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# idea journal

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co-constructing body-environments

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vol. 17, no. 02

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2020

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the journal of IDEA: the Interior design +  
interior architecture educators' association



vol.17, no.02  
2020

co-constructing  
body-environments



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**2020**

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**the journal of IDEA: the interior design +  
interior architecture educators' association**

**about**

IDEA (Interior Design/Interior Architecture Educators' Association) was formed in 1996 for the advancement and advocacy of education by encouraging and supporting excellence in interior design/interior architecture education and research within Australasia.

[www.idea-edu.com](http://www.idea-edu.com)

The objectives of IDEA are:

## 1. Objects

3.1 The general object of IDEA is the advancement of education by:

- (a) encouraging and supporting excellence in interior design/interior architecture/spatial design education and research globally and with specific focus on Oceania; and
- (b) being an authority on, and advocate for, interior design/interior architecture/spatial design education and research.

3.2 The specific objects of IDEA are:

- (a) to be an advocate for undergraduate and postgraduate programs at a minimum of AQF7 or equivalent education in interior design/interior architecture/spatial design;
- (b) to support the rich diversity of individual programs within the higher education sector;
- (c) to create collaboration between programs in the higher education sector;
- (d) to foster an attitude of lifelong learning;
- (e) to encourage staff and student exchange between programs;
- (f) to provide recognition for excellence in the advancement of interior design/interior architecture/spatial design education; and
- (g) to foster, publish and disseminate peer reviewed interior design/interior architecture/spatial design research.

**membership***Institutional Members:*

Membership is open to programs at higher education institutions in Australasia that can demonstrate an on-going commitment to the objectives of IDEA.

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In recognition of their significant contribution as an initiator of IDEA, a former chair and/or executive editor: Suzie Attiwill, Rachel Carley, Lynn Chalmers, Lynn Churchill, Jill Franz, Roger Kemp, Tim Laurence, Gini Lee, Marina Lommerse, Gill Matthewson, Dianne Smith, Harry Stephens, George Verghese, Andrew Wallace and Bruce Watson.

**publishing**

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**co-constructing body-environments:  
provocation**

Presenters at *Body of Knowledge: Art and Embodied Cognition Conference (BoK2019)* hosted by Deakin University, Melbourne, June 2019) are invited to submit contributions to a special issue of idea journal "Co-Constructing Body-Environments" to be published in December 2020. The aim of the special issue is to extend the current discussions of art as a process of social cognition and to address the gap between descriptions of embodied cognition and the co-construction of lived experience.

We ask for papers, developed from the presentations delivered at the conference, that focus on interdisciplinary connections and on findings arising from intersections across research practices that involve art and theories of cognition. In particular, papers should emphasize how spatial art and design research approaches have enabled the articulation of a complex understanding of environments, spaces and experiences. This could involve the spatial distribution of cultural, organisational and conceptual structures and relationships, as well as the surrounding design features.

Contributions may address the questions raised at the conference and explore:

- + How do art and spatial practices increase the potential for knowledge transfer and celebrate diverse forms of embodied expertise?
- + How the examination of cultures of practice, Indigenous knowledges and cultural practices offer perspectives on inclusion, diversity, neurodiversity, disability and social justice issues?
- + How the art and spatial practices may contribute to research perspectives from contemporary cognitive neuroscience and the philosophy of mind?
- + The dynamic between an organism and its surroundings for example: How does art and design shift the way knowledge and thinking processes are acquired, extended and distributed?
- + How art and design practices demonstrate the ways different forms of acquiring and producing knowledge intersect?

These and other initial provocations for the conference can be found on the conference web-site: <https://blogs.deakin.edu.au/bok2019/cfp/>.

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# introduction: unknowingly, a threshold-crossing movement

**Julianna Preston**

Executive Editor

*idea journal*

It is in this special issue that the editorial board holds true to our promise to expand the horizons and readership of *idea journal* while reaching out to associated and adjacent art, design and performance practices and drawing connections to seemingly distant disciplines. The articles in this issue have provenance in a 2019 conference event, Bodies of Knowledge (BOK), which was guided by a similar interdisciplinary ethos. With an emphasis on cultures of practice and communities of practitioners that offer perspectives on inclusion, diversity/neurodiversity and disability, this conference, and this subsequent journal issue, aim to increase knowledge transfer between diverse forms of embodied expertise, in particular, between neuroscience and enactive theories of cognition.

This brief description suggests that there are shared issues, subjects and activities that have the potential of generating new understanding in cross-, inter- and trans-disciplinary affiliations and collaborations. My experience in these modes of inquiry points to the importance of identifying what is shared and what is not amongst vocabulary, concepts, pedagogies and methods. Holding these confluences and diverges without resorting to strict definition, competition or judgement of right and wrong often affords greater understanding and empathy amongst individuals to shape a collective that is diverse in its outlooks, and hopefully, curious as to what it generates together because of that diversity.

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(2020): 08 - 12, <https://doi.org/10.37113/ij.v17i02.412>.



The breadth of the knowledge bases represented within this issue necessitated that the peer reviewer list expanded once again like the previous issue. It was in the process of identifying reviewers with appropriate expertise that the various synapses between scholarly and artistic practices became evident. It is these synapses that shape sturdy bridges between the journal's existing readership, which is predominantly academics and students in interior design, interior architecture, spatial design and architecture, and the wide range of independent scholars and practitioners, academics, and students attracted to BOK's thematic call for papers, performative lectures and exhibitions. At the risk of being reductive to the complexity and nuances in the research to follow, I suggest that the following terms and concerns are central to this issue, aptly inferred by its title, 'Co-Constructing Body-Environments': spatiality; subjectivity; phenomenology; processual and procedural practice; artistic research; critical reflection; body: experience. All of these are frequent to research and practice specific to interiors. In this issue, however, we find how these terms and concerns are situated and employed in other fields, in other ways and for other purposes.

This is healthy exercise. To stretch one's reach, literally and metaphorically is to travel the distance between the me and the you, to be willingly open to what might eventuate. Imagine shaking the hand of a stranger—a somatic experience known to register peaceful intent, respect, courage, warmth, pressure, humour, nervous energy, and so much more. This threshold-crossing movement is embodied and spatial; it draws on a multitude of small yet complex communication sparks well before verbal impulses ensue. This significant bodily gesture sets the tone for what might or could happen. Based on my understanding of the research presented in 'Co-Constructing Body-Environments,' I propose that this is a procedure in the Gins and Arakawa sense that integrates theory and practice as a hypothesis for 'questioning all possible ways to observe the body-environment in order to transform it.'<sup>01</sup> I call this as *unknowingly*—a process that takes the risk of not knowing, not being able to predict or predetermine, something akin to the spectrum of 'throwing caution to the wind' and 'sailing close to

the wind'. My use of the word 'unknowingly' embraces intuition where direct access to unconscious knowledge and pattern-recognition, unconscious cognition, inner sensing and insight have the ability to understand something without any need for conscious reasoning. Instinct. The word *unknowingly* also affords me to invoke the 'unknowing' element of this interaction—to not know, to not be aware of, to not have all the information (as if that was possible)—an acknowledgement of human humility. I borrow and adapt this facet of unknowingly from twentieth-century British writer Alan Watts:

This I don't know, is the same thing as, I love. I let go. I don't try to force or control. It's the same thing as humility. If you think that you understand Brahman, you do not understand. And you have yet to be instructed further. If you know that you do not understand, then you truly understand.<sup>02</sup>

*Unknowingly* also allows me to reference 'un' as a tactic of learning that suspends the engrained additive model of learning. Though I could refer to many other scholarly sources to fuel this concept, here I am indebted to Canadian author Scott H. Young's pithy advice on how to un-learn:

This is the view that what we think we know about the world is a veneer of sense-making atop a much deeper strangeness. The things we think we know, we often don't. The ideas, philosophies and truths that guide our lives may be convenient approximations, but often the more accurate picture is a lot stranger and more interesting.<sup>03</sup>

In his encouragement to unlearn—dive into strangeness, sacrifice certainty, boldly expose oneself to randomness, mental discomfort, instability, to radically rethink that place/ your place/ our place, suspend aversions to mystery—Young's examples from science remind us that:

Subatomic particles aren't billiard balls, but strange, complex-valued wavefunctions. Bodies aren't vital fluids and animating impulses, but trillions of cells, each more complex than any machine humans have invented. Minds aren't unified loci of consciousness, but the process of countless synapses firing in incredible patterns.<sup>04</sup>



**Figure 01:**

Meeting the horizon; A still image from *Shore Variations*, a 2018 film by Claudia Kappenberg that reimagines *Waning*, a 2016 live art performance by Julieanna Preston. <https://vimeo.com/user11308386>.

In like manner to the *BOK2019* conference which was staged as a temporally infused knowledge-transfer event across several days, venues, geographies and disciplines, I too, ingested the materials submitted for this issue in this spirit of unknowingly. The process was creative, critical, intuitive, generative and reflective—all those buzz words of contemporary research—yet charged with substantial respect and curiosity for whatever unfolded, even if it went against the grain of what I had learned previously. For artists, designers, architects, musicians, and performers reading this journal issue, especially academics and students, this territory of inquiry may feel familiar to the creative experience and the increasing demands (and desires) to account for how one knows what one knows in the institutional setting. ‘Explain yourself,’ as the review or assessment criteria often states. If you are faced having to annotate your creative practice or to critically reflect on aspects that are so embedded in your making that you are unaware of them, I encourage you to look amongst the pages of this journal issue for examples of how others have grappled with that task such that the process is a space of coming to unknow and know, unknowingly.

There are a few people I would like to acknowledge before you read further. First, huge gratitude to the generosity of the peer reviewers, for the time and creative energy of guest editors Jondi Keane, Rea Dennis and Meghan Kelly (who have made the process so enjoyable and professional), for the expertise of the journal's copy editor Christina Houen and Graphic Designer Jo Bailey, and to AADR for helping to expand the journal's horizons.

Okay, readers, shake hands, consider yourself introduced, welcome into the *idea journal* house, and let's share a very scrumptious meal.

### **acknowledgements**

*I am forever grateful for what life in Aotearoa/ New Zealand brings. With roots stretching across the oceans to North America, Sweden, Wales and Croatia, I make my home between Kāpiti Island and the Tararua Ranges, and in Te Whanganui-A-Tara/ Wellington. I acknowledge the privilege that comes with being educated, employed, female and Pākehā, and the prejudices and injustices that colonialism has and continues to weigh on this land and its indigenous people. I am committed to on-going learning and practicing of Kaupapa Māori.*

### **notes**

- 01 Jondi Keane, 'An Arakawa and Gins Experimental Teaching Space; A Feasibility Study,' *INFLeXions* 6 (2012), accessed 29 October 2020, [http://www.inflexions.org/n6\\_keane.html](http://www.inflexions.org/n6_keane.html).
- 02 Alan Watts, *Creating Who You Are* (Video) (n.d.), accessed 29 October 2020, <https://vimeo.com/76888920>.
- 03 Scott H. Young, 'The Art of Unlearning' (2018), accessed 29 October 2020, <https://www.scotthyoung.com/blog/2018/04/12/the-art-of-unlearning/>.
- 04 Young, 'The Art of Unlearning.'

# seeing not looking

**Anne Wilson**

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Physician, author, and Professor of Neurology Oliver Sacks tells the story of two people who were blind and had surgery that could give them sight, yet only one could actually see. He concluded that to see, one needs to look.<sup>01</sup>

A drone camera can see without looking. The video *Seeing Not Looking* tested out how Artificial Intelligence sees, and if it is affected by how humans look and see. In this improvised performance, the drone is programmed to be autonomous—given behaviours to perform in collaboration with the dancers—like an inverted video game in which the drone is the human controller.

The artwork is a video in which my eye, as the editor and director of the performance, guides the viewer into unstable territory of humans conditioned by algorithms, gravity, and spatial limits defined by the drone camera reading sensors attached to each dancer.

**video:**

available at

[https://idea-edu.com/media/2020/ideajournal\\_17\\_02\\_20202\\_Wilson.mp4](https://idea-edu.com/media/2020/ideajournal_17_02_20202_Wilson.mp4)

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tbc

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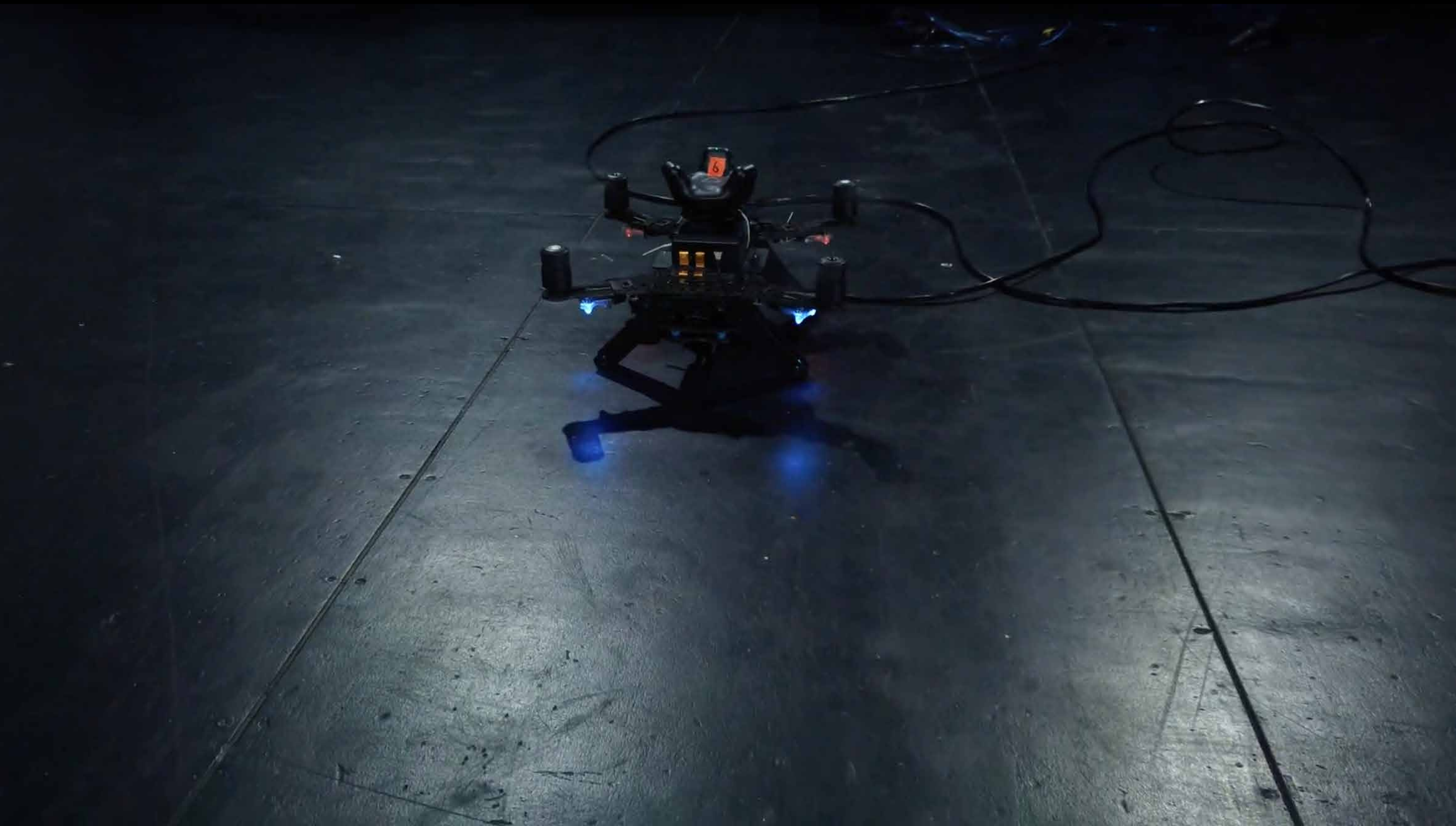






video: 07.28

available at [https://  
idea-edu.com/media/2020/  
ideaajournal\\_17\\_02\\_20202\\_  
Wilson.mp4](https://idea-edu.com/media/2020/ideaajournal_17_02_20202_Wilson.mp4)







*SeeingNotLooking* is a video in which my eye, as editor and director guide the viewer into unstable territory.

Conditioned by algorithms, gravity and spatial limits, the improvised performance is as much defined by the autonomy of the pre-programmed drone camera as by each dancer.

The performance and video edit emerge into a complex web of codependent dynamic of movement, in which the dead eye of the drone functions as another body, an anthropomorphised performer whose behaviours condition humans and inversely humans condition the drone.



**acknowledgements**

With thanks to Oxygen Media and performers Charles Ball and Jake McLarnon.

**author biography**

*Anne Scott Wilson* (PhD) is a visual artist with a performance background. Her practice includes public art projects, curation, gallery exhibitions (represented by Conny Dietzschold Gallery, Sydney). Her work, realised through video, sculpture, sound, kinetics, and photography, is drawn from a previous career in dance - classical ballet, commercial and contemporary contexts. Influencing current projects, she thinks through the body and movement in visual art. Her work is held in public and private collections, film festivals, galleries and museums. She has received grants from major funding bodies including Australia Council for the Arts and recently to integrate new technologies into her practice.

**notes**

- 01 Oliver Sacks, 'A Neurologist's Notebook: To See and Not to See,' *New Yorker* (May 10, 1993): 59, accessed 21 October 2020, <https://www.newyorker.com/magazine/1993/05/10/to-see-and-not-see>.