

Turning Toward

(The space of
a name,
a grain,
a waterdrop)



Daniel Eaton

- 01 Solar Wind
80kg salt, digital projection
- 02 Sounding Line
silver, string line, sea
- 03 Silver-Salts
silver
- 04 Tide Pools
sea salt
- 05 Drop Rings
silver, raindrop
- 06 1000:1
80kg salt, steel
- 07 Knots
silver
- 08 (Water)ring
water, the letter 'O'
- 09 Seeding line
salt water, silver
- 10 Doubling Again
SEM photographs of salt
- 11 Manifestation
ongoing photography series
- 12 Moorings
silver
- 13 Vessels
silver
- 14 Sea Chain
silver
- 15 Drop Necklace
beading cord, waterdrops

Abstract

This practice-led research integrates spatial disciplines of jewellery, documentation, and installation. These modes of practice work to establish sea, atmosphere, and cosmos as more-than-human collaborators. The inquiry draws attention to their vast scales by materialising them in macro-structures (a grain of salt, a waterdrop). As a queer practice, witnessing opens worlds by making their intangible scales physical. Jewellery objects seed weathering events into otherwise paralysed architecture through ritualising, fluxing, and scaling methods. They operate as a bridge between body and building and emerge as biorhythm amplifying documents. A seeding methodology turns architecture towards ephemeral matter, reorienting and opening to the mercurial forces they attempt to keep out. This site-writing engages two primary locations: a seaside architectural workplace and biblical sister cities. Between them, their histories set in motion an affectionate turn toward objects, determining inexplicable life within them. Each site documents a life-sustaining, mutual affinity between salt, water, sea, and non-human (m)others.

How might intangible, more-than-human scales be made into physical 'documents' through an object-based spatial practice? Could thinking through the scale of a waterdrop or grain of salt queer architectural fixity and reorient how we design, enter, and seed alternate rhythms within built environments?

Turning Toward

(the space of *a name, a grain, a waterdrop*)

Daniel Eaton

Colophon

Turning Toward (the space of *a name, a grain, a waterdrop*)
Daniel Eaton

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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 defined in the acknowledgements), 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.

Signed:

With gratitude to:

Emily O'Hara and Sue Gallagher (for running with me).

Workshop 6 contemporary jewellers; Lucinda Barrett and Mia Straka (for your many techniques and thousands of tricks).

Family (for letting the light in).

Jamie (for turning me toward what I happen to be looking in the opposite direction of).

For my (m)other

Contents

Orienting	1
Witnessing	7
Scale	
Turn	
Her	
Mother	
Document	
Object	
Seeding	55
Ritualising	
Doubling	
Fluxing	
Scaling	83
A Name	
A Grain	
A Waterdrop	
Here lies one whose name was writ in water	113
Postscript	139
Bibliography	145
Figures	149

Orienting

This story begins with a mother turning toward. She transforms into a pillar of salt.¹ The word ‘matter’ is derived from *māter*, Latin for mother: that from which we are made.² Life-sustaining salt has a dilution in her body equivalent to seawater. She carries an ocean within her. It awaits its return to earth, sea, and where else? Before crystallising, it springs from her stomach, drawn upwards in a capillary motion.

The title of this research, *Turning Toward*, signals a queer orientation. The pillar of salt *twists*; the mother indicates the transformative possibilities in ‘*witnessing*.’ I therefore begin by positioning my practice as one of witnessing, or indeed, ‘turning toward.’³ Sara Ahmed’s *Queer Phenomenology* prefaces a turn to my seaside architectural workplace, which I parallel with the biblical story of Sodom and Gomorrah. I rethink conventionally masculine practices in drawing

1 Britannica, Editors of Encyclopaedia. “Lot’s wife,” *Encyclopedia Britannica*, February 28, 2023, <https://www.britannica.com/topic/Lots-wife>.

2 “Matter - Origin and Meaning of Matter,” *Online Etymology Dictionary*, accessed March 1, 2023, <http://www.etymonline.com/word/matter>.

3 Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Durham: Duke University Press, 2006) 67.

on the sea's motherly, feminine associations. My seaside workplace, coupled with the biblical story, introduces the vital matter of this inquiry: (salt)water.

Turning Towards integrates my spatial practice of jewellery and documentation. I seek out collisions between everyday rhythms—of our bodies and routine—and more-than-human scales of sea, atmosphere, and cosmos. I deploy 'scale' to measure everyday earthly-cosmic recurrences: sun, paths, and tides. I understand them as meteorologic collaborators, framed by Janine Randerson's *Weather as Medium*, to draw on architecture's longstanding engagement of weather-based media. Materialised in *crystallisation*, *evaporation*, and *pooling* processes, these scales orient my 'seeding' practice—expanded from a grain of salt to a drop of water. I draw on scale as an architectural system in imagining their macro-worlds. My jewellery-structures—what I deem 'documents'—suggest we might wear a world on our finger, even carry it with us. I offer these documents as 'spatial locators'.

Deciphering immensity within the intimate scale of jewellery, my small works relate to large weathering events. I work to make the 'object' of these intangible events into physical documents. In doing so, I hold the ontological ideas of philosophers Timothy Morton and Jane Bennett in a peripheral view. Both offer an approach to reorienting the relationship between humans and matter. As this research culminates in a provisional series of (salt)water and silver artefacts, the materials evidence what Bennett refers to as:

A primordial swerve, (saying) that the world is not determined, that an element of chanciness resides at the heart of things...that so-called inanimate things have a life, that deep within is an inexplicable vitality or energy, a moment of independence from and resistance to us and other bodies: a kind of thing-power.⁴

I orient my material practice through witnessing such displays, adapting in response to the swerving movements of salt, water, and silver. These three elements are the more-than-human 'others' of this research. I draw from the *site-writing* methodology of architectural theorist, Jane Rendell, through storytelling, material allegory, and syntactical approaches. As a result, each chapter title distils a single word (a waterdrop). The title of each work rearranges their sense, opening them to be read in queer orientations. Additionally, I hold words between coupled hands (as in this parenthesis) to signal a doubling translation. These site-written tactics condense an imaginative exchange between my body and the oceanic transformations of my workplace. The site-writing ultimately lies between a body and a building. I turn toward the site's seafaring history—once a boat construction warehouse—to seed connections to the salt pillar and revivify (m)otherly material allegories within the architecture. I challenge controlled institutional space (galleries/offices) by seeding animate objects into their sites. The objects are

⁴ Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham: Duke University Press, 2010), 18.

queered in their reproduction in structures far removed from their everyday context. Seeding their rhythms into otherwise ‘paralysed’ buildings, I ask how architecture might open to the forces it attempts to keep out—weather, water, and salt. In witnessing such forces within institutional sites, I propose that we can refigure and turn these buildings towards life-affirming matter. Through a collection of site-written documents, I evidence my queer twist by turning toward objects that scale everyday and more-than-human rhythms. These documents include a photographic series of my inter-harbour commute, accreting sea salt pillars, my body’s weight in salt projected as part of a meteorologic phenomenon and finally, a spatially-located jewellery series. Each work performs a documentation—enabling the harbour site to be witnessed, worn, and extrapolated into active spatial objects. I offer the field of Spatial Design the potential to encounter immense scales minutely, through a queer practice of witnessing. If life can be determined in non-human others, our turn toward them can be read as an intimate, care-full, and loving identification. Herein lies the value of this creative inquiry: how what we witness or *turn toward* sediments an object’s inexplicable vitality.



01

Daniel Eaton, *Drop Ring* worn by my mother, silver, seawater, 2023.

Witnessing

The following chapters introduce vital context. I first discuss my definition of everyday rhythm and extrapolate a queer practice of witnessing from the biblical cities of Sodom and Gomorrah. Positioning their story aside my architectural workplace, I locate an intrinsic relationship between *sea*, *womb*, *mother*, and *matter*. Deploying a queer translation of document, I engage site-written jewellery as ‘spatial locators’, extrapolating the intangible harbour site into physical objects. Lastly, I reveal the matter of these documents as fossils of meteorologic events, written in a mineral alphabet.



Scale

The everyday is the measure of all things.⁵ Feminist theorist, Rita Felski's study of the everyday frames my definition of temporal, everyday rhythms grounded in time, space, and modality.⁶ *Everyday* rhythms combine repetition, routine, linearity, recurrence, and forward movement. Alternatively, I regard *more-than-human* rhythms as earthly-cosmic processes: turning tides, sun-paths, evaporation, or rain. I build on Felski's work by proposing these more-than-human rhythms as capable of performing an everyday scaling. I refer to 'scaling' in its physical definition, as in a material deposit or water-scale. These scales offer a means to physically *measure* rhythm.

I evidence such (water)scales in my ongoing photographic series, *Manifestation*, commenced after noting salt crystals on a boat's window during my inter-harbour commute. In understanding a photograph as a break or 'inter-ruption'⁷ in time, I see the tide continually turn at each end of its photograph. Object-oriented-ontologist, Timothy Morton, would regard my habitual relationship with the pier, ocean, and vessel as what makes their object sink into the

5 Rita Felski, *Doing Time: Feminist Theory and Postmodern Culture* (New York: NYU Press, 2000), 78.

6 Felski, *Doing Time*, 81.

7 Spatial designer Emily O'Hara notes 'inter' as a Latin prefix for 'between', 'among,' in the midst of, 'mutually,' 'reciprocally,' 'together,' 'during.' See Emily O'Hara, "Where do, I lie?" (Dissertation, Auckland University of Technology, 2012), 24, <http://hdl.handle.net/10292/4751>.

background.⁸ In each photographic interruption, I witness agential forces: ocean and sun. As the boat turns toward sunlight, seawater evaporates on the glass. This distils an essential aspect of this creative inquiry: the interplay between more-than-human (sea) and the rhythms of the everyday (my inter-harbour commute). Salt-scaled windows figure as scales of everyday rhythms. But what are the scales for the measurement of life? I suggest the Sisyphean task in answering this is noted in even the accretion of salt on glass. Primordial, everyday minerals like salt hardly attract attention, “yet they vouchsafe our very existence.”⁹ Japanese photographer Hiroshi Sugimoto likens photographs to “fossilisations of time.”¹⁰ In this sentiment, I sense a holding on to or not wanting to let go of what escapes. Turning toward such fossils is an orientation toward time, materialised in deposits of matter.

8 Felski, *Doing Time*, 81.

9 Hiroshi Sugimoto, “Seascapes,” accessed 25 March, 2023, <https://www.sugimotohiroshi.com/seascapes-1>.

10 Art 21, “Hiroshi Sugimoto: Memory,” September 23, 2005, <https://art21.org/watch/art-in-the-twenty-first-century/s3/hiroshi-sugimoto-in-memory>.

Turn

The elemental transformations in the Book of Genesis denote two mutations: body and building. The story suggests that God destroys the cities of Sodom and Gomorrah for their inhabitants’ queer orientations.¹¹ Two angels command Lot’s family to flee and never look back. As the family escapes destruction, Lot’s wife turns toward the cities and transforms into a pillar of salt. She is imprisoned within the remorseless routine of cyclical time.¹² Delineating ‘queer’ as a peripheral orientation, intersectional feminist, and queer writer, Sara Ahmed, notes the queer body as an object sensitive to the rest, a body that “feels the nearness of the objects with which it coexists.”¹³ These objects are ‘others’—queer forms of non-human life. In a psychological sense, turning toward refers to a partner making a bid for connection, and the *other* accepting that bid.¹⁴ I suggest that the queer phenomenology of Ahmed offers an approach to the twisting orientation of Lot’s wife; rethinking how her (m)otherly direction toward objects—as a queer practice of witnessing—is an acknowledgement of their inexplicable vitality.

11 Britannica, Editors of Encyclopaedia, “Lot’s Wife,” *Encyclopedia Britannica*, February 28, 2023. <https://www.britannica.com/topic/Lots-wife>.

12 Felski, *Doing Time*, 82.

13 Ahmed, *Queer Phenomenology*, 67.

14 John Gottman, *Turn Towards Instead of Away*, accessed 21 April, 2022, <https://www.gottman.com/blog/turn-toward>.



The mineral imaginatively takes hold of Lot's wife, travelling vertically until she is no more—yet also *forever*. Thus, the duality of salt—corroder and preserver—takes hold. In this doubling, *paralysis* and *animism* offer means to queerly orient body and building. The Hebrew translation of pillar refers to a garrison, something set to watch over something else. The non-human pillar becomes an animate body. Architectural Professor Joseph Rykwert underpins this analogy:

The first device is the narrowing of the column at the top, which assures the eye that the column cannot be overturned; next are the flutes. They signify that the column is condensing and hardening, as it were, gathering its strength... They emphasise the upward thrust.¹⁵

Establishing an ascending, architectural metamorphosis, I imagine her transformation occurs through capillary action—*ground up*. The static pillar is paralysed, yet through more-than-human crystallisation, is brought alive. My *Salt Pillar* series gives evidence that seemingly paralysed forms oscillate in miniature. Knotted through ground and ariel-fixed salt water reservoirs, architectural string lines *absorb* water through capillary action, *crystallise* in salt or *pool* on humid days. Documenting the climate by folding it into their exhibition space, a flux between dry and wet perpetuated over their yearlong installation. As architectural as they are bodily,

03

Jean-Baptiste Corot, *The Destruction of Sodom*, oil on canvas, courtesy of The Metropolitan Museum of Art, New York, 1843.

15 Joseph Rykwert, *The Dancing Column: On Order in Architecture* (London: MIT Press, 1998), 26.

the vessel-like systems are curious waterways. Queering networks sprout from their central spine. At a scale of 1:1 they appear as minuscule structures. However, in shifting scales, we can understand them *architecturally* and as twisting lines of water. In a speculative possibility, we could read the pillars at 1:1000—and thus they become (salt) scaled models: imaginative, inconceivable structures.

I suggest two contextual works that resonate with the *Salt Pillars* macro-architectures. *Architecture as Air* (2010), by Junya Ishigami, exhibited at the 12th Venice Architecture Biennale, materialises the scale of a rain. Ishigami achieves their diameter—no greater than that of a raindrop—through rolled carbon paper. Movement across the site animates the almost invisible structure, witnessed in coming in or out of its alignment. *Dripstone Machine*, (1996–2496) by Bogomir Ecker, is an alternate, vessel-like structure. Ecker’s intervention condenses water into rock, diverting rainfall from the museum’s roof. Rain permeates the building and mineralises into a stalactite. My *Salt Pillars* equally materialise time—a compressed index. I think of returning to them decades later. If thirty-centimetre structures could form in thirty days, what of thirty years? How close to the clouds could they begin? Might airborne salinity be re-condensed? The pillars defy gravity in scaling vertically, queering from the downward gravitational law of Ecker’s stalactite. They are evidence of the salt water’s miniature, vertical movement. Like Ishigami and Ecker, I utilise macro-architectures as secondary models to document larger weathering events and

re-sense the heteronormative scale of architecture. Though a grain of salt could never be realised at the scale of a building, I see these structures’ potential in seeding weathering events into their interiors. Today, unstable salt pillars break away from Mount Sodom in Israel. New ones are re-identified for tourists as Lot’s wife. The last pillar collapsed several years ago, the current one soon to slip away.¹⁶ American journalist, Mark Kurlansky, notes what *has* lasted: salt’s divine object of religious ceremony, covenant and magical charm.¹⁷ So often the matter of storytelling, salt’s lore far exceeds what can be written here.¹⁸ That this lore exists, in all parts of the world, indicates not just a local tale, but a human tendency to turn toward lively matter.¹⁹ Choosing a worldly life over salvation, the affectionate turn of Lot’s wife signals my frequent (re)turn to material imaginaries²⁰ over formal. This turn points to the possibilities in care-full, loving identification of non-human others. What we witness sediments layers of an object’s lively, queer orientations.

16 Mark Kurlansky, *Salt: A World History* (New York: Penguin Books, 2003), 367.

17 Ibid, 12.

18 To start, see “One Hundred and One Uses for Diamond Crystal Salt.” This list of uses includes keeping the colours bright on boiled vegetables; sealing cracks; clearing out the head; for weak eyes; for a tonic; making candles dripless; keeping cut flowers fresh.

19 Kurlansky, *Salt: A World History*, 12.

20 Compared to an emphasis on the design of visual form in architecture, ‘material imagination’ is employed when the architect “thinks matter, dreams in it, lives in it, or, in other words, materializes the imaginary”. See Mathew Mindrup, *The Material Imagination: Reveries on Architecture and Matter* (Abingdon: Routledge, 2015).

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04

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

05

Daniel Eaton, *Salt Pillar* (*1:1 detail),
sea salt, string line, 2022–present.



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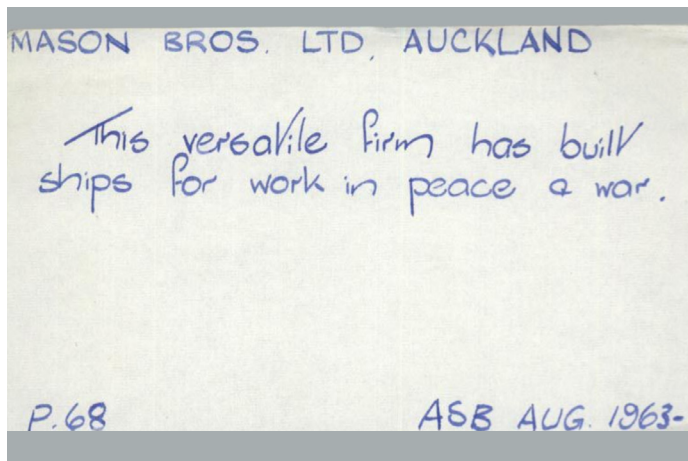
06

Bogomir Ecker, *Dripstone Machine*,
1996–2496.

07

Daniel Eaton, *Salt Pillar* (detail), sea
salt, string line, 2022–present.





Her

My workplace, formerly known as Mason Brothers Engineering, was established in 1920 as a ship, bridge, and gold dredger fabrication warehouse. In its founding, identical brothers Harold and Percy Mason and Lot's family, two sets of siblings (doublings of doublings) emerge. You will realise 'doubling' as a highly salient motif in my practice, embedded within my works titles. This site-writing tactic re-senses the works and their allegorical material doublings.

Warren and Mahoney Architects' adaptive reuse of the original Mason Brothers' building suspends a mirrored object within the volume. Drawn away from surrounding heritage walls, a mirrored aerial space doubles the external weather patterns. I work into this skin between the warehouse and the institutional office. The mirrored laneway presents a threshold—not quite inside or outside—signalling where my queer practice meets the architectural. As ships are conventionally referred to as 'she,' the longstanding tradition of gendering the inanimate proffers a mother guiding and protecting a ship.²¹ I expand this by gendering the warehouse as *her*. The building mothers a mirrored, embryonic object suspended in *her* womb. She rests on the once-tidal shoreline of the Waitematā Harbour. As the reclamation

08

Kura Archives, *This versatile firm has built ships for work in peace & war*, index card, Auckland Libraries Heritage Collections, 1963.

21 "Why do Ships Have a Gender?" Imperial War Museums, accessed March 31, 2023, <https://www.iwm.org.uk/history/why-do-ships-have-a-gender>.

consists of displaced volcanic rock,²² the marine precinct is a site of elemental transformation. Architectural features perpetuate a watery topology—mooring rings punctuate the streets, apertures allow water to slip underground, and rain gardens sink below street level. Rain flows through these channels, filters through root systems, and returns to the sea. Understanding a non-human-rhythm through these meteorologic cycles, I consider two earthly-cosmic material transformations:

Sea Salt

**Swept from ocean waves, lapping against hulls of ships unmoored from her.*

Silver

**Birthed from the stars ships used as celestial navigation, created in the tidal pull of neutron star collisions.²³*

Architectural historian, Spyros Papapetros, proffers buildings as ornaments in their potential to map their relationship to the cosmos.²⁴ Mason Brothers historically operated under

22 Margaret McClure, "Auckland Region - The Founding of Auckland: 1840-1869," Te Ara - the Encyclopedia of New Zealand, accessed 25 March, 2023, <http://www.TeAra.govt.nz/en/artwork/15890/fort-britomart>.

23 Paul Sutter, "How Neutron Star Collisions Flooded Earth with Gold and Other Precious Metals," *Space*, January 26, 2022, <https://www.space.com/neutron-star-collisions-gave-earth-precious-metals>.

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

such a relationship, once constructing seafaring ships, and now, entire cities. Gender theorist Elizabeth Grosz notes that "the city is made over into the simulacrum of the body, and the body, in its turn, is transformed, 'citified'."²⁵ As Mason Brothers births vast steel structures designed to exceed human life, my practice offers a queer turn toward structures that do not last, that are as Lot's wife, sure to slip away. Perhaps the value of what is fleeting finds parallel in salt, once the most sought-after commodity in history. That salt is now so easily attainable, signals the vain pursuit of a mirage.²⁶ Let us then re-orient the matter that surrounds us. Perhaps an object's value can be found in their simply being *alive*. Evidently, Mason Brothers continues to craft that which exceeds human time scales. I refer to the city's skyscrapers, and at one time, ships. These vessels continue to follow trade routes, worldly thoroughfares in which alliances were built, empires secured, and revolutions provoked—all for the everyday mineral that fills the sea.²⁷ In scaling out from even a grain of salt, Mason Brothers emerges as a mythical production warehouse.

25 Elizabeth Grosz, "Bodies-Cities." In *Sexuality & Space* (New York: Princeton Architectural Press, 1992), 242.

26 Kurlansky, *Salt: A World History*, 22.

27 *Ibid*, 21.



09

The Masons—Ceramco 1929-1979,
*Sections of draft tube liner for the
Manapouri power project leaving the
Pakenham Street works of Mason Bros,*
scanned image, 2023.

10

Daniel Eaton, *Her*, (mirrored interior
view), film photograph 2023.





11
Daniel Eaton, *Mooring Timepiece*, film
photograph, Auckland Viaduct, 2023.

Mother

Furthering this inquiry's watery context, Gomorrah's semiotic root, *-m-r*, translates to a 'deep' *body* of water.²⁸ I think on the homonymic relationship between the French 'mer' (sea) and 'mere' (mother), a historically *feminine* body of water. In Europe, salting a newborn's tongue, or submerging them in salt water, was thought to predate Christian baptism.²⁹ Now, 'seeding' refers to inoculating a cotton gauze with a mother's vaginal fluids to transfer to her newborn's mouth, nose, or skin. Seeding may occur with a caesarean delivery, which could interrupt natural maternal-to-neonatal transfer during birth.³⁰ The mother's life-sustaining matter stimulates the immune system, traces of salt, and therefore, sea, indexed in her waters.

Hydrofeminist,³¹ Astrida Neimanis' post-human phenomenology, offers a queer understanding of the sea, informing my consideration of Mason Brothers in relation

28 Bob Macdonald, *East of the Jordan: Territories and Sites of the Hebrew Scriptures* (Boston: Boston Press, 2000), 52.

29 Kurlansky, *Salt: A World History*, 18.

30 "Vaginal Seeding," ACOG Clinical, 2017, <https://www.acog.org/clinical/clinical-guidance/committee-opinion/articles/2017/11/vaginal-seeding>.

31 *Hydrofeminism* implicates us all through watery interactions and circulations. "Water flows through bodies, species and materialities, connecting them for better or worse." See Maria Bordorf, "Hydrofeminism Is Solidarity Across Watery Bodies," *Nordic Art Review*, 2018, <https://kunstkritikk.com/hydrofeminism-is-solidarity-across-watery-bodies>.

to Lot's wife's m(otherly) orientation. Neimanis suggests the material imaginary of the sea has longstanding associations with motherhood, noting:

The undeniable relation between the maternal and the gestational, the sea is not simply a metaphor for the female mother or the womb; it has also provided the womb's very condition of possibility.³²

The association of salt with birth may have come from the impression that fish have more offspring than any land-based animal. Alternatively, the Romans deemed a man in love *salax*, which means a salted state, the original 'salacious.'³³ This relationship between sea, womb, mother, and matter are pivotal in determining the turning of Lot's wife as a care-full, loving gesture. The salt of her tragic metamorphosis can thus be read as an affectionate condition and possibility of her life. I identify this condition as love. Contemporary feminist philosopher, Alison Stone, orients the witnessing of Lot's wife as a testimonial document. Her affectionate turn is political. Stone suggests the politics of witnessing are consequential—Lot's wife fixed in a patriarchal framework. We never learn her name; she is defined entirely through her relationship to Lot. To witness transformation, one must participate in it. Stone elaborates:

32 Astrida Neimanis, *Bodies of Water: Posthuman Feminist Phenomenology*, Environmental Cultures Series (London: Bloomsbury Academic, 2017), 84.

33 Kurlansky, *Salt: A World History*, 7.

Yet, she remains a witness, nonetheless—becoming a monument that, like a gravestone, records and serves as a reminder of the fate of Sodom and its people, made of salt, a symbol of fidelity and preservation (as when used to preserve food). She “solves” the paradox or rather embodies both horns of the dilemma of witnessing at once by becoming a non-living witness.³⁴

She is voiceless and remains silent after the transformation, a testimonial pillar. I draw parallels between Lot's wife and *By Sea* (2015), by New Zealand artist, Sonya Lacey. Lacey's interior film sequence features an apartment complex's salt-cast architectural model. The extruded floor plan would reveal the words *Par Mer* (By Sea) in a bold, italic typeface. The fictional inhabitants are never afforded this view. Trapped within each letter, they are as Lot's wife, paralysed. Salt becomes an extension of their bodies, expelling, evaporating, and ritualising. Like Lot's wife, I suggest the architecture is a documentative witness. I think on Mason Brothers homophonic 'maison,' *house*, or 'stop or stage of journey,' and in an astrological sense, 'temporary home.'³⁵ As a mother temporarily *houses* an infant, the salt structure is—in its double—a 'temporary home.' I see a materialisation

34 Alison Stone, "Stealing Lot's Wife and Daughters from the Bible: A Response to Rozmarin's 'Staying Alive'." In *Studies in Gender and Sexuality*, Vol. 17, no. 4 (2016): 254-261, <http://dx.doi.org/10.1080/15240657.2016.1236541>.

35 "Maison - Origin and Meaning of Maison," *Online Etymology Dictionary*, accessed March 1, 2023, <http://www.etymonline.com/word/maison>.

of everyday affection between mother (building), womb (interior possibility) and inhabitant (body).

I position Japanese artist, Rei Naito's watery intervention, as an alternate expression of birth. In Teshima Museum, waterdrops emerge from apertures embedded within the floor. These drops follow the ground's inclination and race, occasionally colliding. The work is titled *Matrix* (2010), referencing the Latin, 'womb'—source/origin from 'mater' or 'mother,'³⁶ correlating to the womb-like space. Water eventually flows to the Seto Inland Sea, evaporates, and returns to the building as rain. Teshima's cavernous open-air structure is a rhythmic instrument. Wind alone dictates the speed at which the waterdrops travel. What *By Sea* and *Matrix* have in common is their positioning of building *as* body. They are porous documents, non-human witnesses. Both structure's waterways signal motherly wombs in which sea, water, and wind are their very 'conditions of possibility.'³⁷

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36 "Matrix - Origin and Meaning of Matrix," *Online Etymology Dictionary*, accessed March 1, 2023, <http://www.etymonline.com/word/matrix>.

37 Neimanis, *Bodies of Water*, 84.

12

Rei Naito, *Matrix*, water, exhibited at the Teshima Art Museum, 2010-present.

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13

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>.

14

Daniel Eaton, *Mooring Timepiece*, film
photograph, Auckland Viaduct, 2023.



15
Daniel Eaton, *Silver-Salts*, lengths of
cast silver, 2023.

Document

Architectural historian Jane Rendell's practice of *site-writing* frames my jewellery document's material engagement with Mason Brothers. In drawing out spatial qualities between the harbour, building and body, I engage the site's material, conceptual, remembered, dreamed, and imagined associations.³⁸ Earlier, I introduced Mason Brothers material transformations in the form of salt and silver—the material-poetics of this object series. In proposing jewellery as documents, they become what I deem 'spatial locators'. They index my inter-harbour travel to Mason Brothers and the jewellery-studio, Workshop 6, in which they were fabricated.

Silver-salt

Cast lengths of crystallised sea salt, permanent renderings of temporary structures. Their bent form is a physical manifestation of water's curling evaporation.

Weighting

Salt grains entombed within a silver sphere. What is it 'weighting'—paper, document, my body's salt content?³⁹ Or is it instead 'waiting' to be witnessed, held to the ear to be heard? The salt within—known or not—is perhaps its best-kept secret.

38 Jane Rendell, "Site-Writing," accessed November 20, 2022, <https://site-writing.co.uk/>.

39 *Weighting* does indeed hold my body's salt content—the object weighs 280 grams.

Moorings

Sea salt grown in encircling rings and cast as such. Salt encircles the wearer's finger. Turning them toward light amplifies crystallisation. Like sea moss, a green tarnish indicates molten silver's union with salt caught in the casting. A chance poetry surfaced within the womb of the mould. My jewellery mentor asked if I had found them in the sea.

Knots

Titled after the marine term—doubly defining a measure of wind and nautical mooring rope. These rings tie me to the sea, hold me at anchor.

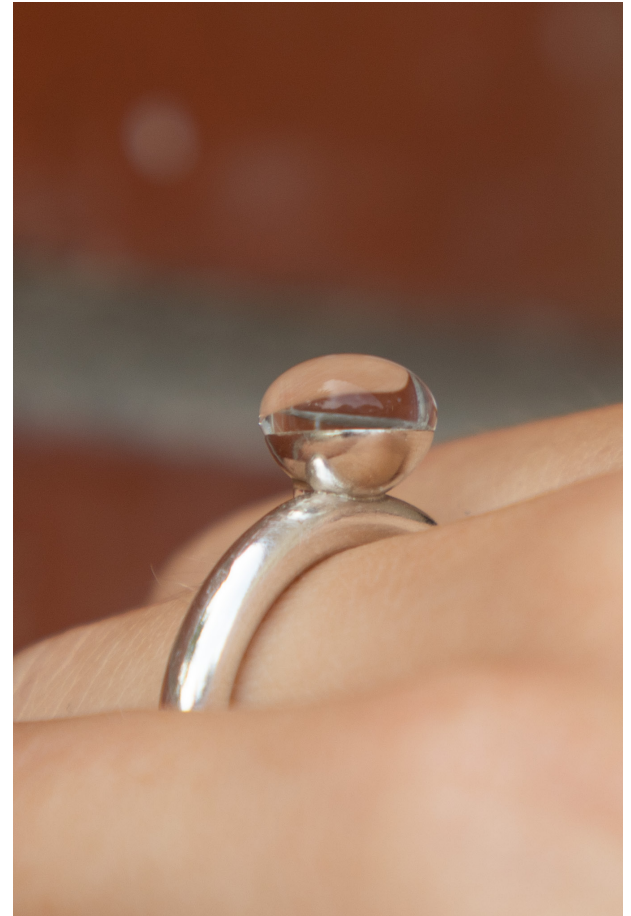
Drop Rings

An invitation to wear water. They are biorhythm amplifying rings that set waterdrops within them. The drop doubles as a pearl, perfectly rounding over the ring's lip. Each drop miraculously holds itself—for how long? These rings house something so precious, yet sure to slip away. My sister asked if they were for *catching rain*. In this line of thinking, might they hold the sea? The *Drop Rings* queer the world of the wearer, bend and cast it upside down within the water. They are an invitation to suspend movement, breath, pulse, even nerves to become—as Lot's wife—a still witness. Regardless, even the slightest biorhythmic tremor breathes life into the quivering drop.



16

Daniel Eaton, *Drop Ring* worn by my mother, silver, seawater, 2023.





18
Daniel Eaton, *Knot Ring*, silver, 2023.



19
Daniel Eaton, *Mooring* (*2:1) salt-cast silver, 2023.



20

Daniel Eaton, *Weighting*, silver orb with sea salt entombed within, 2023.

21

Daniel Eaton, *Mooring* implemented as wall fixture (*2:1), salt-cast silver, 2023.



I ask through these site-written documents: in wearing them, how might they tie me to the sea and Mason Brothers? Ahmed notes that different orientations and ways of directing one's desires indicate inhabiting different worlds.⁴⁰ My documents then, are orienting objects. Through memory, they allow space to be worn. They contain stories birthed when witnessed. I suggest that in carrying objects with us, we intrinsically carry space with us too. In expanding what we consider a document to jewellery, I recognise an object's capacity to record. I offer this definition of jewellery as *spatial locators* to condense networks of site-written relations through remembered, dreamed, and imagined associations. In asking how wearing a ring might locate us in other times and places, I propose jewellery as an implicit, situating gesture. In these documents encircling our neck, finger, wrist and so forth—I see the desire of Lot's wife, her affectionate turn towards non-human others.



40 Ahmed, *Queer Phenomenology*, 68.

22
Daniel Eaton, *Drop Rings* worn by my mother, silver, seawater, 2023.



23
Daniel Eaton, *Solar Wind*, 80 kilograms
of salt, digital projection, 2022.

Object

My site-written documents display a mineral-inflected *object-oriented-ontology*. I retune how to productively utilise this methodology in seeding more-than-human rhythms *into* built environments. Materialising intangible rhythms as physical objects, I utilise the ontology as an apparatus in world-building—queering the heteronormative architectural practice. Contemporary philosopher, Graham Harman, developed the ontology, a doctrine that would recognise, for instance, the salt crystals on the boat’s window as an object—continuing to be so—regardless of my perception of them. An inexplicable vitality is determined in the non-human.

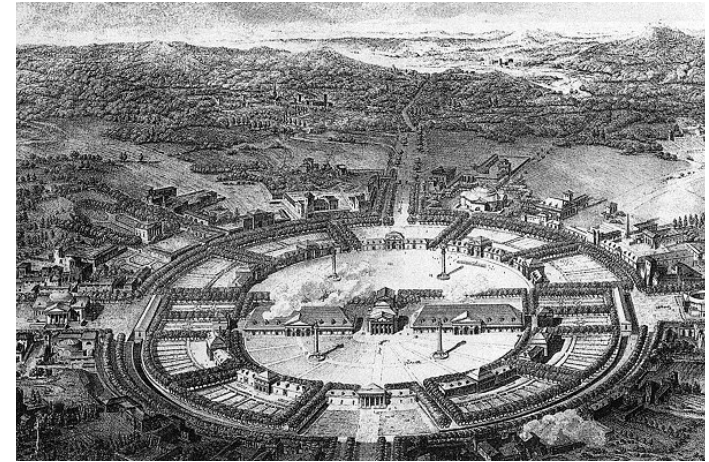
As object-oriented-ontologist, Timothy Morton states, every object is an archaeological record of everything that has ever happened to it.⁴¹ What of infinitely large objects? Morton, frames these through the conception of “hyperobjects,”⁴² writing on the universe: “Evidence of it shows up everywhere—one percent of TV snow is the cosmic microwave background radiation left over from the Big Bang.”⁴³ Documenting *hyperobjects* then gives ‘evidence’ to vast earthly-cosmic events, for instance: salts mutual

41 Timothy Morton, *Realist Magic: Objects, Ontology, Causality* (London: Open Humanities Press, 2013), 112.

42 Morton terms ‘hyperobjects’ as that which has vitality but cannot be touched (race, class, climate change, and in this research, weather). See Timothy Morton, *Hyperobjects: Philosophy and Ecology After the End of the World* (Minneapolis: University of Minnesota Press, 2013), 26.

43 Ibid.

affinity with the sun.⁴⁴ Evidencing this material affinity, my installation work *Solar Wind* is a salt structure titled after the release of highly charged particles from the sun's atmosphere. These geomagnetic storms electrically interfere with the Earth, affecting broadcasting systems. Paralleling Morton's example, my silvered TV flickers with a granular static. The static consists of my body's two-hundred and eighty grams of cascading salt, projected onto immense salt-blocks. The work documents an infinitely large weather pattern and yes, object—for if light has force, as solar wind suggests, might we sail on its wind?⁴⁵



44 This mutual affinity is architecturally evidenced in one of the earliest exponents of French Neoclassical architecture, Claude-Nicolas Ledoux's entryway to the Saline Royale (Royal Saltworks) in Arc-et-Senans, France. Modelled after the crystallisation of salt, it is the first architectural complex of such scale to be used for commercial production. The saltworks resides on land endowed with subterranean streams of rock salt. As factories often neighbored forests, their lumber was used to evaporate the saline water; Ledoux's concept was to construct a purpose-built factory where the brine was conveyed to the factory via newly constructed aqueducts. The second plan included the building of an entire city in the formation of the sun. All that was completed was a semicircle, an eclipsed model of the original. See Matthew Mindrup, *The Architectural Model: Histories of the Miniature and the Prototype, The Exemplar and the Muse* (London: MIT Press, 2019), 7.

45 I note American author, Annie Dillard's sentiment that "light, be it particle or wave, has force: you can rig a giant sail and go. The secret of *seeing* is to sail on solar wind, broadside to the merest puff." This is integral to my practice of 'witnessing.' See Annie Dillard, *Pilgrim at Tinker Creek* (New York: Harper & Row, 1985), 35.



25

Daniel Eaton, *Touch Documents*, steel plates rusted from my own touch. Exhibited as part of *Solar Wind*, St Paul Street Gallery 3, 2023.

26

Daniel Eaton, *Vessels*, fifty-six forged steel dishes, drawing out my body's salt content and fluxing between wet and dry. Exhibited as part of *Solar Wind*, St Paul Street Gallery 3, 2023.



I question the potential of non-human documents: if it is possible to hear ancient knowledge within them. What might salt be intimating, as a secret within both ocean and body? Geologist Violaine Sautter, determines a language in minerals:

Expelled by volcanic activity from under the Earth's crust towards the surface of the world, within the diamond is encapsulated in the infinitely small, hides the whole history of the deep Earth...Mineral alphabet could be read. Although silent, this mineral alphabet is a fossil that can speak.⁴⁶

Sautter's stories indexed within matter enables me to site-write in this alphabet. Sea salt is, after all, a mineral perpetuated by rainfall on rock, returning to sea, returning to a newborn seeded in its mother's waters. If sea salt and silver are of expansive creation events (rainfall on rock, star collisions), they (and therefore, we) are documents and fossils of this event. Under this ontology, buildings—as objects—become documentative fossils. Mason Brothers surely is an example, her bricks composed of calcite, quartz, and kaolinite. Lime and silica constitute her concrete—its accidental exposure to seawater resulting in deterioration

46 Lynette Wilson, "Materiality of Time: Speculative Systems and Drifts in Art" (Masters Exegesis, Auckland University of Technology, 2017), 55, <http://hdl.handle.net/10292/10572>. See Violaine Sautter, "A Drusy Vein/Inclusion," Melissa Dubbin and Aaron S. Davidson, accessed December 12th, 2022, <https://dubbin-davidson.com/a-drusy-vein-inclusion-3>.

decades later. The steel columns are iron ore, a compound of iron and oxygen—there is breath within the structure. Are all buildings forms of future-fossil? Would the recovery of a single brick of Sodom and Gomorrah not index the cities architectural topologies? Unearthed centuries in the future, the objects of buildings appear to be written in a mineral alphabet.

In my turn toward the temporal scales of the everyday, my queering practice of witnessing emerges. Doubling titles, homophonic and etymological translations, a mirrored interior, and siblings, establish dualities across this inquiry. These doublings work to re-sense the everyday matter of salt. In positioning Lot's wife and my architectural workplace as sites of (m)otherly inceptions, I point toward vast creation events. These events connect us and constitute our very bodies. In opening queer orientations between architecture and jewellery, I enlarge what counts as a document to amplify body-building biorhythms. Through four site-written documents, I have evidenced my queer twist by turning toward objects that scale everyday and more-than-human rhythms. These documents include a photographic series of my inter-harbour commute, accreting sea salt pillars, a spatially-located jewellery series, and my body's weight in salt projected as part of a meteorologic phenomenon. Each work performs a documentation—enabling the harbour site to be witnessed, worn, and extrapolated into active spatial objects.

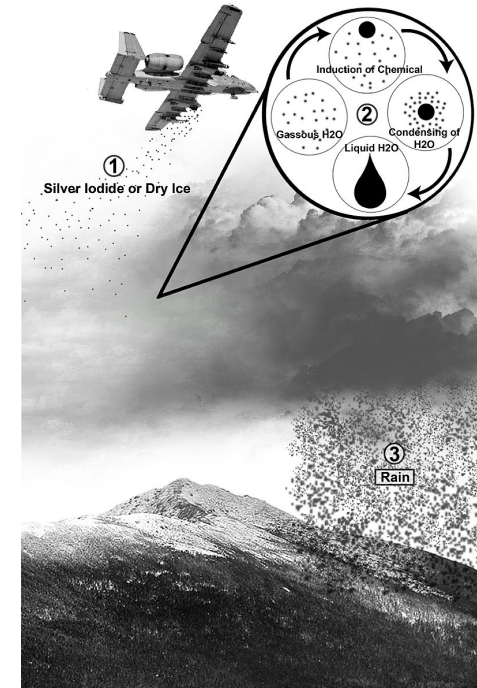
Seeding

Having contextualised Lot's wife in relation to Mason Brothers, and my queer practice of witnessing, the proceeding chapters locate my seeding methodology. Objects actively perform this seeding, read across material impregnations (salt water crystallising) and gestural actions. As the previous chapters centred on body-object relationships, the following chapters turn toward larger, spatial applications.

I position salt and silver as sisterly, feminine materials in their longstanding association with the sea. Salt has a mutual affinity with water. Square crystals would return no matter how often I dissolve them into liquid. Both minerals harness light, affecting their inhabited space; silver is the brightest metal. In cloud-seeding, forms of salt and silver are utilised as a fine dust to encourage rain.⁴⁷ An elemental expression of jewellery finds its place in the sky. This seeding alters the micro-rhythms within the cloud. For release by aircraft, the

47 "Cloud Seeding Program," Desert Research Institute, accessed March 31, 2023, <https://www.dri.edu/cloud-seeding-program/what-is-cloud-seeding>.

minerals are dispersed through its inflow. When released by ground-based devices, the fine particles are carried upwind by air currents. To further their sisterly associations, silver-salts impart light sensitivity in photographic film. I am reminded that “the moments light prints on our own silver guts.”⁴⁸ Knowing of silver-salt’s photographic use, witnessing transforms our eyes into cameras, our stomachs into light-sensitive film. These intrinsic associations foreground my seeding methods *of ritualising, fluxing, and scaling*. The following site-written documents are—as Lot’s wife—transformative allegories expanded from architectural detail.





Ritualising

Sounding Line commenced a weekly, site-written ritual. A ‘sounding line’ is a depth-measuring length of rope, marked at regular intervals to create a numeric scale. An irregular salt skin alternatively marks the scale of my line. The month-long performance unfolded as follows:

Retrieve *Sounding Line* from Mason Brothers.
Spool the line around hand and transport to harbour steps. Remove shoes, enter water.
Sink the line into sea. *Raise* around hand and transport back to *her*. Suspend *Sounding Line* within steel column above *Vessel*.

My silver-salt cast *Sea Chain*, doubled as the line’s weight (or plumb) and suspension detail. The site-written performance brought my body (*submerged feet, winding hand*) in relation to the harbour berthing/birthing point of Mason Brothers’ ships. I suspended *Sounding Line* within a steel column, where it would crystallise (or not) in salt. It was a temporal line housed within an unwavering column. In its fragility within the steel, it would disappear through processes of alignment. In coming out of line with the column, it queered from it.⁴⁹ Plunging into a forged silver *Vessel*—excess seawater would twist up the line over the week. *Sounding Line* is a queer, seeding object: a (m)otherly saline inception.

28

Daniel Eaton, *Sounding Line*, (see Fig. 32 for suspension detail) seawater, silver, string line, 2023.

49

Ahmed, *Queer Phenomenology*, 66.

Thinking through the language of the reclaimed shoreline materialised two site-written actions: *rising/sinking*. I see these as homonymic terms for tide and reclamation. I sunk the line into the harbour and raised it around my hand. Sinking and rising doubly refer to the silversmithing of the *Vessel*.⁵⁰ Force is made explicit through repeat forging in a circular motion.⁵¹ The paralysis and animism of Lot's wife is evidenced in the work. Though the object appears still, seawater is covertly rising, queerly twisting in-place. My repeat lowering of the line into the harbour, seawaters drip once suspended, and its re-ascent through capillary action, perpetuated vertical oscillations.

Colleagues commented on a supposed toxicity to the line: the water indexing the chemical traces of berthing ships. As Neimanis suggests, bodies of water are all caught in each other's currents, "just as they are with the whale's body, the body of the rain cloud, and the body of the increasingly toxic sea."⁵² *Sounding Line* therefore relates to infinitely *large* and *intimate* creation events: from the sea's crystallisation to a birthing mother. I see the work as innately maternal: a silver vessel of impregnation, vital salt water, and a line of white.

50 The hammering is made explicit through the lustrous interior, polished through the steel hammers rhythmic contact with silver. The outside remains dull.

51 I practiced this method over one term of jewellery classes, having been inspired by my supervisor, Sue Gallagher's own set, exhibited at Object Space's "*twisting, turning, winding: takatāpui + queer objects*." Thank you to Sue, Lucinda Barrett and Mia Straka for guiding me through these methods.

52 Neimanis, *Bodies of Water*, 38.

The goal was not to determine the sea's depth, but rather her character. *Sounding Line* reveals inexplicable vitality in collaborating with the sea as a more-than-human (m)other, inviting her rhythms back into the building's fabric.

Sounding Line evidences how alternate rhythms *can* permeate institutional space. The work was influenced by ritual-maker, Ann Hamilton. Her 1997 work, *Mattering*, bisects the gallery with an undulating silk canopy. The architecture is metamorphosed into a wind-buffed tent. A man atop the canopy draws an inked typewriter ribbon around his hand. The ribbon emerges—infinately—from a floor-embedded inkwell. We are made aware of the buildings once-secret basement, similar to how the salt of *Sounding Line* intimates the buildings marine history. *Biorhythms* transpire in his breath and its life-giving properties—materialised in the wind-buffed canopy.⁵³ Typewriter ribbon transfers pigment to paper, yet his hands are positioned as document.⁵⁴ Perhaps the ribbon draws ink upwards through capillary action—as in *Sounding Line*—doubled by the ritual winding. As his hands are stained with ink, mine are stained with a film of evaporated salt—a (water) scale made explicit through ritually rising and sinking seawater.

53 Jean-Pierre Criqui, "The Peacock Woman." In *Ann Hamilton: Present-Past, 1947-1997* (Milan: Skira, 1998), 27.

54 Ann Hamilton Studio, "*Mattering*," accessed November 13, 2023, <https://www.annhamiltonstudio.com/projects/mattering.html>.

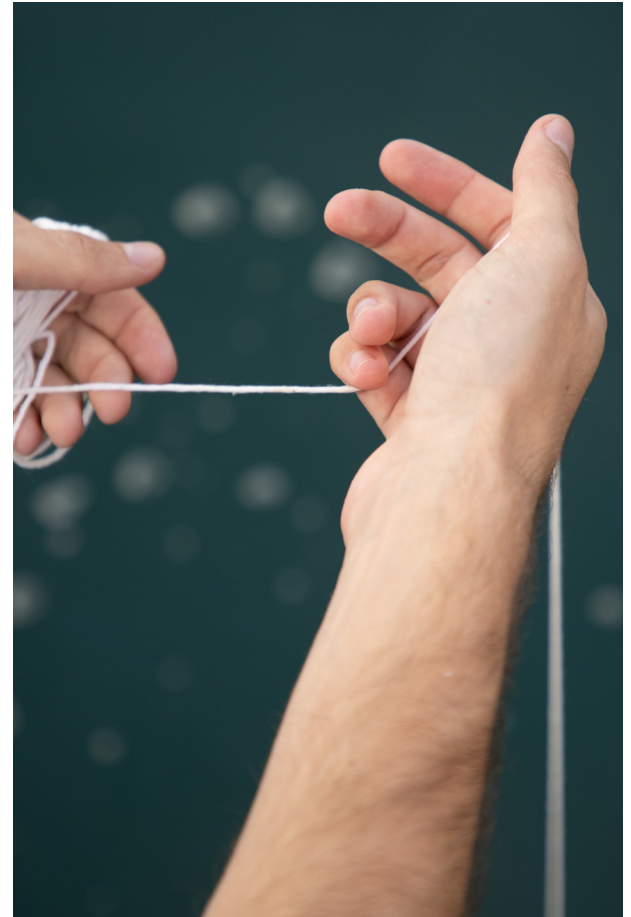
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29

Ann Hamilton, *Mattering*, orange silk, live peacocks, utility pole, six wall-mounted perches, attendant, porcelain inkpot, inked typewriter ribbon, sound, 1997.

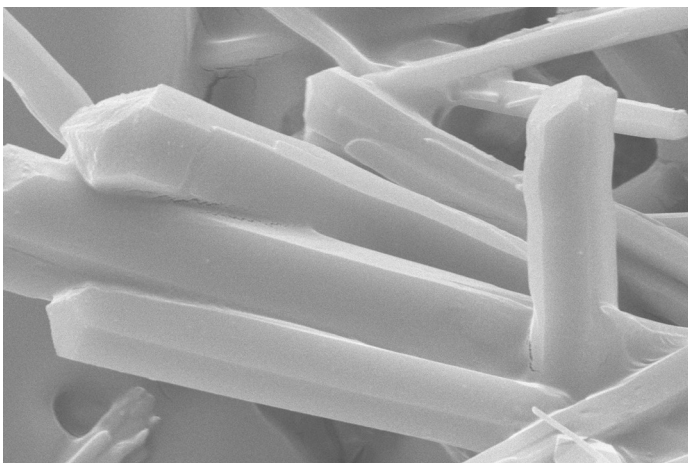
30

Daniel Eaton, casting *Sounding Line* into the harbour, salt-cast silver, 2023.









Doubling

My ritual methods are linked to my ongoing publication practice. *Doubling Again* is a publication that evidences my ritual methods by documenting magnified grains of sea salt. I submerged two microscope slides into the harbour on the same tidal steps I performed the sounding—the steps an architecture I returned to, tide-like. The evaporated samples index two everyday (re)turns:

12:07pm incoming tide

6:05pm outgoing tide.

The images are captured through a Scanning-Electron-Microscope (SEM), which operates through signal. The salt required a coating of highly conductive metal to be witnessed at this magnification. This Ion Sputter deposited platinum particles on the salt's surface. The grains were made into precious, jewellery-like objects.⁵⁵

I see Lot's wife in the image series, a single deviating pillar. Immense macro-structures emerge within even a single grain. These ruinous structures are perhaps macrocosms of Sodom and Gomorrah's destruction. As the title suggests, the images double in magnification each consecutive page. The site-written document, distributed in Mason Brothers, functions as part of a durational cycle—a chain link—that

⁵⁵ I do not know what became of these samples. I imagine their platinum was removed.

realises poetic transformations within the harbour site.⁵⁶ Refiguring the site into a series of images reveals what is secret within the harbour. Two contextual works resonate with these site-writings: American artist, Walter De Maria's *Lightning Field* (1977), and Rose-Lynn Fisher's *Topography of Tears* (2008–present). De Maria makes his work public by means of a photographic spread published in *Artforum Magazine*. Rarely witnessed live, the imagery documents a chance lightning strike, interrupted in a photograph.⁵⁷

Alternatively, Fisher examines the cellular structure of teardrops, making physical the intangible matter of emotion. They appear as ariel views of landscapes: an 'ephemeral atlas.'⁵⁸ Salt indexes grief, longing, and love in a teardrop's composition of water, minerals, and sodium. *Doubling Again* similarly documents what could not normally be witnessed: the saline essence of the ocean. It reveals the sea as full of immense macro-structures far removed from a daily sense of scale. I embodied ritual methods through folding, repeating, stacking, and distributing the documents as office circulars. Felski notes:

Repetition, understood as ritual, provides a connection to ancestry and tradition; it

56 Emily O'Hara, Lucy Meyle, Monique Redmond, "Around, About: A Temporal Site." In *Virtual: A Focus on Pedagogy*, April 14, 2022, video, <https://www.youtube.com/watch?v=LKVTCG5ue5k&t=2s>.

57 Randerson, *Weather as Medium*, 10.

58 Rose-Lynn Fisher, "The Topography of Tears," accessed April 19, 2023, <https://rose-lynnfisher.com>.

situates the individual in an imagined community that spans historical time.⁵⁹

Ritually producing these documents provided a means to transcend my historically limited existence.⁶⁰ Connecting to the site's marine lineage and redistributing it within the architectural institution resulted in queer drawing sets. They deviate from the straight, orthographic documents of architectural practice. Instead, they open a window to the worlds held within a drop of seawater. These site-writings are translated through varying documents (jewellery objects, Sounding Line, SEM imagery). They work as chain-links to reveal the site as a string of oceanic relations.⁶¹

59 Felski, *Doing Time*, 83.

60 Felski, *Doing Time*, 83.

61 O'Hara, Meyle, Redmond, *Around, About*.

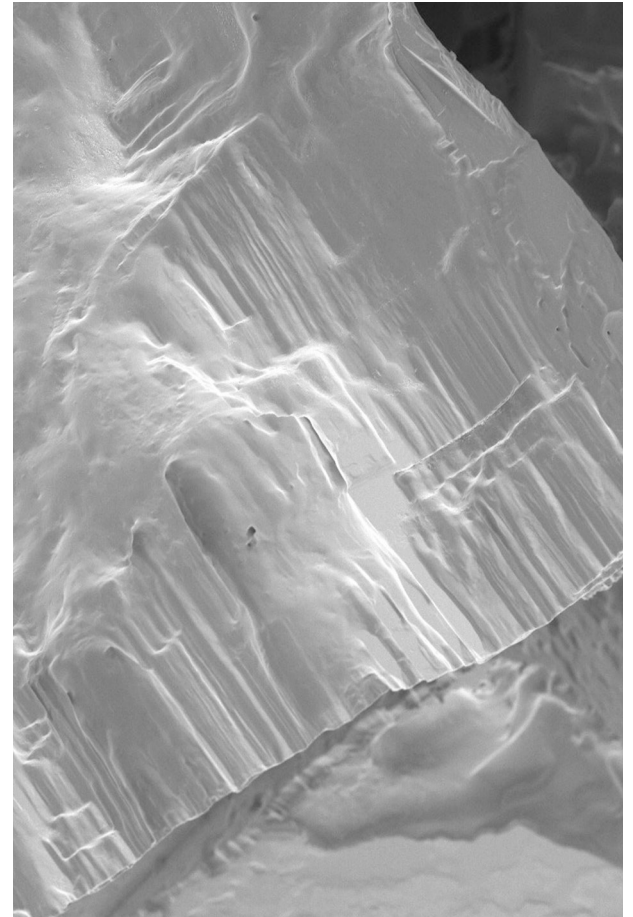
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34

Walter De Maria, *The Lightning Field*, 1977.

35

Daniel Eaton, *Doubling Again*, SEM photograph of a grain of salt, 2022.



List of documents created during research:

Doubling Again and *Casting Methods* as part of *1000:1* at Mason Brothers, Auckland, 2023.

Salt Works, distributed as a circular within Mason Brothers, Auckland, 2023.

Cyanotype, as part of *Daylighting Typeface* event at Mason Brothers, Auckland, 2023.





37
Daniel Eaton, accreting *Tide Pool*, 2023.

Fluxing

My *Tide Pool* series expresses a temporal holding pattern, materialising my method of flux. They are crystalline macro-structures created over several months. I left saltwater vessels to evaporate—the receding water crystallising like tide lines. The poet, Clive James, writes:

It reminds me of a sandcastle that the tide reached before its obsessed constructor could finish it; but he knew that would happen, or else why build it on a beach?⁶²

Such is the fate of the *Tide Pools*—they document the day and are taken by the night. As contemporary jeweller Peter Bauhuis defines a ‘vessel’ by its inherent function of containing,⁶³ these salt structures defy definition. They cannot contain, only momentarily hold themselves. I note the double, bodily resonance of ‘vessel.’ The *Tide Pool* is, in fact, a network of crystallised waterways. They are comparable to Bauhuis’ unwearable jewellery made of gallium, an alloy that melts below the temperature of the human body.

Elements of chanciness deduce the salt vessels: weather patterns, sunlight, and humidity. Flux enables my material

62 See Durga Chew-Bose, *Too Much and Not the Mood* (New York: Farrar, Straus and Giroux, 2017), 24.

63 Sian Van Dyke, “What Cannot be Seen,” accessed February 12, 2023, <https://www.sianvandyk.com/what-cannot-be-seen-with-peter-bauhuis>.

practice to facilitate these non-human forms of mediation.⁶⁴ Flux doubly refers to the soldering compound frequented in jewellery practice.⁶⁵ I have learned to perceive matter in perpetual states of flux, their mediatory rhythms shaping my practice. This translates in a statement written initially by German artist, Hans Haacke, to accompany a 1965 exhibition in Cologne:

... make something, which experiences, reacts to its environment, changes, is nonstable.
...make something indeterminate, which always looks different, the shape of which cannot be predicted precisely.
... make something, which cannot “perform” without the assistance of its environment. ...
make something, which reacts to light and temperature changes, is subject to air currents and depends, in its functioning, on the forces of gravity.
...make something which the “spectator” handles, with which he plays and thus animates it ...
... make something that lives in time and makes the ‘spectator’ experience time ... articulate something natural...⁶⁶

64 Randerson, *Weather as Medium*, 31.

65 Flux must be applied between joints to facilitate a connection.

66 Hans Haacke and Alexander Alberro, *Working Conditions: The Writings of Hans Haacke* (Cambridge, MA: MIT Press, 2016), 5.

Over the creation of *Tide Pools*, the city fell victim to unprecedented flooding. Weather forecasted the un-making of these vessels, articulating itself as my collaborator.⁶⁷ As they accrete, erode, twist and pool in response to weather—their queering macro-structures are caught in states of flux. *Sounding Line, Doubling Again* and the *Tide Pools* evidence three documents that seed larger weathering-events into interior space. They turn their hosting architecture toward weathering patterns, documenting illusions of permanence in a vulnerable landscape. Their fluxing material conditions sit at unease within their architectural context. I see them as queerly orienting the structures they inhabit. They point to imaginative possibilities of unstable architectural insertions. Thinking through the verbs of site, these documents perform tangible gestures of *rising* and *sinking*. They seed immense processes within their macro-structures. For me, these documents are imaginative containers: their seed is the beginning of something new.

67 Randerson, *Weather as Medium*, 188.

For copyright purposes this image has been removed.



38
Peter Bauhuis, *Gallium Artefact*, 2017.

39
Daniel Eaton, *Tide Pool*, sea salt, 2023.

Scaling

The culminating chapters perform a hierarchical scaling, incrementally shrinking throughout: an architectural letter set, a scaled model, and a necklace. In this diminishing scale, the stream of matter runs in reverse. That is, the architectural letter is scaled to the hand, a grain of salt scaled to a block, and a necklace scaled to a building.



A Name

Disrupting the mythical cross-over between Lot's wife and Mason Brothers is a 1949 architectural drawing that details the building's title lettering. The building has a name; Lot's wife does not. A series of plan, elevation, and sectional views set-out the letters. Bennett determines that "objects are the way things appear to a subject—that is, with a name, an identity."⁶⁸ As the letter set is only a partially complete alphabet, I extended them into a functional digital typeface for use within in-house documentation. To commemorate this, I held a creative workshop within Mason Brothers.

The typeface was re-blueprinted by a group of architectural designers. We transported customised steel stencils⁶⁹ under the dark of our arms to Mason Brothers rooftop. The typically inaccessible space became a creation site. Emerging from the institutional office—skyward—the ascent furthered the vertical movements of this research. We broke from the interior, turning toward sunlight to expose the blueprints. We daylighted the type. This site-writing occurred on March 31, at 1:25 pm, the day's meridian when the sun reached its highest point.

Randerson argues that meteorological artists have always experimented with more-than human mediums. She cites

40

Daniel Eaton, *Daylit Type*, cyanotype printed in *ber*, 2023.

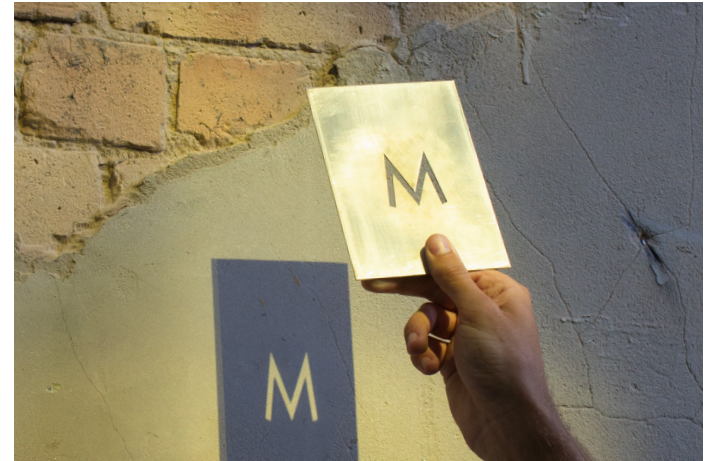
41

John J. Booth Consulting Engineers, *Plaster Title Detail*, 1949.

68 Bennett, *Vibrant Matter*, 2.

69 As specified in the original drawing, to scribe the letters onto the building's façade. See Figure 42.

Joseph Nicéphore Niépce's *heliography* (1826-1827), literally 'sun-writing.'⁷⁰ Exposing light-sensitive blueprints to the sun gives evidence to reciprocal engagements between meteorologic mediums and architectural practice. This event brought a desiccated weather-based media and drafting process to life. Drawing on long traditions of meteorologic production within architectural discipline, my practice inhabits salt's preservative, archival character.



70

Randerson, *Weather as Medium*, 29.

42

Daniel Eaton, testing the steel letter stencils in *her*, 2023.



43
Daniel Eaton, *1000:1* (installation view), 80kg sea salt, steel, 2023.

A Grain

Professor of architecture Paul Emmons notes the cartesian assumption that scale exists as numerical dimensions known only to the mind. However, scale's bodily projection is critical in imagining and inhabiting alternate spaces.⁷¹ As was the case in my Mason Brothers installation, *1000:1*, where I cast my body's weight within a block of salt. The title mirrors the scale system (1:1000/1000:1), the grain of salt scaled to an architectural block. This vast object is opposingly miniature when held at an architectural scale, as it doubly models a section of Mason Brothers laneway.

Eastern light tracked across the space, casting shadows of industrial columns over the salt. The whole building was animated as a timekeeping device—a sundial. Crystallising in this light, or expelling water in its absence, the block proffered an apparatus-like building in connection with the cosmos.⁷² When I presented the work to my colleagues at Warren and Mahoney, many questioned how I got the block into the building, how it held together, and how I cast salt. The block incited imaginative responses. We discussed casting as a method that typically makes an object permanent. This casting, they suggested, was one of flux, growth, and erosion. The salt blocks desiccating

71 Paul Emmons, "Drawn to Scale: The imaginative inhabitation of architectural drawings." In *From Models to Drawings: Imagination and Representation in Architecture* (London: Routledge, 2007), 71.

72 Papapetros, *World Ornament*.

body changed daily—a non-living other. It is a weathering document dependent on its dialogue with light and humidity.

Colleagues curiously photographed *through* the block's interior; the model became a lens. It could not perform its site-writing without the assistance of its environment. It reacted to changes in humidity, was non-stable, and indeterminate.⁷³ It not only modelled the building, but also what was happening *outside*. Salts' corrosive nature was emphasised by its placement on a steel table, constructed in collaboration with an engineer. The table is a document of the building's steel production and engineering history. Rust began to encircle the base. Perhaps this was exacerbated by the torrential weather over its installation. Had the floods dispersed the saline structure, a single tidal sweep returning the salt to sea?

From the scale of Mason Brothers title lettering to a grain of salt—might we extrapolate immensity from smallness? In *1000:1*, I see an interplay between small and large. It seeds alternate rhythms into Mason Brothers' immense architecture. As the faces of the block continually eroded, a visual connection formed to the crumbling concrete wall in its background. While the wall indexes a relatively large time scale (a century), the salt block became something immediate, disrupting the buildings illusion of permanence.

73 In reference to p.78 See Hans Haacke and Alexander Alberro, *Working Conditions: The Writings of Hans Haacke* (Cambridge, MA: MIT Press, 2016), 5.

Methodologically, scaling brings my body in conflict with the too-small and too-big—like weather. Materialising my body's mineral composition in a grain of salt documents a spectacle within a molecule.⁷⁴ Exhibiting the salt-block, or 'atmospheric container,'⁷⁵ within Mason Brothers, it took the building's mirrored skyscape a step further; inviting more-than-human rhythm *into* the building. The act of *measuring* its semi-interior climate made it a real object. As a method, scaling circuits between big and small—from a grain of salt to Mason Brothers' relatively immense interior. *1000:1* documents the building, as was it dispersed and dissolved by her.

74 Gaston Bachelard, *The Poetics of Space* (Boston, MA: Beacon Press, 1994), 177.

75 Randerson, *Weather as Medium*, 17.



44

Daniel Eaton, *1000:1* (detail view), sea salt, steel, 2023.

45

Daniel Eaton, *1000:1*, interior perspective (salt pillar for scale), sea salt, steel, 2023.





A Waterdrop

The scale of a waterdrop orients the two culminating works of this research: *Seeding Line* and *Drop Necklace*. As the scale of matter has sequentially diminished, I note the final two documents as the largest of them all—jewellery-structures scaled to their hosting architecture. Each work is composed of a single line, their forms reduced to facilitate the movement of a waterdrop. As in Ishigami's *Architecture as Air*, *Seeding Line* and *Drop Necklace* are drawn through the diameter of a waterdrop. The act of witnessing is complicated by a turn toward momentary objects, that come out of line, and instantly slip away.

Seeding Line

The first 'sister' work documents and amplifies a miniature movement within an expansive setting. *Seeding Line* sinks a waterdrop along an aqueduct of silver. The vessel's diameter exceeds no more than that of a waterdrop, which works to draw the water along it. The work draws its form from Italian architect, Carlo Scarpa's intervention within *Querini Stampalia*, where Venice's rising tide is encouraged into the building.⁷⁶ An infinite scale is reflected in the waterplanes, furthering the cities intrinsic relationship between building and water. As in *Querini Stampalia*, and Mason Brothers' mirrored interior, the droplets of *Seeding Line* momentarily

76 Andrés Ros Campos, "Carlo Scarpa: Architecture, Abstraction and Museology." In *VLC Arquitectura* 6, No. 2 (October 2019): 147-174, <https://doi.org/10.4995/vlc.2019.10989>.

reflect their surrounding environment. They *double* the body of its witness, and the interior. Gravity is made explicit through the water's transit along the silver aqueduct—a *rising* and *sinking* performance. The waterdrops accrete in the astronomic sense, brought under the influence of gravity. They sink along an out-of-line waterway. I avoid articulating the exact mechanics, or visually revealing much of the work here, to preserve its inexplicable vitality. *Seeding Line* requires the presence of the witness:

Salt-cast *Moorings* fixed to the wall hold two *Vessels* of salt water. Beading cord draped between the reservoirs deposits a single drop into *Seeding Line*. A waterdrop is pushed over the aqueducts lip, *sinking* toward, and *seeding* a salt pillar.

The system is conceived as a temporal 'production-chain,' offering a queer alternative to Mason Brothers industrial assembly-line. *Seeding Lines* macro-structure suspends the movement of a waterdrop along its horizontal axes. It holds onto this drop, prolonging and amplifying its movement. I see their surface tension as a skin. They are inexplicably vital. *Seeding Line* births these temporal objects that seed a saline transformation. The stalactite salt pillar bridges floor and ceiling. Below and above, two architectural planes meet by means of an accumulating drip. The production chain is an interior precipitation. The everyday occurrence of a waterdrop is made queer. I see an expression of (salt) waters primordial, motherly orientation, facilitated within

an umbilical-like vessel of silver. In the mercurial instant a waterdrop stalls along *Seeding Line*, might someone breathe life into it and carry the drop to its journey's end? Breath becomes the works implicit life-force, the *Seeding Line*—an invitation. The aqueduct (from Latin aqua + ducere, 'to lead water')⁷⁷ references structures used to conduct water across a valley. Now it refers to a system of pipes that channel water from its source to a city. The vessel and scale of this silver aqueduct can therefore be read in relation to intimate, bodily waterways, or city-scale conduits.

Drop Necklace

The final document bisects a seven-story void space with a suspended necklace. Water 'beads' along a one-hundred meter cord necklace, the eventual drop drawing a temporal pillar. The vertical waterline rhythmically renews. I see Lot's wife quenching, condensing, and quivering in each drop's reiteration. As a necklace typically accentuates the curvatures of the body, *Drop Necklace* is a queer, feminine curve that comes out-of-line with the orthogonal architecture. Like the hanging earrings on a nervous body, *Drop Necklace* oscillates, and therefore amplifies the building's paralysis. The necklace's pendant, the waterdrop, measures the buildings equilibrium. In its suspension, the waterdrop "accentuates the cosmic law of gravity, and is therefore deemed a 'macrocosmic'

⁷⁷ "Aqueduct - Origin and Meaning of Aqueduct," Online Etymology Dictionary, accessed March 1, 2023, <http://www.etymonline.com/word/aqueduct>.

ornament.⁷⁸ Drop Necklace queers the witnesses' body, casting it upside down within the drop. A minute scale is emphasised in a cavernous setting. The weight of the drop is amplified as it travels down the necklace and reaches terminal velocity. I think of the gathering water, how heavy it must be to begin its descent. The work becomes not only about weight of the drop, but the weight of the moment in which it falls. Refracting the interiors light condition, the necklace appears as dashed line drawn in real time.

If sexuality involves “inhabiting and being inhabited by space,”⁷⁹ I suggest the feminine curve of *Drop Necklace* wears its hosting architecture. *Drop Rings* provided to the witness invite them to place their hand to the necklace. Catching a waterdrop on their finger, building and body link, and in all but a moment—they wear the building. In ancient Greece, the world was a cosmos, which doubly translated to order and jewellery.⁸⁰ Medieval Europe saw the world as a chain, ascending towards God. In this light, would wearing *Drop Necklace* appear as though we were wearing the world? Bauhuis writes:

78 Spyros Papapetros, *World Ornament*, 314. Papapetros cites 1830's architect, Gottfried Semper, who borrows the term “macrocosmic” from psychologist, Adolf Zeising's writings on aesthetics and theories of human proportion. See Harry Mallgrave, *Gottfried Semper, Architect of the Nineteenth Century* (New Haven: Yale University Press, 1996), 271.

79 Ahmed, *Queer Phenomenology*, 67.

80 Peter Bauhuis, *Abecedarium - Jewel, Vessel, Implement* (Stuttgart, Germany: Arnoldsche Verlagsanstalt), 35.

Would we see ourselves draped in something that reduplicates the world at large, taking up a unique position in the great chain of being as a kind of mirror or microcosm. Reflecting the world around us as if it had spit us out and placed us at its centre? Would we then regard ourselves as chosen beings capable of crawling out of the womb of nature?⁸¹

Drop Necklace centres the cosmos within the site, condensing it within the fall of a waterdrop. Placing ourselves at its centre, we imaginatively wear what cannot be worn. Another unwearable by-product of the necklace is the (water)ring that emanates from the centre of the drop's impact.⁸² The necklace's limitless scale suggests its adaptable nature in any architectural space. However, I think of the possibilities of more *permanent* renditions that condenses rain or seawater. Might the work become *(Rain)Drop Necklace*? For the Masters' examination, the work will be exhibited in the seven-storey void not too dissimilar to Mason Brothers' laneway. This space is also a skin between the exterior of the building and its interior operations. However, the necklace belongs to Mason Brothers. A bridge between outside and in, its eventual placement will offer a doubled iteration of the necklace, reflected within the buildings mirrored skyscape. The doubled necklace will draw a wave-like line, a drop in the ocean.

81 Bauhuis, *Abecedarium*, 35.

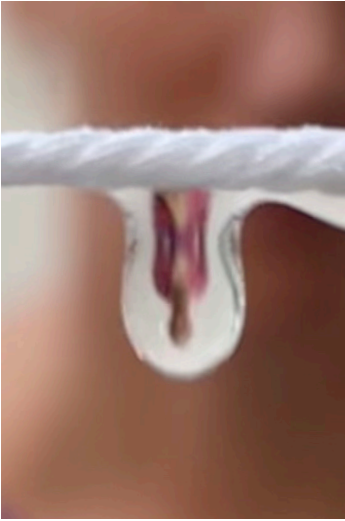
82 I have since worked to prolong this (water)ring in a physical document, utilizing Mason Brothers letter 'O' as the ring. See Figure 51.

The act of witnessing each drop is a kind of magnifying glass. In witnessing, we become part of a durational encounter with the rhythmic drip. What *Seeding Line* and *Drop Necklace* have in common is their aqueous material-poetics that connect to larger gravitational and precipitation events. They are macrocosmic vessels. Each object is a cyclical, weather-like system. The macro-structures of each waterdrop are miraculous, though inevitably slip away. Each object works to slow their witness. They allow them to participate in the light and biorhythm amplifying qualities of salt, silver, and water, made queer in their reproduction in a context far removed from their everyday occurrence. Witnessing such ephemeral structures within institutional sites births imaginative possibilities. I see the drops as small windows opening to what's happening outside, opening from the motherly, interior womb. They turn their architectures toward the life-sustaining matter of water, and even salt.



47

Daniel Eaton, *Drop Necklace* (pendant detail), water, beading cord, 2023.



48

Daniel Eaton, *Drop Necklace* reflecting my supervisor's body, water, beading cord, 2023.

49

Daniel Eaton, *Drop Necklace*, water, beading cord, 2023.



Daniel Eaton, *Seeding Line* (detail of a reservoir fixed to the wall via a *Mooring*), salt water, silver, 2023.





51
Daniel Eaton, *(Water)ring*, water, 2023.

52
Daniel Eaton, *(Water)ring*, exhibited as
a digital video projection, 2023.







54

Daniel Eaton, *Seeding Line* (testing how narrow a channel can facilitate a waterdrop), silver, waterdrop, 2023.

Here lies one whose name was writ in water

This concluding chapter borrows its title from an 1821 Roman epitaph.⁸³ At its core, it translates the most essential aspect of this creative inquiry. The proverb doubly opposes its own writing carved in stone, which suggests architectural permanence and fixity in the context of this research. ‘Writ in water’ alternately suggests impermanence, transient matter like salt, or waterdrops. My spatial practice emerges as a queer alternative—a practice writ in water.

I am left thinking of this inquiry’s distinctly oceanic material imagination. This is undoubtedly a privilege of my residence in one of few cities in the world between two harbours. If not so intrinsically tethered to the sea, I wonder what this research would look like? On the contrary, water, rain, and even salt are found everywhere on Earth—tangible matter that connects us all. This inquiry proposes buildings and bodies as curious, interconnected vessels. They are

83 Michelle Stacey, “Writ in Water,” *The Paris Review*, 2016, accessed march 1, 2023, <https://www.theparisreview.org/blog/2016/02/23/writ-in-water>.

documents of vast meteorologic events, written in a mineral alphabet. These objects fossilise time in their cellular material structures—their very bones. I have come to contemplate what connects our bodies and buildings in the most minute, essential way.

This research offers an expanded sense of a document by deploying jewellery as *spatial locators*, a site-writing apparatus. Their structures perform a documentation of more-than-human scales, specifically, they condense the sea within grains of salt and drops of water. My creative works express this new definition, an attempt to reorient how we see and enter into more-than-human scales in the built environment. They birth imaginative possibilities, arising from not only the life *sustaining* matter of sea, salt, and water, but also life *affirming*. The documents build new worlds from Sodom and Gomorrah's destruction. They are anchor holds that are, like us, caught in a tidal rhythm through everyday spaces of routine, commute, and work. They are chain-links in this site-written story.

In determining a queer practice of witnessing, I extrapolate a nameless mother's transformative turn toward non-human life. In her queer twist, she comes to embody a vital yet unexpected aspect of this research: salt's relationship to love. Her affectionate turn toward what she saw as having life displays an object-oriented-ontology: what I read as an expression of love. Her body, like mine, is sensitive to

other objects and feels the nearness of which we coexist.⁸⁴ Through a queer phenomenology, an intrinsic relationship emerges between salt, sea, womb, (m)others, and matter. This relationship allows me to determine her turn as an affectionate regard of (an)other's inexplicable vitality.

Witnessing—as a queer practice—builds worlds from simply turning towards non-human others; the minute water scales on a boat window, the sea, or a quivering waterdrop. The research re-imagines and re-senses the material conditions of matter that make up our everyday worlds; matter that is the very condition of life. It makes-visible the immense macro structures that are often concealed in plain sight. They also offer a means to make physical something as intangible as rhythm, or the scale of the sea. Like Lot's wife, the document of this exegesis acts as a witness. It is a testifying topology of paper, mounting in evidence my care-full, loving, more-than-human collaboration. It is a secret made known.

Offering my seeding methodology, I articulate how more-than-human scales can be materialised in our everyday built environments. The seeds in question refer to the biorhythm-amplifying jewellery-structures, waterdrops that miraculously hold themselves together, and minute salt accretions. These are queer structures that twist from heteronormative architectural scales. As mentioned, I have yet to install *Drop Necklace* within Mason Brothers. I am eager to observe the behaviour of its witness—will they reach

84 Ahmed, *Queer Phenomenology*, 67.

their hand out, cupped and vessel-like, to catch a waterdrop? Further research could develop how minute a structure could facilitate movement. How slightly might they oscillate and queer from their architectural paralysis? Furthermore, I am eager to expand on salt and water's structural potential through crystallisation and surface tension. I have already commenced such a test in translating Mason Brother's typeface into a letter set writ in water.

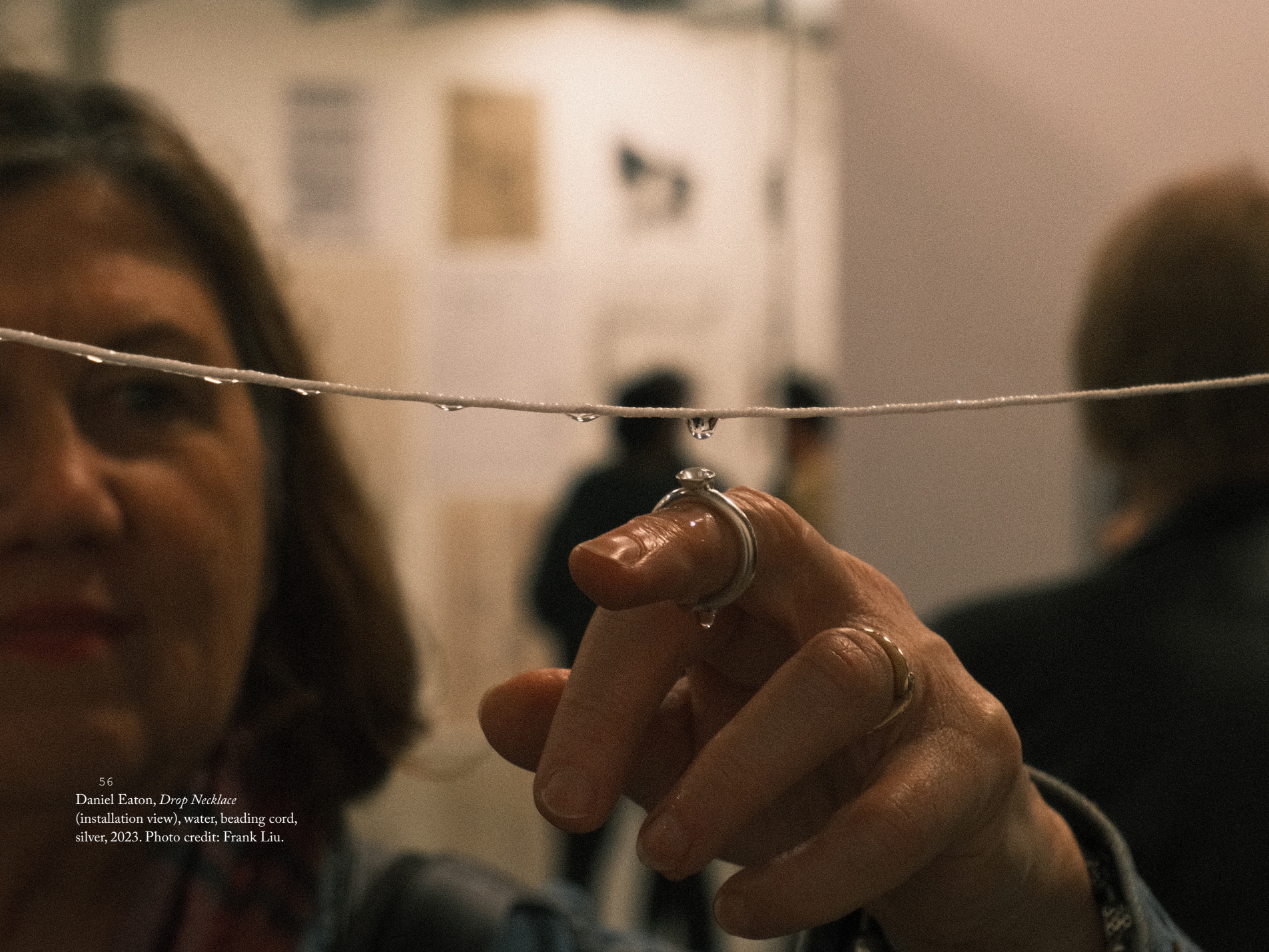
My original question set me on a quest, leading me to consider intangible scales and how documenting them could make them physical. In evidencing earthly-cosmic phenomena through imagining, imaging, fluxing, ritualising, and scaling matter, I attempt to hold onto what cannot be held. They document moments otherwise lost to chance, interrupt vast weather scales, and prolong waterdrops along lines of matter. The significance of this research emerges in this seeding methodology-in-action. It distils material-poetic, everyday rhythms within objects. The familiar is made queer and perhaps vice versa. In Mason Brothers' case, the mythical production warehouse condenses earthly-cosmic relations within her very bones. I have sought to disrupt the fixity of *her* architectural structure. In interrupting its institutional nature, I have reworked historic seafaring and weather-based practices to revivify *her* intrinsic oceanic relationship.

I return to the accreting pillar, Lot's wife, a figure of this inquires (m)otherly orientations. A mother who, in her

affectionate turn, has signalled my queering practice as one of witnessing. I have suggested her turn as a recognition of objects inexplicable vitality and, therefore, her sentence to join them. She twisted into my inquiry, crystallised on a boat's window, and scaled vertical salt pillars. She was my seaside architectural workplace, her womb suspending a mirrored, embryonic object within. She took residence within me as I turned towards the slow, steady drip of a watery necklace, or the biorhythm amplifying waterdrop held within my ring. As my pulse and breath slowed, my body became—like her—a paralysed witness. However, I have found in this research that even still objects queerly oscillate in miniature. I noted in my initial orientations that life-sustaining salt has a dilution in her body equivalent to seawater. How to conclude something that I, too, will carry within me well beyond these closing words?

By turning toward (m)others—before crystallising into a pillar of salt.





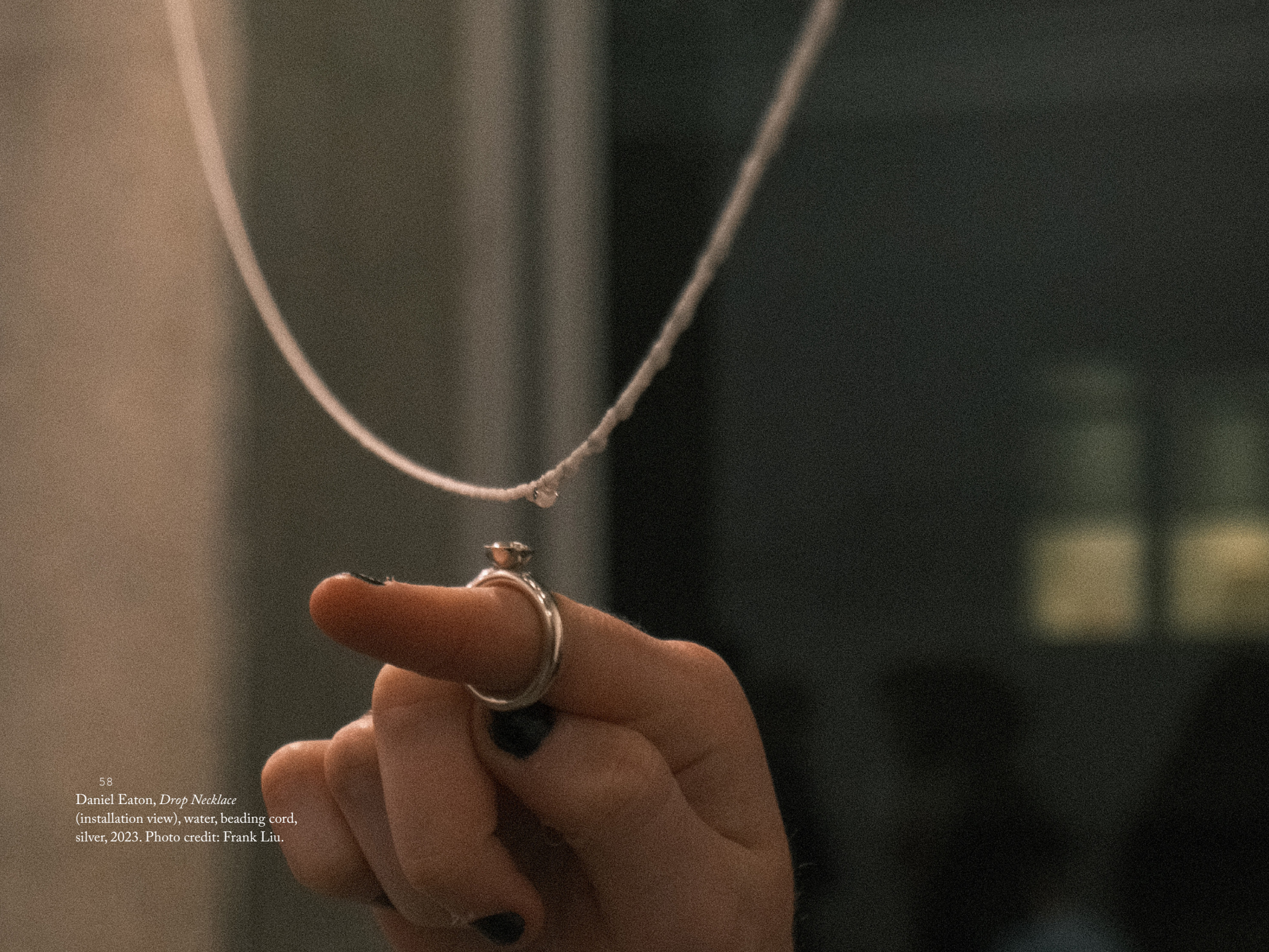
56

Daniel Eaton, *Drop Necklace*
(installation view), water, beading cord,
silver, 2023. Photo credit: Frank Liu.



57

Daniel Eaton, *Drop Necklace*
(installation view), water, beading cord,
silver, 2023. Photo credit: Frank Liu.



58

Daniel Eaton, *Drop Necklace*
(installation view), water, beading cord,
silver, 2023. Photo credit: Frank Liu.



59

Daniel Eaton, *Drop Necklace*
(installation view), water, beading
cord, silver, 2023. Photo credit: Paul
Chapman.

60

Daniel Eaton, *Drop Necklace*
(installation view), water, beading
cord, silver, 2023. Photo credit: Paul
Chapman.





61
Daniel Eaton, *Drop Necklace*
(installation view), water, beading
cord, silver, 2023. Photo credit: Paul
Chapman.



62

Daniel Eaton, *Drop Necklace*
(installation view), water, beading cord,
silver, 2023.



Daniel Eaton, *Seeding Line* (detail),
silver, water, beading cord, 2023. Photo
credit: Paul Chapman.



64

Daniel Eaton, *Salt Pillar* (floor detail),
sea salt, string line, two years, 2023.
Photo credit: Paul Chapman.

Postscript

I am writing this postscript on the culminating day of *Drop Necklace* and *Seeding Line*'s installation at St Paul Street Gallery. Over these days, their potential as dynamic spatial activators has emerged. Witnesses gathered at the central curve of the seven-storey Necklace. At first, the drops would go unnoticed. The two works require a corporeal commitment—like whispers in the space, urging closer inspection. The meditative quality of the drops was an unanticipated by-product, something that encouraged people to leave behind their familiar sense of scale. At the opening event, word spread that the *Drop Rings* were available to catch the water—a 'secret' circulated the building.

The air currents of St. Paul Street Gallery intermittently buffeted the fragile cord Necklace. This perpetual bounce was a record of the gallery's entrance doors. As they opened, the outside leaked into the space, signalling a rhythmic passage. The bounce also documented and amplified the weight of each waterdrop's fall. A six-meter vertical dive at the Necklace's top end accelerated each drop's descent. Each level of the gallery offered a sectional view of the Necklace. Viewed from the core of the building, facing North, the

backlit waterline rhythmically renewed. The water weight of the necklace altered its curvature, skewing the Necklace to its wetter side. Rain permeated the building throughout the installation, dripping from the seventh floor. As though by design, the raindrops amplified the queer nature of a waterdrop in an interior setting. In turn, the cavernous atrium amplified the sound of each drop—a constant mark in time. The temporal expression of my jewellery series is then condensed visually and acoustically within the waterdrop. In fact, the whole interior was reflected within the drop, as well as the witnesses own body. It was a joy to see these people’s reaction to something so pure—a suspended waterdrop, and a ring that held this drop a little while longer.

I was interested in where those that caught a drop in their ring would ‘return’ it. Some made efforts to return the water to the steel well at the foot of the Necklace. Others expelled it on their own clothing. I began to think of the work as something that was constantly ‘wicking’, a network of water drawn within—or outside—the gallery space through capillary action.

Seeding Line combined my architectural, artistic, and material-poetic endeavours. The miniature necklace of *Seeding Line* effectively expressed a 1:1000 model of the comparatively vast *Drop Necklace*. A new drop would miraculously emerge every thirty seconds, wicked from the wall-fixed silver reservoirs. Dropping into the silver aqueduct, the bead of water miraculously travelled along the horizontal

axes. The gleam on the drop in the moments it took to form, and its journey along the silver line distilled a jewel-like quality.

The third and final work installed in St. Paul Street Gallery’s window dissected the frame, bridging floor and ceiling. The *Salt Pillar*’s reproduction in this setting was far removed from my studio it had spent two years growing and acclimatising to. The pillar documented this in fact, by beginning to dissolve at its base. Such happenstance comes to express this research’s concern with objects that perform the verb of documenting. The three works are oriented through the scale of a waterdrop and are literally connected in thread. Whereas *Drop Necklace* and *Seeding Line* operate across a temporal timescale, the *Salt Pillar* documents a two-year-long fossilisation of a drop of salt water. It is exciting to imagine the potential of such work to condense much longer time scales—works that by happenstance continue to accrete, erode, queer, document and reorient how we design, enter, and seed alternate rhythms within built environments.



Daniel Eaton, *Salt Pillar*, sea salt, string line, two years, 2023. Photo credit: Paul Chapman.

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FIGURES

- 01 Daniel Eaton, *Drop Ring*, worn by my mother, silver, raindrop, 2023.
- 02 Daniel Eaton, *Manifestation*, photography series, 2022–present.
- 03 Jean-Baptiste Corot, *The Destruction of Sodom*, oil on canvas, courtesy of The Metropolitan Museum of Art, New York, 1843.
- 04 Junya Ishigami, *Architecture as Air*, carbon fibre paper, thread. Exhibited at the 12th International Architecture Exhibition at the Venice Biennale, 2010.
- 05 Daniel Eaton, *Salt Pillar* (1:1 detail), sea salt, string line, 2022–present.
- 06 Bogomir Ecker, *Dripstone Machine*, 1996–2496. Hamburger Kunsthalle, Germany.
- 07 Daniel Eaton, *Salt Pillar* (detail), sea salt, string line, 2022–present.
- 08 Kura Archives. *This versatile firm has built ships for work in peace & war*, index card, Auckland Libraries Heritage Collections, 1963.
- 09 The Masons—Ceramco, 1929–1979, *Sections of draft tube liner for the Manapouri power project leaving the Pakenham Street works of Mason Bros*, scanned image, 2023.
- 10 Daniel Eaton, *Her*, (Mason Brothers mirrored interior view), 2023.
- 11 Daniel Eaton, *Mooring Timepiece*, film photograph, Auckland Viaduct, 2023.
- 12 Rei Naito, *Matrix*, Teshima Island, Japan, 2010.
- 13 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>.
- 14 Daniel Eaton, *Mooring Timepiece*, film photograph, Auckland Viaduct, 2023.
- 15 Daniel Eaton, *Silver-Salts*, lengths of cast silver, 2023.
- 16 Daniel Eaton, *Drop Ring* as worn by my mother, silver, seawater, 2023.
- 17 Daniel Eaton, *Drop Ring* reflecting *her* brickwork, silver, seawater, 2023.
- 18 Daniel Eaton, *Knot Ring*, silver, 2023.
- 19 Daniel Eaton, *Mooring* (2:1) salt-cast silver, 2023.
- 20 Daniel Eaton, *Weighting*, silver orb with sea salt entombed within, 2023.

- 21 Daniel Eaton, *Mooring* implemented as a wall fixture, salt-cast silver, 2023.
- 22 Daniel Eaton, *Drop Rings* as worn by my mother, silver, rainwater, 2023.
- 23 Daniel Eaton, *Solar Wind*, salt, digital projection, 2022.
- 24 Claude Nicolas Ledoux, *Project for the new town of Chaux, around the royal saltworks of Arc-et-Senans*, 1804.
- 25 Daniel Eaton, *Touch Documents*, steel plates rusted from my own touch. Exhibited as part of *Solar Wind*, St Paul Street Gallery 3, 2023.
- 26 Daniel Eaton, *Vessels*, fifty-six forged steel dishes, drawing out my body's salt content and fluxing between wet and dry. Exhibited as part of *Solar Wind*, St Paul Street Gallery 3, 2023.
- 27 Naomi E. Tesla, *Cloud Seeding*, 2011, <https://w.wiki/7gZ5>, CC BY 2.0 <<https://creativecommons.org/licenses/by/2.0>>, via Wikimedia Commons
- 28 Daniel Eaton, *Sounding Line*, seawater, silver, string line, 2023.
- 29 Ann Hamilton, *Mattering*, silk, utility pole, peacocks, typewriter ribbon, Musée d'art contemporain de Lyon, Lyon, France, 1997.
- 30 Daniel Eaton, casting *Sounding Line* into the harbour, salt-cast silver, 2023.
- 31 Daniel Eaton, rising *Sounding Line* and *Sea chain* around my hand, 2023.
- 32 Daniel Eaton, *Sea chain* suspended in *her*, salt-cast silver chain-links, 2023.
- 33 Daniel Eaton, *Doubling Again*, SEM photograph, 2022.
- 34 Walter De Maria, *The Lightning Field*, 1977.
- 35 Daniel Eaton, *Doubling Again*, SEM photograph, 2022.
- 36 Daniel Eaton, assemblage of documents distributed within *her*, Mason Brothers, Auckland, 2023.
- 37 Daniel Eaton, accreting *Tide Pool*, 2023.
- 38 Peter Bauhuis *Gallium Artefact*, 2017.
- 39 Daniel Eaton, *Tide Pool*, sea salt, 2023.
- 40 Daniel Eaton, *Daylit Type*, cyanotype printed in *her*, 2023.
- 41 John J. Booth Consulting Engineers, *Plaster Title Detail*, 1949.
- 42 Daniel Eaton, testing the steel letter stencils in *her*, 2023.
- 43 Daniel Eaton, *1000:1* (installation view), sea salt, steel, 2023.
- 44 Daniel Eaton, *1000:1* (detail view), sea salt, steel, 2023.
- 45 Daniel Eaton, *1000:1*, interior perspective (salt pillar for scale), sea salt, steel, 2023.
- 46 Carlo Scarpa, *Fondazione Querini*, Venice, 1961, Jean-Pierre Dalbéra, CC BY 2.0 <<https://creativecommons.org/licenses/by/2.0>>, via Wikimedia Commons
- 47 Daniel Eaton, *Drop Necklace* (pendant detail), water, beading cord, 2023.
- 48 Daniel Eaton, *Drop Necklace* reflecting my supervisor's body, water, beading cord, 2023.
- 49 Daniel Eaton, *Drop Necklace*, water, beading cord, 2023.
- 50 Daniel Eaton, *Seeding Line* (detail), *Mooring*, *Vessel*, salt water, silver, 2023.
- 51 Daniel Eaton, *(Water)ring*, water, 2023.
- 52 Daniel Eaton, *(Water)ring*, exhibited as a digital video projection, 2023.
- 53 Daniel Eaton, *Fingertip World*, testing the waterdrops of *Seeding Line*, silver, water, 2023.
- 54 Daniel Eaton, *Seeding Line* (detail), silver, waterdrop, 2023.
- 55 Daniel Eaton, *Drop Necklace* (installation view), water, beading cord, silver, 2023. Photo credit: Frank Liu.
- 56 Daniel Eaton, *Drop Necklace* (installation view), water, beading cord, silver, 2023. Photo credit: Frank Liu.
- 57 Daniel Eaton, *Drop Necklace* (installation view), water, beading cord, silver, 2023. Photo credit: Frank Liu.
- 58 Daniel Eaton, *Drop Necklace* (installation view), water, beading cord, silver, 2023. Photo credit: Frank Liu.
- 59 Daniel Eaton, *Drop Necklace* (installation view), water, beading cord, silver, 2023. Photo credit: Paul Chapman.
- 60 Daniel Eaton, *Drop Necklace* (installation view), water, beading cord, silver, 2023. Photo credit: Paul Chapman.
- 61 Daniel Eaton, *Drop Necklace* (installation view), water, beading cord, silver, 2023. Photo credit: Paul Chapman.
- 62 Daniel Eaton, *Drop Necklace* (installation view), water, beading cord, silver, 2023.
- 63 Daniel Eaton, *Seeding Line* (detail), silver, water, beading cord, 2023. Photo credit: Paul Chapman.
- 64 Daniel Eaton, *Salt Pillar* (floor detail), sea salt, string line, two years, 2023. Photo credit: Paul Chapman.
- 64 Daniel Eaton, *Salt Pillar*, sea salt, string line, two years, 2023. Photo credit: Paul Chapman.
- 66 Daniel Eaton, *Turning Toward*, handbound exegesis printed on uncoated munken, digital scan, 2023.
- 67 Daniel Eaton, *Turning Toward*, handbound exegesis printed on uncoated munken, digital scan, 2023.
- 68 Daniel Eaton, *Turning Toward*, handbound exegesis printed on uncoated munken, digital scan, 2023.

APPENDIX

- 01 *Turning Toward (the space of a name, a grain, a waterdrop)*, scanned pages of this document printed and bound into a book, 2023.
- 02 *Doubling Again*, distributed as a circular in *1000:1* at Mason Brothers, Auckland, 2023.
- 03 Dust Jacket, (final page) as part of the printed, bound copy of this exegesis, numbered according to p.2 of this digital document, 2023.
- 04 <https://vimeo.com/839950131> Video documentation of final work.



03
 Jean-Baptiste Corot, *The Destruction of Sodom*, oil on canvas, 1843.

The mineral imaginatively takes hold of Lot's wife, travelling vertically until she is no more—yet also *forever*. Thus, the duality of salt—corroder and preserver—takes hold. In this doubling, *paralysis* and *animism* offer means to queerly orient body and building. The Hebrew translation of pillar refers to a garrison, something set to watch over something else. The non-human pillar becomes an animate body. Architectural Professor Joseph Rykwert underpins this analogy:

The first device is the narrowing of the column at the top, which assures the eye that the column cannot be overturned; next are the flutes. They signify that the column is condensing and hardening, as it were, gathering its strength... They emphasise the upward thrust.¹⁵

Establishing an ascending, architectural metamorphosis, I imagine her transformation occurs through capillary action—*ground up*. The static pillar is paralysed, yet through more-than-human crystallisation, is brought alive. My *Salt Pillar* series gives evidence that seemingly paralysed forms oscillate in miniature. Knotted through ground and ariel-fixed salt water reservoirs, architectural string lines *absorb* water through capillary action, *crystallise* in salt or *pool* on humid days. Documenting the climate by folding it into their exhibition space, a flux between dry and wet perpetuated over their yearlong installation. As architectural as they are bodily,

15 Joseph Rykwert, *The Dancing Column: On Order in Architecture* (London: MIT Press, 1998), 26.

01
02 I ask through these site-written documents: in wearing them,
03 how might they tie me to the sea and Mason Brothers?
04 Ahmed notes that different orientations and ways of
05 directing one's desires indicate inhabiting different worlds.⁴⁰
06 My documents then, are orienting objects. Through memory,
07 they allow space to be worn. They contain stories birthed
08 when witnessed. I suggest that in carrying objects with us,
09 we intrinsically carry space with us too. In expanding what
10 we consider a document to jewellery, I recognise an object's
11 capacity to record. I offer this definition of jewellery as
12 *spatial locators* to condense networks of site-written relations
13 through remembered, dreamed, and imagined associations. In
14 asking how wearing a ring might locate us in other times and
15 places, I propose jewellery as an implicit, situating gesture.
In these documents encircling our neck, finger, wrist and so
forth—I see the desire of Lot's wife, her affectionate turn
towards non-human others.

40 Ahmed, *Queer Phenomenology*, 68.

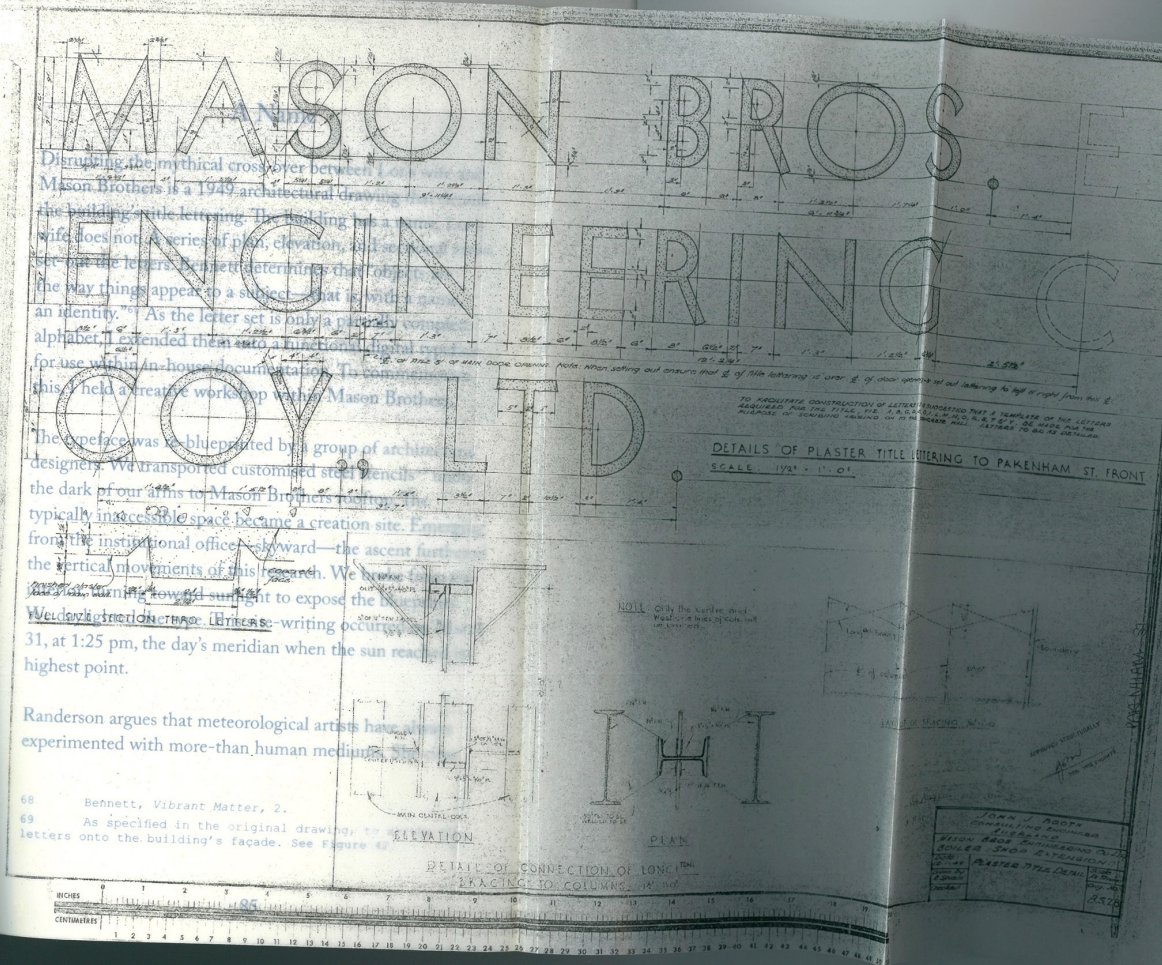


22
Daniel Eaton, *Drop Rings* worn by my
mother, silver, seawater, 2023.



40
Daniel Eaton, *Daylit Type*, cyanotype
printed in *her*, 2023.

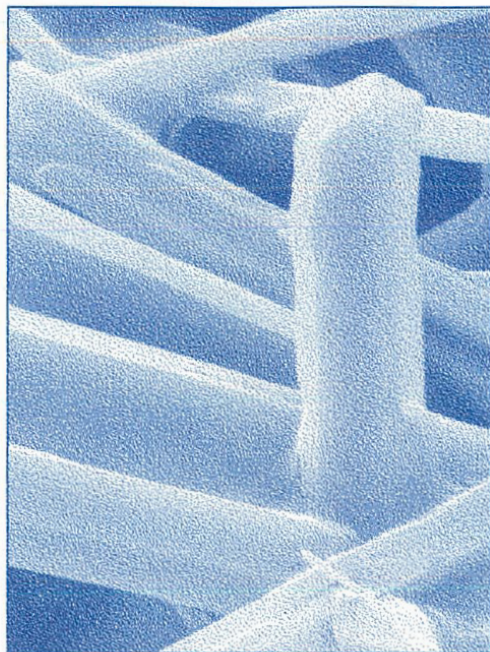
41
John J. Booth Consulting Engineers,
Plaster Title Detail, 1949.



Randerson argues that meteorological artists have
experimented with more-than-human medium.

68 Bennett, *Vibrant Matter*, 2.

69 As specified in the original drawing, the
letters onto the building's façade. See Figure 4.



Colophon

Doubling Again
Daniel Eaton

Softcover Risograph
Printed on Munken
17 pages
125mm x 190mm

With thanks to Yuan Toa
from AUT Engineering School

Doubling Again

On August 15th, 2023, two microscope slides were submerged into the Waitematā Harbour at a set of tidal steps. The seawater's salt content was left to crystallise in sunlight. The following imagery documents a doubling magnification of each slide. The two samples index:

- i. 12:07pm incoming tide crystallisation
- ii. 6:05pm outgoing tide crystallisation

The images are captured through a Scanning-Electron-Microscope (SEM), which operates through signal. The salt required a coating of highly conductive metal to be witnessed at this magnification. This *Ion Sputter* deposited platinum particles on the salt's surface. The grains of salt were made into precious, jewellery-like objects. This book documents what could not typically be seen: the saline essence of the ocean. It reveals the sea as full of immense macro-structures far removed from a daily sense of scale.

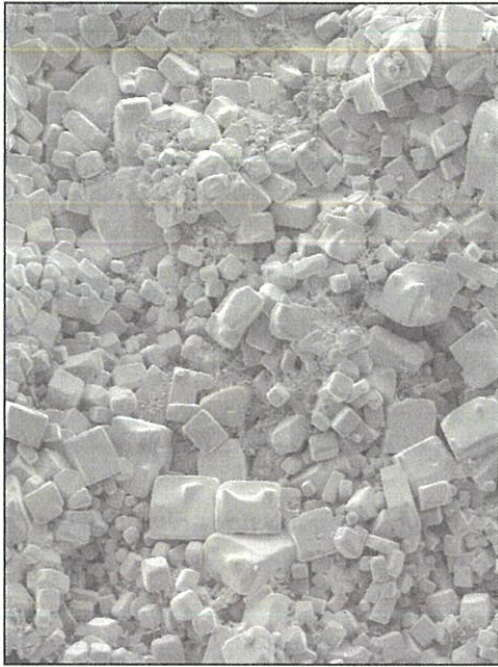


Fig. 1
250x

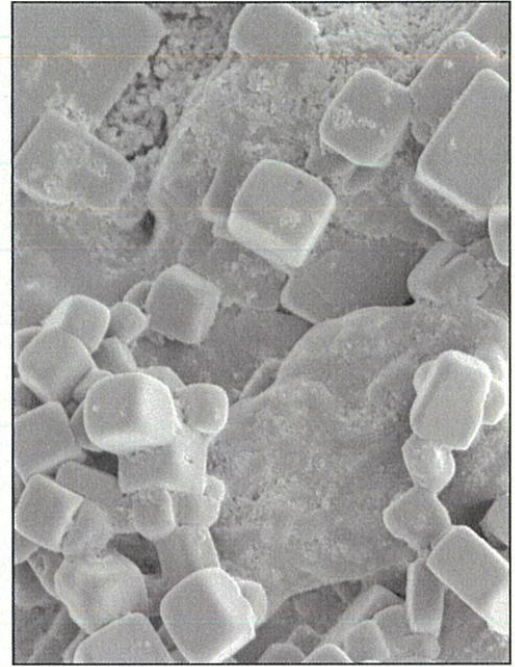


Fig. 2
500x

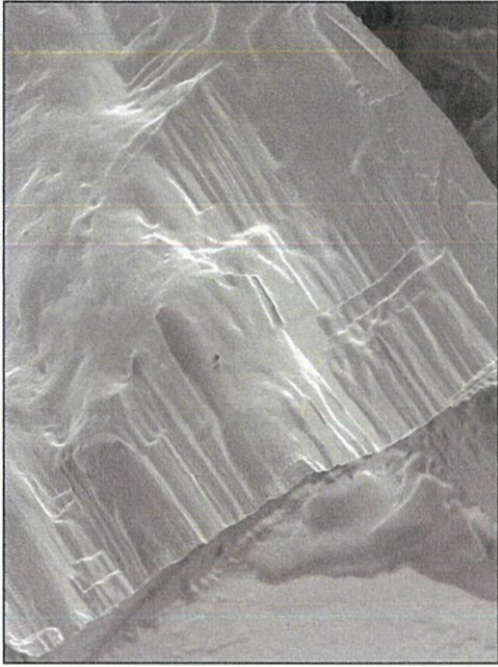


Fig. 3
1000x

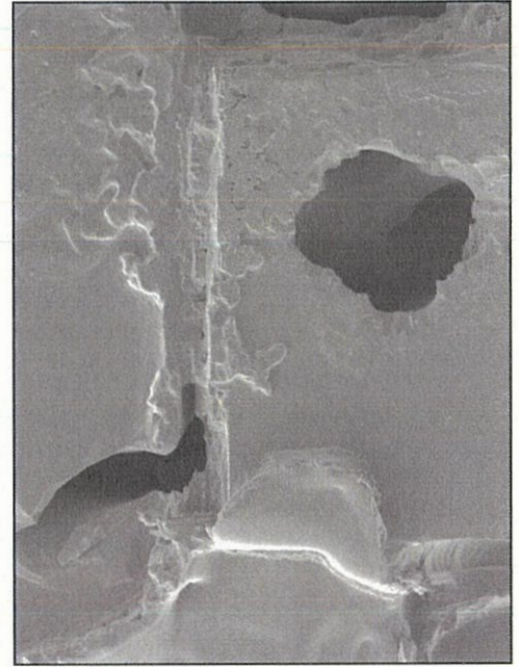


Fig. 4
1000x



Fig 5
125x

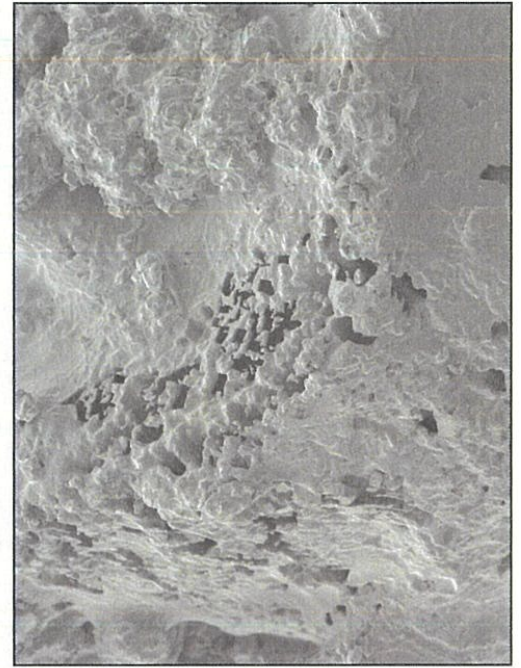


Fig. 6
250x

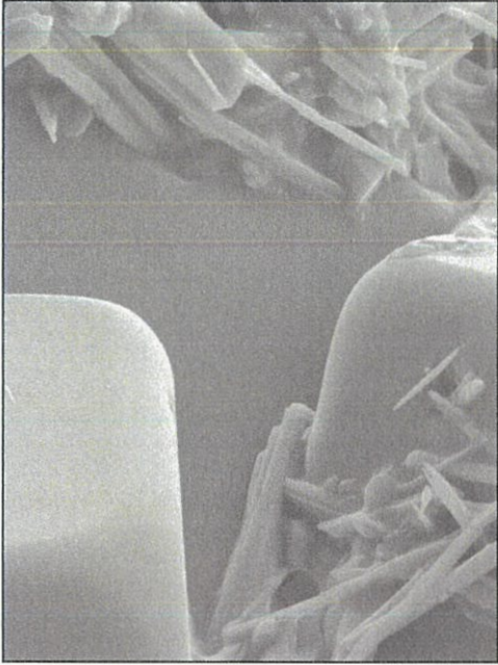


Fig. 7
500x

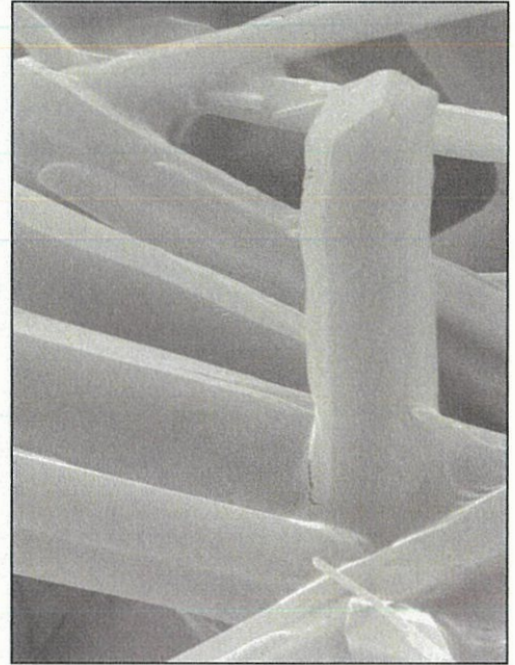


Fig. 8
1000x



Fig. 9
1000 x

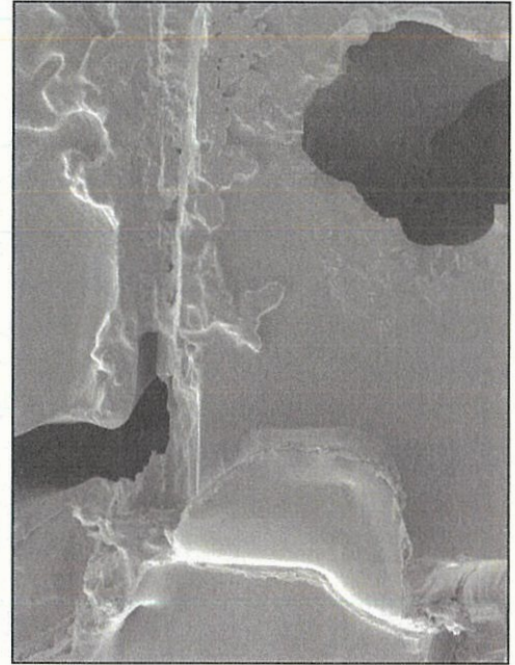


Fig. 10
1000x

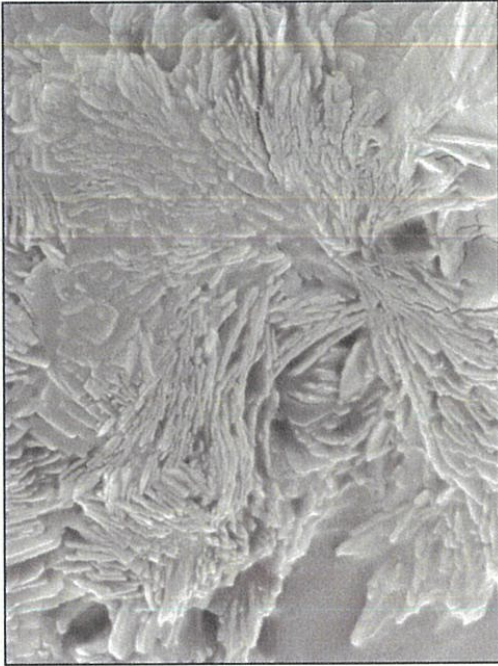


Fig. 9
1000x

