

editorial / ANDREW DOUGLAS AND SUSAN HEDGES

Architectures of love

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Fig. 1 The Mamas and the Papas featured on the cover of *Cash Box* magazine (30 April 1966). [Wikimedia Commons, Cash Box, April 1966: cover page (image posted by user Michael0986)]

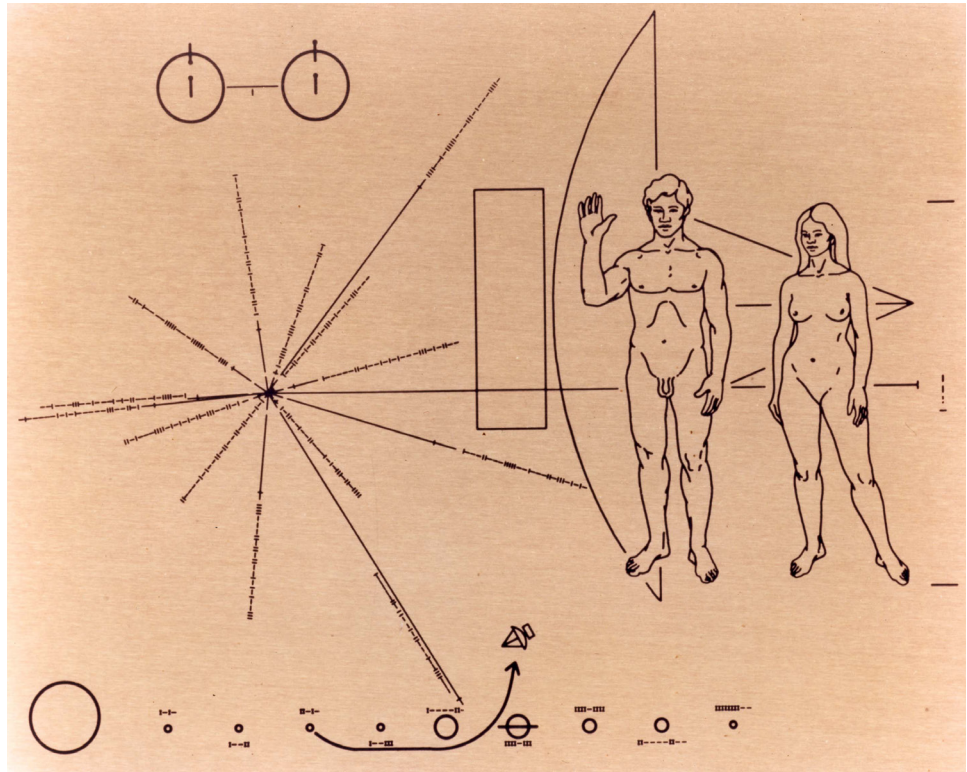


“Be sure to wear some flowers in your hair”¹

Between 1968 and 1977 Charles and Ray Eames, the “variable first couple of American modernism,”¹ orchestrated *Powers of Ten*, two short films produced firstly as a prototype and then in final form nine years later. The prototype,² arriving immediately in the wake of San Francisco’s “Summer of Love”—a series of counter-culture festivals, gathering, and protests along the America’s West Coast from 1967—offered, if not a political critique, certainly a mind-bending reorientation to the scales of existence implicating human life. The films, colliding an astronomical vastness with the microscopically small, borrowed from Kees Boeke’s *Cosmic View: The Universe in 40 Jumps* (1957), with both book and films commencing the leaps outward and inward from a human starting point, in the case of *Powers of Ten*, a view from above of an interracial couple purportedly picnicking on a lake shore in Chicago,³ only to have that view progressively expanded and elevated by factors of ten until a 10 x 10m square is extended to the 24th degree revealing the broader cosmos through a 100 million light-year window. Reversing back down to the picnic, the viewpoint is made to pass inside the

Fig. 2 NASA's image of Pioneer 10's famed plaque (25 February 1972) [Wikimedia, Ames Pioneer, NASA]

hand of the sleeping male of the couple (more on male hands shortly) expanding inward by a factor of -15 until the quarks of atoms are made speculatively visible. The final film itself was a marvel of then leading special effects, blending actual commissioned footage of Chicago from a pressurised Cessna aircraft and NASA space images secured from EROS (yes really—the Earth Resources Observation and Science Centre),⁴ with airbrushing and manipulations of the negative frames and viewing angles.⁵



Extra-orbital affections, or on to the stars

As physicist Robbert Dijkgraaf has recently said of *Powers of Ten*, despite its vintage it is a film that, if offered to aliens today, would provide a succinct view of human science—its commitment to grasping through emergence and reductionism the macrocosmic and the microcosmic.⁶ Further, the human couple at the crossing point of these two ultimately unfathomable domains, remain the relativising dyad through which the perceptual and scientific grasp of existence is advanced. Nor is the alien exchange imagined by Dijkgraaf entirely speculative; with footage for *Powers of Ten* derived from NASA, the film overlaps with the cosmically orientated vistas similarly sought by NASA with the Pioneer (10 and 11) and Voyager (1) space probes, the former two launched in 1972 and 1973, with the latter departing in 1977. Pioneer 10 and 11, like Voyager 1, have long left the solar system as anticipated, carrying affixed to their sides golden plaques (in the case of the Pioneer probes) and a golden record (in the case of Voyager 1), each anticipating communication with other intelligent beings. Central to both are naked depictions of a male and female couple (Fig. 2). That an explicate representation of coupledness was originally intended by the advocates and designers of the engraved communiques—Carl Sagan and Frank Drake—is evidenced by initial depiction of the naked pair holding hands. Their final separation was decided

upon on the basis that aliens might misread the joined figures as a single living entity.⁷ In short, in anticipating the radical otherness of an intergalactic ‘conversation,’ depictions of Earthly amorous pairing were upheld in terms of individual human distinction, but also that distinction’s male-centric privileging, as Craig Owen has read the raised male hand of the pair: “For in this (Lacanian) image, chosen to represent the inhabitants of Earth for the extraterrestrial Other, it is the man who speaks, who represents mankind. The woman is only represented; she is (as always) already spoken for.”⁸ Of course, quite what an upheld ‘hand’ would mean to extra-solar system others is highly speculative (with earth-bound interpretation alone spanning ‘hello,’ ‘halt,’ ‘oath-taking,’ or, as Owen invites, an all too readily “‘naturalised’” phallic presence—oh, and think back to the hand of the sleeping male in the *Powers of Ten*).⁹

Worlds apart

If this transfer from ‘handholding’ to a gender biased ‘hand-rising’ bolsters the sluicing of signifiatory mastery preoccupying the panhandlers of postmodernism, the nature of the amorous itself as common-sensically (and gender normatively) divided, despite everything anticipated by intimate union, has a long terrestrial history. Indeed, love as amorous affect, whether homo or hetero, routinely shows up as a testing of intimate incommensurability, as Gilles Deleuze says in *Proust and Signs*, a commentary—similarly written across the late 1960s and 1970s—on Marcel Proust’s novel of the early 1900s, *Remembrance of Things Past*, or, as it is otherwise known, *In Search of Lost Time*. Deleuze reads Proust’s articulation of amorous signs as themselves inter-worldly and alienly tainted:

The beloved expresses a possible world unknown to us, implying, enveloping, imprisoning a world that must be deciphered, that is interpreted [...] To love is to try to explicate, to develop these unknown worlds that remain enveloped within the beloved.¹⁰

While Proust’s gigantic fictional life work could never be considered science fiction, Deleuze’s extraction of a system of signs from it suggests that the temporal work revealed by the novel is far from backward looking (despite its title). As he puts it: “The Search is orientated to the future, not the past.”¹¹ Proust offers then an anticipatory vision of the amorous: lovers, as worlds unto themselves, and worlds apart, are destined to be disjunctive rather than happily synthetic. Union entails a world-crossing journey, but one risking constant betrayal (where a shared world is eschewed) and back-sliding (with the lovers reverting to earlier exclusive spheres).

A passional regime

Deleuze, when he considered a Proustian-inclined repertoire of amorous signs with Felix Guattari in *A Thousand Plateaus* half a decade or so later, found them integrated with a regime of signs inclined towards flight and orbital release, release in the sense that signification can never quite orbit consistently about an unvarying societal referent as earlier despotic or imperial cultural constructs had (or continue to do in some cases). This “post-signifying regime,” as they named it, imparts an amplified sense of self via the singularised passions it permits to be put into motion, but also utilises such passions as lures and managed points

of societal cohesion and/or coercion. If self-consciousness as passion is key in a post-signifying domain, love itself becomes passionate, a “love-passion” charged with enabling a becoming other with and through others.¹² Yet, in sympathy with Proust’s insights on the amorous, an amplified sense of self-consolidation (or subjectification) in the post-signifying regime means for Deleuze and Guattari that the gravitational pull of subjects themselves perturbs and conditions the promise of becoming integrally divergent. As they write:

Here again, a veritable point of subjectification serves to distribute two subjects that as much conceal their faces as reveal them to each other, that wed a line of flight, a line of deterritorialisation forever drawing them together and [yet] driving them apart.¹³

In such accounts, love, far from being an unvarying affect consistent across time and societal arrangement, is a semantically determined condition evolving uniquely with varying societal assemblages. Moreover, such signifying practices don’t stop at the amorous; they run for the full depth of societal constructs, constructs coordinating and implicating, as this issue of *Interstices* will examine, architecture and its companion practices.

Love as passion, in an account that partly parallels Deleuze and Guattari’s, is described by Niklas Luhmann as a prepared “semantic field” set up in advance to counter the increasingly depersonalised and functionally differentiated social fields arising with modernity, a countering designed to increase personal individuation by securing a “world that is [...] understandable, intimate and close.”¹⁴ Critically for Luhmann, since the seventeenth century, if lovers are understood to make a world apart from social demand, it is not one completely partitioned off, nor is it one in which “total communication” between lovers is possible or plausible, precisely because modernity’s chronic emphasis on self-reference makes love an interpenetrative impulse, rather than an idealised one requiring a mutual fusing of persons: to love “mean[s] lovers conceding each other the right to their own world and refraining from integrating everything into a totality.”¹⁵ Replacing an earlier pursuit of the fusion of hearts, modern interpenetrative love means self-reference and the constitution of individual worlds renders the space of love opaque, an “empty space,” though one without transparency, as Luhmann asserts.¹⁶

“Lover, beloved and the space between them”

If the notion, indeed the experience, of becoming intimately close and entwined is a perennial motivator, one so much so that the prospect of love, even without its actuality, drives many of our actions and anticipations, a phrase offered by Anne Carson makes a succinct formulation of the nexus that love entails: “lover, beloved and the space between them, however realised.”¹⁷ In commencing the call for the essays that appear in this issue, we found this formulation particularly compelling, not least for its particular spatial implications. While Carson’s primary referents in *Eros: the Bittersweet*—the text from which this citation is drawn—is Classical Greek poetry and thought, holding off any presumptions about who or what constitutes lovers and their beloveds, and indeed the nature of the spaces between, potentiated, we thought, a means for thinking architecture within the broad and complex field of associations defining ‘love’ historically. Pointedly, such a tripartite assembly can accommodate

even decidedly non-classical conjunctures like that anticipated by the Pioneer and Voyager probes above. It is not just that the probes represent human coupling; they enact, in their centrifugation, an astral desire for distant reach, and even a yearning for contact and attachment. So, despite the intensely phobic picturing of alienness in the sci-fi cultural imagination, on show in these technological, corporate, and social bemouths is a connective will perhaps approaching what Henri Bergson termed “open love” and its embrace of all that the life of the universe can engender.¹⁸ In this case Carson’s prompt, “however realised,” shows up the extraordinary complex structures modalised in the name of this contact-longing.

Love materialised

“[H]owever realised” also points to important facets of love and its rethinking beyond the otherwise idealising and/or commodified taints that affection is frequently subject to—facets tied to materialisation. As Anna Malinowska and Michael Gratzke argue in their adaptation of cultural materialism to the question of love, “new tangibilities” (or what amounts to evolving forms of amorous digital contact) and a broader “techne of love” (that vast, historical “constructedness of the human way of life”) warrant a more attuned grasp of how affect and materialisation glove together.¹⁹ Dominic Pettman, contributing to Malinowska and Gratzke’s edited volume, in response to the question “how is love proven?” replies, “[t]hrough gestures. Through somatic materialization of desire, which involves a whole panoply of props and prostheses (not to mention conventions, discourses, assumptions, etc).”²⁰ Love, as he proffers, may be best understood as “the cultural scaffolding which builds itself around desire,” a notion he partly draws from Laurent Berlant who sees in desire an attachment that visits from beyond the self and that in turn come to colour the objects that prop up and make tangibly felt a personal world.²¹ Love for Berlant is desire reciprocated, that expands the self, that makes a world for love to endure within.²² For Pettman, it is that “cultural corset” that “spaces out desire’ (both temporally and geographically)” and hence is best grasped as a “Möbius strip” complexly imbricating both.²³

Love’s ambivalent commons

In this issue, then, we have aimed to be mindful of the profoundly ambivalent role of love, given its corseting and its convoluted turns. Despite the optimism of that Summer of Love we commenced with, *Powers of Ten* spans a radical re-making of desire, space, and politics. Certainly, what the propositions above regarding love and desire and their materialisation suggest is the historically complex ways the actual, the felt, and the ephemeral commingle in the “however realised” of affection and its spacing of loving and being loved. With Pettman’s notion of an imbrication of desire and love, it is possible to envisage contexts within which, on one hand, desire predominantly surfaces architecture (with delight, marvel, or envy), while, on the other, architecture appears more resolutely turned toward love and its passion for a space between, constitutive of our varying modes of in-commonness. In this issue, it is the latter that we have favoured, mindful that no enduring separation between them is sustainable as such. No doubt, the inscrutable dynamics of corporate capitalism will continue to mobilise desire and its correlate, love, for profitable and political ends. Beheld

in a certain way, love, like so many other desirous wants, has its market and its subjects to motivate, to prop up, or to socially close off and detach. On the other hand, beyond these profit circuits and the lack they peddle, love, as the bearer of an excess of passional signs, any of which may set the given into motion, offers a creative dynamic applicable, politically, to what Deleuze and Guattari see as a present all too routinely and disastrously held fast.²⁴ Love, then, beheld not solely as that which is transferred between individuals—a lover and the beloved—but as a contingent conjugation of facets, both individual and collective, renders it, in Michael Hardt and Antonio Negri’s characterisation, an ontologically fundamental event: it inexorably “marks a rupture with what exists and [prompts] the creation of the new.”²⁵ If the nature of Being itself can be said to be “constituted by love,” as they say, it is also “a motor of association” that makes worlds in common, including the potential for those world’s to be carriers of betterment—for Hardt and Negri the types of plenitude and equity assembled by and in the name of multitudes.²⁶

After the flowers

Coincident with Antonio Negri’s passing in 2023, Hardt released *The Subversive Seventies*, a book considering liberation struggles initiated internationally across that decade. Noting the characterisation of the 70s as “a troubling decade,”²⁷ he suggests that despite the fracturing and the disunity characterising resistance movements at this time, they offer a vantage uniquely linked to the contemporary now.²⁸ Optimism tied to forms of resistance in the 1960s, and which culminated, in one sense, with the Summer of Love, was less a beginning than a certain kind of end point, and that what the 1970s and its counter movements achieved was both a proliferation of perspectives on what liberation politics and its organisational forms might be, and also a vantage point especially apposite to neoliberalism that was testing the waters across this decade, and which, by its end, was ‘all in.’²⁹ This is what makes the *Powers of Ten* fascinating in relation to love: its spanning and propagating of a version of affectionate coupling ‘taking off’ astronomically, and ‘turning inward’ mind-bendingly. It echoes approximately the amorous messaging achieved directly by the Pioneer and Voyager probes, themselves riding atop, literally, the vast “space military industrial complex” (or “SMIC”),³⁰ coupled as it continues to be to a corporate capitalism that has piloted, or at least has been auto-steered towards, the neoliberal conditionality within which we ask here, in this issue, after architecture and its embodying of love. With Hardt (but also Deleuze and Guattari, and with Luhmann too), it bears noting that love, despite a popularised notion that it strikes spontaneously and without tutorage (in short ‘naturally’), is in fact an affect that is highly conditioned semiotically, historically, and culturally, but which pressingly warrants further critical scrutiny and practice politically (and we suggest architecturally), for if it is the agent that animates cooperation across differences, while permitting those differences to remain intact—a potential lesson the resistance movements of the 1970s offered³¹—it is also that agent of cooperation that can be, and has all too readily been, made coercive and discriminating. Learning to recognise the difference is everything.³² To indulge a moment of sloganeering: not an empire built on ‘love’; rather, love’s divergent multiplication. Some of the ways architecture can be seen to furnish through love shared worlds, and the cost and qualities of that loving, can be found in what follows.

Peer reviewed papers

In the peer reviewed section of this issue, we commence with “*Hors D’Oeuvres: Consuming La Petite Maison*,” by Marissa Lindquist and Michael Chapman. In a commentary paralleling their exhibition *Banquet*, held at the Tin Sheds Gallery at the University of Sydney in 2022, Lindquist and Chapman elaborate on Jean-François de Bastide’s libertine novella, *La Petite Maison* (1758), considering the role of the architectural *hors d’oeuvre* (or ‘outside the work’), originally a term applied to small architectural constructions beyond any main edifice (gazebo, pavilions, etc.). The essay charts, by way of a commentary on the exhibited elements of *Banquet*, the sensory delights and excesses of the emerging eighteenth-century bourgeoisie in their imitation of aristocratic licentiousness and the elaboration of private wealth architecturally. In Bastide’s *La Petite Maison*, the merging of interior space with mechanical devices is experienced by young Méliete in a sensory education far in excess of what ‘education’ was thought to avail in the eighteenth century.³³ Merging “erotic libertine novella and the architectural treatise,” as Anthony Vidler has noted in his preface to the English translation of *La Petite Maison*, meticulous architectural description is wielded as “a device for holding eroticism within the bounds of propriety.”³⁴ The novel in fact forms part of a longer tradition combining text and sensuous spaces for which the *Hypnerotomachia Poliphilis*, by Leon Battista Alberti, is the most prominent precursor³⁵—an erotic epic elaborated on by Sean Pickersgill later in this issue. For Vidler, what these erotic abodes establish is idealised, imaginary spaces set apart from the encroachment on love by daily routines, aging, and ultimately history.³⁶ They model an early variant of utopian non-place, but one in which architecture itself, or its detailed unfurling at least, is made “the primary object of eroticism.”³⁷ For Lindquist and Chapman, the *La Petite Maison* suggests an eroticisation of the sublime, one where bodies, machines, and architectural *hors d’oeuvres* commingle with and against humanist strictures. With the translation of this cohabitation into gallery artifacts in *Banquet* is found both a literary-historical recapitulation and a revival of, and capitalisation on, the non-place tendencies of exhibition space itself. Here architecture exercises, in the name of the exotic and its accompanying erotic, a desire for transport and transformation of beholders, a transposition defined as “wandering into the unknown.”³⁸

While Lindquist and Chapman pitch the eroticised literary and exhibiting domain as a portal onto the unknown, Mark Jackson, in “Where is the Love?,” undertakes a parallel probing of love’s indistinction. In this case no obvious intersection of love and architecture is offered, with both conditions placed under the sign of caducity, or transitoriness—“architectures of love, whatever they may be.”³⁹ While conceding that we all ‘know’ or can summon up instances that suggestively imply both,⁴⁰ Jackson links the issue of architecture and its adjacency to love with a broader palette of philosophical concerns raised by Jacques Derrida and Walter Benjamin, two authors whose interests converge on the questioning and nature of ruins. Ruined buildings and heartbreak offer one simplistic correlate, but Jackson is intent on drawing out something more perturbing: that architecture and perhaps love as a form of pathos we find in, and seek from, others, are no steadfast or knowable predicates; they are instead figures of fallibility and failed fastness. Closely reading a series of passages by Derrida and laying these against essays from Benjamin’s *Arcades Project*, Jackson proposes that

architectures of love, should they exist, owe their plausibility to a cognisance of “an eternal rising-and-falling of life,” and, in turn, a loving labour that works with and within the perennial rhythms of what he terms a fragile “lifedeath.”

Sean Pickersgill, in “Love’s Labour’s Lost: Alberto Pérez-Gómez’s *Polyphilo*,” draws insights from another form of labouring: the detailed engagement with discourses more explicitly grounded architecturally. Focusing on Alberto Pérez-Gómez’s *Polyphilo, or the Dark Forest Revisted* (1994), Pickersgill draws out the critical role of love in Pérez-Gómez’s writing and his pitching of it against the alienation of modernity and its overinvestment in technoscience. Where Pérez-Gómez’s allegorises in *Polyphilo* the melancholy of a technologically induced lifeworld by way of Francis Colonna/Alberti’s⁴¹ *Hypnerotomachia Poliphilis* (1499)—where, as Vidler has put it, “the secrets of ancient architecture [are delivered] through the pleasant conceit of a love poem”⁴²—Pickersgill considers the precarious ethical appeal the correlation sets up. Pérez-Gómez’s advocacy of architecture as an erotic epiphany, one where ‘love’ stands in for a generative impulse but is also indicative of a mandate (“you must create [only] what you love,” as Pickersgill puts it) is left, despite a persisting love of historical reference, mired by contemporary literary abstraction. For Pickersgill, key to the richness of the *Hypnerotomachia Poliphilis*—yet missing in Pérez-Gómez’s mirroring of it with *Polyphilo*—is the former’s merging of textual description and illustration, a long-practised rhetorical approach known as *ekphrasis*. Pickersgill, recognising the persistence of *ekphrasis* in contemporary intermedial narrative practices, points to the importance of illustration in textual world-making, and in turn the value of architectural ethics as a “story [capable of being] illustrated and told.”⁴³ More provocatively still, he asks whether, against the grain of Pérez-Gómez’s technological critique, machine learning and its generation of texts and images may yet be found capable of falling into a “narrative sequentiality” sufficiently rich to approach the *Hypnerotomachia Poliphilis*’ modelling of amorous attachment.⁴⁴

Addressing the intersection of amorous affect and industrial life from a different angle, Lucie Prohin considers discourses framing nineteenth-century working-class dwellings in “Rhetorics of Love in the Field of Working-Class Housing (Europe, second half of the Nineteenth Century).” Beyond the routinely recognised facets of public health, hygienist concerns, and social control of populations that have accounted for urban housing during this period, Prohin notes a series of reviews emerging in and about the 1970s that have paved the way for newer understandings of the emergence of working-class and social housing. Philanthropy (or “love of humanity,” as Prohin notes of the word’s Greek etymology) suggests a background motivation for ‘deserving’ interventions into deprivations within the social field. Despite the nineteenth century’s growing secularisation in European and English contexts, the exercising of Christian charitable love through welfare remained a substantive plank in that century’s second half. Similarly, the extension of charitable love to those in need was also considered to be a precondition by which such love would take root and be nurtured by those receiving it. Housing, and an attachment to it, provided a means by which reprehensible behaviours could be closed out, suggesting how ‘love’ itself assisted in linking morality and social housing. Further, as Prohin notes, ‘love of home’ also tutored a ‘love of property,’ itself modelling self-possession and respect, a cluster of motivations readily extended to families, and to bourgeois

ideals and aspirations more broadly. While the interior domain of houses most explicitly defined the image of home, a drive towards detached abodes made possible the furnishing of gardens, themselves modelling the practice of cultivation and extended care of ‘nature.’ This centrifugal directing of attachment found investment in the wider social field as a love of homeland, and in a more abstracted sense, ‘love of nation.’ As Prohin beautifully suggests, ‘love’ offers a critical vantage for gathering within a single lens, the kaleidoscopically varied concerns and motivations of reformers and recipients of housing reform.

Investigating a parallel intersection between welfare agencies and families, Susan Hedges, in “Measured Love: Regulating Infantile Bodies, the Plunket Society and Modern Architecture,” explores the role of Aotearoa New Zealand’s Plunket Society and its definitive shaping and prescribing of maternal love across the twentieth century. The Society, while fostering the welfare of mothers and babies more broadly, was tasked specifically with a reduction in childhood mortality, a unique intersecting of love and death. Importantly, as Hedges argues, while Plunket’s reforming efforts were understood as modernising childcare and welfare, they also dovetailed with New Zealand architectural modernism, firstly, at the level of the latter’s environmental emphasis on sunlight, ventilation, hygiene, and functional control and separation, but secondly, as the recipient of, and advocate for, its designing—in the form of local community centres and family outreach facilities. Moreover, the advocacy of child-raising practices centred on objective and disciplining measures (weighing, the control and timing of feeding, sleeping, and even forms of interaction applied to infant and mother both) restructured households, neighbourhoods, and the very range of ambitions and identities of women, and in parallel, men and children too. Drawing on a range of feminist texts by Hélène Cixous and Julia Kristeva, Hedges gauges these modernist practices of ‘measured love’ against alternative modes of maternal love irrevocably and elementally tied to symbiosis/separation and life/death. The paper concludes by considering its finding relative to the Plunket Society Headquarters in central Tāmaki Makaurau Auckland, a modernist architectural exemplar, itself now sadly lost to the revised cultural, societal, and urban logistics shaping the city and Aotearoa New Zealand itself.

If love, life, and the risks of loss are condensed in “Measured Love,” in “Missing You Already: Losing the Love of the Unhomely Homes of the Dead,” Katrina Simon, Stephanie Roland, and Isabel Lasala together consider cemeteries across three locales: Paris, France; Windhoek, Namibia; and Melbourne, Australia. Drawing on Michel Foucault’s consideration of heterotopias (for which cemeteries were examples), Simon, Roland, and Lasala test in these *necropoli* the tension between permanence and remembrance, on one hand, and dereliction and forgetting on the other. Implicit within this tension is a politic of memory (itself frequently tied to narratives of nationalism) determining what is perpetuated as remembrance and what is allowed to erode and become erased. In this sense, cemeteries are places of complex modes of loving precariously spanning from the personal to the national. For Simon, Roland, and Lasala, “Reading cemeteries as architectures of love” means seeing love itself as phenomena in decay, the traces of which show worlds of significance and the displacement of those worlds by others as they emerge and consolidate.

In the final paper of the peer-reviewed section, “To Love After Life: On the Memorialisation of the Immemorial in *Last and First Men* (1930 and 2021),”

Andrew Douglas considers further links between loss, love, and memorial structures. In this case the subject of investigation is a film by Icelandic composer Jóhann Jóhannsson titled *Last and First Men*, a work building on Olaf Stapledon's science fiction novel of the same name, while also incorporating moving images of post-Yugoslavian monuments or *spomenik*. The film and its constituent elements are found to offer a springboard from which a series of philosophically orientated perspectives have pictured modes of loving, particularly affection at the limits of human life. For Douglas, a consideration of these modes offers the possibility of describing an ethics of becoming answerable to what Henri Bergson described as "open love"—that most difficult to achieve, yet necessary counter to the animosity intrinsically harboured by love objects themselves.

Peer-reviewed postgraduate creative research projects

In this issue we showcase creative research, firstly by Tiago Torres-Campos and secondly by Qixuan Hu. For Torres-Campos this is from his PhD in architecture by design, supervised by Mark Dorian from the University of Edinburgh, while for Hu, the project work arises from a Master of Architecture, similarly supervised by Dorian and Ana Bonet Miró at Edinburgh.

Torres-Campos's project, titled "Under the Rug: Pleasure, Violence and Other Operations to De-sediment Central Park," considers Bernard Tschumi's *The Manhattan Transcripts* (1977-1981) and its complicated imbrication of pleasure and violence in an architecture suspending functional determinants and moral caveats. "Under the Rug," itself the first component of a three-part online exhibition in 2021 titled "Insular Events," queries what New York's Central Park might become should it transgress the city's Cartesian logic and follow the topographic and hydrological coherences otherwise eclipsed by real estate and political forces. Borrowing the serial square framing implemented by Tschumi in *The Manhattan Transcripts*, the project is shown in sequential notational form overflowing the figure-ground constraints of the city park. In this case, though, it is 'natural' forces that transgress, rather than the human-centred events pictured by Tschumi, producing what Torres-Campos terms an "archipelagic" fragmentation of the city. Thought of as a de-sedimentation of Manhattan, the project arrestingly pictures what an "Anthropocenic architecture of the event" might be.

Qixuan Hu, in a project titled "Speculative Inconstancy: Exploring the Architectural Potential of Porosity," similarly explores the issue of land and landscape in relation to architecture. Aiming to see past a building's immediate completion, Hu asks in what ways architecture may anticipate and adapt to the "turbulent landscapes" arising with climate variability. Focusing on a flood-prone ravine in San Miguelito, Panama City, the project proposes a community centre for a favela that has been established there. Building on Walter Benjamin and Asja Lacis' recognition of Naples as a porous city, Hu adapts 'porosity' as a figure capable of shaping a response to climate variability and community consolidation in San Miguelito. A set of gabion interventions in and across the ravine are designed to resist landslides and inundation while managing and then capturing sedimentation build-up for community use. Water capture and heat transfer systems further contribute to the self-reliance of this otherwise under-resourced community settlement, as does a "Food Centre" and "Education

Centre,” themselves establishing a domain of knowledge transfer. With this mix of environmental and social interventions, Hu draws on Object-Orientated Ontologies to account for the mix of human and non-human interactions and affordances assembled by the project. In this way, porosity as a design thematic is seen to build towards an “object-orientated architectural language,” one capable of mediating between environmental shocks, biodiversity, and habitation exercised across numerous registers.

Non-peer-reviewed section

Completing the issue are two book reviews, a book reflection, and a transcript of the panel discussion held in 2023 to honour the passing of heritage architect Jeremy Salmond (1944–2023).

First amongst the book reviews is a consideration by Stephen Zepke of Mark Jackson’s recently published *Diagrams of Power in Benjamin and Foucault, the Recluse of Architecture* (2022). For Jackson, whose essay “Where is the Love?” is included in this issue, *Diagrams of Power* is the second of two book publications spanning 2020–2022—the first of which (co-authored with Mark Hanlen), was reviewed in *Interstices* 22.⁴⁵ While Jackson and Hanlen’s first book, *Securing Urbanism: Contagion, Power and Risk*, grappled with the complexity of urban phenomena, *Diagrams of Power*, as Zepke remarks, is more “a book of philosophy than a book about architecture,” yet one whose intricacy and erudition unwaveringly test architecture’s complex capacity for reclusion.

In the second of the book reviews, Elizabeth Musgrave considers Marian Macken’s *Our Concealed Ballast*, an arresting memoir addressing significant personal loss and a journey towards reconciliation unfolded through non-chronologically portrayed memories, memories themselves deepened for the reader by an intricate depiction of the places of their attachment. Shortlisted for the Douglas Stewart Prize for Non-Fiction in the NSW Premier’s Literary Awards for 2024, it is a pleasure to recognise and celebrate in this issue Macken’s achievement in charting the complex terrain of loss and reconstructed attachments necessary to life’s sympathetic maintaining.

In the third essay of this issue’s non-peer reviewed section, John Stubbs reflects on a recent book he has co-authored with William Chapman, Julia Gatley, Ross King, and 59 other expert contributors. Titled, *Architectural Conservation in Australia, New Zealand and the Pacific Islands: National Experiences and Practice*, the book is the fourth in a series Stubbs has titled “Time Honored,” which collectively address cultural heritage conservation in a range of geographical domains. The latest, centred on the Pacific, and inclusive of its polar regions as well as the nations and regions we routinely associate with it, describes an astonishing breadth and specificity assembled by the book.

Lastly, in a transcript of the panel discussion organised and MC-ed by Julia Gatley in honour of Jeremy Salmond and held within Te Kāhui Whaihangā New Zealand Institute of Architects’ (NZIA) Auckland Architecture Week in 2023, a range of contributors (his partner Dame Anne Salmond, Salmond Reed Architects business partner Lloyd Macomber, associate at the practice Pamela Dziwulska, architect and educator Sarosh Mulla, university educator Paola Boarin, Heritage New Zealand architectural advisor, Robin Byron, and director of

designTRIBE architects, Rau Hoskins) reflect on the shaping of architectural heritage practice in Aotearoa New Zealand. Recipient of a Queen's Service Order in 2007 and the NZIA's Gold Medal in 2018, Jeremy is celebrated in the discussion for both his professional achievements and his underlying humanity and generosity. The editors of this issue also wish to acknowledge the support *Interstices* has received from Jeremy and Salmond Reed Architects through their long-standing corporate sponsorship of the journal.

In a final acknowledgement of love and its motivating and centring power, we wish to recall two people important to the editorial team who sadly passed away across the period of the issue's production. We dedicate *Architectures of Love* to Lawrence John Hedges and Anthony Douglas Smith.

NOTES

1. See Hadley Keller, "The Power Couples of Architecture and Design," *Architectural Digest*, January 31, 2015. This characterisation by Keller for an article to celebrate Valentine's Day 2015 offers the Eames as first in a list of the eleven "best partners in love and design." Online at <https://www.architecturaldigest.com/gallery/power-couples-of-architecture-and-design-slideshow>.
2. Titled *Powers of Ten: A Rough Sketch for a Proposed Film Dealing with the Powers of Ten and the Relative Size of the Universe* (1968).
3. In the case of the 1968 version, the origin point was a golf course lawn in Miami, Florida, though the shift to Chicago's Burnham Park as the imagined centre of a cosmic and micro-cosmic journey for the final film was a fiction, with the picnic scene being filmed by the Eames in California. See James Hughes, "The Power of *Powers of Ten*: How the Eames' Experimental Film Changed the Way We Look at Chicago—And the Universe," in *Slate*, December 4, 2012. Online at https://www.slate.com/articles/arts/culturebox/2012/12/powers_of_ten_how_charles_and_ray_eames_experimental_film_changed_the_way.html.
4. See <https://eros.usgs.gov/media-gallery/image-of-the-week/aerial-photos-of-image-archive>.
5. This account is offered by Alex Funke who worked on both films with the Eames and later went on to work on *Total Recall* (1990) and *The Lord of the Rings* trilogy (2001-2003). See Hughes, "The Power of *Powers of Ten*."
6. Robbert Dijkgraaf, "To Solve the Biggest Mystery in Physics, Join Two Kinds of Laws," *Quanta Magazine*, September 7, 2017. Online at <https://www.quantamagazine.org/to-solve-the-biggest-mystery-in-physics-join-two-kinds-of-law-20170907/>.
7. As Carl Sagan wrote in 1973 about the plaque: "The original drawings of this couple were made by my wife and were based upon the classical models of Greek sculpture and the drawings of Leonardo da Vinci. We do not think this man and woman are ignoring each other. They are not shown holding hands least the extraterrestrial recipients believe that the couple is one organism joined at the fingertips." See Carl Sagan, *Cosmic Connection: An Extraterrestrial Perspective* (Cambridge: Cambridge University Press, 1973), 22.
8. Craig Owens, "The Discourse of Others: Feminists and Postmodernism," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Seattle, WA: Bay Press, 1987), 61.
9. Owens builds this assertion of signficatory ambiguity out of earlier ones by both multi-media artist Laurie Anderson and himself. See "The Discourse of Others", 60-61.
10. Gilles Deleuze, *Proust and Signs: The Complete Text*, trans. Richard Howard (Minneapolis, MN: University of Minnesota Press, 2000), 7.
11. Deleuze, *Proust and Signs*, 4.
12. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, Volume 2, trans. Brian Massumi (Minneapolis, MN: University of Minnesota Press, 1987), 131.
13. Deleuze and Guattari, *A Thousand Plateaus*, 131.
14. Niklas Luhmann, *Love as Passion: The Codification of Intimacy*, trans. Jeremy Gaines and Doris L. Jones (Stanford, CA: Stanford University Press, 1998), 16.
15. Luhmann, *Love as Passion*, 176.
16. Luhmann, *Love as Passion*, 177.
17. Anne Carson, *Eros: The Bittersweet* (Champaign, France & London, UK: Dalkey Archive Press, 2015), 77.
18. Henri Bergson, *The Two Sources of Morality and Religion*, trans. R. Ashley Audra, Cloudesley Brereton & W. Horsfall Carter (Notre Dame, IN: University of Norte Dame Press, 1977).
19. Anna Malinowska and Michael Gratzke (eds), *The Materiality of Love: Essays on Affection and Cultural Practice* (New York, NY: Routledge, 2018), 3.
20. Dominic Pettman, "Love Materialism: Technologies of Feeling in the 'Post-Material' World (An Interview)," in *The Materiality of Love*, ed. Malinowska and Gratzke, 16.
21. Laurent Berlant, *Desire/Love* (New York, NY: Punctum Books, 2012), 5.
22. Berlant, *Desire/Love*, 6.
23. Dominic Pettman, *Creaturely Love: How Desire Makes Us More and Less Than Human*, (Minneapolis, MN: University of Minnesota Press, 1987), 4-6. Pettman is citing Berlant here.
24. I am reworking a point made by Hannah Stark; see, "But We Always Make Love With Worlds': Deleuze and Guattari and Love," in *Online Proceedings of 'Sustaining Culture,' Annual Conference of the Cultural Studies Association of Australia*, University of South Australia, Adelaide, 2007, 3. And see Gilles Deleuze and Felix Guattari, *What is Philosophy?*, trans. Hugh Tomlinson and Graham Burchell (New York, NY: Columbia University Press, 1994), 108.
25. Michael Hardt and Antonio Negri, *Commonwealth* (Cambridge MA & London, UK: Belknap Press, Harvard), xii, 181.
26. Hardt and Negri, 181, 189.
27. Michael Hardt, *The Subversive Seventies* (New York, NY: Oxford University Press, 2023), 253.
28. Hardt, *The Subversive Seventies*, 256.
29. Hardt, *The Subversive Seventies*, 10.
30. For instance, on the machinations between American national space aims and corporate involvement in the "SMIC" arena, see: "The Best Way to Make a Profit as an Aerospace Company is to Fail", *Quartz Daily Brief*, January 13, 2020. Online at <https://qz.com/1784335/the-space-military-industrial-complex-profits-off-us-failure#:~:text=For%20years%2C%20the%20space%20military,%20space%20using%20American%20vehicles.>
31. Hardt, *The Subversive Seventies*, 8-9.
32. Michael Hardt, "The Politics of Love and Evil in the Multitude" (guest lecture at York's Centre for Film and Television, York University, Toronto, ON, Canada, 15 September 2013). Online at <https://www.tvo.org/video/archive/michael-hardt-on-the-politics-of-love-and-evil>.
33. Anthony Vidler, "Preface," in *The Little House: An Architectural Seduction*, trans. Rodolphe el-Khoury (New York, NY: Princeton University Press, 1996), 11.
34. Vidler, "Preface," 10.
35. Vidler, "Preface," 11.
36. Vidler, "Preface," 11-12.
37. Vidler, "Preface," 12.
38. Michael Chapman and Marissa Lindquist, "Hors D'Oeuvres: Consuming *La Petite Maison*," in *Interstices: Journal of Architecture & Related Arts*, 23 (2024).
39. Mark Jackson, "Where is the Love?," in *Interstices: Journal of Architecture & Related Arts*, 23 (2024).
40. Jackson, "Where is the Love?,"
41. Debate exists over the authorship of the *Hypnerotomachia Poliphilis*, with Pickersgill favouring Colonna in his paper .
42. Vidler, "Preface," 11.
43. Sean Pickersgill, "Love's Labour's Lost: Alberto Pérez-Gómez's *Polyphilo*," in the abstract for this issue.
44. Pickersgill, "Love's Labour's Lost."
45. See Andrew Douglas, *Interstices* 22, 89-94.