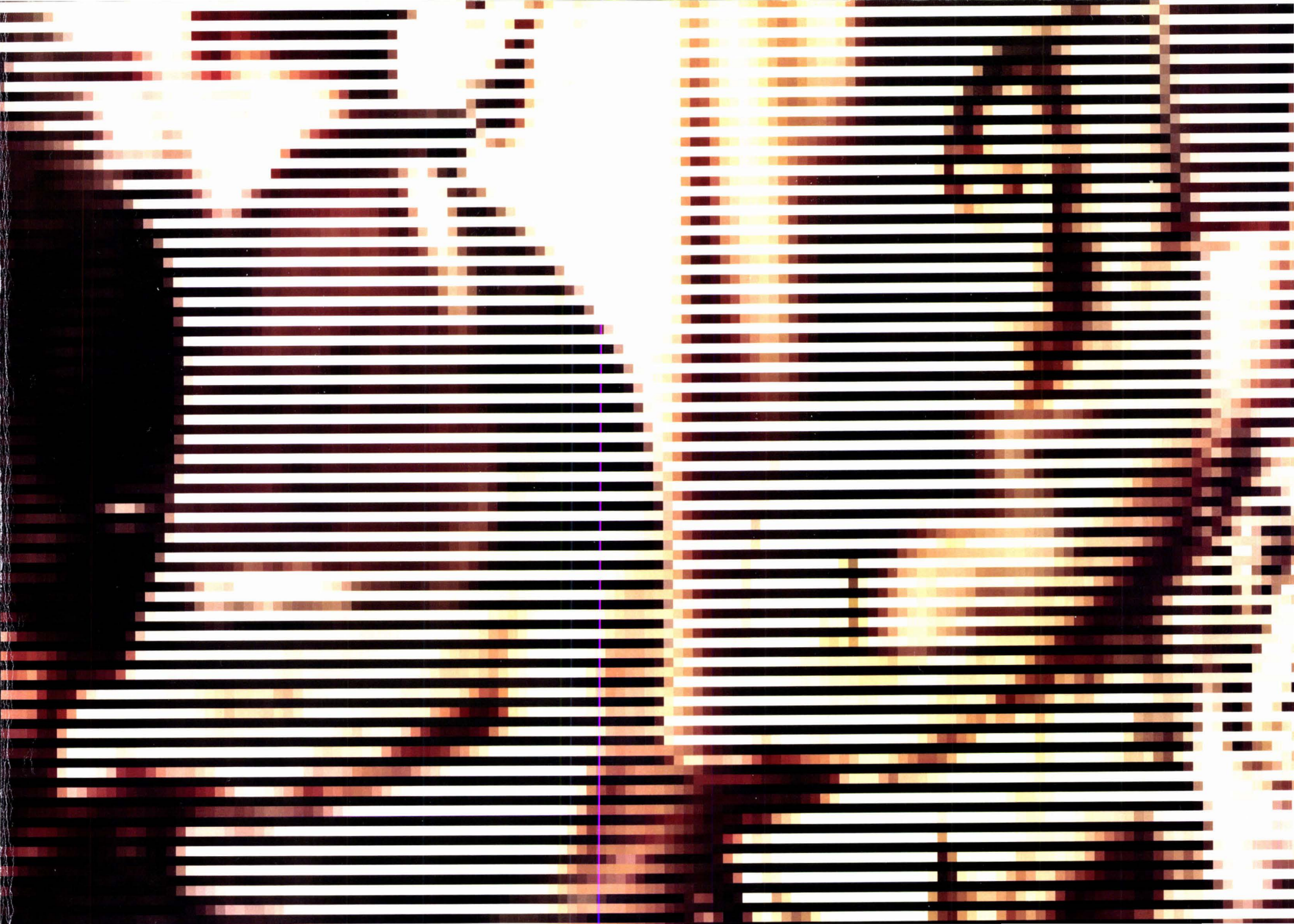
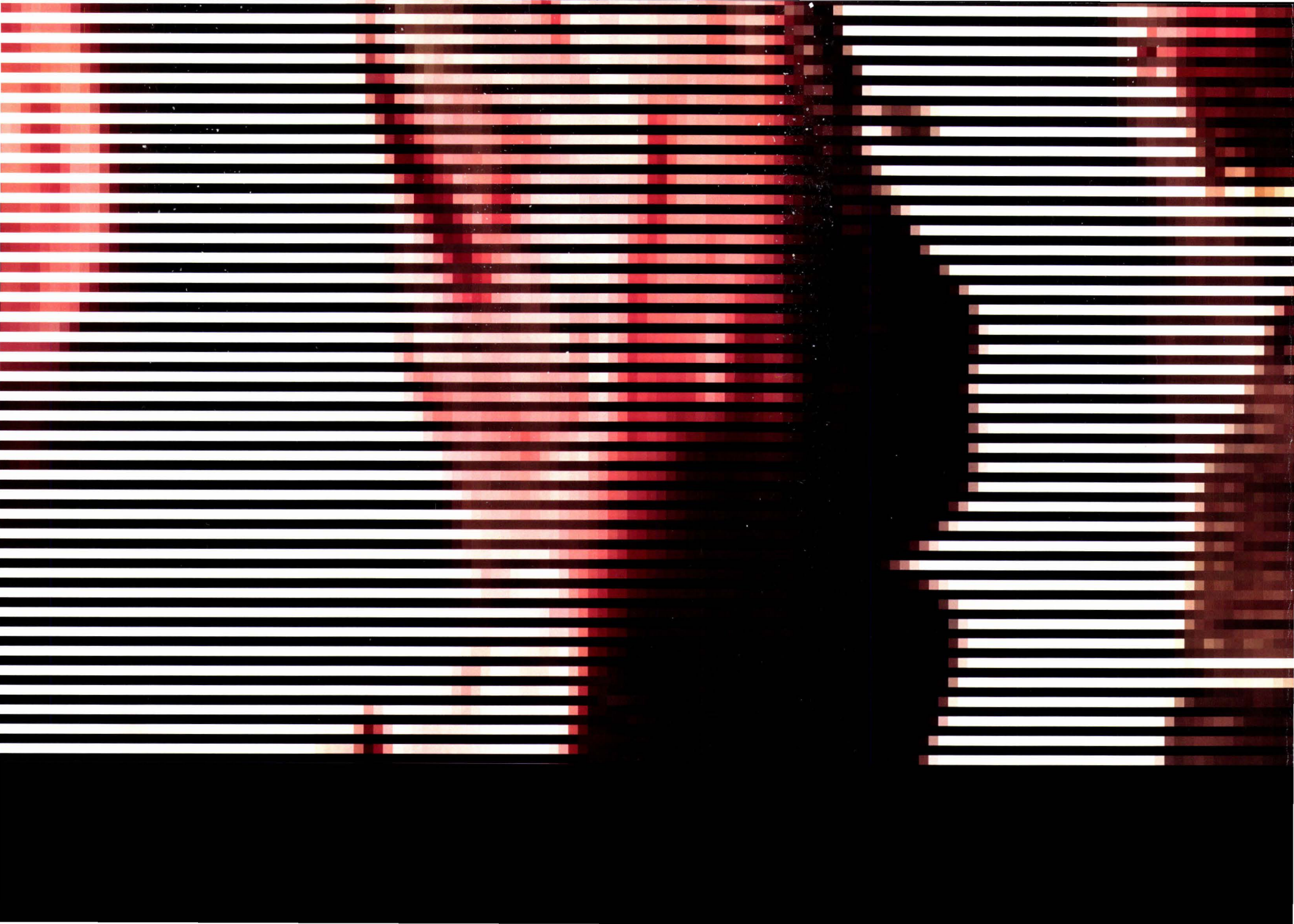


Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.





OUT OF LINE

A thesis presented in partial fulfillment of the requirements for the degree of
Master in Design

Hannah Davies
2005

Acknowledgements

The writer would like to acknowledge the direction and guidance of supervisor, Dorita Hannah, and the generous support of Rebecca Sinclair, for the honing and sharpening of this thesis. Thanks are also due to Kasia Pol, Jennifer Archer, Sue Atkins and Robina Davies for their support and encouragement, and to Estefania Galinanes-Garcia and Jon L. Thompson for making possible the inclusion of the writer's work *Sink/surface* in their exhibition event *House[layered]* (November 2004).

ABSTRACT

Out of line is a fall out of architecture and into another mode of conceiving, representing and experiencing the interior. It explores representation as a site where the definition of interiority can be rethought. It seeks to step outside both the representational conventions that inscribe the interior through enclosure, and a definition of the interior as the inside of architecture. *Out of line* considers the interior as an event condition produced through the act of inhabitation, positing the body as the pivot on which representation must revolve.

Out of line acts on representation through a series of bodily actions and re-actions, *Vertigo*, *Falling*, *Shock* and *Surfacing*. It undermines the ground upon which the interior is configured, a vertiginous destabilisation that causes a fall into virtuality by which ideas of interiority are turned inside out. This shock is the embodiment of a sensitive understanding of space, surfacing a corporeal modality for representing the interior.

This document operates in the margins between text, image and performativity, in the margins between theory and practice. It oscillates between these, each infecting and disturbing the other, the aim to disrupt conventional readings of representation. The three parts of *Out of line*; text, still image and moving image (DVD), are to be read in conjunction with each other to allow connections between its parts to surface. It is in the rereading and reviewing of the relations between these three mediums that the 'text' of this thesis is situated.

The purpose of this thesis is not only to reflect on representation, but also to activate it. *Out of line* is an active agent, it provokes acts, has effects, causes troubled readings. The challenge of this document is to engage representation in behaviours not conditioned by the disciplined decorum of convention, but in acts that open exits to new spatial thought.



CONTENTS

<i>Abstract</i>	<i>iv</i>	
<i>Introduction: acting out of line</i>	<i>1</i>	
<i>one re-action: Vertigo</i>	<i>24</i>	
		<i>project: Standstill</i> <i>55</i>
<i>two action: Falling</i>	<i>62</i>	
<i>three re-action: Shock</i>	<i>86</i>	
<i>four action: Surfacing</i>	<i>110</i>	
		<i>project: Sink/surface</i> <i>145</i>
<i>Conclusion: performing out of line</i>	<i>152</i>	
<i>Bibliography</i>	<i>160</i>	