

**OCCUPATION:**  
Negotiations With  
Constructed Space



Cover Image: Occupation through Light. Reproduced with the kind permission of Chris Bird.

Facing Page: Palestinian children in Anata. Photograph by Terry Meade.



# **OCCUPATION: Negotiations With Constructed Space**

Papers from the conference held at the University of Brighton  
2nd to 4th July 2009

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Edited by Terry Meade, Luis  
Diaz and Isobel Creed

The editorial committee received 95 abstracts, out of which 50 were accepted for presentation at the conference and publication in the proceedings.

Each paper in the proceedings has been double blind refereed by members of a panel of academic peers appointed by the editorial committee. Papers were matched where possible to referees in the same field and with similar expertise to the authors.

The editorial committee would like to thank all those peers who gave their time and expertise to the refereeing process.

### **Keynote Speakers:**

**Graham Dawson** (Professor of Design Research, University of Brighton);

**Neil Leach** (Professor of Architectural Theory, University of Southern California);

**Declan McGonagle** (writer, curator and director of the National College of Art & Design, Dublin).

**Markus Miessen** (London and Berlin based architect, researcher, educator and writer)

**Irit Rogoff**, (Professor of Visual Culture, Goldsmiths College, London University);

**Fred Scott**, (visiting Professor at Rhode Island School of Design);

### **Referees**

Suzie Attiwill	Gill Mathewson
Anne Boddington	Andy Milligan
Jos Boys	Karen Norquay
Bob Brecher	Kathleen O'Donnell
Graeme Brooker	Frank O'Sullivan
Bruce Brown	Richard Patterson
Rachel Carley	Julieanna Preston
Mark Devenney	Louise Purbrick
Luis Diaz	Anthony Roberts
Julia Dwyer	Susan Robertson
Susannah Hagan	Gill Seddon
Catherine Harper	Peter Seddon
Tom Hickey	Ryan Southall
Ed Hollis	Nancy Spanbroek
David House	Andrew Stone
Stuart Laing	Ro Spankie
Gini Lee	Mark Taylor
Tom Loveday	Johnathan Woodham

## Contents

Introduction: Occupation: Fiction Resistance, Negotiation <b>Terry Meade</b>	8
Working space: Interiors as provisional compositions <b>Suzie Attiwill</b>	17
The Wanderings of the Meeting House Hinemihi: the mythologies and realities of an appropriated indigenous building <b>Boris Bogdanovich</b>	18
Between Place, Performance and Score: Meeting Places. <b>Trish Bould, Charlotte Knox-Williams, Kathy Oldridge</b>	19
Occupying (dis)ordinary space. <b>Jos Boys, Pam Shakespeare</b>	20
In-Habit: Occupation and Decoration. <b>Graeme Brooker</b>	22
The Alien Occupation of Space in Playtime: Parallels between Jacques Tati, Henri Lefebvre and The Situationists. <b>Graham Cairns</b>	24
Reclaiming Public Space. <b>Tonia Carless</b>	26
Life A User's Manual: George Perec's Occupation of the Interior. <b>Rachel Carley</b>	27
Farnsworth and the Anatomy of Occupation. <b>Lynn Churchill</b>	29
Trespass: Works created by 3rd Year Interior Architecture students at Curtin University, Western Australia in 2008. <b>Lynn Churchill</b>	30
The Responsibility of Form: Space and Practice in the Entry Sequences of Housing Estates. <b>Luis Diaz</b>	32
Proposal for a materialist arena: painted space. <b>Bernice Donszelmann</b>	33
Uncertain Occupations: Cultural Transports at Play. <b>Mick Douglas</b>	34
	3

Foaming Relations: The Ethico-Aesthetics of Relationality. <b>Hélène Frichot</b>	35
No Break Out Insight. <b>Patrick Hannay</b>	36
Architectural Notation and the Body Condition: Tracking the Dance of E1027. <b>Susan Hedges</b>	38
The Southbank: An Invitation to Participate. <b>Ellie Herring</b>	39
Occupation within Urban Conditions. <b>Rochus Hinkel</b>	40
The Big Brother House is Watching You. <b>Ed Hollis, Andy Milligan</b>	41
The Qualities of Informal Space: (Re)appropriation within the informal, interstitial spaces of the city. <b>Joanne Hudson, Pamela Shaw</b>	43
The Minimum Home. <b>Ersi Ioannidou</b>	44
Negotiating Space: an Interior Practice. <b>Roger Kemp</b>	46
Whiteroom: Waiting Rooms of Youth and Age in Visual Art and Literature. <b>Bella Kerr</b>	47
Choreographies of Inhabitation: an investigation into visual, auditory and spatial relationships. <b>Gabriele Knueppel, Michael Fowler</b>	48
An Imaginary Elsewhere: Mapping Occupancy in the South African Informal Settlement Dwelling. <b>Jennifer Kopping</b>	49
On Location: The Imagined Private Interior in Public Life. <b>Gini Lee</b>	50
Figure/Ground: Double Occupations of Discourses and Events. <b>Oren Lieberman</b>	51

Licensing Control: The role of liquor licensing in the changing occupation of a New Zealand Hotel. <b>Christina Mackay</b>	52
Mining the Urban Unconscious: The role of sound and light in the shaping of temporal spatial interventions. <b>Ross McLeod</b>	53
Re: growth - a spatial agitation. <b>Sven Mehzoud, Andy Irving</b>	54
The Market Place and Space. <b>Lynne Mesher</b>	55
Sensory Space: Temporary Occupation. <b>Belinda Mitchell</b>	56
The London Coffee Bar of the 1950s – teenage occupation of an amateur space? <b>Matthew Partington</b>	57
Registers of Occupation – changing the subject. <b>Richard Patterson</b>	58
‘The Edge of Danger’: artificial lighting and the dialectics of domestic occupation in Philip Johnson’s Glass and Guest Houses. <b>Margaret Maile Petty</b>	59
Temporary Active - Actions as Urban re-appropriation strategies. <b>Gennaro Postiglione, Eleonora Lupo</b>	60
Occupations of Interior Surface. <b>Julieanna Preston</b>	61
‘Remembering’ in Retail Space. <b>Nuala Rooney</b>	62
From New York to the Congo via Marfa: Branded Occupation. <b>Nicky Ryan</b>	63
The Battle for Spaces of Possibility within the Palestinian / Israeli Conflict: Healing fractures through the dialogue of everyday behaviour. <b>Yara Sharif</b>	65
Occupying Atmosphere. <b>Jan Smitheram Simon Twose</b>	66

Knowing Occupations: the euretics of very small houses. <b>Jan Smitheram, Ian Woodcock</b>	67
Patterns of Occupation. <b>Ro Spankie, Ana Araujo</b>	68
In the Course of Time – scale, territorial density and rhythmanalysis. <b>Roger Spetz</b>	69
Working diagrammatically: instrumentalising interior space. <b>Mark Taylor</b>	70
Occupying Temporal Imagination. <b>Ingrid Wang</b>	71
Perfect Vehicles: Memory and Contingency on the New Jersey Turnpike. <b>Edward Whittaker</b>	72
Negotiations in Hollow Space. <b>Michele Whiting</b>	74
Narratives and Drawings – Myth, Metaphor and Spatial Occupation. <b>Ivana Wingham</b>	76



Image from 'Bad Boy Bubby: beneath-ground'  
See Paper by Gini Lee On Location: The Imagined Private Interior in Public Life

# Occupation: Friction, Resistance, Negotiation

**Terry Meade**  
**University of Brighton, UK**

The papers presented here were delivered at a conference hosted by the Interior Architecture Programme at the University of Brighton. This conference aimed to open up questions about the relationship between people and constructed space through explorations of the frictions and negotiations underlying forms of inhabitation. It provoked a wide-ranging response from an equally wide-ranging group of researchers, practitioners and designers in fields of art, architecture and interior and spatial design. The material presented at the conference is gathered together in this collection in order to reveal the richness and complexity of this exploration. In doing so, it challenges conventional understanding of passive links between buildings and inhabitation.

The term ‘Occupation’ broadly encompasses the connection of human life with larger systems of social and technical organisation, as well as the coupling between everyday conduct and spatial context. From the early stages of the conference, it became clear that there are many and varying correspondences between this word and its associated meanings. *Richard Patterson* touches on these in his paper, where he states:

The earliest example in the Oxford English Dictionary of use of the term ‘occupation’ is the thirteenth century, in which it registers a sense of ‘seizing’, of ‘taking possession’, and ‘employment’, ‘taking for one’s use’. Its English usage is said there not to be ‘explicable’ from the French, where the meaning is one of ‘tenure’ or ‘possession’ [occupation] or ‘holding’ [occupier], but comes directly from the Latin *occupatio*. Occupation, thus, is a term within which illegitimacy lurks as subtext, a term which, when appropriated by English, shifted its meaning from, one might say placid domesticity, in favour of its more unstable and violent antecedents.

Patterson continues: ‘Occupation - being in the world - dwelling, are not statements of static conditions, as all have deep roots in action, instability and impropriety...’ Occupation, has the power, not only to unsettle and subvert fixed forms of dwelling, but also to open up

new relationships between people and buildings. According to this view, there is an innate friction between occupier and constructed space. On the one hand, a building is supposed to contain people and their activities, alleviating or concealing points of disruption, while on the other hand, as Tim Ingold argues, this is an impossible mission.

Life will not be confined within bounded forms but rather threads its way through the world along the myriad of lines of its relations, probing every crack or crevice that might potentially afford growth and movement. Nothing it seems, escapes its tentacles. Thus wherever anything lives the infrastructure of the occupied world is breaking up or wearing away, ceaselessly eroded by the disorderly groping of inhabitants, both human and non-human, as they reincorporate and rearrange its crumbling fragments into their own ways of life.

Ingold, T, (2011)  
*Being Alive: Essays on Movement, Knowledge and Description*,  
Routledge, New York. P124

Friction also implies resistance, in this case resistance shown through the sometimes-uncomfortable encounters between building and inhabitant. Resistance can elicit an assortment of behaviours frequently requiring complex, creative and artful negotiations. In other words, reconfiguring relationships through the introduction of new tactics, manoeuvres or changes in direction. Occupation is in many ways a play between constraint and freedom of movement. The task always facing an occupant is to be attuned to opportunities afforded for resistance, through a negotiation of moments of friction and constraint. Resistance can also denote a refusal of much needed change as revealed in the increasing prevalence of structures that aim to separate or enclose people or communities.

Underlying all forms of occupation are questions of space and time. In political terms, occupation entails taking possession of space, or living in territory that has been captured. For people under military occupation, restrictions on space are well known, but what is less understood is the confiscation of time. People under occupation reside in an unsettled time frame, defined by unpredictable events. Daily routines and activities have to be curtailed, moulded and adapted to new situations. For the occupier, energy and resources are expended on enforcing new rules and in maintaining a protective skin. Containment, exclusion and displacement, of people together with the rise of camps, gated communities and fortified enclaves, are the cause of some of our most pressing contemporary problems. Understanding the relationships between people and politics, place and space is of critical importance for any sort of practice today.



The Wall at  
Qalandia  
checkpoint, separ-  
ating Ramallah  
from Jerusalem.  
Photograph by  
Martine Miel.

Tim Ingold, takes up these issues through the distinction he makes between an Occupant and an Inhabitant. He explains this as the difference between two knowledge systems. An occupant has a clear idea of boundaries; asserting mastery over an environment by viewing (or drawing) space from above, without inhabiting it. An inhabitant on the other hand, has a less certain engagement with a place, paying constant attention to its texture and materiality while building up detailed knowledge as lived experience over time. This brings to mind Walter Benjamin's well-known comment about the domestic interior: 'To live means to leave traces'. There is always a material record of inhabitation; residue of things left behind, deposits, objects that need to be identified or displayed.

The relationship between buildings and users is therefore not as self-evident as many architects and designers like to assume. A quality of richness gleaned from inhabitation is often missed or devalued by professionals involved in the design of artful or functional environments. In many modern buildings, inhabitation appears to be of peripheral concern. *Patrick Hannay* argues in his paper, that architects repeatedly pay a fortune for photography that excludes traces of the occupant or inhabitant. He claims that such exclusion 'speaks volumes about detachment from a close sensitivity to a particular client's occupancy'. By putting the figure of the occupier foremost, these papers highlight the way places are changed by occupation and by the complex specificities of human engagement with the surrounding built fabric. The conference call suggested that other categories could be attached to an alignment of 'space and time', in order to extensively explore this subject. Place, appropriation, memory and imagination were also assembled as themes, so that their role in occupation might be revealed. Though they help to draw attention to common threads and important differences, many of these categories overlap in the papers and therefore do not rigidly define the subject matter.

Deliberations on **Occupation and Place** raise issues of site specificity, ownership and possession. Papers under this theme range from the inhabitation of domestic space to the occupation of cities. Iconic houses, including Eileen Gray's E1027 (*Susan Hedges*), Phillip Johnson's Glass House and Guest House (*Margaret Petty*), and the Farnsworth house designed by Mies van der Rohe (*Lynn Churchill*), are examined from different standpoints of occupation. These papers challenge some of the customary beliefs about these buildings and the habits that exert power over dwelling. *Ersi Ioannidou* and *Rachel Carley* explore the

Ingold, T.  
(2007) *Lines: A  
brief History*,  
Routledge, New  
York. (chapter 3  
p72)

Benjamin., W.,  
(1978)  
*Reflections:  
Essays,  
Aphorisms,  
Autobiographical  
Writings*. (Scho-  
ken Books, New  
York) P155.

role of objects in the inhabitation of domestic space and *Ed Hollis* and *Andy Milligan* consider the various occupations of the Big Brother House. For *Ro Spankie* and *Ana Araujo*, 'domestic space' is not a series of still lives, but, in fact, only gains meaning and significance through occupation.

*Graeme Brooker* investigates the assumption that interior architecture and decoration are integral to the production of interior space and *Julieanna Preston* explores the way issues of surface have become central to contemporary architecture and design. In her paper she pursues a notion of surface specific to interior occupation. *Trish Bould*, *Charlotte Knox-Williams* and *Kathy Oldridge* explore the complexity and multiplicity of 'interpretation' through a collaborative practice set in particular places. *Mark Taylor* traces the work of diagrams in the questioning of dominant architectural strategies. He explains how 'diagramming' forces new understandings of interior space into appearance.

Residual or 'left over' urban spaces were the subject of several papers, raising questions about appropriation and the ability to provide for change (*Gennaro Postiglione* and *Eleonora Lupo*). *Rochus Hinkel* explores the way that public space emerges once it becomes activated through occupation and *Sven Mehzoud* and *Andy Irving* test the way interventions can activate residual space through particular forms of spatial agitation. *Roger Spetz* considers scale as a condition for social encounters, linking space with time and *Tonia Carless* considers the role of architecture and urban design in the increasing commodification of public space.

The theme of **Occupation and Time** addresses questions about transience, temporal occupation and alternative ways of occupying territory. Several papers explore occupation through events and situations, drawing from the work of Lefebvre, de Certeau, Debord and Deleuze, among others. *Luis Diaz* addresses several ideas in the conference description to engage with 'alternative readings of territory and a range of spatial practices, which identify how 'daily routines and activity are curtailed, moulded and adapted to a particular environment.' *Hélène Frichot* uses the work of German philosopher Peter Sloterdijk to discuss the analogy of 'foam' in a description of the relations that cohere between one individual and the next, in the context of the modern city. *Mick Douglas* explores uncertainty in temporary public occupation through projects in tramways and pedal-powered modes of transport in Melbourne. By disrupting the orthodoxy of everyday forms of organisation, these projects

induce an uncertainty in occupying place and position. *Gabriele Knueppel* and *Michael Fowler* describe the way sound and light may be employed as dynamic physical and multi-sensory relationships to expose the context and history of a particular site. *Jan Smitheram* and *Simon Twose*, argue that ‘atmosphere’ can be a conceptual tool to disrupt static and representational modes of spatial thinking. *Christina Mackay* uses the case study of a particular New Zealand hotel to examine a changing occupation brought about by the imposition of laws and regulations.

A number of papers focus on the temporary occupation of retail and marketing spaces. The market hall as a tool for understanding social engagement and transient occupation (*Lynne Mesher*); the situation of small independent traders on the High street (*Nuala Rooney*); and the London coffee bars of the 1950s as recognized social spaces that have an impact extending beyond their physical presence (*Matthew Partington*). *Nicky Ryan* interrogates Prada’s occupation of space through the use of art installations and other strategies employed in artistic practice.

The theme of **Occupation and Appropriation** examines claims on property and territory, acts of dispossession and exclusion and the occupation of interstitial or unusual spaces. As mentioned earlier, the word ‘occupation’ always contains political meaning. *Yara Sahrif*’s paper addresses the way that the current policy of hardening the border zones between Palestine/Israel brings not only division and destruction, but also produces new cultural and urban realities. *Jennifer Kopping* investigates the occupancy of informal dwellings and considers objects and the manner in which they are displayed, as signs of temporality and as nostalgic markers of home. *Boris Bogdanovitch* tracks the relocation of a traditional New Zealand Maori meetinghouse, to Clandon Park, in Surrey and discusses the implications of expatriated spaces that once directly communicated with their occupiers being transported to new surroundings. *Jos Boys* and *Pam Shakespeare* investigate occupation through the narratives and strategies of disabled people using a tactic known as ‘breaching’. *Elle Herring*, considers the tangle of walkways, undercrofts and staircases of the Southbank Centre, suggesting that the site had been deliberately undefined and that users were expected to ‘take advantage’ of the potential in the different and scattered elements. *Jo Hudson* and *Pamela Shaw* examine ‘the characteristics of informal spaces within the contemporary city and highlight creative ways in which they are appropriated.’

**Occupation Memory and Imagination** considers acts of consciousness or forms of belief that lead to occupation and/or the redrawing of boundaries. Under this theme, ideas about memory, representation, film and virtual space are explored. *Gini Lee* uses the interior landscapes of selected contemporary Australian films, to develop a number of thematic influences on the manner in which domestic and private lives are constructed through filmic imagination. *Belinda Mitchell* draws on inter-disciplinary methodologies from scenography, dance and drawing in order to explore the role of the non-visual and somatic senses in the design process. *Roger Kemp* argues that an interior is defined by a set of relations activated by participation in that space. *Oren Lieberman* investigates occupation through a specific cultural, theoretical and spatial preoccupation – the figure/ground and *Ingrid Wang* describes a method of bringing out, or revealing the designer’s imagination to the occupants of a physical space. *Michele Whiting* examines how specific and contested sites may be experienced, re-inhabited, negotiated and delimited through a moving image installation. She aims to uncover how and in what ways multilayered space is inhabited.

*Ed Whittaker*’s paper references Gilles Deleuze’s concept of ‘the fold’, in an examination of two car journeys on the New Jersey Turnpike between New York City and the Jersey hinterland. *Graham Cairns* explores the way in which the political, social and architectural ideas of Debord, Baudrillard and Lefebvre manifest themselves in the work of Jacques Tati. *Bernice Donszelmann* explores the way certain forms of painting practice might be understood as processes through which the materialism of Henri Lefebvre’s presentation of occupation in *The Production of Space* gets played out in precise terms. *Bella Kerr* traces the connections between works by contemporary artists and novelists, to reveal an ongoing and discernible history of ideas concerned with the depiction of domestic space. *Ivana Wingham* sees myth as a source for a critical practice that aims at teasing, poking and challenging pre-conceived notions of occupation, as well as a vehicle for conceptual mobility between the past and the present.

These papers together foster a diverse but exhilarating understanding of the depth, complexity and variety of forms of occupation. What they all have in common is that each in their different ways suggests that we cannot understand occupation unless we are willing to think about interior space. Not necessarily interiors formed by walls or building, but the inhabitation of significant places over which an individual or a group has a claim.

*Suzie Attiwill* suggests that the ‘conference provocation invites a thinking through of the concept of ‘occupation’ as a way to locate some of the assumptions underpinning interior design as a discipline’. This is a constant preoccupation throughout the contributions presented here and it is no coincidence that many of the papers explore ways to subvert architectural objects and undermine the boundaries that determine particular forms of occupation. This constitutes a direct challenge to certain convictions of modern architecture described by Tim Ingold.

It has of course, long been the ambition of modernist architecture and urban planning to bring closure to life, to put it inside, by means of projects of construction that would seek to convert the world we inhabit into finished accommodation, made ready to be occupied.

This collection then, is a dynamic record of some of the pathways accidents and strange evolutions out of which inhabitation arises. Above all, it invites a critical reading that questions the often rigidly defined role of people concerned with conceiving, planning and making human inhabitation and consequently, the inconsistency between the word ‘occupation’ and its corresponding perception.

Ingold, T,  
(2011) *Being  
Alive: Essays  
on Movement,  
Knowledge and  
Description*  
Routledge, New  
York. P123

**ABSTRACTS:**  
Appearing in alphabetical order by author.

## Working Space: Interiors as provisional compositions

**Assoc. Prof. Suzie Attiwill**  
**RMIT University,**  
**Melbourne, Australia.**

Key words: ‘working space’, transformation, time, employ, design, interior.

The conference theme of occupation and constructed space facilitates an engagement with several ideas currently shaping interior design thinking, discourse and practice. Occupation, inhabitation, dwelling – the production of a place for people to inhabit, dwell, occupy – are a focus of interior design. While these terms are often used interchangeably they bring with them various theoretical frameworks and philosophical underpinnings. The term ‘occupation’ not only conjures ideas of residential living but is hard to prise from nuances related to military occupations, the occupation of territories, and colonialism. The conference provocation invites a thinking through of the concept of ‘occupation’ as a way to locate some of the assumptions underpinning interior design as a discipline and through this, open up the potential for new ways of thinking and practising interior design which may in turn lead to different kinds of occupations and interiors.

# **The Wanderings of the Meeting-House Hinemihi: The mythologies and realities of an appropriated indigenous building and an argument for a positive reading of its place in a post-colonial context.**

**Boris Bogdanovich,  
UK**

Keywords: indigenous architecture, appropriation of space, post-colonial contexts, negotiated occupation

While New Zealand's inimitable history has generated many distinctive spatial phenomena, one of the most anthropologically intriguing examples are the carved meeting houses historically purchased by visiting foreigners from the indigenous Maori population and reconstructed in a European context. One such space, disconnected from its original context and still in the process of negotiating a relationship with its new place is Hinemihi o te Ao Tawhito or Hinemihi of the Old World, a meeting-house from the ruined village of Te Wairoa in New Zealand now located in the grounds of Clandon Park, a stately home in Surrey in the United Kingdom. The architectural tradition of the Maori people places great significance on constructed spaces and the specific rituals associated with them. Meeting houses are not only embodiments of their community's achievements but also anthropomorphic representations of ancestors and symbolic displays of tribal genealogies. The foreign acquisition of these metaphorically dense spaces and their misused

placement as colonial artefacts or garden follies in distant landscapes provokes interesting questions about the negotiation between space and setting. This paper will use the wanderings of the meeting house Hinemihi as an example in considering the implications of expatriated spaces that once directly communicated with their occupiers but now exist in supposedly inanimate relationships with their surroundings. Nonetheless, the multiple and resilient meanings embedded in the Hinemihi house itself suggest that such architecture can also be viewed as pan-geographic and omni-relevant spaces; a reading that elucidates a potentially optimistic contemporary reality.

## **Between Place, Performance and Score: Meeting Places**

**Trish Bould**  
**Independent Arts & Crafts Professional, UK**

**Charlotte Knox-Williams**  
**Fine Art Professional, UK**

**Kathy Oldridge**  
**Artist & Partner, Antennae, UK**

A collaborative research project exploring negotiations through text, place and practice. This paper explores the complexity of interpretation in collaborative practice and the subsequent potential and difficulty of re-telling exchange. Using varied viewpoints it examines processes of separation and negotiation between private and public spaces. Through an investigation of these shared spaces, we set out to reveal the dynamics of our own collaborative practice, identifying spatial aspects of collaboration as a result. Using project documentation from a duet performed within a gallery studio between an artist and a percussionist as the focus for investigation, we will specifically re-present issues of set up, in particular the ways in which a barrier or separation is established, bringing into existence an exteriority.

In doing so, it will map territories of practice through collaboration, locating interconnections, difference and overlaps.

Framing and re-framing activities within a series of re-tellings, we will model the dynamic impact of different material to consider the potential influences of physical site(s), individual and disciplinary frameworks of practice.

Drawing on the notion of a performed score we will offer opportunities through which the viewer/participant might themselves re-site fragments of our dialogues within their own territories and experience.

## Occupying (dis)ordinary space

**Dr. Jos Boys,  
Senior Research Fellow,  
University of Brighton, UK**

**Prof. Pam Shakespeare,  
Open University, UK**

This paper starts by outlining some key work in ethnomethodology, which understands everyday, unnoticed social and spatial practices as “problematic accomplishments” (Ryave and Schenkein:1974). Such practices involve a considerable amount of detailed — usually seen but unnoticed — work in order to maintain the commonplace world where people know what ‘anyone’ knows and does. We are interested in showing how doing ‘nothing much’ is a socially achieved activity; how such ordinariness has consequence for those who specifically ‘cannot be ordinary’; and in the implications for the everyday occupation(s) of built space.

We do this by investigating occupation through the narratives and strategies of diverse disabled people using a tactic that Garfinkel calls breaching. He argues that the underlying practices in commonplace situations are best made visible through their disruption, through making trouble’ (1967).

Disabled people are often not perceived as ‘anyone’ - not because of any particular impairment but because they do not fit the unspoken conventions of what constitutes doing ‘being ordinary’ (Sacks: 1984). Here we outline how a disabled-led perspective on occupation can reveal both the amount of work involved in negotiating physical space and how it goes unnoticed as ‘nothing much’.

Finally, we look briefly at Milton Keynes Shopping Centre to explore what kinds of descriptions of buildings such an approach might offer. We suggest that rather than simply mirroring what ‘anyone’ knows or does, the design of a particular built space intersects in complex ways with occupation and ‘doing’ being ordinary.



"How many ways are there to get from A to B?" Temporary Installation at Architecture-InsideOut workshop, Turbine Hall Tate Modern, May 2008 by artists Tony Heaton and Chris Ankin with architects Ash Sakula. Photograph by Jos Boys

## In-Habit: Occupation and Decoration

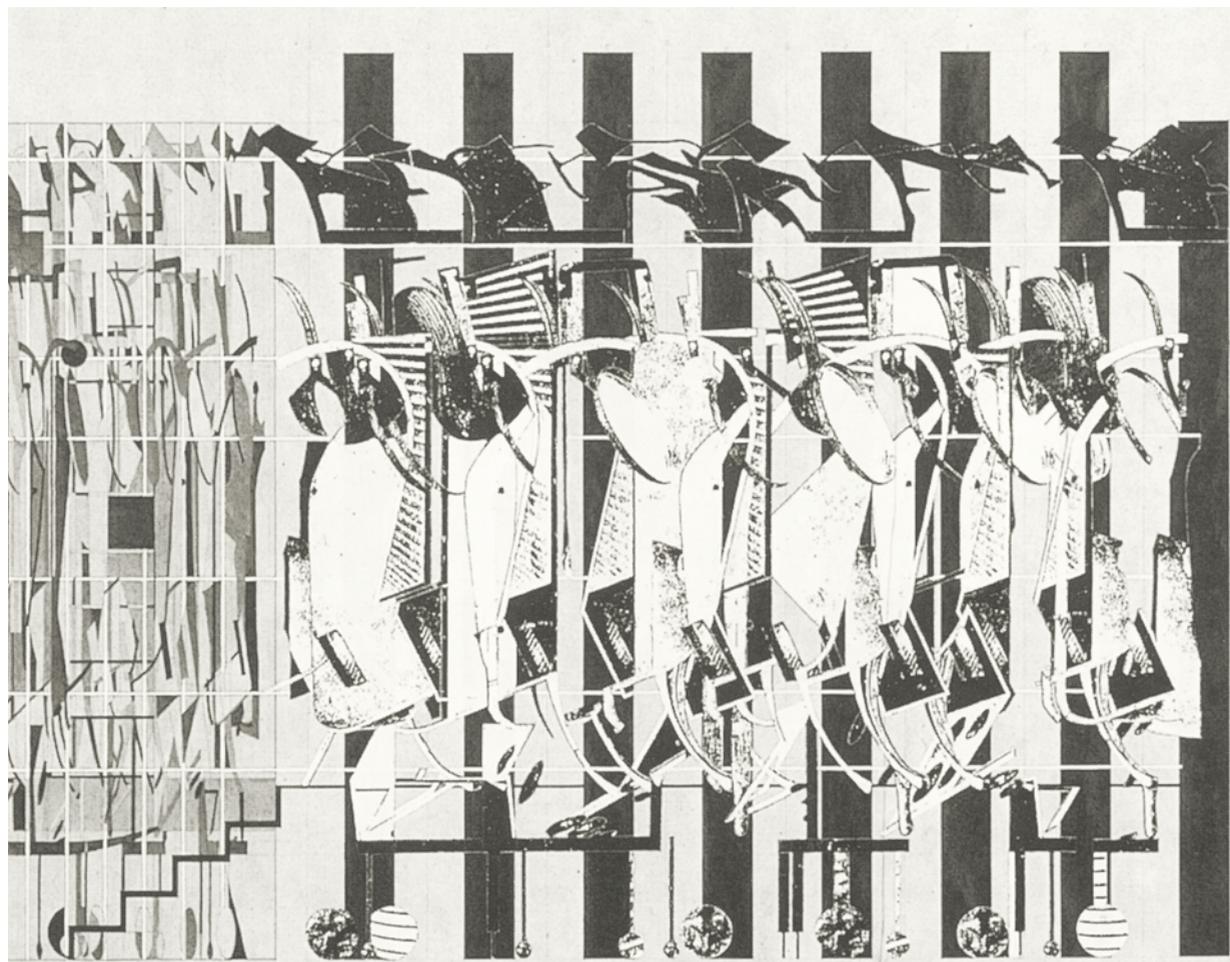
**Graeme Brooker,  
Middlesex University, UK**

‘A building, for whatever purpose erected, must be built in strict accordance with the requirements of that purpose. Its decoration must harmonize with the structural limitations (which is by no means the same thing as saying that all decoration must be structural), and from this harmony of the general scheme of decoration with the building, and of the details of the decoration with each other, springs the rhythm that distinguishes architecture from construction. Thus all good architecture and good decoration (which it must never be forgotten, is only interior architecture) must be based on rhythm and logic’

Within their book ‘The Decoration of Houses’, Wharton and Codman maintain that through the harmonisation of decoration and building, rooms of internal rhythm and logic can be created. This paper will explore the assumption that interior architecture and decoration are integral to each other and to the

production of interior space. The creation of interior space is the consequence of the harmonisation of structure, container and object. This can result in the production of a place where occupancy can be defined through the realisation of the occupier’s habit, a sometimes intense and compulsive obsession.

Image: Elevation of The Appliance House.  
Kindly provided by Ben Nicholson.



# The Alien Occupation of Space in Playtime: Parallels between Jacques Tati, Henri Lefebvre and The Situationists.

**Dr. Graham Cairns,  
Visiting Scholar,  
Ravensbourne University College, UK,  
California Institute of the Arts, USA**

Key words: Situationists, Tati, Society, Architecture, Urbanism

2008 has seen various events to mark the fortieth anniversary of the political events of May 1968. For a brief moment of time art, politics and philosophy seemed to coincide in its challenge to late twentieth century capitalism. The cultural and intellectual climate of France in particular seemed to offer a perfect breeding ground for disquiet and revolt. It was the epoch of several great French intellectuals including Roland Barthes, Jean Paul Satre, Michel Foucault, Jean Baudrillard, Louis Althusser and Henri Lefebvre, to name but a few.

In the world of the arts Guy Debord and The Situationists were picking up on the ideas laid out by some of these theorists whilst in film, The New Wave was challenging all sorts of social and cinematographic norms. Jean-Luc Godard, Francois Truffaut and Jacques Rivette were to produce some of the most radical and groundbreaking film of modern times.

On the edge of this artistic and socio-political circle was Jacques Tati. Replacing intellectual rigour with simple irreverence and direct action with ironic humour, Tati trod ground remarkably similar to many of these thinkers and artists. Certainly the ideas of Debord, Baudrillard and Lefebvre run throughout his masterpiece, Playtime, 1967. The subject of this paper will be the way in which the political, social and architectural ideas of Debord, Baudrillard and Lefebvre manifest themselves in the work of Tati. It will begin by outlining themes from The Society of the Spectacle, Consumer Society; myths and structures and The Social Production of Space. The issues will then be identified by reference to specific scenes in Playtime.

The conversion of architecture into manipulated environments of consumption will be highlighted, as will the social control of people by their architectural setting. We will also underline the ways

in which Tati shows people intentionally and unintentionally misusing the spaces they inhabit and the fact that he leads the viewer through the various environments of Paris.

As a result, the Situationist notions of the derive, psychogeography and detournement will be discussed alongside the Baudrillardian idea of a consumer society and Lefebvre's theory of the social production of space. By illustrating various examples it will become evident that the social agenda regarding the use of space found in *Playtime* is far more acerbic and insightful than is generally perceived. The final aim of the paper then is to present *Playtime* as a distillation of many of the social and political criticisms of modern architecture and urbanism.

## Reclaiming Public Space. A Critical Architecture.

**Dr Tonia Carless,  
Oxford Brookes University, UK**

The theme of this paper is to consider the increasing commodification of space and the role of architecture and urban design within this schema. It will examine public space and consider where it resides and how this is shifting. It will look at the mechanisms that operate to control and recover public space and how architects' representations are bound up in this process.

The paper will expand upon architectural proposals and constructions of real space. It will examine the ongoing project of 'The travelling panorama rotunda', which aims to offer a resistance and critique of these design practices, through the construction of an event space, using architectural representation. It will propose a theoretical investigation through an architectural practice.

The paper will look at the work of Henri Lefebvre, and examine how public space is being capitalized.

It will also consider the role played by redevelopment strategies, as defined by Neil Smith in his analysis of the processes of gentrification. The project also offers a reconsideration of the ideas of the anarchist architect Colin Ward and grass roots movements from the 1970s for reclaiming and occupying and how these might be reinterpreted in the contemporary context, through an 'Open School' proposal.

The architectural projects that have been developed as part of this process use event architecture, drawing and other architectural representations and these will be analysed in order to project a utopian analysis of public space and the potential reclamation and occupation of public space.

# Life A User's Manual: George Perec's Occupation of the Interior

Dr Rachel Carley,  
Te Whare Wananga o Wairaka,  
Unitec,  
Auckland, New Zealand

George Perec's novel, *Life A Users Manual* (1978) focuses particular attention upon domestic artefacts that shape and influence our experience of the interior. Chapter by chapter, room by room, the novel describes a Parisian apartment building. The façade of the building has been peeled away to expose a cross section of the interior, leaving rooms and residents (both past and present) simultaneously visible. Perec regulates the elements to be described in each chapter: they include inventories of objects, characters, actions, and allusions to other texts. The author employs elaborate organisational principles that are analogous to a structural armature, containing his luxuriant forays into the documentation of the minutiae of everyday life.

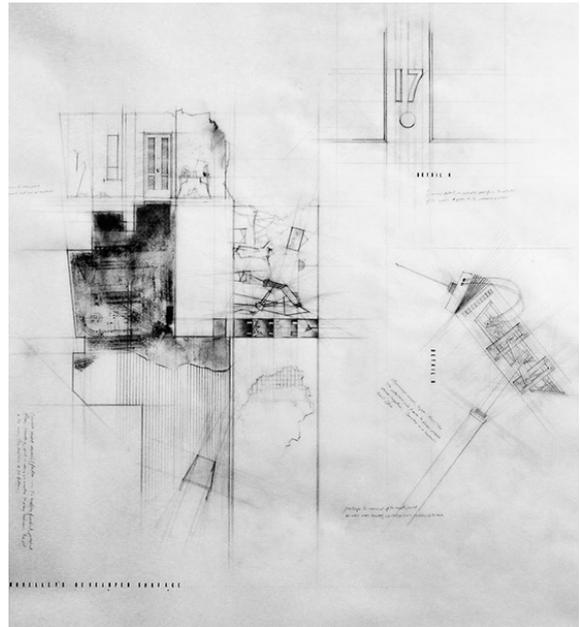
This paper argues that 'Life' invites designers to take particular account of how objects occupy the interior. In the novel, objects serve to activate rooms and occupation. They serve to radically remodel

and re-imagine the interior, offering ways to consider how one might design an interior for occupation through the judicious study and placement of artefacts.

The first section of this paper will examine the multivalent ways in which Perec inhabits the interior. The second section of the paper looks at how Perecquian stratagems can be put to work in the architecture and interior design studio and does so by reflecting upon two design studio projects. The first project, 'Intérieur', required students to critically examine Perec's novel *Life* and design an apartment building. Throughout the paper, particular attention was placed on the ways in which the interior was wrought in an array of architectural representations. Objectification of a building has often prevented a rich interior experience from developing, so to counteract this, the studio was designed to foreground the interior.

In the second studio, *Natura Morta: Architectures of Still Life*, students were required to investigate how domestic objects, and the genre of still life painting in particular, could function as catalysts in the formation of innovative interior spaces. Each student conducted in-depth research into this genre, with the intention of locating its currency for contemporary spatial practice. Initial design exercises consisted of the construction and documentation of still life ensembles using a variety of media. Particular attention was paid to material selection, composition, observation, and the impact this collection of forms had on its immediate environment. This paper draws attention to the significant role objects play in the formation and occupation of the interior, highlighting how quotidian objects can be studied to excavate their spatial potential.

The drawing by Samuel Caradus unfolds apartment 17, exploring the haphazard interior of the mad-cap inventor Morellet.



## Farnsworth and the Anatomy of Occupation

**Dr Lynn Churchill,  
Curtin University of Technology,  
Perth, Western Australia.**

In 1953, two years after the completion of her weekend house, on the isolated banks of the Fox River, Plano, Illinois, Dr. Edith Farnsworth complained “[...] I feel like a prowling animal, always on the alert [...] the house is [...] like an X-ray.” Despite these remarks and intriguingly, Farnsworth lived in her house for nearly twenty years, lodging in an awkward denouncement of it that she expressed through litigation, in published interviews and later in her memoirs. Also intriguing and likely a consequence of her belligerent occupation is Farnsworth’s lingering attachment to the pantheon of modern architecture. Had she abandoned it, perhaps Farnsworth’s connection would have been lost. Clearly, while admirers revere the ‘look’ of this house as a modern icon, Farnsworth’s lived experience was different.

Within the austerity of the glass box she was exposed physically and mentally to the forces of nature, to the critical gaze of the exterior world and to her

amplified sense of self. She endured loss: physical, psychological, economic and social. She was publicly humiliated, her reputation became one of a difficult and foolish woman with the concurrent court cases of 1951, which Mies won, leaving Farnsworth tarnished. Driven by the question of why Farnsworth ‘suffered’ the house for so long, and informed by Georges Bataille’s theory of the General Economy, this paper speculates on what it was that Farnsworth, an intelligent, professional, middle aged (in 1945) and single woman gained from her occupation: the relationship between Farnsworth’s body and the house in terms of bodily sacrifice, transformation and glory.

## **Trespass: Exhibition of works created by 3rd Year Interior Architecture students at Curtin University, Western Australia in 2008.**

**Dr Lynn Churchill,  
Curtin University of Technology,  
Perth, Western Australia.**

During a recent visit to Perth, Charles Landry described our gloriously sunny and beachy city as 'a symphony of blandness (... with] buildings that throw their deadness back at you'). In response to Landry's provocation the trespass studio of thirty Interior Architecture students from Curtin University speculated on a series of occupations of abandoned interior lanes in the heart of Perth. The approach was interdisciplinary, re-deploying design strategies of Interior Architecture, Fashion and Set Design to the context of gritty urban culture, politics, society and micro-economics. Together with a screening of Peter Greenaway's film *The Cook the Thief His Wife and Her Lover*, readings on urban space by theorists including Iain Borden, Jane Rendell, Steve Pile, Martyn Hook, Jane Jacobs and Diana Balmori informed and inspired the students. Selected vignettes included 'La Donna é: Agoraphobia, Women and Urban Space', 'Crime', 'Borders', 'Female Fetish and Urban Form', 'Case Study: New Babylon',

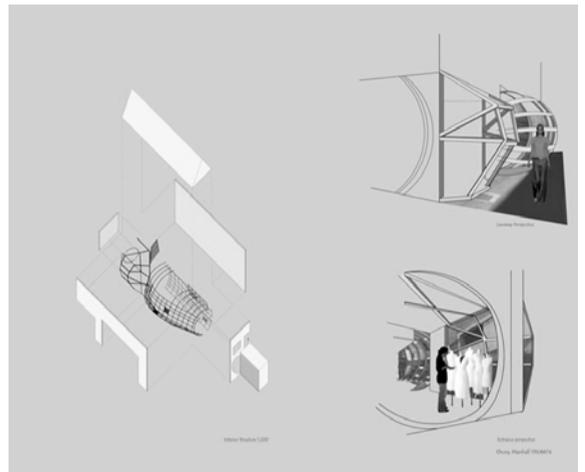
'We Deserve a City that Fires up the Imagination', 'CCTV', 'Crime', 'Skateboarding', 'Graffiti', and 'I'll Take the Recycled, Light-Green One Please'.

For students of Interior Architecture, working with inner city laneways was a surprise, requiring a lateral application of their developing design strategies. They were assisted by guest tutors from disciplines including economic development, crime, theatre, fashion, urban design and architecture who encouraged lateral vision and diverse, exciting possibilities for developing the projects while at the same time providing challenging feedback on the work produced.

As this paper will discuss, the trespass studio and the subsequent public exhibitions demonstrate the influence of a collaborative, interdisciplinary approach.



Howard Lane, Perth. Photograph by Kylie Frost



Impermanence. Drawing and concept by Ebony Marshall

# The Responsibility of Form: Space and Practice in the Entry Sequences of Housing Estates

Luis Diaz,  
University of Brighton, UK

Key Words: Space, Everyday, Form, Spatial Practices, Housing

This paper addresses several ideas proposed in the conference description. It will engage with ‘alternative readings of territory and a range of spatial practices’, through the identification of ‘patterns of rituals of occupation’ identifying how ‘daily routines and activity are curtailed, moulded and adapted to a particular environment.’ It will however contest the increasingly presumed domination of human agency in spatial discourses. That is, it will test whether form is as insignificant as is suggested by James Gowan’s statement: ‘I can eat a sandwich in any size of room.’

This is done through a critical reading of the work of Lefebvre, de Certeau, and others. I propose that de Certeau’s view of the relation between spatial configurations and practices achieves a (rare) dialectical balance where neither form nor practice is privileged. As such, it identifies form as an active (but not fully determinant) participant in the formation of practices, inhabitation and meaning.

The paper will sketch out the basic premises of the above authors and will identify both the strengths and gaps in applications of theories of the everyday, space and spatial practices. The paper will also highlight the difficulty (or reluctance) in translating these ideas to concrete situations. In conclusion, by reference to a mundane space and practice – the entry sequence leading to front doors in 1970s housing estates – a case will be made for how these theories can be understood on a formal level while remaining attentive to the differences of individual practices. A comparison of contemporary and historical entry sequences and individual modifications to these will suggest an arena where everyday practices, spatial form and history intersect. The aim is to suggest a way of looking at spaces that accounts for human action while acknowledging the responsibility of form.

## Proposal for a materialist arena: painted space

**Bernice Donszelmann**  
**Chelsea College of Art and Design,**  
**London, UK**

The aim of this paper is to consider how certain forms of painting practice might be understood as processes through which the materialism of Henri Lefebvre's presentation of occupation in *The Production of Space* gets played out in precise terms. Lefebvre's insistence that occupation is itself spatial production prior to 'thought' or conceived space forms the starting point of the argument. This conception of occupation pointedly undoes the opposition of subject and object and the distinction between container and contained. The careful distinction Lefebvre makes between occupation and a conceived or represented space provides the grounding for his important critique of the 'abstract space' of modernity – space conceived as indifferent container. In relation to the practice of painting the paper develops an analogous distinction between a materialist conception of the space of painting and that space as a 'conceived' space, or as Lefebvre would put it a 'representation of space'.

This is considered initially in relation to the shift away from the use of geometric perspective in early Modernist painting and eventually in relation to the abstract paintings of Gerhard Richter of the 1970s and 1980s. These paintings operate between a mimicked photographic space which is homogenous, systematised and coherent and a more heterogeneous form of 'painted space'.

## Uncertain Occupations: Cultural Transports at Play

**Mick Douglas,  
RMIT University,  
Melbourne, Australia**

An arts practice of undertaking projects in the public domain of Melbourne, Australia has been exploring uncertainty in temporary public occupation by working through tramways and pedal-powered modes of transport as its medium. By disrupting the orthodoxy of everyday forms of organisation – such as those distinguishing between possession / appropriation, artist/non-artist and artwork/audience – these projects induce an uncertainty in occupying place and position.

The projects mobilise the power of occupation away from its commonly polarised concentration or fragmentation toward a distribution of power and engaged investment amongst heterogeneous participants. This ‘cultural transports’ practice works toward demonstrating an aesthetic politics enabling experience of ephemeral moments that reveal the potentiality of social relations bonded by the reciprocity of care, generosity and hope. The

narrative of this practice is demonstrated by tracing the elliptical lines of two projects.



Aboard W-11 Tram, Melbourne 2006. Photo: Karen Trist.

# Foaming Relations: The Ethico-Aesthetics of Relationality

**Dr H el ene Frichot,  
Assistant Prof. KHT,  
Stockholm, Sweden**

Key Words: Foam City, Affect, Relational Aesthetics, Ethico-Aesthetics, Relationality, Generic City

The German philosopher Peter Sloterdijk uses the analogy of foam to describe the relations that cohere between one individual and the next, both isolated in the context of the modern city. Our habits, together with the framing of our urban habitus, determine that we are arranged as networks of isolated, bubble-like, monadic cells. By effervescent means we nevertheless find ways of communicating across the cell walls that we share, and which divide us... or do we?

I will enlist a series of concepts to consider the foaming relations that go toward forming the life of the urban habitus. These will include, relational aesthetics (Nicolas Bourriaud); ethico-aesthetics (F elix Guattari); human and nonhuman relations (Bruno Latour) all of which will help toward articulating a foaming, bubbling mass of relations that are external to their terms. The use of Sloterdijk's concept of 'foam city' will be employed to consider contemporary modes of occupation of the city and

how occupation is a processual activity that requires innovative responses to ever-transforming spatio-temporal networks.

Following Guattari, this paper will venture an ethico-aesthetic approach to the way problems can be framed by architects and designers toward new modes of occupation of urban fields enlivened by the circulation of human and non-human actors. Practices of occupation accompanied by relations of affect and percept require an ethico-aesthetic rethinking of the design process and its modes of conceptualisation. This paper will address the manner in which the contemporary urban scene is inhabited as a live medium and ask to what extent the public sphere has been rendered redundant in exchange for a multiplicity of co-habiting as well as agonistic private spheres, or what Sloterdijk has called, 'ego-spheres'.

## No Break Out Insight

Patrick Hannay,  
UK

Over the last three decades of the twentieth century there were frequent and powerful forays against the arrogance of the architectural profession and their disengagement from the realities of occupants' lives and their visions. Why has there frequently been negligible post-occupancy evaluation of buildings? Why have architects been so unwilling to utilise user-participation to create consensually shared visionary briefs? Why did architects pay such a fortune for architectural photography with its exclusion of any sign of inhabitation? And why in turn did they seek to control and promote all criticism of their work in publications through dissemination of those images, the cost of which, in turn, excluded any decent editorial budget for seriously researched criticism of architectural process, (if editors chose to independently commission photographs).

The forays, while being concerted, were, it would seem, ineffectual. Does it matter? Were there very

good reasons for these collapses? Were the premises of these forays flawed philosophically from the outset? Maybe?

The outcome, nevertheless, was the considerable ongoing disempowerment of the user which has been captured in images; the exclusion of occupancy was insidious propaganda: it spoke volumes about a detachment from sensitivity to a particular client culture's occupancy. The architectural profession, I will argue, has not progressed much in this regard in the early twenty-first century either.

Interiors, we assume, is free of that institutional collective arrogance, with our origins in a user/design culture, and with a chance to make our own values in a different publishing industry. So have we fared any better? Surely we, who profess an intimacy with the detail of distinct occupancy, should have bound into our working contracts with clients, the need for

funded post-occupancy evaluation. We should have pioneered a whole new politics of the photography of building occupancy; we should have found ways to properly finance in-depth journalistic research of how successful design has, or has not made a better world for occupants. Have we done this? Is it being done with any rigour and consistency by sections of our discipline, or does it remain on the margins, locked in academe, or buried in the fringes of facilities management's conferences?

If the answers to those questions is still no, then do we have to look to the processes of apprenticeship in our discipline, where such values are engendered, to alter such a situation? Recognising that architectural and design education is frequently conducted with little interface with real users and their demands, (before or after the process), have we simply repeated, and mirrored the processes of trendy architectural training? Is the random art-house contextual 'mapping'

of place that has spread outwards from the capital's education hot-houses across the UK, at best a poor substitute to sensitising young designers to the political minefields of participatory design, or at worst, deliberate obscurantism to set up another impenetrable professional arrogance?

This paper will illustrate the financial equation that dominates design publishing, and undermines the possibility of design criticism ever getting a decent foothold. It will examine current practice and any signs of radical shift in that equation. It will review the historical arguments and outcomes of the forays mentioned above in the architectural profession in the last 3 decades of the twentieth century and chart the marginal efforts to counter that in current practice. It will seek to map historically in UK design education, the spread of the 'mappers' and ask whether the sets of thinking that underpin this set of ideas, takes us closer to a more occupant-sensitive environment.

# Architectural Notation and the Body Condition: Tracking the Dance of E1027

**Susan Hedges,  
Te Whare Wananga o Wairaka,  
UNITEC, New Zealand**

This paper will explore two modernist pieces, one a ballet, Oskar Schlemmer's *The Triadic Ballet* and the other a small holiday house on the Cote d'Azur, Eileen Gray's E1027. I would like to suggest that the notated domestic occupation within the drawings of E1027 reveal an animated scene, a mechanical ballet inferring relationships between furniture, movement and the human body. Both the ballet and the house have been referred to as 'mechanical ballets'. I propose a correlation between two seemingly unrelated projects of dance and architecture, enacted at a particular moment in history, as a means of establishing an architecture of performance and a performance of architecture.

It is argued that the house becomes a setting for a continuing masque celebration. Through a discussion of the forms of representation of E1027 and the performance drawings of *The Triadic Ballet* I occupy the interior, activate the furniture, the

cupboards and the closets with their secret and hidden spaces. The dancers and guests become participants and move over the surfaces of E1027, tracing and re-tracing their steps upon geometric patterning.

# The Southbank: An Invitation to Participate

Ellie Herring,  
RCA  
London, UK

As part of the trend to distinguish space for traffic and pedestrians, London's South Bank was transformed between 1960 and 1968 to make way for a development which became known as the Southbank Centre. Controversial from the beginning, the Southbank Centre - comprising the Hayward Gallery, Pucell Room, Queen Elizabeth Hall, and a remodelled Royal Festival Hall - had, as one of its most recognisable features, a tangle of seemingly endless walkways, undercrofts and staircases. The architects responsible later suggested that the site had been deliberately undefined, and that users were expected to 'take advantage of the potential of different and scattered elements congealing together in an apparently random way'. Such claims prompted speculation that the users of the resulting spaces were in a sense being empowered, and were effectively being encouraged to participate with the design process.

Yet the Southbank Centre's labyrinth of levels failed

to produce the type of 'gregarious pedestrians' and empowered citizens its designers had buoyantly hoped for, a failure which raises questions regarding the definition of space for particular uses; for instance, how can architects provide for change and appropriation of space? Is it possible to design for undefined use? And how does defined space fit into wider concepts of the public realm? By examining the initial occupation of the Southbank Centre's walkways and undercrofts in the 1980s to the present, this paper will examine the tension between spaces appropriated through their use and spaces devised to impose order. More specifically, it will examine the systematic fencing-in that has taken place during the current regeneration of the site and the removal of the 'dysfunctional' spaces, to investigate what impact such an approach may have on the nature of subverting space more generally.

## Occupation within Urban Conditions

**Rochus Hinkel,  
RMIT University,  
Melbourne, Australia.**

Public space is defined by being accessible to anyone at anytime. It is the space of community and social interaction, the space in which public life unfolds. Public space does not pre-exist, it only emerges once it becomes activated through inhabitation and occupation. It is within this context that I investigate the potential design can have for opening up new sites for the social and political formation of public space.

The question arises as to what role design can play in the creation of public life? What are the strategies that the designer can develop to contribute to the spatial conditions that would allow people to experience, use, activate and occupy public space? The role of the designer might be described as a facilitator or catalyst, while the role of the public that forms in relation to a site can be to perceive, react, occupy, activate, extend and adapt the design intervention. Through the engagement of individuals and collectives with the design interventions in public space, a process will

evolve that allows for new relationships to occur, between people and people, between people and places, and people and things.



Urban Occupation Berlin, Photo by the author

# The Big Brother House is Watching You

**Ed Hollis,  
Edinburgh College of Art,  
Edinburgh, UK**

**Andy Milligan,  
Duncan of Jordanstone College of Art & Design,  
UK**

Keywords: occupancy, transience, control, virtuality, representation

The transitory celebrities who compete in Big Brother occupy the arena of their competition agog and open mouthed, for while Big Brother is, apparently, about the contestants, the real star of the reality show is the house in which it takes place.

The Big Brother House is a place of mirrors concealing hidden eyes, disembodied voices and multiple voyeurs. Its occupants, rather than finding refuge in the house, are exposed in a crazy cottage where Orwell meets vaudeville and prison cells or luxuriant dens appear overnight installed by mischievous pixies. The Big Brother House is the antithesis of Bachelard's vertically ordered Oneiric Axis of nightmarish cellar, formal, domestic 'middle kingdom', and the dream space of the attic. The Big Brother house is horizontally layered but fabricated, (to build and to lie).

The Big Brother House is a model in extremis of

what the contemporary domestic interior has become. Like a Foucauldian heterotopia it is a hermetic, apparently complete model of occupancy. Indeed there is no exterior to this house, which is both closed-off and opened-up through live digital streaming, RSS feeds, and text updates. As such the Big Brother House reveals surrealist tendencies: the mirrors are evocative of Magritte; the windows are for the voyeur to look in rather than to reveal the external vista; the Big Brother occupants and the TV viewers are passive idle loafers.

In this respect, the Big Brother House reflects the spectacular model homes that have adorned expos from the Great to the Ideal Home exhibitions, from Peter and Alison Smithson's House of the Future (1956) to Archigram's 1990 Automated House (1967). Like these other models, the Big Brother House is not a 'real' home, but is as abstracted as a white card maquette.

But the Big Brother House possesses something that these other simulations lack: occupants who are at the same time real and imagined. The Big Brother House is not a fantasy, but an experiment, as empirically valid as any the most Orwellian of rational modernists could desire. Because the design of the house (and the show itself) is iterative and repeated, learning with each iteration from the experiences of the last, it is a continuing experiment in the negotiation between occupancy and constructed space of the most radical kind.

This paper explores the emergence and the development of the many Big Brother Houses of the last decade, and the ways in which they have been occupied, in order to discuss issues that affect more general perceptions of the contemporary interior.

# **The Qualities of Informal Space: (Re)appropriation within the informal, interstitial spaces of the city.**

**Joanne Hudson,  
University of Liverpool, UK**

**Pamela Shaw,  
Salford University, UK**

Keywords: informal space; public space, appropriation, homogenous, dereliction, transgressed.

This article examines the characteristics of informal spaces within the contemporary city, and highlights creative ways in which they are appropriated. Furthermore, it challenges prevalent critical discourse about place-making and the character of social order in the city in relation to these informal spaces. Such spaces punctuate the homogenous, staged, controlled, 'official' public spaces and the everyday, ubiquitous spaces of the contemporary city. However, they are overlooked, and are often relegated as 'wastelands', 'derelict areas' and 'urban voids' (Doron, 2000). They represent socio - economic abandonment and dereliction and are excluded from the ideal, as they run contrary to the dominant desired image of the city. Using the writings of Fraser, Crawford, Doron and others, and some examples from Manchester, the article will identify these 'counter public' interstitial, informal spaces and the ways in which they are appropriated by 'marginal groups' to show how their original, but now defunct, function

is transgressed. Correspondingly, we will illustrate how such activities and their participants are designed out of the formal public spaces of the contemporary city. In refuting claims that such spaces are valueless, we rethink these informal spaces as social breathing spaces. They enable a diverse range of activities and question the limited notions within current discourses that conceive the relationship between public and private space and planned and non-planned spaces as binary.

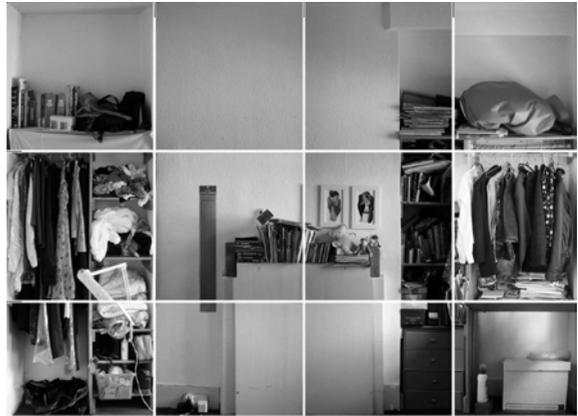
# The Minimum Home

Dr Ersi Ioannidou  
University of Brighton, UK

This paper is an exploration into the role of objects in the creation of the domestic interior and the establishment of a sense of ‘at home’. It argues that personal possessions create an itinerant domestic interior and proposes that this interior represents a ‘place-unbound’ meaning of the home – the minimum home. The paper investigates this hypothesis by project and text. The project applies archaeological methods of research to an existing domestic interior. It is a study of modern material culture, which probes the relations between the objects, their owner and a specific site.

The text continues this exploration through a theoretical analysis of the relationship between an individual and his personal possessions that draws on the fields of anthropology, philosophy and psychology. Project and text attempt to understand the material ‘at home’ constructed by one’s personal possessions and the immaterial ‘at home’ created

by their relationship to their owner. The paper uses these two forms of inquiry to argue that personal possessions are the minimum material means necessary for the individual to create a sense of ‘at home’; they represent the minimum home.



Photograph and drawing by the author



# Negotiating Space: an Interior Practice

**Roger Kemp,  
RMIT University,  
Melbourne, Australia**

Key words: negotiation, participation, occupation, interior, drawing

I argue that an interior is a condition of space defined by a set of relations activated by a participation in that space. To embrace a position and relationship to space is a process for constructing interiors. An interior practice emerges through an activation of this process.

I will discuss a drawing strategy that considers, constructs and documents relations in space as a way of imagining and embodying the potential of spatial and temporal conditions, and which may in turn contribute to the design of interiors. These drawings can act as a tool to generate a relational condition. Through an engagement with an existing space, a documentation of embodied responses can capture the potential for future interiors.

Given that interior designers work into existing spaces, it is important to define these spaces. An interior of a space is not something that is universally perceived

or defined. It requires negotiation. Rather than considering the interior as something that is in existence, I am advancing the notion that an interior is generated through an encounter with space.

The drawing strategies discussed here, emphasise the relationship of designer to existing space. By engaging a position in space, apprehending spatial conditions and remaking an expression of the initial encounter, the drawing process builds an extended relationship to the existing space.

## Whiteroom: Waiting Rooms of Youth and Age in Visual Art and Literature.

**Bella Kerr,  
Swansea Metropolitan University,  
Swansea, UK**

The Whiteroom, the sparse and solitary ‘waiting room’ of youth or later life will be examined through a consideration of two of Rachel Whiteread’s works, with reference to literary examples by Charlotte Brontë, Willa Cather, and Margaret Atwood. The paper is drawn from wider practice-based and written research, which traces the connections between works by contemporary artists (Louise Bourgeois, Rachel Whiteread and Tracy Emin), and novelists, (Virginia Woolf and Barbara Kingsolver in addition to those listed above), to reveal an ongoing and discernible history of ideas concerned with the depiction of domestic space.

A series of spaces were identified for investigation: House, Redrooms and Other Bedrooms, Whiteroom, Study, Glasshouse and Tent. Connecting Redrooms and Other Bedrooms and Whiteroom is the notion of a continuum of rooms occupied from early childhood to old age, varying in colour with each

stage of life. The Whiteroom, a place of newfound freedom, emerges from the complexity of the family home and the warm hued rooms of childhood, and exists with a view of the Redrooms. Usually a rented or borrowed room, marked with its own history, the solitude of the Whiteroom is warmed by evidence of previous occupation.

# **Choreographies of Inhabitation: an investigation into visual, auditory and spatial relationships.**

**Gabriele Knueppel,  
RMIT University, Melbourne, Australia**

**Dr. Michael Fowler,  
RMIT University, Melbourne, Australia**

This paper investigates the notion of occupation as dynamic physical and multi-sensory relationships within architectural environments. Our study specifically focuses on the construction of myriad relationships between physical, visual and auditory articulations of space, and how these shape human activities and interactions. By drawing on literature from the areas of visual and acoustic ecology (Gibson, Truax, Schafer), we seek to frame the notion of human occupation as temporal interrelations between acoustic arenas, soundmarks, and sonic events, as well as their visual equivalents. Additionally, we use Brian Massumi's discussion of synaesthetic fusion, movement and sensation as a philosophical tool for interrogating these interrelations.

For the design project we have nominated a site within RMIT University's city campus in Melbourne, Australia. The applied research methods include the auditory and visual capture of environmental data

via video, still photography and stereo recording techniques. We subsequently produce a series of sound and video compositions, constructing new spatiotemporal and sensory relations from the material captured within Bowen Street. This approach serves as a technique for initiating a qualitative design proposition for the site that shifts modes of occupation through visual and auditory interventions. The paper concludes with speculations about the significance of interrelations between visual and auditory spaces in designing environments for human occupation.

# **An Imaginary Elsewhere: Mapping Occupancy in the South African Informal Settlement Dwelling.**

**Jennifer Kopping  
Greenside Design Centre,  
Johannesburg, South Africa.**

Key Words: Informal dwelling, occupancy, transient, migration, exclusion and dreaming space.

The South African shack dweller/informal settler, lives like a nomadic post colonial drifter searching for his sense of place and rootedness, seeking solace and pride in the interiority of his space, creating an internal tableaux of wish fulfillment and desire for a better life; an internal dreaming space. The interior space of the informal settler is in a sense a utopic space: a mental and physical construct and state of mind amidst and in direct contrast to the exterior world of the informal settlement, which exists like a dystopic world of chaos, brutality and violence.

This paper aims to explore the concept of occupancy of the interior of the informal dwelling as an 'emotional cartography' (Bruno 2002:203) that maps objects and the manner in which they are displayed as signs of migration, temporality, aspiration and as nostalgic markers of home and the notion of hope. Furthermore, images will be explored as examples of the representation of the occupancy of the informal

settlers dwelling: specifically in the photography of Zwelethu Mthethwa, Craig Fraser and Ronnie Levitan. This paper will demonstrate that occupancy is an ever-expanding network of connections and links from a colonial and Apartheid past that oscillate between the interior as both a sense of self and space.

## On Location: The Imagined Private Interior in Public Life

Dr. Gini Lee,  
University of Melbourne,  
Melbourne, Australia.

This paper reveals the interior landscapes of selected contemporary Australian films, such as 'The Caterpillar Wish' and 'Bad Boy Bubby', to develop a number of thematic influences on the manner in which domestic and private lives are constructed through filmic imagination. The research uncovers the conditions that contribute to particular scenographic representations of the humble interiors that act as both backdrop and performer to subtle and often troubled narratives.

Such readings are informed by the theoretical works of writer Gertrude Stein, among others, who explore the relationships between the scenographic third dimension and the fourth dimensional performance in the representation of narrative space. A further theoretical thread lies in Giuliana Bruno's work on the tension between private and public filmic space, which is explored through the public outing of intensely private spaces generated through

narratives framed by the specificities of found interiors.

Beyond the interrogation of qualities of imagined filmic space is the condition whereby locations, once transformed by the event of the making of the movie, are consequently forever revised. These altered conditions subsequently reinvest the lives of those who return to the location with layered narratives of occupation. Situationally, the now reconverted interior performs as contributor to subsequent private inhabitation, even if only as imagined space. The qualities of the original may be superimposed and recontextualised to invest post-produced interiors with the qualities of the other space as imagined. This reading of film space explores new theoretical design scenarios for imagined and everyday interior landscapes.

## Figure/Ground: Double Occupations of Discourses and Events

Prof. Oren Lieberman,  
Arts University College,  
Bournemouth UK

Key Words: double occupation, criticality, figure/ground, discourse, performativity, diagram, event

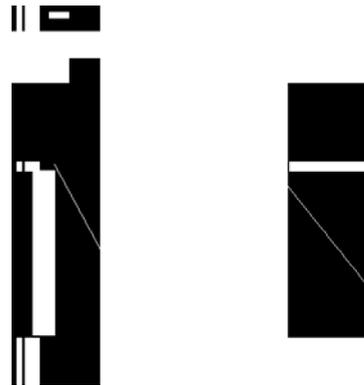
In this paper I consider occupation through a specific cultural, theoretical and spatial preoccupation – the figure/ground. Initially I look at what Irit Rogoff has referred to as criticality. After criticism and critical analysis, we are in a:

“... double occupation in which we are both fully armed with the knowledges of critique, able to analyse and unveil while at the same time sharing and living out the very conditions which we are able to see through.” (Rogoff, I. 2006, What is a Theorist?)

The figure/ground’s double occupancy designates a construction of difference. It is about ostensibly stable grounds, of locatable locations, i.e., the spaces of critical analysis, of the discursive context of meaning, and of punctualised figures, of disruptive singularities.

Drawing on criticality’s double occupancy and, with a second move which looks to Jean Francois

Lyotard’s differentiation between discourse and figure and his concept of the event, I am to destabilise and reconfigure the figure/ground’s occupation by positing not an alternative diagrammatic metaphor of fluid, relational, and/or contingent space but by eliciting its power to transformatively dislodge and transpose its own constructed ‘rule of representation’.



# Licensing Control: The role of liquor licensing in the changing occupation of a New Zealand Hotel

**Christina Mackay,  
Victoria University of Wellington,  
Wellington, New Zealand**

Patterns of occupation can be influenced and controlled by forces outside the needs and desires of building owners and users. In order to manage and control the behaviour of the populace, some government acts and regulations are aimed at directly or indirectly modifying the environment. This dynamic is investigated via a case study of the effect of 82 liquor licensing acts and amendments over the 125-year life of the Family Hotel, Otaki on the Kapiti Coast.

Established in 1882, the hotel opened as a 'fine hostelry' for European settlers. With pressure from the temperance movement, bars converted to 'men only' barns where large quantities of beer were consumed in a '6 o'clock swill', deliberately hidden from public view. As regulations eased, Brewery duopolies modernised to woo the woman drinker and sell alcohol for consumption at home. New private owners no longer have a monopoly to sell liquor, but

in regulated spaces they host poker machines and smokers. The hotel building fabric is now imbued with layers of cladding, awkward redundant additions as well the stigma of past drinking customs. One of hundreds of such hotels in New Zealand, the Family Hotel in Otaki still functions as a hotel but is burdened with the physical legacy of licensing control.

# Mining the Urban Unconscious: The role of sound and light in the shaping of temporal spatial interventions

**Dr Ross McLeod,  
RMIT University,  
Melbourne, Australia**

This paper reveals the exploration and design outcomes from the ‘Sound and Vision’ Undergraduate Interior Design studio at RMIT. The studio explored the way sound and light could be employed to expose the context and history of particular sites in Melbourne’s Central Business District and evoke moods and emotions that create new readings of the spaces.

The design brief required proposals for an ‘Urban Transformation’ that would take place at particular site from the hours of twilight (5 to 9 pm) for one week. This task combined the temporal/ time based dimension inherent in sound and light, with design in space. It highlighted a number of techniques and strategies that alter space minute-by-minute, hour-by-hour and day-by-day. The studio began with the production of a series of test rigs and experimental projects, which combined the application of specific technical knowledge with tangible physical affects. The construction and testing of these devices offered

insights into the perception of light and sound and provided a guide for mapping the visual and acoustic properties and their affects on the intended sites.

The sites were carefully chosen to represent the civic values, historical periods, cultural institutions and corporate sensibilities that define Melbourne’s character and architectural heritage. The sites and the design interventions together, construct a portrait of the city’s shared values, common beliefs and hidden desires. These projects encompass ideas about history, collective memory, the experience of duration and the resonance of ephemeral events and suggests how these may become keys in the development of an interior design. Ultimately the project uncovered the way light and sound can be used to augment and amplify the conditions of an architectural space and expose layers of interpretation, contextual reference and potential metaphors inherent within the urban realm.

## **Re: growth - a spatial agitation**

**Sven Mehzoud  
Monash University,  
Caulfield,  
Melbourne, Australia**

**Andy Irving  
New Zealand**

This paper discusses an urban design proposal for the activation of residual spaces using a form of spatial agitation. Agitation is discussed here, in relation to architectural and spatial practices, and it is proposed that this can occur not only through the activities of people, in the role as agitators, but also through the presence of inanimate objects, artefacts, and things. Residual spaces are defined as spaces of obsolescence; unproductive, dysfunctional, urban territories that no longer meet conventional, aesthetic and economic expectations. It is these spaces that require agitation in order to highlight their potential, and to provoke public and local authorities into considering alternative forms of redevelopment and occupation.

The illustrated proposal, 'Re: growth', is an installation involving a performative spatio-temporal event at a residual site in the City of Wellington, New Zealand. It is proposed, that this particular agitation will create awareness about ways that the site can be recovered

and about its potential as a vibrant urban space. This paper will investigate how design interventions perform subtle forms of agitation, politically, physically and emotionally.

## The Market Place and Space

Lynne Mesher,  
University of Portsmouth, UK.

Key Words: transient space, sensory, sustainable, retail, market

This paper explores the market hall as a tool for understanding social engagement in a state of transient occupation, through the mapping of sensory experience, as opposed to the contemporary idea of the supermarket as a 'destination'. This is discussed through theoretical references and written evidence, which informed the basis of an interior design study run with second year undergraduate Interior Design students in 2009. An existing market hall, situated in London's East End, was hypothetically regenerated back to its original use and the affect on the surrounding spaces as well as the nature of the collection of users and their patterns of activity was considered.

The focus of the project was to bring different communities together by creating a venue that would appeal to different user groups, through its activities, types of trading and as a place for the community to buy local produce. The aims of the project were

to investigate ways of thinking about retail space, as a sensory experience.



Photograph depicting a shop façade on Fournier Street still retaining the original fascia sign from the Jewish occupation, now covered in graffiti.

# Sensory Space: Temporary Occupation

**Belinda Mitchell,**  
**University of Portsmouth, UK**

Key Words: Inter-disciplinary Practice, Drawing, Movement, Mapping Experience, Scenography

The paper sets out to explore the role of the non-visual and somatic senses in the design process. It examines the importance of the interaction between body and built form in our perception and understanding of architectural space. It sets out to investigate spatial progression through a series of environments, exploring textures, sounds and properties of light to form a textural narrative.

Particular sites are mapped through drawing that are understood through our somatic senses, looking at marks and movements of inhabitation, understanding space through pace, texture and sounds, to look at the way bodies interconnect with building. The paper draws on interdisciplinary methodologies from scenography, dance and drawing. It investigates new ways to map the experience of space forming a series of choreographed events and activities.

Exploring interior and exterior space through inter-

disciplinary practice allows individuals to move between and across disciplines and in so doing question the ways in which they work. This paper shows how different methodological approaches to space can inform new ways of thinking about the occupation of a site. The paper builds on previous research and describe an on-going project at the University of Portsmouth, (now in its third year), where students work together with dancers, artists and scenographers to investigate new methods for exploring space.

“Inter-disciplinarity promotes friction, aiming to challenge and transform the practices that become engaged in its processes.” Peculiar to inter-disciplinarity, Rendell explains, is the willingness to ‘call into question (...) the way we do things’ as well as ‘what we call what we do’, in an attempt to overturn what is established and conventionalised.

## The London Coffee Bar of the 1950s – teenage occupation of an amateur space?

Dr Matthew Partington,  
University of the West of England, UK

London coffee bars of the 1950s quickly became recognised social spaces described in books, magazines and films of the period. This paper critiques the received view of a homogeneous, generic coffee bar ‘type’. By contrast, it emphasises the heterogeneity of ‘coffee bars’ both in terms of their design but more significantly in the range of their clientele and designers.

The somewhat negative attitude of the architectural establishment towards coffee bars and the degree to which their success was partly due to the disinclination of architects to work on them and their subsequent design by amateurs is discussed in detail. This paper demonstrates the extent to which interior design of the period was seen as of secondary importance to the serious business of the architectural façade of a building. I will argue that coffee bars were significantly more diverse than current writing allows and that they were spaces

occupied by different social and age groups in different ways at different times of the day and night as well as at different points during the 1950s.



El Cubano Coffee Bar, Knightsbridge, 1955, courtesy of Design History Archives, University of Brighton.

## Registers of Occupation – changing the subject

**Dr. Richard Patterson,  
Brighton, UK**

This paper proposes two forms of what will be referred to as ‘registers’ of occupation. In this, it follows Tschumi’s distinction between the traditional city, in which the primary locus of representation is that of the objectives of movement, that is, of ‘places’, and, on the other hand, modern urban space, primarily defined by movement itself, as transport or circulation systems, punctuated by interchanges. The central argument will claim an explicit and exclusive character drawn from the structures of these two conceptual frames for the historical formation of an occupying subject.

Thus, the predominantly imaginary feelings of stability and organic unity associated with the former of the two will be contrasted with the fragmentary symbolic order of the latter, located as an historical effect of the traumatic origins of modern urbanity and identity.

## **“The Edge of Danger”: artificial lighting and the dialectics of domestic occupation in Philip Johnson’s Glass and Guest Houses.**

**Margaret Maile Petty,  
Victoria University of Wellington,  
Wellington, New Zealand**

In the first half of the twentieth century the dematerialising of boundaries between enclosure and exposure problematised traditional acts of occupation and understandings of the domestic environment. As a space of escalating technological control, the modern domestic interior offered new potential to re-define the meaning and means of habitation. This shift is clearly expressed in the transformation of electric lighting technology and applications for the modern interior in the mid-twentieth century.

Addressing these issues, this paper examines the critical role of electric lighting in regulating and framing both the public and private occupation of Philip Johnson’s New Canaan estate. Exploring the dialectically paired transparent Glass House and opaque Guest House (both 1949), this study illustrates how Johnson employed artificial light to control the visual environment of the estate as well as to aestheticise the performance of domestic space.

Looking closely at the use of artificial light to create emotive effects as well as to intensify the experience of occupation, this revisiting of the iconic Glass House and lesser-known Guest House provides a more complex understanding of Johnson’s work and the means with which he inhabited his own architecture. Calling attention to the importance of Johnson serving as both architect and client, and his particular interest in exploring the new potential of architectural lighting in this period, this paper investigates Johnson’s use of electric light to support architectural narratives, maintain visual order and control, and to suit the nuanced desires of domestic occupation.

## Temporary Active - Actions as Urban re-appropriation strategies

**Prof. Gennaro Postiglione,  
Politecnico di Milano,  
Milan, Italy**

**Dr Eleonora Lupo,  
Politecnico di Milano,  
Milan, Italy**

The erasure from the collective memory of the image, presence and vitality of an urban space is a painful act. Reasons for such dissolutions are multiple: ideology, alteration, progress and change in general. Architects and designers have an obligation to properly question such erasure and to develop the capacity to use it as a powerful source of creativity.

The paper approaches the forgotten urban spaces (mainly those that have been neglected or otherwise written off) and explores ways of revitalising them using methods of identification, analysis and insertion of temporary architectural projects. These urban spaces may each be quite different; consisting of a mixture of squares, streets, unoccupied buildings and/or abandoned plots, small and large sites or industrial compounds. Observation and analysis enable the focus to shift away from the inventory of problems, towards intervention. Consequently, proposals for recovery, often emerge along with possible means of

intervention. These processes reveal a diversity of cases and approaches that bear witness of the cultural richness embedded in the hidden realms of collective memory. In a twenty-first century that is overwhelmed by image, information and dynamism, it is particularly important for architects and designers to take on the special role of managing the creative recovery of forgotten spaces.

## Occupations of Interior Surface

**Assoc Prof. Julieanna Preston,  
College of Creative Arts,  
Massey University,  
Wellington, New Zealand**

Keywords: interior, surface, material, inhabitation, textile, political, spatial

Without doubt, issues of surface have become central to contemporary (and quite possibly, mainstream) architecture and design. In the pages to follow, I aim to posit a notion of surface specific to interior occupation. With concern for inhabitation, décor, material innovation and atmosphere, interior research is ripe to augment, and perhaps even test, contemporary discussion around surface that places emphasis on structural and technological approaches, effectively reinforcing tectonic over spatial issues. The notion put forward in this paper builds upon a range of sources including works by Eliel and Loja Saarinen, Boyd Webb and Ann Hamilton.

In contemplating these works I aim to develop a liberal, and even liberating, interdisciplinary inquiry into what might constitute an interior “of” surface.



Tropos, Ann Hamilton (1993). Photo credit to Thibault Jeanson courtesy Ann Hamilton Studio.

## 'Remembering' in Retail Space

**Dr. Nuala Rooney,  
University of Ulster,  
Northern Ireland, UK**

Key Words: Memory, Place, Experience, Body, Space

The changing face of the High Street, dominated by multinational, branded stores has been rapid and aggressive. Many of the older retail trades, practices and spaces have since disappeared and small independent traders are finding it difficult to survive. Nostalgia for those shop spaces that remain is not purely sentimental, as it is a powerful emotion that can 'thrust' us back in time. As functioning, inhabited spaces there is still much to be learned from these shops and the impact they have on our preception of shopping spaces past and present.

This paper will explore the tangible and intangible spatial qualities associated with one of the last remaining wool shops in Belfast. Drawing on phenomenological methods of body memory and lived-space it will investigate the context and interior, space which for generations this shop has created. In providing a particular focus within the locale, its impact has extended beyond its physical presence.

As a still a functioning space, this shop presents an opportunity to consider the tacit spatial knowledge embedded in time, through the encounters of everyday life.



Cregagh Road, Belfast

# From New York to the Congo via Marfa: Branded Occupation

Dr. Nicky Ryan,  
University of the Arts,  
London, UK

The aim of this paper is to interrogate Prada's occupation of space through the use of art installations and the appropriation of strategies employed in artistic practice by analysing three interventions as case studies. The first section considers the New York Prada Epicentre store (2001) designed by Rem Koolhaas and the strategies of 'rough luxury' employed by the architect to inject unpredictability into a commercial space. The second part and central focus of the paper is a critical analysis of Prada Marfa (2005), a public sculpture created by artists Michael Elmgreen and Ingar Dragset.

Located in the Texas desert, the art work is a replica of a Prada store that appears to be open for trade but which is permanently sealed. Prada was not directly involved in the conception or funding of the project but donated merchandise and provided information about corporate design. The paper concludes with a consideration of Carsten Höller's installation *The*

*Double Club* (2008) as a project that merges patronage with publicity to create a branded art experience. An interdisciplinary approach is used to interrogate the branded occupation of space exploring its complexities, methods, networks and connections to wider social, cultural, economic and political issues.

# **The Battle for Spaces of Possibility within the Palestinian / Israeli Conflict: Healing fractures through the dialogue of everyday behaviour.**

**Yara Sharif,  
University of Westminster,  
London, UK**

As an architect from Palestine/Israel, a place that is brutally divided by geo-political conflict, it is crucial to define one's role. Choosing an ideology of practice in such circumstances is not a technical activity: rather, it is an ethical imperative as well as a political statement.

In the case of contemporary Israel, with its hegemonic relationship to the Palestinian people, the line drawn on paper is based on military expansion, destroying the space of land and space of imagination. Architecture and planning has been used as a tactical tool in the Israeli strategy with which human rights are violated and crimes are being committed. Unfortunately, the shifting political boundaries continue to make the role of the Palestinian architect very difficult, with the result that clear agendas of resistance can soon be wiped away. The need to rethink architecture in Palestine thus calls for a new ideology, which overcomes the highly orchestrated matrix of Israeli

occupation, and this forms the main focus for my research.

In this paper, I aim to make visible the fractures that are created by Israeli occupation on the micro-scale and which are often overlooked by architects and planners. I will show how the current policy of hardening the border zones between Palestine/Israel brings not only division and destruction, but also produces new cultural and urban realities which are shaped by the act of occupation and by the corresponding will to resist and survive. Perhaps the most outstanding outcomes of this reality are the everyday forms of Palestinian spatial resistance, which display creative tools that architecture and planning have so far failed to match.

Working against the Israeli project of marginalization, I aim, through a series of small-scale events derived primarily from my own experience of living there - as well as my site observations and social mapping

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to reveal how they contribute to the reproduction of space and are also able to cut to the very heart of the Israeli occupation strategy.

Exposing these realities enables new lines to be drawn for a new kind of thinking within architecture to subvert these spaces of pure oppression, and change them into spaces of possibility where Palestinian social life can be healed.



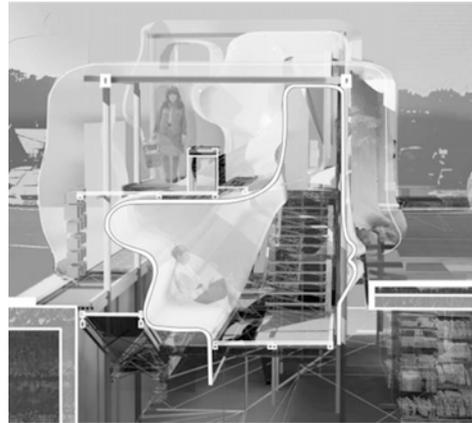
Image: Occupying the sky (by Yara Sharif)

# Occupying Atmosphere

**Dr. Jan Smitheram,  
Victoria University,  
Wellington, New Zealand.**

**Simon Twose,  
Victoria University,  
Wellington, New Zealand.**

The notion of atmosphere - understanding interior space through an atmospheric lens - has gained currency in architectural media. We argue in this paper that atmosphere can be a conceptual tool to disrupt static and representational modes of spatial thinking; through its very formlessness, its intensities and transient qualities; which questions the identity of objects and subjects as discrete envelopes, and instead foregrounds a dynamic relationship between occupation and interior architecture. To illustrate this position we will look at how these notions were experimented with and drawn out in a fourth year studio at Victoria University of Wellington, in collaboration with a RMIT studio in Melbourne run by Professor Mark Burry. We argue in this paper that the limits to this project were indicated through students' projects that privileged either transience or ideation. These brought into question normative assumptions about occupation that bound the projects from inception.



John Bradbury atmospheric sound

## Knowing Occupations: the euretics of very small houses

**Dr. Jan Smitheram,  
Victoria University,  
Wellington, New Zealand.**

**Ian Woodcock,  
University of Melbourne,  
Australia.**

Of increasing interest to theorists of space and place are conceptions of performance and performativity to provide open, fluid and dynamic accounts of occupation. In this paper, we are interested in how performance and performativity provide ways of understanding occupation in both temporal and spatial dimensions in relation to two very small houses. We begin by looking at the work of Judith Butler and her theorisation of performativity to explore occupation, which has been addressed in spatial discourse to explore more dynamic relations between architecture and the body, however this research has mainly focused on the temporal dimension of her argument. In this paper we argue that her writing is helpful in reconsidering occupation however it needs to be extended to account for embodied subjects' occupations of interior architectural space temporally and spatially.

To illustrate our argument we use two very small

houses - the 'Maison-Valise' (1996) and the 'Micro-House' (2001) as case studies. Both houses raise a number of questions about occupation by calling for and legitimising active occupation of space and time, bringing into focus the performative dimension of the built environment. In both of these houses, one virtual, one actualised, embodied subjects in interior architectural space are imagined as iteratively redefined through a reflexive mobility performed in space and time.

## Patterns of Occupation

**Ro Spankie,  
University of Westminster,  
London, UK**

**Dr Ana Araujo,  
Chelsea College of Art and Design,  
London, UK**

‘Home is represented not by a house, but by a practice or set of practices. Everyone has his own’.

This paper proposes that interior space is not a series of still lives but rather it gains meaning and significance through its occupation. This shifts the focus from the ‘object’, the architecture, to the ‘subject’, the occupant and places emphasis on what we have termed ‘patterns of occupation’, constructed through acts of ritual, arrangement, order and repetition. Suggesting that occupation precedes the physical enclosure, the paper will go on to argue that interior space is defined by the user’s impulse to arrange and order their space, rather than by the conscious actions of the designer. This impulse for order can, however, be at odds with the inevitable disorder created through the act of occupation, thereby establishing a cyclical, dialectical logic. We claim this dialectic or tension is a creative drive in terms of how we occupy and construct space as it intriguingly echoes the workings of the human psyche.

The paper begins by examining the notions of ritual, arrangement, order and repetition and then considers how these might be applied as analytical tools to the definition of an interior space. Then, looking in particular at how Sigmund Freud organized his own rooms, we suggest that his psychoanalytical enterprise is entwined with the ordering and arrangement of interiority, physical as well as psychological, and that this ordering and arrangement are inherent to the practice of occupation. In conclusion, through ritual, arrangement, order and repetition, Freud’s interior came to delineate a topology of the inner self, and as such it may be read as a paradigm both for psychoanalysis and for interior design disciplines.

## In the Course of Time – scale, territorial density and rhythm analysis

**Assoc. Professor Roger Spetz,  
KTH School of Architecture,  
Stockholm, Sweden**

Scale, territorial density and rhythm are specific spatial properties. Scale can be seen as a bodily and mental experience, as a condition for social encounters, as opposed to merely a planner's tool. Territorial density gives a picture of space as a playground for different interests, with political as well as personal claims. And rhythm analysis links space with time. These are absolute qualities of lived space, but volatile in the world of architectural representations. They are, however, possible to intellectually confirm and gather in personal experiences, as memories. In everyday life the experience of architecture is indirect. Who we meet and our own thoughts, often take more of our attention than what material the façade along the street may have. Architectonic aspects such as form, geometry, material, tectonics and light, are absolute qualities in the world of representation, but unstable in lived space. This is a gripping paradox. The experience of scale, territorial density and rhythm are aspects where the architectural meet the social.

These concepts contribute to a theoretical base that may entice and influence architectural production.

## Working diagrammatically: instrumentalising interior space

**Mark Taylor**  
Queensland University of Technology,  
Brisbane, Australia.

This paper traces several examples of how working diagrammatically forces new understandings of interior space into appearance, and questions the traditional ground of dominant architectural strategies. Several key texts are discussed relative to diagrams, occupational activity and spatial resolution in order to examine the implications of such thinking.

Of these texts, some, for example those by Catherine Beecher and Harriet Beecher Stow, and Melusina Fay Peirce, propose relationships between occupant and space as fluid encounters, supported by movable walls and screens. The sophistication of such proposals as a new form of living might, in ordinary circumstances, be enough, however they took it further. Other writers such as Mary Haweis, and Dorothy Todd, also work in this manner, as they individually propose the interior as an unfolding form of the body, or an outward projection. In their own way both shift away from examining aesthetic qualities towards a

diagrammatic understanding of relationships between body (female) and space (home).

The paper concludes by demonstrating that in some situations the diagram, rather than representing concepts and objects external to architecture, retains an instrumental role resolute with inherent abstract potentials. That is, it reprograms space relative to specific rather than general attributes, opening the interior to investigation in a political sense.

# Occupying Temporal Imagination

**Ingrid Wang,  
Te Whare Wananga o Wairaka,  
Unitec,  
Auckland, New Zealand**

Key words: Virtual, temporal, imagination, digital

Imagination is immaterial and intangible - it cannot be held as a solid object in your hands, or be put into a space like a piece of furniture or a picture.

Imagination is also temporary and cannot be recorded as an event like a speech or performance. However, imagination exists in space and time; it exists within the realm of interiority. The boundary between the privacy of imagination and the occupation of a space by a group or community has the potential to be blurred. This is comparable to the process of a writer or painter's imagination becoming accessible – visible, readable or tangible - to a reader or audience through the artist's act of creation.

As with the creative process of writing or painting, interior design requires a method of bringing out or revealing the designer's imagination to the senses of occupants of a physical space, and to make the temporal imagination occupyable in real-time. This paper is a practice-based research project, which

discusses design methodology through the review of an installation. This installation is a part of an exhibition that uses the design technique of digital modelling and visualisation as an approach to producing a virtual material that operates with physical materials in a gallery interior in order to express the author's imagined vision for the space to the visitors. The visitors to the exhibition embody physical occupation of insubstantial and temporal imagination.

# Perfect Vehicles: Memory and Contingency on the New Jersey Turnpike.

Edward Whittaker,  
Bath Spa University, UK

Key words: Monad, memory, contingency, perception, prehension, affect.

This paper examines two car journeys on an interstate highway, the New Jersey Turnpike between New York City and the Jersey hinterland. Both journeys have gained the status of avatars of fast travel and have touched on notions of the contingency of an encounter with the derealised post urban polis. The first journey is by minimalist architect and artist Tony Smith and second, more rhetorically but nonetheless ‘real’, by Mafia crime boss and family man, Tony Soprano, lead character in the Sopranos TV series.

The paper deals with issues of occupation the sense of being ‘in’ the car as opposed to ‘on’ the road and negotiation by reference to states of mind involved in the contemplation of the fast moving post-urban landscape through the ‘screen’ of the car windshield. The equation: As the vehicle – or as Deleuze describes it, the ‘monad’, a ‘one’, a simplicity enclosing a multiplicity – moves through space, it is the occupant who moves through time and, in so doing, counters

the presuppositions of arrival and departure as norms of travel in favour of the ‘affects’ of memory and contingency in a ‘perfect’ vehicle that moves through time in the opposite direction to which it moves through space.

The methodological plank for this discussion is primed by references to Gilles Deleuze in his concept of the fold, that is, a folding in space and time that produces the durational event of the virtual as memory. The paper references important passages in Deleuze’s thought to encompass notions of the eternal object as a prehension in the ‘extensive continuum’, which Deleuze develops from his readings of Virilio and Whitehead.

The paper asserts that such a continuum or ‘chora’ corresponds to the heightened sensation of de-ontologised time in a fast moving car. The percept of the New Jersey Turnpike is to encounter the worlds

of signs of hyper-capital in eviscerated ‘cybernetic’ architectures.

The paper concludes that both Soprano and Smith are constructions, each ‘driven’ by the need for movement and change and are, in their own ways, tragic figures of the post-political mundus of the New Jersey Turnpike.

## Negotiations in Hollow Space.

**Dr Michele Whiting,  
Bath Spa University, UK**

Hollow (2008) is a four screen, 25' video projection, which examines the specific geographic and architectural site of an active military zone on Salisbury Plain. Through examining artistic praxis, my paper will examine how specific and contested sites can be experienced, re-inhabited, negotiated and delimited.

My paper will put forward an essentialist proposal that such a work is a process of delimitation of a finite, spatial and conscious experience. Drawing against notions of specific site as being a network of flows of perceptual and often transitory information. The moving image work shows two performance artists responding to the architecture and spacial 'codes' of the site, though ultimately the visual moves beyond the physical boundaries of the site into an imaginative less defined psychological space, akin to Soja's notion of 'thirdspace' the moving image and the functions around it available to the artist, may they be multi-

screen, multi channel points of view, or the simple act of zoom and focus enable a 'practice of looking'. And although the gaze of the artist is recognised as clearly subjective, she/he is positioning herself, through process, affected by time and familiarity, within a contested site, as opposed to that of merely observing the subject. In other words the artist becomes through process more than just observant, they become an implicated participant, inhabiting and experiencing the total space of the site. This process arguably allows for the 'art' to take place, conceived as 'event', 'performance', or indeed a concept or situation. This paper will uncover through examining the process of making a moving image installation, how and in what ways multilayered space is inhabited: the space of the site, the space (proximity) of the lens; the spaces gained and lost within the edit, and finally the re-constructed space of the installation.

My research investigates how and in what ways

specific sites are used as subject through contemporary moving-image installation art practice: interrogating through the combinations of theory and practice how and in what ways artists use site as image subject. In this way, visual findings, discoveries and questions emerge from practice and are examined through practice alongside examining other contemporary works. I engage with strategies and tactics used by selected artists, both contemporary (shown in the U.K. between 2002 -2008) and historical. Through first hand experience, visual analysis and artist and gallerist interviews, discussion moves across time, drawing upon selected works from moving image's short but vibrant history, revealing commonalities across both works and time that are further investigated through critical discussion. Notions of site, place and space are also critically examined and relevant theoretical approaches are employed to consider the works beyond the mimetic image, beyond depiction. It is the very event of the

work and my personal encounter with it - through practice and through other artists' works - that forms the basis of my analysis.

# Myth, Metaphor and Spatial Occupation – An Urban Interior

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Demarcations of space may be found at times to be ‘outside of architecture’ (Ingraham, 1998) in a literary story, novel or a myth. In this paper, myth is seen as a source of possibility for a critical practice that aims at teasing, poking and challenging pre-conceived notions of the occupation of space, as well as a vehicle for conceptual mobility between the past and the present.

Is it possible to think of space as an unfolding archive of micrographic mythical clues that somehow reside in the cultural understanding of space itself? To this end, the interpretation of an ancient Greek myth may be a way of understanding such clues. Assuming that the myth may be seen as a form of belief and an alchemist of culture, myth alludes to imaginary, ephemeral, invisible, but felt boundaries of space, similar to the sense of smell.

Adonidas kepoi – ‘The Gardens of Adonis’, created

for Adonia, a yearly festival in honour and lament of Adonis, was held in Athens in ancient times and we know about it only from few written records. In Greek mythology, Adonis was an annually renewed god, mirroring the decay of nature in winter and its revival in spring. He was born from a myrrh tree, the oil from which was used at his festival. His cult belonged to women, and occurred at the cultural margins. Women planted seeds in pots. Once the seeds sprouted, they placed the shoots on the rooftops of their houses. There, they withered in the sun, and women lamented Adonis’s fate. While the ephemeral plants left no archeological evidence, ‘Adonis gardens’ left their trace as a metaphor for any transitory or short-lived pleasure, the antithesis of the steady husbandry of agriculture or marriage.

The notion that women hold an Adonis-like festival at the very heart of the polis forces us to rethink the distinction between public and private festivals

(Reitzammer, 2005) and respectively boundaries of private and public space. Another interpretation suggests that the Athenian women's festival was in mockery of Adonis (and ephemeral male sexuality in general), using spices, and their smell, associated with women and their sexual activity (Detienne, 1994).

In the current context of Greek politics, public space is often used for private gain – large buildings restricting to private pleasure spaces previously open to public enjoyment. The excluded public has only its own, private terraces. In ancient Athens, women responded to exclusion by celebrating the transitory Adonis with spices and plants in their own houses. The question is how such a cultural, ancient myth can be seen as a persisting metaphor that influences the occupation of space in modern times?

This paper investigates through a practice-led re-interpretation of the ancient festival of Adonis how a

transitory occupation of a public space can become a private, urban interior in modern Athens. The project explores exclusion zones, and frames the Adonis myth in terms of gender theory linked to the smell of Mediterranean spices.

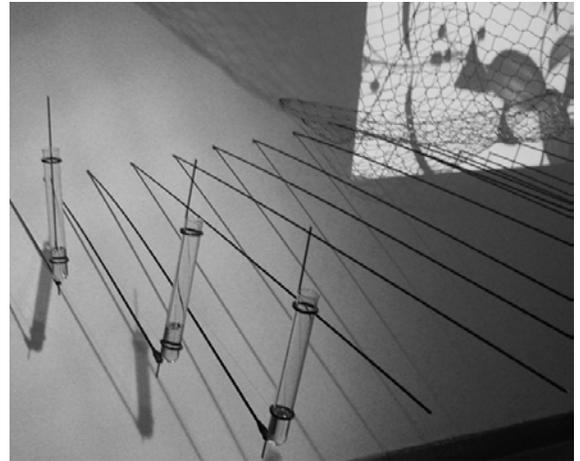




Image from 'A Temporary Urban Garden' - Visitors  
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