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Title: Cultivating home: drawing interiors

Interiors are the spaces that we inhabit daily, where we move and connect with our material existence. They structure the social fabric of our lives; where and how we eat, sleep, work, and meet with others. Interiors are multiple: they may be domestic, spaces of recreation, institutions, workspaces, or the circulation routes that we walk through within a city. They anchor our bodies in architectural space through haptic, proprioceptive, and subjective engagement with the surrounding environment. They impact on how we live and how we all live well together – and yet they are conceived and produced through a confined set of tools, materials, movements and drawing practices.

Feminist philosopher Karen Barad argues that, “representationalism ... separates the world into the ontologically disjunct domains of words and things...”¹ Architectural representation and its production processes are sedimented with binary thinking such as male/female, inside/outside, subject/object,. Architectural drawing practices perform through a particular set of actions that are sedimented with abstract thinking. They engage with representationalism through distance and separation.

Architectural drawings tend to be clean, pristine, made of fine lines that move forward with ease towards the production of a building. These drawings define territory, create bounded objects and are devoid of materiality. New LiDAR technologies produce drawings through recording dots of data. These cloud like drawings register all visible surfaces producing images/3D scans that are inclusive of everyday life: clothes, chairs, tables, rugs, books, flower pots. In this paper I diffract the architectural line with cloud point data and movement practices to entangle everyday life with the making of home. I aim to refigure how interiors are produced and homes are made.

I use Wymering Manor, a sixteenth century house in Cosham, UK, as a case study. As a community of trustees and local volunteers works to remake the house for the future, they create new material relations as they repair and update the fabric and bring in new props and furniture to stage the interiors for events.² The house is continually arranged and rearranged drawing visitors on a journey of discovery of shifting objects and materials that create intermeshing experiences. In Edward Casey’s terms, this can be expressed as place-making through ‘cultivation’ or ‘caring for’. Built places “resist construal as sheerly constructed things. They exceed their own construction by giving rise to familiarity and reverie alike”.³ The community are exercising what Casey refers to as ‘patience-of-place’. This “requires willingness to cultivate, often seemingly endlessly, the inhabitational possibilities of

¹ Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*, Illustrated edition (Durham: Duke University Press, 2007), 137.

² Belinda Mitchell and Karen Fielder, ‘Matter of the Manor’, *Journal of Interior Design* 43, no. 1 (March 2018): 53–63, <https://doi.org/10.1111/joid.12116>.

³ Edward S. Casey, *Getting Back Into Place: Toward a Renewed Understanding of the Place-World* (Indiana University Press, 1993). P178.

a particular residence. Such willingness shows that we care about how we live in that residence and that we care about it as a place for living well”.⁴

In this way the production of space shifts, from the abstract thinking of the architectural drawing board and design studio to the practice of living – to everyday actions, artefacts and materials. The clean line of the architectural pen and roll of white paper is replaced by drawings/actions/movements that assemble and rearrange material relations. Shifting the language of architecture from, boldness of design to the immensity of the ordinary and everyday.⁵ This paper asks, how does thinking about home as an improvisational space – a space of daily movement, change how interiors are made? How do new technologies such as LiDAR scans refigure architectural drawing practices through which homes are produced?

Drawing practices in the 1950s and 1960s underwent a significant transformation. Drawing became transdisciplinary, fine art drawing and dance practices converged.⁶ Catherine de Zegher, in, *On Line, Drawing Through the Twentieth Century*, defines fine art drawing through an intersubjective engagement with the body,

“as a kinaesthetic practice of traction – attraction, extraction, protraction – drawing is born from an outward gesture linking inner impulses and thoughts to the other through touching of a surface with repeated graphic marks and lines”.⁷

Drawing in this sense is a point in motion, like a dancer tracing dynamic lines across the stage.⁸ The drawings and writings of artists such as Paul Klee and Vasily Kandinsky contributed to the change in drawing practices. The transformation of drawing in the 1960s was concurrent with the emergence of female artists, where line could be argued to be a feminine practice of interconnection, and where women’s art corresponds to a “contemporary sense of weaving or knitting together materials, ideas, conceptions, sensibilities”.⁹ Both drawing and dance in this period opened out new representational forms and possibilities that included the female body.

Home as a set of practices shifts architectural drawing from two dimensional, representational forms as plan, section, elevation and specification to everyday habits and movement practices, such as cleaning our teeth or walking through the front door, down a hall and into the kitchen.¹⁰ These “acts can be considered as ‘homing’ practices that metaphorically wear a groove into our lived spaces and imprint themselves onto our embodied maps of home spaces”.¹¹ These actions affect the intra-active conversation between body and home and how we daily connect with the interiors we inhabit.

⁴ Casey. P174.

⁵ Edward S. Casey, *Getting Back Into Place: Toward a Renewed Understanding of the Place-World* (Indiana University Press, 2009), 174.

⁶ Cornelia H. Butler and Catherine de Zegher, *On Line: Drawing Through the Twentieth Century*, 1st edition (New York : London: The Museum of Modern Art, New York, 2010), 68..

⁷ Butler and Zegher, 23.

⁸ Butler and Zegher, 23.

⁹ Butler and Zegher, 120.

¹⁰ Mitchell, B, “Drawing In: Bodies in Motion,” in *Remote Practices: Architecture at a Distance*, ed Mathew Mindrup and Lilian Chee (Chicago, UNITED STATES: Lund Humphries, 2022), 117

¹¹ Hunter, V, *Site Dance and Body: Movement, Materials and Corporeal Engagement*, (Palgrave Macmillan, 2021), p160.

Drawing diffractively attunes the body and architectural drawing practice to other forms of language, sensations, emotions, relations and affect. Thinking diffractively about drawing troubles the structure of the architectural drawing and the repetition of its production where architecture keeps producing/repeating the same linear drawings again and again.

Diffraction as a method is a way of turning ideas over, returning to actions, opening out and undoing drawing practices that have sedimented within the architectural discipline – a patriarchal discipline that draws the lines of the houses we live in and therefore defines how we are touched by home.