

Design Within the Detail

A spatial design inquiry into home, hapticity and memory

Design Within the Detail: a spatial design inquiry into home, hapticity
and memory

Georgia Christina Grace Beasley

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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.”

6th of May 2021

Date

Signature

Acknowledgements

Very big thankyou to my supervisor Sue Gallagher without whom I do not think I would have made it even halfway through this journey, thank you for keeping me excited, motivated and moving forward with your calming demeanor.

Love and thanks to Parents, thank you for raising me to be a courageous and determined young lady without you guys giving up your time to help me out, and helping to supply me with the tools for success I would not have made it to where I am today.

Special thankyou to Grandparents for always being my second parents, stepping in and teaching me so many things from the day that I was born. teaching me that even when something is old it does not mean it is broken.

thank you to sisters, the troublesome four we are. thank you for your love, your encouragement and those mud pies we used to make as kids for helping us grow thick skins!

Thanks to the cows, the sheep, the chooks, pigs, goats and the occasional horse for teaching me to love and care for something so unconditionally without needing anything in return

In a crazy Coronavirus world, I am thankful for this opportunity and this journey.

Design Within the Detail explores the ways in which I dwell by mapping tacit rituals and experiences of my everyday living. A series of haptic cartographies of home underpins my spatial inquiry. Key to this investigation is the understanding that home is both a material and imaginary assemblage of memory, matter and event. The familiar notion of home is reconfigured through a series of material and surface experiments to reveal home as a temporal and material event-space.

Home, more than a physical spatial structure, is a feeling that resides within. We do not occupy home; home is what occupies us. The significance of this research is to locate home within a transitional phase of my life, where I have outgrown my family home, and at the same time I am inscribed by it. Can a feeling of home be lost? How is home inscribed materially in such a way that it is experientially relocatable? *Design Within the Detail* creates a threshold between the past and the present home in a work that is a collection and relocation of the intimate and familiar engagement I have with home and connects to an audience in a gallery space through vulnerability. An assemblage, a door frame compiled with etches, scrapes, stories and memories expressed through material details.

Design Within the Detail creates a sensory sequence that plays on the temporal aspect of a home and how delicate memories are. The way these memories of my past are represented through the different materials and assemblages of a common door-frame can be experienced differently through bodily senses to change our perception of 'home.'

abstract

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introduction

How can a place be experienced when you are elsewhere? Can my most familiar space, my home, be recollected and felt without the physical environment surrounding it? Tucked within the folds of each moment and each decision made in this project is a constant questioning of what constitutes home for me – how can my telling of home be a shared narrative that invites an audience in? Drawing on my spatial design practice, *Design Within the Detail* uses physical prototypes and model making as a means of exploring home. This inquiry is underpinned by a psychogeographic and autoethnographic approach to and analysis of the homes that I occupy, including my family farm in Whangārei and student apartment in Auckland Central. *Design Within the Detail* inquires as to how home might be recollected as a series of intimate moments, through a haptic engagement with material details. Through the mapping, collecting, and rearranging of these details of home I seek to establish a haptic spatial narrative of my most familiar places in a public exhibition setting.

Throughout *Design Within the Detail* I explore five key aspects of making: materials, memories, fixings, connections and detailing. Through the material grain, cuts and imprints, construction and finishing, materials tell a story of where they have come from. *Materials* used to build my family home have been collected and stored from previous family homes, including timber felled from my grandparents' and parents' farms, stored in sheds to be one day recycled into farm structures or domestic spaces. *Memories* have been etched into the surfaces of materials from everyday family life, leaving material traces that tell the stories of what has happened before. Holding onto and preserving moments of intimacy, joy and laughter as well as moments of pain and sadness. *Fixings* join materials; a metal hinge to hold a swinging wooden door, a steel rod to bind a concrete foundation. *Connections* layered onto pre-existing spaces and materials create a psychological sense of belonging and purpose to a space. *Detailing* in this project is the point of collection where materials, memories, fixings and connections come together. To make home.

Chapter One situates *Design Within the Detail* amongst creators and thinkers within the visual art and architecture disciplines, creating connections through analysis between my research and pre-existing theoretical contexts and practices. Chapter Two explores a practical application of methodologies to express home as a physical embodiment of details through a spatial design approach. Chapter Three explores the application of a door frame expressing the intimacy of home into a public gallery setting to create an engaging exhibition presenting home through the vulnerability of my detailed memories.

defining

It is through the investigation of the day-to-day happenings of the rooms that we live in, the spaces that only we occupy, in everyday living, that we are able to piece together what home is. This spatial design research inquiry explores ‘home’ as an intimate assemblage of memory, matter and imaginary. An important concept to this inquiry is the idea of the home as both a material and temporal process of place-making and memory gathering that can be reconfigured in relation to multiple sites, locations, and spaces. Through the investigation into the finer and more intimate details of place, location and assembly, a story of home is established. From the collection of Grandma’s floral cutlery to the ten layers of paint coating the front door, there are details and stories retained within us and around us, if only we take the time to slow down and take them in.

This spatial inquiry into home explores connections between the personal, material and imaginary. The creative exploration undertaken in my design inquiry (discussed in Chapters Two and Three) draws on critical concepts from Georges Teyssot’s essay “Boredom and Bedroom” and Marco Frascari’s essay “The Tell-the-Tale Detail,”¹ in which we establish a sense of home through the spaces and details that we occupy: “details become a fully developed and successful ‘tale’.” Key to my research is the concept that we create an atmosphere of the everyday by the rituals that we carry out in our own time and our own space. Everyday interplays of ritual, surface and the built environment are further considered in relation to Guiliana Bruno’s *Surface: Matters of Aesthetics, Materiality, and Media*², and Mark Wigley’s writing on architecture and atmosphere. The connection between emotional and physical belonging to a space is further explored in relation to Katrín Sigurdardóttir’s sculptural work *The Green Grass of Home* (1997).³ The process of reflecting on personal experience through the production of spatial structures at a lived scale is informed by an analysis of Andrea Zittel’s *A-Z Planar Pavilions*⁴ project. My creative inquiry into home and placemaking connects large catastrophic weather events that have occurred on the family farm with seemingly inconsequential activities of my everyday habits. These large and small events are recreated as surface inscriptions and material assemblages in a series of spatial cartographies and prototypes for living.⁵

¹ Marco Frascari, “The Tell-the-Tale Detail,” in *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965–1995*, edited by Kate Nesbitt (New York: Princeton Architectural Press, 1996), p 501, accessed April 19, 2021, https://www.academia.edu/260273/The_Tell_the_Tale_Detail.

² Giuliana Bruno, *Surface: Matters of Aesthetics, Materiality, and Media*. (United Kingdom: University of Chicago Press, 2014).

³ “Exhibition,” Kemper Art Museum, October 25–December 31, 2006, <https://www.kemperartmuseum.wustl.edu/exhibitions/2364>.

⁴ Devid Gualandris, “Planar Pavilions Lets You Experience Art In The Middle Of The Desert,” IGNANT, January 30, 2020, <https://www.ignant.com/2020/01/30/planar-pavillons-lets-you-experience-art-in-the-middle-of-the-desert/>.

⁵ Lindsay Preston Zappas, “Andrea Zittel,” *ArtReview*, September 14, 2017, <https://artreview.com/ar-september-2017-review-andrea-zittel/>.

Everyday Architecture

American architectural theorist Georges Teyssot, in his essay “Boredom and Bedroom,”⁶ discusses how the home can be recreated and rebuilt through objects and memories of the past. Teyssot describes an interior home space as a private space, an intimate space, a space of reflection and feelings. Through the reflection of our own personality, experiences and love, we each create our home. Teyssot investigates what makes up “everyday architecture”⁷ through an analysis of Jim Jarmusch’s film *Mystery Train* (1989)⁸, and the way in which Jun, a travelling Japanese tourist, documents his travels. Instead of photographing the famous landmarks and tourist attractions, Jun instead uses photography as a means to explore the everyday, to archive moments as a way to remember places, spaces and moments through the smallest of details. Jun photographs everyday things that we would usually forget, the intimate home spaces.

⁶ Georges Teyssot, “Boredom and Bedroom,” translated by Catherine Seavitt, *Assemblage* 30 (1996): p 45-61, <https://doi.org/10.2307/3171457>.

⁷ Ibid, p 45.

⁸ *Mystery Train*, directed by Jim Jarmusch (Mystery Train Inc. and JVC, 1989), IMDb, accessed April 12, 2021, <https://www.imdb.com/title/tt0097940/>.

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Home is constructed as a thought space, rather than a physically assembled space, through the joins and connections we create between ourselves and the activities that we undertake in different spaces. A conversation can be had between Georges Teyssot's essay "Boredom and Bedroom" and Marco Frascari's essay "The Tell-the-Tale Detail." Frascari aims to "locate the source of architectural meaning in construction"⁹ through the investigation into the small and seemingly insubstantial details, both physical and psychological, that make up a space. Frascari uses the detail of imaginary and physical joints "between materials and spaces"¹⁰ as a means of locating and expressing the ways in which everyday architecture and atmosphere are created. It is not the four walls of a room or the roof above that make an atmosphere, but rather it is the connections between. The fixing of the drywall to the skeletal wall, the finger-jointed timbers strongly grasping each other, layer upon layer of materials, glue and memories that create a space – "architecture is the result of the design of details"¹¹ – details of corners, details of how one inhabits the space, and imprints and marks left behind from the events that have occurred before.

Home is considered in my practice as a temporal process of everyday events. The processes and rituals that occur daily, such as waking up, getting dressed, having your morning coffee whilst reading an update of the news and so on. Rituals and happenings that occur over and over. Home also accumulates over time. Home is a collection of things we have found useful over time, like old cooking utensils and crockery. Home is the intergenerational stories relayed at family gatherings, and the remembrance of things and people through photographs hung on walls. In my practice, like Jun and Frascari, I undertake a process of intimate placemaking by recording the details of my everyday.

⁹ Frascari, "The Tell-the-Tale Detail," p 498.

¹⁰ Ibid, p 503.

¹¹ Ibid, 498.

Home Atmosphere

Trying to create a connection between the tangible and intangible properties that lie within a home is something that comes up frequently in architectural historian and theorist Mark Wigley's text *The Architecture of Atmosphere*.¹² Wigley suggests that an atmosphere is created by effect, as a direct result of the built environment from which it surrounds. For Wigley, atmosphere is a feeling that “surrounds a certain configuration of walls and floors”¹³. How can a life be predicted through a built environment? Is it even possible to predict someone else's story? Through my own research into my intangible and unsettled travelling home I create a connection to Wigley's theory that the built environment determines what rituals and process can be carried out in each space.

¹² Mark Wigley, 'The Architecture of Atmosphere', in *The Architecture of Atmosphere* (Daidalos 68, 1998), 18–27, <http://anthonyduncan.net/wp-content/uploads/2019/10/Wigley-Architecture-of-Atmosphere.pdf>.

¹³ 'Mark Wigley_The Architecture of Atmosphere', IAAC Blog (blog), accessed 12 April 2021, http://www.iaacblog.com/programs/mark-wigley_the-architecture-of-atmosphere/.

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The capturing of still images and the recreation of specific memories from my past through screening and corner interventions acts as a voice for the good and the bad that has come before and opens a door into my exclusive imagination of this world. Finding what home means is finding balance between what I am and what is around me. A form of place making through the collection of memories of where I have been and where I am to go. The intention underpinning my spatial inquiry is to place a home structure that emanates my history, my past and memories into the gallery space that surrounds it – an architectural body that has been cut and torn from its familial surroundings and put on display. Home becomes a dislocated series of details pieced back together.

Layers of the Everyday

American artist Andrea Zittel creates works that investigate “how to live” and “what gives life meaning.”¹⁴ Zittel draws on memories of past experiences and what she has learnt through her creative practice to explore biological life, social life and domestic life. Zittel’s A-Z project¹⁵ investigates human nature and social needs through the interaction of people with both the physical and psychological shelter that the *Planar Pavilions* provide.

¹⁴ “AZ,” accessed April 12, 2021, <https://www.zittel.org/>.

¹⁵ “Planar Pavilions at A-Z West, 2018,” accessed April 12, 2021, <https://www.zittel.org/projects/planar-pavilions-at-a-z-west/>.

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From the vertical walls to the horizontal floors, Andrea Zittel uses these planes as a means of exploring how the elements of domestic and urban environments can combine to create a liveable and experiential installation¹⁶, and how this can be experienced both physically and psychologically. The created structures act as a series of moments to encourage a pause, a pause from the very busy, forever moving society we live in today. *The Planar Pavilions* at A-Z West are works created by Zittel to act as skeletons or ruins of interior spaces that are made to be shared as living rooms, bedrooms, social rooms and so on. She uses minimal materials to hint what each space could be used for. The *Planar Pavilions*, made to be a space of home, can be found scattered throughout the artist's property, and a strong connection is created between the structures and the space, both geographically and conceptually. Vertical and horizontal planes at different levels are immediately viewed to have a specific purpose, through our connection to objects and spaces that we know from our day-to-day lives. Seeing a horizontal plane at 600mm off the ground we would think to sit on it, whereas a horizontal plane sitting at 1000mm we would view as a table-like structure. These ideas of the domestic dwelling Zittel has experimented with throughout her planar series works. From the two dimensional to the three dimensional, the process of layering is evident throughout Zittel's works and is a process that is mirrored in the lives we live on a day-to-day basis. Through the layering of tasks we try to achieve at one time, we all know this as multitasking. We give weight and emphasis to different tasks that we have to achieve, thereby giving a hierarchy of layers, objects and tasks that we set out to complete. Some are more important and appear in the foreground, and the less important reside in the background.

¹⁶ "AZ."

Centre of Home

Creating from memory and designing something for life and the living is an area where my research connects with Zittel's. However, using my own personal memories and past to create a threshold of memory that can be viewed and experienced by other people allows *Design Within the Detail* to take on a psychogeographic approach. Exploring this idea of testing and remembering memories and moments through a body scale is something I am very drawn to, due to my background in spatial design – creating a spatial structure that can be embodied by different viewers, whether they are aware of the moment/memories or not. Giving people a body scale of a wall, a screen, or a doorway, things that they are familiar with, immediately gives them a feeling of connection to the work set out in front of them. The more the participant experiences the object the more the object gives to them and the more story they are told. A spatial structure that creates a threshold between the current moment and moments of past – a portal, a doorway. A doorway that creates a connection with the present and the past, a way to experience the details of memories.

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Fig. 7. Sigurdardottir, Katrin. *The Green Grass of Home*. plywood and landscaping materials and hardware. dimensions vary. 1997. Courtesy of the artist and the Reykjavik Art Museum. Accessed 5 May 2021 <https://bombmagazine.org/articles/katr%C3%ADn-sigurdard%C3%B3ttir/>

Katrín Sigurdardóttir's *The Green Grass of Home*¹⁷ encompasses a series of small landscapes that can be packed into a suitcase: landscapes that she has recreated and assembled from her past. A “baggage of memories unfolds”¹⁸ when the case is opened to help us to better understand and relate to ourselves, to look within ourselves to see the world around us. Employing architectural models and prototypes, Sigurdardóttir uses scale as a means of exploring land, space and memories in relation to the body's location in “a world that seems to be shrinking.”¹⁹ Even though the world is not getting any bigger, we are getting more and more overtaken in the construction on our unchanged planet mass that it feels as though our uniqueness, our centre, our being is getting lost.

Visual Arts, film and architecture theorist Giuliana Bruno explains Sigurdardóttir's work as a “mental map of projections we carry within us of the place in which we live.”²⁰ A form of psychogeographic work is created to mirror the way we feel in a space due to our emotional connection to that space through events that have happened there in the past. Recreating her experience of a space through a spatial design approach (a cross architectural/visual art approach) has led to the creation of a series of square bounded boxes that represent the different topographic experiences that Sigurdardóttir had when visiting nature reserves and parks near her homes at various times in her life. These ideas have sparked inspiration for my own work in taking moments and pieces from my cherished memories of what has made home home to me, and converting these into a series of nine moments through photography, life, frames, and screen/corner structures to create a portable version of my reality, of my home. Home for me as a person travelling between homes in the twenty-first century.

¹⁷ “Exhibition,” Kemper Art Museum.

¹⁸ Bruno, *Surface*, p 201.

¹⁹ Jan Garden Castro, “The Scale of Perception: A Conversation with Katrín Sigurdardóttir,” *Sculpture*, April 1, 2010, <https://sculpturemagazine.art/the-scale-of-perception-a-conversation-with-katrin-sigurdardottir/>.

²⁰ Bruno, *Surface*, p 201.

Materials, memories, fixings, connections and detailing are all elements that reoccur throughout *Design Within the Detail*. From the history of the materials that are used to construct a space, and therefore an atmosphere, to the cuts, scrapes, engraving and sculpting that physically embody the moments of connection and sacrifice that have come before, detail is everywhere, surrounding us and everything that we do. Home is a collection of details both big and small, details of temporal processes. From large and catastrophic events to the seemingly invisible minor events, these all help to shape the home that we grow inside. These events leave marks, scars and memories on the base of a person, their soul. Like the events that leave psychological marks on the soul of a person, they can also leave physical marks on the framework of a person's life. Through carving, sculpting and shaping into the physical home where one lives, the events of their life can be pieced together. From the recycling of old furniture that has been passed down from generation to generation, or the pen marks left on the inside of a door frame tracking a child's growth, marks of detail can be found everywhere. Details of events that can be told through the material imaginary and backed up by supporting theoretical material: conversations between Georges Teyssot and Marco Frascari to help establish a sense of home and place making through detailed spaces; an atmosphere of the everyday through the rituals we carry out in our own space, as investigated by Giuliana Bruno; and the way these rituals create surfaces and in turn change a built environment, as asserted by Mark Wigley.

With the introduction of methodology, psychogeography arises in the conversation between Giuliana Bruno's analysis of Katrín Sigurdardóttir's physical work *The Green Grass of Home*, outlined in the preceding chapter, and my own spatial design inquiry into home, hapticity and memory. Designing and making through the emotional connection I have to physical spaces, through the use of family-gathered materials and focus on the finer details, my psychogeographic practice arises and is developed in the proceeding chapters. My psychogeographic research investigates the way in which, through the collection of details from different moments in my life and upbringing, an atmosphere can be created: a prototype of home making which can be packed up and transported to multiple locations. Through my creative inquiry a mobilised home is created. Home changes focus from a four-walled building and instead becomes a cycle of haptic encounters with surface treatments, inscriptions and details. These details make way for micro-spaces and memorialised moments. An intimate space is placed in a public space of display, in a gallery setting.

ideating

We reflect outwards the home that we feel inside. Chapter Two will discuss the methodologies of practice-led research, the autoethnographic approach and psychogeography that relate to my creative inquiry into my everyday home-life. Reflections on the happenings of the day-to-day home through the methods of photography, drawing, recording and mindful making inform the design prototypes of my home-structures. These intersubjective creative processes are a means to draw out the personal and imaginary, and also a means to reassemble my home as a series of cartographies which chart the (un)familiar.

This chapter will include analysis of a creative home-structure series that I have produced, recycling home, relocating home and reconstructing home. These cartographic series chart home as a collection of details. Spatial narratives are constructed through these fragments. Joining, bridging, fixing and framing details recreate home as series of connections. These cartographies of home bring into relation materiality, imaginary, making, being, location and memory.

Psychogeography

“Mnemonic narratives condense in space, and their material residue seeps into the imaginative construction of a place.” – Giuliana Bruno²¹

Psychogeography is an exploration of the intersubjective relay that occurs between place and people. The geographic location influences the behaviour and mood of a person, and at the same time the mood and behaviour of a person influence a place. This relay underpins the psychogeographic approach I have taken to explore what home is to me, and what I become through my home environment. Through an analysis of the psychological attachments I have to home, I have created psychogeographies of home, imbued by recollections and imaginings of home life. My home is recalled in one instance as a protection from storms, floods and viruses, and as a diminishing container that housed me as I grew up.

*“All that survives from the document in the finished film are a few brief passages of narration, two journeys (two of the film’s three ‘expeditions’) and some of the one-off visits. Otherwise the film made itself up as it went along, as a kind of diary of 1992.”*²²

Patrick Keiller’s film *London* (1994)²³ comprises 356 moving images shot on 35mm film, covering the 365 days of the year 1992.

Keiller talks about how the location from which he was filming became the driver of what he filmed and how the story unfolded from there. The narrative arc of the journey of someone returning home to London followed the many journeys and paths walked throughout the city of London. This psychogeographic narrative approach resonates with my spatial practice. I have similarly collected images through the multiple paths and journeys that I have undertaken over the last year between my family home in the country and my temporary home in the city. This spatial journeying in and between homes has resulted in a multi-layered and detailed narrative of my home life.

²¹ Bruno, *Surface*, p 189.

²² “Patrick Keiller Interview: London the Book,” *The Lost Byway* (blog), January 10, 2021, <https://the-lostbyway.com/tag/psychogeography>.

²³ *Ibid.*

Autoethnography

Autoethnography is a form of qualitative research in which an author uses self-reflection and writing to explore anecdotal and personal experiences, and to connect this autobiographical story to wider cultural, political and social contexts. Engaging an autoethnography lens when it comes to carrying out my research into ‘what makes home’ allows me to dive deeper into my past experiences, places that I have lived and things that I have done as a basis for recollecting my home space. Recollecting memories of gathering freshly laid eggs from the small tin chicken house, with my grandad in tow carrying the straw basket. Memories of running out the back door, into my gumboots, down the deck, over the lawn, through the electric fence, stumble across the cow paddock, over the river and up the other side to finish with a sprint to another back door.

Home for me is a space of familiarity and comfort. Why do I see my life and my upbringing this way? Drawing on Giuliana Bruno’s notion of psychogeography²⁴ is useful to consider in relation to a key question I keep returning to. Why is home a happy place to me?

²⁴ Bruno, Surface.

Practice-led Research

My psychogeographic and autoethnographic inquiry is sustained through practice-led research, which incorporates creative practice in the methodology or research output. Making and reflecting on the creative processes and creative works produced is itself an intersubjective process, a form of map-making that coincides and influences the trajectories of future inquiry. This cartography of my creative thinking manifested in material forms also relates to relevant design precedents. Through my practice-led inquiry I place my work in dialogue with the works of others – drawing on concepts, material processes and methods of other artists and designers.

I have used photography as a means to capture and focus the locations where I live. Taking a camera and going to a corner of my bedroom and instead of turning around to view the space that I have created around me I instead face the corner, photograph the corner. Photographing a connection, a place where two things meet. What makes the room private? Is privacy a thing that we imagine when we feel we are closed off from the world around us? A door is a threshold that can be opened to allow a space to expand, combining two spaces to create one big space, and, in contrast, and it is something that can be closed. It divides and connects spaces, and is a device to disconnect and discontinue.

In the following section I will outline three initial cycles of creative experiments: Recycling, Relocating, Reconstructing. The culminating work in this series, *Design Within the Detail*, further explores home as an assemblage of small details of tracking, joining, fixing, colours, bridging and memory, and will be discussed in detail in Chapter Three.

Detailing

The culminating creative work *Design Within the Detail* explores the methodologies of psychogeography, autoethnography and practice-led research through details (a full discussion of this project is included in Chapter Three). Rather than a full scale-built model being the focus of my research, it is instead the fixings, the internal carvings, the holes, scrapes and chips that tell the stories. The tracks and traces left behind of a life before. A photograph capturing a journey from one place to another. *Design Within the Detail* explores details that make up the everyday.



Fig. 8. Beasley, Georgia. lower, closer, detailed drain trace I, photographic lens, 2021.



Fig. 9. Beasley, Georgia. lower, closer, detailed drain trace II, photographic lens, 2021.

Recycling Home

Recycling means to pass again through a series of changes or treatments: to process, recover, and reuse or make again. The process of recycling is at play in my cataloguing and collecting of materials and images from my everyday explorations of my home. Photographing familiar surroundings, reoccurring happenings, and locations where I am able to establish home, like the familiar boundary I find myself crossing frequently between the farm shed and the gravel yards. A rough, chiselled stone curb dropping down to a smoothed-out asphalt road lined with thick layers of yellow paint to guide the journey of the travelling cars. A line to mark a journey.

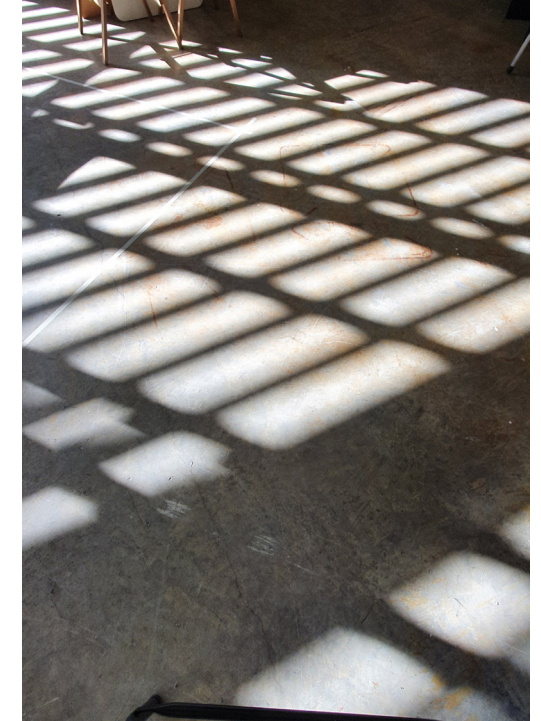


Fig. 12. Beasley, Georgia. temporal trace, track, mark I, photographic lens, 2021. (top left)
 Fig. 13. Beasley, Georgia. temporal trace, track, mark II, photographic lens, 2021. (top right)
 Fig. 14. Beasley, Georgia. divide, separate, keep apart I, photographic lens, 2021. (bottom left)
 Fig. 15. Beasley, Georgia. divide, separate, keep apart II, photographic lens, 2021. (bottom right)

Recollecting a space where I live that is reflective of the memories and moments that I cherish from my past can also be viewed as psychogeography: the idea that we project our feelings and emotions onto a space and this then becomes how we view, interpret and interact with this space. Whether it be through good or bad experiences that we have had in a certain location, these memories stick with us and they are what we use to understand new spaces, or even when revisiting old spaces. Creating common connections across the spaces through the lived experiences that I have had allows conversation between the physical and the memory. With the introduction of myself into these spaces it immediately creates the first connection: myself being the common factor. It is then through living within the space that more and more similarities in the spaces begin to immerge. With my experience of home being a place full of light, love and life this begins to unravel and become reflected in the space around me. With the introduction of soft lighting, living plants and even something as simple as sitting back and being mindful of everyone around me who also lives and belongs within these spaces. So even if the walls, floors, ceilings and furniture were taken away, the feeling of home would still reside within me. I would still feel at home in the space that I have created.

Fig. 16. Beasley, Georgia. external room view I, photographic lens, 2021. (top left)
Fig. 17. Beasley, Georgia. external room view II, photographic lens, 2021. (top right)
Fig. 18. Beasley, Georgia. internal external room view I, photographic lens, 2021. (bottom left)
Fig. 19. Beasley, Georgia. internal external room view II, photographic lens, 2021. (bottom right)





Fig. 20. Beasley, Georgia. travelling home I, photographic lens, 2021.

Relocating Home

Use of lines and connection between places through blocking out can be seen through the work *The Green Grass of Home* by Katrín Sigurdardóttir;²⁵ through analysis into the places she has frequented she explores the notion of land, space and memory. She also uses the body as a tool to analyse its connection to its belonging in the world, and how through the ever-changing physical world we are losing touch with ourselves. Through the mapping exercise of laying out my journey between the homes that I find myself residing within, and forming connections between different locations through colour sampling, block layout and layering of important locations or positions, I am able to tell a story of the physical places that have created a lasting impression on me growing up and how they have shaped the way that I find connection between my being and the space around me. Physically outlining these areas that I find important and separating them from the less significant areas allows me to be mindful and analyse why these areas are important. What has made them ‘areas that stick out,’ and how can this be useful to help establish my home? Using body as a tool for exploring this journey between these spaces and using travel as a means of exploring this between-space allows for a different understanding of what it means to be home. If the physical homes were taken away and the built environment was dissolved, the space that we occupy would really be the space between – the space between the walls, the space between the rooms, the space between locations. A doorway that connects one space to another becomes a multi-use threshold, an indicator at which one place ends and another begins.

²⁵ Castro, “The Scale of Perception.”

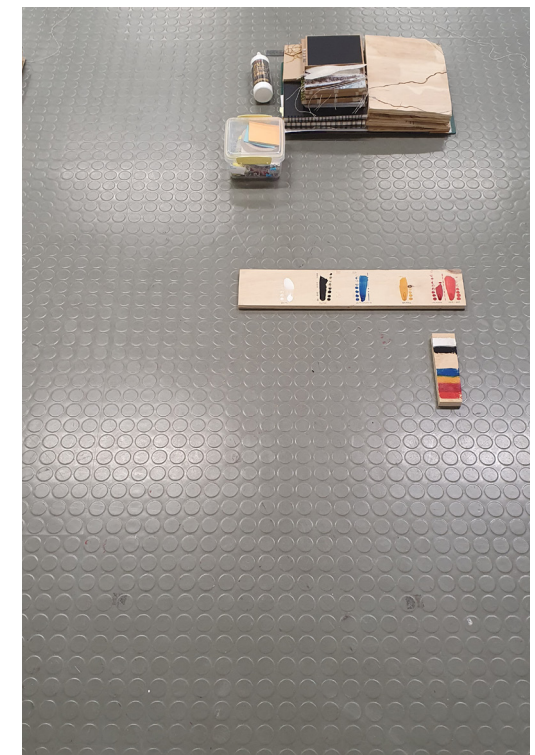


Fig. 21. Beasley, Georgia. home packing I, photographic lens, 2021. (top)

Fig. 22. Beasley, Georgia. home packing II, photographic lens, 2021. (bottom left)

Fig. 23. Beasley, Georgia. home packing III, photographic lens, 2021. (bottom right)

This work creates a map of home that can be expanded to fill up a room and be inhabited and interpreted by other people, but also a map that can be folded up and stored away in a small scale for transportation. The map can travel with me and is open to change as my view of home and what is important to me changes too, through the compression and expansion of my research into the space between my physical homes and how this journey between is more important than the physical built structure when it comes to establishing what home is to me. Through the experimentation and teasing out of different important thresholds and aspects of home, in conversation with Sigurdardóttir's work around creating connections between land, space and memory, my idea of home can be formed.²⁶ Although the physical elements of this exercise of locating home become less and less important, the ideas and theories emerge that everything that makes up home, from the memories and the experiences that we have (even though they may not appear physically visible in the final works), are the reasons the things that we do and the things that we create are created and imagined the way they are.

The use of mapping my journey from country to city has led to the discovery that it is not the physical things that we have that make a space, but rather it is the space that we have between things where the real living happens. The road between houses, the gate between public and private, the door between inside and outside. A boundary and a threshold that creates a connection between things. A space that represents a physical changeover and an identifiable point where something is happening, or something is changing. This mapping exercise has been very helpful to discover what this in-between space is and what living occurs within this space.

²⁶ Ibid.



Fig. 24. Beasley, Georgia. home packing, revealing I, photographic lens, 2021. (top left)
Fig. 25. Beasley, Georgia. home packing, revealing II, photographic lens, 2021. (top right)
Fig. 26. Beasley, Georgia. home packing IV, photographic lens, 2021 (middle)
Fig. 27. Beasley, Georgia. home packing V, photographic lens, 2021. (bottom)

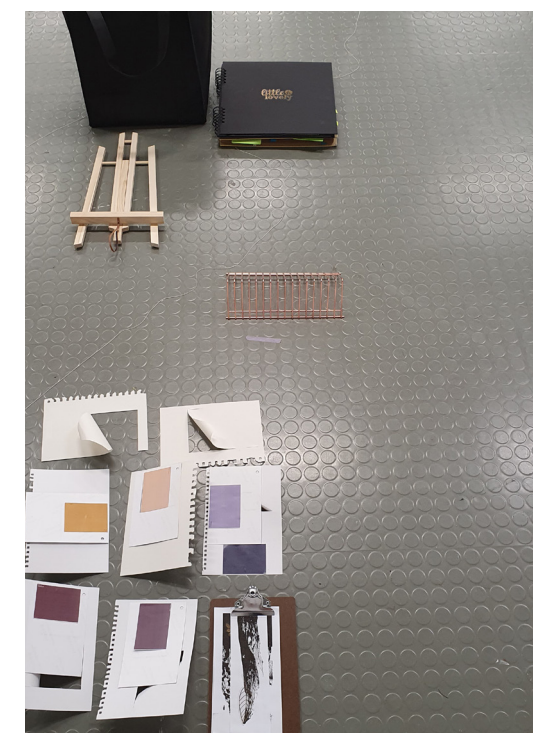




Fig. 28. Beasley, Georgia. home tracking I, photographic lens, 2021.

Reconstructing Home

Taking pieces of timber that I have acquired over time – from jobs building fences, fixing walls and building gates, as well as pieces of timber that I have inherited from trees blown over in storms, trees felled to make way for more farmland, and even from the destruction of old farm sheds – I have used them to construct and build my version of home. Creating a built environment of home that encompasses the values that I have been taught from a young age, as well as capturing and including the journey of how I have got to where I am now. Breaking life down into three simple moments in which everyday atmosphere is created: door, screen and table. A door as a pathway from place to place, a door as a threshold. A screen as a divider, a separator, a break between the fast-paced happenings in the world, a moment to stop and take a breath. A table as a common connection between people, a place where people can come together and share stories.

Fig. 29. Beasley, Georgia. home tracking II, photographic lens, 2021. (top)

Fig. 30. Beasley, Georgia. home tracking III, photographic lens, 2021. (middle left)

Fig. 31. Beasley, Georgia. home tracking IV, photographic lens, 2021. (middle right)

Fig. 32. Beasley, Georgia. home tracking V, photographic lens, 2021. (bottom left)

Fig. 33. Beasley, Georgia. home tracking VI, photographic lens, 2021. (bottom right)



An atmosphere that comes about due to a built structure can be further explained through the ideas explored in *The Architecture of Atmosphere*, by Mark Wigley²⁷ – ideas of how in the spaces between the built architecture an atmosphere is created. An atmosphere that is built to exist but does not exist without the introduction of humans and life into the space. Through the construction of a screen, a disconnect through connection is achieved. Through the construction of a corner, protection is constructed. Through the construction of a table, conversations can occur. But without the introduction of people, and people experiencing the space, these atmospheres do not exist, but rather constructed architecture stands alone.

Home is not a large structure that you live in, nor is it the things that you have that fill the space which you occupy. Home is the things you feel inside. It is the things you carry within you as you journey from place to place. It is the thoughts, the feelings and the memories that you keep within you from the day that you were born to the day that you die. Home is something that we grow and nurture within, which we project outwards – to the people we spend time with and to the spaces we spend time in. Home is a reflection of all that we have crossed paths with and all that we take in.

²⁷ IAAC Editor, "Mark Wigley_The Architecture of Atmosphere."

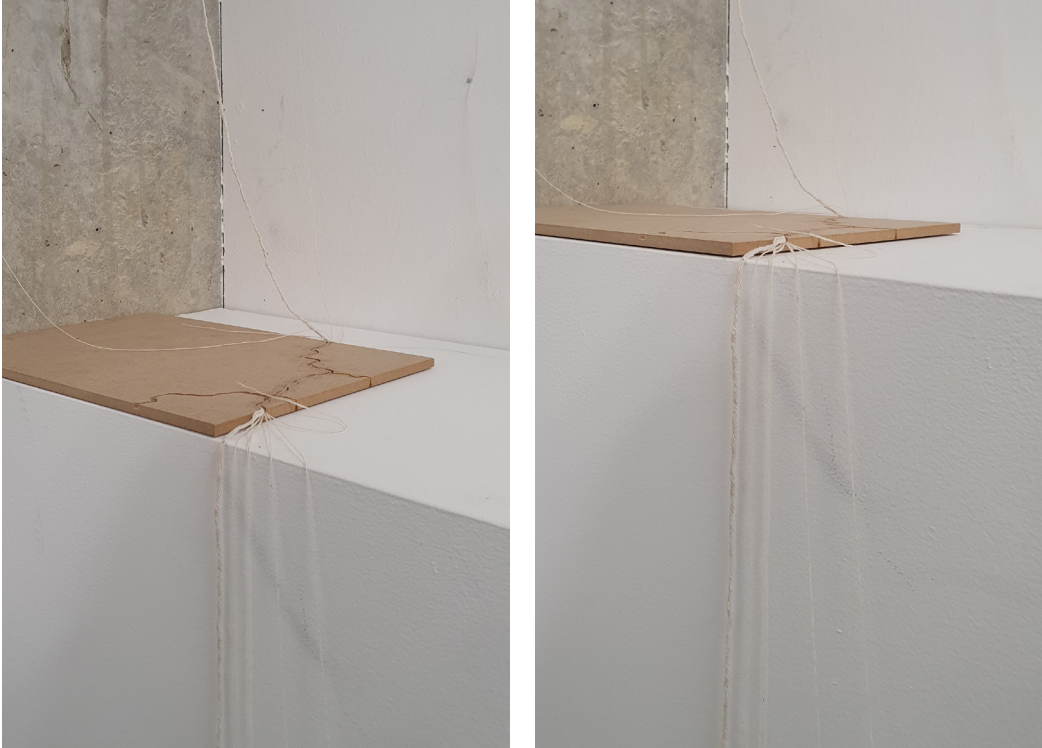
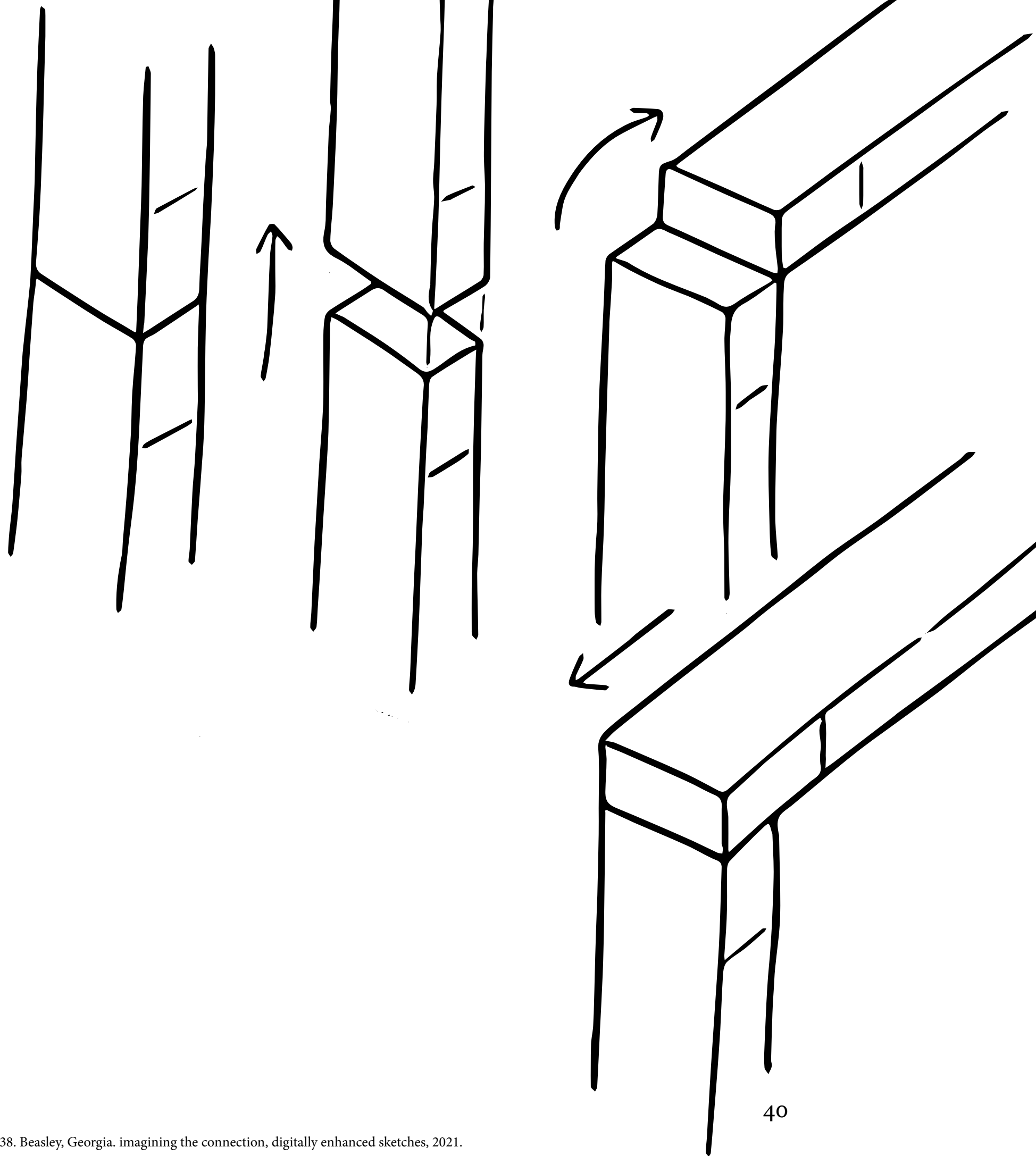


Fig. 34. Beasley, Georgia. home tracking VII, photographic lens, 2021. (top left)
Fig. 35. Beasley, Georgia. home tracking VIII, photographic lens, 2021. (top right)
Fig. 36. Beasley, Georgia. home tracking IX, photographic lens, 2021. (bottom left)
Fig. 37. Beasley, Georgia. home tracking X, photographic lens, 2021. (bottom right)





To understand what home is, and how I can establish and locate home to myself, I have employed the self-propelled and self-orientated methodologies of psychogeography, autoethnography and practice-led research. The creative series of works *Recycling Home*, *Relocating Home* and *Reconstructing Home* is a way of re-membering home as a materialised and imaginary construct. Home is figured in these creative works as an assemblage of details from my family home and city apartment living.

Here, through the incidental scrape, carve and slice into a home-surface, this detail creates the space where I live. This detail is captured through a photographic lens, a lens that captures the details that have drawn me in: the connection formed between two spaces through the mirroring and reconstruction of a situation; the flowing of water, the rush of memory after memory, the combination of country and city flowing together into one consistent stream. A line, joining my country home to my city home, joining one place to another, a string following a stream, following a path, a road. Tethered to the country and fixed to the city, one single strand creating an undisturbed path of life, of my life. A series of lines, cuts, mirroring and models build the imaginary that is my home. It is in these detailed memories and delicate and small moments that my home resides. Through the transfer of detail comes the transfer of memory, from past to present, from invisible to visible for other people to share and experience.

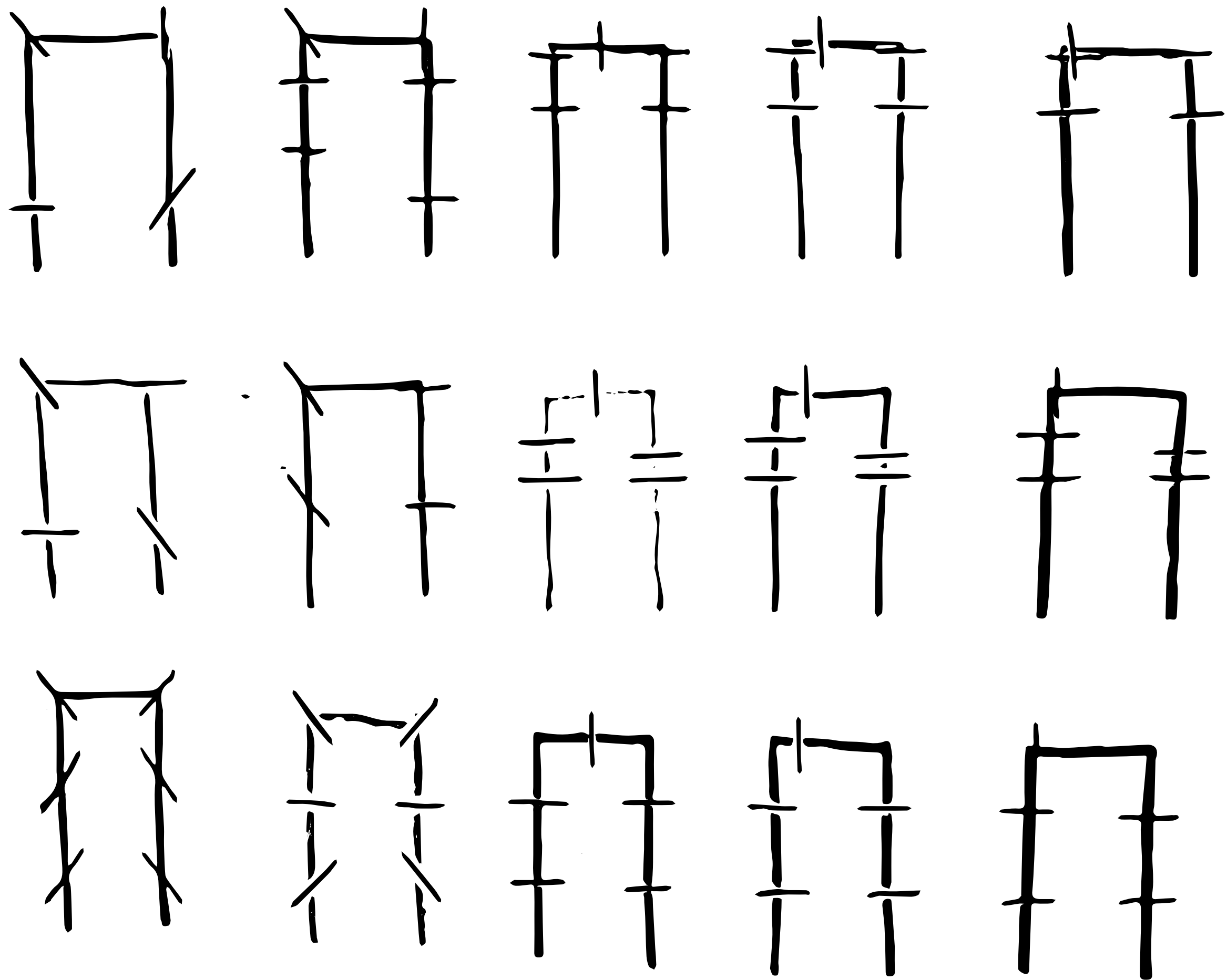


Fig. 39. Beasley, Georgia. where to cut the threshold, digitally enhanced sketches, 2021.

prototyping



Fig. 40. Beasley, Georgia. inherited timber, piecing together of home, photographic lens, 2021.

“There is no happiness if one is alone. Happiness must be shared.” – Georges Teyssot²⁸

Through a door we enter a space. It is both a symbol of a beginning and an end. Coming and going. A door is also a space. In this chapter I will discuss my final exhibition work *Design Within the Detail: A spatial design inquiry into home, hapticity and memory*, which is a door frame that was removed from my family home and relocated to ST PAUL St Gallery. This door frame previously stood between the laundry and toilet in the back corner of my home. However, when our house was renovated to expand the bathroom for our growing family, it became obsolete and was discarded. In this inquiry, this doorway has become a screen and threshold which opens to memories of my childhood, growing up on a farm surrounded paddocks full of animals, trees towering over me, and rivers and streams like veins dividing the property from the neighbour's. This door gathers and thickens through the addition of timber felled on the farm, and its joints are rearticulated through a series of laminated and carved joints. This door for me is a memory door, reinforced through a narrative told through details.

²⁸ Georges Teyssot and Davidson, *A Topology of Everyday Constellations*, edited by Cynthia Davidson (Cambridge, MA: The MIT Press, 2013), p 50.

Public and Private

Design Within the Detail: A spatial inquiry into home, hapticity and memory is a physical exhibition installation that demonstrates the way, through the renovation and refurbishing of a personal and pre-existing door frame from my childhood family home, using inherited materials and tools, the haptic and psychological memory of home can be relived. The door frame's intention is to create a connection between the past and the present, to create conversation through a threshold between what has come before and what is present now. A homage to the past. A *door frame* that used to connect the toilet room to the laundry. When the three-bedroom farmhouse where I grew up was being renovated, this doorway – which was located in the centre of the house and was one of the most used doors, the doorway you would pass through first thing in the morning or last thing as night – became obsolete and was removed to make way for a larger and more practical bathroom for a household of six.



Fig. 41. Beasley, Georgia. remaining hinge detail I, photographic lens, 2021. (top left)
Fig. 42. Beasley, Georgia. remaining hinge detail II, photographic lens, 2021. (top right)
Fig. 43. Beasley, Georgia. the foot, the base, the structure point, photographic lens, 2021. (bottom)



Fig. 44. Beasley, Georgia. the latch detail, photographic lens, 2021.



Fig. 45. Beasley, Georgia. hinge, join, connect left I, photographic lens, 2021. (left)
Fig. 46. Beasley, Georgia. hinge, join, connect right, photographic lens, 2021. (right)



Door Frame

*A base plate.
Two straight verticals.
And a horizontal top.*

The three simple characteristics that make up a door frame. The bounding and surrounding structure that one must pass through to journey from one space to another. Secondary characteristics that make up a door frame are the nails, hinges and a door latch: characteristics that are added to the door frame to give extra security and privacy from one side of the frame to the other; to create a connection but also a division between the spaces that bound the frame.

The hollow opening of a threshold. A white-painted and clear-varnished frame stands tall, stands alone. Chips cutting through the paint and holes left behind hold stories and memories that have changed the physical character of the frame through its life. But what is inside these layers? Peeling apart the door frame from the door stop reveals a hidden alcove. A gap between structure and practicality where memories and internal character can grow. Similar to the characteristics of people like you and me. People who grow through the things and events that they have been through in their past. Whether it is trauma or love, these events help to shape the way in which someone grows.

Nails from the old farmhouse, paint chips from the cow shed, a petal and thorn from Grandad's beloved rose. A hollowed track and a surface trace outlining the continuing connection to the home from which I grew. The home that travels from place to place as I grow every day in every way. This home is family. The journey that I have been on and the moments of self-discovery that have happened along the way engraved and inscribed within the walls of the door frame. Concealed and entombed between the layers that make up the door frame.

“[T]he joint, that is the detail, is the place of the meeting of the mental construing and that of the actual construction.”²⁹

A doorway, taken from its original location in a private and closed-off space, and having undergone processes of addition and subtraction and then been placed on display in a public gallery space for all to see. Taking this moment of pure privacy, a threshold of an intimate nature, and situating it in a place of stark contrast in a public setting is a bold move.

“[D]oors are always unlocked to the possibility of reimagining spaces, not simply going back into the past – look in other directions, and especially look forward into the future”³⁰

A door as a threshold, and in this case a threshold to create a connect between the history and memories that have come before. With the small etched, carved, drawn, machined and painted details on the surface of the door frame creating a conversation between the present and the past. The door frame, with all its cuts and bruises on display, creating a portal, a memory, a psychological door between now and then through details.

²⁹ Frascari, “The Tell-the-Tale Detail,” p 503.

³⁰ Bruno, Surface, p 190.

Fig. 47. Beasley, Georgia. to pull apart I, photographic lens, 2021. (top)



Fig. 48. Beasley, Georgia. to pull apart II, photographic lens, 2021. (bottom)



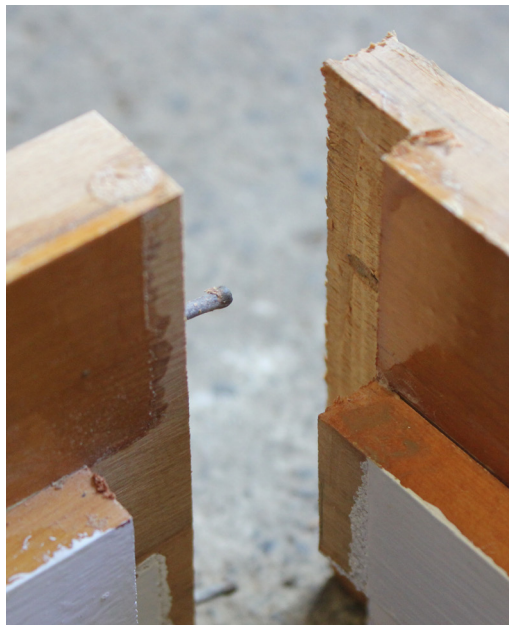


Fig. 49. Beasley, Georgia. hinge, join, connect left II, photographic lens, 2021. (top left)

Fig. 50. Beasley, Georgia. to pull apart III, photographic lens, 2021. (top right)

Fig. 51. Beasley, Georgia. to pull apart IV, photographic lens, 2021. (middle)

Fig. 52. Beasley, Georgia. to pull apart V, photographic lens, 2021. (bottom)

Taking an object of such intimacy and placing it on display in a gallery setting is a very political and controversial move. It prompts the questions: “Is it still private if it is turned into a display?” and “How can something of personal privacy retell a story for others?” It is through my experiences and my self-reflections of my past that a conversation and connection between my work and other people is allowed to occur. Putting myself in a vulnerable situation and having my past written on my skin is the key to connecting with other people. To create connection is to be vulnerable and open about what and who I am, with this door frame being a physical and detailed embodiment of who I am.

Using Frascari’s theory of using “detail as [the driver] for design” throughout my project and, more importantly, especially through the physical making of my exhibition, by focusing on the details of home, of materials, of connections to generate and create an overall design, I agree that “details are much more than subordinate elements: they can be regarded as the minimal units of signification in the architectural production of meanings.”³¹

³¹ Frascari, “The Tell-the-Tale Detail,” p 500.

The closer you look the more you see, but also the less you see. With the removal of hinges and latches, a scar is left within the frame. Layers upon layers glued together, concealing details of lines left behind by the saw blades when the timber was milled, empty holes where nails used to connect the frame to my childhood family home, leaves of macrocarpa, kauri and rata trees collected from the forest floor, each crack and crevice acting as a portal, a time capsule preserving moments and details of time, sheltering them from the prying public eye. What is left when all is attached and assembled? And what is on display for the public? A body of details personified and physically built, a body of life. A spatial 1:1 scale door-frame structure to be walked around, walked through, viewed through, and even conversed across.

The relocation of this door frame is not only significant in the way that it is a physical structure that has been in my life from the very start, but also because it creates a physical connection between all the places I have visited, places I have lived, things I have experienced and people I have met. A door frame that moves with me as I progress through my life. A home that travels with me and locates home within a transitional phase of my life, in which I have outgrown my family home, and at the same time I am inscribed by it.

Materials

Material usage and construction play a vital role in Design Within the Detail. Materials are not just a by-product of the design but rather they are the design itself and in its entirety. In sheds on the farm, we store materials for future use, including timber felled on the farm, and old doors and windows from home renovations. This collection of things carries stories and memories that I hold close to my heart. Wood that I have inherited from my grandparents has been located and looked after on the farm where I grew up. Reusing materials that have been handed down to me by the people who have helped to shape my life, and remembering associated family stories with the origins of these materials, is significant to this final work. It is through my family and their love that I can find home. They have instilled in me that I am loved, I have a voice, and what I do matters. “[I]n the depth of surface,[-] can expose the density of time that becomes space.”³²

From an outside perspective these materials would appear old and worn, but with the application of Bruno’s theory of psychogeography, places, locations and things create a psychological connection to people who have experienced them before, and serve to change these materials from just objects into something of life, giving them meaning, and personifying attributes. “[I]mage is created by the work of history and the flow of memory.”³³

³² Bruno, Surface, p189.

³³ Ibid, p189.



Fig. 53. Beasley, Georgia. hole, past, detail, photographic lens, 2021.

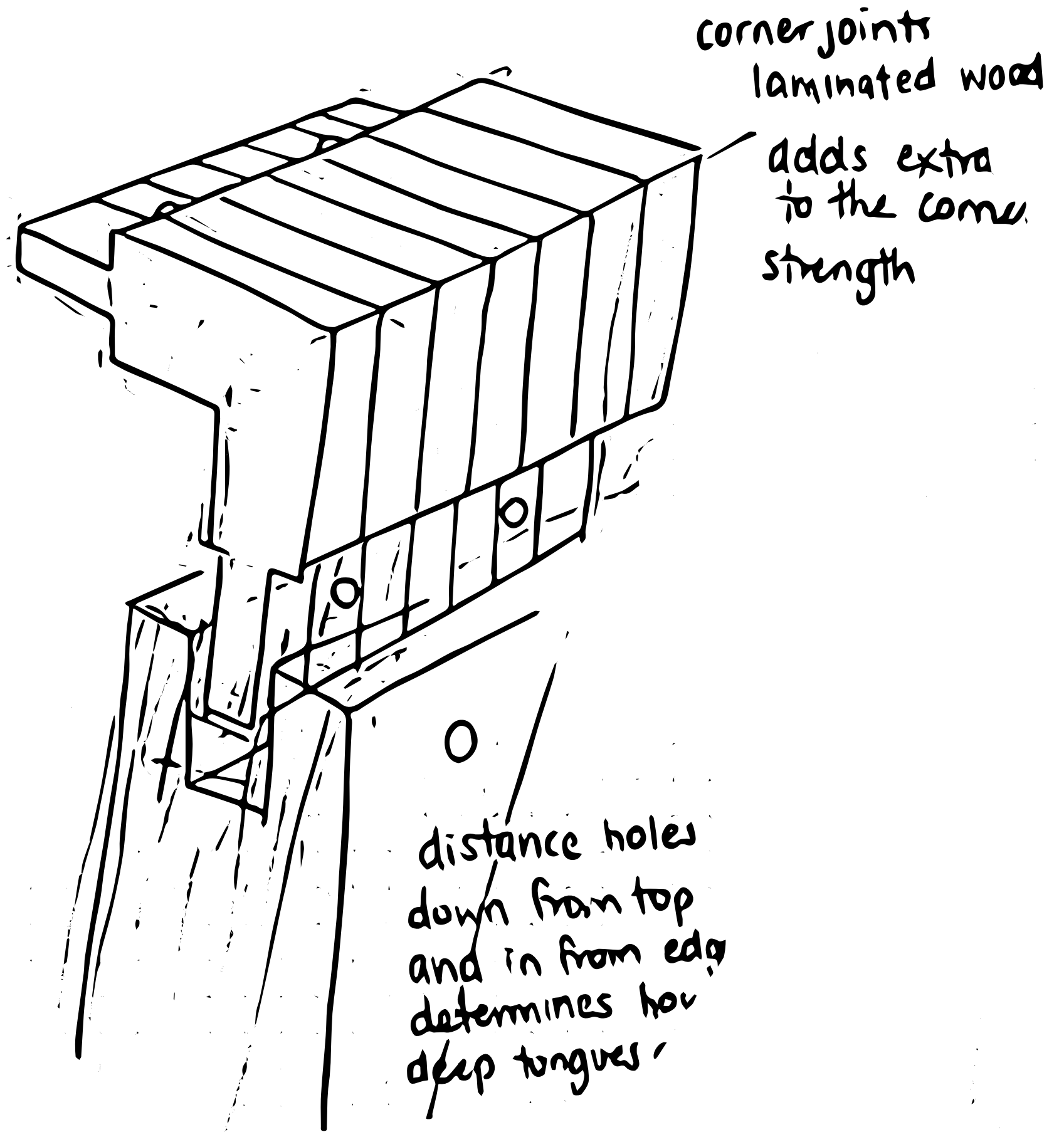


Fig. 54. Beasley, Georgia. details of home, inherited timber I, photographic lens, 2021. (top)



Fig. 55. Beasley, Georgia. details of home, inherited timber II, photographic lens, 2021. (bottom)

Design Within the Detail is the collecting of materials through to the reconstructing of a door frame from my childhood home, and putting this on display in a public gallery setting for people to experience and interact with; a door frame of such privacy placed in a public gallery setting to create an engaging collection of memories, a collection of details for an audience. An intricate and 1:1-scale structure creates a large, eerie presence within the entrance of a gallery space. A welcome threshold loaded with hidden, laminated details and surface inscriptions. Removable timber details can expand the doorway's presence as they are scattered throughout the space via audience intervention and activation. A threshold that aims to create connection through sensory detail. Details that hide and dwell in crevices between the wood, between the frame, between the joints and in the base. Detailed traces of things that have come before, lines walked and scuff marks left behind, all laminated within the rata, macrocarpa, kauri and pine timber. A doorway standing tall. A threshold created between the past and the present. A place of reflection and conversation, forming connections. All of these elements coming together to make up home. Home is not something that can be experienced by oneself, it is instead something that is a collection of a lot of things. Home is shared.



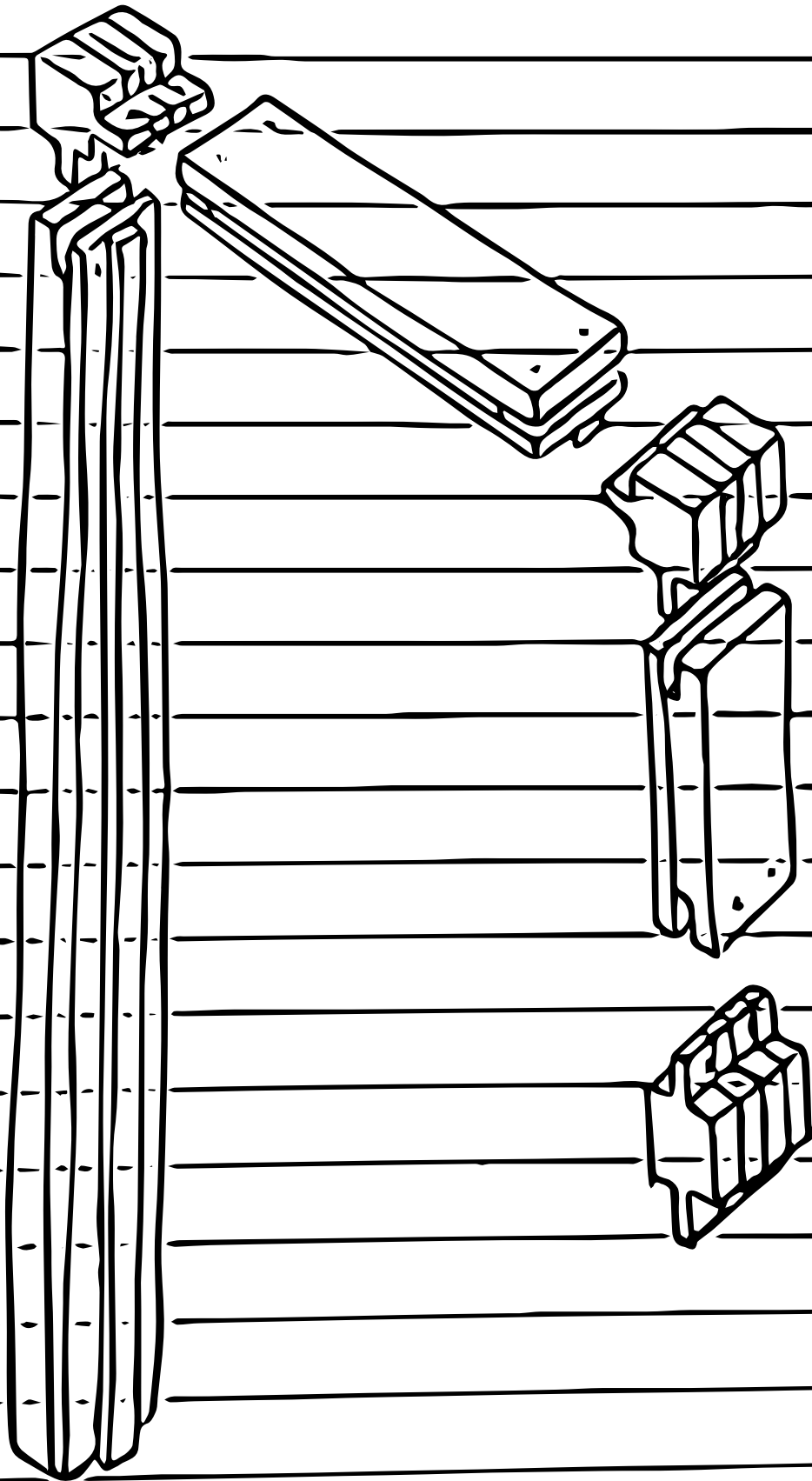


Fig. 57. Beasley, Georgia. detailed joints sketch II, digitally enhanced sketches, 2021.

*concl-
usion*



Fig. 58. Beasley, Georgia. hole, past, detailed home, photographic lens, 2021.

Design Within the Detail explores how home can be established through the psychogeographic connections we form between ourselves and places. How happiness is created, discovered, and felt through the emotional and physical attachment we have to the places that we have frequented, lived, or even just passed through. Bonds and a sense of belonging are formed through the physical and psychological connection we form to a space. Through the investigation into my childhood farm in Whangarei and my small apartment in the Auckland CBD a psychogeographic connection is formed between these location and happiness through details. Material details that create a spatial narrative of memories that I have had, both big and small, to make home. From the inclusion of timber components that have been passed down from my grandparents to my parents, and now from my parents to me.

Even with the removal of the farm and my small apartment in the city these materials rich with memories fill me with happiness and a great connection to home. Collected from renovations, through to the small (and large) imprints, scrapes and scuffs left within the timber surfaces these traces of moments are inscribed within the material. These materials assembled to create and strengthen a doorframe that once occupied a space within my childhood family home. A materialised and reimagined door frame becoming the physical finalised embodiment that is *Design Within the Detail*. A door work that creates a materialised present for an audience to experience an imaginary past. A doorway is used as a space of transition and a space that connects one place to another, one person to another, connection across a threshold moment. An opening into the memories of my childhood that can be reinforced and recreated through the timber materials I have inherited from family generations.

Details left behind in the door frame's surface and tucked within the lamination of various timbers invite the audience to have a haptic engagement with the doorway threshold. To physically interact with the removable timber swatches tucked into the base of the doorstep, to discover the depth, life and stories told by the timber itself. When placed in a gallery setting the door-frame threshold sparks a physical connection between creator, audience and place, and addresses a topic that is current and relatable to most – the topic of locating home when you are elsewhere; locating home through the finer and usually overlooked details rather than the physical location or built environment where you find yourself. Home is the good and the bad memories. Home is not a physical space that can be recreated. We can build a house, build a city, build a world, but without people like you and me added into it that's all it will ever be. A built space. Home is a self-projection into the space that we occupy, a projection of all the things that we have experienced and learnt.

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graphy***

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Appendice of images

Family Process



Fig. 59 Beasley, Cherie. Renovated joints, photographic lens, 2021.

Fig. 60 Beasley, Cherie. Discussion of measurements, photographic lens, 2021.





Fig. 61 Beasley, Cherie. Dad and Daughter connection evaluation, photographic lens, 2021.

Fig. 62 Beasley, Cherie. Three man router set up, photographic lens, 2021.





Fig. 63 Beasley, Cherie. Three generations router set up, photographic lens, 2021.



Fig. 64 Beasley, Cherie. Grandparents supervision and input, photographic lens, 2021.



Fig. 65 Beasley, Natalie. Mother and daughter sanding team, photographic lens, 2021.



Fig. 66 Beasley, Cherie. Sisters set up, photographic lens, 2021.



Fig. 67 Beasley, Cherie. Sisters set up II, photographic lens, 2021.

Fig. 68 Beasley, Cherie. Grandads eye for detail, photographic lens, 2021.



Gallery Install



Fig. 69 Beasley, Cherie. Saint paul street gallery arrival, photographic lens, 2021.



Fig. 70 Beasley, Cherie. Locating joining details in doorframe base, photographic lens, 2021.



Fig. 71 Beasley, Georgia. different orientation, photographic lens, 2021.

Fig. 72 Beasley, Georgia. Door frame flat pack ready for install, photographic lens, 2021.





Fig. 73 Beasley, Georgia. Door frame growing, photographic lens, 2021.



Fig. 74 Beasley, Cherie. Perspective door frame growing from gallery base, photographic lens, 2021.



Fig. 75 Beasley, Georgia. Saint paul street gallery door frame installed, photographic lens, 2021.

Fig. 76 Beasley, Georgia. Saint paul street gallery door frame installed II, photographic lens, 2021.

Fig. 77. Lane, Tara. Family I, photographic lens, 2021.



Fig. 78 Lane, Tara. Family II, photographic lens, 2021.