, relaxation and privileged cosmopolitanism familiar to us today, in which nature and culture are indoor affairs and history and the Other are left outside.

How can interiority be conjugated in new ways? How do we draw the lines today? What constitutes interiority? What does it have to say about the institutionalised containment of



refugee centres or gated communities or, indeed, the openness of the Pacific? What is it like to negotiate the pae from inside? Where are the spaces of Self and Other? How do global and regional flows circulate in interiors? Is there a special relationship between interiority and possession? When is a set of walls an interior, when is an object a container, and when is a container a world?

The keynote address, *Disorientation and Disclosure*, by Professor David Leatherbarrow seeks to unsettle the boundaries of the interior in urban spaces. David Leatherbarrow is Chair of the University of Pennsylvania School of Design postgraduate committee. He is a world-renowned writer whose influence is recognisable in debates about the appearance and perception of architecture. He is currently working on a book about the relationships between architecture and the city, arguing for the primacy of topography in both areas of design.

Friday 8 October

Design Theatre, Conference Centre
The University of Auckland

4:00 - 4:30 pm Opening Address

Professor Jenny Dixon
Dean of NICAI, The University of Auckland

Rewi Thompson
*Architect, School of Architecture and Planning,
The University of Auckland*

4:30 - 6:00 pm Interior | Interiority

Rick Pearson, Michael Major, Jennifer Walling,
Peter Were, Christina Mackay
Chair: Julieanna Preston
School of Design, Massey University

6:00 - 6:45 pm Drinks & Launch: *Interstices 11: The Traction of Drawing*

6:45 - 7:00 pm Introduction to Professor David Leatherbarrow

Dr. Ross Jenner, *School of Architecture and
Planning, The University of Auckland*

7:00 - 8:00 pm Disorientation and Disclosure

Keynote by David Leatherbarrow

8:30 pm Dinner

Vivace Restaurant, Level 1, 50 High Street,
Auckland

Saturday 9 October

Design Theatre, Conference Centre
The University of Auckland

9:00 - 10:30 am	Containment Exposure	1:30 - 3:00 pm	Glass House Hot House
	1. foreign bodies Julieanna Preston		1. Outside In / Inside Out John Roberts
	2. Ancient Modernists and a Dark Interior Dianne Peacock		2. Crystal Capital Sean Sturm and Stephen Turner
	3. Holey Interior Michael Milojevic		3. Restless Containers Tina Engels-Schwarzpaul
10:30 - 11:00 am	Morning Tea	3:00 - 3:30 pm	Afternoon Tea
11:00 - 12:30 pm	Interior World	3:30 - 5:00 pm	Boundary Control
	1. A temporal inflection Suzie Attiwill		1. Dizzy Immensities Sandra Lösche
	2. Fourth Wall Removed Kirsty Volz		2. Dividing Evidence Christina Mackay
	3. Excessive baggage Michael Chapman		3. Musings on Indoor-Outdoor Flow Kara Rosemeier
12:30 - 1:30 pm	Lunch Conference Centre, The University of Auckland	5:00 - 6:00 pm	Drinks Conference Centre, The University of Auckland
		7:00 pm	Dinner O' Sarracino Restaurant, 3-5 Mount Eden Road, Auckland

Saturday 9 October

ALR5, School of Architecture and Planning
The University of Auckland

3:30 - 5:00 pm **Inside | Out**

1. Staying Indoors With Sloterdijk and Latour
Tim Adams
2. Samoan thought and the notion of the interior
Lealiifano Albert Refiti and I'uogafa Tuagalu
3. To Free Borders of Interiority
Azadeh Emadi

Sunday 10 October

Design Theatre, Conference Centre
The University of Auckland

10:00 - 11:30 am **Representation | Apparatus**

1. Inscapes: Interiority in Architectural Fiction
Stefanie Sobelle
2. In'a-space
Judy Cockeram and JudyArx Scribe
3. Inside the Book
Marian Macken

ALR5, School of Architecture and Planning
The University of Auckland

9:30 - 11:30 am **Work-in-Progress**

- Sue Gallagher: Head Space. Home Body.
Albert L. Refiti: The Ring of Faciality
Ross Jenner: Inner Poverty
Jacky Bowring: Going Under
Isabel Lasala: Architecture as Landscape
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Design Theatre, Conference Centre
The University of Auckland

11:30 am **Concluding Comments**
David Leatherbarrow

12:30 - 1:30 pm **Lunch**
Yum Cha at Dynasty Chinese Restaurant,
57-59 Wakefield Street, Auckland

Abstracts

The abstracts in this brochure are shorter versions of the original, refereed submissions. Access the full abstracts at <http://interstices-journal.files.wordpress.com/2010/08/2010-iuc-abstracts-published01.pdf>

Staying Indoors with Sloterdijk and Latour

Tim Adams

In our era of universal paucity of time, more and more philosophers are finding they have the time to consider architecture. At the forefront of this tidal wave of new philosophical interest in architecture are Peter Sloterdijk and Bruno Latour. Sloterdijk has devoted a large section of his book *Sphären III: Schäume* (2004) to "Foam Architecture", an investigation of contemporary co-isolated existence that takes place inside of apartment buildings. For his part, Latour 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). This introductory essay will examine all these articles to find out just what Sloterdijk and Latour have been saying to architectural readers and practitioners alike. Both thinkers are in fact focusing on the interiority of architecture.

This presentation 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. 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. The presentation 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, therefore we should

not overlook this important contribution to the current re-evaluation of the architectural interior.

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, the writings of Western philosophers concerning architecture, 20th and early 21st century architecture and urbanism, Japanese and California architecture. 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.

A temporal inflection

Suzie Attiwill

This presentation addresses the question of interiority through the discipline of interior design. It is motivated by the prevalence of phenomenological theoretical frameworks in the discourse and thinking of interior design. They assert a self who perceives and reflects the sensorial world through lived experience. Ideas of working from the inside out, and of the discipline as human-centred design, are frequently encountered in the discourse and practice of interior design.

A different trajectory for thinking about interior and interiority is offered by Gilles Deleuze's writings. Deleuze critiques the concept of interiority as something which exists independently. This could be taken as a dismissal of the concept of interiority. However, he also writes of the constitution of interiority as 'alimentary'. In *Foucault*, Deleuze describes interiority as a process of inflection; an act of folding and unfolding a line of an outside, affected by and affecting external forces. This shift engages the practice of interior design in different ways – 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 is amplified and opened. 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 examines and critiques the implications of phenomenological ideas in re-

lation to interior design and the potential of a re-positioning of interiority through Deleuze's writings.

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 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.

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

Michael Chapman

A storehouse of memories and of the literal embodiment of transience, the suitcase became, between 1918 and 1939, a container of avant-garde experimentation. It was an important motif in early avant-garde strategies, hounded from place to place by the various political regimes. The suitcase was a surprisingly recurrent theme in surrealism (a movement obsessed with displacement and unfamiliarity), essential to the reconstruction of the values of *home*, and all of the associations accompanying that term. Two important friends of the surrealist circle – Marcel Duchamp and Walter Benjamin – both used the suitcase as a reflection of a broader cultural ‘homelessness’. It was not only a storehouse for domestic and bodily necessities, but for creative practice in general. In their 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.

Drawing from Peter Bürger's *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 this tumultuous period of creative production. 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.

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.

In'a-space: Where CAD package met Alice, Sally and Bob

Judy Cockeram and JudyArx Scribe

The paper discusses the generation of architecture in-world, in an attempt to identify as many variations in space as real time allows. The in-space is The Living Sketchbook, held currently on Linden Labs Second Life, which slides out into the actuality of some recent cross reality projects. Using the writing of Boyd (2009) and Mallgrave (2010) the paper shows through case studies how, as we move between an inner-space and the middle-space of evolutionary experience in Architecture, the inner world will be dragged out into the cold light of the ‘homo-technologist’s’, the architect’s, gaze.

In evolutionary terms, 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 physic and careful eye to map and claim ownership of the world. The twentieth century watched the stories of the world in film and reality television. The 21st 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 digital production in the Living Sketchbook, the paper argues for the force of the stone of virtual space, the materiality of the virtual world, in the development of human behaviour.

The paper concludes with 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.

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

Azadeh Emadi

This paper explores 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 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. 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, and, at the very moment of suppression of the unknown (the stranger), interiority is endangered.

Western modern culture has a long 'Islamic' genealogy, which shaped the foundations of contemporary Western civilisation. Therefore, the current wave in Western politics to exclude elements of Middle Eastern culture comes too late: the strange is already inside. A lack of acknowledgement may serve to protect a sense of interiority, familiarity and security, but it risks excluding significant contributions Middle Eastern culture can make to the world. The line's lack of substance can, in Islamic art, offer freedom. By contrast, the lines bounding the interior tend to embrace and entrap. 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?

Born in 1980 in Tehran, Iran, Azadeh Emadi immigrated to New Zealand to begin her studies in Spatial Design (Performance Design). Her work revolves around issues of transnational space and space between cultures. Her quest is to explore and better understand the effects of a widening gap between Middle East and the West, and Middle Easterners' experiences and feelings in exile, in-between. Explorations of the body and its relation to space are important when she uses performative and cinematic installations to engage audiences through aspects of moving image. Aspects of her current PhD project developed while she lived in a space of displacement for eight months, in Germany and her country of origin, Iran.

Restless Containers: How to think interior space?

A.-Chr. (Tina) Engels-Schwarzpaul

In his *Spheres* trilogy and in *Im Weltinnenraum des Kapitals*, philosopher Peter Sloterdijk deliberately set out to produce a grand narrative about globalisation and the crucial role of lived space for philosophy. This presentation explores specific scenes arising from the differentiation of interior and exterior at different times and in different places, taking its overall structure from Sloterdijk's exploration.

In Sloterdijk's grand narrative, the sphere's spatiality is a central motif in the changes caused by "terrestrial globalisation" between the 16th and 20th centuries. Sloterdijk traces the changing relationships to the world at large in parallel with ontogenetic aspects of space in human existence. Predispositions towards interior and exterior arising from these circumstances will shape the perception of actual interiors and their relationship with exteriors. Each globe in 18th and 19th century European interiors manifested a new way of looking at the world. In 19th and early 20th century apartments, mirrors and curtains regulated the interpenetration of interiority and world, filtering and shifting interior and exterior. At this time, too, interior decorators made their appearance, as professional versions of the 'wild interior architects' as which Sloterdijk regards all humans. Paxton's Crystal Palace prefigured new instantiations of interiority: artificial islands of glasshouses and hothouses, theme-parks and resorts. Emerging towards the end of Sloterdijk's "terrestrial globalisation", they interiorise the world on a global scale.

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".

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

Sandra Löschke

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 has been considered tantamount to the pragmatic function of enclosure. But the very nature of materiality and objecthood came under scrutiny at the beginning of the 20th 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.

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 Lecturer at UTS (Sydney). She studied at the Bartlett/University College London and the Architectural Association and now 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 and Stephan Braunfels on award-winning projects. Her own work was shown at the 2008 Venice Architecture Biennale and selected for the *Abundant Highlights* exhibition (2008-2010, shown in Sydney, Melbourne, Canberra, Singapore, Bangkok, and Kuala Lumpur). It was also included in the Australian Architecture Association's 2010 tour program. She is a Member of the Royal Institute of British Architects and registered in the UK.

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

Christina Mackay

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 the detail 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. The interior usually extends out but rarely does the exterior claim back lost space. When the exterior form is manipulated for interior ends, this can be a private act or a brazen statement, the interior coercing the exterior with notions of grandeur and status. Many alterations seem to evolve naturally through the owners' experience of dwelling. 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.

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 interests include the design of outdoor living spaces (with particular focus on protection from UV radiation) and the dynamics of building alteration, renovation and remodelling. Recent publications include 'Kitchen remodelling 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'.

Inside the book: the interiority of representation

Marian Macken

This paper presents the production of artists' books as a form of alternative, complementary three-dimensional architectural representation. The object and the archive are inherent aspects of the artist's book. 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. The openable codex format of the artist's book offers both 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.

This paper proposes the artists' books as a lens through which architectural representation may be examined and critiqued: 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).

Holey Interior: Public Space in the Canadian Metropolis

Michael Milojevic

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* reminds us that some urban public spaces are, indeed, fully interior. The undergrounding of essential utilitarian service spaces 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. 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 design to protect the city's vital arteries within fully interiorized plena below the cities' proposed primary surface.

The extensive Modernist interior public space networks beneath the open air roadway-side-walk-plinth-lobby continuum of metropolitan Canadian cities, in particular the +/- 30km *villes souterraines* or underground cities of Montréal's RÉSO and Toronto's PATH, are 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. These subsurface assemblages reference the overhead surface condition, be it a government building, department store, bank tower, mall, hotel, etc. But while *holey* [à la Deleuze and Guattari] 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 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.

Ancient Modernists and a Dark Interior: Junction Dam and a grave

Dianne Peacock

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 19th 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". The grave is inhabited by a swarm of bees.

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 and 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, A. (1910) *Architektur*.

Dianne Peacock is an architect based in Melbourne, Australia, where she is a PhD candidate in Architecture and Design at RMIT University. Her thesis *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.

foreign bodies, somewhat unpacked

Julieanna Preston with Stuart Foster, Jessica Payne and Wendy Neale

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. 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 unloaded, unpacked and set up the exhibition. The initial thrill of touching, playing and sitting on objects made by some of the most famous designers in the world was soon clouded by the objects' familiarity. Though clever, the objects appeared dated and amongst them lingered promotion of modernist and Northern European values seemingly unaware of the context, the island, on which they had just landed. Instead, attention was drawn to the practical, precise, fugal 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. The crates tendered a proposition about interiority: What could live in here?

[1] Robb, S. (2001). *Fictocritical Sentences*.

Julieanna Preston's research investigates material agency within interior environments and politics in the form of site-situated installations and published essays. Stuart Foster explores digital modes of construction infused with traditional craft methods. He has recently launched a series of curated interactive exhibitions for the 2011 Prague Quadrennial. Dr. Jessica Payne is a material responsive designer whose work confronts preconceptions of textiles. Julieanna and Jessica's visual essay "HYPO-matter" (2010) exemplifies their mutual concern for the power of material play to reveal meaning in the creative process. Wendy Neale is a furniture designer focussed on concepts of recycling and the generation of narratives by objects, often engaging in forms of trade and exchange in keeping with her own design philosophy.

Interiority: Samoan thought and the notion of the interior

Lealiifano Albert Refiti and I'uogafa Tuagalu

This paper argues that the notion of the interior is highly fluid in Samoan thought, traversing the concept of *vā* and its applications to Samoan spatial practices. Dichotomies of interior/exterior, inside/outside are common in architecture. It is also commonplace to regard these binaries as polar opposites, in which one term or state necessarily excludes the other.

By contrast, space is a foundational concept in Samoan thought. The term *vā* translates as space, which is conceived as relational, a space between. There are two types of *vā*: *vā fealoaloa'i* (social space) and *vā tapuia* (sacred/spiritual space). In terms of interiority, these 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*. There are positional and directional binaries that locate the *vā* in question: *tai* (seaward)/*uta* (inland); *i totonu* (inside)/*fafō* (outside); periphery/centre. There are also *tuaoi* (boundaries) whose shifting and negotiated borders separate (and merge) the *vā* between entities. Interiority, in psychological terms, takes on a different meaning in this context. The Samoan self is social: the individual's sense of self only has meaning in relationship with others. So, Samoan behaviour should be determined by the actors' understanding of their social context. Interiority in Samoan thought is therefore very fluid. The paper explores the spaces of the *malae* (village green) and the interior of the *faletele* (meeting house) as sites of this interior fluidity.

I'uogafa Tuagalu (MA Hons, Dip Libr) has parental affiliations to the Samoan villages of Satuimalufu and Tauese. He studied Pacific History under Dr Hugh Laracy at The University of Auckland and has long been interested in the use of Samoan concepts in the telling and understanding of history. He currently provides academic support to students at AUT University. Lealiifano Albert Refiti is a senior lecturer and a PhD candidate at AUT University, researching the spatial and cultural dimensions of Samoan architecture. Albert has a B.Arch (Hons) from The University of Auckland and studied towards an MA in Architecture at the University of Westminster, U.K. He lectured at The University of Auckland School of Architecture and Planning, Unitec School of Architecture and Manukau School of Art and Design before taking up his current position.

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

John Roberts

Gottfried Semper argued that large indoor spaces were, historically, external spaces. Vincent Scully 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 may lie in landscape spatiality and the enclosure of exterior spaces. Alvar Aalto, Hans Scharoun and Jørn Utzon have taken landscape form and outdoor space as design resources: indoor spaces in their work can be seen as outdoor spaces enclosed with ceilings and roofs. 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. David Leatherbarrow notes the deep-seated presence of natural space in architecture in "Space in and out of Architecture" (2009). His reflections suggest the presence of a profound human feeling for the natural world, a sense which offers a 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."

Musings on indoor-outdoor flow

Kara Rosemeier

Is indoor-outdoor flow a virtue? Interchange between these spheres is – if real estate agents 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. The epitome of indoor-outdoor flow is the ability to move away a boundary to the outdoors completely – ranch sliders are the preferred architectural solution – 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. It will take into account the heroisms of “roughing it”, the myth of living in a winterless climate, the narrative of New Zealanders as outdoorsy people, comparing this with the notion of “my home is my castle”. Also put into the mix is the elevation of 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?

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

Inscapes: Interiority in Architectural Fiction

Stefanie Sobelle

The term ‘inscape’ can be used to describe the realm of the interior in opposition to a surrounding exterior landscape. The paper will discuss these 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. As Faulkner imagines the complexities of domestic space, both novel and home become volatile, uncertain constructions rather than sources of refuge. For Faulkner, any merging of inside and outside is threatening and dystopic. Such literary unhomeliness is exacerbated in the late twentieth-century 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’s. For DeLillo, interior space is a frontier of exploration into the future of the novel.

The meeting points between literature and architecture provide new perspectives and lead to an evocative sub-genre, which privileges domestic architecture as an organizing principle for narrative construction and explores the aesthetic and political implications behind the arrangement of inhabited space. I will discuss the treatment of architecture by several writers who treated the book as a physical structure in which we dwell – with its own interior and exterior. 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 taught a course on space in the American literary imagination. She has also taught courses 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*.

Crystal Capital: The Business of University Building

Sean Sturm and Stephen Turner

For Peter Sloterdijk, the Crystal Palace expressed the “global inner space (*Weltinnenraum*) of capital”. 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. 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, now aspiring outward to all places, rather than upward to heaven. Neo-liberal Gothic aims both to immaterialize and interiorize, to capture a positive void of investment space for transcendental capital. The 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 is screened out; the all-but-translucent architecture is mirrored in the apparent transparency of its processes, practices and products. Education approximates to thaumaturgy. The human scale is discounted, via amplification and wireless connection, in favour of the *telematic* and the *telemetric*. 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.

Dr. Stephen Turner teaches in the Departments of English and of Film, Television and Media Studies at The University of Auckland. Dr. 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. 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. At bottom, their research interests are united by a concern with pedagogy, with the education of writers in the classroom and of good citizens in the national arena.

Fourth Wall Removed: Womens' Liberation or Entrapment?

Kirsty Volz

1950-1960s Australian dramatic literature heralded a new wave which canonised a unique Australian identity on local and international stages. The suburban home provided the backdrop for this post-war evolution. Little has been written about how the spatial context may have influenced this movement, as Australian playwrights transcended the outback hero by relocating him inside the post-war home. 1960s mass produced homes subscribed to a new aesthetic of continuous living spaces extending from the exterior to the interior. They employed spatial principles of houses designed by Le Corbusier, Mies Van der Rohe and Loos. Writing about Loos' architecture, Beatriz Colomina described the “house as a stage for the family theatre” which involved “both actors and spectators of the family scene” [1]. 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.

This paper 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 Beatriz Colomina and Mark Wigley's writings. Interviews and biographical research contribute to an understanding of how playwrights may have been influenced by spectatorship within the home, exploring the playwright's own domestic experiences and seeking to determine whether seeing into the home played a vital

role in canonising the Australian identity on the stage.

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

Kirsty Volz is a Master 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.

Notes



David Leatherbarrow: *Green Line Café*

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