

# Speculations on a more-than-human sensorium: spatial practice and becoming-with others

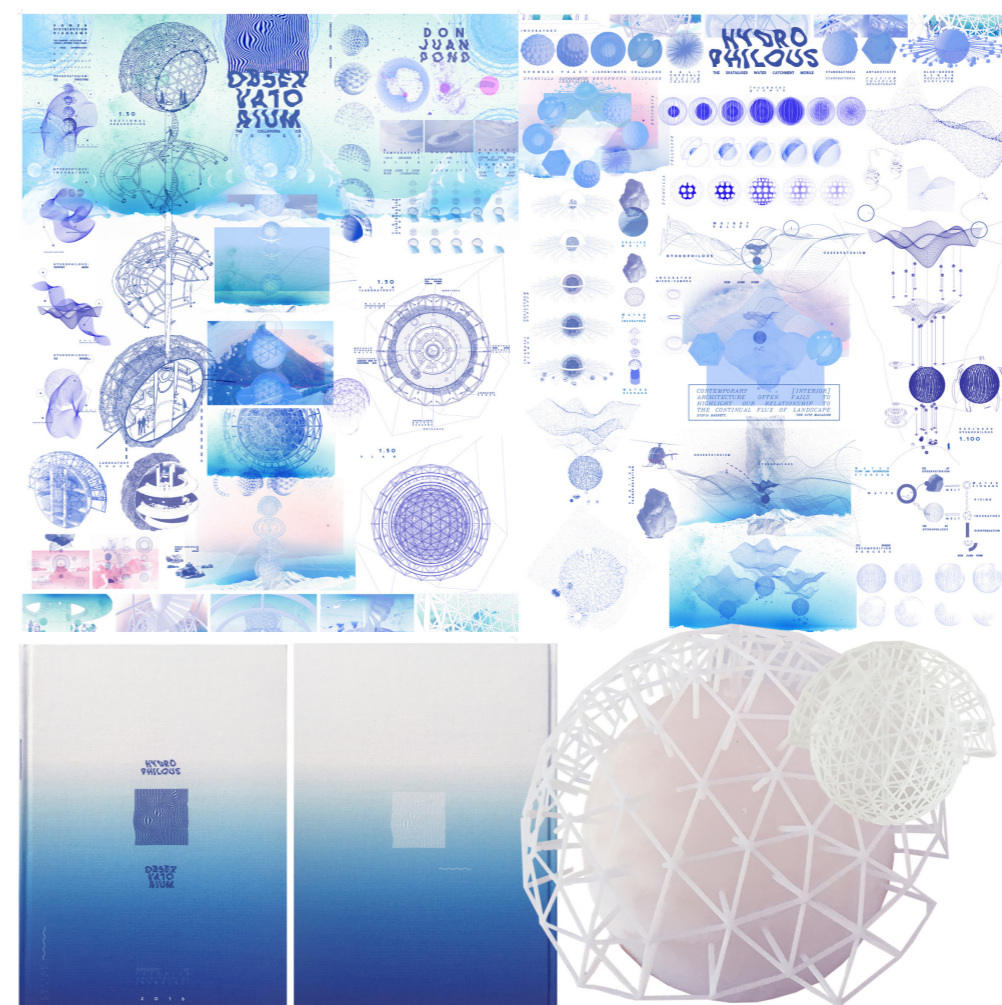
Emilie Evans and Charity Edwards : Monash University, Australia

## ABSTRACT

This paper challenges the notion of a human sensorium through critically reviewing the 2016 Honours project, *Hydrophilous* and the *Observatorium*, of Interior Architecture graduate Emilie Evans. Evans' speculative design project highlights the boundless relations and encounters with which human bodies are inescapably intertwined. Her graduating design project manifests the consideration of other bodies—both living and non-living—in spatial practice and questions the authoritative role of designer as sole author of any project. Instead Evans acknowledges beings, forces and processes beyond human that we are inextricably engaged with. In reflecting on this project, we discuss perceived binaries of human and more-than-human sensoriums, and demonstrate how these conventions obscure the ways humans attempt to control nature via interiorised landscapes. Evans' work illustrates the commingling of bodies, materialities and sensorial affects that stretch beyond the realm of a speculative student project, and which speak to tangible and immediate futures. Emerging debates about the Anthropocene have prompted key aspects of this project, as well as a desire to design for a fluctuating environment: the hyper-saline water body of Don Juan Pond in Eastern Antarctica. This review explores entangled bodies, landscapes, and sensorial experimentation, and ultimately demands a reconfigured understanding of designers working in spatial practice. As such, we posit their strength as 'curators', and nature as any project's true creator, while acknowledging humans' limited power in a world of forces primarily beyond their hitherto-assumed control. Rethinking the future(s) of spatial practice involves 'becoming-with' others in space and time, and privileging a more-than-human sensorium allows us to design-with a vast assemblage of beings, forces, and planetary processes.

## INTRODUCTION

The notion of a (purely) human sensorium is challenged by myriad interconnected relations increasingly apparent in the Anthropocene. Although a highly contested notion across multiple disciplines, the Anthropocene is generally identified as the alarming shift from the benign conditions of the Holocene period that began 10,000 years ago.<sup>1</sup> Among the conceptual confusion though, a steady focus on the interdependencies between ourselves, non-humans, and nature has emerged; as well as the key suggestion that humans have never really been entirely in control of this world.<sup>2</sup> Here, 'nature' is an *interpretative* rather than simply *descriptive* term, and is "discursively constructed to particular discourses and representations that are ideologically charged."<sup>3</sup>



The revelations of the Anthropocene—among them, the collapse of binary assumptions, the impossibility of a cleft between nature and culture, and the implosion of positivist categories—call into question previous assumptions of a 'human sensorium' as the index of self as it experiences being on this interconnected planet. This tension also highlights the fragility of our conceptualisation of interiors (and the sensation of interiority) through spatial practice. Put simply: how can we presuppose any actual limit between inside or outside such as the delineation of the 'skin' previously indicated, whether architectural surface or bodily container? Embodiment is not a solely human perception of space, but rather a multiplicity of affects, emotions, practices and materialities performed by non-human entities intertwined with human bodies. For our purposes in this discussion, we acknowledge that 'embodiment' is "fluid, partial and dynamic,"<sup>4</sup> and comes to be through commingled practices and relations with others, human *and* non-human.<sup>5</sup> Consequences of this multifaceted experience form anomalies between ourselves (human containers of many selves) and the wider landscape, and will argue, by way of feminist science and technology scholar Donna Haraway's notion of 'becoming with,' that engaging with these inconsistencies allow us to better understand this interconnected world. Essentially, this paper considers the problem of how humans occupy larger landscapes: that is, the interiors of this planet. When we disregard a *more-than-human* sensorium, we simply avoid a critical understanding of the ways humans attempt to control nature via such interiorised environments.

Above

Figure 1: A compilation of final artefacts documenting the *Hydrophilous* and the *Observatorium* project, featuring exhibition banner, exegesis, and ice superstructure prototype, 2016. The banner, pictured, displays diagrams, animation stills, digital photo-collage perspectives, diagrammatic drawings, and maps and scientific footage stills of its site, Don Juan Pond: a hypersaline lake in the McMurdo Dry Valleys of East Antarctica. Image by Emilie Evans.

In avoiding this disregard, we will interrogate a recent design project by Interior Architecture Honours graduate Emilie Evans, which approached inhabitation as a more-than-human sensorium. Evans' speculative project, *Hydrophilous and the Observatory*, as seen in Figure 1, responds to the paradox of human-controlled interiors and interiorised landscapes by exploring a remote water body, Don Juan Pond, as site, user, and body. *Hydrophilous and the Observatory* emphasises the non-human and non-living bodies with which human bodies are interlaced, and brings to light new shared spatial experiences. This paper will also draw on the project's conceptual framing to examine larger concerns of the designer (as both curator and object) and nature (as simultaneously creator and subject), in an attempt to dissolve the subject-object divide. We will conclude by reflecting on what this discussion provides through reconceptualising the sensorium as *more-than-human*, thus offering a future for spatial practice beyond anthropocentric constraints.

## RECONCEIVING THE HUMAN SENSORIUM

In order to reconceive the human sensorium, this paper makes use of theoretical frameworks emerging from critiques of the Anthropocene, and scaffolds these with Haraway's provocation of 'becoming-with'. We consider the possibility of planetary-scaled interiors that are not only shared among all on the Earth, but interconnected through intertwining sensory experiences of the world. Recent hybrid modes of design research that coalesce under the broad category of 'speculative design' also help situate Evans' project, and offer an alternative critical lens for analysing the potential for imagined futures in spatial practice. Through *Hydrophilous and the Observatory*, Evans constructs imaginaries of the possible by synthesising scientific data via text, photo-montaged perspectives, iterative diagramming, and 3D printing. These design interventions operate as re-presentations of contemporary conditions of climate change, transformation, and possible catastrophe; and foreground the more-than-human sensorium as both an individual and planetary realm. Image-making involved in these re-presentations therefore focuses on revealing neglected interdependencies between humans, non-humans, and larger landscapes. It demonstrates the conceptual

work required to dissolve pervasive boundaries between land, bodies, atmosphere, and planet; building on architectural theorist Luca Galofaro's<sup>6</sup> argument that such practices of reconfiguring familiar 'figures' may undo totalising theoretical structures. In seeming sympathy, Haraway also demands in this age of disruption and uncertain futures that we need continual new imaginings where other practices, histories, systems and interactions are exposed and invite closer examination.<sup>7</sup>

## SPATIAL PRACTICE AT THE SCALE OF THE PLANET

According to architectural designer and historian Jane Rendell, 'spatial practice' is situated at the intersection "between theory and practice, between art and architecture, and between public and private".<sup>8</sup> Spatial practice takes it as given that bodies are connected relationally within complex fields of objects,<sup>9</sup> ceaselessly in the "act of becoming through its contact with the world."<sup>10</sup> How *bodies* mediate space and make sense of the world is less clear in our contemporary condition. We refer here to increasing climate changes, uneven and destructive development, and collapsing orders in this era designated as the Anthropocene. Recent critiques by sociologist Ulrich Beck and urban political ecologist Erik Swyngedouw also posit that planetary processes attributed to the Anthropocene are never neutral. Rather, they exist as representations: socially produced, politically charged, and tending to "aestheticise or paralyse thinking"<sup>11</sup> about the world. They also identify the avoidance of the mutual implication of human and non-humans, and so demand fundamental transformations in theorising culture, power, and more-than-human relations.<sup>12</sup> These critics affirm that what is experienced of the world is always relative and in the act of becoming: entangling humans, non-humans, the non-living, and spaces in seemingly uncontrolled change.<sup>13</sup> The Anthropocene is thus a slippery notion for spatial practitioners, especially when considering how human agendas and design processes implicitly reorganise nature.<sup>14</sup>

In the face of these complexities, Haraway has declared "we need stories (and theories) that are just big enough to gather up the complexities and keep the edges open and greedy for

surprising new and old connections."<sup>15</sup> For this project review, the Anthropocene is imagined as both performance and ongoing narrative, staged across the planet. As such, *Hydrophilous and the Observatory* invites us to examine a very different sensorium. Here, 'the environment' is not just a backdrop to the project, but instead a critical space of experimentation.<sup>16</sup> Thus, the 'interior' this project concerns itself with constitutes the intimate experience of space where we negotiate all interaction. This extends beyond conventionally constructed architectural forms, and understands that interiority does not just denote an inside location.<sup>17</sup> As political theorist Lars Tønder notes, the disregard of embodied experience inhibits how we respond to questions of power and perception.<sup>18</sup> We therefore situate this review within a particular framing of the sensorium, in the Anthropocene age, where spatial practitioners move beyond narrow concerns privileging embodiment as a solely human perception of space. When reflecting on *Hydrophilous and the Observatory* we foreground Tønder's politically-charged definition of the sensorium:

... a multilayered phenomenon that spans all aspects of sentient existence, including the way in which touch and other sensory inputs elicit affects, emotions, and perceptions. ... [that is] not reducible to physiological law but rather hinges on the interplay between a body's biological makeup and the surrounding institutions, practices, and traditions... [and] a multiplicity of forces that work with and against each other... [as] a rejection of the culture-nature divide.<sup>19</sup>

Evans' speculations on Don Juan Pond seek to make explicit the intertwining interiority of human-controlled space, seemingly-wild landscapes, and more-than-human bodies in this sensorium, as they articulate a permeability between these realms. By privileging the multispecies relations engaged within her interventions and their connectedness to Don Juan Pond, she treats Don Juan Pond as an active user in its own right, and acknowledges the limits of human control and entanglement of landscape, non-human and human.<sup>20</sup> This project also sits within

an expanding field of speculative design and deliberate fictions of alternative existence,<sup>21</sup> gaining traction from experimental spatial projects such as Filip Dujardin's series of unsettlingly hyperreal architectural hybrids in *Fictions* (2007),<sup>22</sup> ficto-critical research documentation by Robert Zhou Renhui while operating as *The Institute of Critical Zoologists*,<sup>23</sup> and Anthony Dunne and Fiona Raby's series of speculative socio-biological installations and images in *Designs for an Overpopulated Planet* (2010).<sup>24</sup> Here, the presentation of abstract issues through fictional projects "enables us to examine ethical and social issues within the context of everyday life."<sup>25</sup> This emerging field, held together by ficto-critical methodologies, highlights the importance of projects that ask questions we cannot already resolve.

## MORE-THAN-HUMAN BODILY ENCOUNTERS

Inherently engaged in multispecies relations, spatial practitioners must reconsider their focus, and work to understand humans and non-humans as dynamic assemblages performing across and through the planet. A familiar term across disciplines as diverse as critical geography, urban studies, and feminist ecological theory, 'assemblages' are best understood as "'interactions between human and nonhuman components' that as 'co-functioning' can be 'stabilised' or 'destabilised' through 'mutual overlapping'",<sup>26</sup> as shown in Figure 2. This term thus also engages with feminist economic geographer(s) J.K. Gibson-Graham's notion of a new *we*—the complexity of living with others in emergent publics that are themselves constituted by escalating environmental degradation.<sup>27</sup> Indeed, this paper is deliberate in its usage of 'we' and 'us' throughout, and assumes that these assemblages take in more than simply the human, in order to underscore interdependencies that constitute such (conscious or not) groupings. We are, more accurately, *more-than-human*, always operating in the context of other beings. We should also extend our conception of assemblages to include those that sit beyond living/non-living binaries. Humans, non-humans, and the non-living are entangled with socio-spatial ideologies<sup>28</sup> that extend well beyond our individual selves or any one place on this planet. Rather than seeing the sensorium as a specifically human condition, this critique therefore re-imagines interiority as

a 'planetary space of encounter' between bodies, objects, and events. As such, *Hydrophilous and the Observatory* examines compositions of life due to collective spatial consideration.<sup>29</sup> Significantly, the recognition of our own affects, emotions, practices and materialities entangled in more-than-human relations has yet to be fully explored in critical discourses of the interior.



THE PROJECT: 'HYDROPHILOUS AND THE OBSERVATORIUM'

The conceptual framework of the *Hydrophilous and the Observatory* project involves abandoning ideas of interiority as (only) constructed space, and instead considering experiences that speak to interiors at the scale of the planet. The subject of this review was designed by Evans, and aimed to expand current ideas of spatial practice beyond their narrow focus on the human self. The project responds to the provocation of 'planetary interiors' (that is, nothing is 'outside' or unconnected in the Anthropocene) and explores extreme environments that provide homes for residents beyond the human, forming a more-than-human sensorium. The project was also informed by analysing theoretical texts from anthropologist and sociologist Bruno Latour; environmental historian Libby Robin, artist Olafur Eliasson, science communicator Lone Frank, and, of course, Donna Haraway. Situated in East Antarctica, and scarcely inhabited by humans, Don Juan Pond was chosen as an isolated 'planetary interior' for the project, where

Evans designed primarily for the site's non-human residents. Importantly, the selection of the Don Juan Pond also stemmed from its (seemingly) stable environment of extreme saline levels—a key motivation in disproving this positivist assumption of certainty in the landscape. Developed through a series of iterative sketch models, material investigations, physical making, and stop-motion animations, *Hydrophilous and the Observatory* also documented experiments on ideas surrounding agency and the ephemeral, as seen in Figure 3.

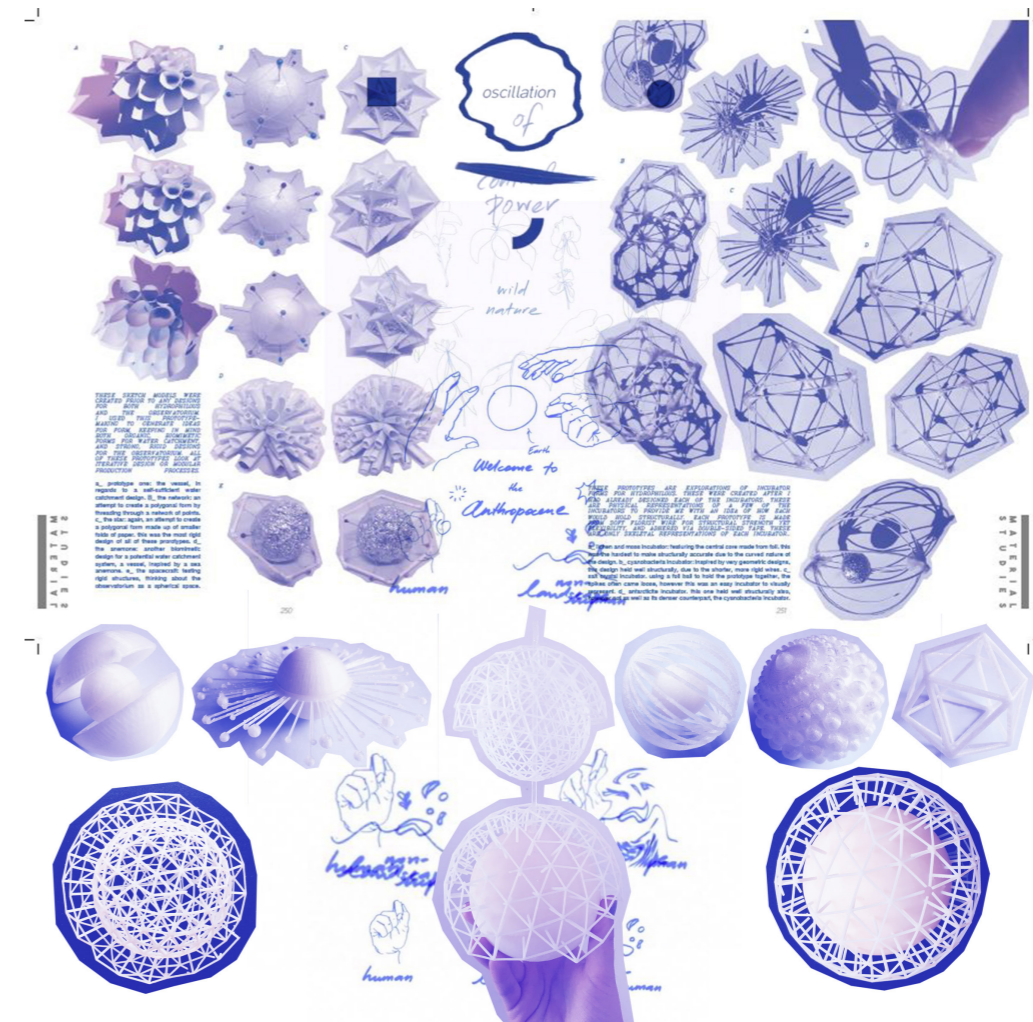


Figure 2: Assemblages By Way of Bruno Latour's Monsters: an early developmental photomontage, 2016. Image by Emilie Evans. The photomontage explores human entanglements as hybrids or 'Franken-' bodies, acknowledging assemblages impossible to disentangle.<sup>30</sup>

Figure 3: A collection of Hydrophilous and the Observatory: iterative sketch models, 3D-printed and performative ice artefacts, hand-sketched and stop-motion animation stills, and material experiments during the design process, as documented in Evans' exegesis presented at the final exhibition. The artefacts, shown along the bottom, constructed from nylon, and coated in layers of ice, posed as a performative small-scale physical manifestation of the Observatory tower which executed its deconstruction (melting) process during the length of Evans' presentation. All images by Emilie Evans.

THE MORE-THAN-HUMAN SENSORIUM

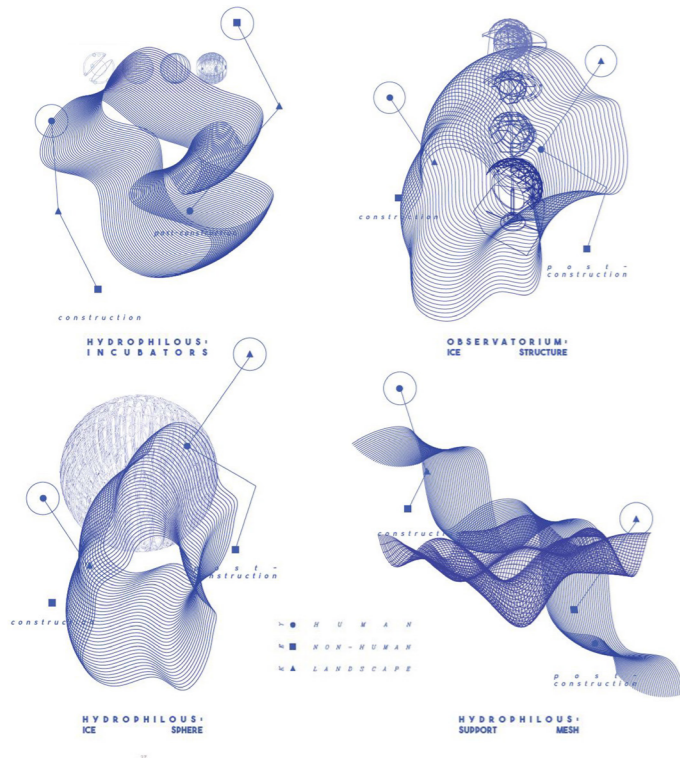
Evans' project explores the tension between Earth's biosphere and humans' understanding of landscape by proposing certain curatorial tactics as spatial practice. Where conventionally constructed interiors satisfy the needs and comforts of humans only, *Hydrophilous* and *the Observatory* dissolves this subject-object relationship to situate landscape beyond its ubiquitous perception as a "palatable scene for human consumption."<sup>31</sup> Reframing these primary relations (as illustrated in Figures 4 and 5) allows a deeper understanding of human as object and nature as subject. Newly apparent relations between humans, non-humans, and the non-living are thus explored in this project as both spatial and conceptual provocations. The investigation manifests in two distinct interventions: *Hydrophilous*, a suspended water-gathering structure; and *The Observatory*, a research tower.

The first intervention, *Hydrophilous*, explores dynamics between designing for humans and designing for non-humans, and ultimately caters for more-than-humans. *Hydrophilous* (a term describing processes of pollination by the agency of water) is a large-scale freshwater catchment structure that harnesses nearby water for Don Juan Pond (as seen in Figure 6) and feeds a series of bacterial incubators. Freshwater from snowmelt deposits are redirected into an elaborate spherical ice structure where incubators hang below, housing organic lifeforms (as shown in Figure 7). These lifeforms previously existed in and around the pond (but no longer do due to climate change), operating as micro-interiors restoring historically evidenced lifeforms back to Don Juan Pond. In designing these incubators for *other* bodies, Evans diffuses anthropocentric sensorial hierarchies,<sup>32</sup> and privileges a species-specific sensorium. The intervention is a perpetual curation: lifeforms will grow, eventually burst out of their incubators, and

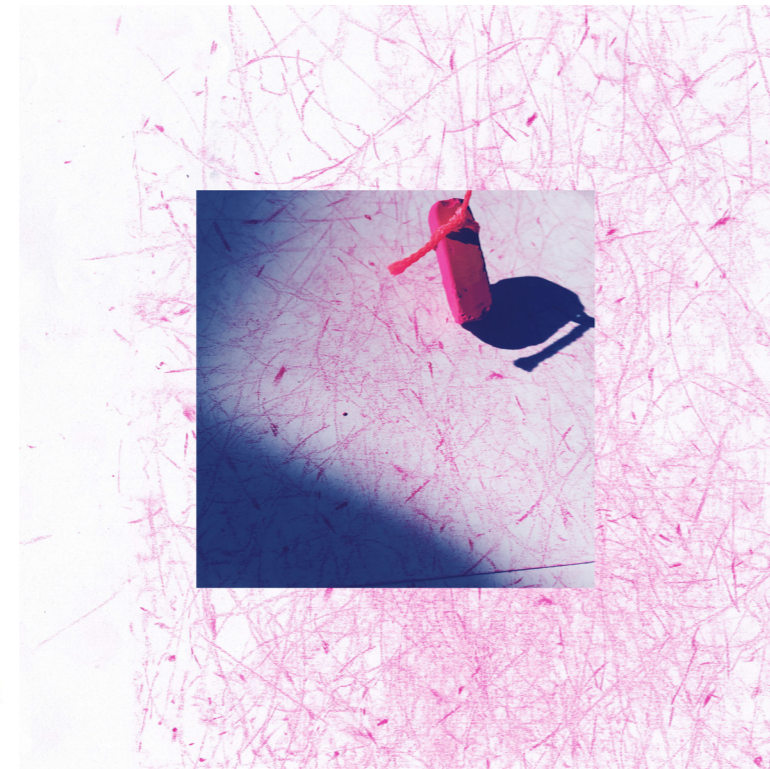
fall again into Don Juan Pond's waters along an indeterminate timeline. The designer concedes full control of project and timespans, acknowledging our design efforts are only 'guestimates' as to what will eventuate with so many variables at play.

The second intervention, *The Observatory*, is a constructed ice tower of scientific observatories, as shown in Figure 8. As a counterpoint to *Hydrophilous*, it deliberately caters for humans already inhabiting the site (glaciologists, Antarctic biologists, and geologists who all make use of the McMurdo Dry Valley). The tower presents key views of the pond and its surrounds on the topmost observatory, with a large laboratory on the lowest level. *The Observatory* understands the heavy impacts scientists have already had on the site and creates a 'reduced harm' alternative so now they can carry out research at a respectful distance, with minimal direct contact with (and thus limited human

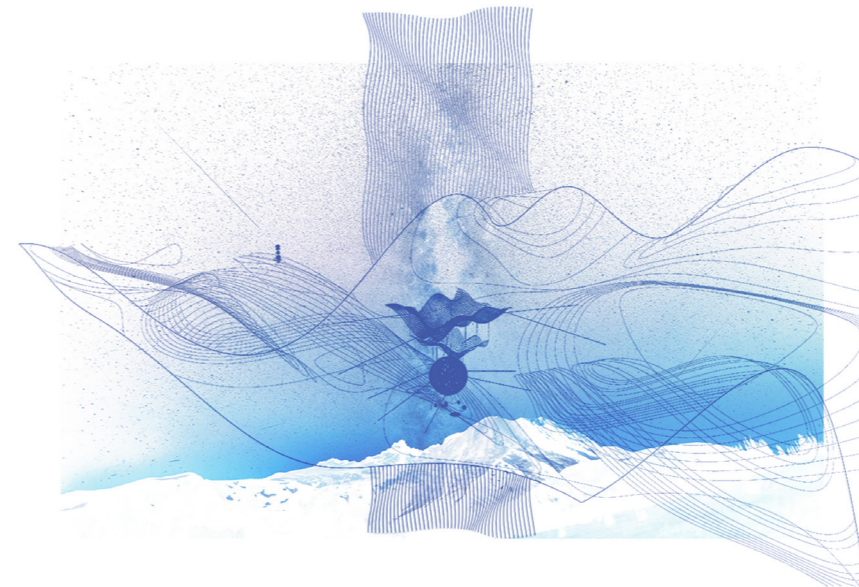
contamination of) the pond. Over time however, and if climate change models follow current trajectories, the ice tower will melt, and *The Observatory* will eventually disappear, leaving only scarce remnants of the human labours it once contained. Scientific endeavours claiming to assist us in understanding our environment also contribute to the degradation of that environment. *The Observatory* indicates the passing of time, presenting Evans' project as a process sensitive to changing conditions rather than a fixed outcome. Evans acknowledges, as curator, that nature has the greater agency in this location and accepts her limited control of the design process.



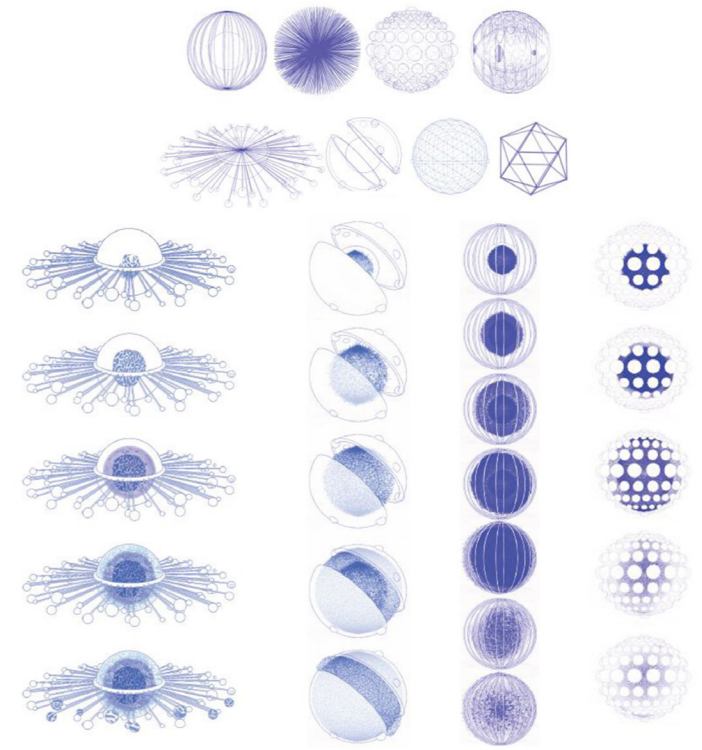
**Above left**  
Figure 4: Designer/Curator vs Nature/Creator relations. These diagrams organise the flux of power distribution roles between humans, non-humans and landscape in various stages (construction and post-construction) and locations (within both the Hydrophilous and Observatory interventions) of the project, and challenge the dynamics of all users engaged. Diagrams by Emilie Evans.



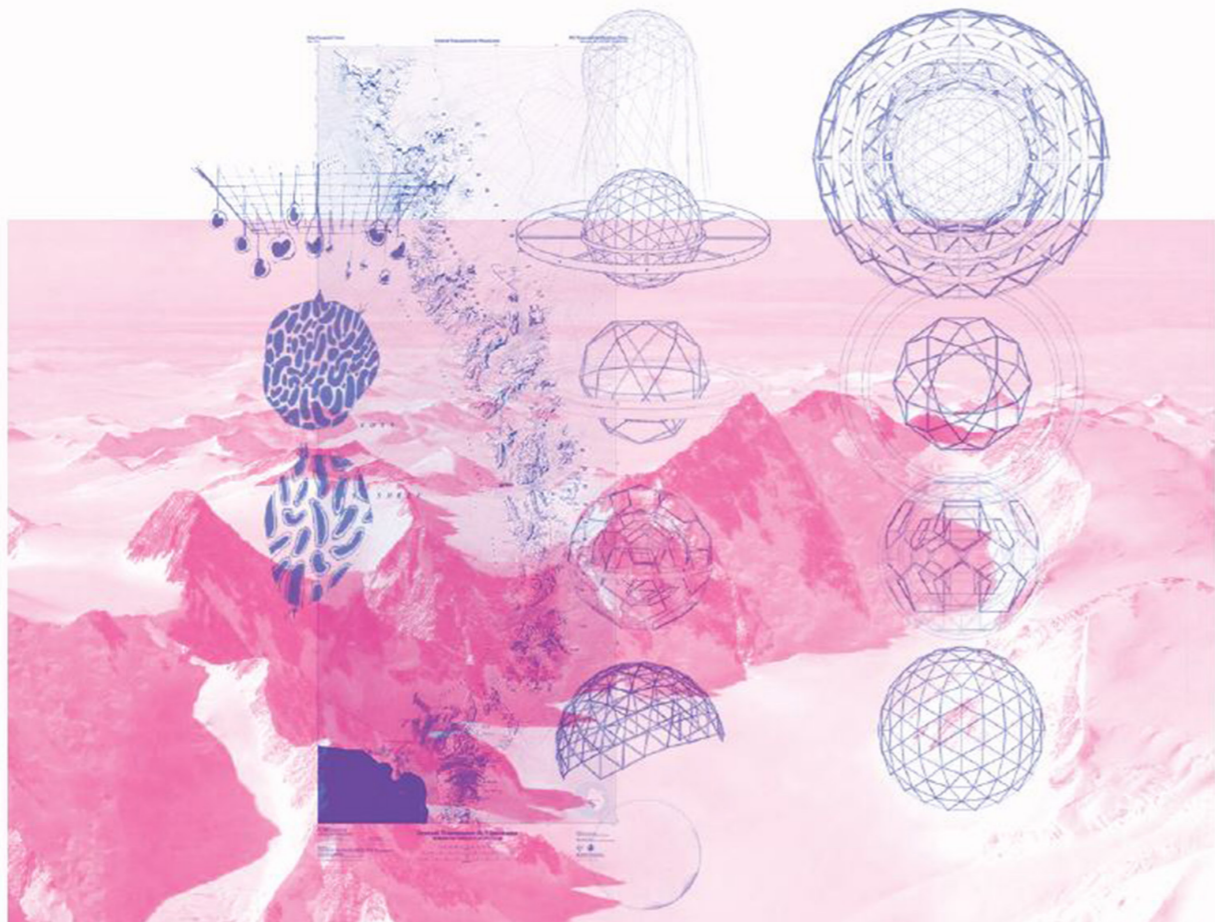
**Above right**  
Figure 5: Designer/Curator vs Nature/Creator relations. These wind-mapping experiment results explore Evans' personal human-nature relations in a study of agency, activating a physical manifestation of humans' curatorial nature and Nature's power as creator. In curating this experiment, Evans tied a piece of chalk onto the branch of a tree on a windy day and let natural forces execute their own fluid mapping process. Image by Emilie Evans.



**Above left**  
Figure 6: Hydrophilous, situated alongside The Observatory in the McMurdo Dry Valley, an ongoing curation for the restoration of lifeforms in Don Juan Pond. This montage shows the proximity between the two interventions within the valley, in which they are positioned in accordance to react and interact with one another. Image by Emilie Evans.



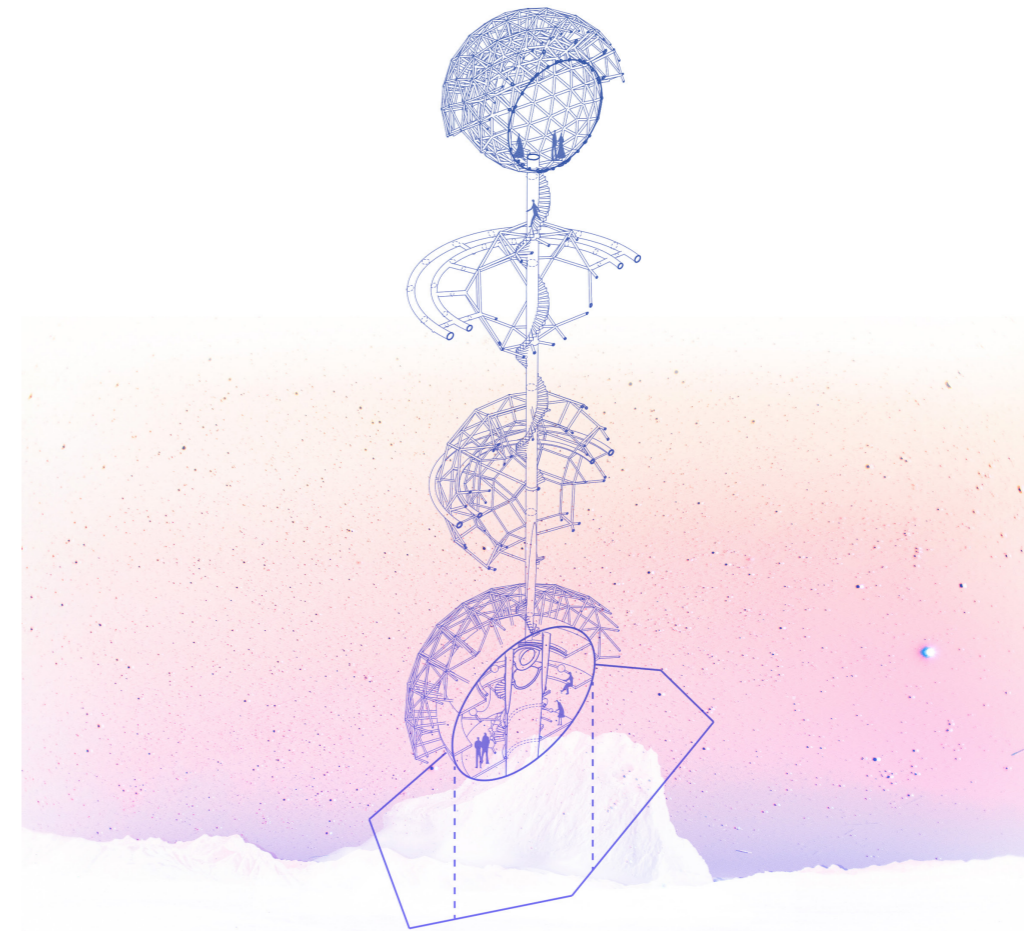
**Above right**  
Figure 7: Hydrophilous (detail). Incubators as micro-interiors for the restoration of lifeforms in Don Juan Pond. Each is designed to house specific non-human (such as lichen) and non-living (such as salt) entities in an environment that nurtures growth processes. The top two rows display all incubator types; each column displays stills of an incubator growth animation, (from left to right): algae, cellulose, lichen and moss, alkali-tolerant sponges. Image by Emilie Evans.



## DISJUNCTIONS BETWEEN INTERNAL WORLDS AND EXTERNAL EXPERIENCE

Evans' interventions act as anomalies between human bodies, more-than-human bodies, and the wider landscape. These anomalies form new nonhierarchical relations between beings and dictate the interlacing of 'creative agents.'<sup>33</sup> Her project reveals that disruptions to the environment shape the more-than-human sensorium, and recognises that myriad life forms transform our human understanding of interiority. In particular, *The Observatory* (as a literal extension of its surrounding sea ice landscape) prompts human users to experience the tower as a combination of sensations pertaining to the icy Antarctic environment, as shown in Figure 9. These extreme sensorial impressions emphasise our position as 'other' within an environment that already challenges comfortable human inhabitation. By foregrounding non-human sensorial experience, the project acknowledges non-human users as the native residents, and humans as disruptive newcomers.

Additionally, sub-interiors are created within both *Hydrophilous* and *the Observatory*, and embedded into the surrounding rocky site. The project is thus curated to allow for the inherent integrity of microbial-sized bodies. These micro-bodies see and feel the intervention in entirely



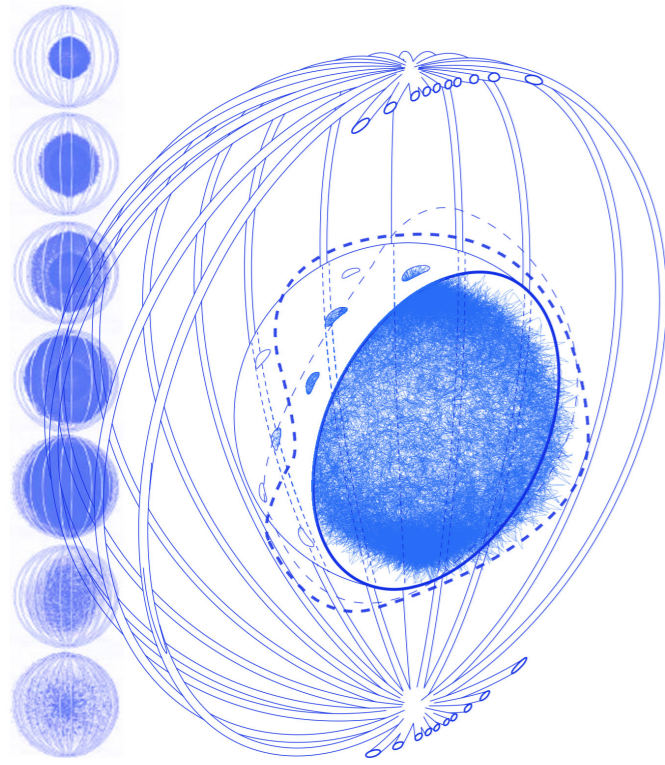
unfamiliar ways. For instance, as shown in Figure 10, Evans has designed in detail for the body of lichens, forming an incubator to provide dark, moist nooks with perforations that allow sunlight for photosynthesis. She strives to make the lichens' sensorial journey as habituating as that of a human user, and understands that the ever-expanding growth of lichen bodies demands a flexible container. These incubators diffuse perceptions of more-than-human embodied experience in an exploration of dynamic *other* sensoriums, opposing ideals that restrict the sensorium to "recognise some but not other modes of sentient existence as legitimate."<sup>34</sup> Moreover, these interventions remind us that the Antarctic landscape itself can be understood as a macro-body, which experiences its own set of internal and external experiences that affect its (and others') behaviours. It is these vast bodies that are integral to understanding planetary interiors, and to foregrounding them when designing for spaces of the future.

### Opposite

Figure 8: *The Observatory*, the ice tower for scientific observation of lifeforms in Don Juan Pond. The deconstructed *Observatory*, displaying configuration of parts, from delicate, intricate ice modules to heavier solid segments. It is shown in fragments to emphasise its modular, human-curated nature and its eventual nature-driven deterioration. Image by Emilie Evans.

### Above

Figure 9: *The Observatory* (detail). Sensorial affects preference the Antarctic environment rather than assumptions of human comfort. Here, the *Observatory* is emphasised as literal icy extension of surrounding Antarctic terrain and catalyst for a more-than-human sensorium. Image by Emilie Evans.



## RELATIONS BETWEEN BODIES AND LANDSCAPE

In acknowledging the prominence of landscape itself as a body, *Hydrophilous and the Observatorium* is a platform for sensorial experience, where landscape is neither object nor background to our human lives, but an opportunity for abundant growth of organic and inorganic bodies. Landscape experiences sensorial disruptions foreign to other bodies that define its own parameters, including cyclical events and weather-related occurrences associated with temporal processes at both molecular and planetary scales. By establishing Don Juan Pond as both site and user, Evans reconfigures the water-body as an actual body; Don Juan Pond is a user with shifting control, impacted by extreme fluctuation of water levels, variations in air temperatures and relative humidity, and various aquatic erosions.<sup>35</sup> The two

interventions of *Hydrophilous and the Observatorium* situate the lake-and the McMurdo DryValley in which it sits as a platform for human and non-human interactivity, but their primary objective is to activate the lake and its surroundings. The needs of all other bodies are considered consequential to this water body. Don Juan Pond experiences both extraction and replenishment of its original water source, which promotes changes in its body, and therefore changes in more-than-human bodies that reside within the lake. This understanding of Don Juan Pond ensures it is given due consideration, as we would both human and non-human users, and suggests future methods of critical spatial practice.

## CRITIQUE, MEDIATED BY THE PRESENCE OF OTHERS

By taking *Hydrophilous and the Observatorium* as the subject of interrogation, this paper also engages in practising the key intentions of Evans' planetary interior speculation: co-creation is ongoing and always enacted through assemblages. Indeed, Tønder's notion of the sensorium as the interweaving of perceptions, practices, and a rejection of the nature/culture divide<sup>36</sup> supports our very own multiplying endeavours. Reviewing this project beyond the pedagogical space of design studio, we, as co-authors of this new text, continue to make sense of this project in different domains (such as critical reflection and public debate), well past the originally-intended outcomes of this project. We now synthesise understandings of a more-than-human sensorium in order to recognise the emergent properties of surrounding forces, institutions, affects, emotions, and more, in other spatial practices. We therefore clearly wish to use this paper to review *from* the project, rather than simply *about* it. As such, this critique is always mediated by the presence of others, and Evans' central contention that power oscillates over time is significant even here in the writing of this paper. We are never just the sole author of our works; we are their curator for certain moments in time, and must accept that power shifts in any set of relations. Through the design of her spatial interventions, Evans acknowledges that she can create and manipulate fluctuations in landscape, but she herself is inevitably an inextricable part of her own practice, and therefore cannot have total governance over

it.<sup>37</sup> We also point to the value of speculative design projects and their role in constructing what Lefebvre referred to as "the possible-impossible."<sup>38</sup> Utopian thinking—even the sort which imagines the eventual destruction of our projects—is necessary to challenge and extend normative assumptions. This matters to spatial practice, as nature is increasingly deployed simply as an object for manipulation and human consumption or a surface for decorative application. Indeed, little thought is given to how multivalent ecologies (existing, emergent, or installed) develop and/or decay across seasons, years, decades, or ultimately millennia.

Nature in this exploitive construction is typically configured merely as a swatch: a graphic to be applied, rather than an assemblage of beings with a wide diversity of agency. Although re-embedding nature has been promised as a salve for a warming planet and increasing pollution of the biosphere, designed projects routinely restrict such ecologies to spatial organisation in service of increasing capital. Consideration of the (more-than-human) sensorium makes clear, however, that our innermost experience of the world is interconnected with everything else, and we continually project onto the planet through our process of internalising the world and external experiences. What we consider as an interior is always in relation to the planet, and thus interlinked in ways that are bodily, sensate, and situated in long chains of temporality. This re-conception of the world, and our practices within it, should prompt a serious reassessment of culture, power, knowledge, and more-than-human relations as they are designed for spatial experience.

## THE PROJECT AS MEDIATION BETWEEN THE PRACTICE OF INTERIOR AND THE ROLE OF CRITIQUE

As Evans' project *Hydrophilous and the Observatorium* mitigates absolute anthropocentric control and elevates more-than-human presence, she, as human, is unable to define completely the empathic insight exclusive to the more-than-human entities entangled within the project. We may only ever make educated

guesses regarding the likely consequences of the project over time. We must also understand climatic forces and flux of the site; as Evans argues through her project, sites are unpredictable forces and 'bodies' in their own right. This brings forth critical questions regarding the process of Evans' project; claiming to surrender to the omnipresence of natural flux, the project sets up a theoretical process in which *The Observatorium* should melt within a certain timeframe. Here, we could argue, with the benefit of critical distance, that the embedded unpredictability of her project gives rise to boundless 'what-ifs'. One of these must imagine 'what if' *The Observatorium* ice tower does not melt as speculated, but instead, continues to accumulate ice for hundreds of years and creates a new impediment to the landscape. Perhaps this project is less engaged with privileging others in a multispecies sensorium than it is with deliberately surrendering human authority in such a relationship. Indeed, Evans' project does relinquish some control within a more-than-human planet, but it stops short of foreseeing the multiple possible futures (and their unintended negative consequences) that such a conceptual undertaking seems to imply.

Moreover, while *Hydrophilous and the Observatorium* speaks to the understanding of 'the planet as interior', what does it offer in concrete terms in response to this? Do 'planetary interiors' simply supplant one type of bounded interior—the conventional constructed interior we associate with shop fitouts or domestic spaces—with another (admittedly much larger) one? Indeed, Evans' project fundamentally calls into question the role of the spatial practitioner in relation to much vaster interplanetary and extra-planetary ecosystems extending beyond comprehensible control, and even this universe. In engaging with Tsing's notion of "human nature as an interspecies relationship,"<sup>39</sup> *Hydrophilous and the Observatorium* reconfigures our understanding of the sensorium by manifesting relations between beings, ideas of power, and our multiple entanglements with so many others on this planet.

## SPATIAL PRACTICE AS A MODE OF SHARING

The articulation of shared space through time allows temporal aspects of Evans' project to move beyond their role within a

Above

Figure 10: *Hydrophilous* (detail), understanding the lichen bodies and their sensorial journey. A sectional perspective of the incubator designed for the nurtured growth of micro-bodies, lichen and moss, this consists of a central vessel for a moist, malleable environment, with perforations for photosynthesis. Image by Emilie Evans.

learning environment and make a tangible impact in our immediate future. *Hydrophilous and the Observatory* places itself in a realm of current global concerns and works to analyse its own hypotheses (and assumptions driving those hypotheses). The project critiques itself through its proposed state of continual change, and the implications of this self-critique leads us to shift our own perception of the appointed designer. Moreover, the project reconfigures how we imagine spatial practice may operate in today's world, particularly as we advance into the rapidly changing future(s) of the Anthropocene. Thus, *Hydrophilous and the Observatory* considers not only the sharing and co-mingling of bodies and beings, but the sharing of time. In accepting its continual change and its own inevitable deconstruction, *Hydrophilous and the Observatory* is placed in a realm beyond the existence of the human designer. The project is conceived in an indeterminate time span, and prepares for a future without human encounters, imagining a reality in which that which is human-conceived does not require the presence of humans to prevail. Evans' positioning herself as curator, and not creator, therefore acknowledges that she is only a fleeting facet of her own project.

#### SPATIAL PRACTICE AS A 'BECOMING-WITH'

In foregrounding the concerns of making educated guesses within an unpredictable and uncontrollable process, Evans' project reminds us of the importance of recognising our position on the planet as one of 'becoming-with' an assemblage of others. Writing on this theme for more than two decades now, Haraway argues that scientific research has revealed "the boundary between human and animal is thoroughly breached,"<sup>40</sup> and nothing can be clearly defined linguistically, mentally, socially or technically as a unique characteristic that might separate humans from those we consider non-human. This concedes that categories and concepts are always provisional. These interconnections bring into question the already imprecise boundary between the physical and non-physical, and alert us to Haraway's possibility of transgressive hybridisations and fusions: "social relationships include nonhumans as well as humans as socially... active partners."<sup>41</sup> To this collection we might also add vast landscapes such as the Antarctic in their full (planetary) interiority.

Haraway's biology training underscores her use of the term 'symploosis' (the importance of cooperation and countering dominant Darwinian models of competition) when describing such relations, and we should recognise this has broader implications than just that of metaphor.<sup>42</sup> Symploosis as a 'becoming-with' conceptually frames social relations concurrently emerging across fields such as literary theory, gender politics, and mathematics. 'Becoming-with' disrupts widely entrenched thinking that relies on conventional binary models for explaining change. Haraway instead adopts ideas of infection, mutually recursive influences, and transformation, to examine interdependent and co-evolved modes of existence. For example, sustainable design projects and environmental solutions usually talk about returning a thing to its original state (that is, before human threats to its existence), but Haraway's notion of symploosis suggests we cannot unwind such complex webs of cross-infection.

In fact, Haraway's argument reinforces that we cannot consider ourselves even as individual selves. We are always intertwined with other selves (human, non-human, bacterial, and others) and thus other worlds. This provides us with possibilities for engaging with the planet we live in: "a useful reminder that we are always remaking ourselves with others, human and otherwise."<sup>43</sup> Spatial practice is also an exercise in figuring-the-world-whilst-figuring-ourselves, as its operations challenge and embrace sensory perceptions of built environments, in particular within the project *Hydrophilous and the Observatory*, where multispecies existence and multitudinous 'sensory apparatuses' stimulate "partially overlapping ontologies."<sup>44</sup>

#### CONCLUSION

Evans' project clearly demonstrates for us that the notion of a human sensorium is directly challenged by the myriad interconnected relations we are becoming-with in this age of the Anthropocene. This paper reviews her recent design research proposition (a graduating project in the Bachelor of Interior Architecture Honours degree at Monash University in 2016) entitled *Hydrophilous and the Observatory*, which deliberately approached inhabitation as a more-than-human sensorium. Evans responds to the paradox between human-controlled interiors and interiorised landscapes through curating the project's interventions, situating nature as the project's primary creator. Evans framed the water body, Don Juan Pond, as site, user, and body for her project so as to diffuse the socially constructed perception of human governance in spatial practice. *Hydrophilous and the Observatory* emphasises non-human and non-living bodies with which our human bodies are interconnected, and illuminates new shared spatial experiences that result from these possibilities. Although Evans' project fails to resolve multiple possible futures inherent in any such undertaking, we argue it still offers a strongly reconfigured future for spatial practice beyond conventional anthropocentric constraints.

This paper has critiqued from her project, rather than simply about it, and illustrates how experienced embodiment is not just a human sensation of spatial perception, but rather, a continuous operation involving a multiplicity of affects, emotions, practices and materialities performed by nonhuman entities intertwined with our own bodies. Indeed, foregrounding this can reveal how landscape is both inherently connected to our existence and transcends the conventional boundaries drawn between humans, non-humans, interior, and planet. Additionally, by way of Haraway's notion of 'becoming with,' our critique has made explicit how our internalised worlds and any exterior are mediated by the presence of other organisms, objects and systems with which we are entangled. The implications of these interrogations—the importance of modes of speculative critique, and sharing for the future of spatial practice—allow us to better reconfigure our interconnected world in this age of the Anthropocene.

Thus, rethinking the future(s) of spatial practice involves 'becoming-with' others in space and time. Significantly, these reconfigured practices also reaffirm the conceptual lead established by

critical feminist approaches, postcolonial studies, and queer theory—that there are no binaries. Evans' project reiterates we cannot simply assume that there is any definite 'inside' or 'outside' in the Anthropocene; a more-than-human sensorium approaches the interior as a porous threshold at best. Interiority is more accurately realised as the mediation between the planet and our innermost selves, and a method by which we can project our own uncertainties and possible futures onto the ground in utopian speculation. As Evans' project *Hydrophilous and the Observatorium* demonstrates, designers exist within a more-than-human sensorium (commonly assumed to refer to 'nature'), which ultimately is the creator of all designed works. Designers themselves only ever occupy a temporary position as curator of landscape, bodies, and space at any given point in time. They may only ever have some ownership over their own works, understanding that the presence of time, and any conceived project, exists beyond the fleeting human condition. 'Interior' is therefore an ongoing critical operation (physical and metaphysical) by which we seek to understand our shared place on this planet by 'becoming-with' the vast interconnected assemblage of others. Evans' project leverages a new trajectory of co-creation and radically decentering human control: one that provides us with an inherently pragmatic approach to *designing-with* a vast assemblage of beings, forces, and planetary processes.

## REFERENCES

Anderson, B. and C. McFarlane, "Assemblage and Geography," *Area*, 43 (2011), 124-127.  
 Barnett, S., "Landscape is not a scene," *Site Magazine*, July 20, 2016, <http://www.thisitemagazine.com/read/landscape-is-not-a-scene>.  
 Battistoni, A., "Monstrous, Duplicated, Potent: On Donna Haraway," *n+1*, 28 (2017): 1-22.  
 Beck, U., "How Climate Change Might Save the World: Metamorphosis," *Harvard Design Magazine*, 39 (2014): 88-98.  
 Bennett, J., *Vibrant Matter: A Political Ecology of Things*. Durham, NC: Duke University Press, 2010.  
 Brenner, N., Madden, D., and D. Wachsmuth, "Assemblage Urbanism and the Challenges of Critical Urban Theory," *City*, 15 (2011): 225-240.  
 Cameron, R.E, Morelli, F.A. and Randall, L.P., "Aerial, aquatic, and soil microbiology of Don Juan Pond, Antarctica," *Antarctic Journal of the United States*, 7 (1972): 254-258.  
 Cook, B., Rickards, L.A., and Rutherford, I., "Geographies of the Anthropocene,"

*Geographical Research*, 53 (2015): 231-243.  
 Duncum, P., "An Eye Does Not Make an I: Expanding the Sensorium," *Studies in Art Education*, 53 (2012): 182-191.  
 Dunne, A. and Raby, F., *Speculative Everything: design, fiction, and social dreaming*. Cambridge, MA: MIT Press, 2013.  
 Ernstson, H. and Swyngeudouw, E., "Framing the Meeting: Rupturing the Anthro-Obscene! The Political Promises of Planetary & Uneven Urban Ecologies - Position Paper Version 2," ANTHRO-OBSCENE Conference: Seminars, lectures & activist forum on political movements, urbanization and ecology, Stockholm: KTH Environmental Humanities Laboratory, 2015.  
 Galofaro, L., "Constructing Models: Montage as a Tool for Making Architecture", *3NTA.com*, September 7, 2016, <http://www.3nta.com/constructing-models-montage-as-a-tool-for-making-architecture/>.  
 Gane, N., "When We Have Never Been Human, What Is To Be Done?: Interview with Donna Haraway," *Theory, Culture & Society*, 23 (2006): 135-158.  
 Gibson-Graham, J.K., "A feminist project of belonging for the Anthropocene," *Gender, Place and Culture*: 18 (2011): 1-21.  
 Green, N., "The Transformative Interface: fragmentation, process and construction in the photographic representation of architecture," in *Visioning Technologies: The Architectures of Sight*, ed. G. Cairns, 73-86, Oxon, UK: Routledge, 2017.  
 Haraway, D., "A Cyborg Manifesto: Science, Technology and Socialist-Feminism in the Late Twentieth Century," in *The Cybercultures Reader*, eds. D. Bell and B. M. Kennedy, 291-324, New York: Routledge, 2000 [1991].  
 Haraway, D., "Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin," *Environmental Humanities*, 6 (2015): 159-165.  
 Haraway, D., *Modest\_Witness@Second\_Millennium. FemaleMan@\_Meets\_OncoMouse™*, London: Routledge, 1997.  
 Hubbard, P., Kitchin, R., Bartley, B. and Fuller, D., "Introducing Theories," in *Thinking Geographically: Space, Theory and Contemporary Human Geography*, ed. P. Hubbard, 3-21, New York: Bloomsbury Publishing: 2002.  
 Kirksey, S.B., Helmreich, S., "The Emergence of Multispecies Ethnography," *Cultural Anthropology*, 25 (2010): 545-576.  
 Latour, B., "Love Your Monsters: Why We Must Care for Our Technologies As We Do Our Children," *The Breakthrough*, Winter 2012, <https://thebreakthrough.org/index.php/journal/past-issues/issue-2/love-your-monsters>  
 Lefebvre, H., "Right To the City," in *Writings on Cities*, eds. E. Kerman and E. Lebas, 63-184, Oxford: Blackwell, 1996 [1968].  
 Lorimer, J., "Multinational Geographies for the Anthropocene," *Progress in Human Geography*, 36 (2012): 593-612.  
 Luke, T.W., "The Climate Change Imaginary," *Current Sociology*, 63 (2015): 280-296.  
 Malm, A. and Hornborg, A., "The Geology of Mankind? A Critique of the Anthropocene Narrative," *Anthropocene Review*, 1 (2014): 62-69.  
 McAnulty, R., "Body Troubles," in *Toward a New Interior: An Anthology of Interior Design Theory*, ed. L. Weinthal, 50-69, New York: Princeton Architectural Press, 2011.  
 McCarthy, C., "Toward a Definition of Interiority," *Space and Culture*, 8 (2005): 112-125.  
 Mentz, S., "Enter Anthropocene, C.1610," *Arcade: Literature, Humanities & the World*,

December 1, 2015 <http://arcade.stanford.edu/blogs/enter-anthropocene-c1610>.  
 Moore, J. W., "The Capitalocene—Part I: On the Nature & Origins of Our Ecological Crisis," *The Journal of Peasant Studies*, 44 (2014): 594-630.  
 Pallasmaa, J., "An Architecture of the Seven Senses", in *Questions of Perception: Phenomenology of Architecture*, eds. S. Holl, J. Pallasmaa, and A. Pérez-Gómez (Tokyo: a+u Publishing, 1994): 29-37.  
 Peters, K., "Taking More-Than-Human Geographies to Sea: Ocean Natures and Offshore Radio Piracy," in *Water Worlds: Human Geographies of the Ocean*, eds. J. Anderson and K. Peters, Farnham, Surrey, England: Ashgate, 2014.  
 Philo, C. and Wilbert, C., "Animal Spaces, Beastly Places," in *Animal Spaces, Beastly Places*, eds. C. Philo and C. Wilbert, 1-35, Abingdon: Taylor & Francis, 2000.  
 Rendell, J., *Art and Architecture: A Place Between*, London: IB Tauris, 2006.  
 Rice, C., "The Inside of Space: Some Issues Concerning Heterogeneity, the Interior and the Weather," in *Space Reader: Heterogeneous Space in Architecture*, eds. M. Hensel, C. Hight, and A. Menges, 185-193, London: Wiley, 2011.  
 Rickards, L.A., Gleeson, B., Boyle, M. and O'Callaghan, C., "Urban Studies after the Age of the City," *Urban Studies*, 53 (2016), 1523-1541.  
 Salaz, J. L., "A Keener Perception: Ecocritical Studies in American Art History", *Studies in Art Education*: 53 (2012): 347-350.  
 Sommariva, E., "Between Reality and the Impossible, by Dunne & Raby," *Domus*, December 6, 2010, <https://www.domusweb.it/en/news/2010/11/06/between-reality-and-the-impossible-by-dunne--raby.html>  
 Stuhr-Rommereim, H. and Day, M., "Intellectual Infection: A Conversation About Donna Haraway," Full Stop, December 6, 2012, <http://www.full-stop.net/2012/12/06/features/meaganhelen/intellectual-infection-a-conversation-between-helen-stuhr-rommereim-and-meagan-day-with-donna-haraway-in-absentia/>.  
 Tønder, L., "Political Theory and the Sensorium," Political Theory, published online first July 1 (2015), DOI: 10.1177/0090591715591904: 1-9.  
 Tsai, S., "The Origin of Invented Species: Robert Zhao Renhui," *ArtAsiaPacific Magazine*.: 88 (2014).  
 Wyly, E., "Gentrification on the Planetary Urban Frontier: The Evolution of Turner's Noosphere," *Urban Studies*, 52 (2015): 2515-2550.

## ENDNOTES

1. A. Malm and A. Hornborg, "The Geology of Mankind? A Critique of the Anthropocene Narrative," *Anthropocene Review*, 1 (2014); S. Mentz, "Enter Anthropocene, C.1610," *Arcade: Literature, Humanities & the World*, 01 December 2015, <http://arcade.stanford.edu/blogs/enter-anthropocene-c1610>  
 2. H. Ernstson and E. Swyngeudouw "Framing the Meeting: Rupturing the Anthro-Obscene! The Political Promises of Planetary & Uneven Urban Ecologies—Position Paper Version 2," ANTHRO-OBSCENE Conference: Seminars, lectures & activist forum on political movements, urbanization and ecology, (Stockholm: KTH Environmental Humanities Laboratory, 2015); Malm and Hornborg, "The Geology of Mankind? A Critique of the Anthropocene Narrative"; Mentz, "Enter Anthropocene, C.1610"; J.W. Moore, "The Capitalocene—Part I: On the Nature & Origins of Our Ecological Crisis," *The Journal of Peasant Studies*, 44 (2014).

3. P. Hubbard, R. Kitchin, B. Bartley and D. Fuller, "Introducing Theories," in *Thinking Geographically: Space, Theory and Contemporary Human Geography* (New York: Bloomsbury Publishing 2002), 18-19.  
 4. Donna Haraway, quoted in P. Hubbard, R. Kitchin, B. Bartley and D. Fuller, "Introducing Theories," 21.  
 5. N. Gane, "When We Have Never Been Human, What Is To Be Done?: Interview with Donna Haraway," *Theory, Culture & Society*, 23 (2006): 146.  
 6. L. Galofaro, "Constructing Models: Montage as a Tool for Making Architecture", *3NTA.com*, September 7, 2016, <http://www.3nta.com/constructing-models-montage-as-a-tool-for-making-architecture/>.  
 7. D. Haraway, "Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin," *Environmental Humanities*, 6 (2015).  
 8. J. Rendell, *Art and Architecture: A Place Between*, (London: IB Tauris, 2006).  
 9. R. McAnulty, "Body Troubles," in *Toward a New Interior: An Anthology of Interior Design Theory*, ed. L. Weinthal (New York: Princeton Architectural Press, 2011), 64.  
 10. P. Duncum, "An Eye Does Not Make an I: Expanding the Sensorium," *Studies in Art Education*, 53 (2012): 188.  
 11. T.W. Luke, "The Climate Change Imaginary," *Current Sociology*, 63 (2015): 280.  
 12. U. Beck, "How Climate Change Might Save the World: Metamorphosis," *Harvard Design Magazine*, 39 (2014):. Ernstson and Swyngeudouw "Framing the Meeting: Rupturing the Anthro-Obscene! The Political Promises of Planetary & Uneven Urban Ecologies—Position Paper Version 2"; E. Wyly "Gentrification on the Planetary Urban Frontier: The Evolution of Turner's Noosphere," *Urban Studies*, 52 (2015).  
 13. B. Cook, L. A. Rickards and I. Rutherford, "Geographies of the Anthropocene," *Geographical Research*, 53 (2015).  
 14. Mentz, "Enter Anthropocene, C.1610"; Moore, "The Capitalocene—Part I: On the Nature & Origins of Our Ecological Crisis".  
 15. D. Haraway, "Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin," 160.  
 16. C. Rice, "The Inside of Space: Some Issues Concerning Heterogeneity, the Interior and the Weather," in *Space Reader: Heterogeneous Space in Architecture*, eds. M. Hensel, C. Hight, and A. Menges (London: Wiley, 2011).  
 17. C. McCarthy, "Toward a Definition of Interiority," *Space and Culture*, 8 (2005).  
 18. L. Tønder, "Political Theory and the Sensorium," *Political Theory*, July 1 (2015).  
 19. L. Tønder, "Political Theory and the Sensorium": 2.  
 20. J. L. Salaz, "A Keener Perception: Ecocritical Studies in American Art History", *Studies in Art Education*: 53 (2012).  
 21. A. Dunne and F. Raby, *Speculative Everything: design, fiction, and social dreaming* (Cambridge, MA: MIT Press, 2013).  
 22. N. Green, "The Transformative Interface: fragmentation, process and construction in the photographic representation of architecture," in *Visioning Technologies: The Architectures of Sight*, ed. G. Cairns (Oxon, UK, Routledge:



- 2017).
23. S.Tsai, "The Origin of Invented Species: Robert Zhao Renhui", *ArtAsiaPacific Magazine*, 88 (2014).
  24. E. Sommariva, "Between Reality and the Impossible, by Dunne & Raby", *Domus*, December 6, 2010, <https://www.domusweb.it/en/news/2010/11/06/between-reality-and-the-impossible-by-dunne--raby.html>.
  25. A. Dunne and F. Raby, *Speculative Everything: design, fiction, and social dreaming*. (Cambridge, MA, MIT Press: 2013): 51.
  26. N. Brenner, D. Madden and D. Wachsmuth, "Assemblage Urbanism and the Challenges of Critical Urban Theory," *City*, 15 (2011): 228.
  27. J.K. Gibson-Graham, "A feminist project of belonging for the Anthropocene," *Gender, Place and Culture*, 18 (2011).
  28. J. Lorimer, "Multinational Geographies for the Anthropocene," *Progress in Human Geography*, 36 (2012); K. Peters, "Taking More-Than-Human Geographies to Sea: Ocean Natures and Offshore Radio Piracy," in *Water Worlds: Human Geographies of the Ocean*, eds. J. Anderson and K. Peters (Farnham, Surrey, England: Ashgate, 2014).
  29. B. Anderson and C. McFarlane, "Assemblage and Geography," *Area*, 43 (2011); J. Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham, NC: Duke University Press, 2010).
  30. B. Latour, "Love Your Monsters: Why We Must Care for Our Technologies As We Do Our Children," *The Breakthrough*, Winter 2012, <https://thebreakthrough.org/index.php/journal/past-issues/issue-2/love-your-monsters>.
  31. S. Barnett, "Landscape is not a scene," *Site Magazine*, July 20, 2016, <http://www.thesitemagazine.com/read/landscape-is-not-a-scene>.
  32. J. Pallasmaa, "An Architecture of the Seven Senses," in *Questions of Perception: Phenomenology of Architecture*, eds. S. Holl, J. Pallasmaa, and A. Pérez-Gómez (Tokyo: a+u Publishing, 1994).
  33. S.B. Kirksey and S. Helmreich, "The Emergence of Multispecies Ethnography", *Cultural Anthropology*, 25 (2010): 546.
  34. L.Tønder, "Political Theory and the Sensorium": 3.
  35. R.E. Cameron, F.A. Morelli, and L.P. Randall, "Aerial, aquatic, and soil microbiology of Don Juan Pond, Antarctica," *Antarctic Journal of the United States*, 7 (1972).
  36. L.Tønder, "Political Theory and the Sensorium".
  37. S. Barnett, "Landscape is not a scene."
  38. H. Lefebvre, "Right To the City," in *Writings on Cities*, eds. E. Kerman and E. Lebas (Oxford, Blackwell: 1996 [1968]): 181.
  39. Anna Tsing, quoted in S.B. Kirksey and S. Helmreich, "The Emergence of Multispecies Ethnography": 551.
  40. D. Haraway, "A Cyborg Manifesto: Science, Technology and Socialist-Feminism in the Late Twentieth Century," in *The Cybercultures Reader*, eds. D. Bell and B. M. Kennedy (New York: Routledge, 2000 [1991]): 293.
  41. D. Haraway, *Modest\_Witness@Second\_Millennium. FemaleMan@Meets\_OncoMouse™* (London: Routledge, 1997): 8.
  42. H. Stuhr-Rommereim and M. Day, "Intellectual Infection: A Conversation About Donna Haraway," *Full Stop*, December 6, 2012, <http://www.full-stop.net/2012/12/06/features/meaghanhelen/intellectual-infection-a-conversation-between-helen-stuhr-rommereim-and-meagan-day-with-donna-haraway-in-absentia/>.
  43. A. Battistoni, "Monstrous, Duplicated, Potent: On Donna Haraway," *n+1*, 28 (2017): 20.
  44. S.B. Kirksey and S. Helmreich, "The Emergence of Multispecies Ethnography": 553.

## BIOGRAPHIES

Emilie Evans is an independent scholar, interior architect and illustration artist, graduating from a Bachelor of Interior Architecture with Honours in 2016. As a spatial practitioner, Emilie has worked on extensive projects in commercial interiors, religious hermitage design, art installations, graphic design, and illustrative science-fiction zines. Her interests lie in speculative design journeys and imaginative futures on hybrids between ecology, biology, ontological studies and spatial practice. Emilie is currently working on a variety of self-initiated interdisciplinary projects based in Melbourne.

Charity Edwards is an architect, urban researcher, and lecturer at Monash University's Faculty of Architecture. With over 15 years of practice experience, Charity continues to collaborate with other spatial practitioners to create interiors, buildings and landscapes in Melbourne, regional Victoria, and internationally. She teaches Interior Architecture and Architecture, and is currently undertaking a PhD on Antarctic geo-imaginaries and the increasing urbanisation of the Southern Ocean. Her research focuses on the relationship between the ocean, planetary urbanisation, and representations of climate change. Charity has also been an active 're-writer' of notable Australian women architects into history with the international *Women.Wikipedia.Design* initiative.