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An exegesis presented in partial fulfillment
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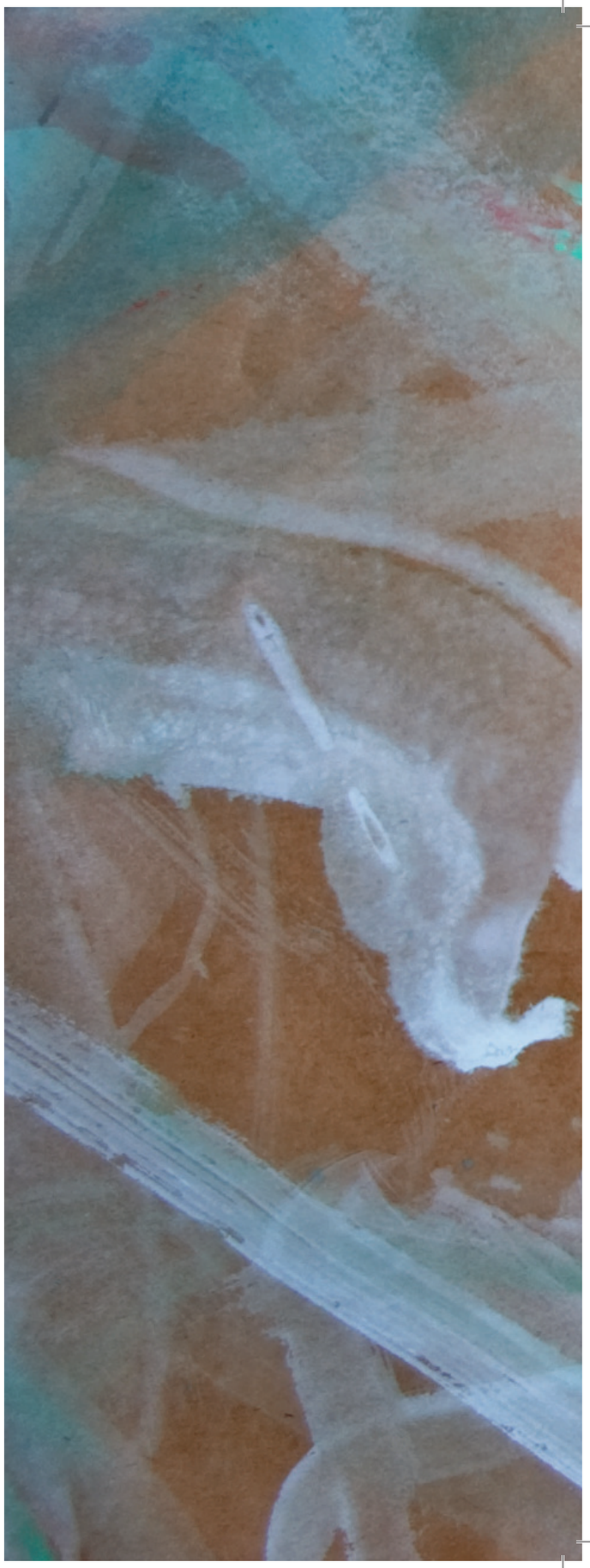

the furniture tourist

escaping the habitué

by Jane Frances Apthorp

abstract

Kenneth Bayes describes two ways in which we move through space. The first as a 'tourist' and the second as the 'habitué'. The tourist is an "exploratory through an unknown environment" (Porter, 1997, p. 44) - which is juxtaposed against the habitué, who is "the habitual through a known environment" (Porter, 1997, p. 44). Each concept is the other's polar opposite.

The habitué is bound by routine, while the tourist is active and engaging in their environment, discovering new possibilities and exciting alternatives. The tourist looks upon their environments with fresh eyes. They are open, receptive and able to imagine possibilities where forms in rooms bend, waver and swell.

Imagining tells stories which provoke and expand our thoughts. It allows one to escape preconceptions about the nominal nature of objects and our relationship with them.

This research explores these characters, the habitué and the tourist, in relation to furniture and its arrangement within the interior. It investigates how the habitué may over time become the tourist in their own familiar environment.

I am the tourist within this research who activates drawing, making, writing and photography as productive processes of imagining exciting alternatives for furniture. Through my work I seek to trigger, for the habitué, their imagination by allowing them to enter into mine through photography, expanding what they originally perceived of furniture.

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introduction

Kenneth Bayes, describes two ways in which we move through space. The first as a 'tourist' and the second as the 'habitué'. The tourist is an "exploratory through an unknown environment" (Porter, 1997, p. 44); which is juxtaposed against the habitue, who is "the other habitual through a known environment" (Porter, 1997, p. 44). These two concepts operate as the other's polar opposite. While the habitué is bound by routine, the tourist is active and engaging in their environment, discovering new possibilities and exciting alternatives. Looking on their environments with fresh eyes, they are open and receptive. The tourist is able to imagine possibilities where forms in rooms bend, waver and swell.

Marina Warner (2002) in her book *'Fantastic Metamorphosis and Other Worlds - ways of telling self'* offers ways for the habitué to become the tourist, ways which call the habitué to imagine - more specifically, requiring a fundamental shift or metamorphosis. Warner (2002, blurb) describes metamorphosis as the "dynamic principle of creation, vital to natural processes of generation and evolution, growth and decay". Warner (2002) discusses the four dominant metamorphic processes; *'Mutating', 'Hatching', 'Splitting',* and *'Doubling'*. These concepts are alluded to through metaphor - which are presented stylistically through the telling of stories specifically myths and fairytales, in "order to throw light on changing ideas of persons and personhood" (Warner, 2002, p. 2).

'Doubling' (Warner, 2002, chap. 4) speaks of the doppelgänger, a double who presents "ourself, behind ourself concealed" (Warner, 2002, p. 161). The double can be likened to the tourist, offering the potential for the habitué, of expanding what we originally imagined of ourselves.

> "the double also epitomizes by contrast the current state of metamorphosis: as a threat to personality on one hand, of possession by another, and estrangement from self. But, tugging strongly and contradictorily against this at the same time, the double also solicits hopes and dreams for yourself, of a possible becoming different while remaining the same person, of escaping bounds of self.."
> (Warner, 2002, p. 164).

Warner (2002, p. 212) justifies the metaphoric presentation of her concepts, that "it would be stupid to suggest stories invariably enlighten; but stories do offer a way of imagining alternatives, mapping possibilities, exciting hope, warding off danger by forestalling it, casting spells of order on the unknown ahead." Stories engage the imagination, something that often lies dormant in the mind of the habitué. They are thought provoking, therefore offering us personal growth and new ways of operating in our domestic spaces.

My research explores the two characters, the habitué and the tourist, in relation to the way we inhabit and understand the interior of our domestic environments in which we exist, work, live and function. It focuses specifically on the individual's relationships to the objects that they have become familiar with and which we use to adorn and arrange our domestic interior spaces: furniture, curtains and cushions. My research aims to open up what has been concealed behind familiarity, through the activation of our imagination, the key driver which allows us to grow, "escaping [the] bounds of self" (Warner, 2002, p. 164). My research uses drawing, photography and writing, as processes of telling stories offering imaginative alternatives for furniture, alternatives that "propel... beyond" the norm (Warner, 2002, p. 210).

Arranging furniture as a traditional tool of interior design plays an integral part in creating the environments we inhabit. Our constant negotiation of furniture results in a high degree of familiarity, which, over time, becomes the basis for preconceptions about its nominal nature and deployment. In an attempt to counteract the staleness of familiarity we rearrange furniture, searching "for new ways to structure our allotted space" (Kingwell, 2002, p. 243). Such conventional rearranging does not necessarily create a tourist out of the habitué, as the rearrangement fails to subvert the familiar in a way that will trigger radical thoughts for furniture's rearrangement and how we interact with it.

My research, which undertakes an unconventional approach to rearranging furniture as a physical and metaphysical process, focuses its enquiry on the chair. It aims to create furniture forms that can be explored as a tourist (discovering the unknown). Drawing, employed as the design tool, affords the distance and allows the imagination needed to step outside of a habitué persona. It is used as Elizabeth Grosz (2001, p. 58) suggests texts should be; "read and used more productively as little bombs that, when they do not explode in one's face (as bombs are inclined to do), scatter thoughts and images into different linkages or new alignments without necessarily destroying them."

The process utilises "explorative methods and procedures" (Trussardi, 2008, p. 9). I created a series of drawings by tracing the projected shadows of assorted chairs arranged in ways not familiar, and seen perhaps as unpractical, by the habitué.

Balanced in stacks and piles, I made defunct the nominal usuage of chairs I then recomposed the drawings through a type of painting by numbers method, in order to shift, realign, and re-arrange the chair's form. Focusing on components of a chair; joints and legs, the drawings offered suggestive ideas for new forms of furniture that are then translated into three dimensions, via operating on the physical chair. The new forms are 'pieces of furniture' as opposed to whole articles of furniture, legs, arms, headrests, footrests and backrests, which I photographed arranged around my body. The work remains in this fragmented state so that the photographs may trigger the viewers imagination, suggesting exciting forms of furniture to be completed in their own mind.

The new forms make physical a temporal shadow world, illustrating Woolf's (1977, p. 123) beautiful furniture descriptions in her book *'The Waves'*, "as afternoon fades, tables and chairs wavered and bent in uncertainty and ambiguity. And in the evening, the same articles of furniture regain their solidity, so that they are lengthened, swollen and portentous."

This research therefore makes physical the metaphysical form of the chair and mobilises drawing as the storyteller and as a productive process of imaginative investigation.

This exegesis is broken into three main sections; *'The Habitué Vs. The Tourist'*, *'Drawing and Imagining'*, and *'Body, Movement and Photography'*.

The first section, *'The Habitué Vs. The Tourist'*, sets the scene, it explores the two characters, the habitué and the tourist. The habitué, someone who has become familiar with their environment, will often travel, becoming a tourist, in an effort to explore new environments. The habitué and the tourist are in effect the same person, however depending on context one character is often more concealed behind the other. Focusing predominantly on the habitué, this chapter firstly examines how and why the habitué has become familiar and complacent of their environments and the objects that surround them. It explores the way furniture, as an object of familiarity, has become a tool for the habitué, a tool considered only as far as a place to sit, lie, to put things on and to rest on.

Tourists carry with them their own tools; guidebooks, maps and bum bags, they are active and eager to explore. They are playful in their approach and look on their surroundings with fresh eyes and are able to imagine possibilities and exciting alternatives from their surroundings. These imaginings are hinted at throughout the discussion of the habitué as exciting alternatives which upset and subvert the familiar. I am interested in how the habitué may become a tourist in their own familiar environment, a room arranged with furniture, without necessarily taking a journey physically, but rather a mental journey.

The second section, *'Drawing and Imagining'* offers drawing as a process that allows the mind to travel through imagining. Imagining is a form of journey which allows the habitué to escape the bounds of themself and to become the tourist. It explains in reference to Warner's (2002) book *'Fantastic Metamorpohosis and Other Worlds – ways of telling self'*, how imagining is essential to our growth. I am interested in using this concept of imagining to expand and radicalise our existing knowledge of furniture. Shifting its focus from the habitué to the tourist, this chapter explores Grosz's (2001) term 'outside' in relation to the tourist and their ability to imagine, noting that the tourist must draw on their knowledge as a habitué in order to imagine. My entire process activates drawing, making, writing and photography. This section focuses specifically on the first part of my design process; drawing and making. It provides an example of how I as the habitué have become the tourist within my own work.

The third section, *'Body, Movement and Photography'* puts the other two sections into practice. It explains the outcome of my imaginings through descriptive writing and a series of photographs. The series of images is broken also into three parts; *'The Tourist sequence'*, *'The shifting Chair'*, and *'Details'*. Each offers a different view of the design work, shifting between photographs of partial room landscapes and details which show close ups of the furniture pieces. The photographs, like in a tourist's album, depict a body; mine, becoming the tourist. However unlike in the tourist's photographs, I am seldom stationary, but rather I am active and engaging, a key attribute of the tourist. I seek to trigger for the habitué, who is viewing the photographs, their imaginations by allowing them to enter into mine via the photos I have made.

The tourist offers hope for the habitué, hope of exciting alternatives for their environment that may have become stagnant through familiarity. Becoming the example for how the habitué may escape the bounds of themself, my research reveals ways of imagining possibilities for furniture and its arrangement. It recognises the importance of imagining to our personal growth, as a way of provoking and expanding our original perceptions of ourselves, and the objects around us. My research activates drawing, writing, making, and photography as productive processes of becoming the tourist and imagining.

section one

the habitué vs. the tourist

This section entitled, *'The Habitué Vs. the Tourist'*, explores the two title characters, in relation to domestic interior environments and the furnitures arrangement within them. The habitué is bound by the routine of everyday life. The consistency of this routine creates familiarity and this familiarity causes the habitué to be complacent of their environment and the objects surrounding them. In an effort to break the routine and explore new environments, the habitué will often travel to new places, becoming a tourist: open and explorative. This means that at any one time we can be both habitué and tourist; never one entirely without the other. However, familiarity ensures that the tourist is concealed behind the habitué, while they inhabit their own environments. In this section, I am interested in the potential the tourist offers to the habitué of seeing their environment with new eyes. Posing the question, how may the habitué become a tourist in their daily life and own familiar environment without necessarily taking a journey physically, but instead within their mind?

A child playing does this spontaneously. Gordon (2008, p. 10) gives a definition for play as defined in the *'American Heritage Dictionary of the English Language 3rd Edition'* (1992) as the ability "to move or operate freely in a bounded space." As the tourist I return to the playful nature of childhood in my operation of arranging so that I may transcend the boundaries of my knowledge as the habitué and discover new and exciting alternatives for furniture.

Warner (2002) also offers a way for the habitué to become the tourist within their own environments. She writes of the doppelgänger, a double which "solicits hopes and dreams" for the habitué of "escaping the bounds of [them]self", to travel mentally via imagining. (Warner, 2002, p.164) Through imagining and play, the habitué is able to become the tourist within their familiar environments.

This section firstly explores what has become familiar within the interior; furniture and its arrangement. By successively describing the habitué and the tourist, I offer my view as the tourist as an exciting alternative to the way in which the habitué considers furniture. For the habitué furniture has become a tool that is arranged to efficiently serve their daily routine.

As the tourist I am not only interested in furniture's function, but how it may be arranged differently within a room and within its form, so that these new arrangements provoke thought that expands nominal inhabitant, furniture and environment relationships.

Arranging, as one of the key operating words within this research, is a traditional tool of interior design. Sherrill Whiton and Stanley Abercrombie (2001, p. 3) in *'Interior Design and Decoration'* define interior design as:

> "the composition and adornment of interior spaces on a habitable scale. It is an art that usually occurs within the art of architecture ... When interior design .. occur[s] within architecture [...] these two arts must usually find some means of relating to one another in order that the total result may have a pleasing coherence."

My research works with and against this conventional description of interior design. Using the chair as a paradigm for furniture, it explores the idea of arranging and rearranging in relation to the interior and the inhabitant. The two terms in Whiton and Abercrombie's (2001) definition, 'composition' and 'adornment', offers the framework with which I will discuss the two characters, the habitué and the tourist. 'Composition', associated with the arranging of furniture, and 'adornment', associated with the decorative aspect of the interior, both draw into their discussion 'habitable scale', a term which highlights the body's close relationship with these two terms and the material objects within the room. These terms, explored in their nominal nature through the habitué, are upset and subverted through my offerings as the tourist.

Walking or driving to work, we seldom look up, our eyes are fixed on the path ahead, focused on the destination. We rush towards it, as we think about what we have to fit into the day or that we may be late for work. At work, we go about our day completing the tasks that are required of us. Lunchtime may provide an opportunity to go outside or run an errand, but for the majority of us, most of our time is spent inside, in a room, surrounded by the objects needed to complete our tasks. As we travel home again we often take the same path. Again we are focused on the destination.

The weekend may provide some relief to this habitual routine. Often spending more time at home we may sleep past the normal time and we may actually take time to cook breakfast. The weekend may also provide an opportunity to fit in those jobs that we do not find time for during the working week; vacuuming, washing, ironing, and other household chores. It may also be a time for socialising with friends and family.

These activities become routine and routine ensures that for the majority of time we are the habitué, "a resident of or frequent visitor to a place" (Soanes, 2004, p. 639). Domestic interiors are such places, and within them the habitué defaults into a pattern of routine, moving often only with a goal in mind, becoming complacent of detail and of the objects which make up their environments. So that "for the most part, we deal with objects by taking them for granted, by silently relying on them as we direct our attention elsewhere. … By and large, we live in a world which things withdraw from awareness, silently enabling our more explicit deeds" (Latour, 2005, p. 268).

Furniture is one of these objects, and in this way it has become a tool that assists us in playing out our daily lives. As a tool it may be a place to put things on, to sit on, to rest, to eat, to sleep, to lie, to think, and perchance to dream. Couches, chairs, tables, arranged together, create sites for conversing and socialising. Furniture can be viewed, in effect, as an "extension of the human ability to complete physical tasks" (Kingwell, 2006, p. 173).

In order that it efficiently serves its task as a tool, we arrange it in a way that allows ease of movement and accessibility to other tools we need to carry out our daily tasks.

When the habitué wants to escape from routine and their familiar environments, they go on holiday, often travelling to a new environment. In the new environment the habitué slowly slips away and conceals themself behind the tourist, forgetting their routine. As a tourist the rush of the habitué's daily life is forgotten and they often travel leisurely between destinations, taking time to explore and discover. In this new environment the structural framework may resonate with what they know of their own environments, but is refreshing and new in the tourist's eyes.

The tourist will take with them on their travel a bag. Within it you will typically find, a map, a camera, a guide book, tools used to guide themselves around an unfamiliar space. Open and receptive, the tourist experiences the 'new' space with all senses. In effect, the tourist is able to see things with 'new' eyes.

The tourist sticks out in the crowd, marked by their bum bags and backpacks. You see tourists on street corners, in museums, galleries, peering into guidebooks and pouring over maps. They do not blend in like a local; like the habitué. They are active and engaging in the environment because they wish to make the most of their travels and the time that they have in the new environment.

Travelling from location to location, they take photographs of their journeys. As documentation, photographs act to trigger memories of their travels. When the tourist returns from their travels, showing photos to those that haven't taken the journey, they are only generally interesting to the viewer if the traveller is included in the photo. The presence of a person we know, or a body in the photograph, not only provides scale but also gives the viewers something to associate themselves with. It acts as a starting point to imagining the experience that was had by the tourist.

Once back in their familiar environments, the tourist who on their travel was explorative and receptive, slowly slips back into routine, concealing themselves once again behind the habitué. The tourist concealed behind the habitué is "ourself, behind ourself concealed" and the imagination that is active in the tourist, often lies dormant in the mind of the habitué unless provoked by a shift in context (Warner, 2002, p. 161). For the habitué who travels physically, this occurs in a change in environment, but the habitué running on their routine seldom finds time to travel, completely shifting their context and as a result their ability to imagine new things recedes.

Imagining is something more prominent in children who find a greater amount of time to play. Play encourages imagining. As children, my brothers, sister and I were able to imagine a number of contexts within the rooms of our family home. We would play in the lounge building forts from the furniture and upholstery within the room. The cushions from the couch would become walls between the tabletop and the floor, the seats of the chairs would become shelves for storing our imagined cash register and pots and pans for the restaurant, or any other objects required in our chosen imagined context. Through play we were able to escape the context of the room, as "play detaches messages, experiences, or objects from their context of origin" and creates a new imagined context which "allows for greater freedom, interactivity, and creative possibilities" (Gordon, 2008, p. 6).

By throwing off the constraints of the lounge with the new imagined context of the restaurant, we became “free to move” as well as to engage within the context of the lounge, using its furniture as objects for our play (Gordon, 2008, p. 6). As the tourist I return to the playfulness of childhood, in my operation of arranging furniture, to offer to the habitué the potential of escaping their familiar environments and imagining new exciting alternatives for furniture.

Warner (2002, p. 161) in her book, speaks of the doppelgänger a double who presents “ourself, behind ourself concealed”. The double can be likened to the tourist and the playfulness of childhood that is concealed within us, in that it “solicits hope” of expanding what we originally imagined of ourselves (Warner, 2002, p. 164). Imagining, a key attribute of the tourist, provokes thought, offering ways of escaping the habitué and the bounds of ourselves.

In order to consider how the tourist may offer the habitué a way of seeing their own familiar environments in a new light, the following writing explores the term in Whiton and Abercrombie’s (2001) definition for interior design: composition and arranging. It examines how the interior is structured through furniture and its arrangement. It investigates how the habitué has become familiar with furniture, through exploring the chair as a paradigm for furniture.

A room can be described in relation to its parts; walls, floors, ceiling, openings – windows and doors, which, when arranged, create an interior space and structural framework. “Culturally, we live in a rectilinear world - a world of space defined by buildings and the boxes characterised by straight lines and right angled corners” (Porter, 1997, p. 44).

We then arrange our furniture and fixtures in relation to the structural framework, further dividing the space.

Furniture is arranged within the space of a room to further divide it. Rooms being the places where we spend the majority of our time, denotes that we become extremely familiar of furniture as an object to complete the tasks of the day. Over time we have come to associate a form (composition of components arranged to make a whole article of furniture), and particular materials with furniture. We have built a type of furniture language that our body and mind strongly associates with.

Throughout the history of the chair, the body has driven its changing form. It is this close relationship which encourages the habitués familiarity with the chair. Parallels in terminology between the chair’s form and the body can be made; the body’s legs, back, arms and the chairs legs, back and arms. Chairs began as a box panelled shape, possibly based on a chest with a built-on back, gradually becoming more modelled on the body’s form. The solid shape of the chest, gave way to individual legs, in this way the chair became less heavy and more open. The back of the chair was given a slight rake, following the line of the body’s spine and as an imitation of comfort, whilst the legs remained straight for strength. This new, lighter form of the chair allowed greater ease in moving the pieces around the room in order to arrange them to find a ‘pleasing coherence’, which for the habitué means to arrange them in a way that efficiently serves their daily routine. (Edwards et al., 2005, p. 5)

An example of how the habitué may begin arranging furniture in a room is to place the furniture against the wall facing towards the centre. Depending on the function of the room, bedroom, dining room,

or lounge, usually one piece of furniture takes prominence. In this process a balance is sought in the arrangement between circulation and furniture placement, in relationship to each other, and to the structural framework. If this balance is upset, the composition may be displeasing, asking for a different arrangement of the space.

While the habitué places the furniture in neat arrangements carefully considering how its placement may effect the overall flow of the room, the tourist frantically stacks and piles the furniture, throwing off the constraints of balanced composition. In the tourist's new arrangements the body now is asked to climb up and teeter on top, to crawl in and around legs avoiding furniture hanging above. What the tourist offers in these new arrangements is an alternative for how the body may negotiate not only the furniture, but also the space between the furniture and the sides of the room.

In the habitué's arrangements, the furniture "tend[s] to vanish from conscious awareness to perform [it's] function invisibly" (Latour, 2005, p. 268). It tends to "vanish from view in favour of some larger context or ulterior purpose by which ..[it is] dominated. But this usual withdrawal of ..[furniture].. from view can be disrupted in numerous ways" (Latour, 2005, p. 268).

> "The best known way, in Heidegger's analysis, is through the breakdown of equipment. A broken hammer brings our labour to a halt and makes us see it for the first time "as" a hammer; earthquakes remind us of the importance of solid ground, while medical problems call our attention to our invisible reliance on healthy bodily organs. But not only breakdowns tear objects away from their concealed readiness-to-hand. Everyday perception already does this, by showing us specific individual lemons or seagulls" (Latour, 2005, p. 268).

Heidegger's 'breakdown of equipment' analogy could be related to when we may realise that the composition of the furniture in our environments has become stale, and for this reason it seems as though we are always rearranging our furniture, physically or mentally, because we are looking for new ways to structure our allotted space, to make the most of it. We are, in effect, seeking new forms of meaning to create. Perhaps what is needed is an arrangement that disrupts how we may use furniture? An arrangement that upsets how our body negotiates with it: a loose arrangement?

Or it could literally be that the furniture in our spaces has become tired and broken. The upholstery may no longer be in fashion, the arms of the chairs become threadbare and the foam becomes exposed. Often in this case the habitué is encouraged to recover or at worst throw out and buy new furniture.

The tourist does not see the tired broken chair as a 'breakdown of equipment' in a negative sense. Rather than throwing the chair out and buying a new one which the habitué is often encouraged to do, the tourist latches onto the idea that furniture may require a loose arrangement, and dismantles the chair further.

The tourist sees the dismantled form as an opportunity to rearrange and reassemble it in an exciting alternative way. The tourist appreciates the bulging foam through the splits in the upholstery and glorifies it.

For the habitué, the naming relationships between components of the chair and the parts of the body, allows a bodily recognition of the chair that means we would still be able to associate the components of a dismantled chair with a chair, although they would appear somewhat abstracted.

The chair's height, width, materials, and construction techniques have built it a language that we have come to associate with furniture. These have become indicators of how to use it; they call the body to action (Grosz, 2005, p. 132). The seat of a chair invites us to sit on it with our buttocks and the often upholstered seat offers a cushioning. The back of the chair supports our back. This familiarity has led to furniture to be a tool for the habitué. In this mode the habitué is complacent of the furniture.

The tourist can recognise components of a chair also, the tourist is never entirely a tourist; they draw on their knowledge as a habitué to recognise the components. However unlike the habitué, the tourist is not left wondering about how to put the chair back together in order for it to function in the same way. The tourist sees potential in the individual pieces, and gets busy arranging them in relation to their body. These new configurations of the chair may elevate them to touch the ceiling, allow their body to relax lying sprawled over its surface, or support the body low to the ground. Consequently these new arrangements also allow the inhabitant to view the room from new vantage points and in a new light.

The tourist also recognises the seat as a place to sit. However in the new arrangements of the chair components, the seat may be shifted to under the arm or next to the torso, calling the body to a position that the habitué may think awkward but that the tourist finds beneficial to their dreaming and imagining. Lying or sitting in these new positions, cushioning and upholstery is brought to the tourist's attention. By shifting the seat component to under the tourist's armpit, hard edges come into contact with their body. Further cushioning is needed at these points of contact.

The following writing addresses adornment, the second term as defined by Whiton and Abercrombie (2001) in their interior design definition. Adornment concerns itself with the soft furnishings of the room; upholstery, cushions and curtains. Upholstery and cushions soften the hard edges of the chairs' form and is concerned with comfort and style. In this position it becomes the mediator between the body and the chairs' form. Dress can be thought of in a similar way. Although historically less concerned about comfort and more about style, dress is also the mediator between the body and furniture. In this way upholstery and dress come between the chairs form and the body. Beverly Gordon (1996) gives historical examples of how the two became conflated. In this conflation the women in Gordon's (1996) accounts became passive, almost part of the décor.

Gordon's (1996) essay *Women's domestic body : the conceptual conflation of woman and interiors in the industrial age*, investigates the physical and psychological associations between a woman's body and a domestic interior. She asks "how did the conflation between animate woman and inanimate room come about?" (Gordon, 1996, p. 283). In answering, Gordon (1996) gives historical evidence for the link between dress – the decoration of the body, and interior furnishings – the decoration of the home. She shows home and body to be inscribed upon each other, so much so that space becomes an extension of the female inhabitant and an embodiment of the home.

Formal meals would take place in a dining room, which, together with the parlor, was functionally and aesthetically related to evening wear. Both were outfitted with richly coloured silks and velvets, and both included more complex arrangements of drapery and trim: just as an evening dress in the

1880s was made with an elaborate system of drapery and ruchings, so too would a parlor or dining room window be decorated. Surface embellishments would follow the same pattern. Dining room furniture might be made of rich mahogany and feature complex carvings, not unlike the dark bead embroidery that might adorn the surface of a fashionable gown (Gordon, 1996, p. 286)

Just as parallels can be drawn in terminology between furniture components and body parts: body legs and furniture legs, the body's arms and the furniture's arms, terms used for the dressed body are used for a dressed room. Gordon (1996, p. 288) gives examples; "Many words used at the time to exclusively describe the adornment of women's bodies, in fact, were also used to describe the adornment of the home. Windows and furniture were, like women, "draped" with fabric and "festooned" with ribbons or cloth. Furnishings and rooms, like women or their clothing, could be "pretty," "elegant," or "ornate"; in other words, they, like the body, could be dressed." In drawing these parallels between dress and interior furnishings, Gordon (1996, p. 283) explores her question "How did the conflation between animate women and inanimate room come about?"

Gordon references surrounding literature and works, offering further historical reference and evidence for the conflation that occurred between body and home. Emily Burbanks who wrote on both costume and interiors, in *Woman as Decoration* (1920), stressed that "woman was herself an important factor in the decorating scheme of any setting," so much a part of the room, in other words, that she was an actual piece of it" (Gordon, 1996, p. 283).

While the women in Gordon's (1996) accounts are passive, the tourist in my research is active; they get busy arranging their environments around themselves. However, the tourist finds the idea of conflation useful for the new loose arrangement of furniture components, as gaps have occurred in the structure of the loose arrangement; the new form of the chair without the body is fragmentary. Positioned amongst furniture fragments, the dressed body connects the fragmented components. The tourist sees this as an opportunity to arrange their clothing to further suggest forms. As quickly as the form is suggested it is gone, as the tourist is keen to keep playing with the components so that they may discover multiple arrangements and possibilities for the chairs form.

Time has ensured our familiarity of furniture and through this we have become the habitué. Our constant negotiation with furniture, our knowledge of it as a tool, our arranging and rearranging, ensures familiarity, a key attribute of the habitué. This familiarity means that our imagining of furniture and its arrangement is quashed. However this is not to say that the habitué is not capable of being a tourist, someone who imagines, discovering the unknown. Entering a space for the first time, the habitué in effect is a tourist. However the tourist is armed with playfulness to ward off the effects of time. The tourist wants to share what they have learnt so that they may provoke thought within the habitué, allowing them personal growth and expanding their thoughts of themselves and the objects around them. The tourist thinks to arrange whole articles of furniture in piles. They see dismantled chairs as opportunities to rearrange the form of the chair so that it may more eloquently serve their imagining. The lack of time is the tourist's foe, as they beg for more time to play in their surroundings and enjoy their imaginings.

section two

drawing and imagining

FIG 1. DAVID ALLAN'S DEPICTION OF THE MYTH OF DIBOUTADES. DAVID ALLAN, (1773). (EVANS, 1997, P.162)

This section, *'Drawing and Imagining'*, builds on the previous section, *'The Habitué Vs. The Tourist'* by offering drawing as a process that allows the habitué to travel within their mind via imagining. Drawings, like myths, tell stories. Drawing enables us to wander with our minds. The action of drawing also allows the maker to travel imaginatively. Through the drawn object the protagonist is able to suggest exciting alternatives for the habitué by transporting the viewer into their imagined worlds.

As the tourist, I am the protagonist in this research. My entire process activates drawing, making, writing, and photography as processes of telling stories of alternatives for furniture. This section focuses specifically on the first part of that process: my process of drawing, how I went about translating one of the drawings, and the making of the furniture pieces. This process brings together drawing and imagining, as a means to become the tourist.

The origin of drawing has been located within a myth. Clark (2002, p. 1) retells the myth, as outlined by Pliny The Elder, of Diboutades, a Corinthian maid who using a lamp projected the shadow of her departing lover onto the wall that she may trace it as a memento of him on his travels (FIG. 1). This myth, which is also attributed to the origin of painting, has been critiqued contemporarily in an effort to theorise architectural drawing, recognising drawing as an embodied activity and an event in the world. I use this myth as the beginning of telling my own narrative of escaping the habitué.

The myth of Diboutades like others exists in its retellings (Clark, 2002, p. 2). Each time myths are retold, phrases and words are omitted, ensuring the myth constantly evolves. Through this process the myth shifts but elements of the myth always remain intact in order that the core of the story prevails. Warner (2002) writes of myths that talk of shape shifting or metamorphosis. The myths of metamorphosis Warner (2002, p. 4) writes of, often tell stories that ask us to imagine things seemingly impossible amongst earthly beings; "Daphne is turned into a laurel tree (Pl.V) and a young man called Cycnus becomes a swan" (FIG. 2). These shape-shifters do not belong in this world but to an imagined one, and a kingdom of magic. However, we are able to imagine them because we recognise the elements of the story within reality. It is the combination of these elements that shift it beyond reality into an imagined world. These stories open up a distance between reality and the imagined, but within the suggested strange relationship of elements, they offer exciting possibilities for us as the habitué, expanding our thought beyond the familiar.

In her book, Warner (2002), presents a compelling justification for the importance of telling stories, which engage the imagination. She states "it would be stupid to suggest stories invariably enlighten; but stories do offer a way of imagining alternatives, mapping possibilities, exciting hope, warding off danger by forestalling it, casting spells of order on

the unknown ahead" (Warner, 2002, p. 212). Stories trigger the imagination, something that often lies dormant in the mind of the habitué, they are thought provoking and therefore offer us personal growth. Imagining, for the habitué retains some of the playfulness of youth, essential to our growth and development as human beings. It stimulates new thoughts allowing the mind to expand and not to stagnate in the familiar.

This research uses drawings in the same way that Warner (2002) suggests of stories. My drawings map alternatives for furniture. The combination and shift of elements within the chairs form, depicted in my drawings, propel it beyond the normative into an imagined world.

Architectural drawings exist as "an architectural object as well as the representation of an object" (Clark, 2002, p. 1). Architectural drawings as objects tell stories of the buildings they document. Physically, there is a distance between the drawing and the buildings. A conventional architectural drawing code has been established within the discipline of architecture in order to read the inherent stories of the buildings they document. My training in spatial design and knowledge of architectural drawing codes intuitively offer a framework to work with and against within my research, and as a way to begin my journey as the tourist.

Focusing its enquiry on the chair as a paradigm for furniture, my research begins by employing the maid's shadow drawing technique in order to create drawings that shift the physical and metaphysical form of the chair. These projected drawings can be likened to the way Virginia Woolf (1977, p. 141) in *'The Waves'* describes sunlight hitting and playing over the furniture arranged within an interior of a house: "lengthened, swollen, and made portentous".

In this way the drawings act for me as Grosz (2001, p. 58) suggests texts should, they "scatter thoughts and images into different linkages [and] new alignments", they are suggestive of forms for new furniture which "propel .... beyond" normative structural /upholstery relationships. Through reading the drawings, the tourist concealed within me is drawn out; the habitué slowly slips away.

As the tourist, creating and viewing the drawing can be likened to Grosz's (2001) adoption of the position of 'outside'. Grosz (2001) describes 'outside' as a term that affords the distance to see a subject in a new light, a quality that is found in the tourist. However this distancing needs to be supplemented with closeness. Grosz (2001) describes this as an 'inside' position, a position that provides a reference or orientation. Without this we would become totally 'outside', leading to isolation. The habitué totally outside would become lost, failing to recognise different linkages and new alignments. This 'outside/ inside' relationship activates the question, what scale of reference does the habitué need in order to travel imaginatively with the mind of a tourist?

This section finds parallels between drawing and myth. I recognise them both as storytellers that offer potential for alternatives to the familiar. As the tourist in my own research, I tell the story of my drawing process offering it as an example of escaping the habitué and expanding the bounds of ourselves. As a process that concludes in a fragmentary nature of 'furniture pieces', allowing of loose arrangement, it offers a continual exploration in subverting normative body/furniture relationships and arrangements. Whole articles of furniture only ever exist built in the tourist's imagination.

The tale of Diboutades invention of drawing is a kind of "making do" with the materials that she had at hand (Clark, 2002, p. 11). Although within

FIG 2. APOLLO AND DAPHNE. ANTONIO POLLAIUOLO (LATE FIFTEENTH CENTURY). (WARNER, 2002, P. 145)

the retellings the materials vary, essentially her equipment is a drawing instrument, a surface, a subject and a light source. A light source, whether natural sunlight, lamp or candle, falling across an object creates a shadow of that object. The shadow is a natural kind of representation of the object that, depending on the positioning of the light source in relation to an object, will distort and shift. The light source projected in the myth casts a shadow of Diboutades' lover, her motivation being to trace it, creating a representation, to keep as a memento of him. It can be presumed then, that with this motivation, Diboutades would have been careful to not distort the silhouette of her lover too much, so as not to shift the representation too far from a true likeness of him. As the motivation of my drawing is to rearrange the physical and metaphysical form of my subject, the chair, it embraces the shifting quality of light, in order to create representations that are suggestive of exciting alternatives for furniture, but which are still recognisable as 'chair'.

Pliny the Elder cites this myth as the origin of sculpture also. He tells of how later Butades, Diboutades father, makes a relief from her tracing and then fires it in the kiln. It is through this translation that the "drawing is not only a memory device; .. [but] also becomes a pattern or template for future making" (Clark, 2002, p. 11).

My drawing process follows the two parts of this myth (FIG 3 - 4). It firstly employs the shadow drawing method, in order to rearrange the physical and metaphysical form of the chair, and secondly, like Butades, uses the drawings as instigators for the makings. Throughout this process I, as the protagonist, was both habitué and tourist. However, as the process progressed, I became increasingly the tourist of furniture.

In adopting the shadow drawing method my equipment was also what I had at hand. The wall and floor, in the bedroom of my flat, became the surfaces where I hung drops of brown paper to draw on. The drawing instruments were graphite pencils found in my bag of drawing instruments. The subject's were the chairs I borrowed from my parents' house and the ones I had collected over the years from the Salvation Army and garage sales. The light sources were borrowed spotlights, one stand that held a single lamp and one that held two. By using these things a number of approximately six by two metres drawings were created via projecting a light source over arranged chairs.

A number of ways of arranging the various chairs were explored: piling assorted chairs in a heap, lying a chair on its side, tracing it, shifting it and tracing it again, hanging them off the wall, stacking them in balancing piles. All these arrangements were thought of as alternatives to how the habitué would nominally arrange furniture.

The light projected onto the arranged chairs cast shadows onto the surface of the paper behind it. Moving the light around the arrangement the shadows shifted, stretching across the surface of the paper. They fell across the floor and bent up the wall. The shadows created can be likened to Woolf's (1977) description in *'The Waves'* of sunlight shifting and playing over furniture arranged within the interior of a house.

'The Waves', follows the life of six characters. The characters' "voices describe the intensity of childhood, the optimism and physical awareness of youth, [and] the detachment of middle ages. Sensations, emotions, perceptions come and go in the procession of the narrative like seasons, like waves" (Woolf, 1977, blurb).

The novel is broken into the changing periods of the characters lives by segments of writing which describe the sunlight shifting throughout the period of a day. The light breathes life into the static interior as it falls inside the room; “whatever the light touched became dowered with a fanatical existence” (Woolf, 1977, p. 74). For a moment the furniture’s forms are “wavered and bent in uncertainty and ambiguity” (Woolf, 1977, p. 123). However “As the light increase[s], flocks of shadow were driven before [the furniture] … conglomerated and hung in many pleated folds” (Woolf, 1977, p. 74).

Woolf’s (1977) description is one of a natural light source; sunlight. The shadows described offer up a representation of an alternative form of the furniture to be traced and translated. However as quickly as the sun creates them, they go. In choosing to use the lamp, I was able to control the shadow to a certain extent, certainly within its consistency and to a degree how the shadow was distorted. By moving the lamp further away from the arrangement of chairs the shadow became elongated and by moving the lamp closer to the arrangement the shadow became stunted. In places the shadows would intersect, legs which in their physical form stood straight and tall ended up, collapsing into one another. In this way, both the positioning of the light source and the playful method of the chairs arrangement created shadows that shifted and rearranged their form significantly. Viewing the shadows I felt a distance grow between what I knew of the original chairs form and what was emerging in the shadow. Gradually more was being required of my imagination. At this point the tourist was emerging.

As I traced the shadow I numbered the shadow areas one to four according to the shadow intensity. This determined a four-colour palette. I then recomposed the drawings through a kind of paint by numbers method (FIG 5). In its outlined state the drawing had the potential to be a number of drawings. For this reason beginning to fill in the drawings was the hardest part of the journey. Traced lines intersected, forcing me to make a decision about which parts of the drawing to connect. In this way, in applying the colours, parts were privileged and subordinated. As the drawing progressed, parts were connected that shifted it further from recognition of the original chairs form.

While I was drawing there was a physical closeness to the work. I bent my body at right angles to the wall where my drawing was pinned. Leaning close to the work, my nose nearly pressed up against the large sheets of paper, my clothes seemed to mop up the drips of paint, and graphite smeared across my forehead. As I drew, the images shifted and changed, I had no preconceived ideas to work from, drawing one part triggered the next. The drawing continued in this way till a point in the journey was reached that felt conclusive. Being this close to the drawing, I focused on one spot, the motions of my arms became automatic and I lost sight of the overall drawing. My mind started to wander, as I started to think about multiple things; the next holiday, my family, or my partner. In this way I became immersed in the work, my mind and body became “inside and outside the work at the same time” (Pallasmaa, 2005, p. 12). At this point I step back distancing myself physically, in order to re-orientate my body and my mind in relation to the work.

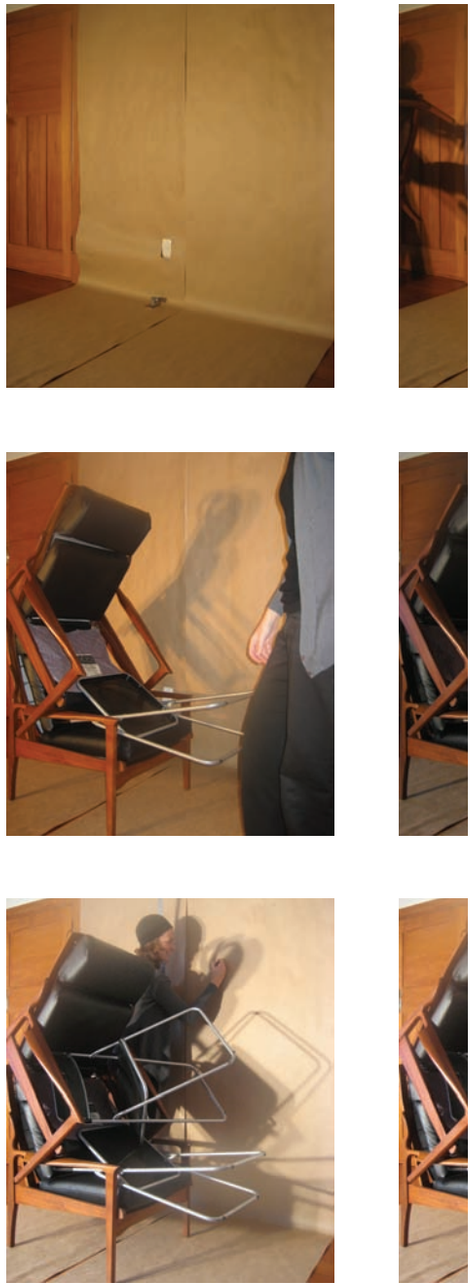
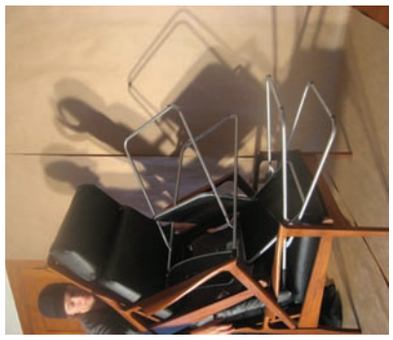
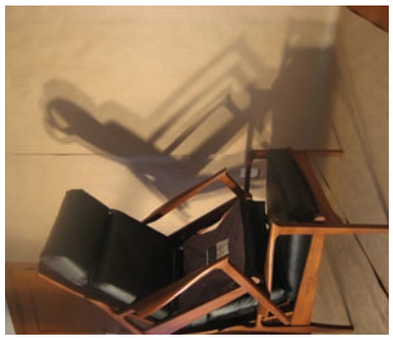
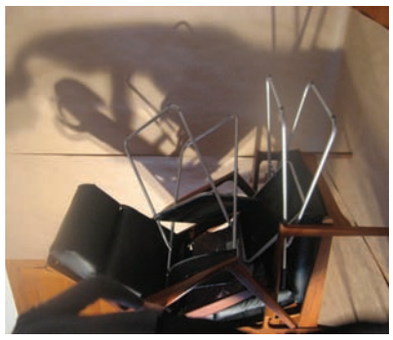
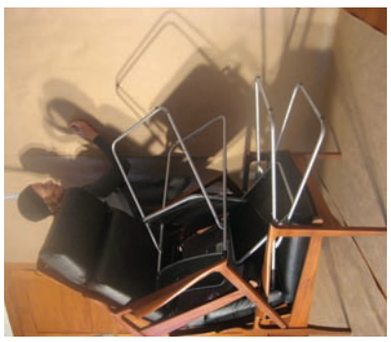
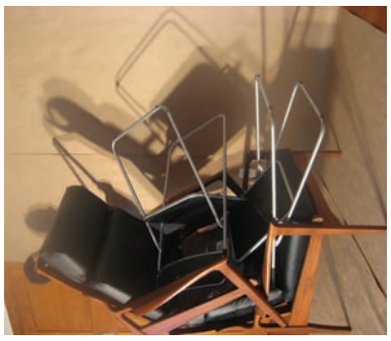


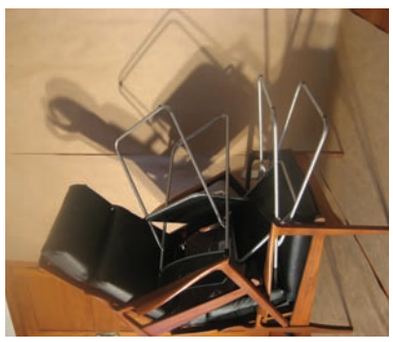
FIG 3. CREATING 'THE FLOATING CHAIR',
APRIL 2008.

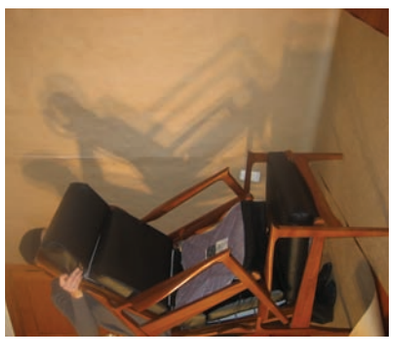
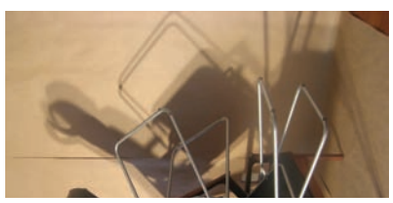
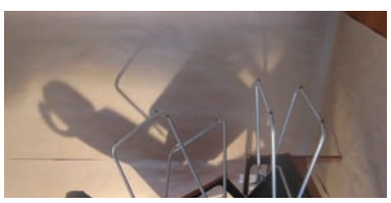








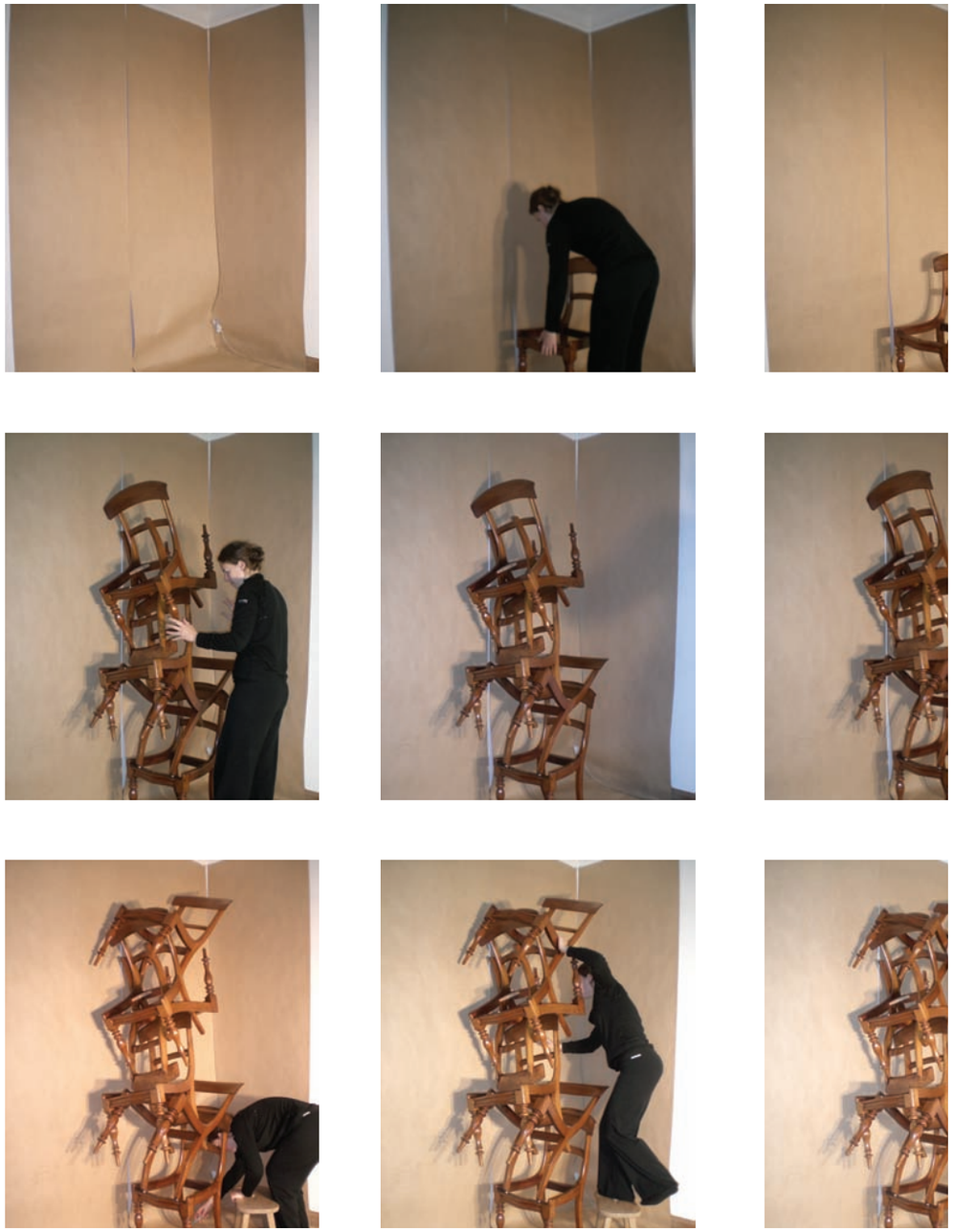


FIG 4. CREATING 'THE LEG DRAWING', JULY 2008.

From these explorations two categories of drawings emerged. The first drawings, such as *'The floating chair'* (FIG. 6), depicted whole articles of furniture, while the second group of drawings, such as *'The joint drawing'* (FIG. 7 – 10) and *'The leg drawing'* (FIG. 11), focused on components.

From the number of drawings created, I chose one to work with and translate, *'The leg drawing'*. The six chairs in *'The leg drawing'*, 1830 Georgian Mahogany dining room chairs (my Mother's best dining room chairs), were stacked, balancing in a pile that touched the ceiling. In this configuration, they are rearranged in a way that removed their stability as individual pieces. They no longer functioned as tools for sitting. A stand with two lights was then projected onto the stack.

The shadow I traced appeared as though the "chairs melted their brown masses into one huge obscurity" (Woolf, 1977, p. 159). Merged, parts of each chair's form have been omitted and from a central trunk of unmoulded shape, grow branches of bunched legs. Here, original shapes of the chairs are recognisable, they appear as multiples grafted together, protruding in all directions. The drawing was then recomposed using shades and tones of green to correlate with the shadow intensity of the shadow traced out. The colours flow almost seamlessly across the drawing, connecting parts of the drawing visually, creating strange new alignments.

Through this process, *'The leg drawing'* successfully places me 'outside' of what I knew of the original chairs form. Grosz (2001) describes the term 'outside' as a position that affords the distance to see a subject in a 'new' light.

This can be likened to the tourist's ability to see with fresh eyes. However the drawing did not create a distance, pushing me into a position, which was so far 'outside' that no part of the drawing was recognisable. Although there was no clear definition between the chairs' forms, one chair flowed into the next, at points components were recognisable. Bunches of legs appeared grafted together.
Grosz describes how it is almost impossible to be completely 'outside'. Being entirely 'outside' would lead to total isolation and we would fail to gain new perspectives and therefore find no relief from familiarity. In this way the tourist is never entirely a tourist. The tourist needs to draw on their knowledge as the habitué to access an 'outside' position. This can be likened to Grosz's (2001) term 'inside', a position that allows closeness and familiarity of a subject. Insidedness provides access points, to reach 'outsideness'. The distance created by being 'outside' needs be supplemented with the closeness of the 'inside' position as well.

One cannot be outside everything, always outside: to be outside something is always to be inside something else. To be outside (something) is to afford oneself the possibility of a perspective, to look upon this inside, which is made difficult, if not impossible, from the inside. This is the rare and unexpected joy of outsideness: to see what cannot be seen from the inside, to be removed from the immediacy of immersion that affords no distance.
(Grosz, 2001, p. 15)

The next task was to begin translating the drawing into three-dimensional objects (FIG. 12-14). Just as the tourist who travels physically needs tools, such as maps and guidebooks, to navigate and direct themselves round an unknown environment, so too does the habitué in order to read drawings. A conventional architectural drawing code has been established within the discipline of architecture in order to read the inherent stories of the buildings they document. Elevations, plans and sections as drawings in their own right, provide an access point to orientating and reading the drawings by.

Intuitively I drew on my training as a spatial designer and knowledge of architectural drawing code, as a way of orientating and beginning to navigate my way around the drawing. This knowledge is my 'inside' knowledge. Instinctively I read *'The leg drawing'* as an elevation. Reading it in this way further concretes it as my own reading to be offered as an example of escaping the habitué.

In viewing the drawing I scanned the drawing, with my eyes, for recognisable parts. Legs were the predominant component to be found. They protruded in all directions. In this way they subverted how a chair leg would nominally stand on the floor. The drawing suggested legs that not only supported the form of the chair but that also adorned it. The drawings suggestive nature of strange alignments can be related to the way myths suggest strange alignments between elements, creating a distance between reality and the imagined. However because we recognise the chair legs, the drawings provoke the thought that perhaps legs do not have to be solely for support.

In order to construct the new imagined forms, I purchased chairs with similar bulbous shaped legs. The chairs were disassembled, 'rearrange' became the word with which I operated, in order to reconstruct the forms depicted in the drawing. Sliced length ways, the slices were layered, rearranged and the legs reassembled. The new forms became swollen in parts by the addition of extra slices. The bumps of the original legs were shifted and slid, relocating them to match their new placement depicted in the drawing. The makings became a collection of components or 'pieces of furniture', which I call, *'furniture pieces'*. In this collection of *'furniture pieces'*, there are five variations of legs, two variations of arms, a head rest that doubles as a foot rest, and three variations of upholstrey. Their fragmentary nature meant that they could be shifted and arranged around the tourist's body in order to suggest multiple furniture forms. In this way whole articles of furniture only ever exist in the mind of the tourist and the viewer. This allows the loose arrangement which previously the tourist was searching for.

Although the original form of the chair became abstracted through this process, of drawing, imagining and making, the outcome of the '*furniture pieces'*, their distorted bulbous shaped legs and material qualities still point to that of a chair. The combinations of these factors, which can be attributed to a furniture language, have become reference points, which instigate for the habitué the beginning of an imaginative journey as a tourist. The fragmentary nature of the work does not close the imagining down by providing a solution, but allows for shifts to continue occurring. The tourist armed with this process takes delight in provoking and enticing the habituè into their imagined world so that the habitué may too play.

FIG. 5 RECOMPOSING 'THE JOINT DRAWING', JUNE 2008.

FIG. 6 'THE FLOATING CHAIR'

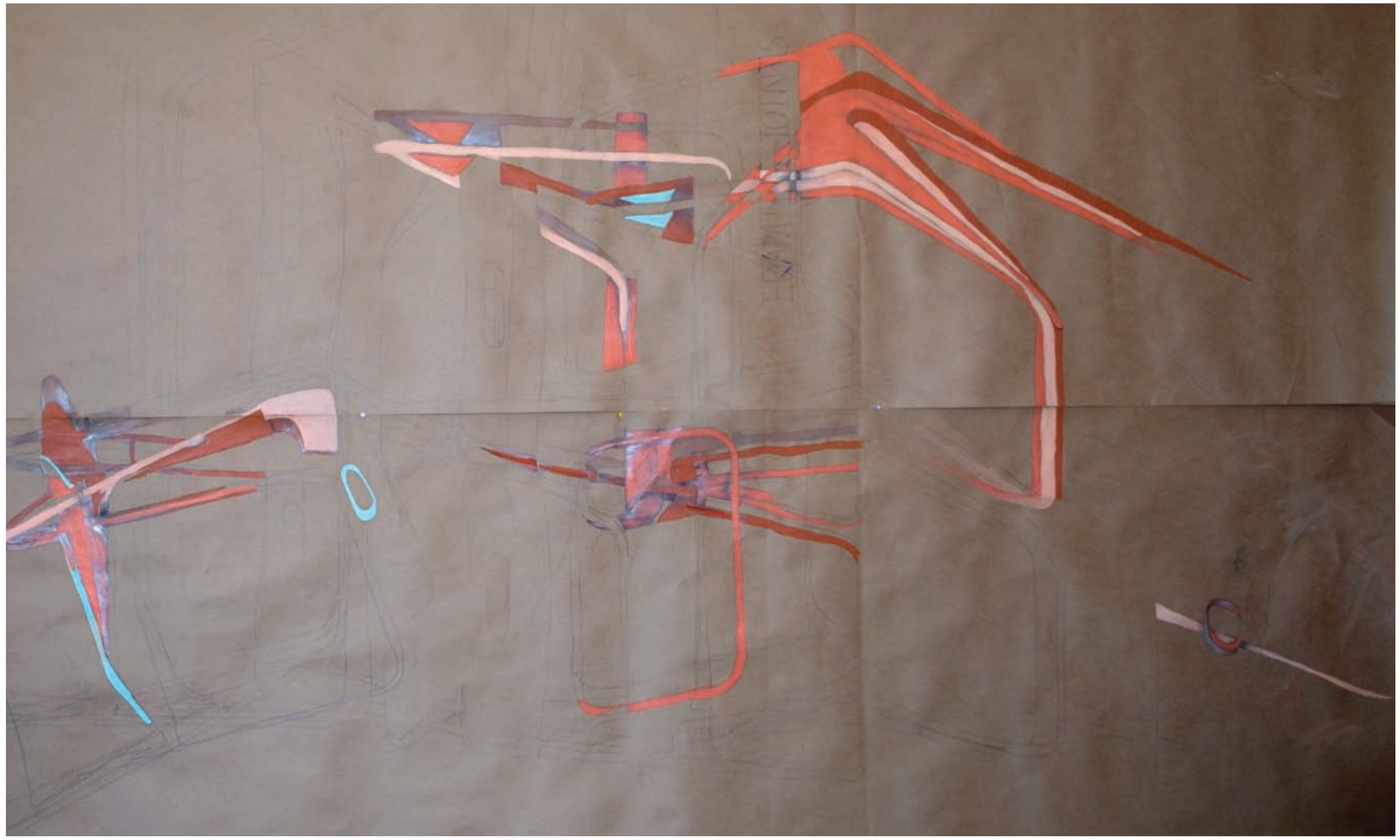


FIG. 7 'THE JOINT DRAWING'

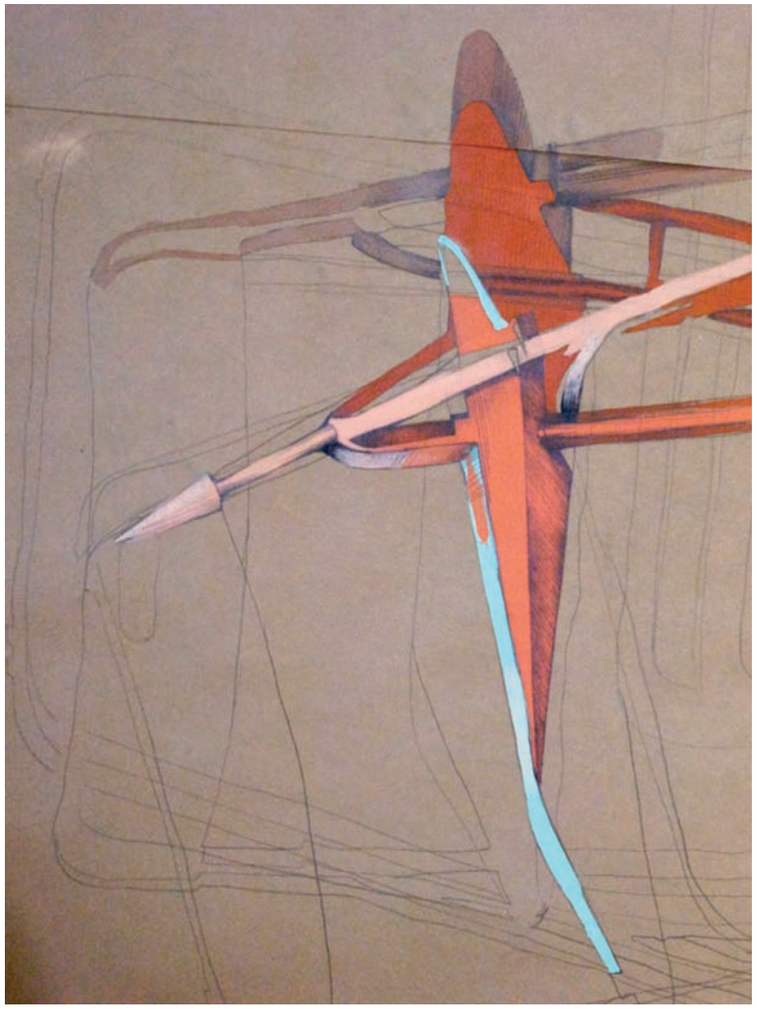


FIG. 8 'THE JOINT DRAWING' – DETAIL ONE

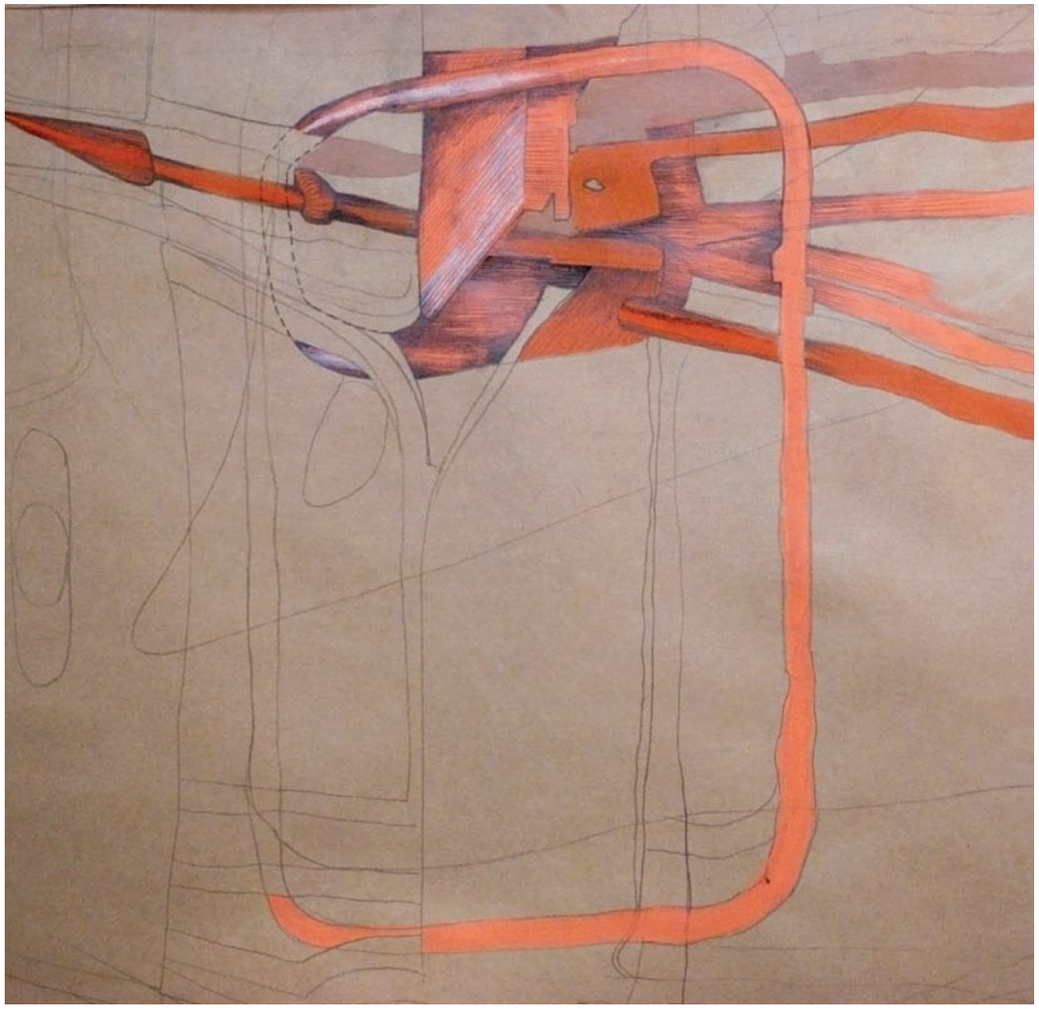


FIG. 9 'THE JOINT DRAWING' – DETAIL TWO

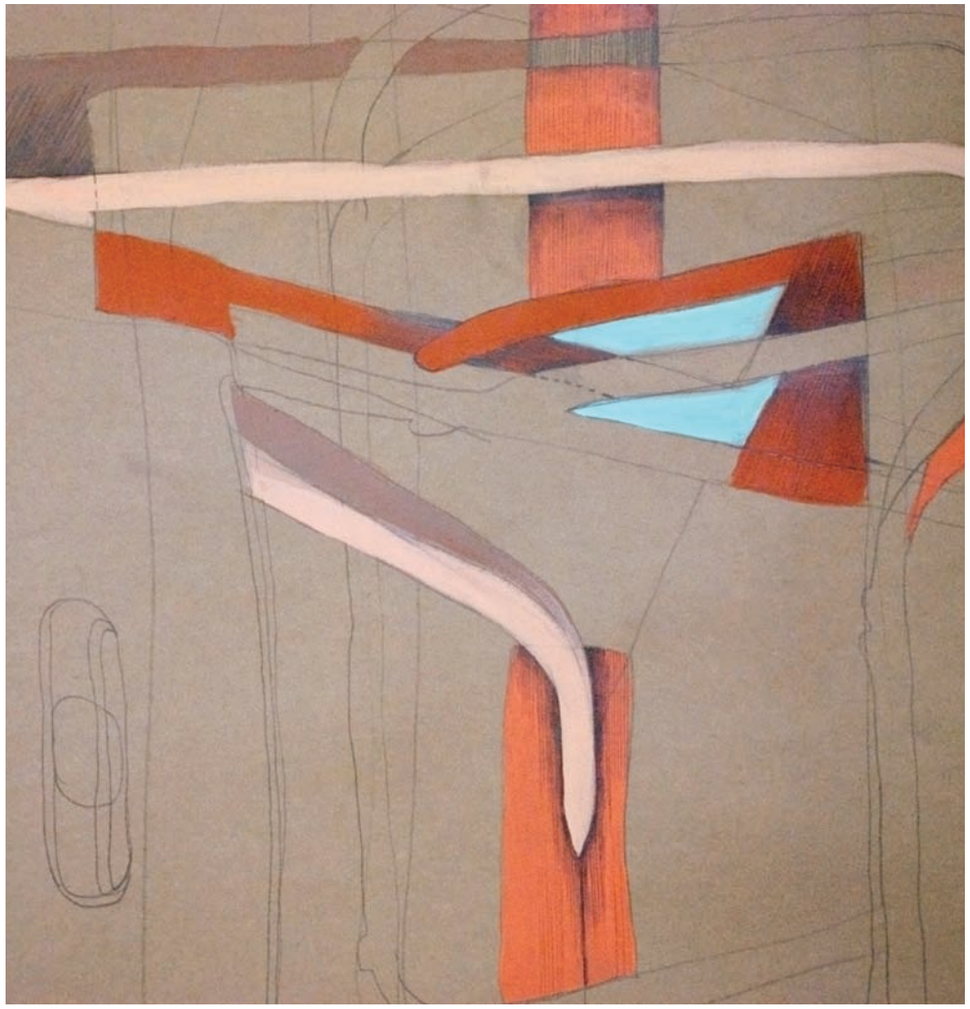


FIG. 10 'THE JOINT DRAWING' – DETAIL THREE

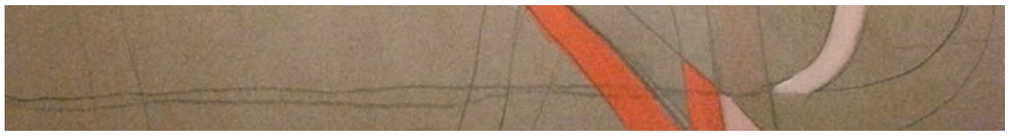
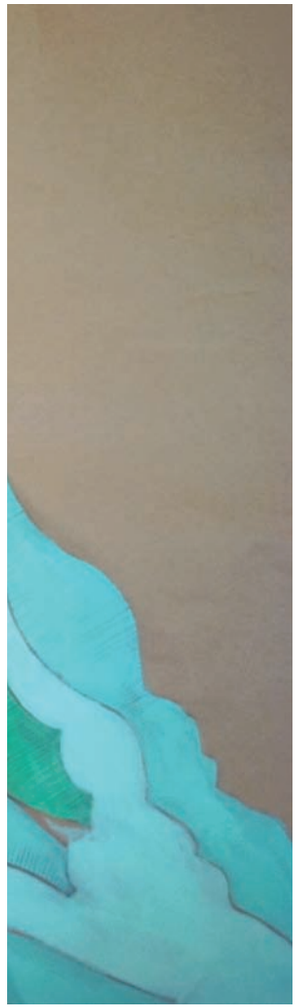


FIG. 11 'THE LEG DRAWING'

FIG. 12 DRAWING TO FURNITURE TRANSLATIONS

FIG. 13 DRAWING TO FURNITURE TRANSLATIONS



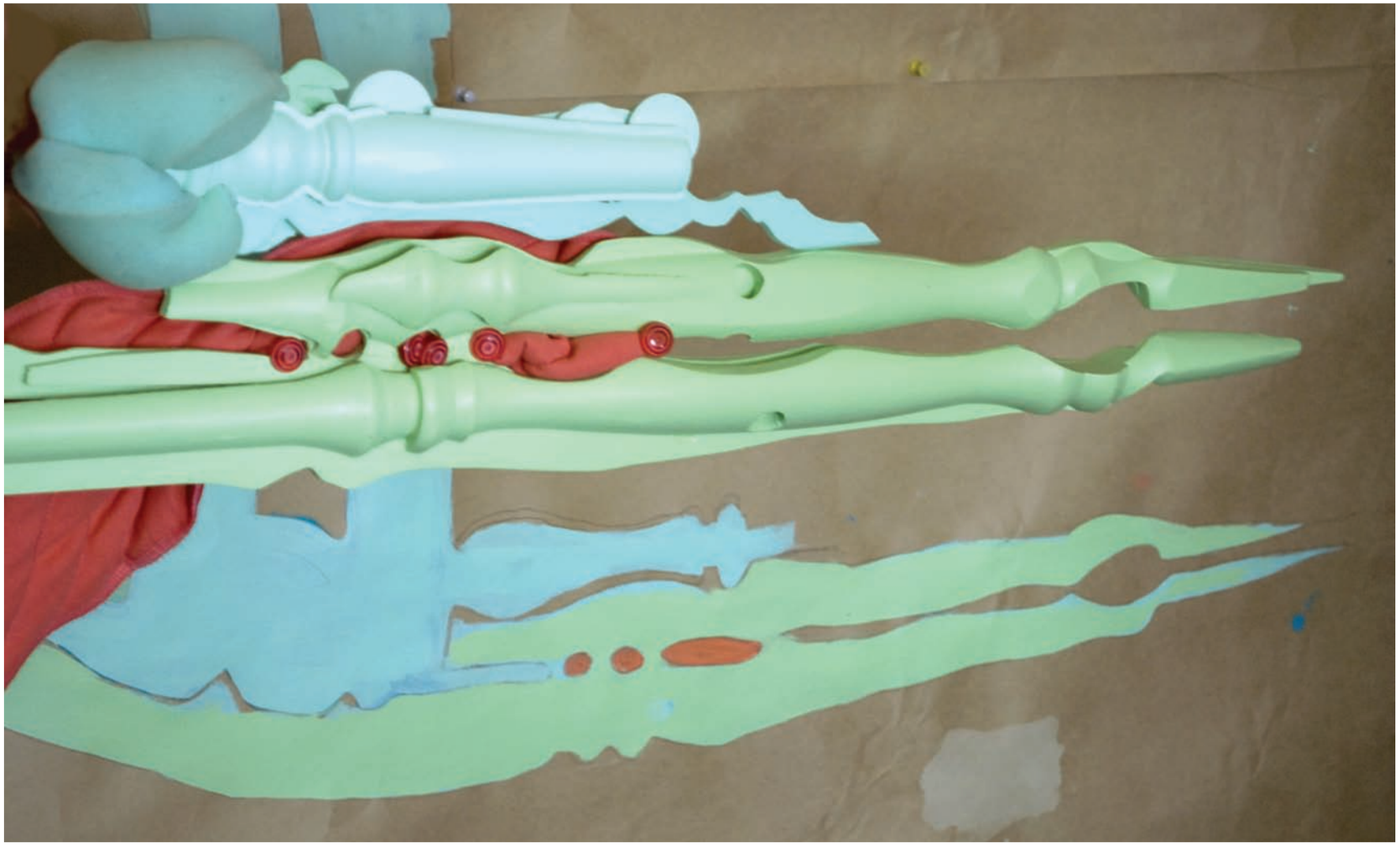


FIG. 14 DRAWING TO FURNITURE TRANSLATIONS

section three

body, movement, photography

This section, *'Body, Movement, Photography'*, puts into practice the previous two sections. By using the process of drawing and imagining, described in the previous section, I was able to find a way to escape the bounds of myself as the habitué and become the tourist within my familiar environment, imagining exciting alternatives for new forms of chairs and their arrangements. This section describes the outcome of this process; a short piece of descriptive writing and a series of collaged photographs. It begins with the writing, which tells a story of my movement through the transformed space of my room. In this description reality is mixed with the imagined. This writing triggered the series of photographs and their composition. The photographs capture my clothing and body's movement, while negotiating the space in and around the furniture pieces. Thus allowing me to visualise my imaginings, so that they may provoke thought for the viewer by allowing them to enter into mine.

In my room the furniture is in fragments, arms, legs, head rests, foot rests, and leg rests. It has a loose arrangement, which can be shifted to imagine multiple ways of arranging space and furniture forms. Floating, the suspended pieces set up a dot-to-dot game. In my room I wander the space, climbing up onto a dresser, wearing an evening dress that seemingly wants to become part of the furniture pieces. My dressed body is in effect the line that connects the dotted pieces arrangement.

In one dotted arrangement, a blue foamy foot rest elevates my feet off the floor, and a headrest made from the same material supports my head, while the rest of my body is propped up off the ground by a stool. The two, made from the same material, appear to belong to the same chair. However the structure that connects them is absent. My body stretched between the two points creates a line which connects the fragments. The viewer is able to trace, with their eyes, from the headrest, down my neck, spine, hip bones, and legs, to my feet on the footrest. Lying in this position my dress drapes over the edges of the fragments and the stool. It connects with the floor and suggests a structure hidden underneath. The dress plays an important part in the arrangement. It connects the fragments, completing a whole article of furniture. However as quickly as this form is discovered, I shift and it is gone. I get busy rearranging the pieces to discover other forms.

From these discoverings I imagine, furniture with bunches of legs, inset with gems, which glisten when arranged to catch the light. Forms that drip pleated fabric and layers of interlocked upholstery pieces. Loose flowing covers that hang, upholstery that buttons onto legs and inner foams, usually hidden under fabric, that are not afraid to be seen.

A seat shifts to head rest, foot rest and back again. The relationship between the shifting pieces creates a chair that may become a lounger, or upright chair, supporting the body in various positions. I, the inhabitant of the space, become transported into a sort of surreal landscape, where the negotiation is no longer just about walking around the furniture or using it in a tool like way. The furniture asks me to climb up to it, to weigh it down and to arrange it in relation to my body. It is a space that becomes occupied at all heights. In my room, familiarity is disabled, upset and subverted; I become a tourist of my own room, discovering wondrous and unfamiliar territory.

Sitting on top of my dresser I see my room in a different light. I am aware of how close the ceiling is to my head. The frustration of trying to count the dots in the pattern on the ceiling has gone. I can see them clearly from this angle. On the floor below me stand three of my Mother's 'best' dining room chairs. I have brought them into my room to play with. Their lime green silk upholstered seats, glisten, as I remember being asked not to stand on them. Looking out the window towards the hills I see the city at a different angle. I feel like I can see between the buildings further down to the street.

When I turn back around from the window, I look at 'The leg drawing' that I have hung on the wall behind the chairs, my thoughts wander and I begin to transform my room through my imaginings. I imagine bunches of legs, sprung up all over the floor below me, some of bunches graft themselves to the legs of the dining room chairs. The dining room chairs have also grown themselves arms, arms with pleats that create pockets. In these pockets jewels sparkle, caught like money lost down the back of the couch. The legs and arms shift the dining room chairs form. They become lengthened and lop-sided in their appearance, upsetting the perfect symmetry of their original form.

Using the draw handles as footsteps, I slide my body down the side of the dresser and reach with my foot for the closest bunch of legs. I dance across the stepping stones, my dress catches with each step and drapes like the pitch of a tent. Elevated at this height, I now reach down to the door handle of my room, leaning over I pull open the door and slip out.

The above piece of writing has been as much about working out a way of visualising my imaginings, as it is about creating a narrative to be read alongside the photographs. This piece of writing fleshed out three different fields of view. The first being; *'The Tourist Sequence'* (FIG. 15), with a wide angle of view, capturing the movement of the tourist through the transformed space of my room. The second; *'The Shifting Chair'* (FIG. 17 - 19), has a narrower angle of view, which explores alternative forms of chairs. In the third; *'Details'* (FIG. 20 - 23), the camera is closest to the subject. These photographs illustrate short phrases that I have taken from the writing. The collected works read together provide information

for each other. Where one provides detail, the other provides a context. They present for the habitué movement, in a visual sense, allowing them to zoom in and out of the work.

In both *'The Tourist Sequence'* and *'The Shifting Chair'* series, which show my body, I felt impelled to wear a long floating dress (FIG. 24). As impractical as it may seem to climb and slide down dressers, crawl and lie on the floor in an evening dress, the dress, like the furniture pieces, is an important prop in unravelling the story that is my imagination. I chose the fabric consciously, the colours of the dress being the same as in both the drawing and the furniture pieces. However being a striped fabric, the stripes not only differentiate it from the fabric that I had chosen for the furniture pieces, but also from the blocks of solid colours used in the drawings. They act like the lines on a topographical map, giving clues about the form hidden underneath. Wearing the dress and acting with the furniture pieces, my body becomes part of the furniture and furnishing, like in Gordon's (1996) descriptions of the Victorian ladies that almost become part of the furniture.

However, unlike the ladies in Gordon's (1996) descriptions, I am active as opposed to passive. I don't merely sit amongst the pieces, I move amongst them, shifting them and rearranging them around my body. As the tourist, I am explorative, open and receptive, in my new imagined environment.

My body, like in a tourist's photograph album, is the element that provides scale and something that the viewer, the habitué, can identify with. The viewer's eyes are able to travel around the image. The furniture pieces and my body act like the code on a map. They are the reference points which can be read and understood by the viewer. They are the code to accessing my world that exists in my mind and inside my room. This mapping of my imagined articles of furniture is visualised through the use of photography.

The photographs capture the busy tourist moving in their imagined world. They act as a second set of drawings, in the way that they tell stories, which allow the viewer to access my imaginings. The following writing describes those photographs, the method of creating them and the precedents that informed the creating.

The first of the three sets of photographs, *'The Tourist Sequence'*, is an animation of twenty seconds in length. Each frame in the animation is made up from a number of still photographs, seamed and layered together. The camera was positioned on the floor. From this one spot a sequence of photographs were taken as I traveled, from one imagined stepping stone to the other, across my room. These photographs were then collaged, using Adobe Photoshop computer software, over a background that I had established. New Zealand Photographer Marie Shannon's work was a precedent for this sequence.

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FIG. 15 'THE TOURIST SEQUENCE'

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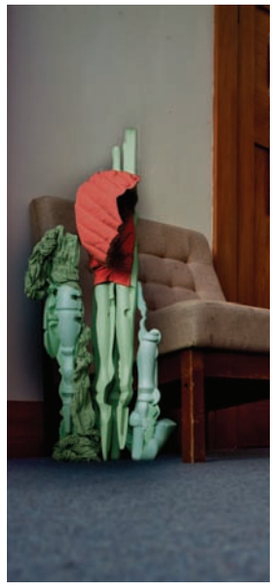

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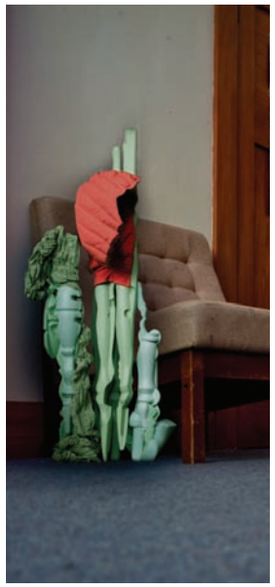

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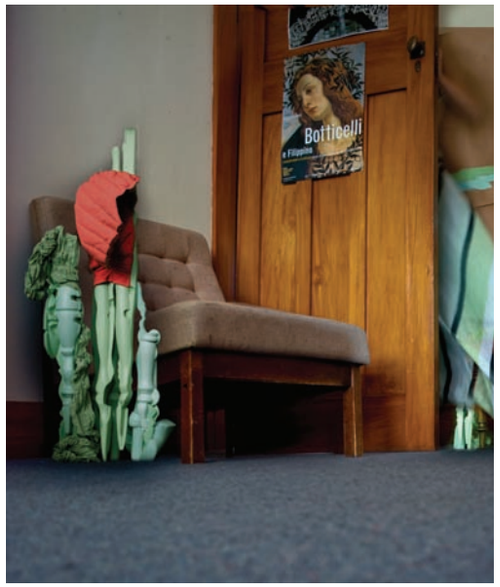

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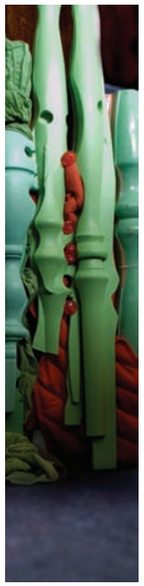

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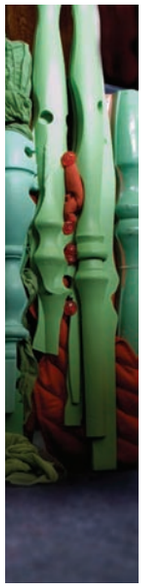

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FIG. 16 'INDOOR FIREWORKS'. MARIE SHANNON (1986). (BOSWORTH & TWEEDIE (EDS.), 1987, P.50)

Shannon's practice sits within the discipline of Fine Arts; she is a photographer of domestic scenery, whose method of image-making involves conscious awareness of the visual possibilities inherent in ordinary objects. They are scenes of things most people have in their homes: furniture, garden implements, tools and materials, products of her creativity, which gain intrigue through the way Shannon arranges them as part of domestic scenery (FIG. 16). In her personal, richly-detailed images the viewer's imagination can roam free. Primarily, Shannon is showing us aspects of her life, telling us stories. Shannon thinks of her photographs as "narrative pictures ... [which] are more than visual images. [She] would like them to be 'read' - backwards and forwards, up and down, with the same sort of build-up of detail that you get when you are reading a text. [Her] love of ordinary things is the basis of [her] art" (Bosworth & Tweedie (Eds.) 1987, p. 49).

Like Shannon's panoramas, the background image in *'The Tourist Sequence'* is made up of three seamed images, relieving the need to pack everything into what she calls the 'tight space' of a single photograph. The seamed photographs create a wide field of view. The low angle of the camera, while focusing on the bunches of legs, means that often my head is cut off by the top of the frame.
The absence of my head in the sequence is intentional, this is so that the sequence became not so much about me but my body moving over and between the 'furniture pieces'. In this way the composition guides the habituès viewing. Their interest in the presence of a figure within the photograph is satisfied, which also provides a sense of scale, movement and therefore an access point for habitué to my imaginings.

This is also a technique which Shannon employs. "It is a subconscious thing eliminating the head. It is not the presence of a body but the absence of a head that people react to and find hard to accept. These photographs are more about the showing of an object to the viewer not so much about the way I look holding it" (Bosworth & Tweedie (Eds.) 1987, p. 49). For Shannon, omitting the head also means that her photographs do not fall into conventional self-portraits, no matter how much of Shannon's body is present in the images. They are as Shannon describes them 'pictures of [herself]' or 'pictures that include [herself]' but they are not limited to portraiture.

Shannon's "clothing is an important aspect - another texture, another set of physical details that can be incorporated" (Bosworth & Tweedie (Eds.) 1987, p. 49). Like Shannon's clothing, my dress plays an important role in the sequence. However, rather than presenting a static body, my photographs perhaps move further from traditional portraiture when they also depict the movement of the body and dress. The sequence shows a mixture of blurred and static dress. When I step across the stepping stones, which are supported by 'bunches of legs', the camera catches the swift movement of my steps and dress. It is when I am choosing my path across the stones I hesitate, allowing time for my dress to settle. It drapes itself down the side of the dresser, on the tops of the stones, around the corners of the chairs and very nearly is caught in the door as I exit my room at the end of the sequence. By capturing the movement, this sequence shows the viewer how my interaction with the 'furniture pieces' can present a different negotiation of the space in a room.

Shannon's work brings up important points for the visualisation of my research. Her photographs offer techniques for the composition; camera angle, the absence of the head, and seaming of the photographs. Shannon's work like mine is interested in visualising the inherent stories of objects. She allows a story to be read by arranging familiar objects in an environment.

It is the apparent arrangement of objects, which creates a shift, suggestive of stories, ideas and imaginings. I have combined this process in my photographs which document already manipulated familiar objects, in arrangements around my body, thus furthering the whole process of triggering the imagination.

The second set of photographs, *'The Shifting Chair'* series, was created in the same way as *'The Tourist Sequence'*, through the layering of still photographs in Photoshop. *'The Shifting Chair'* series has a narrower angle of view than the 'The Tourist Sequence'. The camera zooms in focusing on whole imagined articles of furniture. For me, the collaging of this sequence has become a dot to dot game. The 'furniture pieces' are the dots which were hung and arranged around me. They are visually connected by my body and the dress I am wearing in the photographs. Together they become the line which joins the fragmented pieces

One by one the 'furniture pieces' were hung with fishing line attached to the ceiling by pins. This method of arranging meant that the arrangement in the room is somewhat subverted. The ceiling takes the floor's role as the surface that locates the furniture. As a consequence the furniture pieces float within the space.

During the process of hanging the pieces I was constantly climbing up and down the dresser, in order to measure the height of the hung furniture piece against my body. As singular 'furniture pieces', hanging, they did not make space, they relied on relationships between each other, between themselves and an environment, or between themselves and a body to make space. Uninhabited, the 'furniture pieces' create space between themselves and the sides of a room and the floor on which it stands. My body approaching the floating fragments negotiates the space-in-between the pieces, the walls and the floor.

FIG. 17 'THE SHIFTING CHAIR' – CHAIR ONE

FIG. 18 'THE SHIFTING CHAIR' – CHAIR TWO

FIG. 19 'THE SHIFTING CHAIR' – CHAIR THREE

FIG. 20 "INSET WITH GEMS, WHICH GLISTEN WHEN ARRANGED TO CATCH THE LIGHT" – DETAIL ONE
FIG. 21 "BUNCHES OF LEGS" – DETAIL TWO

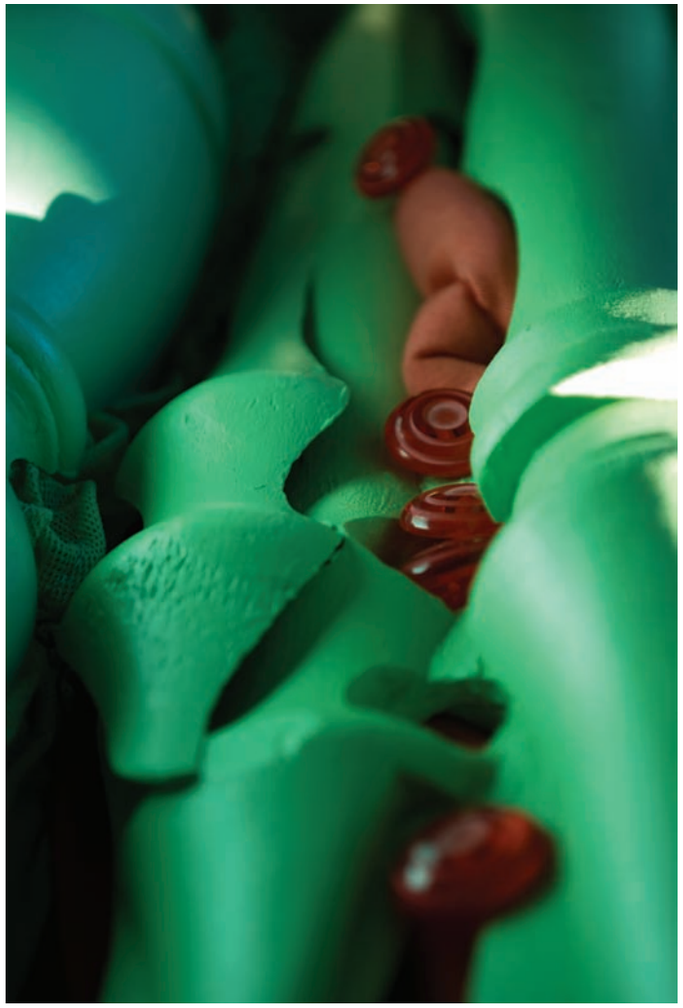


FIG. 22 “UPHOLSTERY THAT BUTTONS ONTO LEGS” – DETAIL THREE

FIG. 23 “LOOSE FLOWING COVERS THAT HANG” – DETAIL FOUR

When I am orientating my body around the fragments I call on my knowledge as a habitué to guide me. The pieces hanging as fragments call my body to a position. The distance between the dotted arrangement of 'furniture pieces' dictates whether the chair is of conventional chair form, height and width. The furniture pieces further apart ask my body to stretch between the points suggesting a chair of lounger proportions.

The same 'furniture pieces' hung lower to the ground, ask my body to position itself close to the ground. In these positions I view my room from a different angle. Close to the ground I notice clumps of fluff collected in the corners of the room, a pen that has dropped off the back of the dresser and rolled underneath. All things gone unnoticed from a normal standing view of the room.

In the third set of photographs, *'Details'*, the camera is closest to the subject. The focus shifts from depicting a body/object relationship to material manipulations within the *'furniture pieces'*.

They illustrate phrases that I have taken from my writing; *'Bunches of legs'*, *'Forms that drip pleated fabric'*, *'Layers of interlocked upholstery pieces'*, *'Loose flowing covers that hang'*, *'Inset with gems, which glisten when arranged to catch the light'*, *'Inner foams, usually hidden under fabric, that are not afraid to be seen'*, *'Upholstery that buttons onto legs'*. While still working within a furniture language, the furniture pieces upset nominal structural/upholstery relationships, transporting the viewer further into the manipulated design techniques, helping them to understand more fully the imagined world.

The absence of my body and clothing within this set of photographs means that they are the most abstracted of the three sets. The sense of scale of the *'furniture pieces'* and the relationship that they have with my body has been lost.

In viewing the photographs the habitué needs to draw on their knowledge of furniture language in order to read and understand the shifts that have occurred. In this way the habitué has perhaps travelled furthest.

Upholstery that is normally constructed from durable, heavyweight fabric and pulled taut, is contrasted in the *'furniture pieces'* by being made of soft, flimsy, semitransparent silks, cottons and lightweight fabrics. They are constructed in a way that allows them to hang loose and flow freely from the furniture's structure. The gems that sparkle, inset in the foam and pockets of the upholstery, tell stories of hidden treasures. They are details that bring a feeling of aristocracy and fantasy to the furniture. Quilted fabric is created so that it buttons onto the furniture structures. Borrowing from the construction techniques of dress making, these structural/upholstery arrangements offer alternatives and an expansion of the types of fabrics we use and consequently their applications.

This entire process, drawing, writing, making and photography, has encompassed a journey beginning to end – my journey of habitué to tourist. Photography, as the final stage in the process, has been the method of documenting my experience of this journey. In this way it has become the final work, encompassing my body's movement through the imagined environment. It visualises and extends my experience as the tourist, to the habitué, so that they may too become a tourist within a familiar environment.

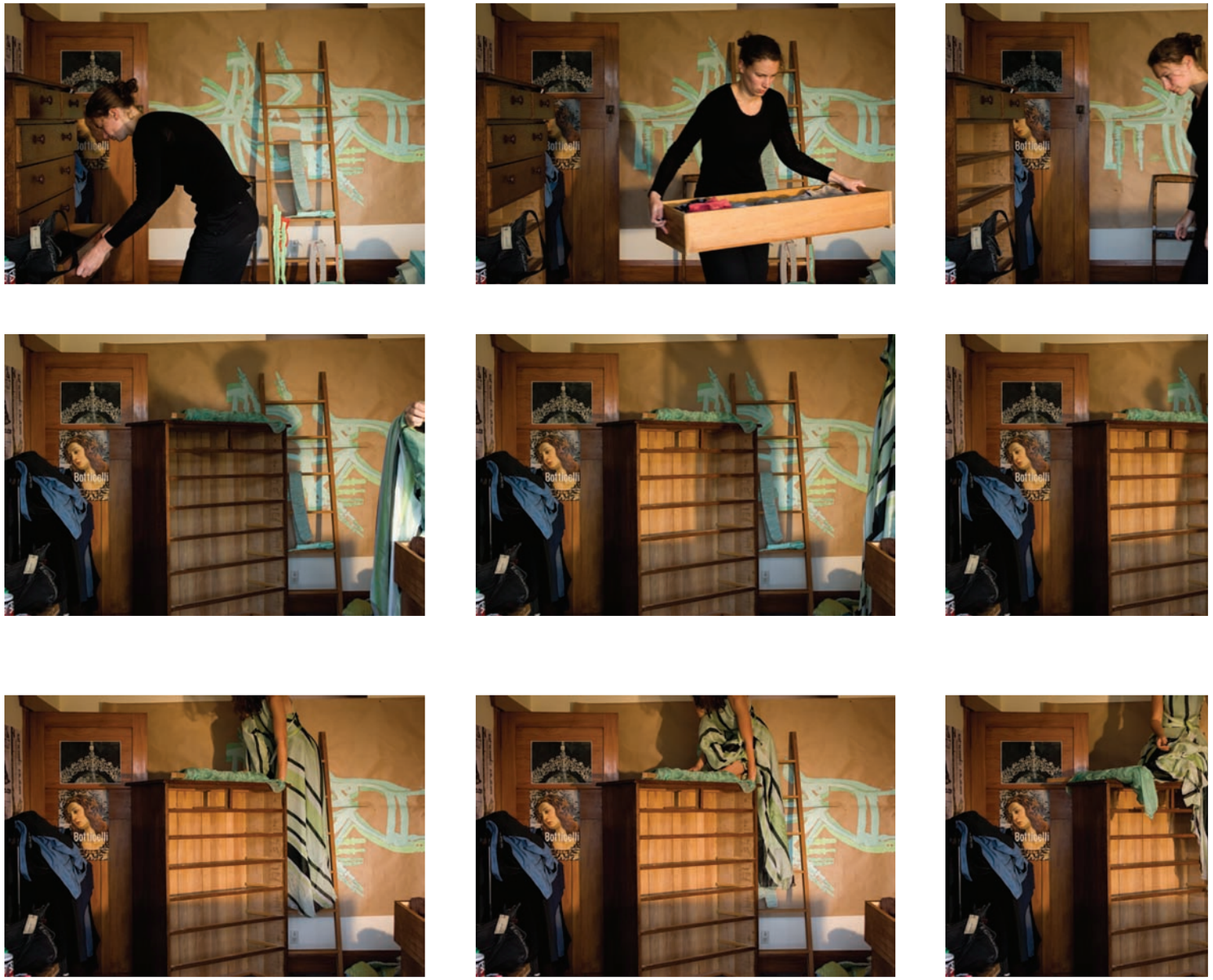
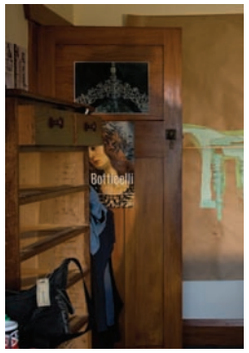
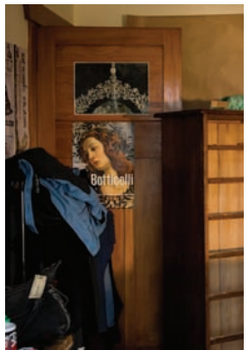
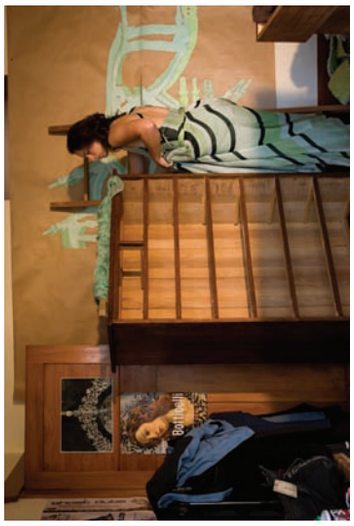
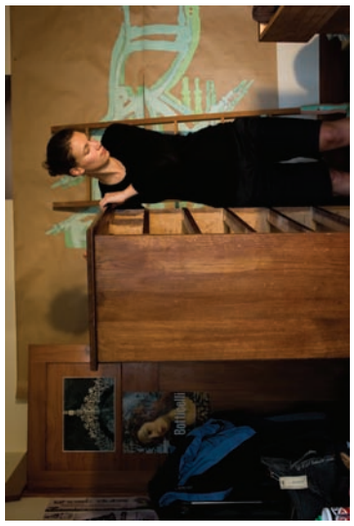


FIG. 24 “DRESS SEQUENCE”, SEPTEMBER 2008





conclusion

At any one time we are both habitué and tourist. However the routine of daily life encourages that the tourist is often concealed behind the habitué. In this way the habitué is the dominant character. The habitue, who over time has become familiar with their surroundings, in this research is juxtaposed with the tourist and their ability to imagine exciting alternatives for their surroundings. This research has shown that through triggering the imagination we can lure the tourist out of concealment and slip more freely from one character to the other. This research aimed to create, through an exploration of furniture and its arrangement, awareness for the viewer and reader of the potential that the tourist offers for the habitué of seeing furniture with new eyes.

Imagining is something children do spontaneously. Child's play is most like how the tourist may operate. This is something that is inherent in all of us but is something that slips away as time passes, and as we move into adulthood. My research has argued for the importance to continue imagining and in a sense play. It has made parallels with storytelling and the retelling of myths. Stories trigger the imagination. Imagination allows us to grow, to question our surroundings, and to not merely accept what is placed in front of us. In offering my imaginings as an example, this research hopes to entice the habitue into the exciting playground of the tourist.

This research recognises that imagining occurs most successfully through both a physical and mental engagement with a subject. The body plays an important role in imagining. It can be used to act out or model what has been imagined in the mind and therefore work out more specific details of how the imagined may operate in relationship to the body. The body helps bring the imaginings into a physical realm.

To travel from the habitue to the tourist, a shift is needed to begin the journey of imagining. A shift significant enough to throw the habitué far enough 'outside', to create strange alignments that shift from habitual thought - a jolt that awakens the tourist. The shift must not be so significant that the habitue is alienated. The strength of the throw needs to be just strong enough that the shift provokes thought, allowing the habitué to travel within their mind to imagine.

As an example of a shift, an object flipped on its side shifts it from its familiar state of orientation. In reading the object in this way it may suggest a different usage because it calls our bodies to engage with it differently. My research began with a physical shift like this. Through an investigation of arranging as a traditional tool of interior design, I rearranged the chairs in my room in piles.

Although in these new arrangements a different reading of the chairs was created, I found that I could still read them in their original orientation and therefore the shift was not significant enough for me to imagine further than how my body could negotiate the chairs in this arrangement. My research has shown drawing to be a productive way of creating a shift that is significant enough to rearrange the form of the chair.

For the protagonist, the action of drawing encourages a wandering of the mind. By being physically close to the work the protagonist can lose site of the overall drawing becoming focused on one spot. In this way they become immersed in the work and the mind begins to wander.

Photography, as the final part of the process, documents and creates a story that leads the viewer into my imaginings. Each set of photographs takes the viewer a step closer to the subject, providing less contextual information than the previous. The focus shifts from how my clothing and body negotiate with the *'furniture pieces'*, to material and construction details within the pieces.

This research does not conclude by giving answers. It does not try to foretell a story of the way furniture should be arranged within its form or within a space. Rather, it is suggestive of stories and offers the habitue a way to create their own stories for furniture. It offers ways of expanding thought and opening further pathways. As the furniture tourist I leave behind fragments of my furniture, tools.

This entire process has been akin to a journey. As a tourist on this journey into my imagination at times I meandered too far and became lost. In these moments I have been grateful for the habitué. Grateful for its ability to pull me back, and relocate myself within the work so I can then wander again. As the furniture tourist I am left wandering at the end of this journey, interested in turning my skills to other objects within my environment.

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