

Home-body:

A spatial inquiry into queer material imagination

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Abstract

Home-body considers dwelling by way of topoanalysis, itself rethought through a queer materialist imagination. Utilising drawing, digital video-making and installation practice, the interrelationships between home, self and city are explored. I parallel my own dwelling with Ovid's story of Salmacis and Hermaphroditus in Book IV of the *Metamorphoses*, where shifting relays between bodies and environments open new, queerly-inflected spaces. The gender indeterminacy and relational union transforming Hermaphroditus in the reflective pool of Salmacis is rethought as a crucible for the transformative capacities inherent in queer and trans-corporeality more broadly.

With the amphibious crossings of Salmacis' reflective pool in mind, the research considers the transformation of Tāmaki Makaurau Auckland's aqueous urban body. Centring this crossover is a watercolour painting produced by the design office of Gummer and Ford featuring the Dilworth Building, a neoclassical commercial building constructed between 1925 and 1927. The watercolour, dated 1926 and titled *Urbis Porta*, features a mirrored double to the Dilworth Building on the adjacent corner, a reflective gesture that proposed a theatrical gateway to the city. While the second building in the *Urbis Porta* painting was never completed, the vista offers a specific transformation in which Auckland appears as an incomplete city, one, as I argue, that opens itself to a queer phenomenological investigation.

The distancing spectacle of *Urbis Porta*, all surface and illusionary depth, harbours another, less public orientation: my own dwelling sits within the Dilworth Building. A classically articulated 'corner tower' harbours this dwelling, not only registering the intersecting streets below, but also marking the now unseen crossing of the Ngā Wai o Horotiu (Horotiu Stream) and the old colonial sea-wall. The culverted stream, itself off-kilter from the city grid, resonates at a more intimate scale with the overflow of bodily matter (fallen silver hair) in interior spaces—in this case my home. The research explores the tension between these urban and bodily lines and matter through the production of what I term drawn ornamental structures. This notion is

derived from Spyros Papapetros who understands ornament as extending from the decorative to the cosmological,¹ and from José Esteban Muñoz who positions ornamentation as a key aspect of queer aesthetics.² In this project ornament is taken as a transitional and excessive modality of dwelling, and in turn becomes a site for self-reflection.

The creative series *Urbis Porta Substitution*, *Line-dwelling*, *Urbis Porta Panoramic* and *Urbis Porta Itinerant* explore dwelling as a network of ornamental lines and oneiric thresholds which draw out a different self-relation to dwelling. Together they renegotiate a shifting geography of gender beyond the heteronormative patterning of home and body. Pursued here are the embodied implications of dwelling. Drawing on the centrifugal and centripetal relays exhibited by bodily matter and forces, a series of installation works are produced for private and public exhibition sites.

1. Spyros Papapetros, "World Ornament: The Legacy of Gottfried Semper's 1856 Lecture on Adornment," *RES: Anthropology and Aesthetics*, no. 57/58 (2010): 309–29.

2. José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (NYU Press, 2009).



Figure 0.1. Sue Gallagher, *1 line-dwelling*, 2016, forged silver bracelet. Digital photograph, Cornelius Geraets.

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly mentioned), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Sue Gallagher

June, 2020

Introduction

0.1 Research Orientations

This research undertakes a queer material imaginary of dwelling, one aiming to see beyond the prevailing heteronormative ordering routinely investing ‘home-places’. While spatial design consciously seeks to shape our inhabited environments, the human ‘rational mind’ offers only a partial framework for making sense of our domestic lives. This research inquiry positions dwelling more expansively as an embedded and immersive event perpetuating complex material imaginaries in excess of the conscious mind. Accordingly, this spatial drawing project desires to explore dwelling alongside a parallel consideration of philosophers of queer and aqueous material imaginaries, topoanalysis and material agency. I turn to Gaston Bachelard for one way to understand dwelling as a blend of poetic imaginary and memory capable of being drawn out by what he termed topoanalysis. Alternatively, Astrida Neimanis offers a posthuman phenomenologist perspective indexed to an aqueous material imagination. Jack Halberstam and José Esteban Muñoz define ways of departing from a heteronormative framing of the world. Muñoz’s emphasis on aesthetic acts capable of imagining a queer futurity is central to my creative inquiry. In addition, the series of drawings and installations produced for this research foreground how an ungrounding of gender in Ovid’s story of Salmacis and Hermaphroditus, in Book IV of the *Metamorphoses*, might be repatterned at multiple scales of dwelling, making and imagining.


Dwelling, in this thesis, is understood to condense a spectrum of interiorised and exteriorised networks of exchange between the human, the non-human, the built environment and the elemental forces of the sea, atmosphere and cosmos. I will investigate how a queer material imaginary might reveal new dimensions of our being in the world, and how dwelling-places might be articulated differently. My creative inquiry seeks to draw a self-reflective form of dwelling from queer aesthetic acts of daydreaming and ornamenting, and to develop a series of counter-dwellings, often redrawn from precious metals and bodily matter, and from the superfluous and imaginary dimensions in our most familiar dwelling places—home and body.

Instead of designing an interior renovation of my apartment, as originally considered at the outset of my research, the act of dwelling in the building depicted in the 1926 watercolour painting, *Urbis Porta*, by Gummer and Ford has led to a series of public exhibitions of ‘dwelling drawings’. This more exploratory spatial-design research supports a queer material imagination at play through three experimental drawing series, orientated by the material, mytho-poetic and queer dimensions of home and body. Each drawing series unfolds through the successive Acts of this exegesis. The first series, *Urbis Porta Substitution*, works into the asymmetry and incomplete pair of the proposed Dilworth Buildings at Tāmaki Makaurau Auckland’s city-gate in the *Urbis Porta* watercolour. The second series of drawn structures, *Line-dwelling*, responds to the intersection of the underground flow of Ngā Wai o Horotiu, the waters of Horotiu, hidden beneath the rigours of the city-grid, and at a domestic scale the overflow of the bodily matter of fallen hair into the interior of my apartment. The third series, *Urbis Porta Panoramic* and *Urbis Porta Itinerant*, returns to the *Urbis Porta* watercolour to redraw the image as digital video streams that weave a relational space between the imaginary and material surfaces within the interior entrance threshold to the Dilworth Building.

0.2 Creative Practice Orientations: Drawing self-relation and sexual difference

One of the central concerns in this practice-led thesis is as follows: if the normative configuring of dwelling—home and body—can be understood as a reproductive crucible (of family, social and cultural patterning), this project asks how self-relation and sexual difference can be housed differently in the sense of alternate modes of productivity and creative world-making? The home–body as a drawn complex of lines was informed at the outset of this research through contemplation of two drawings: Louise Bourgeois’ *Femme Maison* (1947), and Eleanor Bond’s *Untitled* (2007).

The waving figure of *Femme Maison* invites a departure from the longstanding association of woman as belonging in and to the household (Figure 0.2). Through a vertical picture-frame, perhaps a doorway, we view the fused woman-house inside a domestic room. Standing on the tilted floorboards, the woman–house figure appears object-like, possessed by the domestic frame. The woman is wearing the house. The building is outfitting the woman. The subtle twisting of her torso creates movement within the bounded space, and a



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Figure 0.2. Louise Bourgeois, *Femme Maison*, 1946–47, oil and ink on linen.

pulling apart of the architectural lines and bodily contours. The asymmetrical contortion of her body–building inscribes lines of movement. Cast shadow lines from her feet run across the perspectival lines of the floorboards towards the bottom corner of the picture frame. In the upper corner, her small hand waves from a hidden position in the upper levels of the family home. A small cluster of windows appear to have migrated from their regular spacing across the face of the building, and are clustered towards the upper corner of the home, reinforcing her act of waving, and enclosure.

According to visual-art and architectural theorist Giuliana Bruno, sexual difference can be understood spatially as a geography of negotiated terms.³ The heterosexual positioning of the female subject in the home, Bruno argues, has been engendered historically to create a point of departure and return for

3. Giuliana Bruno and Anthony Vidler, *Public Intimacy: Architecture and the Visual Arts*, (Cambridge, Mass: The MIT Press, 2007).

the mobile male subject.⁴ Bruno offers a psychogeographic reading of *Femme Maison* as an itinerary that mobilises a series of “displacements” of the fixed maternal home.⁵ As Bruno points out the: “constant redrafting of sites, rather than the circularity of origin and return, ensures that spatial attachment does not become a desire to enclose and possess.”⁶

In response to *Femme Maison*, theorist Jack Halberstam argues that by mapping maternity onto housing, Bourgeois brings into question the system of signification that engenders this association.⁷ Halberstam proposes a pulling apart of the “conjoined twins” of woman and home that are fused together to the point that displacing one from the other would “kill both.”⁸ To this end Halberstam states:

Perhaps this is the point. We must destroy the woman in the building and the building in the woman. In so doing we can begin to reimagine the (re)constructed body as it intersects the coordinates of gender, the social construction of identity, and the familiar contours of the built environment.⁹

To “destroy” the woman and building is to dismantle heteronormative world-making. In its place, processes of unbecoming and unbuilding become generative processes of renegotiating a shifting geography of gender, and diverse multiple orientations within and without embodied environments. Halberstam proposes that “trans*bodies”, bodies which undergo processes of building and unbuilding gender in relation to “race, place, class and sexuality”, make visible the transitional nature of all bodies.¹⁰ This research inquiry will engage trans*gender and queer theory to draw out a different self-relation to dwelling, through an experimental series of home–body structures.

Eleanor Bond’s drawing *Untitled* (2007) (Figure 0.3) offers a sectional view of the inner workings of a networked body-city. The body and city are dismantled and joined in a paired network of lung-like chambers, comprised of architectural cavities, connective threads and pools. This drawn doubling

4. Bruno and Vidler, *Public Intimacy*.

5. Ibid, 165.


6. Ibid, 166.

7. Jack Halberstam, “Unbuilding Gender,” *Places Journal*, 3 October 2018, <https://doi.org/10.22269/181003>.

8. Halberstam, “Unbuilding Gender,” 5.

9. Ibid, 5.

10. Ibid, 2.



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Figure 0.3. Eleanor Bond, *Untitled*, 2007, graphite and ink on paper.

appears to be continually undergoing processes of building and unbuilding, to borrow Halberstam's phrase, as made evident in the erasure and reworking of graphite lines. The line-work exposes the visceral action of drawing through traces of frenzied and localised drawing activities. Imprints of erased lines and smudges convey a gradual transformational relay at work in the drawing. Curator Anthony Kiendl, in response to Bond's drawing states: "The operation of art and the lived environment informing each other moves discursively back and forth as a feedback loop. The built environment is a space of creation and interpretation."¹¹ The lived environment emerges as a magenta stain that seeps through the drawing's surface to create a bloody atmospheric ground in contrast to the diagrammatic quality of the architectural drawing above, perhaps signalling a hormonal environmental flux outside and in excess of the architectural forms above.

In response to Halberstam's notion that the "heteronormative cultural field is shaped to encompass the home as if it lacks nothing"¹², I create a relay into and out of my home and body to test whether I can draw out alternate forms of compound dwelling. In this way, Bourgeois and Bond's drawing practices resonate with my own spatial drawing practice, which similarly considers how bodily matter can be drawn into temporary and transitional forms of dwelling.

11. Anthony Kiendl, ed., *Informal Architecture: Space and Contemporary Culture* (London: Black Dog Architecture, 2008), 21.

12. Halberstam, "Unbuilding Gender," 8.

This research project draws together idea and matter, via material and imaginative processes of pooling, dwelling and drawing. Another key concept informing my spatial drawing inquiry into material imagination is architect Marco Frascari's assertion that the material imagination "is both at the same time imagination of the material and the material of imagination, in other words, the solid body and the subtle body simultaneously".¹³ With this expanded approach to spatial drawing, the research explores ways in which the "materiality of imagination," and the "imaginary of materiality," can reveal an alternate and imaginative approach to dwelling. Material imagination as both the "solid" and "subtle" body, matter and idea, thereby inform my body-building drawing series. Experimental drawing structures and processes of forging silver, detailed photographic enlargements reprojected as waves of video, knotting my own hairs, working with the movement of exhibition viewers and environmental qualities of site are all strategies that have offered an alternate encounter with dwelling, via a queer material imagination in a public exhibition context.

0.3 Philosophical Orientations: Topoanalysis, material imaginary and queer aesthetics

In the 1930s and 40s, philosopher and historian of science Gaston Bachelard undertook a seemingly radical shift of focus from the scientific aspects of the mind towards the mental patterning associated with daydream, poetry and material imagination. This shift gave rise to a series of influential texts for architecture, particularly *The Poetics of Space*, in which poetry, psychoanalysis and phenomenology were applied to dwelling spaces.¹⁴ Bachelard called this amalgam of concerns 'topoanalysis,' an explorative tool for grasping the complex ways in which home is experienced, and inhabitation enacted and extended.¹⁵ Key in this exploration is the condition that Bachelard refers to as 'topophilia'—the positive draw of the well-settled imagination whose placement allows a secure and productive drift or wandering in and beyond the dwelling.¹⁶ My project seeks a renovation of this foundational thinking, centred on the dwelling and its poetics through praxis, particularly when

13. Email communication with Marco Frascari, June 6, 2005, cited in Paul Emmons, "Architectural Encounters between Material and Idea," in *Material Imagination: Reveries of Architecture and Matter*, edited by Matthew Mindrup (London, UK: Routledge, 2015), 117.

14. Gaston Bachelard, *The Poetics of Space* (Boston, MA: Beacon Press, 1994).

15. Bachelard, *The Poetics of Space*.

16. Ibid.

the wandering dynamic of reverie can be considered as a queering line, one capable of deviating from normative paths and patterns. This study builds on Bachelard's critical aim for topoanalysis, which was a consideration of how dwelling is inseparable from daydreaming. My own remaking of dwelling space is orientated towards such oneiric acts and aims to weave mobilising lines of association into the spatial solidity of things—lines, as I explore, that deepen and affectively revise place-certainty.

Daydreaming and ornamentation, according to queer theorist José Esteban Muñoz, himself drawing on the work of Herbert Marcuse, are modalities of a queer aesthetics. For Muñoz, such an aesthetic has the potential to foster new political imaginaries themselves able to ignite capacities for action that is transforming of accepted realities.¹⁷ For Muñoz, Bloch's theory of ornamentation, in its eschewing of functionality and use-value, assists in seeing past capitalism's predetermination of object relations. Such functionality, as he writes, "does not let us see anything in it except the use that capitalism has mapped out for it in advance [whereas the...] ornamental, on the other hand, has an indeterminate use value that challenges the protocols of capitalism."¹⁸ Creative acts of daydreaming and ornamentation then share this capacity to inform new trajectories of living in the world. Queer creative acts can, in key ways, counter heteronormative systems and their investment particular flows of capital. Queer acts that inscribe our memories also ignite new political imaginaries and set us on new trajectories of living and loving. Ornamentation and daydreaming animate and enliven our imaginary and intimate engagement with the material world—in short, they carry away, not merely as a mode of escape, but as a mechanism for remaking world-relations.

Merging the perspectives of Bachelard and Muñoz, I reconsider and deploy topoanalysis as a means of instituting deviating trajectories of the material imagination, in turn queering the processes of daydreaming and ornamentation. Through drawing, video-making and installation practice, I explore how we might rethink and reorientate the body and the queer home. Given that 'home' and 'body' are often associated with familial situations themselves charged with impressing normative identities and social codes, I return to the question at the beginning of this section by taking topoanalysis as a methodological strategy to generate contrary readings of individual and

17. Muñoz, *Cruising Utopia*.

18. *Ibid*, 104.

social production. Instead of home as a reproductive mechanism (in the full sense of reproductive relations), I ask how acts of dwelling might instead be understood, via their oneiric and ornamental capacities, as a productive apparatus for a deviation from norms? Hence, in this research queer modes of place-attachment, identification, and amorous bonds are foregrounded. Beyond this I investigate how a renovated topoanalysis might get closer to the queer affective investments and affirming impulses commonly associated with dwelling—despite the anxieties and undercutting forces assailing it.

By drawing experimentally *with* matter, I explore the interrelationship between myself and my home, in an apartment space situated in the Dilworth Building in downtown Tāmaki Makaurau Auckland. The Dilworth Building itself makes up the built half of a proposed mirrored pair of buildings framing the commencement of Auckland’s once principal commercial avenue—Queen Street. Comprising one half of an unrealised *Urbis Porta* or city-gate, the Dilworth Building, being both ‘home’ for me and unrealised aggrandisement for a larger citizenry, offers a provocative setting for a multi-scaled pursuit of drawn, dreamt and ornamented engagements with the experience of urban dwelling. At the most practical level of this research project, I have engaged with the renovation of the Dilworth Building itself in what amounts to a renovation of the entry level foyer. At the most speculative level, my spatial design research examines what it means to dwell queerly in the city.

0.4 Situating a Personal Narrative

A series of personal events took place as I developed the initial ideas for this creative research project. These were critical in informing my inquiry into the interrelationship between and within our bodies and homes. In the first, my sister underwent an experimental medical intervention overseas to slow down or stop the progression of her autoimmune disease, treatment aiming to increase her mobility. As a result, the hotel suite that my sister, my partner and I shared doubled as her hospital room. Extreme precautions were needed to isolate the interior of the hotel room thereby limiting the passage of foreign bodies into this clinical interior, precautions that extended even to the interior of my own body. My partner and I had to sterilise with alcohol any object that came into contact with the external world, cover ourselves in protective wear and prepare all food in order to minimise contamination that would risk my sister’s immune system. This experience intensified my awareness of the continuous material and imaginary exchange that occur between home and permeable bodies. While my sister underwent and recovered from her

treatment, she wrote a blog entitled *katedeclareswaronms.tumblr.com/archive*, which recorded her experience of the stem-cell transplant procedure. This creative act of writing countered the isolation of the hotel room and opened its confinement onto the imaginative world of autobiographical narrative. I observed her gift of storytelling as a creative practice with immense power to heal. Storytelling became a transformative act opening a network of relations, via the blog for instance, to a wide readership. It felt to me that her imaginary world was reshaping her by drawing on memory and creativity as regenerative acts that mattered. Shortly after we returned home, I completed my PhD project proposal, prompted by my encounter with the fragility and generative capacity of bodies in this extremely heightened, yet intimate interior.

0.5 Creative Practice Background

As a spatial design academic, my creative-led research practice addresses the production of imaginary and affective environments in a range of exhibition and performance contexts. I also draw on my background in architecture, performance design and design education. My creative-led research has developed over the last twenty years through a number of national and international performance-design and exhibition commissions. The focus of this design research project relays from public performance and exhibition contexts to spaces of the everyday, specifically material–imaginary places for dwelling. The queer body-building drawing series I have developed, through a series of line-dwelling ornamental structures, relates to previous scenographic works I have created for theatre and exhibition events, which employ a temporal approach to space-making and the performative qualities of materials to create affective, fluid environments.

Preceding my specific engagement with Ovid's tale of Salmacis and Hermaphroditus, a similar theme has recurred throughout my scenographic practice. In the following section I outline two key performance and moving-image works as background for the further exploration of merged figures in fluid environments undertaken in this research. In a five-channel moving-image work, *Sugar* (2005), exhibited at YYZ Artists' Outlet, a gallery in Toronto (Figure 0.4), I merged scenes from black-and-white Hollywood films, of waltzing couples, where women are wrapped around their dancing partners, held slightly off the vertical axis. The off-kilter, out-of-balance positions of these women created the momentum for the series of curved arcs of the waltz, accelerating outwards as they circled around the dance floor. The top half of



Figure 0.4. Sue Gallllagher, *Sugar*, 2005, still image of digital video. Exhibited at YYZ Artist's Outlet, Toronto, 2005.

the frame was reflected in the bottom half, reconfiguring each dancing couple as one fused body, a hermaphroditic figure, encircling and immersed in an ungrounded reflective dance-pool. The juxtaposition of the static horizontal mirror-line bisecting the cinematic frame and the fluctuating wave-like motion of the dancers created a tension between the bounded frame and the larger fluid imaginary encircling of the dancers, existing in and out of the sequence of five frames. This queer reflective pool in *Sugar* transformed the heteronormative romantic dance scenes, drawing new figures of indeterminate gender in an erotically charged fluid field.

The set for *Language of Living* (2012) (Figure 0.5) is the second scenographic work I offer as background to this research. It was the inaugural performance for the New Zealand Dance Company, performed first at the ASB Theatre in the Auckland's Aotea Centre, and was then toured nationally (2013–14). In this set design I explored the vertical movement of the theatre's fly-tower mechanism through a series of suspended loops of silver foil held between parallel fly-bars. The result was a wall of rolling reflected light responding to vertical operation of the fly-bars. The proscenium frame, like the cinematic frame of *Sugar*, created a bound space. Again I wanted to heighten a sense of movement for the viewer, by activating movement in and out of the frame, and in this case to draw attention to and engage the vertical movement of the fly-apparatus. The vertical movement was converted into rotational movement, as the foil looped in and out of the frame, creating a fluid, animated performance space. In turn, the performance space was activated by a series of surface effects, as the curved foil reflected along its surface a series of lowlights and highlights. The scenographic backdrop, typically a two-dimensional surface, was layered in this instance as a series of reflective screens and reconfigured as a fluid landscape. The performance space was animated as a spatial image in flux, a series of silver parabolic curves, which were constantly shape-shifting. The design was intended as an apparatus for producing an affective atmosphere, in which the movement of the dancers was amplified



Figure 0.5. Sue Gallagher, set design for *Language of Living*, 2012. Performed at ASB Theatre, Aotea Centre, Auckland, 2012, and toured nationally, 2013–2014.

through the reflective capacity of the foil loops. A pooling of light and shadow occurred along the surfaces of the foil loops and within the niche spaces that were revealed during the performance sequence, thereby creating eddies of animated spaces within the larger proscenium frame.

The scenographic approach I developed in the creation of these transformative fluid environments in public performance contexts is expanded in this project to include more intimate moments of material imagination and affect in my home life. Drawing on the imaginary worlds and scenographic methods developed in my public performance practice, in this project have found an imaginative engagement with my dwelling place. Drawing my public imaginary into the intimate context of the dwelling has pooled everyday acts with the excesses of performance. As such, I have chosen to stage my consideration of the practice work here as a series of scenographic Acts.

Working into the limits of a space, environment, or scene, my scenographic inquiry responds to the unseen or barely seen. At these liminal thresholds ambiguous relationships between what is material and imaginary is explored. My practice is scenographic in the sense that it seeks to enliven the relational space between the audience and the material imaginary event taking place. In this research inquiry home can be considered a scenographic portal for the imagination. The Urbis Porta watercolour sets the scene for my spatial inquiry into home and the city-gate depicted in this image, and as such is a scenographic portal for the urban imaginary. Equally, the imaginary pool of Salmacis is considered a scenographic event, an affective material narrative and event-space that is transformative and aesthetic. In short, as this project encompasses mythic, theatrical, urban, art and architectural scenes, in what follows I have chosen to stage my research inquiry as a series of scenographic Acts.

0.6 Structure of the Thesis: Acts One to Four

Home-body applies a range of drawing practices (drawing *with* matter, drawing *from* thinking, being drawn *to*...) to question modes of inhabitation and to produce a series of queering interventions. The thesis is structured around a multi-scalar interrogation of my dwelling as described in four Acts. Each scenographic Act is an imaginary scene played out in relation to a body or series of drawings and installations. These Acts set up lines of inquiry into dwelling as itself informed by mytho-poetic and aqueous imaginaries. Historiographic considerations are in turn mapped with ornamental and daydreaming acts that further weave together philosophical and practical positions. Act One largely draws on literary origins, while Act Two is methodological in intent with topoanalysis developed as a strategy for deepening practice aims. Acts Three and Four hone in on particular bodies of work, along with selected art and architectural precedents. At a more detailed level, the project precedes as follows:

Act One: Pooling

Act One commences with a consideration of Ovid's tale of Salmacis and Hermaphroditus from Book IV of the *Metamorphoses*. It intends a poetic entry-point to the thesis. Topoanalysis of the imaginary pool of Salmacis finds parallel in my own dwelling-place, a locale itself deeply issued with questions of doubling. This topoanalytic start enables the foregrounding of a logic of the imaginary which I pursue in my creative practice in Acts Two to Four.

Importantly, the mytho-poetic pool of Salmacis, somewhat against the grain of the long historical reception of the myth, is refigured and rethought a queer utopia supporting diverse life-forms. Ovid's fictional reinvention of Salmacis and Hermaphroditus is then doubled with the erotic tale of Narcissus and his looking-pool from Book III of the *Metamorphoses*.¹⁹ The aim is a queering of both. I undertake this specifically with reference to Muñoz's analysis of Narcissus as a pursuer of beauty integral with a queer aesthetics, rather than the enactment of a pathology as the routine, Freudian use of the myth has been shaped.²⁰ My claim is that the pool-nymph Salmacis is a variation of Narcissus, one who also pursues beauty and resists the heteronormative order, a reading that counters Ovid's invention of her as a polluting and cursed body of effeminising water. The silvery pools of Salmacis and Narcissus materialise, in fact, a queer form of self-reflection which open a metamorphising modality in dwelling itself.

As such, the tale of Salmacis, and its historical variations, point to a complex material imaginary of water, the erotic agency of femininity, coupling and dwelling. Water and civilisation are discussed in relation to a problematic strand of Euro-American thinking that promotes a hierarchy in relation to gender, sexuality and ethnicity, and privileges white, straight, able-bodied, adult men. The chapter draws on Astrida Neimanis's posthuman phenomenology, which promotes a transcorporeal and transmaterial understanding of water. I develop her concept of a 'hydrocommons' which connects all bodies of water—including the human body itself as an inner ocean—in a continuous transformative, life-giving cycle.²¹ Addressing this hydrocommons,²² my creative inquiry into dwelling engages a material imaginary of water, specifically the queer pool of Salmacis, as fluid matter which supports and proliferates multiple sexualities in diverse bodies, fluctuating genders and corporealities. For the purposes of my spatial drawing investigation into dwelling, Salmacis the pool-dweller, amounts to an erotic figuration of water-dwelling, who signifies an alternate approach to dwelling, as a temporal, fluid, and amorous event-place.

19. Mariapia Pietropaolo, "Metamorphic Composition in Ovid's Treatment of Salmacis and Hermaphroditus," *Mouseion: Journal of the Classical Association of Canada* 11, no. 3 (2011): 279–94.

20. Muñoz, *Cruising Utopia*.

21. Astrida Neimanis, *Bodies of Water: Posthuman Feminist Phenomenology*, Environmental Cultures Series (London: Bloomsbury Academic, 2017).

22. Here I acknowledge that certain waterways within the hydrocommons are also specific. Ngā Wai o Horotiu has a Ngāti Whatua origin and specific taniwha Horotiu, which establishes a different sense of belonging to tangata whenua than it does to descendents of settlers.

Act Two: Dwelling

Act Two further engages with Bachelard's method of topoanalysis in which a sense of being at home well (what he terms *topophilia*) is arrived at through a poetic imaginary resonating with intimate sites within dwelling places.²³ Bachelard's study of memory and imagination is structured according to the wandering trajectories of daydreams, themselves threading room upon room according to a home's imaginary.²⁴ Building on Bachelard's topoanalytic method, Teyssot offers a study of the thresholds that comprise contemporary dwelling places, and argues that these thresholds have the capacity to turn the intimate site of dwelling inside out.²⁵ I propose further, through my drawing practice, that the turning out of the home is a queering action, which disorientates the familiar home into a public site of exchange. To dwell queerly, according to feminist phenomenologist Sara Ahmed, is to clear the familiar space of dwelling.²⁶ Queerness is not just a subjective desiring position but a process of orientation.²⁷ The Dilworth Building, where I live, invites a queer phenomenological reading in a creative response to the half-completed ornamental façade, as one half of a proposed theatrical entrance to Auckland City's main street.

Act Two includes contextual research into the founding of the Dilworth Building, which was established as a commercial property investment by the Dilworth Trust, itself intending the generation of funds to support the Dilworth School and its goal to educate underprivileged boys from families of good character.²⁸ The philanthropic activity of the city-gate sought to extend Auckland from a colonial city to one of good character. The asymmetry of wealth, property and education is discussed in relation to the gender politics of the scheme, which reverses the fortunes of underprivileged boys at the same time as it excludes girls from these privileges. Gummer and Ford's incomplete rendering of the watercolour image *Urbis Porta* (1926) foreshadows the incompleteness of the proposed city-gate and gaps in the larger philanthropic project underpinning it. The patterning of the "city beautiful" and "city efficient," as discussed by architectural historian Bruce Petry, plays out in

23. Bachelard, *The Poetics of Space*.

24. Ibid.

25. Georges Teyssot, *A Topology of Everyday Constellations*, Writing Architecture Series (Cambridge, MA: The MIT Press, 2013).

26. Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others*, E-Duke Books Scholarly Collection (Durham: Duke University Press, 2008).

27. Ahmed, *Queer Phenomenology*.

28. R. C. J. Stone, *James Dilworth* (Auckland: Dilworth Trust Board, 1995).

the transitional Dilworth Building.²⁹ I introduce Alina Payne's research into ornamentation as a site for reflecting on and communicating the meaning of architecture in public contexts.³⁰ I build on Petry's and Payne's research into ornamentation and architecture in relation to my dwelling place, nested as it is in the ornamental body-building structure of the Dilworth Building.

The creative body of work titled *Urbis Porta Substitution* series is the focus of Act Two. The series of scaled object, installation and photographic still images responds to the watercolour *Urbis Porta* (1926), which depicts a city-gate and suggests the arrival of an Auckland City to come. The Act describes the way I recreate this elevational image as a three-dimensional scale model, projecting and capturing alternative patterning of its neo-classical façade, through a series of substitutions of colour, texture, scale and opacity. The experimental image-making series generates new energy fields across the face of neoclassical architecture in installation and photographic images. I animate Gummer and Ford's elevational image as a temporal event-space within a public gallery, which I position as a repatterning of the *Urbis Porta* watercolour through my queer imaginary.

Act Three: Drawing

Act Three investigates the nature of lines and their contribution to a queer aesthetics of ornamentation, daydreaming, dwelling and orientation. The entanglement of grid-lines informing our urban environments, and the wandering lines of water and daydreaming, are discussed in relation to the urban siting of the Dilworth Building. Act Three considers a series of creative drawings, which are drawn *with* matter. In this series, I have experimented with different processes for producing hand-crafted lines: the forging of silver, knotting of hair, casting of wax and bronze, are material processes employed in the *line-dwelling* drawing series. The *line-dwelling* drawings are discussed in relation to architectural drawing practice. I return to the queer lines, trajectories, futurity and spatial metaphors to be found in Ahmed's queer phenomenology and the queer temporality of Muñoz.

29. Bruce Petry, "The Public Architecture of Gummer and Ford" (masters thesis, The University of Auckland, 1992), 99.

30. Alina Payne, *From Ornament to Object: Genealogies of Architectural Modernism* (New Haven: Yale University Press, 2012).

Reveries of silver, hair and water underpin my creative explorations, and connect my queer material imaginary to the ancient dwelling technologies of architecture, weaving and metalsmithing. I turn to artist Cornelia Parker, jeweller Warwick Freeman and architect Junya Ishigami to situate my own material explorations. The material imaginary of drawing is elaborated in relation to architect Marco Frascari and architectural theorist Matthew Mindrup's explorations of the imaginative capacity of drawing, and the material history of architectural drawing practices. Through the *line-dwelling* drawing series I have developed ornamental drawing structures that can be inhabited and/or worn. Architectural historian and theorist Spyros Papapetros, building on the ideas of Gottfried Semper, is important in this Act as a reminder that all structures are a form of ornamentation, which connect to cosmological processes of growth, resistance, gravity and movement.³¹ The entanglement of the volcanic terrain of Tāmaki Makaurau and its waterways, carved into a modernist city grid through successive land reclamation and transport lines, is drawn into a relation with my body, through drawn assemblages of bodily matter, adornment, architectural drawing, and the reflective alluring qualities of light, silver, hair and line-dwellers.

Act Four: Pooling-dwelling-drawing

Act Four draws together the creative and critical exploration of Acts One to Three, and culminates in two digital video works, *Urbis Porta Itinerant* and *Urbis Porta Panoramic (cross-fade)*. These works have been developed in response to the proposed media art and architecture exhibition site in the recent renovation of the Dilworth Building's entrance lobby. Transcorporeality is explored in *Urbis Porta Itinerant* through imaginatively returning again to Gummer and Ford's *Urbis Porta* watercolour and exposing through digital magnification and editing processes the trace of water, mineral and animal through the mark-making in the drawing. The notion of *art as amplifier*, found in Neimanis in *Bodies of Water*,³² is discussed in relation to my drawing practice, which aims to intensify and multiply a meshwork of relations. In turn, the *inter- and intra-threading* of home, body, city and cosmos, builds on Eva Hayward's spatial metaphors of transsexuality; folding, cutting, and stretching of bodies into new topological relations.³³

31. Papapetros, "World Ornament".

32. Neimanis, *Bodies of Water*.

33. Eva Hayward, "Spider City Sex," *Women & Performance: A Journal of Feminist Theory* 20, no. 3 (November 1, 2010): 225–51, <https://doi.org/10.1080/0740770X.2010.529244>.

My practice is placed in conversation with Ellie Ga's *Gyres* and Sonya Lacey's *By Sea*, material investigations of oceanic currents, sea salt and fictional forms of dwelling arrived at through these imaginaries. I draw on feminist philosopher Karen Barad, who describes matter as having "multiple im/possibilities that coexist and are iteratively intra-actively reconfigured: imaginaries are material explorations of the mutual indeterminacies of being and time."³⁴ The inter-threading of the digital video works in the stone-tiled lobby weave together the subtle and solid bodies of idea and matter that subsist within the architectural imaginary of Gummer and Ford's Dilworth Building and its ephemeral double, the *Urbis Porta* watercolour.

0.7 The Voyage Commences

My home in the Dilworth Building stands on reclaimed land above the now buried Ngā Wai o Horotiu that winds down under Queen Street and into the Waitematā Harbour. Where once the ebb and flow of the sea made a wet and fluctuating intertidal zone, which proliferated and supported many life-forms, it is now obscured by the human commuters and industry along 'Customs Street.' Given the placement of the dwelling I share at the confluence of the sea shore and Ngā Wai o Horotiu, this research is suffused by a material imaginary of fluid states and transformative outcomes. Several passages in the thesis reflect a topoanalysis of my dreaming of water and my reveries while swimming in the sea. These fragments of creative writing are typographically distinct from the academic voice of the thesis. Throughout the following pages my home-body can be understood as an intermingling of various bodies of water, an infinite rather than a limited horizon. Consistent with Nietzsche's caution that follows, my investigation of a queer material imaginary of dwelling will open to horizons of infinity, and simultaneously to "homesickness" for land and the familiar:

In the horizon of the infinite. We have forsaken the land and gone to sea! We have destroyed the bridge behind us—more so, we have demolished the land behind us! Now, little ship, look out! Beside you is the ocean; it is true, it does not always roar, and at times it lies there like silk and gold and dreams of goodness. But there will be hours when you realize that it is infinite and that there is nothing more

34. Karen Barad, "TransMaterialities: Trans*/Matter/Realities and Queer Political Imaginings," *GLQ: A Journal of Lesbian and Gay Studies* 21, no. 2-3 (January 1, 2015): 387-422, <https://doi.org/10.1215/10642684-2843239>, 388.

awesome than infinity. Oh, the poor bird that has felt free and now strikes against the walls of this cage! Woe, when homesickness for the land overcomes you, as if there had been more freedom there—and there is no more ‘land’!³⁵

Drawing and dwelling queerly risks pulling apart my home, self and relationship in the process of engaging our domestic life within the institutional framework of academic research and exposing my queer imaginings through publication. However, I am drawn to imagine queerly and to initiate acts of horizontal dwelling. Our sense of domestic space tends to rest on a societal imaginary that is heteronormatively patterned, as introduced above, yet this is rarely acknowledged. While much of what constitutes acts of dwelling lies beyond immediate consciousness, this creative project is concerned with how the patterns and habits of dwelling might be reset through alternative modes of engagement with the complex of assemblages that makes up contemporary domesticity. Dwelling will be explored as a criss-crossing line-work of dreams, desires and familiarity that acts as a cover for complex, sometimes invisible, and often contested, trajectories. This research project then undertakes a topoanalysis of dwelling by way of an experimental, spatial drawing practice that enacts a transmaterial and aqueous imaginary and, in doing so, sets adrift my dwelling beyond the boxed imagination of a building.

35. Friedrich Nietzsche, *Nietzsche, The Gay Science: With a Prelude in German Rhymes and an Appendix of Songs*, ed. Bernard Williams, trans. Josefine Nauckhoff and Adrian Del Caro (Cambridge, UK; New York: Cambridge University Press, 2001), 119.



Figure 1.1. Sue Gallagher, Glass enamel and forged silver experiment, 2017.

Act One: Pooling

1.1 Introduction

Act One undertakes a consideration of pooling in relation to dwelling using Ovid's *Metamorphoses* as prompt—specifically his narrating of the union of Salmacis and Hermaphroditus in Book IV. With this poem's emphasis on gender indeterminacy and rethinking of relational union, the research explores performative environments in light of practice-based projects that fuse home with body. In this context, the transformation of Hermaphroditus in the pool of Salmacis will be taken, not as a figure of emasculation—as is routinely and phobically understood—but as a crucible for the transformative capacities of corporeality in general. In Act One I propose 'home' as an immersive, tactile environment where bodies are always subject to transforming relays. To return to the central question posed in the introduction: if the normative configuration of dwelling places can be understood as a reproductive crucible (of family, social and cultural patterning), this project asks how self-relation and sexual difference can be housed differently, differently in the sense of alternate modes of productivity and creative world-making? This question will be pursued to unsettle the fixity of bodies and dwelling.

In Book IV of Ovid's *Metamorphoses* the tale of Salmacis is told by Alcithoe to her sisters as they weave and tell stories, instead of taking part in the celebration of Bacchus. The third and final tale of the narrative series tells of Hermaphroditus, the young son of Aphrodite and Hermes, and his transformation in the pool of Salmacis. The tale begins with Salmacis in nymph-form next to her pool picking flowers, grooming her hair and arranging her clothes. Hermaphroditus, wandering through the woods is drawn to Salmacis's pool of cool spring water. Salmacis watches Hermaphroditus from the edge of the woods and is infatuated with his beauty and youthful appearance. She approaches him to offer marriage which Hermaphroditus rejects. Salmacis retreats and from a hidden position continues to watch him. Believing himself alone, Hermaphroditus once more is drawn to the pool, undresses and enters the water. Watching his naked form in her pool, Salmacis

is unable to contain herself and dives into the pool. She attacks and wraps herself around Hermaphroditus while calling to the Gods to join her and Hermaphroditus as one form. Her wish is granted by the Gods. Transformed and effeminised, Hermaphroditus then calls out to the Gods and begs that any man who enters the pool of Salmacis is similarly metamorphosed into a half-man and half-woman. The Gods grant this plea. As Alcithoe completes her tale of Salmacis and Hermaphroditus she and her sisters continue to ridicule the new god Bacchus. As punishment, the Gods turn the sisters' weaving metamorphoses into vines, a symbol of Bacchus, and the interior of their home becomes transformed into a woodland. The sisters themselves become bats.

As a first move, I take the pool of Salmacis as a queer dwelling-place, rather than a cursed body of water. In the context of my creative research (Figure 1.1), the waters of Salmacis suggests a life-support of a particular kind. Taken as a queering pool, the water holds utopic dimensions. As a mythical body of water where the stability and genders of bodies are transformable, multiple sexualities and genders become imaginable. In Ovid's account of Salmacis and Hermaphroditus, the typical bifurcations of gender and sexuality are confounded when Salmacis coils around Hermaphroditus and the two gendered strands become one. This reversal of gender amounts to a creation story of androgyny, but also the potential of continued 'enfeeblement'—in short, a route to the replication of androgyny.

Act One is structured to provide a particular philosophical entry point through the myth, and operates less as a typical literature review than it establishes the thought atmospheres persisting with the practice-work of the research. In the context of this exegesis, the aqueous effects of Salmacis have prompted, in places, creative written response. The text, at times, flows, agitates and spins into eddies. In this the aim is to evoke a material imaginary associated with water, and with it, the metamorphosing force of Salmacis. More concretely, Act One is formed as six sections, each considering dwelling in relation to pooling.

The first of the six sections is entitled *Cross-currents of the Metamorphoses* and introduces Ovid's tale of Salmacis and Hermaphroditus, which establishes the poetic, scenographic approach undertaken in this research project. This is followed by *Repatterning the Pool of Salmacis*, which sees Salmacis as a fluid, topological agent potentiating alternative futures to that envisaged by heteronormative reproduction. The third section, *Queer Aesthetic Dimension of Silver Pools*, expands Muñoz's discussion of the pool of Narcissus in relation to queer aesthetics and argues for the pool of Salmacis to be understood

as a variation of Narcissus. The fourth section, *Locating Salmacis and Hermaphroditus: Sculptural representations*, draws on Robert Groves' thinking on the approach undertaken by Ovid in his telling of Salmacis and Hermaphroditus, which metamorphoses sculptural forms of Hermaphroditus to poetic form. Astrida Neimanis's posthuman phenomenological investigation of water bodies informs the fifth section, *Intoxicating Waters*. The final section, *Locating Salmacis and Hermaphroditus: Hermaphroditic Home and Garden*, draws on Katharine T. Von Stackelberg's analysis of the spatial context of Ovid's tale of Salmacis and Hermaphroditus in relation to the ancient Roman household and the notion of the dual-sex garden.

In addition to these sections, Act One introduces four performative environments that are key to the practice knowledge informing this research: *Silver Clouds* (1966) by Andy Warhol; *Cuboid Balloon* (2007) by Junya Ishigami; *I'm Lost in Paris* (2008) by R&Sie(n); and *On Venus* (2019) by Patrick Staff. My own creative practice is discussed in the following acts and similarly creates performative environments where familiar dwelling places, home and body, are given outward expression in what amounts to a dwelling outwards.

1.2 Cross-currents of the *Metamorphoses*

The imaginative transformation at play in Ovid's *Metamorphoses* describes an erotic universe in flux, a continuous assembling and disassembling given through the iterative and transforming interplay of desire running between gods, humans, animals and the material world. As Italo Calvino finds in the *Metamorphoses*, it is a "poem of rapidity: each episode has to follow another in a relentless rhythm, to strike our imagination, each image must overlay another one, and thus acquire density before disappearing."³⁶ The repetitious structure of this epic narrative makes variation its subject, and in turn is a catalyst for patterns of thought and making I deploy in this research.

Within Ovid's *Metamorphoses*, Salmacis functions as an eddy, a circular narrative, which turns back on itself. As set out in the paper "This Sex Which is not One: De-constructing Ovid's Hermaphrodite," classical scholar Georgia Nugent argues that this "story presents an etiology for a fact which is already

36. Italo Calvino, *Why Read the Classics?*, trans. Martin McLaughlin (Mariner Books, 2014), 31.

established by the beginning of the episode.”³⁷ The first three poetic lines announce Salmacis as a body of water with the capacity to affect other bodies:

*Unde sit infamis, quare male fortibus undis
Salmacis enervet tactosque remolliat artus
discite, causa latet, vis est notissima fontis. (4.285–87)*

*Learn now why Salmacis is infamous, how its powerful waters
Enervate and soften the bodies they touch.
The cause lies hidden, though the power of the spring is well known.*³⁸

The legend of the ‘infamous’ spring of Salmacis is repatterned by Ovid as a pool-dwelling water-nymph. Ovid casts Salmacis the nymph, on the one hand, as vain and idle, and on the other, as sexually aggressive. For instance, Salmacis resists the invitation to join Diana and the other virginal nymphs, who are occupied with hunting in the wild. She prefers instead to stay near her watery dwelling and arrange her appearance via the reflective surface of her pool. Salmacis’ advances toward Hermaphroditus and his rejection of her, lead to her capturing him through a divine activation of reflective force: the grooming of hair, the shedding of clothes, the play of light on disturbed water and immersed skin, sensuous and coerced contact, then the merging of bodies and the confounding of corporeal gender markers. These are all in the context of a storytelling enacted by the sisters of Minyas as they weave, in violation of a release from work intended to celebrate the new foreign god Bacchus’ (Dionysus) orgiastic rites.

The work of weaving becomes the pretext for the telling of stories that themselves weave aberrant selves, and with them deviating collectives. Gianpiero Rosati proposes that the three processes of drawing wool, spinning thread and weaving at the loom all inform the progression of the tales told by each of the three sisters.³⁹ As he notes: “the idea of the narrative ‘fabric’ is repeated at each of the junctions of the text, in its ‘knots’, each time that one of the three storytellers takes up the narrating.”⁴⁰ The poetic weaving of the third and final tale, Salmacis and Hermaphroditus, is told by Alcithoe. Following

37. Georgia Nugent, “This Sex Which is not One: De-constructing Ovid’s Hermaphrodite,” *Differences: A Journal of Feminist Cultural Studies* 2, no. 1 (1990): 160–85.

38. Nugent, “This Sex Which is not One.” The text of Ovid’s *Metamorphoses* is from the Teubner edition, edited by W.S. Anderson (Leipzig, 1985). Translation Nugent’s own.

39. Gianpiero Rosati, *Form in Motion: Weaving the Text in the Metamorphoses* (Cambridge, UK: Cambridge Philological Society, 1999).

40. Rosati, *Form in Motion*, 244.

her tale, the sister-weaver-storytellers are punished for their devotion and following of Minerva rather than their compliance with the festival of Bacchus (Dionysus), and are thus transformed into bats by “a god who only recognises inebriation, not work.”⁴¹ Subsequently, the sisters’ home, previously a creative refuge, is turned inside out, with the exterior that they rejected being turned inward to produce an interiorised domestic woodland. This curious inversion and rendering porous of the home is further underscored by Italo Calvino when he suggests that Ovid, the poet-weaver, “is careful to leave every door of his poem open to the gods of the past, present and future, indigenous and foreign gods [...] as well as to Augustus’ restoration of Roman religion which is intimately bound up with the political and intellectual life of his times.”⁴² The porous home proves to be an unsuccessful strategy for Ovid. Exiled by Augustus, Ovid is ultimately turned out of his home for his creative acts.

1.3 Repatterning the Pool of Salmacis

Ovid’s narrative of Salmacis and young Hermaphroditus brings out an erotic tale of entanglement in which “They are not two; the form is double, so it can be called neither woman nor boy, but both and neither.”⁴³ Repatterning Salmacis from a queer feminist perspective, I imagine Salmacis as an outpouring with ‘transcorporeal’⁴⁴ agency, a pool-nymph, a water dweller/dwelling, capable of resurfacing and repatterning future water–bodies and therefore dwellings. Anthropologist Stefan Helmreich, reminds us that “Waves, like genders, are malleable things.”⁴⁵ While at the end of the poem the spring of Salmacis is proclaimed as an enfeebling body of water for all who enter, she may instead be thought a fluid agent potentiating futures alternative to heteronormative reproduction. Drawing out this aspect, my creative research investigates the repatterning of dwelling and dweller as immersively and porously entangled bodies of multiple genders and sexualities.

The tale of Salmacis has an eddying effect in the flow of Ovid’s *Metamorphoses*, for it doubles back to further queer the queer tale of Narcissus and Echo. Encountering Salmacis and Hermaphroditus initially

41. Calvino, *Why Read the Classics?*, 29.

42. Ibid, 29.

43. Pietropaolo, “Metamorphic Composition in Ovid’s Treatment of Salmacis and Hermaphroditus,” 288.

44. Stacy Alaimo, *Undomesticated Ground: Recasting Nature as Feminist Space* (Ithaca: Cornell University Press, 2019).

45. Stefan Helmreich, “The Genders of Waves,” *Women’s Studies Quarterly* 45, no. 1/2 (2017): 29–51.

in Book IV, the reader anticipates a narrative through the normative pattern of gender and desire, in which “the instances of female initiative for love are rather rare.”⁴⁶ Instead, the reader encounters an unexpected reversal of gender roles and an undoing of the Narcissus and Echo narrative. Classical scholar Mariapia Pietropaolo argues that repetition, reflection and self-reflection, are “the structuring tropes of a fiction that invites the reader to participate in the aesthetic negotiation of Ovid’s metamorphic poetics and in the narcissistic dynamics that inform the poetic universe of the *Metamorphoses*.”⁴⁷ The repatterning of the tale of Narcissus and Echo occurs several times in the *Metamorphoses*. The first occurrence is a series of directions and misdirections of the reader when they encounter the tale of Salmacis and Hermaphroditus as it reconfigures and reverses the myth of Narcissus and Echo.⁴⁸ Ovid’s novel tale of Salmacis is also repeated once at the end of the *Metamorphoses* in Book XIIV, when Pythagoras (Ovid) asks, “who has not heard of Salmacis of ill-omened wave?”⁴⁹ As Pietropaolo argues, this reference has a double meaning; readers may be aware of the legend of the spring of Salmakis (discussed in a following section, *Intoxicating Waters*) or may draw on Ovid’s reinvention of Salmacis, which they have encountered earlier in Book IV, via Alcithoe’s tale.⁵⁰ According to Pietropaolo, by self-referencing his own fabricated tale of Salmacis in Book IV, this time through the authoritative voice of Pythagoras in Book XIIV, Ovid spins a narcissistic narrative.⁵¹ Repeating his novel tale through successive authorship, Ovid’s reinvention of Salmacis and Hermaphroditus gains authority as a verified mythic account.

In Book 111, the tale of Narcissus, drawn to his surface reflection in a pool precedes the tale of Salmacis. When Narcissus reaches through the silver surface of the water his image dissipates into ripples. For his reflected image to remain visible he must keep still and distant. Narcissus, multiplied through self-reflection, is paralysed. He is unable to enter the water and must remain on the border of the spring, where he withers away and is finally cursed, becoming a white flower. Salmacis occupies a counter position to Narcissus. We first encounter Salmacis as a body of water with reputed transformative powers, and next as a nymph picking white flowers when Hermaphroditus, drawn to her cool waters, emerges from the woods. In nymph form, she

46. Calvino, *Why Read the Classics?*, 35.

47. Pietropaolo, “Metamorphic Composition in Ovid’s Treatment of Salmacis and Hermaphroditus,” 279.

48. Ibid.

49. Pietropaolo, “Metamorphic Composition in Ovid’s Treatment of Salmacis and Hermaphroditus,” 283.

50. Ibid.

51. Ibid.

initially watched Hermaphroditus, the subject of her desire, from her hidden position at the edge of the wood. Her nymph–pool desire for Hermaphroditus intensifies as he enters her waters. The surface of her pool trembles, animating wave-forms, until she can no longer remain still or distant, and runs and dives into her pool, drawing him closer and closer to her, capturing and entwining him in an aggressive embrace, calling to the gods to join them as one. Here Ovid repatterns the story of Narcissus, subjecting it to significant narrative reversal. According to Pietropaolo, Salmacis plays the role of Narcissus while Hermaphroditus, in the pool, plays the role of Narcissus’ reflection; and when he dives into the pool, “he is overcome by the metamorphic process and is reconstituted with Salmacis as a single being.”⁵² A repetition and reversal of Narcissus, who is ultimately transformed, through his paralysis as a surface self-reflection, into Salmacis, an immersive pool, who then transforms Hermaphroditus through surface contact, wave motion and an encircling grip.

The idea of Salmacis as a variation of Narcissus is important to my research for it suggests the possibility of a queer gaze, one that is both reflective (or optic) and haptic (or proper to the merging of sight and touch). Narcissus, as I will outline in the following section, is reframed as a pursuer of beauty and a queer mythic figure by José Esteban Muñoz, building on Herbert Marcuse.⁵³ My research extends Marcuse’s thinking and Muñoz’s positioning of Narcissus in relation to queer aesthetics,⁵⁴ to include Salmacis as the feminine variation of Narcissus. Salmacis, as pool and nymph, holds the queering capacity for both the narcissistic reflective gaze and its haptic completion felt through the immersion in her bodily waters.

1.4 Queer Aesthetic Dimension of Silver Pools

Queerness, as I am describing it here, is more than just sexuality. It is this great refusal of a performance principle that allows the human to feel and know not only our work and our pleasure but also our selves and others.

Muñoz⁵⁵

52. Ibid, 291.

53. Muñoz, *Cruising Utopia*.

54. Ibid.

55. Ibid, 135.

Repatterning the pool of Salmacis once more, I draw on queer theorist José Esteban Muñoz's discussion of a queer aesthetic dimension in relation to Ovid's Orpheus and Narcissus, as theorised by Marcuse in *Eros and Civilization*, and as manifested in *Silver Clouds* by Andy Warhol (Figure 1.2).⁵⁶ As mentioned in the introduction, my set design for the New Zealand Dance Company's *Language of Living* animated the performance spaces through the reflective sequence of silver-foil loops suspended between fly-bars. My design was, in part, inspired by the reflective, animated quality present in Warhol's *Silver Clouds*, and the magical quality of architect Junya Ishigami's *Cuboid Balloon* (Figure 1.3). This section will consider *Cuboid Balloon*, Warhol's *Silver Clouds*, and the pool of Salmacis, in light of Muñoz's and Marcuse's discussion of Narcissus. It will also reposition Salmacis as a pursuer of beauty, engaged in contemplation and erotic desire of nature and beauty, and a refusal of the repressive ordering of heteronormative gender roles.

As proposed by Muñoz in *Cruising Utopia*, Marcuse's notion of narcissistic reflection does not relate to the Freudian framing of narcissism, but instead draws from Ovid's mythopoetic tale of Narcissus, whom he interprets as working towards a fuller eros by pursuing beauty, and refusing the heteronormative ordering of society.⁵⁷ Marcuse asserts the transformative force of eros as an experimental practice aimed at making another everyday life.⁵⁸ Marcuse defines three governing principles: the pleasure principle (eros and joy), the reality principle (labour), and the performance principle (repressive order of alienated labour).⁵⁹ Marcuse locates Ovid's Narcissus, in relation to the pleasure principle, through Narcissus' rejection of procreative sexuality, and his aesthetic pursuits, which enable him to realise a fuller eros and the potentiality of another reality.⁶⁰ Muñoz, drawing from Marcuse, describes Narcissus' nonprocreative sexuality and love of nature as going against the limiting function of the performance principle, and as constituting queerness: "it promotes a poetic contemplation of the world that can see past the screen of a coercive performance principle that rigidly structures both our work and play."⁶¹ By engaging in a "poetic contemplation of the world," instead of engaging in the work of hunting and procreation, both Narcissus and Salmacis pursue a fuller eros and joy enabled by the reflective and

56. Ibid.

57. Muñoz, *Cruising Utopia*.

58. Ibid.

59. Ibid.

60. Ibid.

61. Muñoz, *Cruising Utopia*. 138.



Figure 1.2. Andy Warhol, *Silver Clouds* reproduction, 2015, helium-filled metallised plastic film. Exhibited at the Musée d'Art Moderne de la Ville de Paris in the exhibition WARHOL Unlimited.

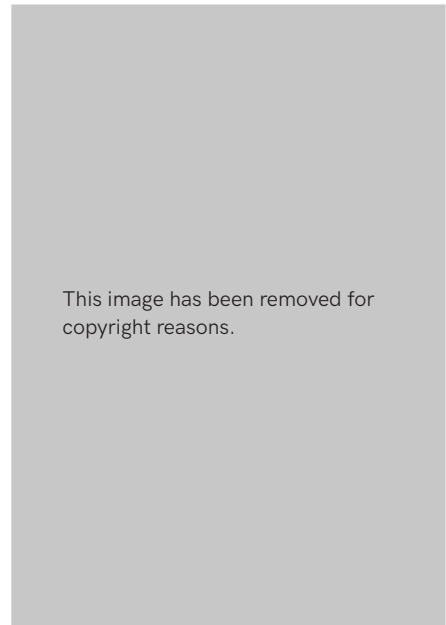


Figure 1.3. Junya Ishigami, *Cuboid Balloon*, 2007, helium-filled metallised plastic film, aluminium structure. Exhibited at Museum of Contemporary Art, Tokyo.

metamorphic capacity of their silvery pools. Muñoz identifies a similar queer aesthetic at play in Warhol's *Silver Clouds*, where reflective helium-filled pillows remind us of rest and dreams, as they move in cloud-like patterns, animated by the currents of air circulating around and through the movement of people and environmental forces.⁶² Warhol's silver pillows are Muñoz's example of a modality of queer aesthetics, when "art manifests itself in such a way that the political imagination can spark new ways of perceiving and acting on a reality that is itself potentially changeable."⁶³

Imagine now being immersed in the pool of Salmacis, buoyant and lazily drifting, creating ripples in reflections of the woods and sky above. We can turn our attention to another dreamy work: Junya Ishigami's *Cuboid Balloon*, exhibited in the atrium of the Museum of Contemporary Art Tokyo, in 2007. There a four-storey floating helium structure hovers, reflects, turns and repatterns the void of the atrium. The *Cuboid Balloon*, an architecture of silver, air and light, appears to have the metamorphic capacity to resist gravity, and transform the solid walls of the gallery and cavernous atrium through reflection. Architectural historian Taro Igarashi described how he could

62. Ibid.

63. Ibid, 135.

move the one-tonne structure floating in space with his hand, experiencing a seemingly gravity-free architecture.⁶⁴ Ishigami, in *Small Images*, similarly describes a gravity-defying moment, experienced when viewing his polystyrene model weighted and submerged in an aquarium tank:

Watching to see what kind of spaces would result from the leisurely movement of the volume, I begin to feel as if I were down at the bottom of the ocean watching an iceberg drift. Meditations on the spaces that exist in the sea.⁶⁵

Ishigami, by rethinking architecture in relation to the scale of clouds, forests, weather patterns, resists the concept of architecture as shelter, and creates an architecture as environment in its place.⁶⁶ Like the interior woodland of the sisters of Minyas, the home has been turned out, as the more-than-human is folded in. Expanding the range of scales in architectural practice, to include the raindrop and cloud, opens a material imaginary which exceeds the repressive order of our everyday dwelling. Immersed under the *Cuboid Balloon*, and floating in the silvery pool of Salmacis, offers a way to likewise rethink architecture from within the crosscurrents of barely perceptible matter. The argentine world-making enacted by the ornamental structures—Warhol's *Silver Clouds*, Ishigami's *Cuboid Balloon* and Ovid's *Salmacis and Narcissus*—conjures magical spaces of excess. Everyday objects such as pillows and buildings are queered through the material imaginaries of silver, water, light and air. Further the queered objects transform their spatial contexts and draw attention to the void they are situated in. This mode of operation later became important to my own *line-dwelling* drawing series, discussed later in Act Three.

1.5 Locating Salmacis and Hermaphroditus: Sculptural representations

Returning to the repatterning of Salmacis and Hermaphroditus, an alternate and recent reading by classical scholar Robert Groves notes a propensity for the structure of the narrative to proceed from representations of Hermaphroditus

64. Junya Ishigami, *Junya Ishigami – Another Scale Of Architecture* (Tokyo: Seigensha, 2011).

65. Junya Ishigami, *Small Images* (Tokyo: Lixil, 2013), 48.

66. Ishigami, *Junya Ishigami – Another Scale Of Architecture*.

in sculptural form to animated poetic telling.⁶⁷ Another reversal, then, where mythological creatures first appear in narratives and are later materialised through artistic production. Groves argues that the story Alcithoe and Ovid tell of Hermaphroditus is “one of a figure all but unknown as a character in mythic narrative, a character who essentially existed before Ovid only as a work of art.”⁶⁸ Ovid hints at Hermaphroditus’ previous sculptural form throughout the poem: at one point, when Salmacis wraps herself around Hermaphroditus and resurfaces his body, Hermaphroditus is described like a sculpture encased in a glass vitrine, or like a lily encased in glass.⁶⁹

The dual-sexed nature of Hermaphroditus, revealed in sculptural form, is evident in versions of the ‘Borghese-type Hermaphrodite,’ which depends on a spatiotemporal strategy in which the audience circles *Sleeping Hermaphrodite* (Figure 1.4), initially encountering a female body from behind, walking around to her front to find his male genitalia revealed.⁷⁰ Experiencing *Sleeping Hermaphrodite* by degrees, the viewer is challenged through a controlled viewpoint.⁷¹ For example, the gender-neutral hairstyle is first read as female in relation to the roundness of the bodily form from behind, then shifts to male in relation to Hermaphrodite’s exposed male genitalia at the front (the female genitalia remain hidden). Groves argues that Ovid structures his poem along the same circulatory lines of revealing, which inspires “rewinding and examining the deception, replicating in text the experience of the visual encounter and changing Hermaphroditus from a static statue to a dynamic literary character.”⁷² While circling slowly reveals to the viewer the dual-sex of Hermaphrodite, and shocks the viewer momentarily out of the normal gender-binary order, a fluid multiple pattern of embodied gender and sexuality also becomes apparent. The magical transformation of stone into a sleeping body, expressed as the twisting of limbs, muscles, stretched folds of fabric, ornamental scrolls of hair (see Act Three for discussion of my drawing installation using human hair), and a very plump bed, reveals a queer aesthetic—a refusal of the binary-coded gender and prescribed heterosexuality—as we pour ourselves around the sculptural form, becoming Salmacis.

67. Groves, “From Statue to Story: Ovid’s Metamorphosis of Hermaphroditus,” 109, no.3 (2016):321-56, <https://doi.org/10.1353/clw.2016.0032>.

68. Groves, “From Statue to Story,” 355.

69. Ibid.

70. Groves, “From Statue to Story.”

71. Katharine T. von Stackelberg, “Garden Hybrids: Hermaphrodite Images in the Roman House,” *Classical Antiquity* 33, no. 2 (2014): 395, <https://doi.org/10.1525/ca.2014.33.2.395>.

72. Groves, “From Statue to Story,” 321.



Figure 1.4. Artist unknown, *Sleeping Hermaphroditus*, date unknown.
Gian Lorenzo Bernini, mattress and pillow, 1620, marble. In the collection of The Louvre, Paris.

Rewinding further around the question of the dual-sexed nature of Hermaphroditus, circling past Ovid's explanation as a metamorphic act provoked by female sexuality, we can locate ancient texts that portray his dual-sex as innate. Hermaphroditus was celebrated in the *Salmakis Inscription* (discovered in 1995 in Halicarnassus), as the son of Hermes and Aphrodite (also dual-sexed), and as the inventor of marriage.⁷³ The inscription tells a different story, in which Salmacis the spring, is wet-nurse to the dual-sexed Hermaphroditus:⁷⁴

Having settled the lovely promontory sung of as dear to the immortals
by the sweet stream of Salmakis, she (Halikarnassos) controls
the beautiful dwelling of the nymph who once received
our boy, Hermaphroditus, in her kindly arms
and bred him to become an extraordinary man, who invented
matrimony
for mankind and was the first to fasten the matrimonial bed by law.
She in her turn under the sacred streams dripping in
the cave tempers the savage minds of men.⁷⁵

Hermaphroditus, as the inventor of marriage, and offspring of the erotic and fertility gods Hermes and Aphrodite, symbolised the coupling of men and women in the sacred union of marriage. The relationship between the wet-nurse-spring Salmacis and Hermaphroditus is reconfigured in Ovid's erotic retelling

73. von Stackelberg, "Garden Hybrids."

74. Ibid.

75. Ibid, 413.

as entrapment and rape, drawing on Salmacis' infamous ability to enter and enfeeble men. As noted by Nugent, Roman author, architect and engineer Vitruvius, in *The Ten Books of Architecture*, dismisses the claim that Salmacis perverts those who drink from her, and offers an alternate explanation.⁷⁶ According to Nugent, Vitruvius claims that the refreshing waters of Salmacis were a civilising influence on the barbarians who would come down from the mountains to drink from her waters:⁷⁷

Thus, the spring gained its reputation, not because it inflicted some immoral sexual disease, but because it softened barbarian spirits via the delights of civilization.⁷⁸

The Salmacis inscription celebrates the spring as a wet-nurse for the dual-sexed god of marriage, Hermaphroditus. Salmacis as wet-nurse and pool sustains the gender indeterminacy of Hermaphroditus and, curiously, via this association, the stability of heterosexual coupling and marriage. Vitruvius, on the other hand, argues that the spring of Salmacis draws the barbarians into contact with civilisation, and in turn, marriage. The spring of Salmacis then is repatterned in the social imaginary in relation to the various political and cultural contexts, by Ovid, as a civilising source of water, a site for the reproductive acts of nursing and marriage, a cursed enervating body of water and a sexually aggressive water-nymph. Hermaphroditus is similarly repatterned in the social imaginary as a dual-sexed god and inventor of marriage, a child nursed by Salmacis, offspring of Hermes and Aphrodite, and alternatively the offspring of Dionysus and Aphrodite. Ovid reinvents Hermaphroditus in two key aspects. First as the god who rejects Salmacis' proposal of marriage in the *Metamorphoses*. Second, via the preceding series of Hellenistic and Roman sculptural and painted forms, Hermaphroditus is refigured in Ovid's poem as a metamorphosed hermaphrodite, revealed through the circulatory path of the viewer-reader. The material imaginary of the tale of Salmacis and Hermaphroditus is linked, in all variations, as a civilising water that sustains coupling; which draws men into marriage and, we can assume, dwelling.

76. Nugent, "This Sex Which is not One: De-Constructing Ovid's Hermaphrodite."

77. Ibid.

78. Vitruvius, cited in Nugent, "This Sex Which is not One: De-Constructing Ovid's Hermaphrodite," 180.

1.6 Intoxicating Waters

The bodies from which we siphon and into which we pour ourselves are certainly other human bodies (a kissable lover, a blood transfused stranger, a nursing infant), but they are just as likely a sea, a cistern, an underground reservoir of once-was-rain.

Neimanis⁷⁹

Ovid's tale of Hermaphroditus' metamorphoses concludes when Hermaphroditus calls out to his parents, Aphrodite and Hermes, asking them to curse the pool of Salmacis so that "Whoever comes as a man into these waters, let him go forth half a man, and let him grow soft at the touch of these ripples."⁸⁰ The cool intoxicating spring of Salmacis that attracted Hermaphroditus during his wandering becomes—through an ancient Roman lens—toxic water, engendering the fearful capacity of Salmacis's fluid matter to transform the porous bodies of future water-dwellers, softening their bodies and making them malleable. The wet-nurse–spring Salmacis, who before Ovid's tale was famed for her life-giving waters, has been transformed into erotic water, a queering agent that offers a capacity to produce new bodies, though not through heteronormative production.

According to Neimanis, the material imaginary of toxic water has long been associated with femininity and motherhood.⁸¹ Neimanis argues that in our contemporary context the concept of toxic water resurfaces through narratives of our water supply as flooded with an excess of birth-control hormones, as women's bodily fluids are peed into the *hydrocommons*, emasculating men, and queering the population.⁸² Neimanis states:

Currents of water are also currents of toxicity, queerness, coloniality, sexual difference, global capitalism, imagination, desire, and multispecies community. Water's transits are neither necessarily benevolent, nor are they necessarily dangerous. They are rather material maps of our multivalent forms of marginality and belonging.⁸³

79. Neimanis, *Bodies of Water*, 2.

80. Katharine T. von Stackelberg, 'Garden Hybrids,' 414.

81. Neimanis, *Bodies of Water*.

82. Ibid.

83. Ibid, 14.

Neimanis, from a posthumanist, feminist phenomenologist perspective, proposes “embodiment as both a politics of location, where one’s specific situatedness is acknowledged, and as simultaneously partaking in a hydrocommons of wet relations.”⁸⁴ The privileging of the human as the primary site of embodiment in anthropocentrism is challenged by the concept of a hydrocommons, which identifies human as a body of water that is interconnected in a common with all bodies of water.⁸⁵ Drawing on Neimanis’s concept has led me to consider the ‘politics of location’ of my water-dwelling—body and home—in relation to the complex of patterns that inform this interconnected network. Rethinking dwelling in our bodies, as the first act of inhabitation, is to rethink dwelling as a body of water connected to other bodies of water. This transcorporeal, posthumanist framework can be traced in the overlapping metamorphic tales of Ovid, which portray the transformative cosmos through the metamorphic exchange between environment and body.

And yet, there is a contradiction in Ovid’s tale of Hermaphroditus and Salmacis, in that it is not Salmacis’ coupling with Hermaphroditus that gives rise to her transformative powers. The intoxicating waters of Salmacis may be reconsidered as a material agency that loosens up the hard boundedness of heteronormative marriage and reproduction, and suggests a different form of production and regeneration—the production of many bodies, many subjectivities, a fluid landscape of multiple genders, sexualities and passions.

Transcorporeal relations between bodies and environments are evident in the narrative of the *Metamorphoses*, and the tale of Hermaphroditus and Salmacis exposes an ancient watery dwelling where life began, prior to the bifurcation of the sex. Feminist theorist Stacy Alaimo proposes that, “like our hermaphroditic, aquatic evolutionary ancestor, we dwell within and as part of a dynamic, intra-active, watery world.”⁸⁶ The pool of Salmacis perhaps traces a fluid foundation, where our ancestors dwelled without a firm place to stand.

84. Ibid, 4.

85. Ibid.

86. Stacy Alaimo, “States of Suspension: Trans-Corporeality at Sea,” *ISLE: Interdisciplinary Studies in Literature and Environment* 19, no. 3 (December 1, 2012): 476–93, <https://doi.org/10.1093/isle/iss068>, 490.

Our bodies, as part of the hydrocommons, also connect to the ancient metamorphic capacity of imaginary and material bodies of water. Alaimo states:

If we begin with our first mode of inhabiting, that of inhabiting our own bodies and then experience those bodies as permeable, as open to surrounding human and nonhuman bodies, we can conceive of a corporeal ethics: an ethics that is always “in place” and never a disembodied or free-floating Cartesian affair.⁸⁷

Intersex, female, queer and trans sexual agencies become generative forces that deterritorialise heteronormative bodies and reterritorialise them into different and multiple figurations. Salmacis, a water-dweller and dwelling, becomes and remains a utopic queer dwelling. Utopic, in that the normative power of the predominant order is undone, allowing new futures to emerge and take place. The pool of Salmacis can be reconsidered as a queer utopia. Rather than viewing Salmacis as a polluted body of water, which emasculates, we can expand the horizon of possibilities to include a more fluid, temporal fusing of haecceities, where exquisite bodies form and un-form.

The transcorporeal patterning of water and biopolitical life is imagined through the acid architectural intervention by Patrick Staff in his recent exhibition *On Venus*, at the Serpentine Gallery in London (Figure 1.5). British visual and performance artist Patrick Staff's poem describes life on planet Venus as an analogy to a "queer state of being as a volatile concatenation in constant metamorphosis."⁸⁸ The following poetic text is an extract from Staff's *On Venus* installation:⁸⁹

full of – something
like wailing /
_ and sobbing
like buildings
 door handles
 made of blood
/ touch and nervous like drugs

87. Alaimo, *Undomesticated Ground*, 30.

88. "Patrick Staff: On Venus," Serpentine Galleries,
https://serpentine-uploads.s3.amazonaws.com/uploads/2020/03/1813.SERP_Patrick-Staff-Guide_A6_WHOLE_AW_NEW_UPDATED_Lo_Spreads.pdf

89. "Patrick Staff: On Venus."

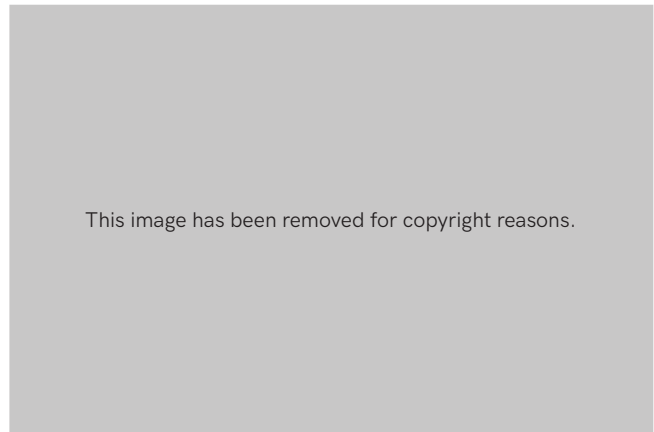


Figure 1.5. Patrick Staff, *On Venus*, 2019, installation view. Exhibited at the Serpentine Galleries, London.

– and senses
 and change and infirmity and pain
 – like suffering
 , like sleeping
 no sleeping / like home
 and no home like this -
 like – rotation and testes
 new ovaries_
 new organs
 / like rain
 on venus

Venus, Hermaphrodite’s mother and Roman goddess of fertility and gardens, discussed in previous sections, is figured differently in Staff’s *On Venus*. A moving-image projection of the planet Venus describes the inhospitable living conditions in the dried up ocean beds. Staff describes the installation as a corruption of the building, where the seams are coming apart and what is leaking out is toxic.⁹⁰ The reflective floor and shifting yellow light and projections create a fluid environment, which is both ornamental and disorientating. Within industrial drums, a microcosm of acid rain is pooled, patterned by the drops of acid released into the pool from a circuit of pipes above. The resistance to the everyday oppression of trans people is staged as a series of acid etchings of news-media coverage, sensationalising narratives of transition, fabricated criminalised stories.⁹¹ Like the hermaphrodite imagery

90. “Patrick Staff: On Venus.”

91. Ibid.

in the Roman household, the news stories seek to shock society by exposing gender variations in order to reinforce the heteronormative control. The pharmaceutical regime of oestrogen pills for transgender and birth-control medication is complicated, in Staff's installation, by the imagery of industrial farming and extraction of hormones from pregnant animals.⁹² Staff creates an uncomfortable space, entangled through species, gender, race and labour in contemporary capitalist society.⁹³ The transformative interior world of Staff's installation, like the pool of Salmacis, is both a reflective and an immersive environment that brings a queer, fluid material imaginary into play. The viewer submerged in the watery environment engages in both a reflective and haptic encounter with a queer material imagination.

1.7 Locating Salmacis and Hermaphroditus: Hermaphroditic home and garden

The fluidity of Ovid's *Metamorphoses* contrasts with the political location of its telling: the transformation of Rome from Republic to Empire, during the rule of Augustus.⁹⁴ As discussed by classical scholar Katharine T. von Stackelberg, the governing of Rome was supported in part through a network of Roman households, which were male-centric.⁹⁵ Male spaces in the house were distributed along a "fixed axis of fauces-atrium-tablinum."⁹⁶ For Stackelberg, locating female space is more difficult, and she suggests that it is better to recognise female space as being inscribed "by circulatory patterns of movement within the architectural matrix."⁹⁷ While the male gaze might seek to stabilise the decorative and circulatory ordering of the house, other, mobile gazes persisted.⁹⁸ Like the circular viewing that occurs around *Sleeping Hermaphrodite*, the ambulatory circulation of women through the house and garden would have slowly revealed a home in flux.

92. Ibid.

93. Ibid.

94. Philip Hardie, Alessandro Barchiesi, and Stephen Hinds, eds., *Ovidian Transformations: Essays on Ovid's Metamorphoses and its Reception* (Cambridge, UK: Cambridge Philological Society, 1999).

95. von Stackelberg, "Garden Hybrids."

96. von Stackelberg, "Garden Hybrids."

97. Ibid, 405.

98. Ibid.

In Ovid's tale, three variations of coupling are espoused: the serpent entrapping an eagle; the coiling of ivy around a tree; and, an octopus seizing its prey.⁹⁹ The grafting of vine with tree is the variation that eventuates and is the only option that allows a merged body to occupy the garden setting.¹⁰⁰ The location of the pool of Salmacis in Ovid's tale is revealed then through the depiction of clear waters and the grass boundary, as not being in a woodland, but sits within a garden setting.¹⁰¹ Her pool, like the Roman crossing of garden and house, is a domesticated wild. The pool sits in a hybrid place for grafting trees and gender, and for intensifying the sexual agency of dwellers. Further, the relation of gardens and hermaphrodites via their dual-sex natures are associated with Dionysus, god of drunken reverie, and Venus (Aphrodite), the goddess of gardens and mother of Hermaphroditus.¹⁰² As argued by von Stackelberg, the Roman hermaphrodite imagery mitigated the risk of gender variability within the Roman household.¹⁰³

The Roman gendering of garden spaces were hermaphrodized, with both sexes susceptible to crossing gender-boundaries within its environment. As such, gardens were engaged in an active dialogue with hermaphrodite images in negotiating challenges to the dominant social codes of the Roman house.¹⁰⁴

Images of Hermaphroditus were located in rooms that looked out to the garden, establishing a threshold for crossing the interior of the household with the exterior garden.¹⁰⁵ Sculptures of Hermaphroditus were located at the rear of the garden, revealed in degrees as the garden-dweller moved around the sculpture following the garden path.¹⁰⁶ Like the Bacchic rites, imagery of the hermaphrodite provided a temporary release from the repressive ordering of the household ultimately reinforcing the stability of male governance through a containment of excess.

99. Ibid.

100. Ibid.

101. Ibid.

102. Ibid.

103. Ibid.

104. Ibid, 398.

105. von Stackelberg, "Garden Hybrids."

106. Ibid.

This image has been removed for copyright reasons.

Figure 1.6. R&Sie(n), *I'm Lost in Paris*, 2008, hydroponic ferns, hand-blown glass beakers, concrete house. Located in an undisclosed courtyard in Paris.

The hermaphroditic garden, as a domesticated wilderness contained within the perimeter wall of the household, is played out in a recent work by experimental architecture collective R&Sie(n). Their experimental home-garden project, *I'm Lost in Paris* (Figure 1.6), is a hybrid structure that grafts a Jurassic fernery onto the exterior wall of their house in suburban Paris.¹⁰⁷ The project title *I'm Lost in Paris* points to an obfuscating of the domestic dwelling with the garden so dominating the house that our fear of the wild overtakes the domesticating agency of 'home' thereby metamorphosing it.¹⁰⁸ As Javier Arbona outlines:

The house is nothing else *but* the deeply intertwined—sometimes conflictive—relations between all these agents: prehistoric photovoltaic entities, the mechanical systems, neighbours, the human inhabitants, labour and the architects themselves, to the point where it is not clear who spun all of this.¹⁰⁹

As such, architecture becomes a collective weave in R&Sie(n)'s garden-home producing in the process an exteriorised-interior of giant ferns fed by silvering pools of hydroponic fluids, themselves dripping from hand-blown glass bladders. The resulting dwelling is a complex of nature–culture, domestic–wild, wet–building, allowing the dweller to repattern patterns of predictable dwelling.

107. Javier Arbona, "It's in Your Nature: I'm Lost in Paris," *Architectural Design* 80, no. 3 (2010): 46–53, <https://doi.org/10.1002/ad.1074>.

108. Arbona, "It's in Your Nature."

109. Arbona, "It's in Your Nature."

1.8 Conclusion

Beginning with, and spiraling out from, Ovid's tale of Salmacis and Hermaphroditus, the generative capacity of pooling has been positioned as key to the multiplying of life-forms, genders and sexualities. This is made evident in the tale of Salmacis by its deviation from the established pattern of Ovid's previous tales, and suggests with this atypicality an aggressive feminine sexual agency. My own queer feminist renovation of Salmacis, instead suggests the value of a fluid topological determination that potentiates alternate reproductive futures.

My refiguring of Salmacis as an emblem of counter-dwelling, a generative and transformative milieu, offers an alternative to the Euro-American, patriarchal association of water with corrupting fluidity and effeminate bodies. Yet there is no eluding the fluid as such, for as Neimanis offers, the sea was our first dwelling place and persists as our sustaining matter.¹¹⁰ Moreover, amniotic fluid for Neimanis is in fact a hypersea folded into our bodies, connecting human gestation to our ancient ancestors—hermaphroditic sea-dwellers.¹¹¹ To consider dwelling *as* water is to evoke a more-than-human territoriality, one that will be explored in my creative practice elaborated in Acts Two to Four.

The pool of Salmacis as a life support for multiplying genders and sexualities suggests a queer utopic dwelling-place. The structure of the exegesis repeats the overlapping tales embedded in Ovid's *Metamorphoses* and reflects the interconnected series of creative works that underpins my queer aesthetic inquiry into dwelling. Drawing on Muñoz's modalities of queer aesthetics—daydreaming and ornamentation—and Marcuse's reframing of narcissistic viewing as an act of self-love and contemplation of beauty,¹¹² the silvery pool of Salmacis, as a dwelling-place for creative acts of alternate production, offers some insights into how to live differently—in short, to live a fuller eros. The gaze of Salmacis, I argue, is a variation on the narcissistic gaze, and is both optical and haptic. This variation on the narcissistic gaze, it is suggested, leads to an indeterminacy of gender, something that is central to my creative approach to dwelling. A pursuit of beauty aligned with Muñoz's queer aesthetics points to daydreaming as productive of imaginary worlds condensed by ornamental

110. Neimanis, *Bodies of Water*.

111. Ibid.

112. Muñoz, *Cruising Utopia*.

structures. The series of creative works develop ornamental structures as acts of counter-dwelling through drawing, digital photography, digital video, and an installation series which is detailed in Acts Two to Four. Act Two contextualises this research by considering Auckland City's aquatic economies as these intersect with my dwelling place. In this, the *Urbis Porta* watercolour produced by the design office of Gummer and Ford will be key.



Figure 2.1. Gummer and Ford, *Urbis Porta*, 1926, watercolour painting. Gummer and Ford Collection (GF33), Special Collections, University of Auckland Libraries and Learning Services.



Figure 2.2. Sue Gallagher, *1:100 Urbis Porta window*, 2017, installation view. Exhibited in *Things that scale themselves*, St Paul St Gallery, 2017.

Act Two: Dwelling

2.1 Introduction

The previous chapter explored the gender-confounding and queering dynamics of the pool Salmacis and an extrapolation of this dynamic to contemporary domestic life. In Act Two I extend a topoanalytic inquiry into an aqueous imaginary of dwelling through my encounter with Gummer and Ford's *Urbis Porta* (Figure 2.1), a watercolour prepared by the architectural company in 1926, and my dwelling in this same building. The watercolour features a striking partial view of the mirror-double of the Dilworth Building, itself constructed on the east corner of Queen Street's intersection with Customs Street, as part of a larger reconsideration of the urban frontages onto the



Figure 2.3. Sue Gallagher, *Elevational view of Dilworth Building and Queen Street*, 2016, composite photograph. Technical assistance by Anna Manson.

nearby waterfront. The double pictured in the watercolour appears on the opposite corner, a gesture suggesting a grand theatrical gateway symmetrically framing the city beyond. The effect is to idealise the otherwise bustling and unruly twentieth-century Auckland with architectural balance. Consistent with an idealising gesture, the watercolour, with its golden hues and gradated blue sky dissolves the actual urban fabric beyond the gate. The blue sky can be imagined as a neutralised backdrop, or screen, to import qualities of architectural classicism—itsself intent on reworking place-associations in pursuit of a sense of independence fitted to the evolving Dominion status of New Zealand. Yet the *Urbis Porta* watercolour foreshadows the incomplete city-gate, through its partial view of the half-rendered reflected building. The realised Dilworth Building now stands without its intended double and appears as an asymmetrical half-gate (Figure 2.3). The aqueous imaginary of the painter of the *Urbis Porta* watercolour idealises and fixes the city, and at the same time unsettles and suggests a city in flux.

The watercolour prompts another transformation. The distanced spectacle provided by *Urbis Porta*—all surface and illusionary depth—gains, in the context of this study, an alternative orientation, that of my own occupancy of an apartment within the Dilworth Building itself. There I live and work, not on the surface, but from the inside out, in a re-worked office space itself straining against the normative configuring of home. As such, my occupancy of the building as a resident sets up a curious in-dwelling of the façade itself; not in its frontality, but in its outward-looking pores. Hidden behind the blind windows of the architectural façade of the Dilworth Building, my intimate

site of dwelling is turned out, via the window offered through the *Urbis Porta* watercolour. The curious delight of imagining a counter-dwelling arrives through the brilliance of the blue sky and golden glow of the watercolour from within my asymmetrical and incomplete dwelling. The *Urbis Porta* watercolour has drawn me in. Drawing on the *Urbis Porta* watercolour, engaging with its language of elevational drawing, this act explores and generates a fictionalisation of architecture, from an external, abstracted point of view. Dwelling in drawing is a projective act, which connects my architectural imaginary to recurring motifs of the *Urbis Porta* scheme—reflection, dissolution, incompleteness, asymmetry and transformation—which continue to play out in the public imaginary.

Acts of self-reflection in relation to dwelling take place through a creative reconfiguring of the *Urbis Porta* watercolour. My *Urbis Porta substitution* series, which includes installation, digital photography and digital video works—aims to tease out the complex metamorphoses *Urbis Porta* invites in place of the unruly town it stands before. The creative exploration of this image emerges from my dwelling in both the watercolour and building, allowing me to imagine both an actual and a speculative occupancy. The optical and haptic gaze of Salmacis, as a variation on the Narcissistic gaze proposed in Act One, is revisited in relation to the reflective and immersive capacity of the *Urbis Porta* watercolour and my dwelling from within the Dilworth Building.

Act Two is structured in nine sections, following this introduction, each of which considers dwelling in relation to the aqueous imaginary at play in the *Urbis Porta* watercolour. Section 2.2, *A Watery Zone*, discusses the location of the Dilworth Building, which stands on reclaimed land in place of the intertidal foreshore and the convergence of Ngā Wai o Horotiu and the Waitematā. Section 2.3, *Transitional Dwelling: Historical architectural context of the Dilworth Building*, discusses the metamorphoses of ornamentation in architecture that are evident in the transitional Dilworth Building, and the concept of the “city beautiful” as discussed by heritage architect Bruce Petry in relation to the *Urbis Porta* (city-gate) scheme.¹¹³ Section 2.4, *Asymmetrical Dwelling: Historical social context of the Dilworth Building*, concerns the philanthropic agenda of the Dilworth Trust enacted through their commercial property investment, the Dilworth Building. Section 2.5, *Incomplete Dwelling*, locates my situated dwelling in the Dilworth Building.

113. Bruce Petry, “The Public Architecture of Gummer and Ford,” 99/

At the same time, this act unfolds the methodological framework underpinning my creative research into an aqueous imaginary of dwelling. Section 2.6, *Poetics of Pooling*, builds on Bachelard's exploration of material imagination in relation to aesthetics in his essay *Water and Dreams*.¹¹⁴ Muñoz's *Cruising Utopia* expands queer aesthetics in relation to narcissistic acts of ornamentation and daydreaming.¹¹⁵ Self-reflection is important to the introspective quality of my encounter with queer dwelling. Section 2.7, *Aqueous Imaginary of Dwelling*, introduces topoanalysis as a method for poetically engaging dwelling, building on Bachelard's phenomenology of imagination described in *The Poetics of Space*.¹¹⁶ My inquiry into dwelling as an aqueous imaginary act also builds on the posthumanist phenomenological thinking of Neimanis, as discussed in Act One, recalling her proposition that an embodied location begins with an understanding of ourselves as bodies of water that take part in a larger hydrocommons.¹¹⁷ As introduced earlier, Neimanis's concept of "art as amplifier of an embodied politics of location"¹¹⁸ is employed as a method in my creative practice research in order to intensify aspects of my embodied dwelling. In addition, Sarah Ahmed's *Queer Phenomenology* articulates a queer orientation to dwelling that challenges the heteronormative patterning of home.¹¹⁹ The intersection of these thinkers supports my inquiry into a self-reflective creative inquiry into dwelling, through their insistence on our imaginative capacity to transform. Section 2.8, *Oneiric Threshold: Bed and window*, draws on Teyssot's topoanalyses of thresholds in everyday living spaces to consider two thresholds for dreaming in the context of my dwelling place—bed and window.

The final part of the chapter explores my methods in practice, through the *Urbis Porta Substitution* series, which dwells on the oneiric threshold and material imaginary the *Urbis Porta* watercolour activates. Section 2.9 discusses the first work in the series *1:100 Urbis Porta Window* (Figure 2.2). Section 2.10 discusses photographic reworkings of the *1:100 Urbis Porta Window* work, which attempt to repattern and unsettle the *Urbis Porta* elevational imagery. The conclusion of Act Two evaluates some of my methods of exploration in relation to an aqueous imaginary of dwelling via a queer phenomenological form of topoanalysis.

114. Gaston Bachelard, *Water and Dreams: An Essay on the Imagination of Matter*, trans. Edith R. Farrell, 3rd ed. (Dallas: Dallas Inst Humanities & Culture, 1999).

115. Muñoz, *Cruising Utopia*.

116. Bachelard, *The Poetics of Space*.

117. Neimanis, *Bodies of Water*.

118. Ibid, 56.

119. Ahmed, *Queer Phenomenology*.

2.2 A Watery Zone

The Dilworth Building stands on reclaimed land at the intersection of Queen Street and Customs Street East in the downtown commercial district in Tāmaki Makaurau Auckland. The site was previously an intertidal mudflat merging the foreshore of the Waitemata sea and Ngā Wai o Horotiu stream. The metamorphosing capacity of these waterways are evident in the topography of the city. The valley that would later become Queen Street was formed through the passage of Ngā Wai o Horotiu, a water system that poured into Horotiu Bay, later named Commercial Bay. Horotiu is a taniwha who lives in this body of water, a water spirit who is its guardian.¹²⁰ Ngā Wai o Horotiu was transformed in the early colonial settlement into an open sewer named the Ligar Canal. Later the Ligar Canal was culverted and buried under Queen Street to carry waste water out into the Waitematā Harbour.¹²¹

The development of the colonial city Auckland has radically altered the topography of Tāmaki Makaurau which was originally a series of golden headlands and curved bays. To create much desired flat land for the early settlement the Surveyor General Felton Matthew designed a series of land reclamations which converted tidal mudflats into allotments.¹²² The first land reclamation took place when nine acres was added between the original foreshore and the new Customs Street East. In 1847 James Dilworth bought a quarter-acre allotment of reclaimed land on the corner of the newly formed Custom Street East and lower Queen Street, foreseeing the strategic position of the site which would later form a gateway between the port and the city.¹²³ The foreshore became Fort Street, named for the Point Britomart fortification on the headland protruding out into the sea. This headland was originally Te Rerenga Ora Iti, an important Māori pā that after the signing of the Treaty of Waitangi was given by Ngāti Whātua to the British for their settlement on the Waitematā. It was then renamed Point Britomart and became a military fortification. The headland was later demolished in the 1870s and 1880s and the stone rubble was used as infill for land for the railway station.¹²⁴ As a result of the land reclamation works, the curve of Horotiu Bay (Commercial Bay) between the headlands was repatterned as flat land inscribed by a city-grid of transport and commerce lines, and the sea is no longer visible from most pedestrian perspectives in the city.

120. Danny Butt et al., "Local Time: Horotiu" (ST PAUL St Publishing, 2012).

121. Danny Butt et al., "Local Time: Horotiu."

122. Stone, *James Dilworth*.

123. Ibid.

124. Ibid.

The Dilworth Building is formed in relation to the acute angle between Queen Street, which follows the bend of the Ngā Wai o Horotiu, and Customs Street, which runs along the site of the first sea-wall. The sharp corner is softened by Gummer and Ford's design of the concave curved face of the corner tower. Our apartment is located halfway up this corner tower, our living space compressed between the straight line of Customs Street and the bend of Queen Street. As dwellers in the corner tower of the Dilworth Building, my partner and I are able to look out to a partial view of the Waitematā Harbour, along Queens Wharf, from our corner window. The glazed neighbouring corporate towers reflect partial views of the Waitematā. The continuous and infinite sea becomes repatterned as a kaleidoscopic image from our vantage. From time to time the sea enters the city and reappears as a sea mist, which pushes up against the windows of the Dilworth Building, redacting the city below. Our basement in the Dilworth Building occasionally floods when a king tide impedes the flow of storm water during a period of intense rain. The columns that punctuate the interior of our apartment connect the saline ground of the foundations to the aqueous sky above.

2.3 Transitional Dwelling: Historical architectural context of the Dilworth Building

This section considers the topological form and decorative order of the Dilworth Building as a transitional dwelling that draws from both neoclassical and modernist ideals, with reference to heritage architect Bruce Petry's research into the public architecture of Gummer and Ford.¹²⁵ Petry describes the importance of expressive character in the design of the Dilworth Building and the alignment of the proposed Urbis Porta with the civic development planned by the council as follows:¹²⁶

[...] there was a strong notion of the “city efficient” as well as the “city beautiful” at work. Gummer and Ford supported this civic desire with their project, Urbis Porta [c1926] which proposed a mirror image of the Dilworth Trust Building across the principle axis of Queen Street at the intersection of Custom Street facing the overseas passenger

125. Petry, “The Public Architecture of Gummer and Ford.”

126. Ibid.

wharf on land owned by the same client: an action that suggest the 1925 council statement on road widening which referred to this site specifically as a “gateway to the city”.¹²⁷

The monumental Dilworth building has a stripped-back classicist façade punctuated by Corinthian pilasters with an outward-orientated face consistent with traits of the “city beautiful”.¹²⁸ William Gummer previously worked with Daniel Burnham in the United States, whose redesign of Chicago from the 1890s is a likely source here, with a reformist use of beautification seen as method for civilising urban places. Gummer’s architectural language was also influenced by his architectural education at the Royal Academy of Arts, with its focus on beaux-arts classicism, and by his time working for architect Edwin Lutyens in England.¹²⁹ Extending classicism, neoclassicism set up the possibility of alternate narratives, adjusted to enable engagement with the diverse places linked to empire and colonial expansion. Accordingly, Gummer and Ford’s public architecture following on from the Dilworth Building, according to Petry, developed decorative schemas suited to Aotearoa New Zealand, in particular drawing on traditions of Māori pattern-making and storytelling associated with places.¹³⁰

In contrast to the exterior façade, the commercial interior of the Dilworth Building has a utilitarian character defined by a regular grid of concrete columns and beams, stripped of ornamentation. A series of circulation spaces connect the “city beautiful” of the exterior to the “city efficient” of the interior, which according to Petry, were detailed to intensify a sense of movement.¹³¹ The proposed doubling of the Dilworth Building is evident in the placement of the entrance hall, which aligns towards the corner tower, rather than the central axis of the building.¹³² The corner tower and entrance hall, reflected, would have symmetrically framed Queen Street and established a pattern of formality for the city to follow.

The metamorphosing of ornamentation in relation to dwelling can be considered in relation to architectural historian Alina Payne’s recent thinking on transitional ornamentation in the context of architectural modernism,

127. Ibid, 99.

128. Petry, “The Public Architecture of Gummer and Ford.”

129. Ibid.

130. Ibid.

131. Ibid.

132. Ibid.

and the self-reflecting function ornamentation holds within the discipline of architecture.¹³³ The ornamental façades of the Dilworth Building offer the city a surface to reflect on its character and appearance. Architectural historian Alina Payne sees the abolishing of ornamentation from architecture in the period of modernism, following architect Adolf Loos' well-cited 1908 essay "Ornament and Crime," as erasing this avenue of self-reflection for architecture.¹³⁴ The 'criminalisation' of ornamentation, viewed from the context of this research, may be seen as suppression of the erotic agency of the feminine and, in turn, queerness. Payne reminds us that while ornamentation may have seemingly disappeared from architectural practice, in fact it transitioned into domestic objects, material finishes and architectural detailing.¹³⁵ As she states:

the vocabulary of architecture discarded ornament, and building became more and more abstract, shedding surface embellishment—representational or geometric, incised or sculptural, applied or integral to the structure.... Profoundly a part of architecture's rhetorical apparatus since time immemorial, ornament had apparently ceased to exist.¹³⁶

Prior to this severing, use of the "rhetorical apparatus" of ornamentation is evident in the numerous theoretical texts on ornamentation dating back to antiquity.¹³⁷ The rhetorical aspect of ornamentation can be traced to the *ornatus* of speech in classical rhetorical treatises, which were embellishments in the language of the speech that received special attention.¹³⁸ Payne proposes that the erasure of ornamentation in modernist architecture might be better conceived as a transition of ornamentation, away from the sculpted forms of public architecture to everyday objects and the selection of materials, animating the architectural forms and inhabiting the bare interiors.¹³⁹ The Dilworth Building, while affording an ornamental façade, folds into bare modernist commercial interiors that stem from ornate interior circulation spaces.

133. Payne, *From Ornament to Object*.

134. Payne, *From Ornament to Object*.

135. Ibid.

136. Ibid, p. 1.

137. Ibid.

138. Ibid.

139. Ibid.

2.4 Asymmetrical Dwelling: Historical social context of the Dilworth Building

In 1894 the bulk of Auckland property developer and philanthropist James Dilworth's fortune was left in trust to generate funds to build a school which would support the education of disadvantaged boys.¹⁴⁰ The Dilworth homestead and an annual allowance was left by James Dilworth to his wife Isabella Dilworth.¹⁴¹ The Dilworth Trust in accordance with Dilworth's will sought to upgrade commercial properties, owned by the Trust, on the Queen Street and Customs Street intersection, the Tyrone Building and Thames Hotel, where the Dilworth Building now stands, and the Waitemata Hotel on the opposing corner.¹⁴² These renovated buildings were intended to return funds to finance in part the construction of the proposed Dilworth School building.¹⁴³ The rebalancing of rich and poor, in this way, entailed a flow of capital from the city centre to the suburbs, where free education was to be provided for boys who met the criteria established in James Dilworth's will: "[...]sons of persons of good character [...] of parents in straitened circumstances [...]"¹⁴⁴ However the accrual of capital funds from these commercial properties, in addition to the other assets in the Dilworth Trust investment portfolio, was slow, and the building of the new school building remained on hold until sufficient funds were accumulated, as stipulated in the Trust deeds. In 1906, Isabella Dilworth gifted and converted her own home, the Dilworth Homestead, into the first Dilworth School Building in order to establish the Dilworth School without depleting the slowly accruing capital funds held in Trust.¹⁴⁵ Domestic rooms decorated in floral patterns housed rows of desks and studious boys.¹⁴⁶ The domestic property reconfigured as school building thus fulfilled the obligation of the will, and allowed the Dilworth Trust to continue to build their capital funds to secure the future of the school.¹⁴⁷

140. G. L. Pearce, *A Heritage In Trust. James Dilworth and His School*. (Auckland, New Zealand: Dilworth Trust Board, 1986).

141. Pearce, *A Heritage In Trust*.

142. Ibid.

143. Ibid.

144. Stone, *James Dilworth*, 236.

145. Wilton, Murray, *The Dilworth Legacy: The First One Hundred Years of Dilworth School 1906-2006*, vol. 1, 2 vols. (Auckland, New Zealand: Dilworth Trust Board, 2007)

146. Pearce, *A Heritage in Trust*.

147. Ibid.

Later, in response to the hardship of World War One for many New Zealand families, the Dilworth Trust decided to increase the capacity of the Dilworth School by constructing additional school buildings. A decision was made by the Dilworth Trust to demolish the Tyrone Building and Thames Hotel and to build a substantially larger building able to generate more return.¹⁴⁸ In 1925 Gummer and Ford were commissioned to design the Dilworth Building, and to realise James Dilworth's desire to form a gateway to the city.¹⁴⁹

The incomplete symmetry of the *Urbis Porta* watercolour (with the fully-rendered Dilworth Building and its partial, half-rendered double) speaks to the fortunes amassed and lost in the colonial development of Auckland, and the impact of these events on the Dilworth Trust. The reforming motivation of the city beautiful evident in Gummer and Ford's *Urbis Porta* design further ambitions a future Auckland of good character as envisioned by James and his wife Isabelle Dilworth. Nevertheless, during the construction of the Dilworth Building 1925-1927, the Great Depression took hold. As a consequence, the Dilworth Trust was forced to sell the second building site on the opposing side of Queen Street, ending the city-gate ambition in favour of finishing the construction and fit-out of the Dilworth Building to quickly secure commercial tenants.¹⁵⁰ The Dilworth Building become one half of the city-gate, with the *Urbis Porta* watercolour left to testify to the complete vision.

In turn, the reforming intent of the *Urbis Porta* scheme became an integral part of a network which supported suburban school buildings, although as a commercial property the primary role was to earn capital. The city-gate, as one axis of a citizen-improving ensemble, nevertheless amplifies the male privilege integral to public architecture and philanthropic programmes of the day. A recent ruling by the high court against the Dilworth's Trust case seeking the release of funds to build a Dilworth School for girls is at odds with the generosity of Isabelle Dilworth.¹⁵¹ The court was restricted by the terms of James Dilworth's 1894 will, which stipulated "sons."¹⁵²

148. Pearce, *A Heritage in Trust*.

149. Ibid.

150. Murray, *The Dilworth Legacy*.

151. Simon Collins, "Dilworth School Seeks Benefactor to Start Girls' School," *The New Zealand Herald*, July 26, 2018, sec. Business, https://www.nzherald.co.nz/business/news/article.cfm?c_id=3&objectid=12095615.

152. Collins, "Dilworth School Seeks Benefactor to Start Girls' School."

The hybrid philanthropy of the city-gate-home-school assemblage, improvised by the resilient and determined Isabelle Dilworth, is significant in relation to the Urbis Porta utopic scheme. The current crisis arising from the commodification of housing, through the financial corporations, has led to widespread homelessness and increased cycles of intergenerational poverty. Rethinking home as a philanthropic assemblage, instead, would redistribute the corporate and private wealth amassed through housing, reducing the asymmetry of opportunity for all of society. For its part, the Dilworth Building, which once stood out against the unruly city, has subsequently diminished in scale as a result of the rapid growth of corporate towers surrounding it. In the 1980s, the building, no longer viable as a commercial property for the Dilworth Trust, was refurbished to accommodate commercial and residential uses.

2.5 Incomplete Dwelling

As Bachelard indicates in *The Poetics of Space*, incomplete buildings invite our dreams.¹⁵³ Dwelling in the incomplete gate-way, half-way up the corner tower, my partner Nooroa Tapuni and I are at odds with the intended heteronormative function of the Urbis Porta, and would have been unlikely to meet the good character assessment performed by this threshold to the city. To dwell queerly, in this case, is to inhabit the architectural imaginary of Gummer and Ford and the philanthropic ethos behind it, rather than its market definition as a commercial property. I propose that the un-grounding characteristic of both Salmacis' and Hermaphroditus' amphibious crossing, and the lived fluid gender and sexuality it implies, can be reimagined at multiple scales of occupancy in the doubled site—one virtual, one physical—of the Dilworth Building. The Dilworth Building stood for a certain conviction of the philanthropic Dilworth Trust, which was suddenly stalled. The lack of completion allows an unknowing that persists and hovers into the building, including the unknown of its doubling, of its idealism, of its philanthropic gesture. This gap lends an openness now for re-making, re-inhabiting, re-orientating and re-characterising. While the Urbis Porta (city-gate) pictured in Gummer's watercolour was never completed, it nevertheless institutes an imaginative transformation. The Auckland we actually have now appears to me as a half-city, a weakened whole, messily unfolding amidst the changeable conditions of commercial development and speculation. Yet I also have tacit knowledge of the Dilworth Building from deep within its interior.

153. Bachelard, *The Poetics of Space*.

I have used both an outsider and an insider orientation to explore the façade of the Dilworth Building in the *Urbis Porta substitution* series, discussed in sections 2.9 and 2.10. I rethink the watercolour *Urbis Porta* as a surface rendering of Auckland City, which reorientates our outward relation to the city as a waterfront, and turns us inwards to face the doubled façade of a city-gate. This drawing in, and inward turning of the public gaze, configures Auckland as a scenographic enterprise whose face addresses the waterfront as a site for spectators. The watercolour assumes a viewer position to be at the waterfront—the city’s front. The waterfront is still the marker of arrival but the watercolour reflects an awareness of the city itself as something framed, even idealised, as we look up into the rise of Queen Street. There is a turning that occurs at the water’s edge, a renewed, self-reflecting, sense of the city in this image from 1926.

2.6 Poetics of Pooling: *Urbis Porta* watercolour

But, let me emphasise again that by remaining some time near the iridescent surface, we shall understand the value of depth. We shall then attempt to identify certain principles of cohesion that unify superficial images. Specifically, we shall see how the narcissism of an individual fits, little by little, into a truly cosmic narcissism.

Bachelard¹⁵⁴

The *Urbis Porta* watercolour, as an oneiric threshold, invites an active form of daydreaming which engages an aqueous imaginary through my creative practice. In the second part of this chapter I contemplate and imaginatively dwell in this reflective watercolour image; the wellspring of a series of metamorphic creative acts. To dwell in my home, represented obliquely in the watercolour, is an innately queer act that traverses multiple temporalities. I place my journey into the *Urbis Porta* watercolour alongside a queer reading of Bachelard, that is further expanded through passages in the work of Bruno, Neimanis, Muñoz and Ahmed and Teyssot. In *Water and Dreams* Bachelard defines two key strands of human imagination: formal imagination and material imagination.¹⁵⁵ Bachelard intends to balance what he perceives as a predominance of formal imagination in the field of aesthetics.¹⁵⁶ Matter may

154. Bachelard, *Water and Dreams*, 11.

155. Ibid.

156. Ibid.

undergo a series of formal transformations, but, importantly, Bachelard notes that matter can disassociate itself from form. Key to this research project is Bachelard's concept that the eye engages the formal imaginary, but it is the hand that engages the material imaginary. According to Bachelard, "images of matter" are assigned names by the eye, whereas "only the hand truly knows them."¹⁵⁷

In the first chapter of *Water and Dreams*, Bachelard contemplates material imagination in relation to the pool of Narcissus.¹⁵⁸ According to Bachelard, the superficial images that play on the surface of a pool conjure "fleeting and facile images." These images, he argues, have tended to entertain poets as "an embellishment for their landscapes" rather than as "substance of their reveries."¹⁵⁹ However, these superficial narcissistic images reveal a "cosmic narcissism," which is to say a world that "wants to see itself."¹⁶⁰ By looking at and beyond our self-reflection we begin to see a world through a material imaginary of water that reflects and reveals. The "poetics of water" in relation to narcissism contributes to "seeing and revealing oneself."¹⁶¹ Bachelard goes on to state:

In the presence of water, Narcissus receives the revelation of this identity and of his duality; of his double powers, virile and feminine; and, above all, the revelation of this reality and his ideality.¹⁶²

For Bachelard, narcissism in psychological terms is unfairly limited to a discussion of neuroses, when in fact it plays a positive role in aesthetics.¹⁶³ Narcissus, according to Bachelard, sublimates his desire for an ideal.¹⁶⁴ The pool, a natural embellishment, reflects the landscape, and the landscape blooms in response. Marcuse, in *Eros and Civilisation*, similarly accounts for Narcissus' pursuit of beauty as a transformative aesthetic act. Marcuse states:

Narcissus's life is that of beauty, and his existence is contemplation. These images refer to the aesthetic dimension as the one in which their reality principle must be sought and validated.¹⁶⁵

157. Bachelard, *Water and Dreams*, 1.

158. Ibid.

159. Ibid, 5.

160. Ibid, 27.

161. Ibid, 119.

162. Ibid, 23.

163. Ibid.

164. Ibid.

165. Herbert Marcuse, *Eros and Civilization: A Philosophical Inquiry into Freud*, New Ed ed. (Boston: Beacon Press, 1974), 171, quoted in José Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: New York University Press, 2009), 134.

Marcuse affirms Narcissus' contemplation of beauty as an aesthetic act and valid framework for engaging reality. Building on Marcuse's thinking, Muñoz proposes that the connection of Narcissism to nonprocreative sexuality aligns with: "an aesthetic protocol that I would call queerness."¹⁶⁶ For Muñoz, queerness is an aesthetic and resistant act which rejects heteronormative love and its underpinning of a repressive social order.¹⁶⁷ For Muñoz:

A queer aesthetic can potentially function like a great refusal because art manifests itself in such a way that the political imagination can spark new ways of perceiving and acting on a reality that is itself changeable.¹⁶⁸

The queering dynamics of the pools of Salmacis and Narcissus, established in Act One, support a 'queer aesthetic' via an aqueous imaginary that catalyses in my contemplation of the *Urbis Porta* watercolour. As discussed in Act One, the two-fold reflective and immersive operation of the metamorphic pool of Salmacis is akin to the aesthetic action of the pool of Narcissus. I recall the reflective pools of Narcissus and Salmacis in relation to the self-reflecting capacity of the *Urbis Porta* watercolour. The narcissistic aspect of the *Urbis Porta* watercolour is evident in the reflected face of the Dilworth Building and its double, and also in the image's capacity to captivate and beautify the city. The immersive quality of Salmacis' pool might be considered in relation to the dissolution at play in the *Urbis Porta* watercolour, specifically the dissolved city beyond the gate, and the half-rendered image of the reflected building. The *Urbis Porta* watercolour, like the pool of Salmacis, is a watery milieu containing hybrid formations.

166. Muñoz, *Cruising Utopia*, 134.

167. Ibid.

168. Ibid, 135.

2.7 Aqueous Imaginary of Dwelling

I dream an abstract-concrete daydream. My bed is a small boat lost at sea; that sudden whistling is the wind in the sails. On every side the air is filled with the sound of furious klaxoning. I talk to myself to give myself cheer: there now, your skiff is holding its own, you are safe in your stone boat. Sleep in your own courage, happy to be a man who is assailed by wind and wave.

Bachelard¹⁶⁹

In this section I outline a methodological framework that expands on Bachelard's "topoanalysis" to underpin my creative research methods of reflection, contemplation, image-making and amplification. Topoanalysis, as initiated by Bachelard, is a method for grasping the complex ways in which home-life is experienced and enriched by the daydreaming psyche, a contemplative inhabitation closely approximated by poetry and contrary to the pathologising framework proffered by psychoanalysis. My own topoanalytical reworking similarly emphasises reflection and the dreaming consciousness but from the perspective of a queer rethinking of the intimacies dwelling places foster. A topoanalytic approach stresses the emotive weighting or poesis of spatial settings and objects, as an explorative tool for grasping the complex ways in which home is experienced, and inhabitation enacted and extended.¹⁷⁰ Importantly, for Bachelard, it is images that give us the most poignant access to the compression of time in the "countless alveoli" of space.¹⁷¹ Hence, to grasp the intimacy that dwelling facilitates, what is needed is a "phenomenology of the imagination."¹⁷² To enter into the imagined image (the image engendered by daydream), according to Bachelard in the following phrases, it is necessary to recognise an image's history and prehistory; its "blend of memory and legend," often first effected in youth; and also the way "the personal past adds special colour" to an "unfathomable oneiric depth."¹⁷³ This dialectic of impenetrable depth and personal colouring retrospectively filters recalled images of dwelling, congealing of space, and memory of our homes into an ongoing, transformative amalgam.

169. Bachelard, *The Poetics of Space*, 28.

170. Bachelard, *The Poetics of Space*.

171. *Ibid*, 8.

172. *Ibid*, 33.

173. *Ibid*, 33.

Dwelling, as an image-making process, oscillates in the intersubjective relation between dwelling and dweller. The “image of place,” as discussed by Giuliana Bruno, is a composite of memory, material imagination and projection.¹⁷⁴ Bruno states:

an urban imaginary is this composite mental image: a layered form of representation of the way we imagine our lived space. This is an image of place we carry deep within ourselves. It is a material mental map, redolent of mnemonic traces and energised by subjective experiences. In this sense, architectural imagination is a real inner projection. It is an interior landscape of transformations, for this imaginative psychic map is as “moving” as it is affecting in the material world.¹⁷⁵

Bruno’s definition of an “architectural imagination” as interior projection is useful to consider in relation to dwelling and Bachelard’s topoanalysis. Both concepts engage an imaginative reciprocity between the dweller and dwelling, poetic image and lived experience. An example of the imaginative exchange between dweller and dwelling can be located in Bachelard’s topoanalysis of his own dwelling-places. Bachelard proposes a vertical structure of subjectivity in relation to his family home—a country house complete with attic and cellar.¹⁷⁶ On the other hand, Bachelard describes his city apartment as a horizontal structure, as, although the apartment is contained in a vertical building, it is arrived at via a lift, eliminating the vertical ascent of a staircase. When Bachelard resides in his Parisian apartment, the noisy city exacerbates his sleeplessness, and in turn his horizontal dwelling undergoes a transformation through an aqueous imaginary that eventually puts him at ease. The sound of the city is imaginatively transformed into sounds of a stormy sea, and his bed into a “stone boat.”¹⁷⁷ By conceiving his home as at sea, Bachelard’s apartment is metamorphosed temporarily as a water dwelling. The poetic conversion of his horizontal apartment and bedroom as a wild sea is a curious choice. Adrift at sea, Bachelard’s refigured bed engages a key aspect of his familiar dwelling—the essential verticality of his family home, partially enacted in the rise and fall of the wild sea. Through the poetic image of the storm, the material

174. Giuliana Bruno, *Surface: Matters of Aesthetics, Materiality, and Media* (Chicago; London: University of Chicago Press, 2014), 193.

175. Bruno, *Surface*, 193.

176. Bachelard, *The Poetics of Space*.

177. *Ibid*, 28.

imagination of water makes sleep again possible. Dwelling as an oneiric threshold, in this instance, orientates and transforms the horizontal city-apartment into a vertical sea.

Neimanis offers an alternative connection between embodiment and water that is crucial to my inquiry into dwelling and a queer material imagination. As bodies of water that connect with other bodies of water, our bodies are understood as bodies that spill out, beyond the perceived limit of an individual body, that is to say we are “more-than-human.”¹⁷⁸ For Neimanis, the “watery constitution” of the human body constitutes a “posthuman politics of location.”¹⁷⁹ As bodies of water, our embodied location acknowledges our “specific situatedness” and at the same time our participation in a larger “hydrocommons.”¹⁸⁰ Neimanis states:

In a rejection of a binary logic of either/or, posthuman gestationality stresses that as bodies of water we are both different and in common; water calls on us to give an account of our own (very human) politics of location, even as this situatedness will always swim beyond our masterful grasp, finding confluence with other bodies and times.¹⁸¹

The emphasis on an embodied politics of water opens a way of looking at dwelling in this research; that ranges from the situated and culturally specific –in the Ngāti Whātua connection to Ngā Wai o Horotiu spring of the Dilworth site– to the aqueous biology we hold in our common. Beyond this, as bodies of water, we are connected with other imaginary and material bodies of water. We are located in relation to multiple events, exchanges, transformations occurring within the hydrocommons. My creative inquiry into aqueous dwelling is supported in part through the material and imaginative exchange of multiple bodies, in excess of my individual limits.

A key method of *amplification* of the politics of an urban and imagined site in my creative practice is informed by Neimanis’s concept of “art as amplifier of an embodied politics of location.”¹⁸² For Neimanis, art has the capacity to connect with an “embodied experience of our wateriness” that might be

178. Neimanis, *Bodies of Water*, 2.

179. *Ibid*, 4.

180. *Ibid*, 4.

181. *Ibid*, 4.

182. *Ibid*, 56.

beyond our reach.¹⁸³ Art is able to “access and amplify” stories drawn from the material and imaginary world.¹⁸⁴ To “access and amplify” my dwelling places—home and body—via an aqueous imaginary allows me to imagine alternate figurations for living.

My consideration of dwelling as an embodied experience is further informed by Sara Ahmed’s recent thinking on queer phenomenology, which describes orientation in relation to dwelling as a bodily act. Ahmed states:

Loving one’s home is not about being fixed into a place, but rather it is about becoming part of a space where one has expanded one’s body, saturating the space with bodily matter: home as *overflowing and flowing over*.¹⁸⁵

The expansion of one’s body in the context of home is a material act of orientation. Ahmed argues that if orientation is a process of making the strange familiar, then disorientation occurs when the familiar is made strange.¹⁸⁶ For Ahmed, re-entering her family home is a disorientating event, as “the family home seems so full of traces of heterosexual intimacy that it is hard to take up my place without feeling those traces as points of pressure.”¹⁸⁷ For Ahmed, re-entering the heteronormative patterning of intimate relations as a queer person makes her feel “out of place.”¹⁸⁸

Ahmed, drawing on Martin Heidegger’s theory of dwelling as “making room,” proposes that dwelling is a process of coming to reside, and that our orientation, our tendency towards dwelling, takes time.¹⁸⁹

The temporality of orientation reminds us that orientations are effects of what we tend toward, where the “toward” marks a space and time that is almost, but not quite, available in the present.¹⁹⁰

183. Ibid, 56.

184. Ibid, 56.

185. Ahmed, *Queer Phenomenology*, 11. Author’s italics.

186. Ibid.

187. Ahmed, *Queer Phenomenology*, 11..

188. Ibid, 12.

189. Ibid, 20. Here Ahmed draws on Martin Heidegger’s essay “Building, Dwelling, Thinking” in *Being and Time*, trans. John Macquarrie and Edward Robinson (Oxford: Basil Blackwell, 1973), 174.

190. Ibid, 20.

According to Ahmed, to dwell queerly is to take time to clear space that is familiar.¹⁹¹ Queerness is not just a subjective desiring position (or identification), but a matter of orientation to things and situations at large.¹⁹² Here, sexual orientation is inseparable from a larger and commonly shared project of finding a way—multiple ways—in a world densely overlaid with demands turning on gender and sexuality, demands inscribed in and as space.

My creative practice builds on the research of Ahmed and Neimanis's aqueous imaginary, and investigates how Bachelard's topoanalysis might be resituated as a form of dis/orientation; a queering process. Georges Teyssot also articulates topology in a way that provides tools for understanding our relations to the familiar places of dwelling—the body and the home. Teyssot questions whether the body actually inhabits the home or, rather, the house evolves a series of micro-devices that come to inhabit the body.¹⁹³ While for Bachelard the intimate gradations of privacy constitute a “topography of our intimate being,”¹⁹⁴ this housing of the imagination is orientated differently to the outed/outward nature of Teyssot's inside-out dwelling, made up as it is by a succession of porous bodies playing out across a plethora of membranes.

2.8 Oneiric Threshold: Window and bed

The *Urbis Porta substitution* series of artworks in this research imagines the *Urbis Porta* watercolour of Gummer and Ford as a threshold—encountered first as a picture-window and within, a bedroom. In *A Topology of Everyday Constellations*, Teyssot outlines the topological form of dwelling via a topoanalysis of micro-spaces—in particular, the door, the window, and the screen.¹⁹⁵ Plainly, these threshold spaces allow for the passage and exclusion of bodies into and out of interiors. Importantly for Teyssot, Walter Benjamin's linking of threshold magic with the etymological association of *threshold* and *schwelle* suggests the significance of swelling for threshold transitions.¹⁹⁶ Benjamin proposes that thresholds are spaces in which transformational

191. Ibid.

192. Ibid.

193. Teyssot, *A Topology of Everyday Constellations*.

194. Bachelard, *The Poetics of Space*, (Boston, MA: Beacon Press, 1994), xxxii, quoted in Georges Teyssot, *A Topology of Everyday Constellations*, Writing Architecture Series (Cambridge, MA: The MIT Press, 2013), 10.

195. Teyssot, *A Topology of Everyday Constellations*.

196. Ibid.

acts of swelling and passage occur.¹⁹⁷ In contemplation of the *Urbis Porta* watercolour, I dwell in the curve of the blue sky through the gradation of the density of the blue in the image, as a rotational movement over time. The surface image in this instance gives way to an image of depth and movement. The swollen city-gate threshold foregrounded in the *Urbis Porta* watercolour depicts a golden architectural headland and a second, fainter headland, framing the receding depths of the dissolving sky–sea. The compressed space between these golden headlands frames an idealised depth, which allows my architectural imaginary to swell in this aqueous passage.

Teyssot’s topoanalyses of thresholds suggests that the home holds together as a network of micro-spaces of transition, including pervasive digital technologies, which enable and impede connections and passage between the interior and exterior of the dwelling.¹⁹⁸ According to Teyssot, the window, as a device for image-making, is linked to the tradition of painting-as-window, as theorised by Leon Battista Alberti in his treatise on painting.¹⁹⁹ Teyssot states:

The world seen through the window as painting shows no continuity with the space where the observer stands—instead of a continuum there is only distance, which is underlined by the frame. The onlooker’s gaze is asymmetrical, because he sees without being seen.²⁰⁰

Drawing from Alberti, Teyssot discusses the asymmetry of the gaze in painting-as-window, which shifted the domineering gaze of the divine to a new orientation, where the human, as viewer, transformed the world as image.²⁰¹ In his topoanalysis of the painting, and the hidden position of viewing it enables, Teyssot claims: “with the hidden comes the possibility of intimacy.”²⁰² The *Urbis Porta*, as a picture-window, opens an intimate view to the urban imaginary of Gummer and Ford. The beginnings of the imaginary city-wall, articulated through luxurious materials and ornamental fenestration, acts as an elevator of the colonial imagination. Teyssot proposes that luxury and

197. Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin, 3rd Printing ed. (Cambridge, MA: Belknap Press: An Imprint of Harvard University Press, 2002).

198. Teyssot, *A Topology of Everyday Constellations*.

199. Ibid.

200. Ibid, 255.

201. Teyssot, *A Topology of Everyday Constellations*.

202. Ibid, 255.

chaos were established as contrasting intensities in eighteenth-century cities, and that public architecture imaged an imperial order, through an aesthetic of luxury.²⁰³ Teyssot states:

Because architecture belongs to a regime of luxury that exposes itself in order to impose an order on society (both visual–aesthetic and rational–technical), buildings are defined through their exterior surfaces. One speaks of the façade, or even the “face” of a building...²⁰⁴

To situate this passage in relation to the ornamental fenestration patterns of the public Dilworth Building, I find Teyssot’s “regime of luxury,” which aims to civilise the unruly city, as discussed above in relation to the “city beautiful” movement in Auckland. Teyssot, drawing on Wajcman, claims the architectural window, belonging to the luxurious façades of public architecture, is a blind window.²⁰⁵ The blind window creates a façade, or face, which does not look back; “the blind face of power.”²⁰⁶ With this notion in mind, the luxurious public façade of the Dilworth Building can be considered as an articulated series of blind windows punctuating the golden stone. The *Urbis Porta* watercolour, considered as a painting-as-window, creates a threshold for us to look at a public architecture, yet it does not look back.

Our bedroom is compressed within the acute angle of the intersecting lines of Queen Street (the line of Ngā Wai o Horotiu) and Customs Street East (the line of the first sea-wall and land reclamation). The flow of Ngā Wai o Horotiu, now encased and buried under Queen Street, can be traced in the bend of Queen Street, and our bedroom fits above this undergrounded river. In Gummer and Ford’s time, this room was a boardroom where men made decisions that shaped the colonial city and turned a profit. Now, the space is where we give up a vertical hold on the affairs of the world, surrendering to the intimacy of sleep, and dream. The room’s ornamental fenestration described above speaks of a neoclassical order thought appropriate to weighty governance. The window itself, now too large for the divided space encompassing our bedroom, contains vestiges of this previous room and the privileged hierarchies it enacted. Replacing the boardroom table, our bed lies, pool-like, as an oneiric threshold.

203. Ibid.

204. Ibid, 263.

205. Ibid.

206. Ibid, 264.

Yet the bed—device is an intimate and extimate platform, where global streams of news events find reception. The solidity of the city left behind by social media, and the press of capitalism inhabited from the comfort of bed.²⁰⁷ Architectural historian Beatriz Colomina proposes that the bed has transformed from a sleeping platform to a fully networked threshold that allows many to live and work from bed—as she says, “The city has moved into the bed.”²⁰⁸ In turn, the bed has moved into the city. Drawing on Ahmed, Caitlin Blanchfield and Farzin Lotfi-Jam suggest that inanimate objects like the bed transform when imaged and connected to a network.²⁰⁹ The bed as a site for amorous exchange may fluctuate from an everyday micro-dwelling to a composed background image for an online profile, available through the technological apparatus which now houses the potential for intimate exchange.²¹⁰ According to Blanchfield and Lotfi-Jam:

the bedroom is no longer a place, nor even a stage, but rather a collection of perspectives built around precisely aligned sets of objects (even if wilfully uncalibrated) with precisely attuned combinations of body and background.²¹¹

Dwelling, in this instance, becomes reconfigured as an image-making series of multiple backgrounds and bodies for multiple viewers. The bedroom reconfigured as a “collection of perspectives” reconfigures the intimate imaginary between home and dweller, and orientates this relation towards a queer public imaginary.

The metamorphic bed discussed in various permutations in this section offers an insight into the diversity of orientations at play in imaginative acts of dwelling; Bachelard’s bedroom transformed as a “stone boat” adrift on a wild (vertical) sea; our bed imagined as the amorous waters of Salmacis; our boardroom bed imagined as a horizontal oneiric threshold from which to dream alternate counter-dwellings from an inclined position; and finally the city moves into the bed, as the bed moves out into the city through digital connection. To support acts of daydreaming I fashioned a digitally-printed pillowcase from an extracted section of the gradated blue-sky in the *Urbis Porta* watercolour

207. Beatriz Colomina and Mark Wigley, *Are We Human? Notes on an Archaeology of Design* (Zürich, Switzerland: Lars Müller, 2017).

208. Beatriz Colomina, Andreas Rumpfhuber, and August Ruhs, *The Century of the Bed*, bilingual ed. (Nürnberg: Moderne Kunst Nürnberg, 2015), 19.

209. Caitlin Blanchfield and Farzin Lotfi-Jam, “The Bedroom of Things,” *Log 41* (2017).

210. Blanchfield and Lotfi-Jam, “The Bedroom of Things.”

211. *Ibid.*, 129.



Figure 2.4. Sue Gallagher, *Urbis Porta Blue-Sky Pillowcase*, 2019, digital fabric print.

(Figure 2.4). Bodies as backgrounds, and backgrounds as bodies are explored in the following sections in relation to the *Urbis Porta substitution* series. As a transition between the methodological framework underpinning my creative practice and an analysis of the works made—which are discussed at the close of this chapter—I offer here a phenomenological account of dwelling from the comfort of bed, deploying a daydream as an instigator for art-making:

Daydreaming in bed, behind the façade, I imagine alternate futures from a relaxed drifting in and out of my lived situated dwelling, and through the wandering queering line of the daydream, and through the live stream of media. The processing of an architectural imaginary from my inclined position allows a loosening of thoughts, the non-action of daydreaming in bed is a generative process. As a complex of lines, I vibrate, I remember, I attune, I follow patterns in relation to the circadian ebb and flow of light and dark, the orbiting lines of the cosmos. The pause of night, the activation of day. We align horizontally to the darkness of night, the weight of our horizontal bodies distributed along the length of the bed. We enter cycles of sleeping, dreaming and surfacing. Our horizontal bodies open as an oneiric threshold, a topography of memory, desires and fantasies. Waking, I pivot from floating to standing, weight shifts to my feet, gravity drawing me to think upright. The cyclic nature of consciousness and unconsciousness plays out during waking hours, in a similar pattern to sleep. Attention ebbs and flows throughout the day, I drift in and out of attentiveness, the wandering line of the daydream queering the frame of consciousness, thoughts straighten and bend. The city in which I dwell flattens the ebb and flow of the wild cycles of light and dark. It is never dark in the city.

2.9 *Urbis Porta* substitution Series: 1:100 *Urbis Porta* window

The way to deal with the asymmetries and violent frenzies that mark the present is not to forget the future. The here and now is simply not enough. Queerness should and could be about a desire for another way of being in both the world and time, a desire that resists mandates to accept that which is not enough.

Muñoz²¹²

The apparent fixity of dwelling within the concrete city is loosened through the series of works I have created in response to the fictional narratives contained in *Urbis Porta* and the myth of Salmacis. What follows is a discussion of an experimental image series, *Urbis Porta substitution*. The process of recreating the historic artefact *Urbis Porta* as installation, photographic and digital video works allowed me an opportunity to engage in a successive authorship of the Dilworth Building, and to orientate myself in relation to the partial, reflected image of its double. The proposed doubling of the building intended to establish a pattern for the city to follow. The half-rendered fragments of the city-wall depicted in the margins of the image followed the pattern initiated by the height and spacing of the Dilworth Building. As the city-gate was never completed, it followed that the city-wall was also not realised. Thinking with Muñoz, if “here and now” is simply not enough, the artworks speculate on queer ways of dwelling otherwise.

The *Urbis Porta* watercolour offers an idealised elevational view along the Customs Street axis, which conceals the topography of the existing site. The bend of Queen Street should have been revealed in the elevational image, through an angled view of the west face of the reflected building. The watercolour in many ways presents a version of the city that would always have been impossible to realise. I explore critical aspects of the elevational imagery of the *Urbis Porta* watercolour and what this image reveals and conceals through my creative work. With a three-dimensional Perspex model, and photographic imagery of this model, I reflect on the *Urbis Porta* watercolour as a three-dimensional screen for projecting and patterning the imagined doubled city. By engaging my architectural imagination in relation to the idealised and impossible elements in the *Urbis Porta* painting, I intend a reorientation of my dwelling-place within the realised Dilworth Building.

212. Muñoz, *Cruising Utopia*, 96.



Figure 2.5. Sue Gallagher, *1:100 Urbis Porta window*, 2017, installation view. Exhibited in *Things that scale themselves* exhibition, St Paul St Gallery, 2017.

The repetition and variation of the *Urbis Porta* imagery in the *Urbis Porta substitution* series began with qualities inherent in the watercolour, such as formal massing, reflection, pattern, light and shadow, colour, opacity and movement.

The installation *1:100 Urbis Porta window* (Figure 2.5) was presented in *Things that scale themselves*, an exhibition held at St Paul St Gallery Three, AUT, Auckland, in July 2017, which included works by spatial designer Carl Douglas and myself. The exhibition explored scaled object and images, in relation to what aspects of things are revealed and hidden. Scaled models and drawings are common artefacts in spatial-design practice, and stand in for the future buildings they depict. Rather than applying scale to things, Douglas and I questioned whether scale could be performed through a collection of scaled, rescaled and cross-scaled artefacts of projected place. The two-dimensional drawing was transformed by *1:100 Urbis Porta window* into a three-dimensional installation environment. The layered and merged processes of drawing and rendering inherent in the watercolour were delaminated to reveal



Figure 2.6. Sue Gallagher, *1:100 Urbis Porta window*, 2017, detail of acrylic model. Exhibited in *Things that scale themselves* exhibition, St Paul St Gallery, 2017.



Figure 2.7. Sue Gallagher, *1:100 Urbis Porta window*, 2017, digital still projection. Exhibited in *Things that scale themselves* exhibition, St Paul St Gallery, 2017.

the series of individual components comprising it: the blue sky, the geometric proportioning systems of the façade, and the interplay of light, line, shadow and colour compositions.

The scaled artefacts produced in the making of the *1:100 Urbis Porta window* installation involved several stages of production including: a 3D digital model; laser-cut white opal acrylic 1:100-scale screen structures; a gallery window insert of white opal acrylic; and a photographic image of the 1:100 model installed in the window, projected onto the back wall of the gallery. The 1:100 screen structures were installed in the large north-facing window space, creating an interplay between the 1:100 architectural artefacts, and the 1:1 gallery window. The digital modelling and digital fabrication of the acrylic screens was undertaken with assistance from postgraduate students Anna Manson and Jewel Yan.

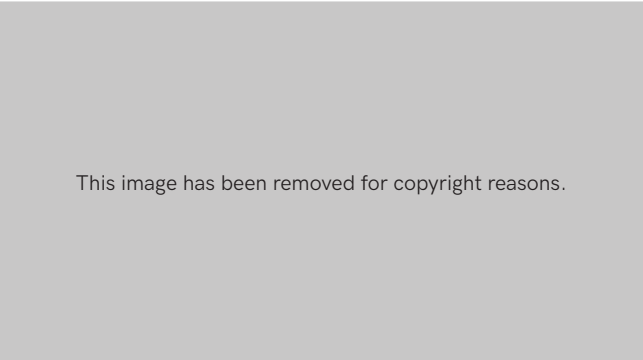
The miniature screens extracted the topological form and ornamental details of the sculpted architectural façades depicted in the original *Urbis Porta* watercolour, stripping away the colour rendering of the image, and abstracting the geometrical patterning of the formal architectural language of fenestration, light and lines. The blue sky of the *Urbis Porta* was substituted in this installation by the everyday activity taking place on the street beyond the gallery window. The original watercolour idealised the Dilworth Building through architectural drawing conventions of diagonal shadow-lines punctuating the illuminated golden hues and sculptural relief of the ornamental façade. In contrast, the translucent light-screens of this work faced into the gallery, the ornate fenestration of the Dilworth Building rendered as translucent blind windows, backlit by the sun as it travelled across the north-facing window. The shifting weather patterns created variable atmospheric conditions within the work. This miniature representation of the building turned inwards to the gallery and framed an alternative perspective to the *Urbis Porta* watercolour for the viewers, who now looked outwards.

What worlds are secreted within the scale of things? The deep concrete windowsill, resurfaced with reflective white opal acrylic reflected the light-screens, doubling the completed image of the *Urbis Porta*. Hidden and secreted spaces within the picture–window–screen were revealed in the reflective surface of the windowsill (Figure 2.6). The interplay of the light-screens and their reflections produced an ambiguous relation between imaging and objective world-making. Sunlight, travelling through the northern window, highlighted laser lines etched into the surface of the lightbox acrylic. The architectural object once more transformed back into drawing. Observing

the detail revealed by the fluctuating light led to a photographic series, which magnified the hidden spaces within the object, and transformed the *Urbis Porta* screen structures back into 2D images.

On the far wall of the gallery, a close-up image of *1:100 Urbis Porta window* was projected into the darker recess of the gallery (Figure 2.7). The space between the image and its reflection occupied the full length of the gallery. The still image captured one moment in time, and, like the reflection of Narcissus, this image fixed and suspended viewers in the interval between the gallery walls. The interval of the gallery in my imagination became both the frozen moment of Narcissus and his reflection, and the immersive environment of Salmacis' pool. This two-fold mode of viewing I refer to as Salmacis' gaze, as a variation on the Narcissistic gaze as discussed above. In the photographic projection, the building-object dissolved back into image, as a metamorphosis occurring at a different scale to the model, in which the lens magnified barely perceptible details.

The reconfiguring of the *Urbis Porta* image through producing and encountering the *1:100 Urbis Porta* window in the St Paul St Gallery window was, for me, an embodied act of dwelling in the image remade as a spatial construct. Different modes of space-making occurred within the installation, from the speculative fantasy of city-making through the picture-window frame of the *Urbis Porta* watercolour, to the doubling of the blind architectural façades, the interval of the dissolved city between, and the hidden details and micro-spaces in the façade. The urban imaginary of the *Urbis Porta* watercolour, which envisioned a street in motion and a city under construction, was reinvented as window-ledge-micro-dwelling. Looking out from behind this façade, I imagined what it would be to dwell in the counter position proposed in the *Urbis Porta* watercolour. I stood by the window as I projected myself into an imaginary reflected position, revealed through an alternate strategy of interior making through the exhibition site. By inhabiting the watercolour in a public gallery context, I now encountered multiple lines of escape emanating from this fantasy, in which lines of fancy extended past the gallery walls, and the adjacent Wellesley Street became reanimated and framed through the miniature city-gate. The dissolving blue sky of the watercolour was replaced with scenes of the everyday as buses hurtled down from the ridge line of Symonds Street towards the Queen Street valley. It appeared to me as if an alternate urban axis was momentarily announced by the contingent nature of the city-gate-window to the street scene. Displaced from the interior of my home, I occupied an external relation to the miniaturised Dilworth Building within the public gallery site.



This image has been removed for copyright reasons.

Figure 2.8. *TVNZ One Network News Opening Credits*, 2019, still image of digital animation.

Back at home, I stood next to the curved window looking back at the apartment and imagined an interior that fluctuated like the surface of water through the interplay of atmospheric forces and reflected light that I had observed in the reflective windowsill at the gallery. The pull of the moon and the reflected light of the sun, which once illuminated and animated the aqueous ground beneath us, animated the gallery windowsill and the luminous ungrounding of the *1:100 Urbis Porta* window. Looking out from the blind curved corner window along Queen's Wharf to the Waitematā Harbour, I imagined the tidal flow of the Waitematā, and the outpouring of Ngā Wai o Horotiu, which once occupied this site, drawing back again into the city.

2.10 *Urbis Porta* substitution Series: Photographic still imagery

An architectural idea meanders through many a channel of technique, each of which inflects it, before pouring into the concrete ocean of the surrounding city.

Massumi²¹³

This section returns to the topoanalysis of the *Urbis Porta* watercolour as a window that opens virtually, through my *Urbis Porta substitution* series. While the doubled façade of the Dilworth Building depicted in the

213. Brian Massumi, *Architectures of the Unforeseen: Essays in the Occurrent Arts* (Minneapolis: University Of Minnesota Press, 2019), 1.



Figure 2.9. Sue Gallagher, *Urbis Porta Shadow Colour Palette*, 2019.

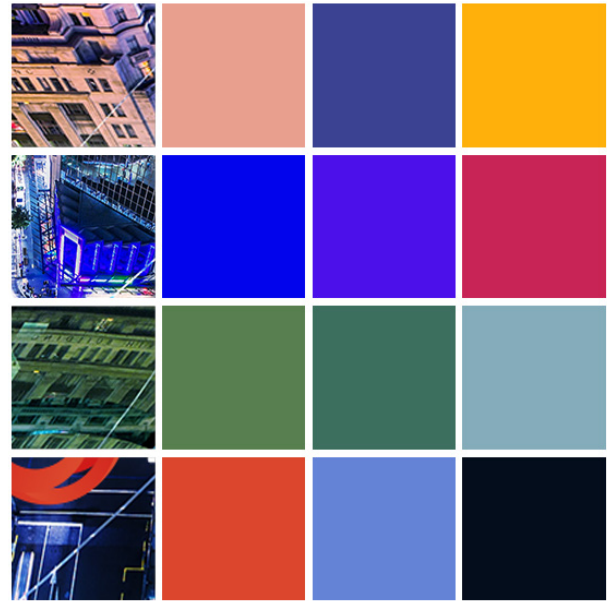


Figure 2.10. Sue Gallagher, *TVNZ Urbis Porta Colour Palette*, 2019.

Urbis Porta watercolour was never fully realised, a contemporary example of the reconstituted *Urbis Porta* image reappears in a recent TVNZ One Network News moving-image sequence. The opening montage features the Dilworth Building façade and its reflected double in the rendered surface of the Commercial Bay tower (Figure 2.8). In bright linear outlines, the Dilworth Building is reflected once more in the surface of the ANZ tower. An architectural idea, as Massumi suggests above, has meandered across timezones to re-enter the public imaginary through our mediascape. The incomplete city-gate, imaginatively reconstituted as a scenic backdrop for national broadcast, repeats the public imaginary of a city-gate, announcing a sense of nationhood this time through the luxurious and ornate moving-image sequence. Gummer and Ford's architecture in the TVNZ promotional material, becomes a rainbow projection onto the silvery surfaces of financial corporations. In the TVNZ imagery I also recall the idealising blue sky in the reconstituted *Urbis Porta* watercolour, where the idealised blue is now projected onto pedestrian footpaths.

As part of my material research process, the colour compositions of the TVNZ news montage and the original *Urbis Porta* watercolour were mapped, in order to define a colour palette for variations and continuance of the *Urbis Porta* watercolour series (Figures 2.9 and 2.10). The ensuing photographic work was carried out with assistance from AUT Photography Technician Cornelius Geraets, and the colour palette was developed with assistance from postgraduate student and research assistant Michaela Dodd. In these works

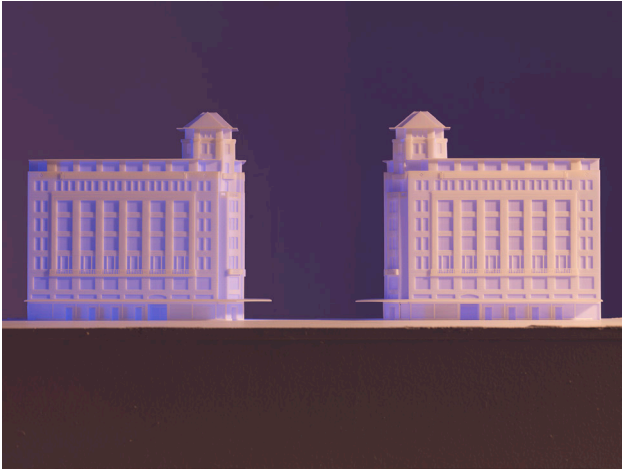


Figure 2.11. Sue Gallagher, *Urbis Porta Substitution 1*, 2019, digital photograph. Technical assistance by AUT Photography Technician Cornelius Geraets.

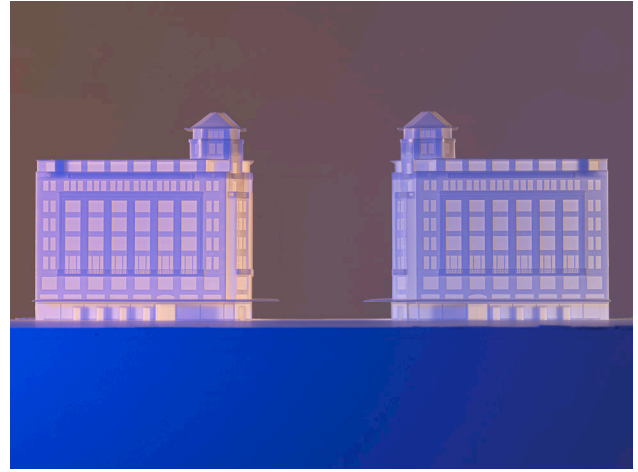


Figure 2.12. Sue Gallagher, *Urbis Porta Substitution 2*, 2019, digital photograph. Technical assistance by AUT Photography Technician Cornelius Geraets.



Figure 2.13. Sue Gallagher, *Urbis Porta Substitution 3*, 2019, digital photograph. Assisted by AUT Photography Technician Cornelius Gereats.



Figure 2.14. Sue Gallagher, *Urbis Porta Substitution 3*, 2019, digital photograph. Assisted by AUT Photography Technician Cornelius Gereats.

the digital screen becomes a new window, to view the fluctuating relation of the sky to building, as the image shifts into and out of the frame. A notion of Teyssot's is also played out; in which the window in painting has contributed "to the emergence of a virtual terrain or digital topographies."²¹⁴ The *Urbis Porta substitution* series suggests an artistic form of redress, a social inclusion of queer communities into Aotearoa's media imaginary, revising the mainstream broadcast. The unruly city of the everyday of the evening news is dissolved once more into an alternative image.

214. Teyssot, *A Topology of Everyday Constellations*, 252.

The next phase of exploration was an elevational series of digital photographs of the 1:100 *Urbis Porta* models (Figures 2.11-2.14). This series attempted to capture the symmetrical doubling of the Dilworth Building implied in the *Urbis Porta* watercolour. At the same time, I attempted to soften the apparent solidity of this architectural gesture, and to refigure some aspects of asymmetry in the original watercolour rendering. For example, the blue sky in the watercolour was reconstrued in the photographic shoot as a rear-projection of blue light, which interacted with the front projection of warm, light tones. The blue light appears, in the photographic image (Figure 2.11), to partially dissolve the left-hand bottom corner of the model of the building, in a similar mode to the agency of the blue sky dissolving the city in the original watercolour. The blue rear-projected light in this work was imagined as the blue sky folded into the interior of the Dilworth Building, and then partially dissolving its exterior face. The process of solidifying and dissolving the completed image of the *Urbis Porta* created a sequence of variations of the elevational information. The photographic images created a series of pictures-as-windows, which perform a queering of the city-gate, working into the a/symmetry of the image.

In the next series of digital photographs, the fixed viewpoint of the previous elevational images became a pedestrian viewpoint, which could move inside the city-gate models and create a series of views from an immersed position (Figures 2.15 and 2.16). This shift away from the elevational language of the watercolour, and its abstract point of view, situated the viewer within their own scale of the imaginary *Urbis Porta* threshold. Another key variation in this image series was the insertion of a reflective ground plane, which reflected the imaginary doubled city once more. This watery ground plane reflected light upwards onto the ornamentally inscribed surfaces, softening the image and its reflections.

The bend of Queen Street, which was concealed in the *Urbis Porta* watercolour, was revealed in the next photographic series. The off-kilter angle of Queen Street recreated in the acrylic models created a forced perspective when looking from the city back out to the sea. The off-kilter line of Ngā Wai o Horotiu reorientates us in this image to its ingress into the Waitematā Harbour. Turning back to look towards the sea through the city-gate, with the city behind, offers a moment to project oneself into the abstracted, idealised blue sky of the *Urbis Porta* watercolour (Figure 2.17).



Figure 2.15. Sue Gallagher, *Urbis Porta Substitution 4*, 2019, digital photograph. Technical assistance by AUT Photography Technician Cornelius Geraets.



Figure 2.16. Sue Gallagher, *Urbis Porta Substitution 5*, 2019, digital photograph. Technical assistance by AUT Photography Technician Cornelius Geraets.

2.11 Conclusion

A creative form of topoanalysis through daydreaming and image-making has orientated my architectural imaginary towards a queer dwelling in Gummer and Ford's *Urbis Porta* watercolour. This process was prompted by my home-dwelling in the Dilworth Building itself, the building's watery site and its history as a marker of transitional colonial aspirations. The *Urbis Porta substitution* series elaborates my dreaming through the oneiric threshold of this watercolour as it manifests in a series of installation and photographic experiments. Contemplating the *Urbis Porta* watercolour and reprojecting this visual image through a range of media allows a drift to occur between a "formal imagination" and a "material imagination," to return to Bachelard's

topoanalysis.²¹⁵ The incompleteness of the Dilworth Building as a half-city-gate presented a creative opening for my work, in which “making room” for a queer mode of topoanalysis involves a relay between the watercolour drawing and my dwelling. By contemplating the idealised qualities and material imaginary of the *Urbis Porta* watercolour, the image-making series amplifies the traces of an imaginary counter-dwelling buried within the *Urbis Porta* watercolour.

My aligning of the poetic image of Salmacis and Hermaphroditus and the reflected imagery of *Urbis Porta* with conditions of dwelling requires a queer form of phenomenology for the purposes of this study. The metamorphic water-dweller Salmacis performs a reconfiguring of place as a poetic figure, both visual and haptic, and connected to our own bodies of water, as argued by Niemanis. The projective, self-reflective acts of contemplation, image-making and amplifying in the artworks discussed in this chapter support a topoanalytic approach to creative research into the condition of dwelling, in this case affirmed as queer. A queer topoanalysis as research device, drawing on Bachelard, Muñoz, Ahmed and Teyssot unsettles the habitual defaults and occlusions that usually circumscribe ‘home’ or domestic spaces. I pursue instead what subsists and exceeds the imaginary of heteronormative patterning. Based on experiments through art practice, I suggest that dwelling is better understood as an embedded and immersive event perpetuating complex patterns.

In the following Act Three, I focus on ornamental transformations of bodily matter in my dwelling place by reworking lines of hair, silver and water. In Act Four I will return to the *Urbis Porta* watercolour and the 1:100 scale model to further contemplate the material imaginary of this image in relation to the recent renovation of the Dilworth Building entrance lobby, which proposes an exhibition site for media art and architecture. The intensification of the entrance lobby will further develop the interior threshold as a dynamic creative space to host alternative modes of queer dwelling.

215. Bachelard, *Water and Dreams*, 1.



Figure 2.17. Sue Gallagher, *Urbis Porta Substitution 6*, 2019, digital photograph. Technical assistance by AUT Photography Technician Cornelius Geraets.



Figure 3.1. Sue Gallagher, Forging experiment: *Line-dwelling* series, 2016.



Figure 3.2. Sue Gallagher, Forging experiment: *Line-dwelling* series, 2016.

Act Three: Drawing

3.1 Introduction

Indeed, to live inside straight time and ask for, desire, and imagine another time and place is to represent and perform a desire that is both utopian and queer. To participate in such an endeavor is not to imagine an isolated future for the individual but instead to participate in a hermeneutic that wishes to describe a collective futurity, a notion of futurity that functions as a historical materialist critique.

Muñoz.²¹⁶

Act Three concerns the trajectory and orientation of lines, and the appearance and disappearance of bodily and architectural lines, that stems from contemplation of the partially realised *Urbis Porta* scheme for the Dilworth Building. The preceding chapter highlighted generative dissonances between the idealised imaginary of the *Urbis Porta* watercolour and my embodied dwelling in the Dilworth Building. Building on this, Act Three recalls the bend of Queen Street in the watercolour, which follows the aqueous passage of Ngā Wai o Horotiu; a bend that is omitted in Gummer and Ford's watercolour. The straightening of the off-kilter bodily line of Ngā Wai o Horotiu and the prominence of the city-grid line of Customs Street is at odds with the topography and lived reality of the city. With Muñoz, the artistic research recounted in this third act commences from both historical materialist critique and a queer imagining of lines, time and place.

The languages of lines affect the way we move, think and feel in relation to dwelling. Bodies are orientated through lines, according to Ahmed, through directional metaphors that inform our language and way of thinking.²¹⁷ Ahmed gives examples of common sayings such as 'getting straight to the point,' which indicates directness and truth-telling, a queer sexual orientation is described as 'bent,' and a coming-out process can be described as 'turning.'²¹⁸ Ahmed draws our

216. Muñoz, *Cruising Utopia*, 26.

217. Ahmed, *Queer Phenomenology*.

218. Ibid.

attention to the way the body, as a point from which we begin and from which the world unfolds, responds to our environment and becomes orientated; we become shaped by our environment or dwelling place at the same time as we shape it.²¹⁹ The queer topographical relationship of the lines of Ngā Wai o Horotiu and the city-grid in which I dwell opens a space to rethink the orientation of lines in the context of imaginary and embodied dwelling. Recalling Ahmed's concept of home as a process of overflowing into space with bodily matter,²²⁰ as discussed in Act Two, I think with the orientation of lines of bodily matter which overflow into my home.

The orientation and exchange between body and building is investigated through a scalar series of *line-dwelling* drawings. The *line-dwelling* drawing series responds to three minor events: a hair-tie breaking; silver hairs landing on a winter coat; and the hatch lines of a thumbnail drawing. From these everyday incidents and bodily acts I have developed an expanded drawing practice, which engages architectural drawing, building and jewellery-making processes of forging, casting, propping, tensioning, knotting and weaving. In this act, the animation and annealing of silver, and the fluid movement of hair and water, are considered alongside the animated imagery of the *Urbis Porta* watercolour painted by Gummer, and my earlier consideration of the material imaginary of the reflective and immersive pool of Salmacis. The *line-dwelling* drawing series develops an approach to dwelling through an aesthetic and creative-making inquiry into linearity via reveries of water, hair and silver. Anthropologist Tim Ingold's account of making as the simultaneous leap of imagination and working with the resistance of matter resonates with my experience of making.²²¹ In drawing matter into lines, I have experienced such an oscillation between imagination and matter in the act of hand-making.

Matthew Mindrup, in *Material Imagination: Reveries of Architecture and Matter*, traces the dominance of form over matter in architectural drawing practices. According to Mindrup:

Since as early as Leon Battista Alberti's promotion of the architect as a draftsman of orthographic drawings in his architectural treatise, *De Re Aedificatoria*, delineation has relegated materiality to a secondary role.²²²

219. Ahmed, *Queer Phenomenology*.

220. Ibid.

221. Tim Ingold, *Making: Anthropology, Archaeology, Art and Architecture* (London: Routledge, 2013).

222. Matthew Mindrup, *The Material Imagination: Reveries on Architecture and Matter* (London: Routledge, 2015), 23.

Architectural practice as an “orthographic” production of lines, for Mindrup, forgets that the “design of architecture resides in the material imagination”.²²³ Building on Mindrup’s inquiry into the material imaginaries of architecture and architectural drawing, my expanded drawing practice, considered here in this Act, undertakes a merging of form (line) and matter in a scalar series of *line-dwelling* structures.

The familiar architectural scales 1:1, 1:10, 1:100 and 1:1000 progressively shift emphasis in design documentation from detail, to interior layout, to building, to city—connecting and proportioning a standardisation of the body in relation to the built environment and beyond. The *Line-dwelling* series follows a similar numerological pattern—1, 10, 100, 1000—reworking a sequence of architectural scales as a quantity of lines. Lines of drawn and bodily matter are crafted into a series of dwelling structures that amplify the animating affect of ornamentation at a range of bodily and interior scales—wrist, head, floor and room. Developing the 1, 10, 100 and 1000 *line-dwelling* drawings through improvisation has involved creating movement sequences and fixing details, which are then amplified through repetition.

Small hand-made lines are multiplied and scaled to inhabit the larger scale of an exhibition site in my installation practice. The intimate space of hand-making is key; there is a tenderness in crafting materials as an everyday practice. While collecting fallen silver hairs and knotting them, winding hair onto cardboard spools, striking small lengths of silver, the distance between my hands and face contracts when I dwell in the close-up space of handling tiny things. Through making, a series of questions was opened: How can this personal space of making be expanded to create a collective space of intimacy? At what point does a drawing shift from a representational to an experiential mode, or does a drawing always operate through both representation and experiential affective modes? How might a queer dwelling be sensed through lines? As I will discuss in relation to the *line-dwelling* drawing series, decisions regarding the viewing angles, sight lines, distance and degree of objectivity shift between these territories.

These questions further orientate my creative inquiry into dwelling, ornamentation and cosmic or mythopoetic forces. As Spyros Papapetros has argued, ornamentation, beyond being merely ‘decoration,’ is integral in

223. Mindrup, *The Material Imagination*, 26.

pre-modern architectures as a vehicle to connect with the cosmological.²²⁴ Building on Gottfried Semper's 1856 lecture on adornment, Papapetros points to instances of bodily adornment that relay cosmic forces like gravity, growth, movement and resistance.²²⁵ I have similarly sought to engage with the elemental in the *line-dwelling* drawing series, by experimenting with the transformation of lines of matter in response to bodily, material and environmental forces. Several of my artworks in this chapter transform silver and other heavy metals into ornamental dwelling structures, scaled to be worn on the body or inhabitable installation environments. I have drawn out material energies by way of forging, using string and plumb lines, playing with proportions and knots. In turn, deviating trajectories, motion and animation are positioned as elemental qualities of the *line-dwelling* drawings.

In addition, the queer aesthetics of ornamentation and critical queer futurity, to return to Muñoz,²²⁶ inform the lines of thought in this Act. For instance, ornamentation is considered in light of queer aesthetics as a resistant utopic act that refuses the rectilinear efficiency of modernism and its hard-edged delineation. In the *Line-dwelling* series I have investigated the way the encircling lines of living, desiring, loving and embracing, oscillate could transform the public lines of propriety, property, societal habits and patterns. The erotic agencies of dreaming and ornamentation strive for more than function, so they are utopic in this sense. But what of the lines of a home—body? What is the complex of lines that makes up everyday life, between a body and a building? Muñoz refers to lines of pleasure, competing with lines of performance.²²⁷ To diagram my home—body as a complex of lines, I position dwelling as a relational, situated event, which itself oscillates, orientates and frees possibilities for queer creative acts. The *Line-dwelling* series explores dwelling as a sequence of ornamental lines and oneiric thresholds that hold the potential to veer off and redirect the *line-dweller*. From the drawing inquiry into embodied dwelling has emerged an extension of bodily matter and forces outward and into the environment. Wandering lines, which appear and disappear, contribute to a queer imaginary, as will be shown in the following sections.

224. Papapetros, "World Ornament."

225. Ibid.

226. Muñoz, *Cruising Utopia*.

227. Ibid.

3.2 Drawn Matter and Reveries of Silver

Could we think of drawings as eddies on the surface of the stream of time?

Berger²²⁸

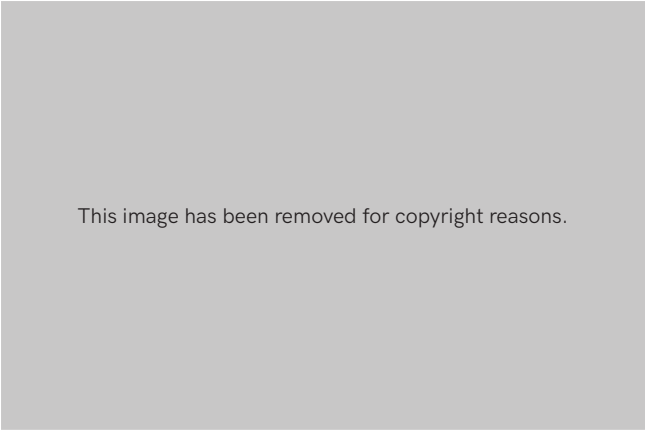
This section situates the *Line-dwelling* series in relation to reveries of silver forging and the drawing practices which inform my exploration of matter drawn into lines. The *Line-dwelling* series investigates drawing as a process of dwelling in ‘eddies’ amongst a continual cycle of material imaginative acts. Building on Mindrup’s investigation into material imagination and architectural practice,²²⁹ I explore the concept that matter itself is imaginative when understood as a continuous cycle of transformation. By expanding my architectural drawing practice to include metal-smithing processes of forging lines of matter, a material imaginary of silver has emerged that connects bodily adornment, architecture and the cosmos. Associate Professor of Physics at The University of Auckland Dr JJ Eldridge, in a recent Radio New Zealand interview, states: “Most of the jewellery worn by people comes from[...]neutron star merges.”²³⁰ Eldridge’s comments reflect the recent scientific observations of the collision and merging of two neutron stars, observed for the first time on earth in 2017.²³¹ A neutron star forms through the burning out of a sun’s energy and its implosion to form a small star of ultra-dense matter. Pairs of neutron stars are drawn into each other’s gravitational pull, drawn closer and closer together, as their gravitational waves circle outwards, until they collide and merge, sending out two jets of gamma rays, and form heavy metals such as silver, gold and platinum. The paired encircling of the neutron stars signals that matter is drawn to matter by gravitational pull, just as we are drawn together at a human scale by acts of desire. I dream of an analogy between the encircling of Hermaphroditus in the rippling pool of Salmacis, and the encircling of the neutron stars that precedes their merger. The drawing of the paired bodies into one merged form in the mythopoetic waters of Salmacis echoes the drawing together and collision of neutron stars, and the imaginary and material qualities of silver and reflection in my practice.

228. John Berger, *Berger on Drawing*, ed. Jim Savage, 2nd ed. (Occasional Press, 2007), 124, quoted in Tim Ingold, *Making: Anthropology, Archaeology, Art and Architecture* (London: Routledge, 2013), 128.

229. Mindrup, *The Material Imagination*.

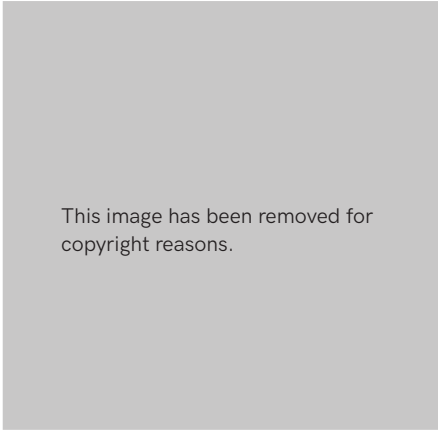
230. Tracy Neal, “Auckland Scientist Dr JJ Eldridge Talks Space, Identity and Moving to New Zealand,” *RNZ*, March 1, 2020, <https://www.rnz.co.nz/news/national/410708/auckland-scientist-dr-jj-eldridge-talks-space-identity-and-moving-to-new-zealand>.

231. Neal, “Auckland Scientist Dr JJ Eldridge Talks Space, Identity and Moving to New Zealand.”



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Figure 3.3. Warwick Freeman, *Door Handles*, 2015, lava, pewter. Exhibited in *Vanished Delft* exhibition, Pah Homestead, 2017.



This image has been removed for copyright reasons.

Figure 3.4. Cornelia Parker, *Measuring Niagara with a Teaspoon*, 1997, glass, wire, card, wood. In collection of the Tate Modern, London.

The relation of the cosmos to ornamentation, and in turn to dwelling, is expressed in the materiality of stellar collisions and transformed into ornamental silver drawings in the *Line-dwelling* series. Silver, according to Ovid, marks the age of architecture.²³² In the *Metamorphoses* the four ages of humankind are attributed to four metals: gold, silver, bronze and iron.²³³ The shift from the golden age of eternal spring to the silver age of four seasons is expressed in the subsequent need for architecture to provide shelter, and for agriculture. The architectural imaginary in relation to silver and dwelling is developed in the *line-dwelling* drawings as a series of silver lines that are animated in the seasonal fluctuation of light and shadow.

Before I turn to the *Line-dwelling* series, I situate the forging of matter into ornamental lines and transformations of scale at play in my work alongside two influential creative precedents: *Door Handles* (2015) by Aotearoa New Zealand jeweller Warwick Freeman (Figure 3.3), and artist Cornelia Parker's *Measuring Niagara with a Teaspoon* (1997) (Figure 3.4). A recent exhibition, *Vanished Delft* (2017), curated by Anna Miles at the Pah Homestead in Auckland, responded to and included Freeman's *Door Handles*. Sections of undersea lava flow were cut and combined with cast pewter fixings to form Freeman's *Door Handles*. The cutting of solidified molten lines of lava into a domestic-scaled door handle opens the home along the chaotics of the molten lava line. Holding these door handles places the actual and imaginary twisting passage of lava travelling through water into the palm of your hand.

232. Ovid, *Metamorphoses* (Norman: University of Oklahoma Press, 1997).

233. Ovid, *Metamorphoses*.

The intimate space of hand-making was transformed temporarily into a volcanic scale. The blacksmith's forge, as Melissa Warak has explored, engages the material imaginary of volcanos in Greco-Roman mythology, where Hephaestus/Vulcan's forge inside a volcano produces weaponry.²³⁴ As will be discussed in the following sections on *1 line-dwelling* and *10 line-dwelling*, by working metal into lines through processes of annealing, quenching and forging, I have experienced the chaotics of lines made of elemental matter.

Working in the reverse direction of Freeman's volcano-to-domestic-object, Parker's *Measuring Niagara with a Teaspoon* transforms matter from the hand-scale of a spoon to the overwhelming scale of a waterfall. As Eu Jin Chua notes, the measure of the teaspoon is transformed as a linear measure when Parker draws an ornamental silver teaspoon into a thin silver wire, measuring the length of the Niagara waterfall.²³⁵ The line of silver is then wound into a circular form, representing the eddying action of the falling water. Building on Chua's reading of this work, I propose drawing is a transformational cycle of matter formed through imaginary and material acts. My drawing series, like Freeman's and Parker's creative works, is concerned with drawing out the mineral ontologies in the domestic use of metals. The reflective and ornamental qualities of bodies of silver—the byproduct of cosmic collisions, a manufactured and refined metal, the silvery surface of pools, and the silvering of hair through age—are explored in the drawing series that is outlined to follow.

3.3 *1 line-dwelling*

At dusk I stood knee-deep next to the old woman as she drew light lines into the shallows of the bay. There she drew a circle, and next to it, I could almost make out a square. The encircling lines of fresh water, drawn with her garden hose, became luminous as they merged with the sea water, and settled onto the sea floor. The circular drawing pulsed and twisted, a moving eddy of light-lines that spoke to her deep knowledge of cultivating the wild and abstracting geometric forms. I observed the relaxed precision of the old woman pouring lines through the sea, tracing existing lines, circling and circling, thickening the drawing below with minute flicks of her wrist.

234. Melissa Warak, "Energies in the early works of Takis," in *Energies in the Arts*, edited by Douglas Kahn (Cambridge, MA: The MIT Press, 2019), 239-262.

235. Eu Jin Chua, "Drawing as Materialist Ontology," in *Drawing Is/Not Building*, edited by Christina Barton, Sarah Treadwell and Simon Twose (Wellington: Adam Art Gallery Te Pātaka Toi, 2016), 54.



Figure 3.5. Sue Gallagher, *1 line-dwelling*, 2016, silver, projection. Exhibited in *Things that scale themselves* exhibition, St Paul St Gallery, 2017.

My drawing research commenced with silver-smithing, forging curved lines of silver through the successive strikes of a hammer. I recalled the dream above as I reflected on the form of a forged silver bracelet, *1 line-dwelling* (Figure 3.5), which initiated the *Line-dwelling* series. In the dream, the old woman immersed in the lively water drew cosmological diagrams as a way of generating and sharing knowledge with me, as I stood in the water next to her. The imaginative agency of the old woman, water and emerging night sky in the dream materialised as a sequence of hand-drawn abstract forms. The circle and square emerged in the mixing of fresh and salt water, which transformed into liquid silvery lines. While the encircling line was defined, it was difficult to see the enclosed square as its corner had been washed away in the pull of the tide. These imaginative lines of lively matter, drawn into encircling and ecstatic forms, passed from my dream into waking memory, in a form of topoanalysis that illuminates some of the key themes explored in my drawing series.

The drawing *1 line-dwelling* is a forged silver bracelet that turns on itself, forming a series of ambiguous relations between interior and exterior, and between surface and depth. Within the turning surface, a series of curved lips fold towards each other, enclosing pools of shadow and light. The encircling lines of the silver bracelet draw lines around the body, enclosing the wrist,

and at the same time the lines extend outwards. There is an interplay between standing in and standing out, an ambiguous line that encircles and becomes ecstatic. The line is lively. I gifted *1 line-dwelling* to my sister. Encircling her wrist, the textured surface of the forged silver bracelet has become worn, now appearing smoother and more luminous. The bodily wear on *1 line-dwelling* marks the importance of haptic encounter in the *line-dwelling* drawing series, in which the wearer engages with matter and becomes drawn into shimmering lines. In wearing or dwelling in the drawing, the ‘viewer’ becomes what I term – a *line-dweller*.

The social act of gift-giving and exchange has become an important consideration in the *Line-dwelling* series, and the final moving-image work to be produced in this research, *Urbis Porta Itinerant*, (see Act Four) will be gifted to the Dilworth Body Corporate during the inauguration of the renovated entrance lobby. In addition to gift giving, the *Line-dwelling* series has evolved through a series of collaborative exhibition events and an ongoing engagement with the jewellery collective Workshop 6. These social events have provided opportunities to turn my thoughts outwards, to exchange ideas and processes, and to observe the behaviours of the audience in the context of drawing installation structures in an exhibition.

In the exhibition *Things that scale themselves*, at St Paul St Gallery, July 2017, an image of *1 line-dwelling* was projected onto the gallery wall, transforming the scale from wrist to room. As a projected photographic image, the formal imaginary of *1 line-dwelling* was emphasised over the material imaginary that had emerged in the forging process. The stabilising force of the circular geometry of the bracelet became more emphatic in the projected image. The ambiguous scale and static nature of the projected image was at odds with the trajectory of the line as it emerged out of the chaotic process of forging. This imperfect circle that had veered in so many directions in its making was stilled in the projection, while the joy found in forging lines of silver revealed that for every trajectory there is a point of deviation, a veering off into newness. In everyday life, and in dwelling, we tend to follow lines that are already inscribed through habit; and in doing so we might fail to recognise the multiple pivot points that potentiate alternate lines of desire. In the following section I will discuss in more detail the process of forging as an embodied engagement with the chaotics of line.



Figure 3.6. Sue Gallagher, *10 line-dwelling*, 2016-2017, silver.



Figure 3.7. Sue Gallagher, *10 line-dwelling*, 2016-2017, silver. Worn as hair-pin.

3.4 10 line-dwelling

Line-smithing while forging silver became a connective pursuit, drawing me in and out of my every-day routines. The tensions that compete while making play out along the line. Drawing as a mode of thinking, according to Ingold, is an act caught between working with the resistance of matter and the leaping ahead of imagination.²³⁶ Building on Ingold's concept, I propose that a relay between material and imagination, between slow and rapid, creates a tension that, in the act of forging in this instance, opens a form of dwelling within the forging of silver lines. As the metal line hardens, and moves less and less, my attention comes back to the room. The sound and the resistance of the hardened metal signals the need to anneal it, to retrace the metal line with strokes of fire, to repattern the molecular structure, making the metal malleable again. Drawing the metal lines, strike by strike, enfolds multiple temporalities from the neutron star origins to the emergent artwork that is latent in the metal.

The drawing *10 line-dwelling* (Figures 3.6, 3.7, 3.8) is a series of forged silver ornamental structures that rippled out from a seemingly insignificant event. At my nephew's birthday party on a sweltering day my hair-tie broke. I grabbed whatever was handy and, in a makeshift way, I fashioned a hair-tie from a red-and-white-striped cardboard straw. Working with the red-and-white straw as a starting point, I developed a series of forged silver hair-pins. Beginning with a machined and extruded line of silver metal, I carried out a series of transformative metalsmith processes to bend and form the lines. Each line-object was fitted to the curvature of my head, tested, and then modified through another series of annealing, forging, quenching and pickling. The surface patterning of the hair-pins was created through the accumulation of strike points. Each strike of the hammer displaced the smooth flat surface of the machined line, producing indents, which pooled with light and shadow. The metallic gleam of the silver became animated as a series of lowlights and highlights, distributed along the curve of each indent, and accumulated along the line of the curved hair-pin.

Through the act of forging a curved line, the muscles of my arm developed, while my ear attuned to the sonorous rhythm of the metal hardening. Philosopher and feminist theorist Elizabeth Grosz describes an aesthetics of

236. Ingold, *Making*.



Figure 3.8. Sue Gallagher, *10 line-dwelling*, 2016-2017, silver. Exhibited in *Things that scale themselves* exhibition, St Paul St Gallery, 2017. Digital photograph, Cornelius Geraets.

existence as an intersecting of the intensive and the chaotic.²³⁷ Referencing Gilles Deleuze, she writes: “how can we curve a line that will both enable us the most intense concepts, sensations, precepts, but also some protection and cohesion against the very chaos from which these qualities erupt or the banality of our failures to adequately address this chaos?”²³⁸ Transforming machined lines of silver rod through thousands of strikes, I was similarly drawn into the unstable chaotics of line. In ‘curving a line’—a line itself a pre-existing stabilisation of molecular forces and economic rationalisation (its shaping as a straight rod), but also a curve aiming to reign in the chaotic fall of hair—I drew on the mythic agency of the forge as *volcanic*, while queering an industrially manufactured straightness to create ornamental lines topologically responsive to my body. In short, I worked on and *with* matter, including the matter of my body.

As a spatial designer, I normally feel in control of the drawings that I produce. By engaging in metal-smithing processes for producing lines, I was struck by the capacity of the line to veer off course at any point, as I have decribed in relation to making the bracelet. The process of forging the metal lines emphasised that lines are an incalculable series of interconnected points, molecules, that become entangled, directed, orientated through the forces of impact, erosion, movement and intention. Forging meant teaching my hand, arm and shoulder to move rhythmically. Directing the edge of the hammer to successive points of the line—object meant working with gravity and the fall of the hammer, while focusing on the interval between the falling edge of the hammer and the position of the metal on the steel block. Aligning the two points demanded a coordination of my striking right arm, and my positioning left hand. Like the annealing of metal, my shoulder, arm and hand became fluid as the supply of blood to my muscular system increased. The physical work of forging lines noticeably increased my arm musculature. The embodied experience of forging lines amounted to an apprenticeship in the queer life of metallic lines, in which I physically charted their off-kilter tendencies, always running at the outer limit of my control.

The drawing *10 line-dwelling* was installed in the exhibition *Things that scale themselves*, at St Paul St Gallery, July 2017. The series of forged silver hair-pin-lines was displayed as a dashed line on the gallery wall (Figure 3.9). The cast shadow of the hairpins doubled and amplified the curvature of the

237. Elizabeth Grosz, *The Incorporeal: Ontology, Ethics, and the Limits of Materialism* (New York: Columbia University Press, 2017).

238. Grosz, *The Incorporeal*, 160.



Figure 3.9. Sue Gallagher, *10 line-dwelling*, 2016-2017. Exhibition installation photograph, *Things that scale themselves* exhibition, St Paul St Gallery, 2017.

lines along the gallery wall. During the exhibition, an invited panel of peer respondents questioned the decision to fix and display the silver lines onto the gallery wall. The haptic aspect of the hair-pin was diminished in its mounting; a diminishment that put the hair-pin and potential bodily engagement out of touch and out of mind. In response, I took down the hairpins from the wall, one by one, and passed them around to the participants. In handling *10 line-dwelling*, the participants began to locate the hair-pin-lines in relation to the curvature of their own bodies. The migration of the dashed line made by the hairpins on the wall of the gallery into the hands, arms and hair of these ‘viewers’ transformed their experience from a straight optical line to the intimate and encircling condition of the *line-dweller*. Starkly evidenced here is the transformation of lines from building to body, from orderly row to a wandering desire-line that captures a fundamental aspect of this creative inquiry.



Figure 3.10. Sue Gallagher, *100 line-dwelling*, 2018, steel rod, wax posts, bronze posts. Exhibited in *Point of inflection* exhibition, St Paul St Gallery, 2018.

3.5 *100 line-dwelling*

Every appearance is at a cross-roads of life. At the limit, what appears isn't just a drop or a pool, but a whole ocean, with calm stretches and turbulence, ripples that cancel each other out and others that combine and amplify, with crests and troughs, killer surf-breaks and gentle lappings at the shores of other situations...the fact that experience comes in drops doesn't mean it can't also come with "oceanic" feeling.

Massumi ²³⁹

A second body of work in the *Line-dwelling* series was publicly presented in the exhibition *Point of inflection*, which took place in St Paul St Gallery 3 from August 9–16, 2018. Two exhibited works explored spatial themes of line, deviation and landscape drawing: my own sculptural installation *100 line-dwelling* (2018) and *Landfall* (2018) by Carl Douglas. Each work responded to the Lucretian idea of the clinamen, the infinitesimal deviation through which the cosmos escapes determinism. During the conception of the exhibition, I considered my ongoing drawing practice in relation to the Lucretian ecology of lines, and to the earlier works in the *Line-dwelling* series. As the third drawing in the series, my intention was to build on the discoveries made through forging of metal in *1 line-dwelling*

239. Brian Massumi, "The Thinking-Feeling of What Happens," (Montreal: The University of Montreal, 2008), 40. http://inflexions.org/n1_The-Thinking-Feeling-of-What-Happens-by-Brian-Massumi.pdf, 11.

and *10 line-dwelling*. The drawing *100 line-dwelling* (Figure 3.10, 3.11, 3.12) similarly explored the potential for lines to change direction at any point, through the impact of force and intention, and by chance. While *1 line-dwelling* and *10 line-dwelling* were formed from thousands of hammer strikes, *100 line-dwelling* and the last work in the series, *1000 line-dwelling*, were formed with only one or two 'strikes' per line. Both of these drawings were temporary structures formed through the interplay of lines of matter, expressed through their material flexibility, weight and strength, and environmental forces enacted on them within interior rooms.

The drawing *100 line-dwelling* started as a small sketch, which became a key image for the exhibition poster, and for the room-scale drawing I developed for the exhibition *Point of inflection*. In *100 line-dwelling*, I explored the affective qualities of hatching as a series of animated lines. Hatching is a technique employed in architectural drawing, print-making, and jewellery practices, in which a series of fine lines is drawn, engraved, or incised onto a surface, normally paper or metal. The parallel lines animate the image or object, offering a sense of depth or solidity, by creating a field of narrow compressed lines. The hand-drawn hatched lines on the back of my sketchbook were far from precise. Drawing freehand created small trembles and variances in the lines. Each trajectory followed the previous line, so each trembling bend, however minute, became amplified. The accumulated drawing became increasingly wave-like and the transfer of my unsteady hand created a sense of movement across the flat page. The hatching lines in this drawing indicated a mass of moving matter, a fluid ground, constructed in the hatched lines and compressed voids. This sketch formed the basis of the floor-mounted *100 line-dwelling* drawing installation.

The work *100 line-dwelling* was a sculptural drawing comprised of lengths of steel rod, and small hand-made posts mounted on the floor of the gallery. One hundred lengths of steel rod (each four metres long), 120 hand-cast posts (each 170 millimetres long) formed with jewellery casting wax, and five cast-bronze posts of the same dimension formed the hatched lines of *100 line-dwelling*. Each line, once spaced out, was supported by one or two cast-wax and bronze posts. The small posts supported each rod intermittently, causing the rods to deviate from their flat resting state on the floor to form undulating profiles that reconciled the interplay of the tensile strength and gravitational force. The displacement of each rod as it curved around a vertical post created a wave form across the surface, shifting a straight line to become a concave or a convex form. Each point of contact, created through the upward thrust of the small vertical posts and the weightiness of the long horizontal rods, produced a different curvature depending on the position of the post relative to the length of the rod.



Figure 3.11. Sue Gallagher, *100 line-dwelling*, 2018, steel rod, wax posts, bronze posts. Exhibited in *Point of inflection* exhibition, St Paul St Gallery, 2018.



Figure 3.12. Sue Gallagher, *100 line-dwelling*, 2018, steel rod, wax posts, bronze posts. Exhibited in *Point of inflection* exhibition, St Paul St Gallery, 2018.



Figure 3.13. Sue Gallagher, *100 line-dwelling*, 2018, steel rod, wax posts, bronze posts. Exhibited in *Point of inflection* exhibition, St Paul St Gallery, 2018.

The interplay of tensile forces and gravitational forces along the metal rods stored potential energy—all too readily released kinetically if disturbed. The overall effect of multiple displacements over the series of parallel lines in this wave-like surface was similar to the hand-hatched lines of the thumbnail sketch.

The trembling hand that authored the thumbnail sketch anticipated the unsteadiness of balance of the metal rods in *100 line-dwelling*. The instability of the floor-mounted drawing was amplified by the actions of weight-lifters in the gym below. The shock-wave of weights being dropped to the floor travelled through the building's columns and beams, along the floor membrane and through the wax posts, causing the precariously positioned rods to bounce off their vertical supports (Figure 3.13). The failure of one post, domino-like, created a series of parallel failures as each 'hatched' line fell onto the next, reconfiguring the drawing from linear order to a collapsed tangle. The pattern of fallen rods closely mapped the force distribution transmitted by the structural concrete frame of the gallery building. The unanticipated animation of *100 line-dwelling* by the body-builders in the gym below was one instance of force-matter having the capacity to amplify movement through the structure of the building, putting



Figure 3.14. Sue Gallagher, *100 line-dwelling*, 2018, steel rod, wax posts, bronze posts. Exhibited in *Point of inflection* exhibition, St Paul St Gallery, 2018.

the gallery floor into motion. The seemingly solid and immovable building was exposed as shaky and uncertain through the fragility of my drawing structure; a dynamic assemblage of body-building.

Tending to the drawing became an everyday task, and I would wade into the centre, moving slowly to avoid tripping the steel lines, to repair the drawing. The slightest contact would send ‘rippings’ through *100 line-dwelling*. Entering the drawing was more powerful than observing from the edges. It shifted the experience from passive observation to being a producer of forces capable of destroying the work. With bodily forces and the building thus entangled, the drawing’s notion of a line-dweller took on particular poignancy. The carefully composed, hatched lines became a drawing with fluid, transformative capacity, which continually shifted in response to the fluctuating forces of the site. The material imaginary of *line-dwelling*, which began as a ‘drop’ in the thumbnail sketch, rippled out into an ‘ocean’ in *100 line-dwelling*. Attending audiences became line-dwellers, responding to the artwork with experiential descriptions akin to the oceanic feeling described previously by Massumi. An invited panel of art and design practitioners and academic researchers likened *100 line-dwelling* to several fluid images; a seascape, patterned textile, and an earthquake-force architectural engineering drawing.²⁴⁰

240. The exhibition *Point of inflection* was reviewed by an invited panel of visual arts and design practitioners and academics on August 13, 2018.

The *100 line-dwelling* installation was best viewed along the ground plane (Figure 3.14). From a horizontal position, the line-dweller could become immersed in the compressed space between the concrete floor and the canopy of curved lines above. The body-builders' unintended repatterning of the drawing created a new series of compressed and scattered arrays of rods, which I found to be more engaging than the initial configuration of parallel lines. The imagination of an instant, as discussed by Carolina Dayer in relation to Bachelard's *Intuition of an Instant* and Carlo Scarpa's intuitive architectural practice, admits everyday acts into an imaginative design process.²⁴¹ Dayer states:

the primacy of the instant, as a place able to create turbulence within the linearity of architectural drawings, exposes the necessary presence of everyday life events participating in the imagination.²⁴²

The 'turbulence' of the everyday event of the body-builders dropping their weights and bouncing the precariously balanced rods off their posts resulted in an alternative hatch pattern. The straight lines drawn to represent buildings were animated through the 'primacy of the instant' collapsing time, material and idea through a queer drawing practice. The deviating movement expressed first in my hatched hand-drawing, and the affective capacity to destabilise the field-drawing inherent in the body-builders, myself as fixer, and the bodies of the audience all became critical considerations in the subsequent drawing, *1000 line-dwelling*. In this work, the fall of lines is engaged with once more, by reframing an everyday instant of hair falling within a drawn ornamental structure.

3.6 *1000 line-dwelling*

In *1000 line-dwelling* (Figures 3.15, 3.16, 3.17) I explore embodied time as a drawing process in which the silvering of hair slowly renders me both transparent and metallic, from the temple to the crown of my head. Unpigmented hair appears silver when it reflects light. The fall of my unpigmented hairs have littered my clothes and home. *This* drawn ornamental structure-event of barely visible lines falling through 'space' and surfacing my dwelling place became the material basis for *1000 line-dwelling*. This work

241. Caroline Dayer, "Material Intuitions: Tracing Carlo Scarpa's Nose," in *Material Imagination: Reveries of Architecture and Matter*, edited by Matthew Mindrup (London, UK: Routledge, 2015), 32-48.

242. Caroline Dayer, "Material Intuitions," 42.

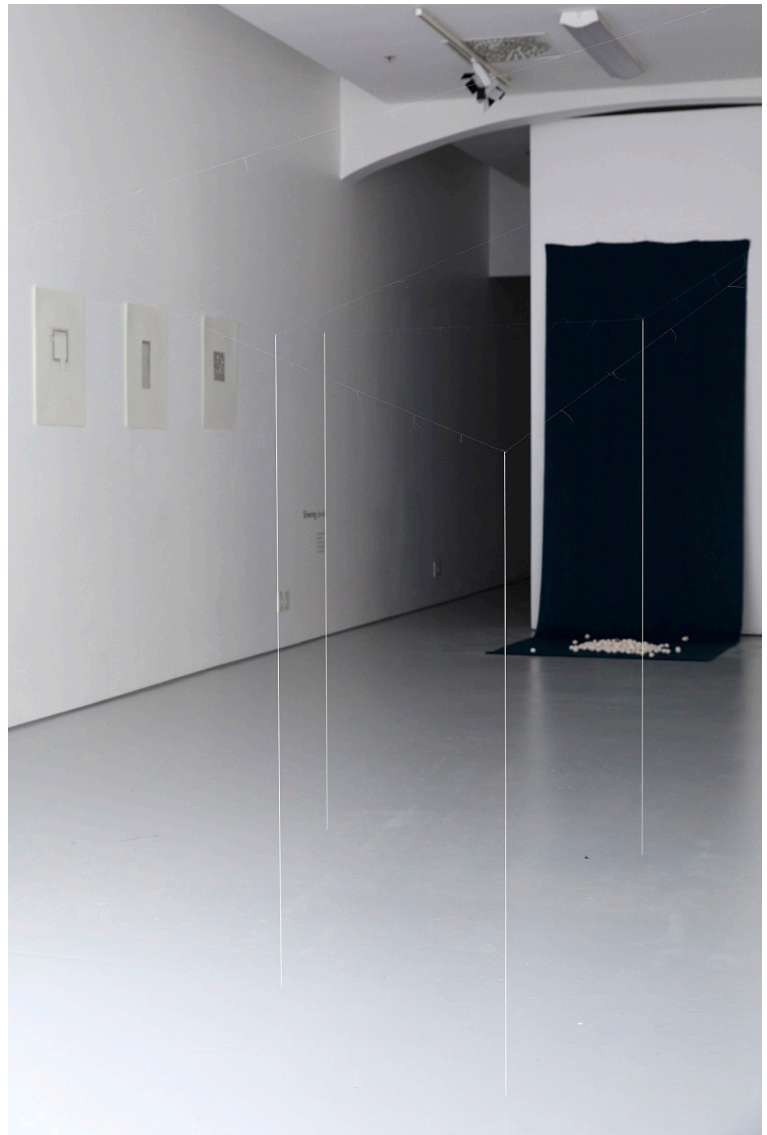


Figure 3.15. Sue Gallagher, *1000 line-dwelling*, 2019, silver chain, hair. Exhibited in *Silvering (slowly)* exhibition, St Paul St Gallery, 2019. Digital photograph, Samuel Hartnett.

was first exhibited as one of five works in a spatial-design group exhibition *Silvering (slowly)* at St Paul St Gallery, AUT, in 2019. The work was comprised of collected fallen silver hair and lightweight silver chain, which is used to secure jewellery to clothing as a safety measure. The exhibition *Silvering (slowly)* was a test site to rework the intricacy of making with hair and forged silver hairpins, developed in *10 line-dwelling*, to an interior-design scale. Both *10 line-dwelling* and *1000 line-dwelling* respond to the wandering capacity of hair as fluid lines in an expanded sense of embodied dwelling. In this first iteration of *1000 line-dwelling*, knotted silver lines of hair precariously bridged the interval between two thick concrete walls of St Paul St Gallery Two. Lengths of luminous lightweight silver chain pulled these lines of almost invisible hairs into tense, straight lines. The fall of the chain was held back by

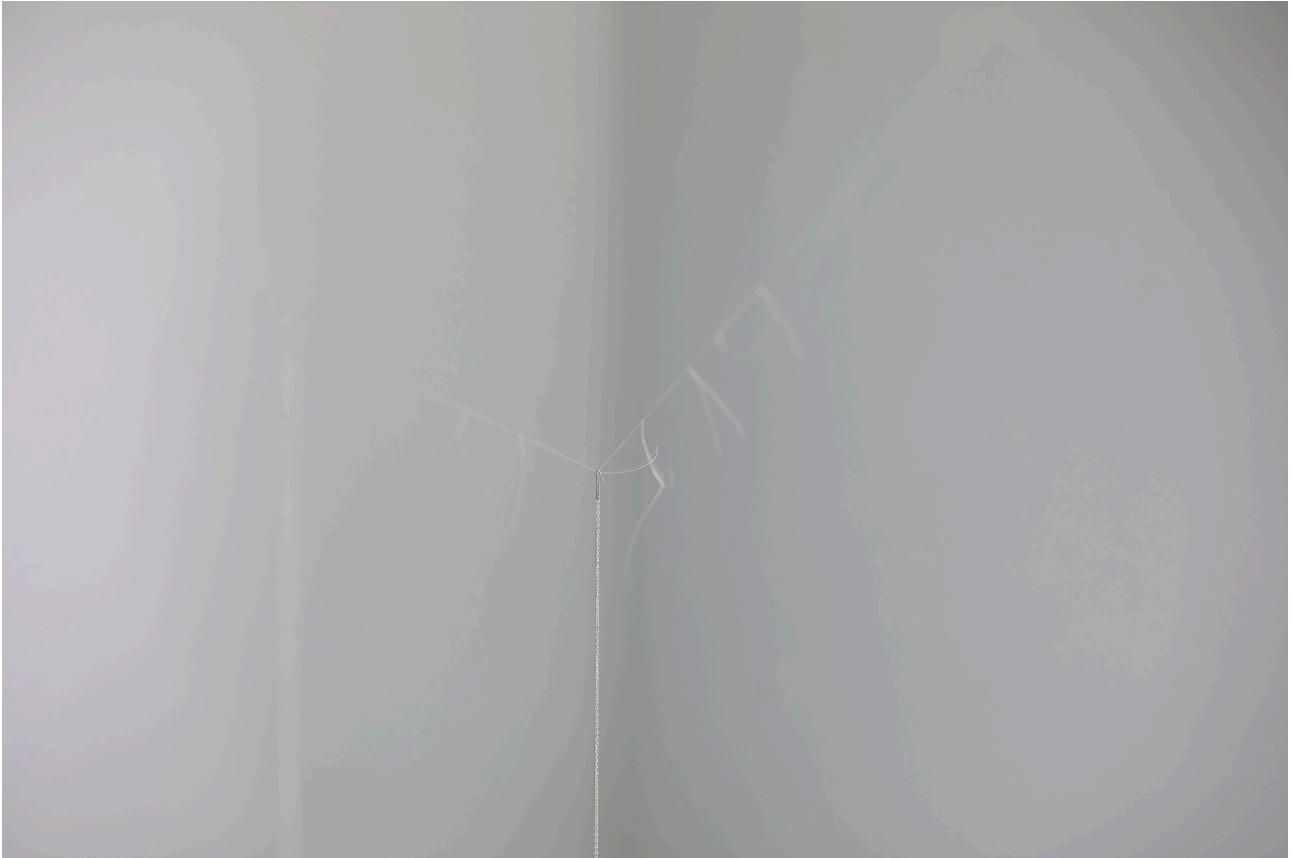


Figure 3.16. Sue Gallagher, *1000 line-dwelling*, 2019, silver chain, hair. Exhibited in *Silvering (slowly)* exhibition, St Paul St Gallery, 2019. Digital photograph, Samuel Hartnett.

the rise of the knots along the tensile, bridging line of hair. If the 1000 lengths of knotted silver hair-fall, marked in knotted increments, are considered as a scalar line, then *1000 line-dwelling* becomes a measure of lived time. Each line measures the life-cycle of hair growth and the bodily cycle of aging. The drawing *1000 line-dwelling* was configured as a continuous line, calibrating my bodily dimensions with spatial dimensions of the interior of St Paul St Gallery.

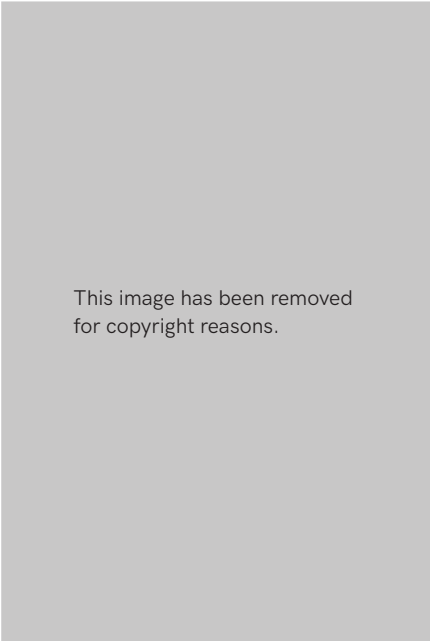
To augment is to lengthen an interval or musical note. To dwell is to pause, to lengthen a temporal interval of occupying place. Dwelling is positioned here as an act of augmentation. To dwell is to draw out. The work *1000 line-dwelling* is a drawing out of a bodily presence within the built environment, as a network of shimmering lines, active forces, inclined gradients and vertical drops. The vertical silver chains plumbed the depth of dwelling in the gallery. Circling around each line, I became aware the lines would perceptually appear and disappear as I approached and pivoted through the drawing-structure. The fragility of the precarious drawn structure affected the movement and orientation of the exhibition's line-dwelling audience. Their movement slowed, as they tentatively edged around the lines, aware that their physical



Figure 3.17. Sue Gallagher, *1000 line-dwelling*, 2019, silver chain, hair. Exhibited in *Silvering (slowly)* exhibition, St Paul St gallery, 2019.

entanglement with the suspended lines would cause the drawing to collapse. One line-dweller remarked that she felt the enormity of presence of the fragile lines; the immateriality of the lines held her in suspense as she inched slowly around the gallery walls.

The group exhibition *Silvering (slowly)* was located along a light-shadow gradient, extending from the northern window into the depths of St Paul Street Gallery. I positioned *1000 line-dwelling* by the window, so the hairs would dwell with the fluctuations of light as an element of the drawing. At the same time as the lines were stretched and grounded by gravitational forces, they became animated by the vibrational qualities of light and air. The animated light-lines of silver chain and silver hair became perceptible as the drawing-dweller moved through suspended construction lines, and became amplified by the level of sunlight. Light captured inside the reflective silver chain-links solidified the lines' weight. On cloud-covered days the very fine hairs became almost inaccessible. Only discoverable with the right amount of sunlight or proximity, the drawing appeared to fluctuate, becoming visible and invisible,



This image has been removed
for copyright reasons.

Figure 3.18 Junya Ishigami, *Architecture as Air*, 2010, carbon fibre paper, thread. Exhibited at the 12th International Architecture Exhibition at the Venice Biennale, 2010.

working into and at the same time resisting the exhibition site. The material agency of silver chain and silver hair created a world in flux, a quietly animated and vibrational field, which shifted the room (body) momentarily from a bound space to one that was without limit.

Ishigami's installation *Architecture as Air* (Figure 3.18), first exhibited at the 12th Venice Architecture Biennale in 2010, explores the natural phenomena of rain. In this work, water vapour condenses, forms clouds and creates rainfall that materialises in an architectural form.²⁴³ *Architecture as Air* is a barely visible linear structure of very thin columns, tethered by thin wires to the existing architectural site. The diameter of a raindrop is the diameter of extremely thin columns made of rolled sheets of carbon fibre paper.²⁴⁴ The diameter of cloud particles is measured through fine wire thread.²⁴⁵ The transparency of air, at an everyday scale, is reconceived in Ishigami's work as something substantial. Reversing the fall of rain, Ishigami's almost-invisible building is built up from the ground as a series of columns. Against the existing building the lines are invisible, becoming visible only in reflected

243. Ishigami, *Junya Ishigami – Another Scale Of Architecture*.

244. Ibid.

245. Ibid.

light. According to Michael Holt and Marissa Looby: “*Architecture as Air* not only creates a literal disappearance but a phenomenal confusion of spaces—a perfectly clear set of spaces, yet perfectly ambiguous at the same time.”²⁴⁶ The perceptual subtlety of *1000 line-dwelling* resonates with the barely visible linework of Ishigami’s installation *Architecture as Air*. The fall of a silver hair, the dispersal of bodily matter amongst the atmospheric forces of home, is an everyday event that informs a new proposition for dwelling. The suspended chain-lines at first glance appear to rise from the floor. Yet, unlike Ishigami’s columns, *1000 line-dwelling* is not built from the the ground up, but rather is stretched and suspended above it. It ambiguously inhabits the space between walls as a series of drawn vertical lines incised into the space of the gallery.

Frascari suggests that a history of architectural drawing can be traced from the building site to the drawing board.²⁴⁷ As the architect became increasingly absent from the building site, construction lines were replicated in miniature on the drawing board. As spatial designers, we learn to dwell in architectural drawings by projecting ourselves into the complex of lines on paper. We dwell in our drawings as we conjure imaginary worlds formed through outlines, textures, scale and annotations. In *1000 line-dwelling* silver hair and silver chain form a network of construction lines, drawn in tension between the walls of the gallery, marking out an imaginary and materialized line-dwelling. The silver lines of hair were fixed by winding hair around small pin-nails and driving these into the gallery walls. The silver chain pulled the slack loops of silver hair into tension, like a builder’s hand pulls a string-line soaked in pigment, releasing kinetic energy to form marked lines on a construction site. The taut hair-lines installed at eye level became a generative force, reterritorialising the exhibition site, creating a barely visible cartography of resistance and embellishment. The intention underpinning *1000 line-dwelling* was that the overlapping lines would establish a fluctuating topography of wave forms, in varying intensities and movement sequences. A co-exhibitor in the *Silvering (slowly)* exhibition, Emily O’Hara, proposed that the invisible lines in *1000 line-dwelling*, once seen, cannot be unseen.²⁴⁸ Building on O’Hara’s insight, *1000 line-dwelling* becomes a political imaginary, which makes visible the invisibility of this queer form of dwelling.

246. Michael Holt and Marissa Looby, “Junya Ishigami: *Architecture as Air*,” *Domus*, accessed May 17, 2020, <https://www.domusweb.it/en/architecture/2010/12/12/junya-ishigami-architecture-as-air.html>.

247. Marco Frascari, *Eleven Exercises in the Art of Architectural Drawing: Slow Food for the Architect’s Imagination*, 1st ed. (London; New York: Routledge, 2011).

248. A paper, *Silvering (slowly)*, co-written as a conversational reflection on the exhibition by the five exhibiting designers, will be published in the 2020 edition of IDEA, the Journal of Interior Design and Interior Architecture, guest edited by Julieanna Preston.

The construction systems of both the lines of knotted hair and the silver-chain plumb-lines derive from the ancient technology of weaving, preceding the building site. Frascari proposes; “tracing lines mark the plan of a future building and show the textile origin of construction by appearing as a giant horizontal loom.”²⁴⁹ Building on Frascari’s research into the origin of architectural drawing, I explore an architectural imaginary in the *1000 line-dwelling* installation through the stretching and pulling of textile lines, the interplay of taut lines, weights, and the weaving of animal hairs into grids.

The work *1000 line-dwelling* can also be understood as a drawn ornamental structure, drawing lines from precious metals and hair to create a scaled-up adornment for the body of the room. Papapetros proposes that “Every man-made structure is essentially an ornament in its capacity to diagram and symbolically connote analogical relations with the cosmos.”²⁵⁰ Ornamentation, to return to Papapetros creates a connection between constructed worlds and the cosmological forces that connect all human and non-human matter.²⁵¹ The micro and macro worlds of this dwelling-drawing are part of a trajectory that is traced in the elemental forces of gravity, unfurling and friction,²⁵² and engage ancient technologies of weaving, chain-making and building. The ornamental construction lines and joining details of the miniature hair-knots, set within the human-dwelling scale of the exhibition site, are a form of cosmological drawing that holds within itself the micro patterns of my DNA, and the vast, elemental origins of silver.

Recalling the tale of Salmacis and Hermaphroditus, animated through the woven lines of Ovid’s storytelling and hair woven into cloth by the daughters of Minyas, the silver lines of *1000 line-dwelling* also weave lines of bodily matter into a spatial fabric. Salmacis, grooming her hair in the reflective surface of her spring and the erotic capture of Hermaphroditus, is interpreted in this drawing, as an assemblage of intertwining cosmological forces plays out along the reflective lines of silver. Lines, animated through force, become drawn ornamental dwellings, and are my imagining of a relational scalar dynamic between cosmos, building and my matter-body. The hair knots create the potential for multiple angles to form, as my silver hairs stretch and become queer divining lines. The masculine solidity of the university building where the gallery is housed, and the strong arm of the blacksmith, are softened in

249. Frascari, *Eleven Exercises in the Art of Architectural Drawing*, 102.

250. Papapetros, “World Ornament,” 310.

251. Ibid.

252. Ibid.

my queer channelling of the mythopoetic force of Salmacis. As an assemblage of silver hairs and chains, *1000 line-dwelling* appears to me as a vibrant cartography of an ageing woman's hair, reflective and resistant.

The drawing *1000 line-dwelling* offers an alternate mode of productivity and world-making through a network of fragile lines with the potential to fail. The crafting of lines of silver and hair into ornamental body-building structures has enabled an inter-threading of bodily lines into the city-grid building lines. The installation of *1000 line-dwelling* in proximity to the gallery window allowed the work to be animated by the fluctuating sunlight. The backdrop of the city through the window was incised by the silver lines. This aspect of the work is essential to develop in the next iteration of *1000 line-dwelling*, which will occur during the lower-light levels during winter solstice.

Silvering (slowly) was a test-site for *1000 line-dwelling* and the final configuration will take place in July 2020 in St Paul St Gallery Two, which has a large north-facing window looking onto St Paul Street. The first test of this work occurred as part of the group exhibition *Silvering (slowly)*. The exhibition review panel questioned the proximity of other creative works to *1000 line-dwelling* and recommended the work be developed as a solo exhibition. In the next iteration of *1000 line-dwelling*, the interplay of knotted lines of silver hair and lengths of chain against the various backgrounds of gallery wall and street views will be carefully composed. The vertical plumb-lines will be spaced out to accommodate future line-dwellers in Gallery Two. The weaving movement of the line-dwellers as they circle the suspended lines of silver chain and hair will activate the work as a series of light-and-shadow lines appearing and disappearing against the white walls of the gallery and the street-facing window. In the thesis findings, *1000 line-dwelling* is revised and revisited as one of two final works to be developed and exhibited.

3.7 Conclusion. Line-dwellers: Dwelling in the drawings

I am drawn to strange assemblages, place-un-making strategies, and events that create a sense of disorientation, with the precarious promise of change. With Ahmed, Muñoz and Halberstam, I am drawn to strategies of flux and transformation in order to queer heteronormative regimes. My drawing practice in an exhibition context becomes an extension of the performative qualities of my scenographic practice. The push and pull of the audience and their role in shaping the performance, the dynamics and behavioural conditioning of various contexts, help me to better understand the dynamics

of space-making. Throughout the *Line-dwelling* series I explored the cues, invitations, events and qualities of the drawing that initiate an embodied phenomenological engagement; the dreaming qualities of topoanalysis for the *line-dweller*. These qualities were more desirable to me than other dynamics that promoted 'reading' and 'interpreting' the work in a more consciously representational mode. Through practice-led experimentation I found that activating lines with gravitational forces and tensile properties of the materials was not always enough to create an immersive, 'felt' experience. I evaluated my drawn ornamental structures in terms of bodily engagement, and whether a queer, liminal threshold could be discerned that might sensitise, or open, the *line-dweller* towards intimate exchange.

The exhibition periods are intensely creative, and I invite people into the work and the drawing practice. I become more aware of the dynamics of the work, by observing the way people behave, and engaging in conversations with them about their experience of the work. As a performance-orientated designer, I try to activate a relational space between the audience, spatial event and context. The audience animates the work, as it draws their attention and desire to attune to the dynamics of the experience. If the work does not have a strong presence in the space, then this relational field is not activated. In response to *100 line-dwelling*, several viewers recognised the drawing as resembling a body of water. The next drawing in the series, *1000 line-dwelling*, elicited a variation on this response, and the drawing was described as an act of divining water. Between the two works an important shift had occurred. In *1000 line-dwelling* the viewer was sensitised, and the work activated an optical and haptic experience; I developed a liminal space for the audience to inhabit, in part through the barely visible shimmering lines. The precarious *1000 line-dwelling* was poised to collapse through the entanglement of the line-dwelling audience in the fragile lines of the drawing. I observed the way people were drawn to the edges of the room to absorb the environmental effects of light. After dwelling in a drawing for some time, the line-dwellers would slowly approach, producing variations on the appearance and disappearance of lines, in relation to their movement through the space.

The *Line-dwelling* drawing series maps the interrelationship of self and home as varying rhythms and oscillations of a material imaginary. The strong arm of the blacksmith, and the relaxed arm of the old woman watering lines in the sea that I dreamt of, are two embodied states I have experienced in the production of the *Line-dwelling* series. Bisexual qualities infuse the series, drawing together home and body in queer acts of line-dwelling. The drawn ornamental structures can be considered as both spatial and temporal fabrications, which

produce eddies and disturbances that circle back on themselves, hollowing out a stream, slowing the flow into pools that temporarily gather and draw together exquisite bodies of water. This research in turn hollows out our home as a pool of queer acts of creativity, love and freedom, an intimate space for excess, which exceeds the property lines. These creative acts spill out as an outpouring of erotic desire, an imaginative circling back to the wandering line of Ngā Wai o Horotiu.

My agency as a spatial designer extends outwards by creating a network of lines that ripple out, animating and inviting the passage of other line-dwellers. The movement of the line-dwellers and environmental forces transform the configuration of the drawings. A repatterning takes place as the drawings ‘wear’ the line-dwelling occupants, or the line-dwellers wear the drawings, as their bodies become encircled with lines of silver and hair. The silver bracelet is polished through wear, the silver hairpins rely on the strength of hair to hold them in place, the steel lines propped on wax and bronze posts collapse through the movement of weightlifters beneath. The silver hair and chains hover on the precarious edge of collapse, slowing the line-dwellers’ passage. The wandering lines of architectural drawings transform into material events to produce lines that are likely to veer, swerve, collapse, adorn and entangle.

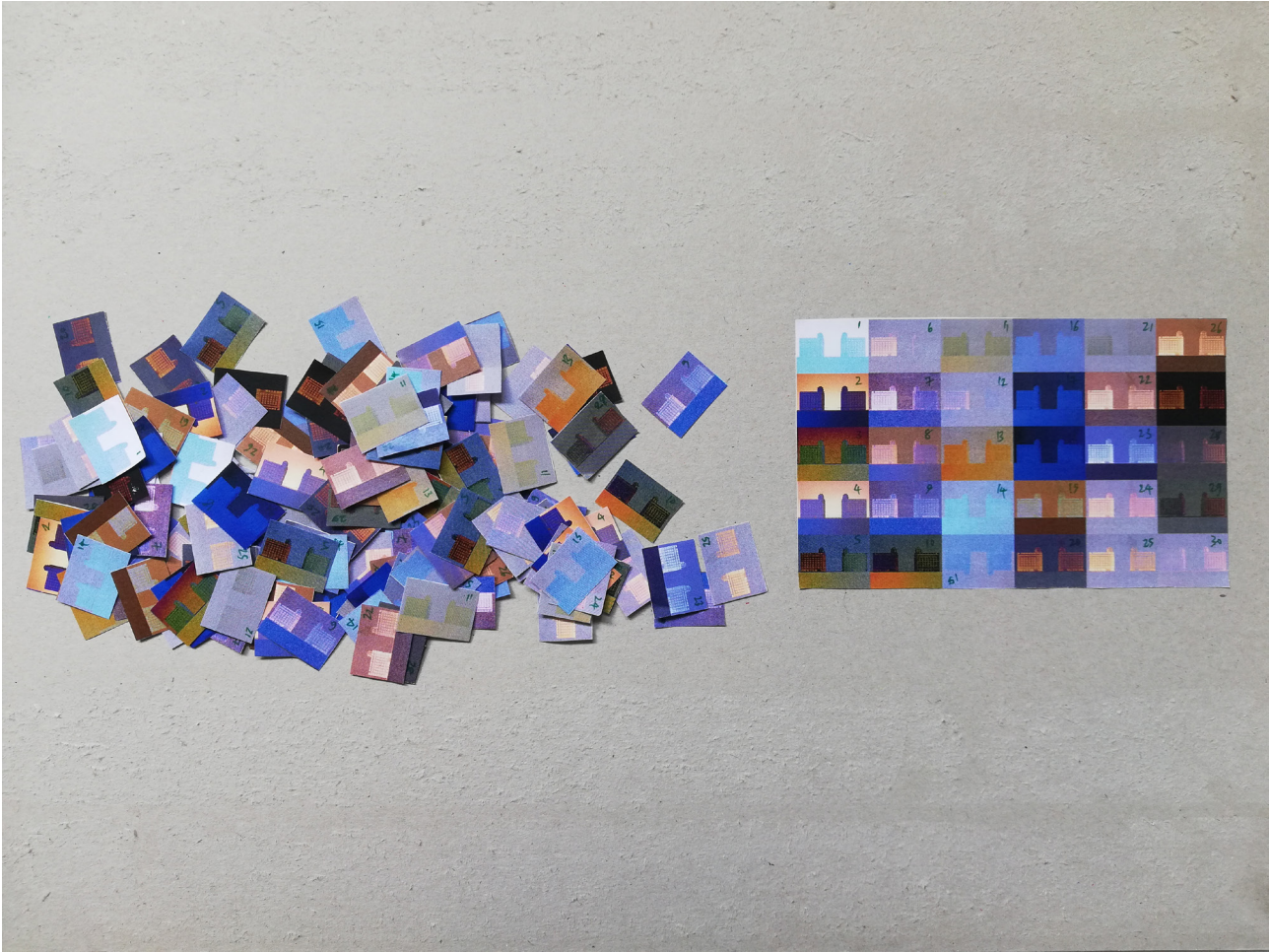


Figure 4.1. Sue Gallagher, Pattern experiment: *Urbis Porta Panoramic series*, 2020.

Act Four: Pooling-dwelling-drawing

4.1 Introduction

In the fourth act, the production of digital animated sequences in relation to dwelling, pooling, drawing and ornamentation is explored. In Act One, Ovid's tale of Salmacis and Hermaphroditus was reimagined as a metamorphic pool-dwelling, a fluid milieu for generating multiple and variable genders and sexualities. Act Two worked into the asymmetry and incompleteness of Gummer and Ford's *Urbis Porta* watercolour to produce a scale-model window installation that explored dwelling as transitional image-making. In Act Three, the *Line-dwelling* series situated dwelling in relation to my home and body through the drawing of silver and hair into drawn ornamental structures. This final act coalesces the preceding positions on 'dwelling' as an immersive, metamorphic event, or temporal fold in a world of flux through exhibition practice. I focus on the creation of digital animated sequences that intensify and multiply a meshwork of relations, proposed for the renovated Dilworth Building entrance lobby.

The experimental drawing series undertaken in this research has led to a concept for the modification of the transitioning body of the Dilworth Building. Act Four introduces my proposed initiative to create a new media art and architecture exhibition site, as part of the Dilworth Building entrance lobby renovation, undertaken by the Dilworth Building Body Corporate with architect Jack McKinney. As a consequence of this renovation, I will co-curate and manage a lobby exhibition site, which will seek participation from a diverse range of artists, designers and architects. The exhibition site will also draw other Dilworth Building dwellers into this project.

In Act Four I extend the investigation of drawn ornamentation through the production of two digital video works, *Urbis Porta Panoramic (cross-fade)* and *Urbis Porta Itinerant*, as a response to the proposed media art and architecture exhibition site in the Dilworth Building entrance lobby. These works emerge from a haptic engagement with the renovation project and build on my creative exploration of Gummer and Ford's *Urbis Porta*. The making

and exhibiting of *Urbis Porta Itinerant* tests (2019–20) informs the curatorial direction for the media art and architecture exhibition site, and will be gifted to the Dilworth Building Body Corporate for the future exhibition programme once the building renovation is completed. *Urbis Porta Itinerant* will be exhibited as one of two final works for the PhD examination exhibition in an alternate site, and I will return to the last iteration of *Urbis Porta Itinerant* and the final version of *1000 line-dwelling* in the conclusion to this exegesis.

4.2 Water-body-city-dwelling-weaving

There is still more to uncover in a topoanalysis of my dwelling in the Dilworth Building, in the foundations that step deep into watery ground managed by the old colonial sea-wall and in the lines of digital flow in the city. As discussed in Act Three, by drawing out the hairs from my body as a network of fluid lines, I have rebuilt a connection to the hidden waterways that entwine my dwelling-site. Extending from the modernist interior that constitutes my home in the Dilworth Building, the lines of silver and hair in the *Line-dwelling* series run imaginative threads back and forth between the orthogonal geometry of the streets above and the errant lines of the waterways. In this Act I weave animated digital lines into the Dilworth Building entrance lobby and reinscribe fluid imagery drawn from Gummer and Ford's *Urbis Porta* watercolour back into the solid body of the building. There is also more to uncover in the pool of Salmacis.

The sisters of Minyas weave as they recall the mythic Arachne, herself a spider-weaver, the first architect, to return to Ovid's tale of Hermaphroditus and Salmacis. Their telling constructs the imagery of the pool-dwelling Salmacis, a fluid, wild entity, located in a bounded garden setting.²⁵³ As discussed in Act Two, in the Roman context of Ovid's time a weaving of sorts took place in the dual-sexed interior room-garden thresholds and garden setting of the Roman household. The straight male axis and the circulatory path of the female movement were woven through and around painted imagery and sculptural forms of Hermaphroditus, unsettling the heteronormative gender relations of the Roman household.²⁵⁴ The myth of Hermaphroditus and Salmacis traces a woven line of movement around sculptural and architectural forms, retold as lines of poetry.²⁵⁵

253. von Stackelberg, "Garden Hybrids."

254. Ibid.

255. Groves, "From Statue to Story."

Gender theorist Eva Hayward, in *Spider City Sex*, drawing on the mythic tale of Arachne the weaver, discusses transsexuality through arachnosexuality, and proposes that “bodies and cities are inter- and intra-threadings, like so many sensuous vectors that run outward from the spider in the middle of its web.”²⁵⁶ Drawing on Hayward’s trans-theory, I too have sought to weave material imaginaries where, as the author suggests, “the human body is stretched topographically [so that] places and bodies are put into process, or rather they emerge through a spatial, temporal, corporeal generativity.”²⁵⁷ To dwell in the Dilworth Building is to share in a parallel transformational process in which the relay of body-building-place rests on concealed waterways webbing the intertidal zone of Commercial Bay and Ngā Wai o Horotiu.

The proposed remaking of the Dilworth Building entrance as exhibition site resonates with Neimanis’s consideration of “art as amplifier”²⁵⁸—in other words, as a weaving or pooling place for sensations, intensities and differences. The Dilworth, as a collection of dwelling-places, will be opened to a meshwork of creative relations aiming to amplify a politics of location,²⁵⁹ commencing with my own work on the hidden and poetic waterways that have informed this creative inquiry into dwelling. Certainly for Neimanis, a situated, posthuman politics of location necessarily includes within it a “hydrocommons of wet relations,”²⁶⁰ a compelling phrase that I frequently return to in this research. In *Home-body*, *Urbis Porta Itinerant* and *Urbis Porta Panoramic (cross-fade)* amplify the embodied politics of place in a covered underwater stream and sea-facing dwelling. My daydream of a hydrocommons draws connections with an aqueous material imaginary, with a metamorphic capacity to transform body and building, and cityscape.

Urbis Porta Itinerant (2019) (Figure 4.2), returns to the 1926 *Urbis Porta* watercolour painting, this time to extract lines of magnified details from the watercolour through a method of close-up digital imaging. Scanned details of the painting are digitally worked into and transposed into the Dilworth Building lobby via three vertical digital video screens. In *Urbis Porta Itinerant*, scaled-up details of painted marks of the *Urbis Porta* watercolour, which pre-date the physical building, will be returned to the entrance lobby through these screens. The three digital screens are designed to occupy the

256. Hayward, “Spider City Sex,” 231.

257. Ibid, 231.

258. Neimanis, *Bodies of Water*, 56.

259. Ibid.

260. Ibid, 4.



Figure 4.2. Sue Gallagher, *Urbis Porta Itinerant*, 2019, three channel digital video work produced for Dilworth Entrance lobby door/screens.

sites of original, but now disused, doorways. The triadic structure of the door cavities is punctuated by the magnified digitised details of the watercolour. I suggest that this return of imagery to the doorways enables a mode of counter-dwelling within the surrounding neo-classical details, with the potential to unsettle the idealised vision of the architects. When I encounter the magnified details of Gummer's mark-making at a scale larger than my body, in my video projection experiments, my body is drawn back into the building through the architect's bodily drawing gestures, freehand watercolour washes, and ruled graphite lines. Although these marks are now temporally distant, they become freshly animated in a haptic encounter with the video screen. The subtle and solid body of the building and its imaginary origin in the painting will converge together in the digital video installation—light and polished stone of the lobby merge. Reflected on the floor, walls and vaulted ceiling, the three digital streams and their pools of ambient light will render fluid the hard reverberant environment.

The *Urbis Porta Panoramic series* (2019-2020) revisits and extends the *Urbis Porta Substitution series* (2017-2019), discussed in Act Two, in a photographic series of panoramic video sequences. This test-case series experiments with scaling down as a transformative process that relays between an optic and haptic encounter with the elevational imagery of the *Urbis Porta* watercolour. The final work in this series, *Urbis Porta Panoramic (cross-fade)* (Figure 4.3),

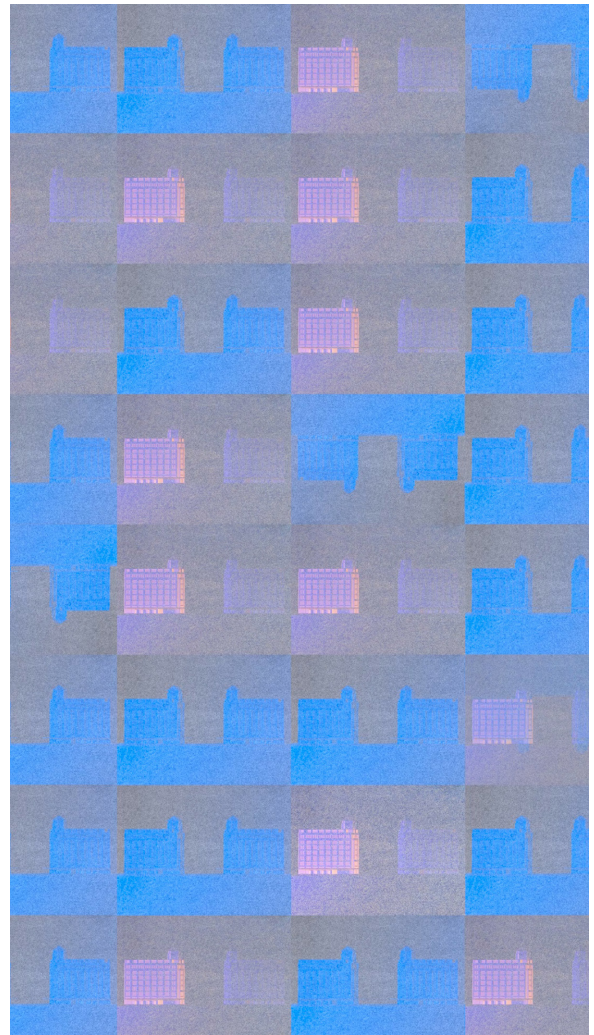
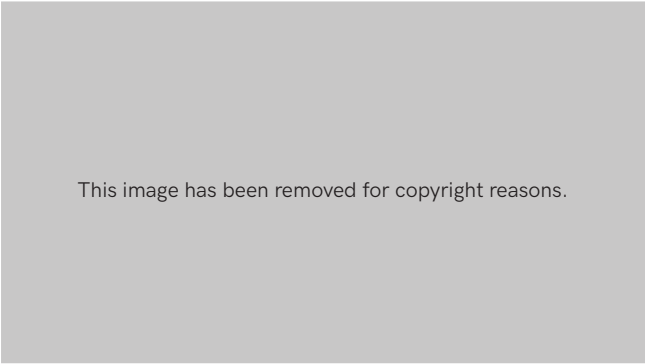


Figure 4.3. Sue Gallagher, *Urbis Porta Panoramic (cross-fade)* 2020, one of three digital video channels produced for Dilworth Entrance lobby door/screens.

is a three-channel digital video work that is also intended for the Dilworth entrance lobby, along with the *Urbis Porta Itinerant* triptych described above. The almost-still imagery of *Urbis Porta Panoramic (cross-fade)* is momentarily unsettled through a slow transition between colour states on each of the screens, and cross-fade transitions, which occur between the sectioned layers of the panoramic sequences.

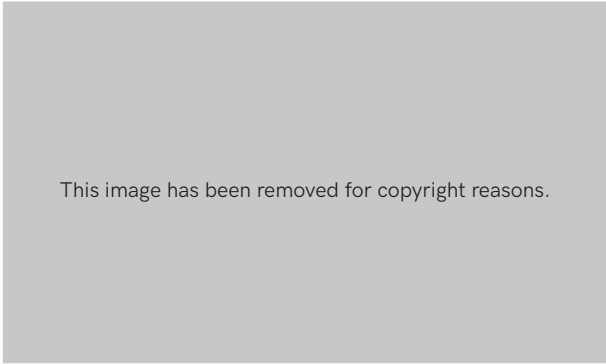
4.3 Fictional Aqueous Dwelling: Video works by Sonya Lacey and Ellie Ga

Alongside Neimanis's concept of "art as amplifier," in this section I position two creative works that engage and intensify an aqueous imaginary of dwelling: Sonya Lacey's HD video *By Sea* (2015) (Figure 4.4), and Ellie Ga's



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Figure 4.4. Sonya Lacey, *By Sea*, 2015, HD video. Circuit Artist Film and Video Aotearoa New Zealand, February 17, 2018, <https://www.circuit.org.nz/film/by-sea>.



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Figure 4.5. Ellie Ga, *Gyres 1-3 video trilogy*, 2019, digital video. Exhibited at the Whitney Museum, New York, 2019. Digital photograph by Janine Randerson.

video trilogy *Gyres 1-3* (2019) (Figure 4.5). A common aspect of these works is the merging of built living environments with the material imaginary of the sea. The capacity of art to amplify environmental, political and poetic conditions of dwelling is revealed, I suggest, in these digital video works. The materiality and the ‘aqueous’ nature of these artworks in turn inform the analysis of *Urbis Porta Panoramic (cross-fade)* and *Urbis Porta Itinerant* in the sections that follow.

A fictional form of dwelling takes place in Aotearoa New Zealand-based artist Sonya Lacey’s HD video work *By Sea* (2015), which features interior shots of a cast-salt architectural model and an accompanying voiceover track.²⁶¹ As the narrator tells us, a bird’s-eye view of the extruded walls of the architectural apartment complex would reveal the phrase ***Par Mer*** in a bold, italic typeface, except that the residents are never afforded this overall view, and are only ever able to experience their own dwelling-place from within the internal geometry of a partial letter. The confine of language is amplified in this work as a condition of dwelling. From inside the phrase, at first new residents experience dwelling as a form of visual vertigo within the angular and/or curved letter fragments. The fictional residents of Lacey’s *Par Mer* apartment complex try to piece together their individual dwelling experiences to develop an overall picture of their building’s unusual form. In their attempts to uncover the phrase, the residents’ place-making activities include devising an alternate measurement system based on the height of the capital letter ***M***, and sharing stories of everyday events.

261. “By Sea,” Circuit Artist Film and Video Aotearoa New Zealand, February 17, 2018, <https://www.circuit.org.nz/film/by-sea>.

At the same time a material transformation takes place in the seaside apartment building, through the weathering of the cast-salt walls, which transform through processes of absorbing and evaporating water. Close-up shots of the deteriorating architectural model's walls reveal wave-like salt patterns that seep from the walls onto the reflective floors. Microscopic imagery exposes the crystalline geometry of salt, beyond the internal geometry of the architectural type-forms. While the cast salt walls preserve and keep intact the living-spaces of the residents, the porosity of the walls simultaneously allows the passage of environmental forces to permeate the domestic interior. The fictional appearance of a solid and monumental building gives way in *Par Mer* to a fluid and poetic form of dwelling.

In *Gyres 1–3* (2019), we watch as American artist, writer and performer Ellie Ga arranges transparent images of collected flotsam and oceanic gyres on a lightbox.²⁶² A close-up of her hand shows her placing each image one by one into a layered pile as she builds up a complex narrative of oceanic gyres. The circular action of her hand moving the images onto the lightbox mimics the circular action of the giant oceanic gyres, which have similarly held and transported the flotsam. This circular form of story-telling is contingent in nature. The combination of images and associated stories can be endlessly rearranged. A key context for Ga's *Gyre work*, according to Tom McDonough, is Situationist Guy Debord's appropriation of the scientific discovery of the oceanic gyre, in which Debord poeticises the concept to inform his psychogeographic transformation of the city as ocean.²⁶³ McDonough states:

Oceanography provided a powerful metaphor for understanding the hidden logic of the urban landscape—with some neighbourhoods as fatal as dead water, others as lively as turbid currents—but just as significant was the sense of setting oneself adrift on its flows, surrendering oneself to its flux as one might to the promptings of the unconscious on the psychoanalytic couch.²⁶⁴

The drift of the Situationists relies on an aqueous imaginary of the city that transforms the monumentality of urban forms to become a series of fluid contingent encounters. For McDonough, Ga's *Gyre* digital video is a psychogeographical work that traces the movement of people and things back to its watery origin, and importantly allows Ga's associated imaginings to be

262. "Whitney Biennial 2019," *Flash Art International* 52, no. 327 (October 9, 2019): 106–8.

263. Tom McDonough, "Ellie Ga, Gyres," *OSMOS*, Issue 19 (Fall 2019): 10–15.

264. Tom McDonough, "Ellie Ga, Gyres," 10.

set adrift.²⁶⁵ The artwork was installed at the Whitney Museum in New York, in 2019, as a wall-to-wall horizontal strip of video just above floor level with another projection of montaged images above it. Both screens were embedded in the gallery wall with low cushions on the floor in front, creating a sense of oceanic spaciousness within an intimate encounter.

The making and unmaking of monumental architecture is a key aspect in my creative inquiry into aqueous acts of urban dwelling. In the remaining sections of this act, beginning from within the interior of the entrance lobby, I place together and apart the imaginary and materialised images of the Dilworth Building, through the production of digital video works for the proposed doorway screens. The building and watercolour are set in motion, through the inter-threading of the materialised form and drawn ephemera, with the intention to open an imaginative space for future line-dwellers. A sense of Massumi's 'oceanic feeling' might be evoked through the vibrational collision of the drawing and building's matter-force.

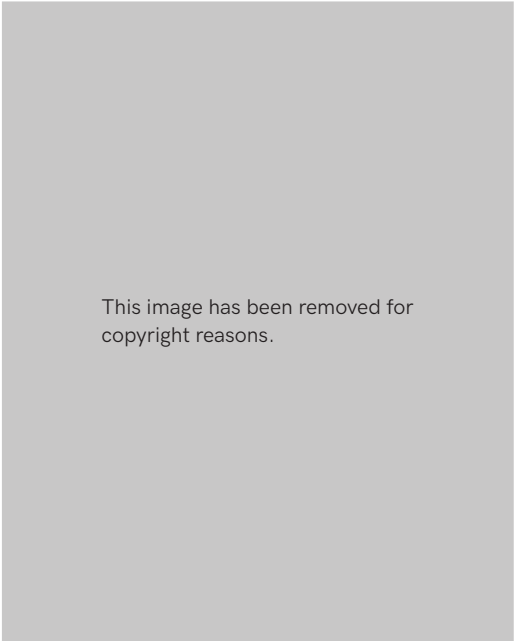
4.4 Transitioning Dilworth Building Entrance Lobby

I imagine the Dilworth Building as a micro-city-gate, a miniature asymmetrical threshold with a missing double. Unusually, even queerly, the entrance lobby in the Dilworth Building is aligned to the corner rather than located on the central axis of the long elevation of Customs Street. As Petry notes, the incompleteness of the larger city-gate left the Dilworth Building with an asymmetrical entrance relative to the Customs Street frontage.²⁶⁶ Nevertheless, this corner tower appears to be itself symmetrical; when viewed diagonally from across the street, the Customs and Queen Street façades of the building balance each other in a folded relation. There is a doubly strained symmetry in the paired buildings of the *Urbis Porta* painting in the first instance, and a second time in the folded symmetry of the Dilworth's two public façades. The arrival into the building entails an off-centre turning away from the pull up into the city through Queen Street or down to the sea. Much as Ahmed has identified a confounding of heteronormative orientations in queer phenomenology,²⁶⁷ a queer orientation is activated by the city-gate and the building's entrance threshold at urban and architectural scales.

265. Tom McDonough, "Ellie Ga, Gyres."

266. Petry, "The Public Architecture of Gummer and Ford."

267. Ahmed, *Queer Phenomenology*.




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copyright reasons.

Figure 4.6. New Zealand Herald, Image extracted from "Weekend Precautions Against Rioting in City and Suburbs," *New Zealand Herald*, April 18, 1932, 6, <https://paperspast.natlib.govt.nz/newspapers/NZH19320418.2.20.1>

As I will outline in the following section, the folding in of the external surfaces of the Dilworth Building façade and adjacent city buildings into the interior of the entrance hall has recurred at least three times during the life of the building. The current renovation of the entrance will continue this process of folding inwards and outwards to the mediated city. According to Petry, "emphasis and attention to detail has been placed on the design for the entrance hall. The paneling treatment of the exterior wall is repeated in the interior."²⁶⁸ Building on this notion, the Dilworth Building entrance lobby, I propose, is a transitioning body, a fold in the urban fabric, drawing in the external patterning and surfacing of the city-gate and turning it out again.

Curiously, in the initial phase of research for the Dilworth Building lobby renovation, I found only two photographs of the entrance lobby during the one-hundred-year life of the building. What they show is the entrance concealed in protective layers of brick and boards, once as the result of civic unrest, and a second time due to war. The first, dating from 1932, shows boarded-up shop-fronts intended to counter an anticipated street riot (Figure

268. Petry, "The Public Architecture of Gummer and Ford," 132.



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Figure 4.7. Auckland Star, Image extracted from "Auckland's Deep Shelters," *Auckland Star*, March 10, 1942, 3, <https://paperspast.natlib.govt.nz/newspapers/AS19420310.2.26.1>

4.6).²⁶⁹ The second photograph, from 1942, shows the entrance to the Dilworth Building partly bricked up to form protected access to a temporary air-raid shelter set up in the building's basement (Figure 4.7).²⁷⁰ These protective actions largely obscure the lobby interior from view, although the double bronze entrance doors and the ornamental iron-work can be glimpsed.

This scarcity of interior lobby images, when compared to the celebrated external views of the building, points to its reduced significance in the public realm. Successive transformations of the Dilworth Building entrance were revealed, however, in the layers of ornamental material uncovered during recent renovation of the lobby (Figure 4.8). In 2019 the removal of the 1980s mirror-glass and plaster-board from the entrance and staircase revealed a patch-work of enduring materials—black Belgian stone and grey marble configured according to Gummer and Ford's design in the mid 1920s, and additional golden-cream limestone from 1960s. The uplifting of the 1980s tiled floor also revealed the 1942 emergency staircase leading to the air-raid bomb shelter in the basement, which had been cut into the original terrazzo flooring.

269. "Weekend Precautions Against Rioting in City and Suburbs," *New Zealand Herald*, April 18, 1932, 6, <https://paperspast.natlib.govt.nz/newspapers/NZH19320418.2.20.1>

270. "Auckland's Deep Shelters," *Auckland Star*, March 10, 1942, 3, <https://paperspast.natlib.govt.nz/newspapers/AS19420310.2.26.1>



Figure 4.8. Sue Gallagher, photograph of the Dilworth Building entrance lobby, 2019.

Removal of mirrored glass wall panels from the 1980s further revealed the original doorways, which had once connected the entrance hall with the adjacent retail spaces that open onto Queen Street and Customs Street. In contrast to the protective covering of the external face of the building, the interior face of the entrance foyer has been cut and concealed under layers of stone, mirror and plaster.

The current renovation, led by architect Jack McKinney, tells the multi-layered stories that testify to successive authors and their material interventions. The accumulated layering of ornamental stonework and later reflective glass in the entrance lobby appears to correspond to the successive external coverings of the city beyond. The golden-cream limestone of the 1960s interior resonates with the golden Portland stone of the original Dilworth Building façade, thereby folding the lighter tones of the exterior façade into the original dark interior of grey marble and black Belgian granite. By the 1980s the lobby was adorned with reflective glass like the corporate towers nearby. The ebb and flow of the materials in the Dilworth Building, at a smaller scale, continued



Figure 4.9. Sue Gallagher, Interior perspective of the Dilworth Building entrance lobby indicating the future position of the digital screens, 2020.

along the circulation spaces into the upper floors. The original grey marble stonework of the entrance migrated in the 1960s to the upper circulation spaces, to frame, for instance, the south-facing windows and lift entrances on the upper-floor landings.

In conjunction with the entrance renovation, I have developed three digital screens that will occupy the three doorway cavities (Figure 4.9). The digital doorway-screens will be curated and operated, in an ongoing programme, by my partner Nooroa Tapuni and myself, drawing on and contributing to the wider pool of media arts and architecture in Aotearoa New Zealand and internationally. As noted earlier, the digital video works discussed in Act Four, *Urbis Porta Itinerant* and *Urbis Porta Panoramic (cross-fade)*, are intended to be test cases for this curatorial approach, and will be trialled when the lobby renovation is completed in late 2020.

4.5 Door-frame-screen

The door offers the means to settle within, but it is also what permits one to step out, to cross the border, to unsettle. The sedentary notion of lodging should never be thought without the prospect of a nomadic dislodgment.

Teyssot²⁷¹

Teyssot, drawing on Georg Simmel's reflections on doors in modernity, suggests that the door, as a threshold, supports both stasis and nomadic movement in relation to dwelling. Arrival in the Dilworth entrance hall was once a markedly haptic encounter with two double bronze doors. The comings and goings of commercial building users would have created a rhythmic sequence of opening and closing, and with the press of cool metal, gained entry into the somber grey and black stone interior. Punctuated by display windows and entrance doors to the retail stores, the dark interior itself would have been unsettled by the adjacent display lighting and customer traffic. The bronze entrance doors were eventually replaced with automatic glass sliding doors, and the old retail doorways were covered with limestone in the 1960s and mirror-glass in the 1980s. By inserting digital screens into the previous retail door-cavities, the aim is to reactivate the opening condition, albeit by digital means. Similarly, the proposed screening of *Urbis Porta Itinerant* as the first of a series of digital works repatterns the Dilworth Building entrance as a display space once more.

When the triad of video screens are introduced to the entrance lobby, the textural surface of the metamorphosed stone floor and walls will compress into rippled patterns in response to the projected light. I speculate that the reflective surface materiality of the stone will meld together with the light washes of the *Urbis Porta* watercolour through the digital video. The evaporated water drops of the blue sky of the digitised painting are elevating portals, yet they are texturally similar to the lobby's terrazzo floor below. The golden hues of the architectural elevation will track, respond to and amplify the 1960s golden-cream limestone of this interior. The screens become openings that transform the temporality of the threshold for occupants of this apartment dwelling, recalling the haptic encounter of doorways.

271. Teyssot, *A Topology of Everyday Constellations*, 257.

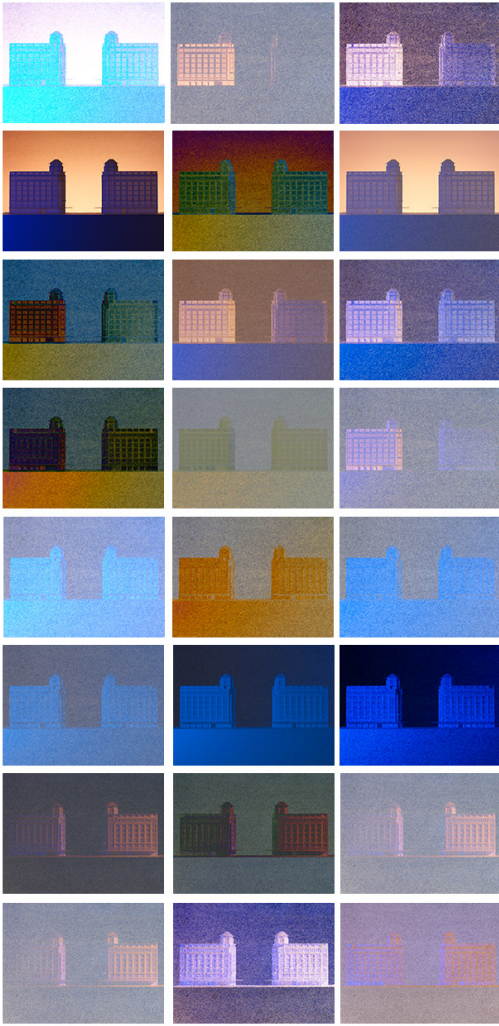


Figure 4.10. Sue Gallagher, *Urbis Porta Panoramic 1*, digital video test, 2020.

4.6 *Urbis Porta Panoramic Series*

This section will discuss an experimental image-making series, the *Urbis Porta Panoramic* series (2019–20), which was undertaken to test how the photographic imagery produced in Act Two could be reorientated for the three-doorway configuration of the Dilworth Building entrance lobby. The *Urbis Porta Panoramic* series tested several ways to develop the photographic images of the 1:100 scale model as animated digital sequences that would scroll across the three doorway-screens (Figure 4.10). The final work in the series, *Urbis Porta Panoramic (cross-fade)*, is produced as a three-channel work for the future media art and architecture exhibition site in the Dilworth Building entrance lobby. Following the section on *Urbis Porta Panoramic*, I will discuss in detail the *Urbis Porta Itinerant* digital video work, which was also produced for the three-doorway/screen configuration. *Urbis Porta Itinerant* will be one of two works exhibited for the final PhD examination.

As part of my material research process for the *Urbis Porta Panoramic* series and *Urbis Porta Itinerant*, a high-quality scan of the original watercolour, provided by the University of Auckland's Architecture Archive, was colour graded through digital photography software to match the original watercolour. The resulting documentation of the *Urbis Porta* watercolour included an accurate rendering of the textural and colour aspects of the original watercolour. The photographic documentation of the *Urbis Porta* watercolour was carried out with assistance from AUT Photography Technician Cornelius Geraets. The postproduction work for the animated digital sequences *Urbis Porta Panoramic* series and *Urbis Porta Itinerant* included transforming imagery in Photoshop, producing animations in Adobe Premiere, and rendering the sequences in Encoder. These digital processes were carried out with assistance from a digital design postgraduate student, Michaela Dodd. These collaborators were invaluable technical assistants in the work.

The *Urbis Porta Panoramic* series delves into the reflected Dilworth Building in the *Urbis Porta* watercolour as an oneiric threshold that connects dwelling and water through aesthetic acts. My digital animation responds to the confluence of the fresh water of Ngā Wai o Horotiu with the salt water of the Waitematā Harbour, playing out in my desire to visually dissolve the idealised form of the city-gate. The sea has a pattern-making power to generatively shape the land, which I conceptually respond to in these digital video cycles. The attempt to transition from fluid to fixed is physically expressed in the first sea-wall of colonial Auckland, which created a hard edge between land and sea, as the first of several expansions of land into the sea. The sea-wall's foundations underpin the ornamental façade of the Dilworth Building along the Customs Street axis and impede the ebb and flow of the sea, creating a boundary for the infill of reclaimed land. The ebb and flow of commodities into and out of the commercial city run along this axis. This sea-wall assemblage radically transforms the intertidal ground, yet is subject to continual erosion of both the land and future commerce, if we think of the implications of sea-level rise. As Neimanis reminds us: "our 'making' of water as an imaginary is necessarily forged in the entanglement of our values with the very material matter at hand."²⁷² The repetition and difference of the reflected *Urbis Porta* images in the tile formation of these moving-image works create sea-like patterns that merge foreground and background, above and below, into new relations.

272. Neimanis, *Bodies of Water*, 21.

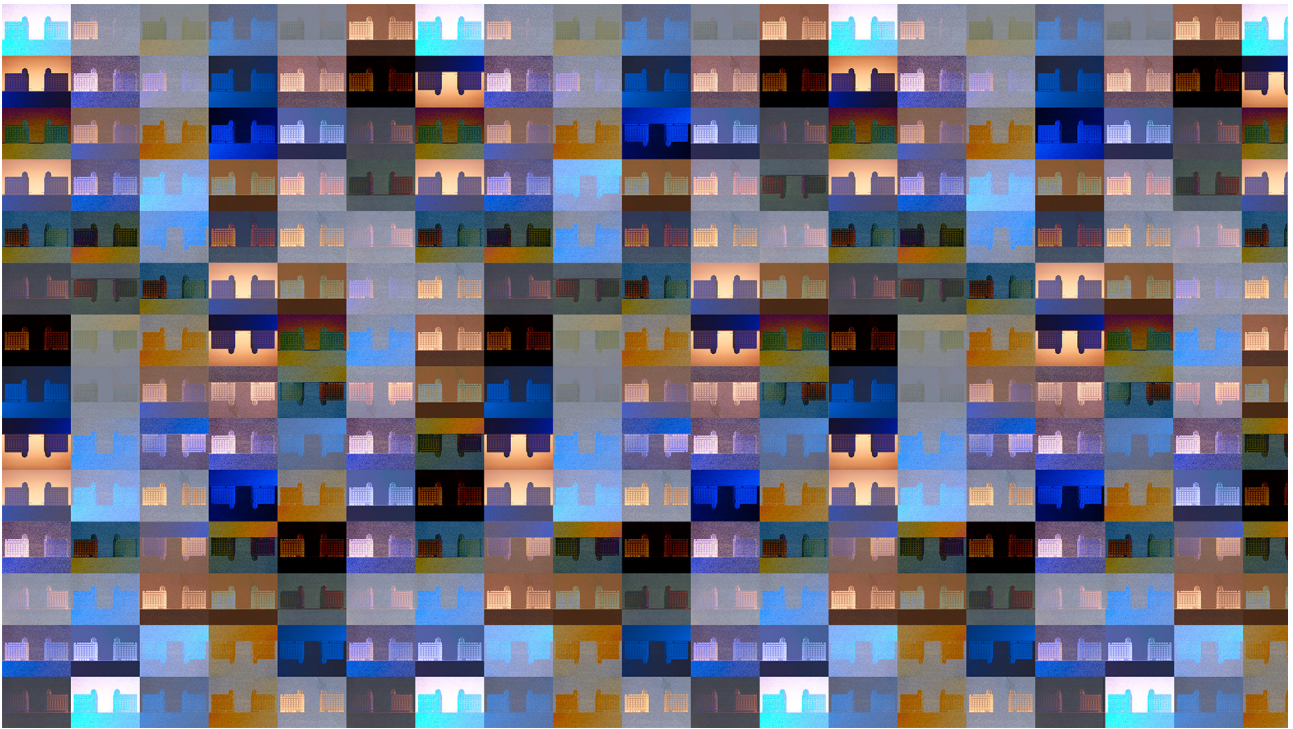


Figure 4.11. Sue Gallagher, *Urbis Porta Panoramic 2*, digital video test, 2020.

Looped sequences in the *Urbis Porta Panoramic* series amplify the subtle indication in the *Urbis Porta* watercolour of a continuous city sea-wall. The panoramic pattern of the city-gate, when tested as a large-scale video projection (Figure 4.11), appears to me like a porous wall with multiple entry-points. Bruno discusses the relation of city-making and image-making as follows:

The fiction of a city develops...along the artistic trajectory of its image-movement. Cities thus become artistic afterimages projected in transformative ways on our own spatial unconscious.²⁷³

The animated digital sequences of the *Urbis Porta* imagery are conceived as fluid strata, layered horizontally, and composed through the framing apparatus of the digital doorway-screens in this multi-hued refractive series.

The final digital video sequence in this series, *Urbis Porta Panoramic (cross-fade)*, limits the colour palette of each screen to two images (Figures 4.12 and 4.13) and reconfigures the atmospheric blue sky of the early painting. I developed an alternative approach in this video by amplifying the cross-fade

273. Bruno, *Surface*, 189.

of one image slowly turning into another. The slow transition between two images creates a brief moment of vibrant transformation, which brightens the image sequence, before it fades and settles back into the familiar *Urbis Porta* image. This moment of magical transition creates a micro-window to a city-gate-screen in flux. The architectural imaginary I have developed through the slow cross-fade sequence dematerialises the ornamental rendering of the *Urbis Porta* into a temporal series of intensities. This subtle transition in the imagery might only be registered in passing by the audience—*line-dweller*. The brilliant hues of the watercolour are transfused into these videoscapes in which the Dilworth Building appears as a series of slow flashes amongst the panoramic patterning of the imaginary (vertical) city-wall. *Urbis Porta Panoramic (cross-fade)* locates the viewer perceptually in motion with the elevational imagery, in which the durational experience of the slow cross-fade transformations allows for an embodied response to dwelling.

Across the three screens in the Dilworth Building entrance lobby, the barely perceptible action of the small cross-fades within the imagery slowly accumulates over time. This cross-fade sequence produced for the doorway-screens is effectively a digital colour-blocking technique of commercial display, which dissolves slowly over time. The optical play of appearances and disappearances, and magical miniature moments of transition, reveal indirectly that change, while small, is occurring. The visitor's sideways look has been considered in the development of the final *Urbis Porta Panoramic* sequence, which does not intend a drawn-out face-to-face encounter, but rather a peripheral encounter. The three digital screens and their ambient pools of light on the polished stone surfaces in the lobby will slowly transform the atmospheric quality of the lobby through the transitioning colour fields established in the works. The elevational pattern of the fully rendered Dilworth Building and its partial half-rendered double are recalled in the saturation and dissipation of the *Urbis Porta Panoramic (cross-fade)* imagery, and its atmospheric affect in the lobby. Drawing on Bruno once more, the architectural imaginary is a living archive, which is open to reconfiguring through art practice.²⁷⁴

Prior to the completion of the Dilworth Building entrance lobby, these animated projections were often tested at the scale of buildings on AUTs large screens. This large-scale tryptch orientation of the work only offers a peripheral perspective from the street outside, yet the large-scale screens offer

274. Bruno, *Surface*.

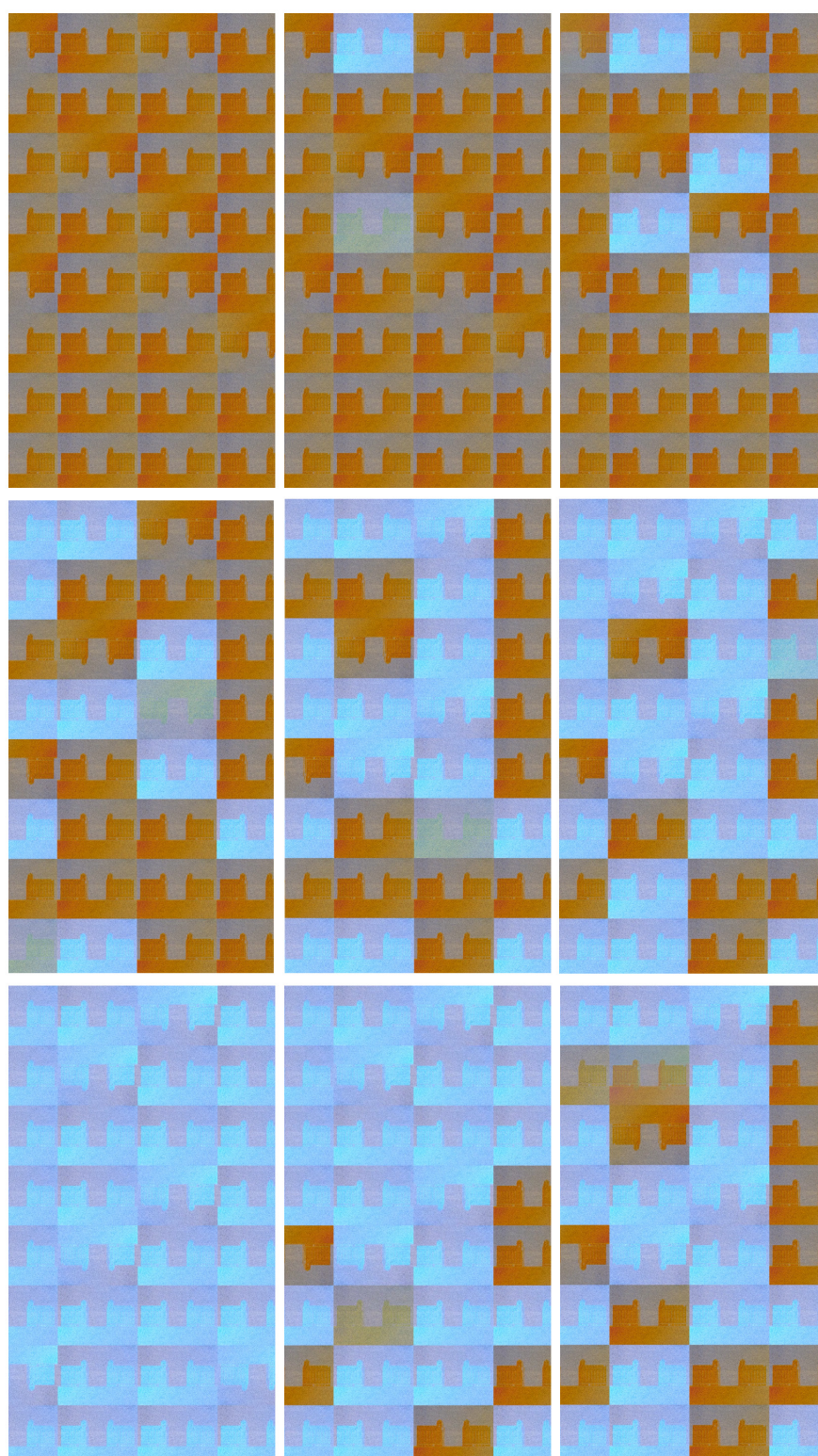


Figure 4.12. Sue Gallagher, *Urbis Porta Panoramic (cross fade)*, 2020, sequence of still images from digital video work.

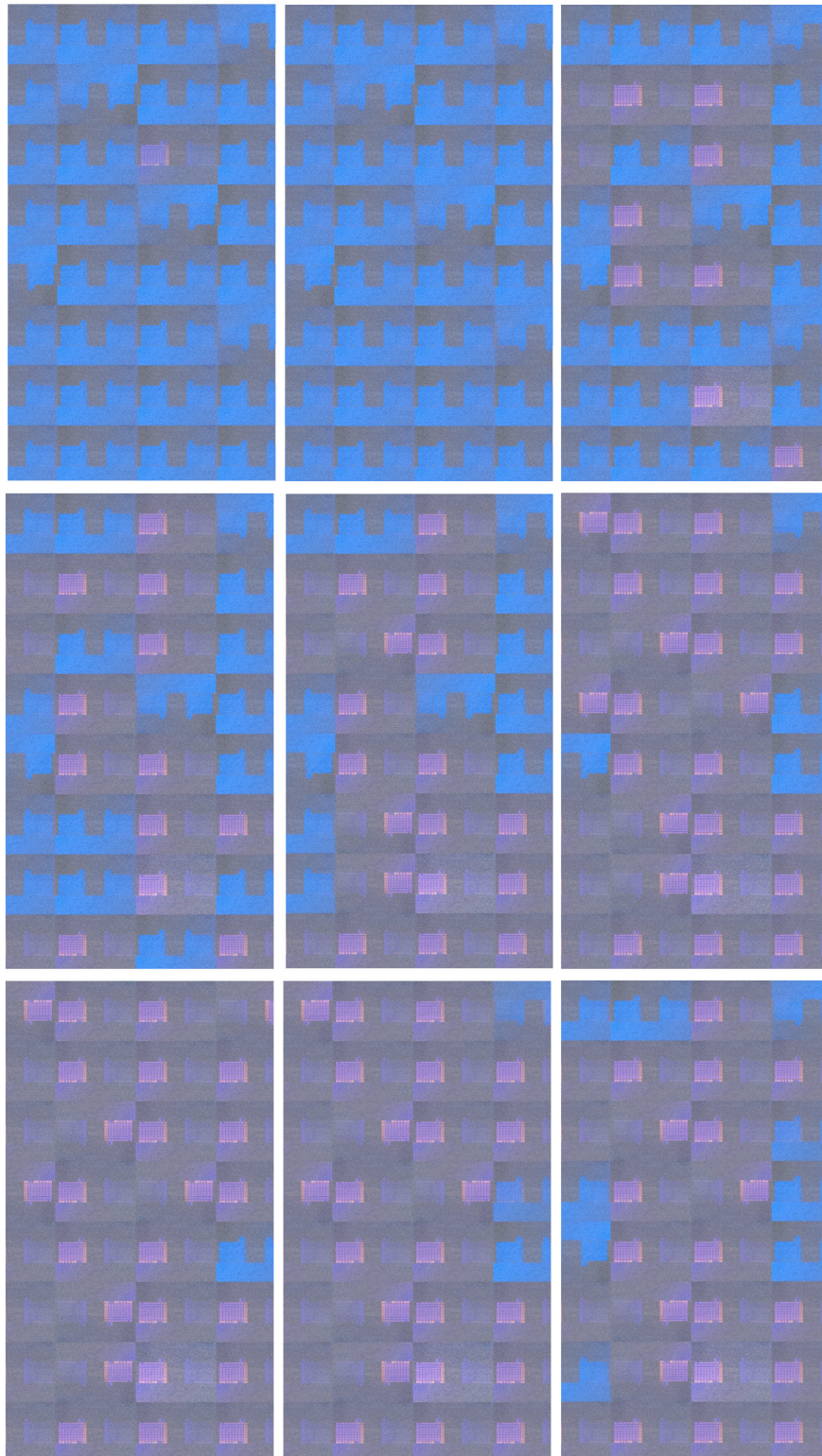


Figure 4.13. Sue Gallagher, *Urbis Porta Panoramic (cross fade)*, 2020, sequence of still images from digital video work.

an increased haptic sense of immersion and conceptually relate to the sea-wall as described earlier. The remaining sections in Act Four will consider the *Urbis Porta Itinerant* digital video work, which is the final three-channel work designed for the three doorway-screens in the renovated Dilworth Building entrance lobby.

4.7 *Urbis Porta Itinerant* Digital Video Work

Multiple thresholds of encounter are at play in the renovated Dilworth Building entrance lobby and proposed media art and architecture doorway-screens. *Urbis Porta Itinerant* is less a passage through than a passage into the lobby, in which the work entails a divergent occupation of the watercolour. This imaginative inhabitation moves into the material, magnified pores of the painted surface itself. The vertical orientation of the doorway-screens is mirrored by the orientation of the upright human form in the through-passage invited by the *Urbis Porta* painting, and in turn by the 'portrait' framing of a panning motion of my video experiments. Drawing on Gilles Deleuze and Bernard Cache, Elizabeth Grosz considers modes of framing in architecture and art, finding in them a territorialising capacity to compose chaos of the world. She writes:

The frame separates. It cuts into a milieu or space. This cutting links it to the constitution of the plane of composition, to the provisional ordering of chaos through the laying down of a grid or order that entraps chaotic shards, chaoid states, to arrest or slow them into a space and a time, a structure and a form where they can affect and be affected by bodies.²⁷⁵

The city-gate, entrance hall, doorway-screens and digital magnification of the *Urbis Porta* watercolour in *Urbis Porta Itinerant* all act as architectural frames which cut into, extract and recompose sensation to form affective dwelling-places. *The Urbis Porta Itinerant* digital video installation slows down an architectural image in space and time, through a material scrutiny of mineral pigments, light, and the watery mark-making of Gummer.

275. Elizabeth Grosz, *Chaos, Territory, Art: Deleuze and the Framing of the Earth*, 1st ed. (New York: Columbia University Press, 2008), 13.

Urbis Porta Itinerant extracts three digital streams of magnified material textures from the watercolour, weaving them in turn through three doorway-screens in the Dilworth Building's entrance lobby. These stream-lines make up three itineraries that transport the viewer across the magnified surface of the watercolour within the elevational architectural rendering of the *Urbis Porta* painting. The first line tracks vertically through the gradated blue sky. The second line tracks horizontally across the ornamental neo-classical façades and blue sky. The third line tracks along the washes of watercolour that exceed the thick, black border line, which frames the architectural image. The architectural imaginary, generated and revealed in *Urbis Porta Itinerant*, partially dissolves the geometric ordering of the building, by magnifying the transformative capacity of water revealed in the textural details of mark-making. The trans-corporeal activity of architectural drawing brings the human into relation with an assemblage—entangling the paintbrush in water, the animal hairs of the sable brush, the mineral qualities of the paint pigment, the movement of the hand, and my acts of digital processing.

In Act Three's *Line-dwelling* series, I became attuned to the production of lines from the body outwards through various hand-making technologies. In the forging of silver, the tying of strands of hair in knots, and the balancing of silver chains on the rise of the hair knots I was conditioned to detailed encounter. Similarly, I looked beyond the representational intent and formal imaginary of *Urbis Porta*, to focus on the magnified mark-making of the drawing. The enlarged details reveal curious tensions in the architectural rendering, particularly between the ruled graphite lines, the aqueous flow of pigmented washes and evaporated water drops.

4.8 *Urbis Porta Itinerant*: Wet lines

Looking out to sea while writing Act Four prompts a topoanalytic reflection on my recent creative exploration of the *Urbis Porta* watercolour. The pattern-making surface of the sea draws me in. The intention of *Urbis Porta Itinerant* is to transform the exterior scene of Gummer and Ford's architectural imaginary into the intensities of interior flow within the Dilworth Building's entrance lobby. The surface details of the *Urbis Porta* watercolour offer an imaginative entrance into the fluid interior of the image, one that exceeds the architectural picture frame.

Swimming now in the sea induces an embodied reflection on the Urbis Porta watercolour, as I watch particles of sand suspended in eddies of seawater, the push and pull of waves drawing up glinting particles in sunlit water. Thinking of Gummer creating his watercolour, I imagine him swirling the paintbrush to create a slurry of pigment in water, agitating and drawing the pigment solution into and between the hairs of the brush. Drawing across each pool of colour, the brush draws up into its hairs the pigment, held in suspension during the interval between the pool and the page. From my relaxed position of floating immersed in the material sea, I imagine the patterning of lingering wet lines on the watercolour paper, which trace the multiple hand-gestures of the watercolourist and the image-making capacity of water.

The liquid medium of watercolour allows for a dispersion of fine particles across the page. As the water evaporates and leaves the residue of suspended minerals, the transparency of water is transferred to the brilliance of the watercolour image. The transparency of the watercolour paint permits light to travel through the image and to rebound off the white watercolour paper. This double illumination intensifies the colours of the image. The material imaginary of the sea prompts another reverie of the Urbis Porta image. Magnified in Urbis Porta Itinerant, the wavering lines of the watercolour washes outside of the bordered architectural image create an alternate rhythmic sequence, akin to the waves that once activated the intertidal site. The ebb and flow of tidal patterns, imagined in the wave patterns lapping the edges of the watercolour paper.

Looking closely with a haptic sense, Urbis Porta Itinerant focuses in on the pattern of droplets that comprise the blue sky. It cuts through the blue sky to frame the micro-chaos enacted by the image-inducing capacity of water. Immersed in the textural detail of the blue sky, I can sense the feeling of Gummer's finger releasing the tensioned bristles of a paintbrush, sending a spray of hued droplets onto the watercolour paper. Picture each droplet, a wobbling macro lens flying through the air, refracting an image of Gummer at work at his drawing studio, before landing on the watercolour paper. The viscosity of the water, the weight of the pigment, the pull of gravity, and the currents of air in this studio, contribute to the deformation of the water droplet in its release from the animal-hair brush. The surface tension of the water droplet caught on paper draws the blue mineral pigment to its edge, thickening it. What Urbis Porta Itinerant opens to view is this trans-corporeal scene in which the architect's hand movement and the vital materiality of water, air, mineral pigments and kinetic energy all combine. Looking

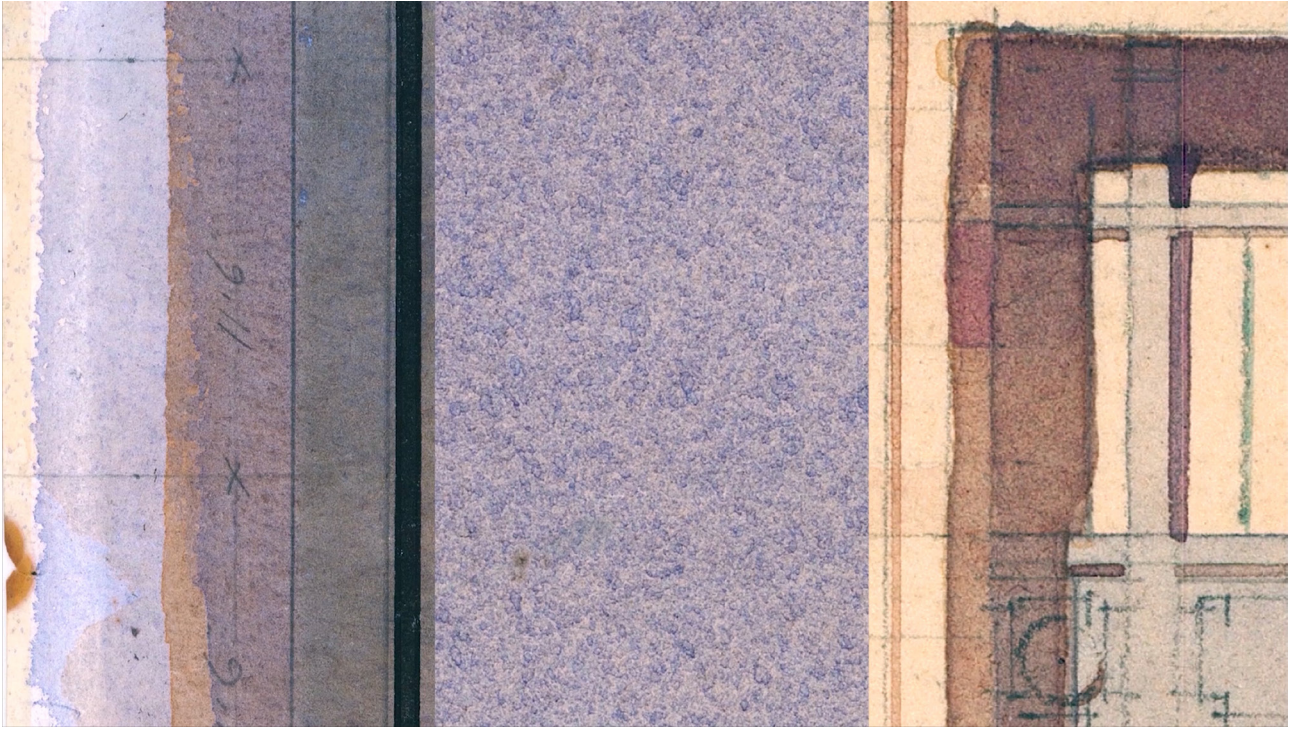


Figure 4.14. Sue Gallagher, *Urbis Porta Itinerant*, 2020, digital still.

closely, I imagine the evaporated-mineral water marks as a series of water drops, falling from the blue sky into a dwelling-pool of increasing depth. From this material imaginary the magnified blue sky droplets in Urbis Porta Itinerant reveal a micro-hydro-commons, a recycling of water and minerals, movement and matter, as a relay between ground and sky.

The interplay of free-hand watercolour marks and ruled graphite lines revealed in the magnified detail unsettles the former elevational ordering of the image (Figure 4.14). At a magnified scale the *Urbis Porta* watercolour speaks to a cosmic order of ornamental orientation, arrived at through a microcosmic study of the materiality of water, light, and mark-making. Gilles Deleuze and Felix Guattari draw on Aloïs Riegl in their discussion of haptic vision:

Where there is close vision, space is not visual, or rather the eye itself has a haptic nonoptical function: no line separates earth from sky, which are of the same substance; there is neither horizon nor background nor perspective nor limit nor outline nor form nor center; there is no intermediary distance, or all distance is intermediary.²⁷⁶

276. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus* (London: The Athlone Press, 2001), 494.

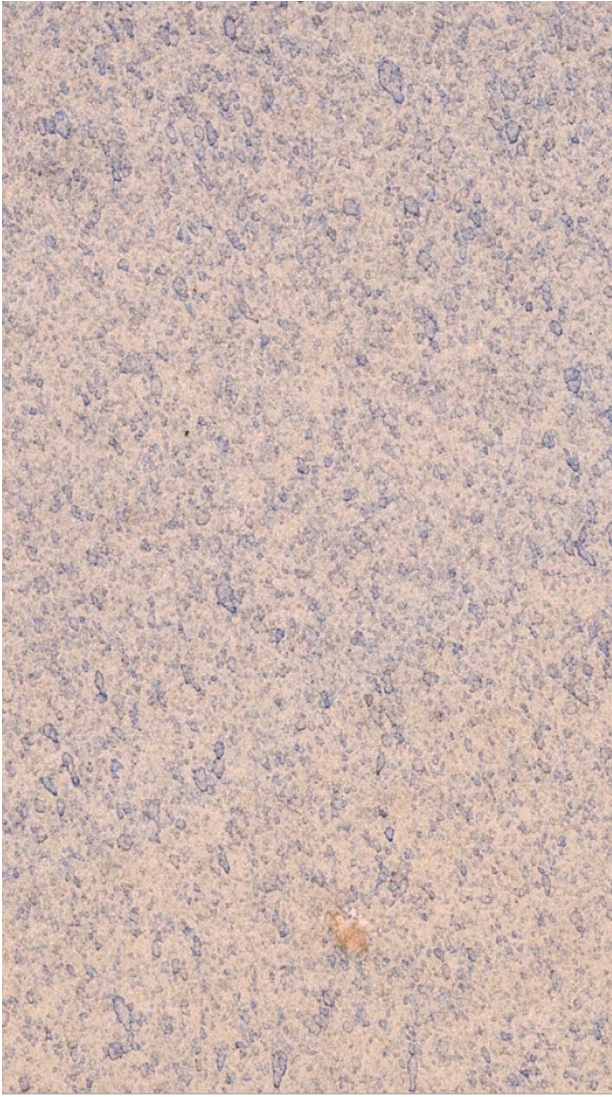


Figure 4.15. Sue Gallagher, detail of *Urbis Porta Itinerant*, 2020, digital still.

Drawing on this notion of “haptic nonoptical function,” when scrutinised, the *Urbis Porta* watercolour closely reveals an unruly surface pattern subsisting within its neo-classical ordering. In close-up, an energetic disordering of evaporated water droplets appears in place of the gradated blue sky (Figure 4.15). The distancing elevational language and its ordering of mass and fenestration in the *Urbis Porta* elevation dissolves when viewed closely, to become a disorderly series of marks made by the hand of the architect and the elements of water, pigment, brush and paper.

The aim of the *Urbis Porta Itinerant* digital series is to draw out a haptic encounter with the screens in which flows of liquid/matter appear manually orchestrated. By attuning the “close vision” and “haptic nonoptical function,” the occupant sensorially engages with the images, which lack a foreground, background or intermediary distance. Moreover, the future juxtaposition of

magnified imagery of *Urbis Porta Itinerant* against the polished stonework of the lobby intends to draw attention to the minute mark-making at play in the surfaces of the building itself. The stonework, when scrutinised closely, similarly reveals an alternate ordering of matter, subsisting within the built architectural imaginary. The compression of animal and mineral matter into ornamental layers in the stonework resonates with the magnified mineral composition of the watercolour pigments. The three digital streams of *Urbis Porta Itinerant* will weave into and out of the three doorway-screens installed in the Dilworth Building entrance, continuing and disrupting the sequence of ornamental lines and textures revealed in the stone-faced entry threshold.

4.9 *Urbis Porta Itinerant*: Trans-drawing

Urbis Porta Itinerant reveals that beyond the architectural image subsists a material imaginary that emerges as a complex of wet and dry lines. The wet lines of the aqueous (animal) body. The dry lines of the building site. The magnifying capacity of digital technologies applied to surface traces of water reveal in *Urbis Porta Itinerant* a series of compressions, tensions, avoidances and attractions between, and at the edges of, graphite and watercolour lines. The gap between the ruled line and the watercolour edge, can be considered as a trans-void. As Halberstam argues, at larger scales the gap between is not a nothing-space.²⁷⁷ As he/they state/s:

While the architect envisions the building as a semiotic mark within a comprehensively legible system, the adherents of anarchitecture create holes, gaps, fissures, and crevices within the built environment.²⁷⁸

In this sense, *Urbis Porta Itinerant* can be understood as an “anarchitectural” digital drawing that magnifies and animates a series of fissures materially evident at macro-scale. Looking closely at the fissures between the line-work, it occurred to me that, while the graphite lines that mark out the territorial zones of the picture plane are seen as fragmented and partial, the material properties of the sable-hair paintbrush allowed a balance of mark-making between flow and precision. The tensile strength of the sable hair, its springiness, created lines that flex and flow, extending hand movements through the malleability

277. Halberstam, “Unbuilding Gender.”

278. Ibid, 10.

of the wet hairs pressed into the watercolour paper. The graphite outlines are drawn against a ruler's edge onto the abrasive texture of the paper to leave a trail of silvery pigment embedded in the paper grain.

The interplay of sable-mediated fingers and ruled graphite lines in *Urbis Porta Itinerant* suggests a series of trans-corporeal, trans-animalist and trans-materialist events, in cultural theorist Claire Colebrook's sense.²⁷⁹ The "profound transitivity" with the animal that is a condition of the human, ascribed by Colebrook, is implicit in the simple gesture of paintbrushing.²⁸⁰ The hairs, picked from the tail of a sable are rebundled as an animal prosthetic that extends the human hand's capacity to absorb and release washes and lines of watercolour, and in doing so, to materialise the architectural imaginary. Immersed in the detail of the watercolour, I imagine Gummer's hands metamorphosed into sable hair, saturated in water and pigment. Drawing in this sense is a "trans-animal" act. This queer notion of being human-animal-mineral-water inflects and unsettles the material details of the public architecture of Gummer and Ford captured in the video series.

In a further topoanalytic leap, I speculate on how the wet lines magnified in *Urbis Porta Itinerant* hold our aqueous animal bodies, which pool within our inner bodily cavities.²⁸¹ Our amphibious dwelling in water and on land is materially expressed in our more-than-human bodies. Neimanis draws our attention to the extraordinary scientific theory of a little-known ancestor of hominoids, an amphibious aquatic ape who shifted back into the water, thereby losing their body hair to dwell there.²⁸² This theory posits that our amphibious ape ancestors retained an abundance of hair on their heads, which provided offspring a means to hold on to adults as they moved through water.²⁸³ Animal hair, following this evolutionary tale, facilitates a way of holding on to each other and surviving in a future where our coastal dwelling places become submerged in the rising sea waters.

279. "Rather than the animal or the trans-individual being a special test case that might provide the normal and normative with a basis for a renewed sense of its own difference, we should think the contrary: any dialogue between human and animal is preceded, conditioned, and haunted by a condition of transitivity. Fixed kinds such as *the* trans-gendered, trans-sexual, or trans-animal body are expressions of a more profound transitivity that is the condition for what becomes known as *the* human." Claire Colebrook, "What is it Like to be a Human?" *TSQ: Transgender Studies Quarterly* 2, no. 2 (May 1, 2015): 227–43, <https://doi.org/10.1215/23289252-2867472>, 228.

280. Claire Colebrook, "What is it Like to be a Human?" 228.

281. Neimanis, *Bodies of Water*.

282. Ibid.

283. Ibid.

4.10 Conclusion

The transformation of the Dilworth Building entrance lobby into a public exhibition site seeks to generate and intensify a relay between home, body and city. In my design, the dark interior of the Dilworth Building entrance is remade into a gallery, to be illuminated by the shimmering light of a digital video installation. Our apartment will become a site to host future artists and designers as they calibrate their digital works for the public lobby below. *Urbis Porta Itinerant* and *Urbis Porta Panoramic (cross-fade)*, the inaugural creative works in the renovated Dilworth lobby transfuse the archaic languages of architectural drawing into the building site. These artworks are intended to animate the solid body of the building with the subtle material imaginary at play in Gummer and Ford's *Urbis Porta* watercolour. Three lines of digital video will be set into the three doorways to move in different directions and tempos in order to set the Dilworth Building entrance in motion. The surface patterning of movement, exposed in the polished marble and granite surfaces in the lobby, imply a slow metamorphosis of matter and echo the watery foundations of the building below.

Urbis Porta Itinerant folds the body back into the building through slow, drawn-out perceptual attention to magnified watercolour mark-making, miming the tracery and gestures of Gummer's own hand at work. As an intervention into the Dilworth Building entrance, *Urbis Porta Itinerant* and *Urbis Porta Panoramic (cross-fade)* pool a material imaginary into the solidity of the building, which amplifies the animate and transitive qualities, as Colebrook argues. The creative research undertaken amplifies the qualities of the *Urbis Porta* watercolour, in Niemanis's sense, beyond the codified language of architectural elevation, to reveal the queer imaginaries at play in dwelling places. I have situated my work alongside Lacey's *By Sea* and Ga's *Gyre* as fictional dwelling places that draw on aqueous imaginaries of the sea.

In the closing section of this exegesis, I will return to the action of pulling lines from the Dilworth Building, lines of animal hairs (my own silver hairs) and sable hairs, in a comparison of the two final exhibition works *Urbis Porta Itinerant* and *1000 line-dwelling*. Taut lines, in dry and wet conditions, are to be found in the interplay of ruled graphite lines and malleable watercolour lines in *Urbis Porta Itinerant*, and in the knotting and tensioning of fallen silver hairs in drawn ornamental structures.



Figure 5.1. Sue Gallagher, Knotted hair-lines for *1000 line-dwelling*, 2019-2020.

Findings

5.1 Reflection on research inquiry

Thought forever lost or merely mythological, entire civilizations were revived less through the recovery of massive architectural monuments, but rather by restoring the glimmer of small and seemingly marginal articles, such as golden buttons, finger rings, hairpins, headbands, and metal brooches.

Papapetros²⁸⁴

In my creative research inquiry into dwelling I tend to begin by crafting small things. From the intimate space of hand-crafting matter I have developed a series of ornamental structures that graft together modes of bodily adornment and expanded architectural drawing. The ornamental structures I have produced are sites for reflecting and amplifying a material imaginary of dwelling, which resist the formal imaginary of architectural monuments. Unearthed from burial sites, small ornamental artefacts, according to Papapetros, communicate the cosmologies of civilisations by way of their materiality, form and patterning, and the relations they suggest with bodies.²⁸⁵ Building on Papapetros's notion of a reconstruction of civilizations from small ornamental artefacts, I have explored bodily adornment as a means to reimagine dwelling from a queer perspective. A material intimacy between the cosmos and the cosmetic can be found in the embodied expression of our domestic interior life cycles; the tales we embed within tales. Stories of metamorphosis, according to Bruce Clarke, are embedded narratives, frames within frames, which speak to the generational sequence of life and death that exceed our everyday frames.²⁸⁶

284. Papapetros, "World Ornament," 309.

285. Ibid.

286. Bruce Clarke, *Posthuman Metamorphosis: Narrative and Systems*, 1st ed. (New York: Fordham University Press, 2008).

Travelling the wandering lines linking metamorphic tales with ornamental artefacts, this creative research has followed a circular movement. The encircling of dwelling, pooling, and drawing in my creative research has sought to transform my relation to dwelling. It has imagined my body and home stretched outwards. The transforming capacity of ornamentation, both queering and erotically charged, has tested the limits of dwelling. The ornamental dwelling structures produced in this investigation have pursued varying scales ranging from body-wear to public exhibitions of spatial drawing that the body enters into. In turn, I have found that dwelling exists within line complexes drawn with matter, with bodily and environmental forces, and with imagination.

A queer material imaginary offers vitality and counter-dwelling potential in the field of spatial design. As my drawing practice has sought to demonstrate in the context of dwelling places, there is an urgent call to grasp places and placement beyond a heteronormative patterning of bodies and homes. I have rethought my relationship to home by turns as a dwelling-outwards as well as a dwelling-in. As Ahmed makes clear, queerness is not just a subjective desiring position (or identification), but a matter of orientation to things and situations at large.²⁸⁷ It entangles and reworks orientations inordinately. I have found inspiration and release in the mis-orientation between the city-grid defined by Customs Street and the first colonial sea-wall edging it, and the subtle, off-kilter run of Queen Street, itself a trace of the now undergrounded Ngā Wai o Horotiu. This drift telegraphs to more intimate scales, particularly the one binding the bodies of my partner and me, for in our small corner apartment are condensed city layouts and water lines. Drawing insight from the complex linework condensed in this locale, I have staged and then considered three drawing series: *Urbis Porta substitution* series in Act Two; *Line-dwelling* series in Act Three; and *Urbis Porta Itinerant* and *Urbis Porta Panormaic (cross-fade)* in Act Four. These are offered as material imaginaries for others to dwell within.

This research has environmental and political resonances. The 2019 Schools Climate Change Protest saw a 10,000-strong march of people track the line of Ngā Wai o Horotiu past the Dilworth Building before turning into Customs Street, where the first colonial sea wall lies, and later turning into Quay Street, the place of the second colonial sea wall. Within this flow of protesters, temporary pools of performance opened with eddy-like effect, gathering,

287. Ahmed, *Queer Phenomenology*.

chanting, dancing, and singing. The protest culminated at an imagined line of the sea rising along Quay Street, where protestors stood side by side, physically drawing the predicted extent of land that will be reclaimed by the sea. As more people widened this line, larger pools of space were formed, in which people sat and sang together. The fluctuating pools of performative acts, which reimagined the Pacific Ocean reclaiming what the colonialists had taken, offered a profound vision. This resistance, performed by gender-fluid youth, illuminated to me how the city opens toward a queer futurity through joyous excess. The everyday consumerist and corporate occupation of Queen Street was temporarily stalled.

Given the pursuit here of scalar collisions of bodily matter and metals, city places and dwelling intimacy, no less than cosmologies and cosmetics, an elemental reflection is warranted. Consider recent scientific observations of pairs of neutron stars merging in spectacular collisions and the gravitational ripples they send through space-time.²⁸⁸ Amidst the remnants of this catastrophic collision is found silver and other heavy metals.²⁸⁹ What can the material imagination make of such force and condensation? In this scenario, silver offers itself as the embodiment of the most acute of attractions. Could a parallel be drawn with this exotic metallic production, signalled by gravitational waves, and the rippling water of Salmacis? The merging of Salmacis and Hermaphroditus, like the merging of neutron stars, results in matter transforming itself into multiple and diverse configurations. With such transformative attraction in mind, I have deployed the pool of Salmacis in my research, as argued in Act One, as an emblem of dwelling-in, a within-ness open to the queering capacities of diverse and multiple genders and sexualities. As such, the enacting of this aqueous dwelling sets itself the task of resisting the fixity of binary gender norms, but also domestic fixity itself. Most frequently conceived of as a place of violence, the pool of Salmacis melds corporeal transformation with a certain reflective stillness. I have reworked this intersection of mind and body into an event-space capable of servicing queer self-reflection, one where a fluid imagination can dream the familiar and familial home otherwise. If dwellings are capable of condensing what attracts in life, love and habits, they are also capable of propagating the force of such attractions outward. These ripples I have sought to capture with reveries of silver and water; drawing, in fact, on a long tradition of silver and water being deployed in acts of self-reflection.

288. Neal, "Auckland Scientist Dr JJ Eldridge Talks Space, Identity and Moving to New Zealand."

289. Ibid.

Self-reflection as a Narcissistic act, as noted by Bachelard, employs a material imaginary associated with water, which in addition to its reflective capacity imparts depth and continuity to this introspective act.²⁹⁰ As I have proposed in Act One, the gaze of Salmacis, as a variation of the Narcissistic gaze, offers both optic and haptic engagements with self-reflective inquiry into my dwelling places. This variation has underpinned my queer engagement with dwelling, which rests on intensifying and multiplying a network of relations, exceeding 'home' itself. This intensification and multiplication of queer relations in dwelling draws on and amplifies the superfluous, centrifugal dimension of ornamentation and daydreaming, which I have explored in relation to Muñoz's concept of queer aesthetics. Muñoz, drawing on Marcuse, emphasises the importance of Narcissus' act of reflection in the silvery pool, as an alternative dimension of reality that is based in aesthetics rather than labour and procreation.²⁹¹ Queer aesthetics, for Muñoz, can reveal a queer potentiality through ornamentation and daydreaming; the potential to transform perceptions of reality beyond the limits of the merely functional.²⁹² Act One laid the queer and watery foundations of my inquiry into dwelling.

In Act Two I developed a queer form of topoanalysis through the *Urbis Porta Substitution* series, through my architectural imaginary of dwelling in Gummer and Ford's *Urbis Porta* watercolour. This was an important phase in my research inquiry; rather than engaging directly with the realised architectural form of the Dilworth Building, I focused my attention instead on the ephemeral *Urbis Porta* watercolour. The incomplete city-gate created an opening to imagine a form of counter-dwelling through the trace lines and half-rendered image of the reflected building in the *Urbis Porta* watercolour. Contemplating the *Urbis Porta* watercolour as an aqueous imaginary of dwelling, coupled with an imaginary engagement with the undergrounded watery condition of the site, allowed a drift to occur between a formal imaginary of the architectural form of the Dilworth Building and a material imaginary at play in the watercolour and amphibious site.

In Act Three, the drawing outward and inward has led to the figure of *line-dweller*. In the *Line-dwelling* series the fragile network of lines inscribed in the gallery can collapse through the very movements of the line-dweller. The line-dweller becomes an agent in the drawing. This is significant, as the drawings we produce in spatial design and architectural practice tend to define

290. Bachelard, *Water and Dreams*.

291. Muñoz, *Cruising Utopia*.

292. Ibid.

the limits of dwelling through built forms. In my research inquiry I have engaged in the chaotics and fragility of lines through drawing with matter. The line that is capable of changing trajectory at any point was investigated in my research through a material engagement with silver, water and hair. The interplay of taut lines and wandering lines, which developed in my creative inquiry, led to new forms of line-dwellings. Drawing on Hayward's transgender theory, the body of the building, defined initially by line-work, was counter-positioned as an "inter-threading" and "intra-threading."²⁹³ Through this investigation the body began to encompass the building, as a collective network of wandering lines, waterways, daydreams and imagination.

5.2 Final Works for Exhibition: *Urbis Porta Itinerant* and *1000 line-dwelling*

Drawings, as small gestures, aim to amplify a politic of queer becoming. The continuous conjuring of topophilia through an expanded spatial drawing installation practice, offers methods to dwell imaginatively in research inquiry. Within my production of ornamental structures in public exhibition contexts, a centrifugation of dwelling intimacies and attractions led to forms of reflective drawing that utilised architectural drawing, jewellery-making processes, digital video and installation practice. Two final works explore the intersection of hand-making and reflective process. Titled *Urbis Porta Itinerant* and *1000 line-dwelling*, these works build on earlier concerns, with the former using postproduction technologies to chart a haptic encounter with Gummer and Ford's *Urbis Porta* watercolour, and the latter restaging an earlier iteration of the *1000 line-dwelling*.

The culminating creative works for this research, *1000 line-dwelling* and *Urbis Porta Itinerant* are installed across two sites; with *Urbis Porta Itinerant* exhibited in AUT's WZ Building foyer in a tryptch format on digital screens and *1000 line-dwelling* in St Paul St Gallery Two. I recall the starting point of my research project in my apartment in the Dilworth Building where I sited this inquiry into my dwelling places – my home and body. Dwelling in the apartment is conditioned by the specific characteristics of the Dilworth Building amidst the commercial context of downtown Auckland.

293. Hayward, "Spider City Sex," 231.



Figure 5.2. Sue Gallagher, *1000 line-dwelling test-site*, 2020, silver chain, hair. Installation test in St Paul St gallery 2, 2019.

Dwelling, as an immersed and embodied act, is complicated by my act of looking out at the city from within, amidst the kaleidoscopic silver surfaces of the built city which reflects light and the imagery of the sky and sea, but also partial views of the Dilworth façade beyond the apartment. To live in an incomplete double, to imagine the transformative potential of the city-gate, and to imagine a city which never eventuated, triggered my exploration into dwelling as a form of daydreaming.

Urbis Porta Itinerant

The earlier iterations of *Urbis Porta Itinerant* discussed in Act Four were devised to fold the body back into the building. The final iteration of *Urbis Porta Itinerant* links building and body differently. In the interim installation, *Urbis Porta Itinerant* (Figure 5.2) is placed on digital screens twice the height and width of the lobby doorway-screens. In this configuration, the three digital sequences that would have animated the three doorway-screens in the Dilworth Building entrance lobby have been merged to form one large-scale projection. The first showing of *Urbis Porta Itinerant* nevertheless demonstrates the type of out-dwelling I have pursued all along in my dwelling-drawing practice. Home is turned out, in this iteration of

Urbis Porta Itinerant, as the body is folded inwards via the digital screens which intensify and magnify the bodily gestures of Gummer's hand drawing. Through an up-close investigation of the surface of the original watercolour, bodily gestures are drawn out of the material acts that led to the architectural drawing—brush marks and graphite line fragments. The three resulting digital sequences trace patterns of movement and mark-making indicative of haptic labour embedded in, but ordinarily hidden, in the *Urbis Porta* watercolour.

I project into this incomplete Dilworth Building site, and draw out its transformative potential. The dissolving blue sky in Gummer and Ford's watercolour *Urbis Porta* erases the actual topography of the Queen Street valley, enacting a tabula rasa, from which to draw the philanthropic city-gate as a key threshold towards achieving the "city beautiful": the brilliant blue sky lures me in, enabling a form of daydreaming situated in and out of the drawing and the building itself. Reflecting on the *Urbis Porta Itinerant* and dwelling in its brilliance of light, colour and textures, allowed me to become immersed in the watercolour. The magnified material details ignited a queer daydream of Gummer's mediated-sable hands drawing neo-classical fantasies of luxurious order, through malleability of animal hair and transparency of water. The animality of drawing with hair recalling the animality of dwelling—home and body. The encircling line of dwelling as an animal enclosure becomes, according to Teyssot, simultaneously the ecstatic line²⁹⁴. The ecstatic and encircling lines of dwelling exceed my bounded condition of dwelling, opening my dwelling-practice to a future public imaginary, and opening a meshwork of queer material relations. It offered the potential to dwell and love differently.

The *Urbis Porta* watercolour reconfigured in the *Urbis Porta Itinerant* video installation weaves detailed imagery from the Dilworth proposal with the present-day Dilworth Building entrance lobby. While for the PhD examination exhibition, *Urbis Porta Itinerant* was exhibited on large-scale digital screens in the WZ Building foyer, its conception and ultimate destination is the renovated Dilworth Building entrance lobby. Imagining this lobby as a future exhibition site, I identified its pooling potential, which could gather together a community of artists, designers, residents, and visitors, to generate and engage with creative production. *Urbis Porta Itinerant*, described above, responds to the entrance lobby and the three doorway screens. This work draws together the imaginary and materialized city-gate, the drawing and the building, all condensed in the entrance threshold. Reconfiguring the nature of passage into

294. Teyssot, *A Topology of Everyday Constellations*.

and out of the building by way of the drawing's reflection of light on terrazzo floor, by bouncing ambient light from the digital imagery into the vaulted ceiling, and more intensely as relational dynamics which occur between the three visual tracks and the peripheral view of the passerby, passage through the lobby is slowed and held. Remade a lobby-pool, it hosts, temporarily an in-dwelling.

The lobby renovation, including the installation of three digital doorway-screens, has been delayed due to the Covid-19 pandemic, but I will return to the curatorial intention for this site in the last section of the conclusion. With the once civil-scaled, city-gate in mind, the lobby space will be imbued with an analogous welcoming capacity, inclusive now of diverse publics. The provisional installation of this work in the WZ Building inadvertently mirrors the earlier disruption of the vision for the *Urbis Porta* urban scheme—a worldwide depression that forced the Dilworth Trust to sell the second building site and abandon the second building. Much as the *Urbis Porta* watercolour did then, the *Urbis Porta Itinerant* now carries a speculative valence that speaks to a fuller completion.

1000 line-dwelling

The final installation draws counter-dwelling into the public sphere. *1000 line-dwelling* (Figures 5.3-5.7) in ST Paul St Gallery Two extends my bodily matter and vestiges of my bodily care out into the public exhibition via a reworking of fallen silver head-hair. The drawing, *1000 line-dwelling*, offers an extended correlate of the nervous system with the hair-lines sensing vibrations and movement throughout the exhibition site. This work further develops an earlier version that formed part of a joint exhibition in 2019 (see Act Three). Therefore, *1000 line-dwelling* can be considered a slowly evolving drawing centred on taut lines of animal hair—my silver hairs—itself a barely visible, tensile structure. The collection of fallen silver hairs was itself a daily practice followed since the first iteration of this work. Across both works, knotted lengths of silver hairs and silver chains were merged in a drawn ornamental structure binding bodily and industrially machined matter. The most recent iteration of *1000 line-dwelling* takes place during the winter solstice, and as a reverie in silver, aimed to capture the lower light-levels entering the gallery at this time of the year.

1000 line-dwelling follows Sara Ahmed's proposition that the dispersal of bodily matter into the interior of a home is itself a form of dwelling. Fallen hair, normally swept up and evicted from the interior, is valued differently in this work. Acts of collecting, knotting, drawing hair into lines, and imagining the



Figure 5.3. Sue Gallagher, *1000 line-dwelling*, 2020, silver chain, hair. St Paul St Gallery, 2020. Digital photograph, Samuel Hartnett.

future drawing installation in a public exhibition context, shift my everyday orientation toward a dwelling *outwards*. The ornamental and material properties of silver hair, drawn into a temporary spatial drawing installation, enact a counter-dwelling. So is the intimate site of dwelling, my home-body, transmitted into a public domain. For me, the barely visible lines of my silver hair echoed the faint trace lines found in the *Urbis Porta* watercolour – another instance of counter-dwelling in this inquiry. Common to both works is a centrifugal and centripetal movement at play in this research inquiry.

What the term *line-dwellers* signifies for this thesis is the engagement of exhibition goers within my expanded drawing practice. Further, the time spent personally in the exhibition enabled me to engage in dialogue, observation and collective reflection with a diverse range of *line-dwellers*. For example, *1000 line-dwelling* triggered a curious and unanticipated response. Several people imagined the volume of the gallery between the vertical lines as being bisected by a series of solid reflective or transparent panels. To navigate the space, they began feeling their way through the space with their hands, testing

whether the spaces between the lines were passable. The minimal visibility at work forced a merging of imaginative and haptic engagement. I found that when *line-dwellers* inhabited the drawing installation they engaged in the production of imaginary space. As such, the works developed in this research draw on Frascari's concept of the material imaginary, bringing together, as they do, the subtle and the solid, ideas and matter, all by way of our bodies.

More generally, the act of drawing dwelling-lines into public exhibition sites invites an unsettling of daily habits of inhabitation. Dwelling is a conditioning of the flow of time. It is a lived temporality, gathering in and making time for life's potential. As such, the duration of drawing is a fluid economy in which time congeals, eddies and falls back on itself. *1000 line-dwelling*, while seemingly static in fact draws together multiple time-scales: the collection of fallen hair over the period of one year; the time of making, crafting, installing, care and cultivation; the biological time of growth and death; the projective time of drawing and imagination; the encircling movement of line-dwellers inhabiting the drawing; the cosmological time of the universe in flux, temporarily drawn into the gallery through the passage of ambient and direct sunlight; and the transformation of matter. While *Urbis Porta Itinerant* was constructed as a series of three animated sequences extracted from a still image, relational time occurred between the varying speeds of the three visual tracks. Watercolour drawing as a temporal, material process is revealed in the layered mark-making of graphite lines, watercolour washes, and the ephemeral time of immersion in the drawing.

Common to *Urbis Porta Itinerant* and *1000 line-dwelling* is Neimanis's notion of art as amplifier, which I introduced in Act Two and expanded in Act Four.²⁹⁵ The two drawing installations exhibited on St Paul Street, and the future exhibition site in the Dilworth Building, are themselves connected by the undergrounded passage of Ngā Wai o Horotiu, which runs from the university precinct to the old shoreline adjacent to the Dilworth Building. These installations amplify a queer capacity within dwelling, by which I mean the potential to imagine dwelling as bearer of an aqueous and transitive imaginary. Hence I have sought to enlarge what counts as drawing while simultaneously stressing and extending where and how we encounter dwelling as line-dwellers.

295. Neimanis, *Bodies of Water*.



Figure 5.4. Sue Gallagher, *1000 line-dwelling*, 2020, silver chain, hair. St Paul St gallery, 2020. Digital photograph, Samuel Hartnett.



Figure 5.5. Sue Gallagher, *1000 line-dwelling*, 2020, detail of knotted hair supporting silver chain. St Paul St gallery, 2020. Digital photograph, Samuel Hartnett.



Figure 5.6. Sue Gallagher, *1000 line-dwelling*, 2020, detail of silver chain. St Paul St gallery, 2020. Digital photograph, Samuel Hartnett.

Queering, as a hope-inducing act, seeks in this way both a pooling and an intensification of potential. *Urbis Porta Itinerant* and *1000 line-dwelling* strive for transformational acts of inhabitation. Akin to Louise Bourgeois' drawing *Femme Maison*, Giuliana Bruno and Jack Halberstam's reading of this work, I propose that *1000 line-dwelling* and *Urbis Porta Itinerant* are spatial territories which remap and reconfigure gendered space. The queering of supposedly fixed and stable forms, in our built environment and lived experiences, invites a fluid ontology of being in multiple and fluctuating assemblies through my practice. As temporary drawing–dwelling structures, their provisional nature intends to foreground the provisionality of 'nature'—specifically nature as it has been invested in gender and sexuality binaries. Connecting bodies and building through transcorporeal, transmaterialist, transgender processes rests on a queer material imagination, one that is utopic by intent. Transcorporeality—the construal of body as environment—as described by Alaimo²⁹⁶ and Neimanis,²⁹⁷ reminds us of our embeddedness in the complex assemblage of the vital material world. Fluidity, movement, circulation, eddying are precisely processes of queering, a loosening up of the fixity of the built environment and gendered space. As discussed in Act One, transposing the movement around the sculptural form as poetic lines, Ovid transposes materialized cultural artefacts into poetic narrative form. In my creative works I have directed the ambulatory movement of viewers as a way of becoming-Salmacis. Her encircling fluid movement, is retraced by the circulatory movement of the viewers in the installation works. The drawings *1000 line-dwelling* and *Urbis Porta Itinerant*, as small gestures, aim to amplify a politic of queer becoming through the “glimmer of small and marginal articles,” as a method to imagine “entire civilizations” queerly.²⁹⁸

5.3 Significance of Study

This thesis offers a methodology of expanded topoanalysis, as argued in Act Two and expressed in creative works I have made. The conjuring of ornamental structures as a queer form of topophilia is enacted through a spatial drawing installation practice; a creative topoanalytic method. A queer materiality of imagination and queer imaginary of materials has informed my creative inquiry into dwelling. Drawn lines of matter, through forging,

296. Stacy Alaimo, *Exposed: Environmental Politics and Pleasures in Posthuman Times* (Minneapolis: University of Minnesota Press, 2016).

297. Neimanis, *Bodies of Water*.

298. Papapetros, “World Ornament,” 309.

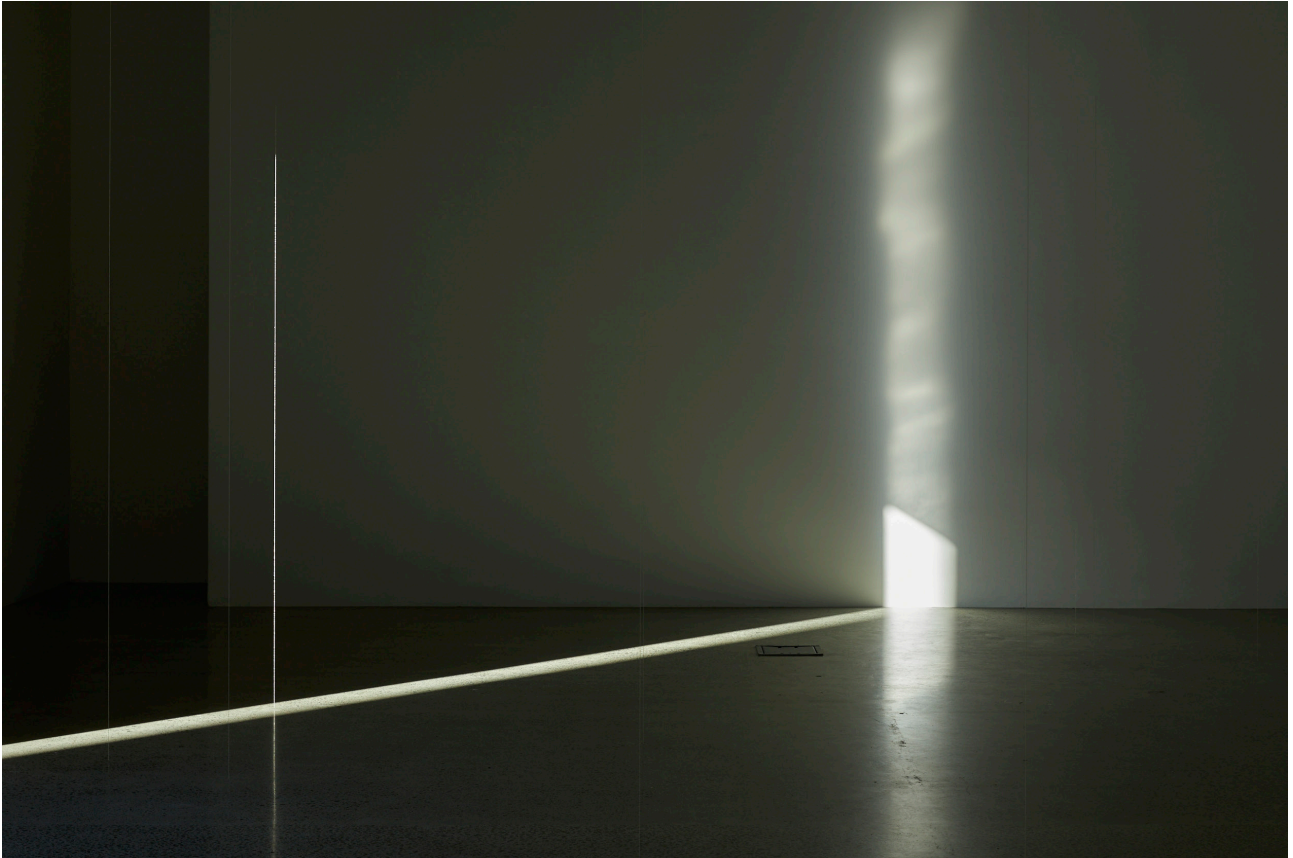


Figure 5.7. Sue Gallagher, *1000 line-dwelling*, 2020, detail of direct sunlight illuminating silver chain. St Paul St gallery, 2020. Digital photograph, Samuel Hartnett.

knotting and digital animation, have been formed into luminous drawing installations that have been positioned in this thesis as manifestations of a queer approach to imagining space. Topoanalysis as an approach has allowed a poetic engagement with place that emphasises a material imaginary dimension over a formal imaginary dimension. Relying less on an analysis of geometric properties as the underpinning logic of the built environment, topoanalysis promotes an embodied, poetic and reflective engagement with dwelling. My innovation in this research is to build on Bachelard's topoanalytic approach and emphasise the queering potential within. My focus on an aqueous imaginary, as a queer form of topoanalysis, relies on locating and creating sites for reflection and contemplation within daily acts of dwelling.

Driving my research has been an experimentation with wandering lines and elemental matter-force. The experimental engagement with line-making is a central contribution of this research. Lightning, according to Barad draws

luminous wandering lines in the sky, making visible the intra-actions that occur in matter at a quantum scale.²⁹⁹ Pointing to an inherent promiscuity in nature/matter, Barad writes:

No continuous path from sky to ground can satisfy its wild imaginings, its insistence on experimenting with different possible ways to connect, playing at all matter of errant wanderings in a virtual exploration of diverse forms of coupling and dis/connecting alliance.³⁰⁰

Something of this attracting experimentation has driven my queer material imaginary, with the rippling pool of *Salmacis and Hermaphroditus* offering a trope for the crossing of natures more generally. In turn, this intercourse in matter shows up in the digital fluctuating lines of *Urbis Porta Itinerant*, in the indents of light and shadow along the forged silver of *1* and *10 line-dwellings*, in the reciprocal stretch of silver hair and chain in *1000 line-dwelling*, and in the relay between sky and earth evident in the mineral-pigment digital pools in *Urbis Porta Itinerant*. Matter-force-lines, continually on the move, create a world in flux. These drawing series, like Barad's lightning, have sent out bodily lines, small experimental feeler lines, all without predetermined destination. Through the drawing series, described in Act Three, I have drawn from usually unimportant events in my quotidian life: a broken hair-tie, a thumbnail sketch, and the silvering and falling of hair. The body, indexed in the magnified details of drawings, is amplified into immersive drawn environments that respond to the environmental movement of line-dwellers (viewers) and site forces.

A significant contribution of my queer topoanalysis of dwelling is the material-poetic redrawing of the everyday through the intertwining of matter and imagination. I have sought to disassemble the fixity of dwelling within property lines and binary gender roles common to heteronormative environments. Fundamental attributes of architectural drawing practice have been reworked; line, scale and projection have all been deployed in pursuit of haptic, corporeal dimension and resonance. Dwelling is rescaled outward in relation to aqueous bodies, neutron stars and gravitational waves, and drawn inward via the surface details of watercolour images and bodily matter, including the temporal ageing of my own bodily matter.

299. Barad, "TransMaterialities," 387.

300. Ibid, 387.

This research values ornamentation as a modality of queer aesthetics to reflect and speculate on alternate imaginaries of dwelling. Engaging with bodily adornment and architectural ornamentation has involved working into the superfluous dimensions of my everyday dwelling places—home and body. I have deployed the term *drawn ornamental structures* to describe the installations that fuse patterns and practices of sculpture, drawing and experimental animation. The ornamental dimension of cultural artefacts is politically charged and is often attributed as a feminine or queer attribute in a heteronormative framework. Reclaiming ornamentation as queer allows for a poetic contemplation of self and my dwelling-places. In this project I have invited back an excessive version of self through glimmering animated screens and ornamental lines.

The act of drawing dwelling-lines into public exhibition sites invites an unsettling of daily habits of inhabitation. The pool of Salmacis, expressed through acts of weaving, is an agent for the “building” and “unbuilding” of dwelling, gender and sexuality, to recall Halberstam,³⁰¹ as creative acts of freedom. Pooling gathers together and intensifies relations in an immersive environment and surfaces a reflective capacity for thought and imagination. Pooling gathers subtle and solid bodies. Dwelling, in turn, slows things down and makes room for imagination, memory and inhabitation. This act of slowing down holds open a capacity for daydreaming, which itself stretches out bodies and matter imaginatively.

5.4 Future directions

As culminating works for this research, the second iteration of *1000 line-dwelling* and *Urbis Porta Itinerant* set up trajectories for future creative research. *1000 line-dwelling*, which packs down into the palm of my hand, will be followed by future drawing installation works which similarly span and intermingle body and room scales. While a promising strategy, I have yet to test these unsettling place-making methods outside of the controlled spaces of art galleries. I am prompted to consider how these drawing strategies may be reworked in home environments, and to what effect? To what extent would a domestic space need to empty out, in order to activate the ephemeral line-dwelling drawings? Further research would test how my drawing practice might reverse the home–body relations to install works directly in the home.

301. Halberstam, “Unbuilding Gender.”

With *Urbis Porta Itinerant* a potential curatorial agenda has emerged for the Dilworth Building entrance lobby; to support an experimental site for media artists, architects and designers interested in threshold conditions and their exploration. As a gift to the Dilworth Building Body Corporate, *Urbis Porta Itinerant* will be the first of the ongoing series of exhibition events which my partner Nooroa Tapuni and I will curate for the screens. The reworking of the former door spaces in the lobby as screens will open the entrance beyond the immediate physical space and, like the 1926 *Urbis Porta* itself, make it possible to host future communities in the making. Nooroa and I will run a series of salons in our apartment that facilitate conversations with artists, designers, architects, film-makers, curators and public programmers, and owners and residents in the Dilworth Building within Tāmaki Makaurau and beyond.

In future, the media art and architecture exhibition site in the entrance lobby will potentially connect with external partners, including AUTV, Aotea Live and the Auckland Council Public Art Advisory Panel to form a digital-screen trail in Tāmaki Makaurau Auckland. The curatorial programming of the circuit could lead to public commissions for artists and designers to produce work over a series of screens and, in time, lead to a festival event. Three-channel video works could be tested and developed that are then sent on to international screenings and exhibitions. To show *Urbis Porta Itinerant* for examination on the AUTV digital screen in WZ Building is in keeping with the proposed circulation of media art for multiple locations along an urban-screen itinerary. So the reconfiguring of dwelling in this research has given rise to wild, wandering lines travelling from home to body, city to mediascape.

I return one last time to the reflective and immersive pool of Salmacis, the emblem for queer and trans dwelling in this project. While the reflective quality of the pool enables a poetic contemplation of the world, and a transgression of heteronormative binaries of gender and propriety, the aggressive and agitated pool-dwelling of Salmacis signals that dwelling-places can violently and subtly transform bodies and repattern gender and sexual orientations. The fluid and changeable gendering of bodies in the pool of Salmacis is at odds with the binary logic at play in our heteronormative built environment. The heteronormative division of male and female occurs not only in public bathrooms, segregation of gendered schools, and division of domestic spaces, but is also enforced in our bodily expressions of gender and sexuality.

Salmacis, as an ‘ill-omened’ pool, appears in my research as a body of water that is seen as ‘cursed’ within a heteronormative framework; while I argue that she offers a queer form of future dwelling. In this research the pool of Salmacis

is found to be a queer body of water that partakes in a larger hydrocommons, as defined by Neimanis, offering a queer aqueous imaginary with the capacity to transform our familiar forms of dwelling-places in the home and body. By transforming the way I draw, in my spatial design practice, through the reveries of water, silver and hair, I have opened new possibilities for imagining my everyday domestic life differently. More specifically in terms of my research inquiry, the forms of self-reflection I have undertaken, through a queer topoanalysis of my dwelling-places, offer to spatial design and related fields the potential for encountering dwelling queerly, to elaborate material imaginaries through a contemplative drawing practice.

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Appendices

Appendix 1: *Things that scale themselves* exhibition documentation

Appendix 2: *Point of inflection* exhibition documentation

Appendix 3: *Silvering (slowly)* exhibition documentation

Appendix 4: Folded plan + elevation drawing of Apartment 4D,
Dilworth Building.



a. Gallery entrance.

**THINGS
THAT
SCALE
THEMSELVES**

◀ ST PAUL ST



TE WĀNANGA ARONUI
O TĀMAKI MAKĀU RAU

*St. Paul St Gallery 3
63 Wellesley St East
Auckland*

*Tuesday 11 July —
Friday 14 July, 2017
10am — 4pm*

Spatial design work by
Carl Douglas &
Sue Gallagher



f. Sue Gallagher

g. Sue Gallagher





b. General view of gallery, looking east




c. General view of gallery, looking west



h. Carl Douglas



i. Carl Douglas



j. Sue Gallagher

WORKS EXHIBITED

Carl Douglas

Meshwork 3 (2017).

Pencil drawing, 10000 × 841 mm [Fig. h]

Cylindrical Panorama (2017).

Pencil drawing over digital print, 855 × 610 mm [Fig. i]

Sue Gallagher

Forged (2017)

Six pieces of silver jewellery, and projected digital image. [Fig. g]

Photo: Cornelius Geraets.

Urbis Porta (2017)

White acrylic architectural model, approx. 1000 × 450 × 300 mm, and projected digital image. [Fig. f, j]

Made with assistance from Jewel Yan.



b. The panel discusses Meshwork 3. Photo: Andrew Lowe.

PANEL DISCUSSION

A public panel discussion was held on Friday 14 July, 1–2:30pm, attended by 15–20 people. Carl and Sue spoke briefly to their work, and engaged in conversation with five invited respondents:

Eu Jin Chua

Senior Lecturer in Spatial Design at AUT University; Fellow at Elam School of Fine Arts, University of Auckland; PhD candidate and Wingate Scholar at Birkbeck College, London. He regularly curates exhibitions, with a particular focus on theories of art, architecture, and film.

Dr. Susan Hedges

Senior Lecturer and Head of Department in Spatial Design at AUT University. Research focuses on interior conditions and architectural drawing.

Monique Jansen

Senior Lecturer in Visual Arts at AUT University, Committee member of St Paul St Gallery. Her contemporary drawing practice is regularly exhibited, and she is represented by the Antoinette Godkin Gallery.

Dr. Sarosh Mulla

Lecturer in Architecture at University of Auckland; practices architecture as member of Paterson Architecture Collective. Recipient of multiple DINZ Best Gold Awards, the AAA Cavalier Bremworth Award, and the AMP National Scholarship.

Monique Redmond

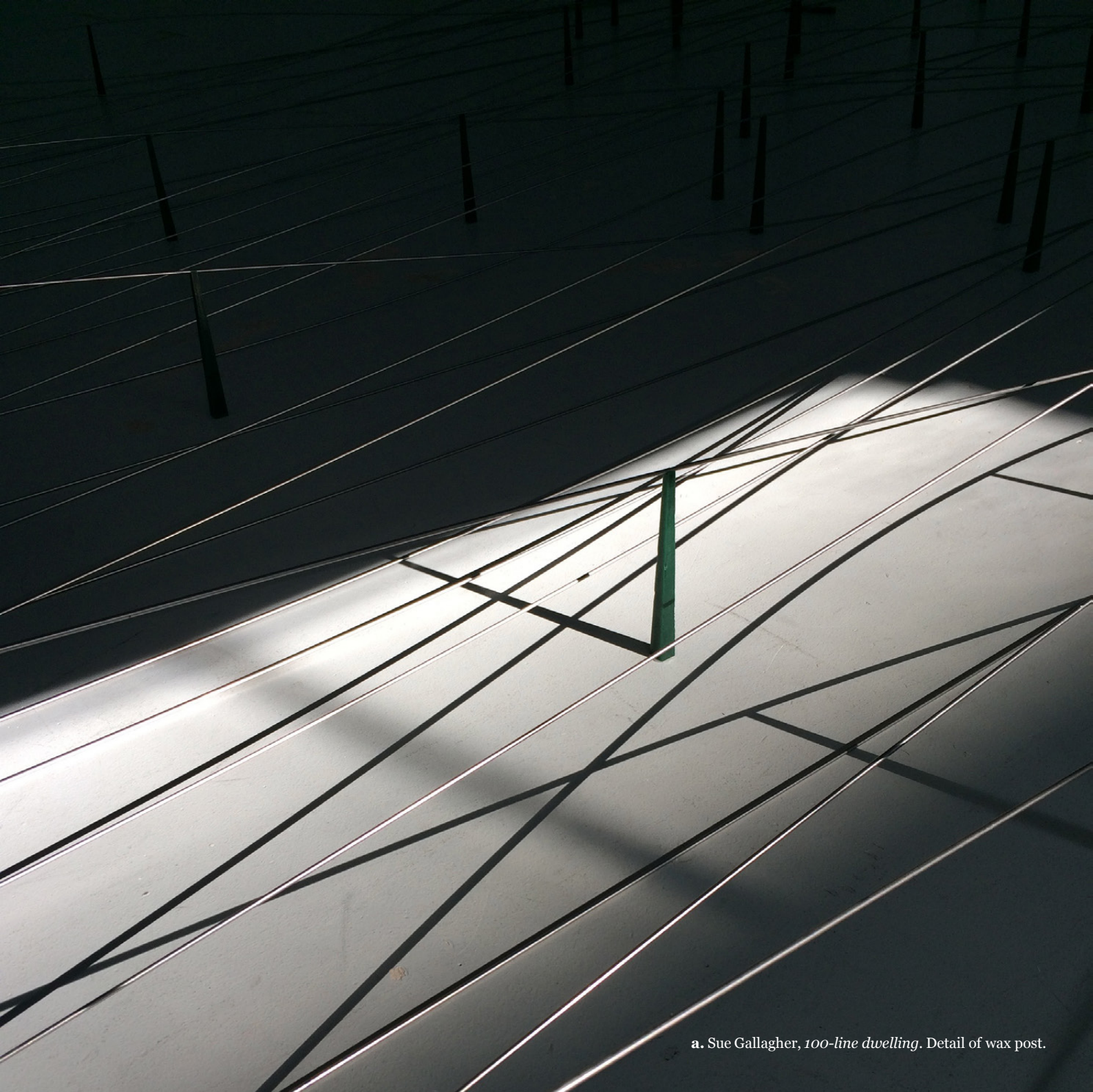
Associate Professor and Visual Arts Postgraduate Strand Leader at AUT University. PhD candidate at Deakin University, Melbourne. Her research and art practice centres on collaborative and installation processes, exchange, conversation, and reciprocity.



b. Carl Douglas at the panel discussion. Photo: Andrew Lowe.



e. Sue Gallagher presents Urbis Porta to the panel. Photo: Andrew Lowe.



a. Sue Gallagher, *100-line dwelling*. Detail of wax post.

Sue Gallagher
Carl Douglas

× **POINT OF INFLECTION**
Spatial Design Work

9–16 August, 2018

St Paul St Gallery 3
63 Wellesley St East
Auckland

100-line dwelling, Sue Gallagher, 2018
(100 steel rods, 101 casting wax and bronze posts;
approx. 4000 × 9000mm)

Landfall, Carl Douglas, 2018
(found scoria rock, custom-fitted pine and aluminium
tripod; approx. 400 × 400 × 1300mm ; two-screen
digital animation)



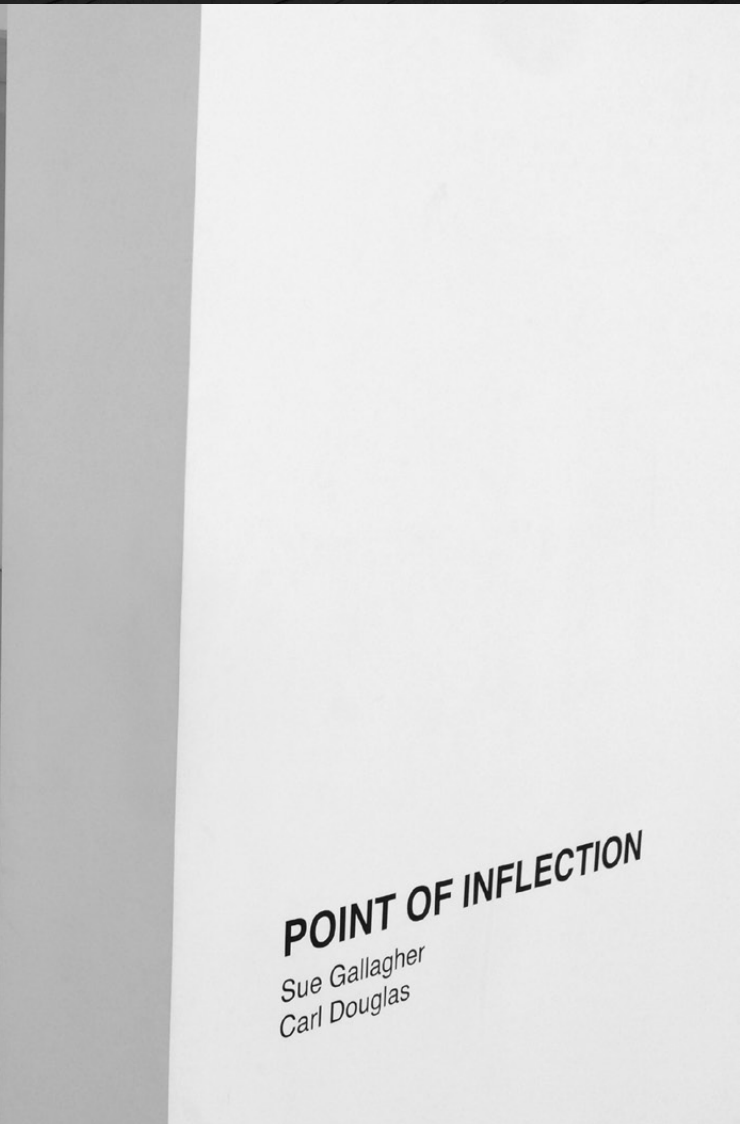
b. Carl Douglas, gallery entrance showing Screen 2 of *Landfall*.



c. Sue Gallagher, gallery overview showing *100-line dwelling*.



d. Carl Douglas, gallery overview showing tripod and Screen 1 of *Landfall*.



POINT OF INFLECTION
Sue Gallagher
Carl Douglas

e. Carl Douglas, *Landfall*. Detail of scoria rock and mounting.



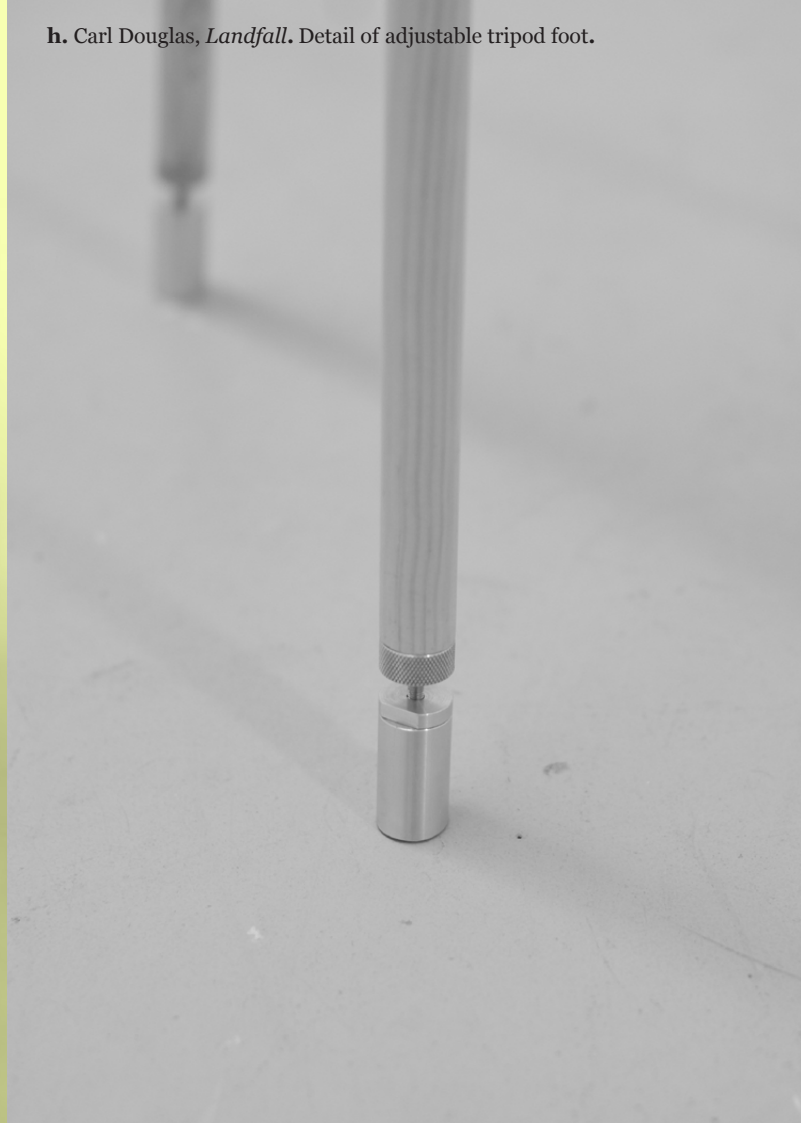
g. Carl Douglas, *Landfall*. Screen 2: digitally simulated smoke.



f. Carl Douglas, *Landfall*. Screen 1: digital model of scoria rock with simulated smoke.

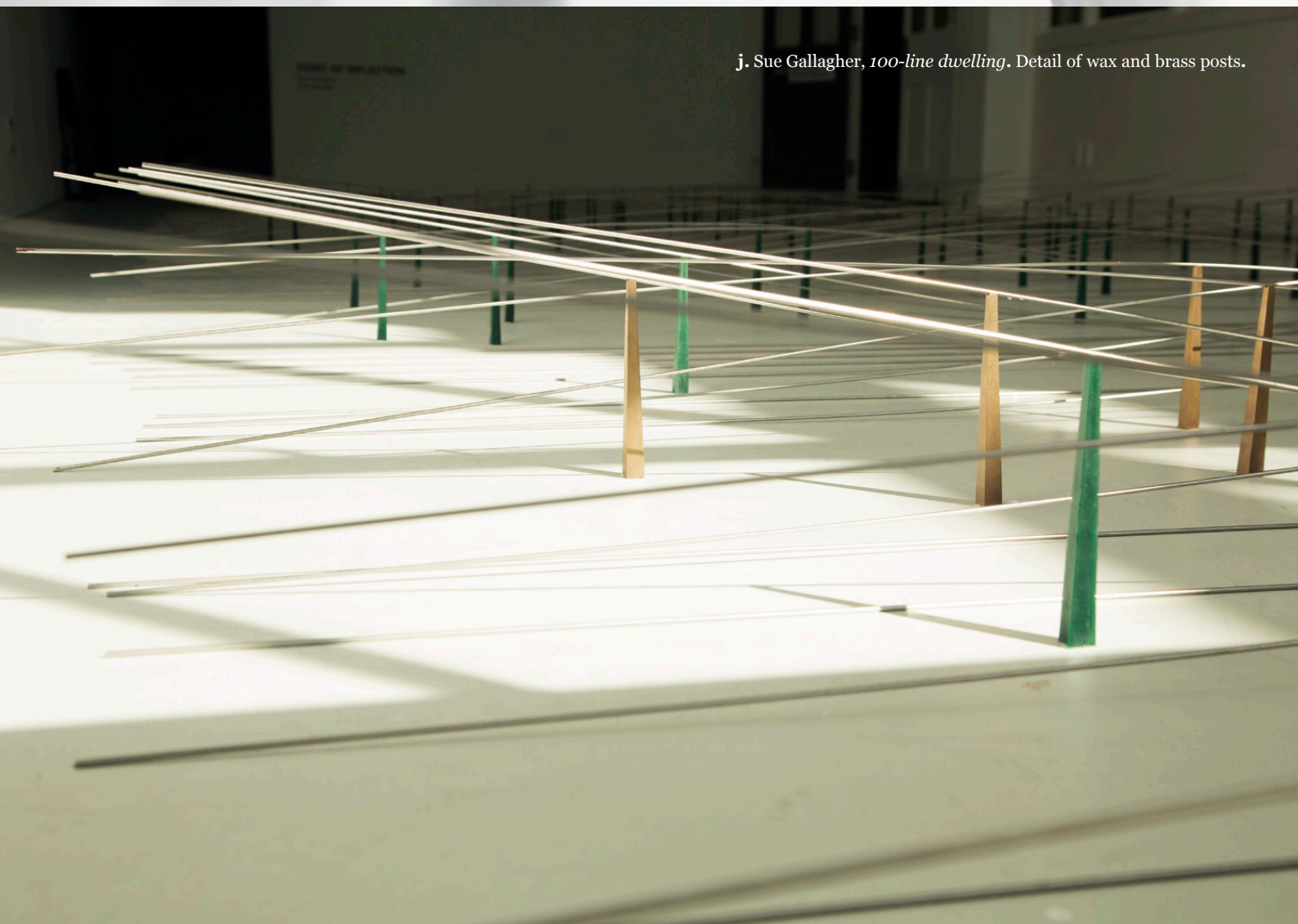


h. Carl Douglas, *Landfall*. Detail of adjustable tripod foot.





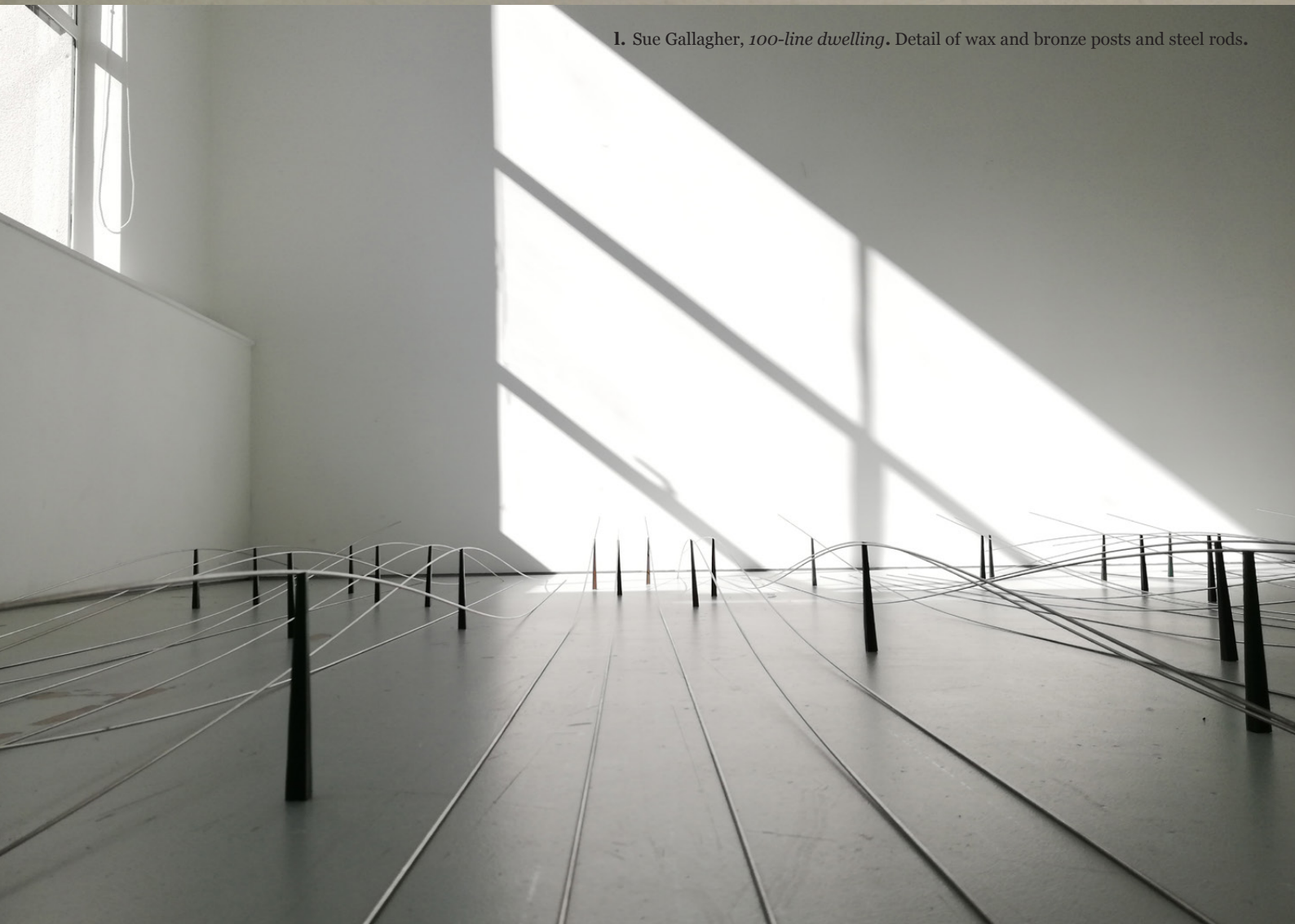
i. Carl Douglas, *Landfall*. Detail of tripod mounting ring.



j. Sue Gallagher, *100-line dwelling*. Detail of wax and brass posts.



k. Sue Gallagher, *100-line dwelling*. Detail of wax posts and steel rods.



l. Sue Gallagher, *100-line dwelling*. Detail of wax and bronze posts and steel rods.

Panel Discussion

A public panel discussion was held on Monday 13 August, 3–4:30pm. Sue and Carl introduced their work briefly, and engaged in conversation with a panel of five invited respondents. The panel was multidisciplinary, tailored to the themes of the exhibited works:

Michael Milojevic

Professional Teaching Fellow, University of Auckland

Michael teaches and researches in architectural history, with particular knowledge of the architecture, art, and cultural narratives of Mediterranean classical antiquity.

Rafik Patel

Lecturer in Spatial Design, AUT University

In his current PhD work, Rafik is researching questions of cultural displacement and cosmic orientation. In his speculative drawing practice and teaching, he emphasises detail, disruption, and narrative.

Mia Straka

Jeweller, Workshop 6

Mia's work has been exhibited nationally and internationally, and is held in the Wallace Arts Trust Collection. She uses craft methodologies to explore human bodies as sites, traversing the space between jewellery and installations.

Dr. Layne Waerea

Tē Arawa, Ngāti Kahungunu / Artist / Learning Advisor, AUT University

Through her performative art practice and temporal interventions, Layne challenges the juridical frameworks of contemporary public spaces, seeking out ambiguities and highlighting absurdities.

Anna Wallis

Jeweller, Workshop 6

Anna's jewellery is held in the permanent collections of the Dowse and Auckland Museum. She emphasises process-driven work, and references machinery and architecture as well as crystalline and geological formations.

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Visual Arts Talk Week Panel

100-line drawing was also reviewed on Wednesday 15 August, as part of AUT's Visual Arts Talk Week. This panel included Professor Chris Braddock (AUT), Anna Miles (Anna Miles Gallery), Kim Patton (Objectspace Gallery), and Kathy Waghorn (University of Auckland).

×

Individual Reviewers

Substantive discussions of the work were had at a series of individual viewings. These reviewers included Julia Waite (Curator of NZ Art, Auckland Art Gallery), Professor Desna Jury (AUT Pro-Vice Chancellor), and Dr. Monique Jansen (Head of Department, AUT Visual Arts)



m. Carl, Mia Straka, and Anna Wallis.



n. Mia Straka, Albert Refiti, and Sue.



o. Kathy Waghorn, Anna Miles, and Kim Patton.

Postgraduate Drawing Workshop

A drawing workshop, open to all AUT postgraduates, was held on Thursday 16 August 1–4pm. Nine students from the Master of Design and Master of Visual Arts programmes participated, along with three AUT Staff: Carl, Sue, and Monique Redmond.

The workshop began with a response to Rebecca Solnit's essay 'Seashell to Ear' (In *Storming the Gates of Paradise. Landscapes for Politics* (2007). Berkeley, CA: University of California). Solnit attends to the condition of line as a space of wandering exploration:

Shopping at one's feet for stories, for the unknown, for the thing lost so long one can no longer name it, for treasure that will transform, for that inhuman material that sets free whatever is most human and immaterial.

Students worked collaboratively to construct drawings using thread and stones. Beginning in pairs, and culminating in a single shared work, students probed ideas of line and materiality. The shared drawing formed part of the exhibition until its closing the following day.



p. Zeenia Irani and Ellen Ransfield.



q. Collaborative drawing.



r. Detail of collaborative drawing.

Photograph Credits

k, l: Sue Gallagher

i: Andrew Lowe

j, m, n: Mitchell McGrath

All other images: Carl Douglas

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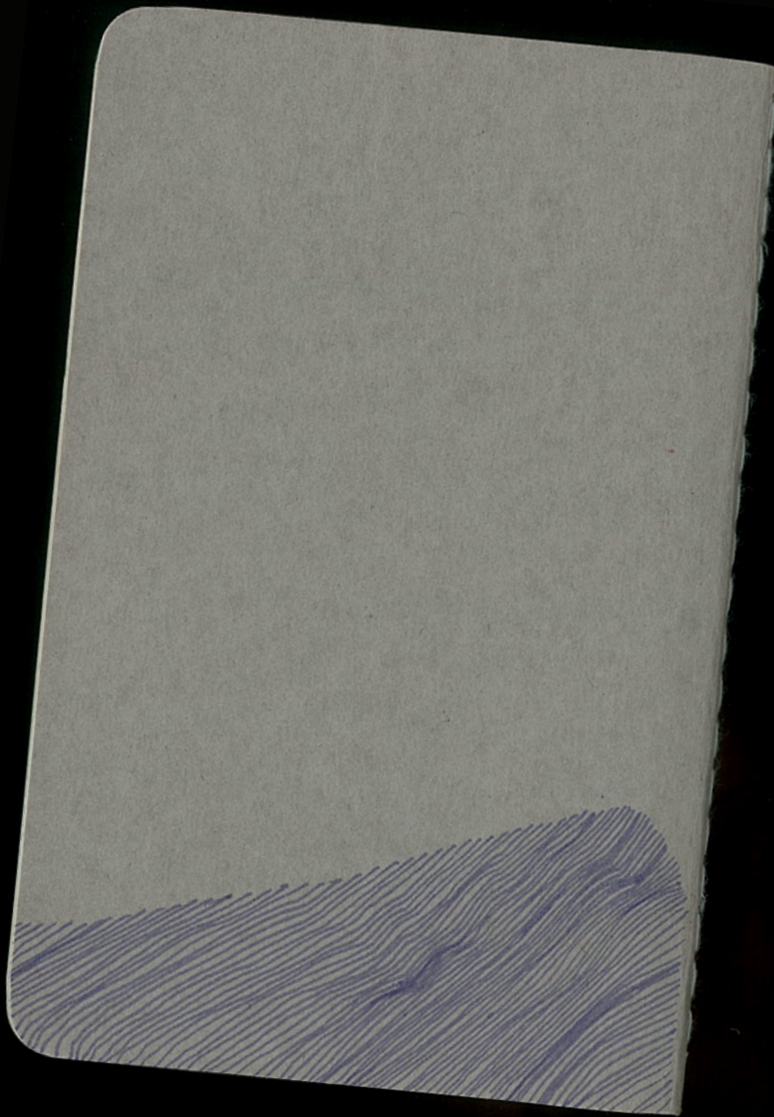
Gallery promotional flyer

Exhibition handout provided in the gallery.

◀ ST PAUL ST

AUT

TE WĀNANGA ARONUI
O TĀMAKI MAKĀU RAU



Sue Gallagher
Carl Douglas

× **POINT OF INFLECTION**
Spatial Design Work

*St Paul St Gallery 3
63 Wellesley St East
Auckland*

*Open 1–4pm
Thursday 9 August —
Thursday 16 August, 2018
(Closed Sunday)*

Sue Gallagher
Carl Douglas

POINT OF INFLECTION
Spatial Design Work

St Paul St Gallery 3
63 Wellesley St East
Auckland

9–16 August, 2018

×

Landfall, Carl Douglas, 2018
(found scoria rock, pine and aluminium tripod, two-screen digital animation)

An unevenly aerated chunk of basalt scoria metonymically summons the Auckland Volcanic Field; similar material underlies and conditions the Tāmaki isthmus. Of uncertain provenance, the stone has become unmoored, and finds a new setting in a digitally-machined pine ring. The ring is elevated in a way that recalls the tripods of Pākehā surveyors struggling to grasp and hold a terrain. The stone also recalls the Lucretian atom, deviating infinitesimally from its vertical descent, ricocheting off its neighbours, and liberating the cosmos from determinism. Digitally scanned, the rock is reconstructed as a mesh of points, from which a simulated smoke arises. Whorls of smoke, rising from one screen to appear on another are thus a twice-displaced echo of the stone.

100-line dwelling, Sue Gallagher, 2018
(steel-casting wax-bronze, 100 rods, 101 posts; approx. 4000 × 9000 mm)

100-line dwelling explores the mobility and direction of line and includes consideration of the site of the Dilworth Building as a transformation from the fluid and curved lines of the volcanic terrain of Tāmaki Makaurau and waterways, to the straightened lines of the commercial city, where the topography was radically transformed through a series of massive land reclamations and building of transport lines. The intersection of these various lines point to the tension between the rise of modernity (the desire for machine like efficiency) and the topography and flow of the land and body. The straightening of the city, the remnant of the curve, is evident in the Queen Street Custom St East city block, and in the geometry of the Dilworth building where I reside. The oscillation between small and large scales offers one way of thinking about my orientation and placement with an apartment sitting at the edge of the massive land reclamations comprising Auckland's downtown. The Dilworth Building itself sits on a site bounded between the straight line of Customs Street and the subtly bent trajectory of Queen Street, a trajectory in fact responding to the once deviating path of Wai Horotiu. As such, my corner apartment in the Dilworth Building negotiates between straight and deviating lines. Consequently, my apartment interior, tucked into the rear of this curved corner, implicitly carries the hidden force of Wai Horotiu (line of Queen St) and the defensive structure of sea wall (line of Custom St). This giddy topographical relationship in turn opens a space to rethink lines in the context of dwelling as the matter-force animating the lived, instead of notation for dividing and fixing.



a. Sue Gallagher, *1000-line dwelling*. Detail of suspended silver chain.

⌈ **SILVERING (*slowly*)**
Spatial Design Work

10–13 September, 2019

St Paul St Gallery 3
63 Wellesley St East
Auckland

Carl Douglas, *Elevations (from the ground looking back)*
(ink on paper; 3 × 500 × 650mm)

Sue Gallagher, *1000-line dwelling*
(knotted silver hair, silver chain, variable lengths)

Emily O'Hara, *Night Stand / 2019 Lunar Index*
(poplar, clay, glaze, palladium, text; dimensions variable)

Rafik Patel, *Heavens and Earths*
(pencil on permatrace; 1 × 300 × 840mm, 2 × 590 × 841mm)

Nooroa Tapuni, *code-switching: (M+B) @ruff cuts 005*
(mixed media)

Silvering

(slowly)

Silver tongued. Silver coated. Acts of silvering occur in various time scales. The silvering of hair from the temple to the crown. The bleaching of timber in sunlight. Layers of graphite silvering the page. The gilded moon reflecting the orbiting passage of light-bodies. The silvering of cities, kaleidoscopic corporate towers awash with silver particles. Silver makes glass into mirrors: voracious, prolific and unsettling surfaces:

*I see them as infinite, elemental
Executors of an ancient pact,
To multiply the world like the act
Of begetting. Sleepless. Bringing doom.
They prolong this hollow, unstable world
In their dizzying spider's-web
(Borges, 'Mirrors', 1985)*

If a mirror is the frightening multiplier of worlds and the elemental executor of an ancient pact - then metallic silver is the material instigator and silvering is its process. Drawing in the world, pulling its surroundings into itself, mirrors figure the shiftiness of relational things. Everything is connected by invisible threads of relation. To make space is not to work in secure isolation, but to perform in the open, exposed, tugging on threads we can barely see.

St Paul ST Gallery III
63 Wellesley Street East

10 -13 Sep, 2019 // 10am - 5pm

Design Review Panel 13 Sep 1.30pm

Sue Gallagher: 1000 line dwelling

The silvering of hair augments my face, rendering me both transparent and metallic. If the 1000 lengths of knotted hair can be considered as a scalar line, then the measure of each strand is a variable face-length.

(knotted silver hair, silver chain, variable lengths)

Nooroo Tapuni: code-switching: (M) A @ ruff cuts 005
<#onlockdown> series [2019....]

...when the average middle class go into the kitchen and breakout some chicken they don't really enjoy it and a ha ha ha um white skin is a terrible temptation because we look like angels sure deadly temptation to a sense of superiority and a ha ha ha um...

(mixed media)

Carl Douglas: Elevations (from the ground, looking back)

Elevations lift things up from the ground, twisting them into a vertical plane under an orthographic stare from nowhere. These elevations, however, do not tend to infinity and are not part of a chain of before and afters. They are tenuous fibres, barely-specified worlds.

(ink on paper, 3 x 500x650mm)

Emily O'Hara: Night Stand with 2019 Lunar Index

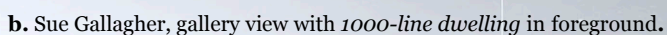
An exploration into the Night Stand as a spatial locator for celestial/lunar relations that are both everyday and otherworldly.

(poplar, clay, glaze, palladium, text; dimensions variable)

Rafik Patel: Samāwāt al-Ardūn (Heavens and Earths)

Seeking to uncover, amplify and compose multiple horizons, a spatial exposition examines the manifestation of 'three modalities of Being' - dunya (present world/visible world), barzakh (intermediate world/invisible world of the dead), and akhira (future of the world/hereafter).

(pencil on permatrace, 1 x 300x840mm & 2 x 590x840mm)

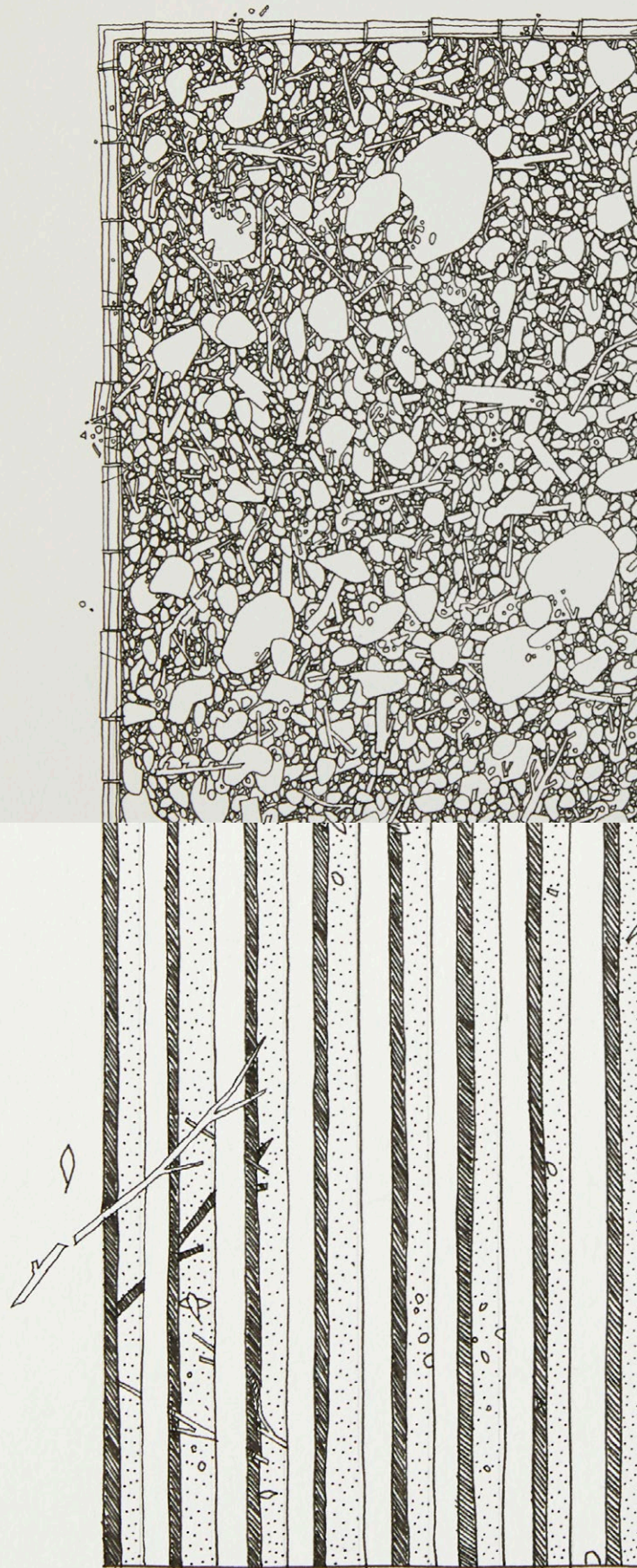


e. Emily O'Hara, *Night Stand / 2019 Lunar Index*. Detail of night stand.



g. Emily O'Hara, *Night Stand / 2019 Lunar Index*. Detail of moons.

f. Carl Douglas, *Elevations (from the ground looking back)*. Detail of Elevation 1.



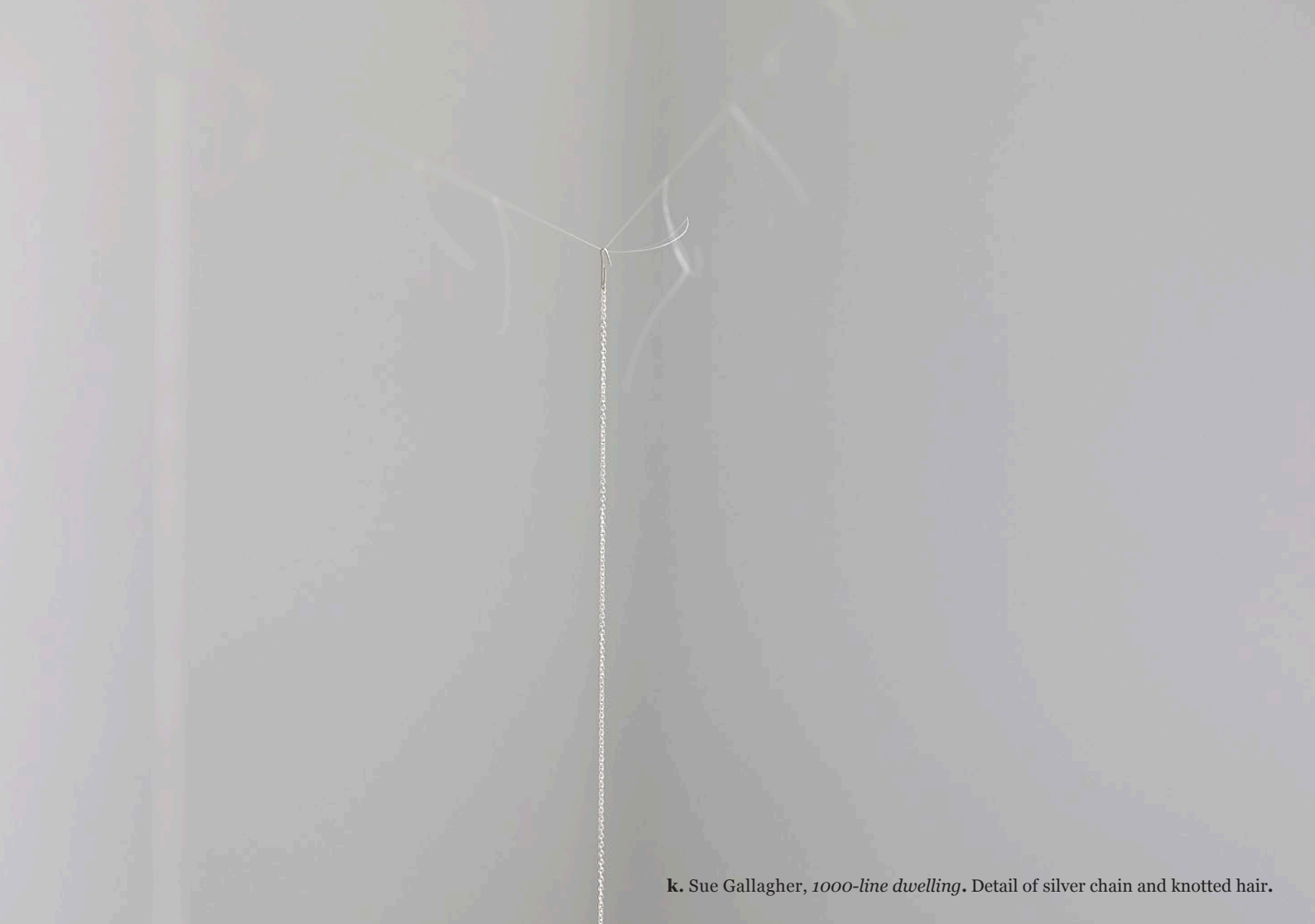
h. Carl Douglas, *Elevations (from the ground looking back)*. Detail of Elevation 2.



i. Nooroo Tapuni, *code-switching: (M+B) @ruff cuts 005*.



j. Rafik Patel, *Heavens and Earths* sheet three.



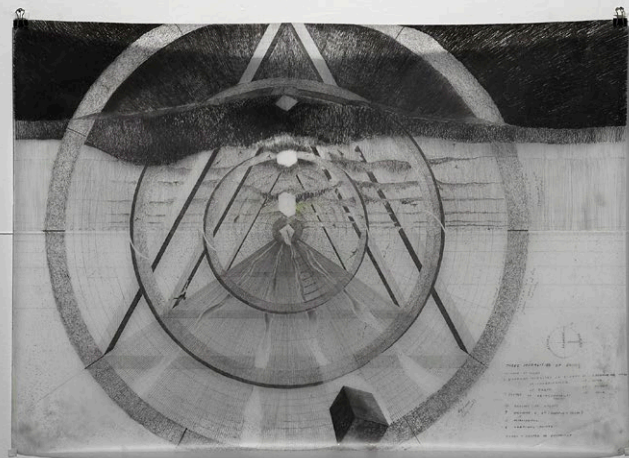
k. Sue Gallagher, *1000-line dwelling*. Detail of silver chain and knotted hair.



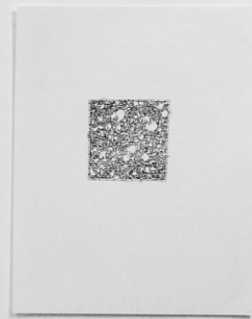
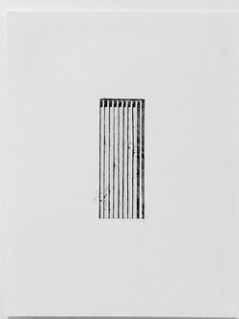
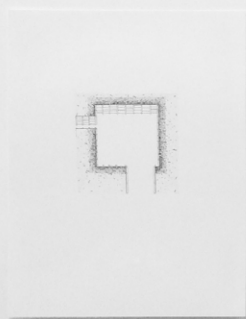
l. Emily O'Hara, gallery view with *Night Stand* / *2019 Lunar Index* in foreground.



m. Sue Gallagher, *1000-line dwelling*.



n. Rafik Patel, *Heavens and Earths, sheet 1*.



o. Carl Douglas, *Elevations (from the ground looking back)*.

Panel Discussion

A public panel discussion was held on Friday 13 September, 1:30–3pm. The contributors introduced their work briefly, and engaged in conversation with invited reviewers and other guests:

Kim Paton

Director of Objectspace, Auckland

Kim leads Objectspace in its mission “to invigorate exhibition making, support discourse... and provide a wealth of opportunities to engage and expand knowledge of material cultures” in design, craft, and architecture.

Dr. Andrew Douglas

Senior Lecturer in Theory and Design, University of Auckland

Andrew’s research is currently concerned with “the role of affect in emerging forms of publicness and governance, colonial-urban formations in New Zealand, and philosophies of image and imagination”.

Dr. Susan Hedges

Deputy Head of School of Art and Design, AUT University

Sue’s research embraces an interest for architectural drawing, interior architecture, notation, dance, film and critical theory in regarding drawing and visual culture; fields connected by the relationship that exists between the body condition, surface, pattern, architectural notation and visual images.

○

Individual Reviewers

Substantive discussions of the work were had at a series of individual viewings. These reviewers included Dr. Andrew Withell (Head of School of Art and Design, AUT), Dr. Mandy Smith (Head of Research, School of Art and Design, AUT), Dr. Janine Randerson (Head of A+D Postgraduate, AUT), Monique Jansen (Head of Department, AUT Visual Arts), Fleur Palmer, Associate Professor, AUT Spatial Design, Andrew Lowe (Cachet Interiors).

○

Writing Workshop

The contributors also participated in two writing workshops during the exhibition, at which they discussed and wrote towards a co-authored paper, aiming for publication in Jan 2020.

○



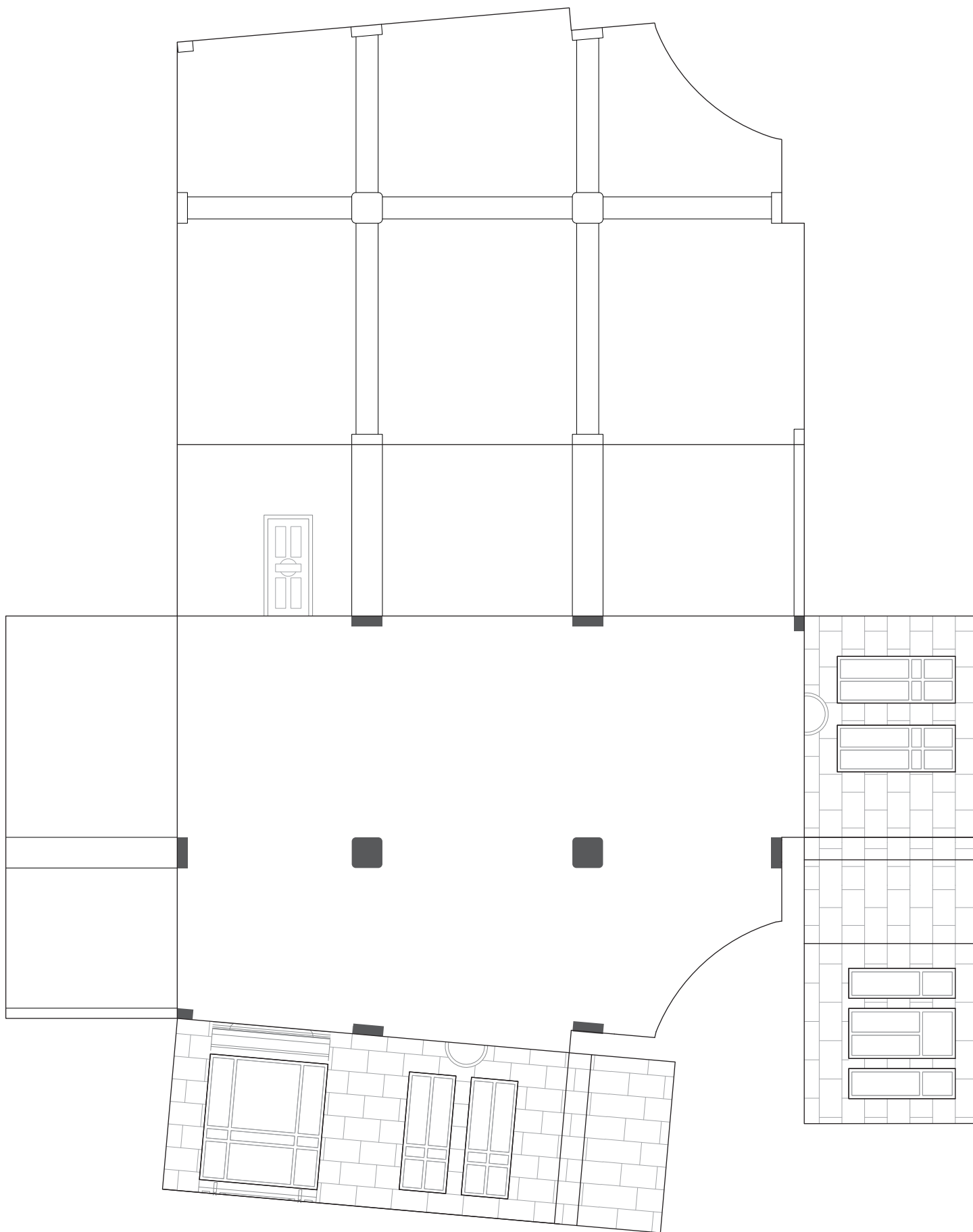
p. Carl, Kim Paton, and Susan Hedges.



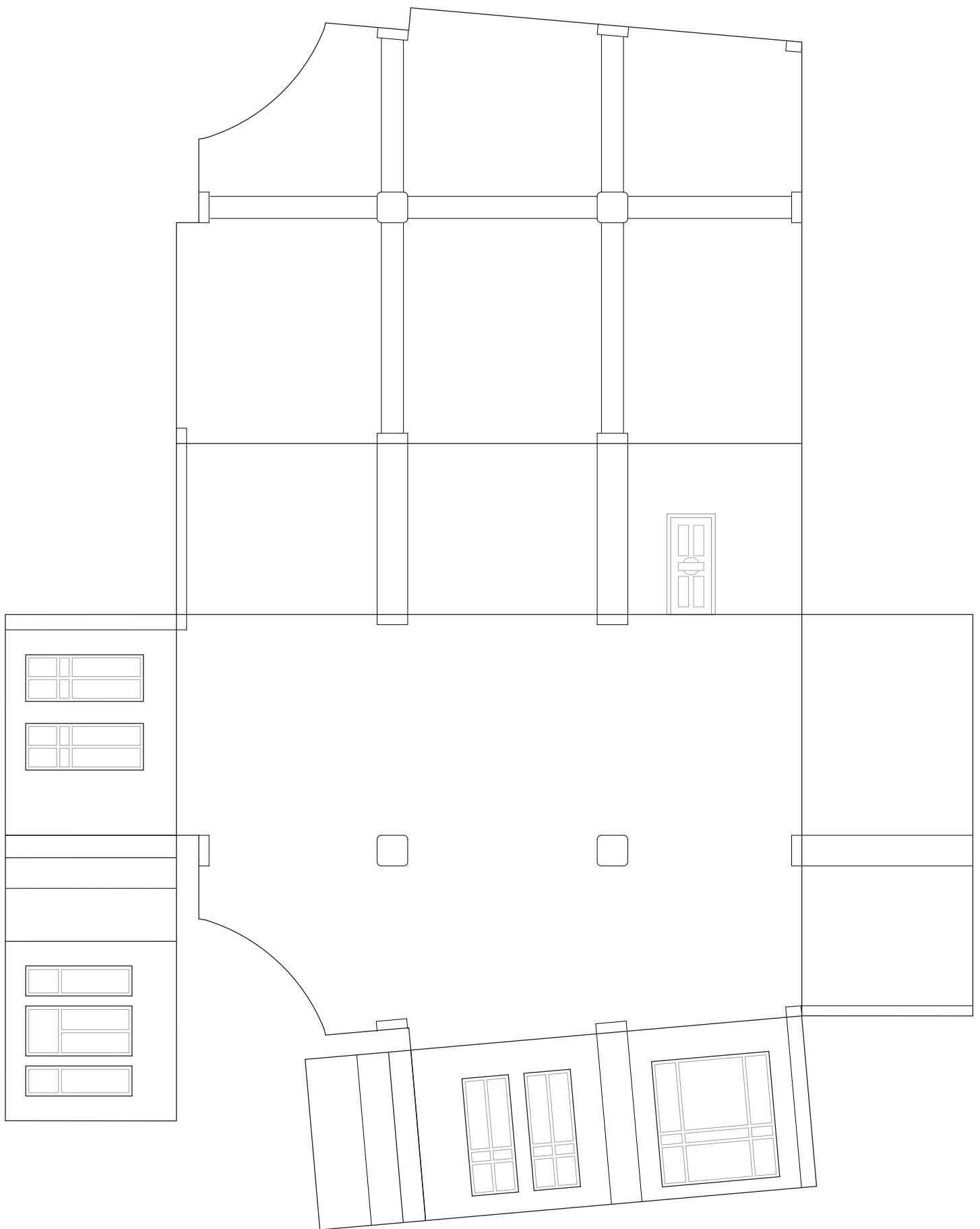
q. The panel discuss *Heavens and Earths*.



r. Sue Gallagher describing *1000-line dwelling*.



EXTERIOR
Dilworth paper model
1:100 @ A4



INTERIOR
Dilworth paper model
1:100 @ A4