The Armchair Traveller: Littoral Zones and the Domestic Environment

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Abstract

This paper discusses specific connections between littoral zones and contemporary visual art practice. It draws parallels between the littoral 'brink', and escapist desires of the home dwelling 'armchair traveller'. Typical and atypical littoral regions are analysed within the context of a Southern Arcadia. The research project examined in this paper involves visual artworks produced during field trips to atypical littoral sites including; Launceston's Tamar Valley (Tasmania) and McIvers, Newfoundland. The discussion also draws on a key exemplar that elucidates the role of littoral zones as metaphor: Joseph Dufour's wood-blocked wallpaper *Les Sauvages de la Mer Pacifique* (1804), in addition to the writings of theorist Elizabeth Grosz who identifies the nexus between formed identities and the 'space of in-between'. The visual outcomes of the research project consists of photographic prints and tapestries. The materiality of these forms will be discussed in relation to domestic spheres, as well as the armchair traveller's locus between the binaries.

Keywords: Armchair Traveller, Atypical littoral zones, Domestic space, Islands, Littoral zone, French scenic wallpaper, Joseph Dufour, Les Sauvages de la Mer Pacifique, Newfoundland, Tasmania.

The Littoral and the Space of In-Between

While there is no single definition of a littoral zone, the general physicality of these regions is that they extend from the high water mark to permanently submerged shorelines. Littoral zones generally operate as broader characterizations of sub classifications, as well as having legal implications in some military contexts[1]. But mostly, parameters of littoral zones are unique to their individual geographies, inclusive of lakes, rivers, wetlands and oceans (sometimes even extending to the edge of the continental shelf), with the breadth of tidal movement ranging from kilometres to minor shifts.

The direction of this paper however, is to discuss the potential for littoral zones to operate in three ways: firstly, as a physical illustration of all and any dualisms; secondly, as a metaphorical framework for addressing binaries or 'forms' and the spaces between them (what Elizabeth Grosz defines as the 'space of in-between'); and lastly as a conceptual framework for the art practitioner, using my own photomedia-based research to elucidate these ideas. It is my argument that littoral zones have the capacity to represent 'the very site for the contestation of the many binaries and dualisms that dominate Western knowledge' (Grosz 2001: 93), and by highlighting the nature of these geographies – that they oscillate between land and water (they are not one form or another) – I will suggest that these spaces encourage exploration of *both* sides of an idea or position. This in turn creates a new vantage-point from which all forms can be re-considered, regardless of what subjects are addressed, that is sites, histories, and materialities.

Before moving forward it is important to cite Grosz's definitions of 'form' and the 'space of in-between' since both these terms are recurring concepts in this paper and require clarification:

> The space of the in-between is that which is not a space, a space without boundaries of its own, which takes on and receives itself. Its form, from the outside, which is not *its* outside (this would imply that it has a form) but whose form is the outside of the identity, not just of an other (for that would reduce the in-between to the role of the

[1] See extended definitions and sub-classifications of littoral zones in Frederic P Miller's *Littoral Zone* (2010).

> object, not of space) but of others, whose relations of positivity define by default, the space that is constituted as an in-between (Grosz 2001:91).

It is from this platform that the various works and histories mentioned, will be examined and interconnected in an attempt to situate the space of in-between, both as littoral geographies, and in the mind of the armchair traveller.

The *armchair traveller* is a curiously visual idiom. Visions of a daydreamer, or a lazy traveller opting out of the 'real thing', or even an agoraphobic, come to the mind's eye when conjuring up this 'character'. Here, the armchair traveller is defined as a figure who is physically located in a domestic, bounded space, while imagining the space of the littoral in order to enrich and even alter the domestic situation. This paper cites works that identify the armchair traveller as a female participant, and from my own research, I too have taken this position. But it is not necessary that any gender be specific to this construct, as the primary concern here is the relationship between the armchair traveller and littoral geographies – and this position holds projections and deviations for both men and women.

Les Sauvages de la Mer Pacifique

Ever since the emergence of Europe's quasi-religious construct of a 'Southern Arcadia', littoral zones and their immediate surrounds have been a prominent visual icon of the Southern Hemisphere. During the 18th and 19th century explorations of the Pacific region, societies were perceived to either signify this Arcadian paradigm, (Tahitians and their 'soft' primitivism) or conversely dis-represent it (Aborigines and their 'hard' primitivism)[2]. These new world 'discoveries' were popular in Europe (particularly in France) and reflected the lifestyles and interests of 'Napoleon's new elite' (Terry 2000: 28). One of the art forms that reflected this interest in Pacific Arcadian landscapes was scenic wallpaper. French scenic wallpaper began in the late

[2] Bernard Smith discusses the categorizations of 'soft' and 'hard' primitivism alongside notions of a Southern Arcadia in *European Vision and the South Pacific* (1985).

18th century but went out of fashion approximately sixty years later (preceding photography). The wallpapers were a technical feat with elaborate scenes being carefully wood-blocked onto sheets of paper (usually linen rag). Entire panoramic ensembles consisted of anywhere between one to thirty-five individual panels. Some prints were black and white, but colour was a significant characteristic. The wallpapers were innovative for being able to respond to the architectural features by covering all the walls of a room, with only the doors and windows interrupting the visual sweep of 'bringing the outside in' (Nouvel-Kammerer 2000: 103-134).

The French scenic wallpaper, *Les Sauvages de la Mer Pacifique* (Fig. 1), was such an example. Designed by Jean Gabriel Charveret for Joseph Dufour and Company in 1804 in Macon, France, *Les Sauvages de la Mer Pacifique* was the first scenic wallpaper to be publicly exhibited, and one of the earliest to be manufactured. The wallpaper is approximately 10 metres long, consisting of 20 panels, each panel measuring 2.5 metres in height and 540mm in width. The landscape setting is attributed to Tahiti (Dufour 1924:403-412) and is based predominately on the Pacific explorations of Captain James Cook (1728-1779). The wallpaper was successful in part, due to a littoral design (attributed to Tahiti) that brought together twenty Pacific societies in a curious, neighbourly fashion. When viewing the paper from the confines of a 19th century bourgeois parlour room, it is easy to imagine that it would have evoked musings on universal harmony and similar Enlightenment philosophies popular for that period. Domestic spaces (such as parlour rooms), operated as a meeting place for family and visitors alike and became a 'critical base for the Enlightenment and a site of contestation of the monarchy and of the nobility' (Auslander 1996: 65).

The prospectus that accompanied *Les Sauvages de la Mer Pacifique* was written by the manufacturer, Joseph Dufour and gives directions on various hanging configurations and a key to understanding where the different island societies are located within the paper, including descriptions of activities, clothing and such. The wallpaper (as with parts of the prospectus) was based upon popular travel narratives and etchings that were published upon return of the voyages. As Nouvel-Kammerer has argued, '[T]here is a close connection between the titles of the most highly read books of the day and the subjects depicted by scenic wallpaper… [s]cenic

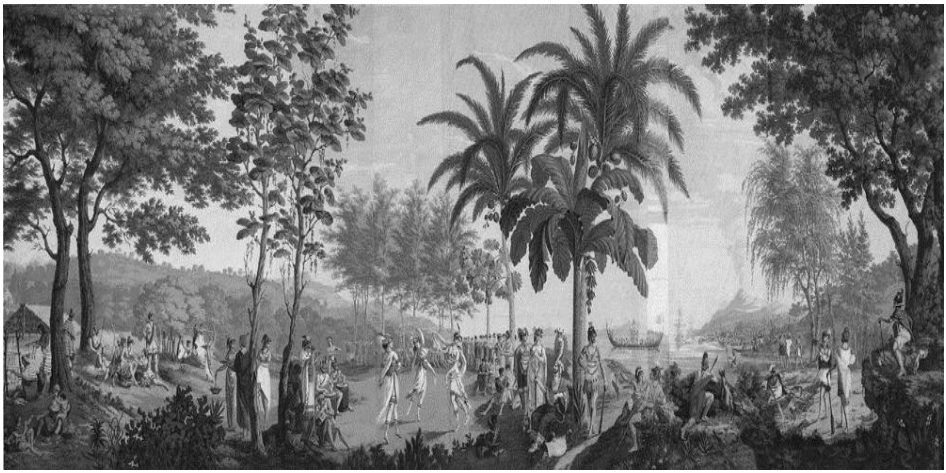

Figure 1. Panels 1-10 of *Les Sauvages de la Mer Pacifique* designed by J Gabriel Charveret for Joseph Dufour. c.1804.

wallpaper was an extension of the family library' (2000:104). These best-seller books captured the imaginations of their readers and consolidated European ideals of an exotic Southern Hemisphere - and all the wonderful and terrifying things that resided there. Although 'the design of panoramic wallpaper religiously avoided licentious or distressing images' (Nouvel-Kammerer 2000:108), the traumatic death of Captain Cook can be seen in panels 7 and 8 of *Les Sauvages de la Mer Pacifique*, though placed in the background, so as to not upset viewers with unnecessary 'horrors'.

Dufour gives an explanation of the wallpaper's conceptual rationale in the prospectus, highlighting his intention to use the wallpaper as an educational tool for young women:

> A mother will give effortless lessons in history and geography to her eager, inquisitive and intelligent daughter whose remarks, more than once, will be an occasion for a kiss on her innocent mouth to silence the naivetés within it, or to make a response useful to her education. (Dufour 2000:33)

This suggests that bourgeois women and their daughters were the targeted

audience for *Les Sauvages de la Mer Pacifique,* and possibly the wider industry of French scenic wallpaper[3], because as wives and consumers they had an obligation to 'adorn themselves and… represent the family's social identity through goods' (Auslander 1996:221). The lure of 'bringing the outside in' (and in the case of *Les Sauvages de la Mer Pacifique* – bringing entirely new worlds in) was seductive, and encouraged bourgeois women to daydream of exotic far away places, whilst remaining within the confines (and safety) of the domestic unit.

When reviewing surveys of French scenic wallpaper, such as those conducted by Nancy McClelland (1924) and Odile Nouvelle-Kammerer (2000) it is apparent that littoral zones are a reoccurring if not dominant feature within these large-scale scenes. The inclusion of water, 'play[ed] a key role in structuring the landscape by establishing a haven' (Nouvel-Kammerer 2000:110), and was also used to establish plausibility for the viewer – who was able to recognise familiar rivers, lakes or oceans lapping upon *unfamiliar* shores (Fig.2).

Figure 2. Details of *Monuments du Paris* c.1812 (left) and *Les Incas*, (right) c.1818. Both manufactured by Joseph Dufour.

This design, even though illusionary, gave the viewer immediate access to exotic lands or to even time-travel back to historical events. And while these

[3] 'Moral and cultural education constituted the underlying weave of [scenic wallpaper]' (Nouvel-Kammerer 2000:104).

waters and littoral zones within the wallpapers encouraged a personal migration or transcendence, they also operated as a gateway or space between out 'there' and in 'here', so that the viewer could also travel back again *over* the horizon line into to the confines of the domestic haven – and reality.

Scenic wallpapers were designed with this audience participation - and anticipation - in mind, encouraging their clients to project themselves onto the human figures depicted within the wallpapers. These alter egos 'reaffirmed to the bourgeoisie, their social standing and accomplishment in shaping the revolution to its own advantage – inventing haven-like interiors even as they acceded to public life' (Nouvel-Kammerer 2000:120). As Nouvel-Kammerer argues,

> One of the original aspects offered by these panoramic decors was their glorified lofty vision of daily life. Scenic wallpaper illustrated the return to a golden age – people were good and lived peacefully with nature; they perpetuated the archetype of paradise even as the chaos of the French Revolution and Napoleonic wars reigned (2000:120).

It was not until the later years of wallpaper production (c.1830's and onwards), that human figures were removed altogether - the manufacturers had come to realise that a more imaginative experience could be achieved by relying on the viewer to project herself - *as she was* - into the exotic landscape. She could for a period, escape domesticity, immerse herself, and stand on the brink of another world. 'It was no longer a question of *depicting* the harmonious relationship between mankind and nature, but of *experiencing* a place where this symbiosis could occur every day' (Nouvel-Kammerer 2000:128). The golden sands, lush vegetation, blue water and skies depicted in *Les Sauvages de la Mer Pacifique*, operated as signifiers for an Eden-esque geography that have become synonymous with Pacific and Oceanic identities, and been revisited time and again by artists and industry alike (cf. Connell 2003).

However, the rise of this tropical 'mono-geography' has created a plethora of rejected or, what I will call, *atypical* littoral zones. These zones

are defined entirely by being *external* to this mono-geographic form and *not* by any real likeness amongst themselves. *Atypical* littoral zones are indefinable, and to do so by profiling ecological attributes would create a new 'form'. Grosz clarifies this atypical position of 'outsideness' as not necessarily negative, but rather 'the locus of futurity, movement, speed; it is thoroughly spatial and temporal, the very essence of space and time in their intrication' (Grosz 2001:94).

This statement is key for providing a new platform from which to view overlooked or *atypical* littoral zones, that being outside forms (and this pertains to both land *and* sea in addition to dominating littoral forms - such as the tropical 'Eden') they can represent the space of the in-between. This encourages 'the possibility of perspective to look upon the inside' where 'a rare and unexpected joy of outsideness [is] to see what cannot be seen from the inside' (Grosz 2001:xv). This is the potential for all aspects of *atypical* littoral zones and the armchair travellers who envisages them.

The Armchair Traveller

My own art practice has so far focused on four atypical littoral geographies: Moreton Bay (Queensland, Australia), The Mississippi River (Louisiana, USA), the Tamar Valley (Tasmania, Australia) and The Bay of Islands (Newfoundland, Canada). I have looked at these regions in relation to my own history of both imagining and ritualistically visiting the 'brink'. Still, travelling to the land's edge is a shared human desire, and Bruce Bennett writes that 'we all have a beach somewhere' (2007:31), going on to describe visiting his as a boy:

> … located some fifteen kilometres from the city of Perth and eight kilometres from my home … As you pedal steadily up the last of the sand dunes transformed into asphalt road, you catch you first glimpse of the ocean. Although it is early afternoon, the sea breeze is already in, and beyond the gleaming white beach, the blue sea is flecked with white… The beach is now very close, as you rest on the pedals for the last downhill run, then park your bike, grab your towel, and race for the water (Bennett 2007: 31).

Bennett's iconic beach is an typical example of the Southern Arcadian mono-geography (white sands, blue seas) that is typically embraced by the majority of Australians as the 'pre-eminent holiday destination'[4], which historically, has been a holiday for 'everyone but the housewife, for her it meant a change of kitchen sink… [with] no real escape from suburbia and domesticity' (White 2009: 15). When reading the description of Bennett's beach it is easy to envisage (if not envy) his coastal haven, but it also exemplifies the long-standing and iconic relationship between (Australian) coastlines and the Australian male[5]. For women however, these spaces act as an extension of the domestic, bypassing any opportunity to look upon established forms from a new perspective.

My argument then is that is no longer enough for the (female) armchair traveller to experience the potentials of the brink with popular or even 'leisure-focused' littoral zones – where domesticity has encroached and male constructs dominate. Rather, it is in the *atypical* littoral zones, such as the mangroves, wetlands or cold islands at the end of the earth, where ambiguity prevails, and where prescribed domestic spheres can be assessed from the perspective of 'outside-ness'. Their attributes can be judged and weighted with the intent to affect change, as opposed to simply rehashing old spheres, roles and rituals – such as the beach holiday.

The question is though whether it is important to actually visit these geographies or if contemplating them as an armchair traveller is sufficient?

[4] 'A Short History of Beach Holidays', by Richard White in *Something Rich and Strange* (2009), gives a historical account of the beginning and development of the Australian family holiday.

[5] 'Historically, Australian men and women have been segregated at the beach, with women denied permission to participate in organised sporting events such as surfing competitions and females only permitted to sign up as lifesavers in the late 1970s. Even now, the concept of Max Dupain's Sunbaker (the bronzed, idealised masculine figure) is still packaged as the Australian beach myth, and marketed and sold overseas. The latest popular reality series Bondi Rescue (2006-2009) also reinforces masculine hegemony at the beach, maintaining the iconic image of all that we simultaneously celebrate with the ANZACs: duty, mateship, larrikinism, heroism and physical strength' (Cantrell & Ellison 2009:2).

Is it enough that fluctuating atypical littoral zones *represent* the space of in-between and 'becoming', or must they also be physically encountered? Grosz states 'there can be no liberation from the body, or from the spaces or the real. They all have their nasty habit of recurring with great insistence, however much we try to fantasize their disappearance' (Grosz 2001:18). My personal experience of physically visiting these geographies facilitates greater understanding (and navigation) of options available in the domestic sphere – alongside informing my studio practice. Nevertheless, I also have used atypical littoral imagery[6] to access a new perspective of my place and role in the domestic sphere, a practice that supports the option of the armchair traveller as a viable 'route'. Perhaps too, as scenic wallpaper has shown us, encouraging the armchair traveller to experience the 'brink' through littoral wall-decoration, can facilitate accessing the space of in-between because being anchored neither entirely inside nor outside the home, can present a perspective of both binaries without wholeheartedly committing to either. As Nouvel-Kammerer (2000:25) argues,

> A private salon once cracked open, presented the same explosive of externalization offered by eighteenth-century camera obscuras and later panoramas. All three attractions played on notions of interior-exterior, confounding the dynamics of introversion-extraversion. Furthermore, scenic wallpaper altered conventional conceptions of domestic space, proposing a new phenomenology for interiors: the usual distinction between private interior and public exterior (whose point of intersection was the window, the site of exchange between both realms) was replaced by a play between two different exteriors, between two opposed natures – the real and the imaginary. Yet in both cases the gaze flew to a distant place.

[6] Particularly with *Mangrove Wall*, which was installed in my own domestic environment (where it remained for four years). This work involved painting photographic liquid emulsion onto my living-room wall, projecting a mangrove image and then processing it in-situ. This can be viewed at: http://debmansfield.com/artwork/2003-2.

Tasmania and Newfoundland

With those abovementioned considerations, I have continued researching these geographies and their relation to the domestic environment, by regularly travelling to atypical littoral zones. For my current body of work, *The Armchair Traveller*, I completed artist-residencies in Tasmania (in summer 2009) and Newfoundland (in winter 2012). Both residency houses sit on the land's edge: the Tasmanian dwelling on a sheer cliff-face in Cataract Gorge, through which the South Esk River runs and meets the Tamar Wetlands. The house in Newfoundland, sits on the edge of the Bay of Islands, a fjord-like valley that runs into the Gulf of St. Lawrence (Fig 3).

Figure 3. Artist residency Houses; Tasmania (left) and Newfoundland (right). Deb Mansfield (2012).

Even though these cold islands are situated at opposite ends of the earth, they share several narratives, with the most prominent being that they exist

culturally and economically in the shadow of their mainland counterparts (the Tasmanian jokes I grew up with, are just as prevalent in Canada about 'Newfies'[7]). Both islands have long - and in some instances, difficult - histories with primary industries such as fishing, sealing and forestry[8]. And curiously, they have also played significant roles in the historic explorations of Captain James Cook; who after completing a difficult, but successful mapping of Newfoundland, was promoted to lead the famous Pacific voyages (inclusive of Tasmania), which subsequently became the inspiration for Dufour's *Les Sauvages de la Mer Pacifique*[9]. However, there has been a conscious effort with this research to avoid pictorial (and conventional) representations of Tasmania and Newfoundland. Rather the focus has been on the journey - inclusive of a timely pause in the domestic space before, between and after the island excursions. It is through this oscillating process that the space of in-between is introduced and afterwards, consolidated by studio research and making.

Upon return from the residency in Tasmania, several photographic-digital tapestries were mechanically constructed, with one particular photographic-tapestry upholstered into a reproduction *Louis two-seater* lounge to create the piece; *The Armchair Traveller (two-seater)* (Fig. 4).

[7] 'The ethnic label *Newfie* is a site of ideological dispute: for some, it is simply an informal term for residents and expatriates of the Canadian province of Newfoundland, for others it may function as an in–group term of solidarity which takes on negative connotations when used by non–Newfoundlanders, and for still others it is the equivalent of a racial slur.' King and Clarke 2002, [abstract].

[8] Further reading at: 'At the Crossroads: Newfoundland and Labrador Communities in a Changing International Context' by John C. Kennedy in *Canadian Review of Sociology/Revue canadienne de sociologie*. And: 'Old Growth Logging: does it matter if environmental protection costs jobs?' by Robert Gale in *International Journal of Environment, Workplace and Employment.*

[9] Captain Cook visited Newfoundland in 1763-1767. The first Pacific voyage was from 1768-1761, the second from 1772-1775, and the third in 1776-1779, which ended with his death in Hawaii in on the 14th February, 1779.

This piece represents the style of furniture that would have furnished a parlour room in the era of *Les Sauvages de la Mer Pacifique*, and allows the viewer to consider the place where the armchair traveller began/begins her journey. The chair frame is 'unfinished' (it has not been stained or lacquered) to illustrate the combination of hand and machine-made carving, and the intersection where old and new technologies meet. This junction is critical to reflect upon, in that it addresses both the nature of dualisms and the constant evolution of materalities as worked on by industry. And as artist whose field of study is photomedia (which is continually evolving with new technologies), this dynamic is also ever-present in my own practice.

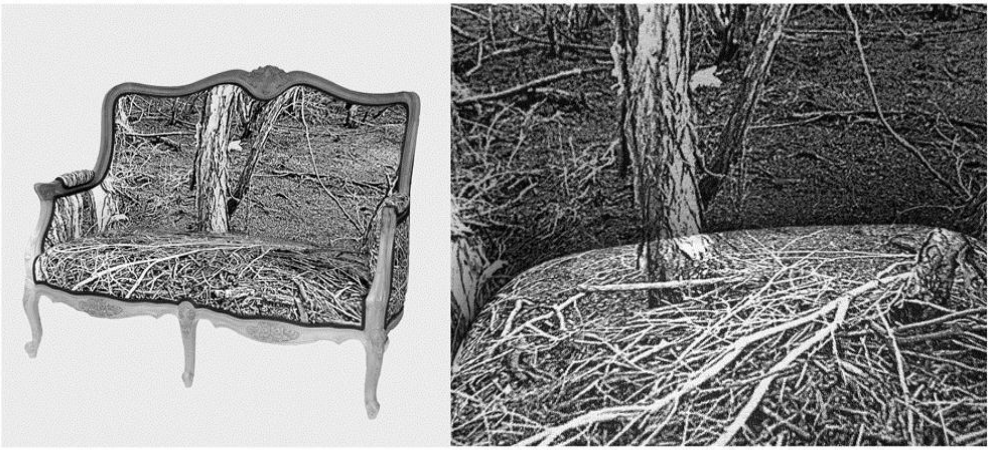

Figure 4. 'The Armchair Traveller (two-seater). Deb Mansfield (2012).

As with all of the tapestries in *The Armchair Traveller* series, the wetland image upholstered into the chair is distinctly photographic, with digital pixilation identifiable at close range and the photographic aesthetic of a short 'depth-of-field' also noticeable. This is inconsistent with traditional upholstery (Auslander 1996: 70-271) yet the surface is clearly woven, and as such, comprehending the 'how' of the chairs' materiality becomes a common audience response. The photographic-digital tapestry actually originates from a low-resolution image (scanned from film negatives) and is machine-woven, with much of the 'process' happening online and

outsourced to factories overseas (the product is typically delivered by mail within a month). This process is at odds with the more traditional and individualised practice of tapestry weaving, and could be interpreted as sullying the medium. However, a more empathetic view is the interesting position from which to view new technologies: photographic-digital tapestries have the potential to lead the viewer to meditate on old and new technologies, the industries that employ them and possibly the opportunity to look upon traditional forms from a new point of view. This dualistic perspective, in conjunction with the wetland imagery (which sits in direct opposition to the floral motifs conventionally associated with the Louis-style upholstery (Auslander 1996:280-285), may be understood as bringing the *atypical* outside in. The juxtaposition of classical French furniture with these unconventional geographies can initiate a contemplation of the space of in-between, and the audience has the opportunity to armchair-travel themselves.

Figure 5. 'Four Littoral Zones'. Deb Mansfield (2012).

The folded tapestries in *Four Littoral Zones,* (Fig. 5) only partially reveal the littoral images that the title implies. Being folded, attention is drawn to the convention of 'storing' domestic coverings/linens in the home. The tapestries (geographies) remain folded until the time when they will be shaken out and viewed (encountered). This domestic instruction introduces an additional narrative validating the use of photographic-digital tapestries; *18th century wall-tapestries* (or wall-hangings). As precursors to 19th century French scenic wallpaper, *wall-tapestries* greatly influenced the designers of scenic wallpaper – even if the similarities were "an unconscious influence, rather than a willful imitation" (Samoyault-Verlet 2000:61). As Nouvel-Kammerer recounts, the botanical realism that had come to define scenic wallpaper in its later years was no match for the superior realism offered by photography (2000:128), and so *tapestry* and *photography* marked the beginning and end of 19th century scenic wallpaper industry. It is these overlapping narratives and materialities that have instructed the use of photographs, furniture and photographic-digital tapestries in my research, so as to draw lines between and amongst the various histories and art forms examined.

Photographic constructions in the domestic space have been a re-occurring process within my art practice[10] and for this current work, the focus has shifted to the backyard. Similar to the verandah or porch, the backyard is a space between the home and 'out there', and represents what Moya Costello describes as an 'intermediary space [where she] is comforted by ***not*** being in the landscape, fully exposed to the potential harshness of the elements – sun, wind, rain – yet still remain[s] in touch with its sensuality' (Costello 2009:289). These backyards or verandahs can then be understood as another space of in-between, while also being ideal backdrops for photographic constructions. As such, the two photographic constructions, 'The potential of planks on castors leaning between two houses' and 'The migration of an ocean (tapestry) into the space between house and fence' (Fig. 6 & 7), are works that specifically address the idea of 'potential' or 'becoming' – of observing binaries and considering what *could* happen.

[10] View *'Anticipating the Islands'* at: http://debmansfield.com/artwork/2005-2.

These works do not attempt to answer these queries, instead they address the space in which these queries are contemplated.

Figure 6. 'The potential of planks on castors leaning between two houses'. Deb Mansfield (2012).

'The potential of planks on castors leaning between two houses' shows planks of wood leaning up against a garden stonewall, held off the ground by several, raw-wood furniture castors, with an old twisted vine off to the side. The planks appear clean, domesticated and ready to be seized (sawed, fastened and hammered), and made into a form (possibly furniture, when considering the castors), but it is as yet undecided. The vine, which is old, twisted and darkly 'exotic', contrasts with the planks by firstly being *of* the

backyard (the vine grows up out of the concrete paving) and by also appearing beyond the potential of re-formation – except to be destroyed. The intention for this image, as with 'The migration of an ocean (tapestry) into the space between house and fence', is for the viewer to contemplate the dualisms of exotic/domestic and becoming/unbecoming, in relation to the space of hypothetical opportunities.

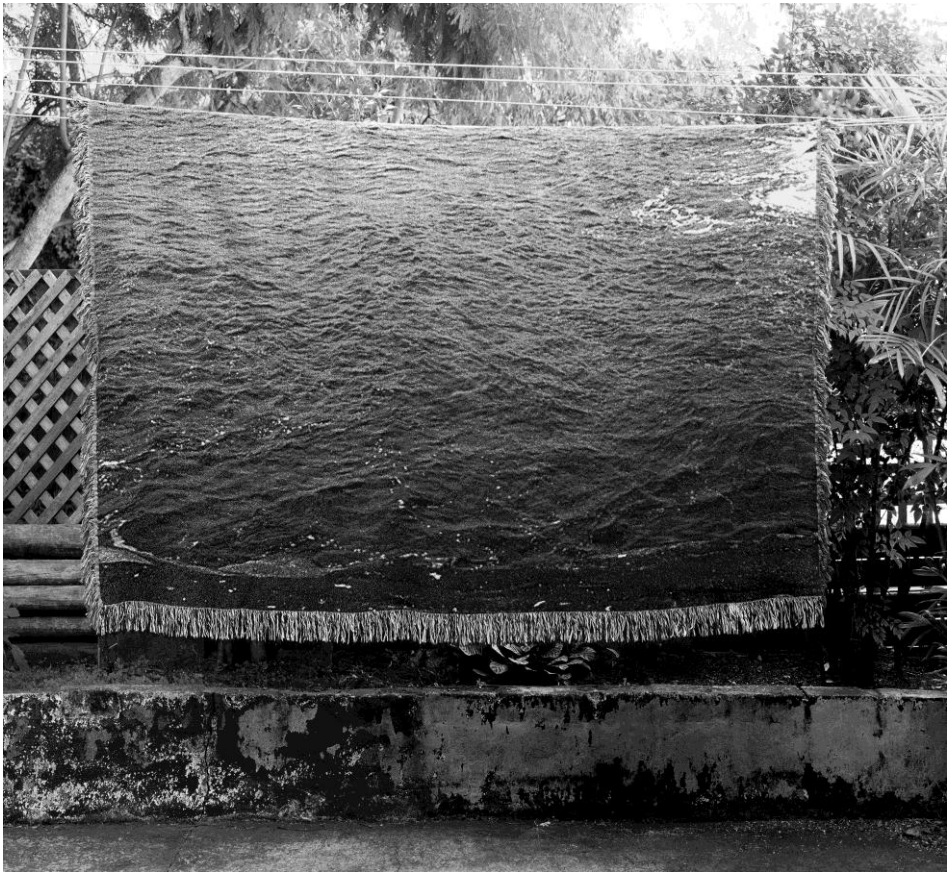

Figure 7. 'The migration of an ocean (tapestry) into the space between house and fence' (2012). Deb Mansfield.

Juxtaposing the shadowy stonewall, is *The migration of an ocean (tapestry) into the space between house and fence,* which reveals a large photographic-digital tapestry hung over a washing line in a small backyard. The image woven into the tapestry is of the ocean off the east coast of Tasmania (also part of the folded tapestries in *Four Littoral Zones*). There is a small amount of dark rock situated at the bottom of the tapestry and the remaining image is ocean, with no horizon line for the eye to escape over, which is again repeated in the backyard itself (the overexposed sunlight has bleached out any distant details). Visually, the viewer is caught *in* the space of in-between: in the space of the backyard and within the tapestry itself. It becomes then, not about taking the tapestry off the line, folding it, bringing it inside – nor is it about abandoning the domestic sphere for an isolated life on the 'brink' – it is never about preferencing one opportunity at the expense of its binary opposite. This is then the core sentiment of this research: there is no inclination to adopt one form over another, it is simply about identifying and enjoying the spaces between such points. In doing so, there exists the ability to effect changes upon forms or at the very least, see them from a new perspective. As such, the ingredients in the backyard; the planks and tapestry, remain in a permanent limbo of becoming – similar to the desires of the Armchair Traveller.

Sources of Illustrations

Figure 1: Dufour, Joesph 2000. 'Les Sauvages de la Mer Pacifique' in Hall, S (ed): *Les Sauvages de la Mer Pacifique.* Australia: National Gallery of Australia.

Figure 2: Nouvel-Kammerer, Odile 2000. *French Scenic Wallpaper: 1795-1865*. Paris: Musée Des Arts Décoratifs. (p.111 and p.162.)

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