

Out of Place Out of Time

2019

Maike Statz

Port Wine Stain

1992

A birthmark spills across her face. Capillary malformation. It runs down her neck, breasts, stomach. Runs between her thighs. The birthmark is a map. Of Earth, Gethen, Terra. Of Sydney, Mattapoiset, Vienna. Of Berlin, Karhide, New York, Amsterdam. It lets her move between these places, through time. Dematerialising. Rematerialising elsewhere.

33 White St Balmain, Sydney

2020

She closes her eyes, resting them for a moment from focusing on the bright computer screen. Pushing her feet into the floor she swings from side to side in the Eames office chair. Eero Saarinen and Alexander Girard commissioned the Eames Aluminium Group Chair in 1958 for the Irwin Miller House in Columbus, Indiana.

Considering again the screen in front of her she continues working. The task is to translate the original 1995 hand drawn architectural plans for a residential project in Balmain into a 3D model in Google SketchUp. The architecture firm, Seidler and Associates, has been commissioned to design additions to the home by the new owners. A family of five, they require extra bedrooms for their three teenage daughters.

Woman on the Edge of Time

2137

After being wrongly committed to a mental institution the protagonist of Marge Piercy's novel *Woman on the Edge of Time*, Connie Ramos, is contacted by an envoy from the year 2137. Connie is an impoverished 37-year-old Mexican-American woman. The envoy shows her two potential futures, one a utopia of sexual and racial equality, the other a dystopia of grotesque exploitation.

The utopian village of Mattapoiset, Massachusetts visited by Connie consists of a self-sufficient community of 600 inhabitants. Children born in artificial wombs are adopted by three 'comothers'. No gender differences are recognised in Mattapoiset. Adult individuals live in a private tent or one room home and children together in a 'children's house'. The buildings of the village are small and randomly scattered along a river, built with scavenged wood, old bricks, stones and cement blocks.

The Spatial Dimensions of Feminism

1992

'Space, like language, is socially constructed; and like syntax of language, the spatial arrangements of our buildings and communities reflect and reinforce the nature of gender, race, and class relations in society. The uses of both language and space contribute to the power of some groups over others and the maintenance of human inequality.

Architecture thus defined is a record of deeds done by those who have had the power to build. It is shaped by social, political, and economic forces and values embedded in the forms themselves, the processes in which they are built, and the manner in which they are used.' (Weisman 1992 p.2)

The Height of a Balustrade or Barrier Must Not Be Less Than 1996

The height of a balustrade or barrier must not be less than 1m above the floor of any access path, balcony, landing where (i) it is not bounded by a wall and (ii) its level above the surface below is 1m, or more than 4m where a person is able to fall through an open window. (Australian Building Inspection Services 2019)

Easter

2013

She lies down on the small rug in her bedroom, synthetic fibres pushing through her clothes scratching the skin of her back. It has been three, maybe four days since she went outside. Listening to the same record again and again she stares up at the ceiling. The record, 'Easter' by Patti Smith, is one of a few objects left behind by the girl who lived here before her. The bedroom faces the street on the fourth floor of an Altbau in Friedrichshain, a neighbourhood in former East Berlin.

Virus

2066

In Linda Stupart's *Virus*, a virus is born that corrodes and breaks down power structures ensuring that the ideas of 'male genius' artists, philosophers and theorists dominate university syllabuses. The Virus proliferates every time white male artists, scientists or academics reference other white male artists, scientists or academics.

The death of artist Ana Mendieta repeatedly punctuates the text. Forever falling from the balcony of her 34th floor New York minimalist apartment shared with her husband, artist Carl Andre. Andre claimed it was suicide yet many believe he was responsible for her death. As she was heard screaming moments before she fell. As he had scratches on his face and neck. As she had called friends to say she was afraid of him.

Straightening Up

2016

'The repetition of actions (as tending towards certain objects) shapes the contours of the body. Our body takes the shape of this repetition; we get stuck in certain alignments as an effect of this work. Given this, the work of ordinary perception, which straightens up anything queer or oblique, is not simply about correcting what is out of line. Rather, things might seem oblique in the first place only insofar as they do not follow the line of that which is already given, or that which has already extended in space by being directed in some ways rather than others. Spaces as well as bodies are the effects of such straightening devices.'
(Ahmed 2016 p.92)

Easter

2013

It's late as she alternates between revelling in and panicking at the thought that there is no one in the city who knows her. Her mind returns to a cycle of familiar thoughts. How opening the door to the small balcony attached to her bedroom feels like a step towards falling out. How going back home to Australia would be like giving up. How while she was here she could try going on some dates with women. How difficult it is to navigate daily interactions in another place.

Sex Discrimination Act of Australia 1984

(1) Nothing in paragraph 14(1)(a) or (b) or 14(2)(c) renders it unlawful for a person to discriminate against another person on the ground of the other person's sex, sexual orientation, gender identity, marital or relationship status or pregnancy in connection with employment as a member of the staff of an educational institution that is conducted in accordance with the doctrines, tenets, beliefs or teachings of a particular religion or creed, if the first mentioned person so discriminates in good faith in order to avoid injury to the religious susceptibilities of adherents of that religion or creed. (Sex Discrimination Act 1984, s.38)

Abbotsleigh Girls Can Do Anything

2018

She wakes up, clinging on to sleep. Light filters through the white curtains covering their bedroom window. She rolls over, back to back with the girl who is still asleep next to her. In the time she has been sleeping in her bed in Amsterdam, a day has passed in Sydney. Reaching for her phone she reads the news. Her old high school signed an open letter to all members of the Australian Parliament to retain the right to fire students and teachers based on their sexuality for religious reasons. The school was one of 34 Anglican private schools in Sydney to sign. The motto they reinforced with a feverish intensity the years she spent there was 'Abbotsleigh girls can do anything'.

Bodies in Space

1995

'Space is a pressing matter and it matters which bodies, where and how, press up against it. Most important of all are who these bodies are with: in what historical and actual spatial configuration they find and define themselves.' (Probyn 1995 p.81)

The Left Hand of Darkness

4870

The novel *The Left Hand of Darkness* by Ursula K. Le Guin is set on the semi-arctic planet Gethen, whose inhabitants are ambisexual. A 'human' envoy, Genly Ai, is sent from space to convince the nations of Gethen to join a confederation of planets. The inhabitants of Gethen live in Karhosh, apartment buildings that contain 20 to 200 private rooms; meals are communal; some are run as hotels, others as cooperative communes, others combine these types. The private rooms surround a central communal space or 'hearth', a structure founded over economic convenience rather than on sexual necessity.

33 White St Balmain, Sydney

2020

She uses the pan tool to move around the model, zooming in, travelling through dissolvable walls until the viewport shows the interior of one of the daughter's bedrooms.

Orbiting around the room white virtual walls seamlessly intersect with grey ghosted windows. She downloads a 3D Saarinen Womb Chair, placing it on the edge of a large circular rug.

The Left Hand of Darkness

4870

The masculine protagonist Ai is the only character with a fixed sex and his maleness is seen as a perversion by the Gethenians. Ai's relationship with Estraven, a political advisor to the King, is central to the text. To each the other is alien. Forced on an arduous 80-day journey across a glacier, Ai and Estraven are isolated in an edgeless white world. Living together in a tent they are confronted with meeting the basic needs of the other. It is here in a place removed of depths that they come to understand one another.

The Bedroom of Lina Loos, Vienna

1903

'The white room that Adolf Loos designed for his wife Lina was the most intimate place in the house. The white walls, the white draperies and the white angora sheepskins created a sensual and delicate fluidity; every object in the room was white. Even the closets were concealed behind pale linen drapes. This was an architecture of silence, of a sentimental and erotic approach.' (Tournikiotis 2002 p.36)

Linda Stupart and Izabella Scott
2017

LS: (...) I read a lot of feminist utopian sci-fi, writers such as Joanna Russ, Ursula K. Le Guin, Octavia Butler, even Samuel Delany. I'm interested in the way sci-fi creates nonlinear relationships with the past. This is its task, and it becomes a tool to write queer time and imagine queer futures.

IS: Elizabeth Freeman, in her book *Time Binds*, writes about 'chrononormativity', and 'queer time' is one of her answers to combating linear time: to use art or sci-fi to make queer spaces in history, sometimes where there are none. It's the opposite of the avant-garde drive, in that it is concerned with looking backwards.

LS: I chose to write sci-fi because it allowed me to do so many things: to make holes in the past, but also to rupture the present. Sci-fi calls to the present, but also to new worlds and new possibilities. (Scott 2017 para.17-19)

Adolf Loos

1910

'Loos seems to establish a radical difference between interior and exterior, which reflects the split between the intimate and the social life of the metropolitan being: outside, the realm of exchange, money, and masks; inside, the realm of the inalienable, the nonexchangeable, and the unspeakable. Moreover, this split between inside and outside, between senses and sight, is gender loaded. The exterior of the house, Loos writes, should resemble a dinner jacket, a male mask; as the unified self, protected by a seamless facade, the exterior is masculine. The interior is the scene of sexuality and of reproduction, all the things that would divide the subject in the outside world.' (Colomina 1992 p.94)

Capillary Malformation

2066

Listening to the same record again and again she stares up at the ceiling. Forever falling from the balcony of her 34th floor New York minimalist apartment. She is lying down. Capillary malformation. Reaching for her phone she reads the news.

Sex Discrimination Act of Australia 1984

(3) Nothing in section 21 renders it unlawful for a person to discriminate against another person on the ground of the other person's sexual orientation, gender identity, marital or relationship status or pregnancy in connection with the provision of education or training by an educational institution that is conducted in accordance with the doctrines, tenets, beliefs or teachings of a particular religion or creed, if the first mentioned person so discriminates in good faith in order to avoid injury to the religious susceptibilities of adherents of that religion or creed. (Sex Discrimination Act 1984, s.38)

Dear Mr Radziewicz

1987

The following letter was written in response to a publisher's request to write a blurb for the sci-fi anthology *Synergy: New Science Fiction, Volume 1*.

Dear Mr Radziewicz,

I can imagine myself blurbing a book in which Brian Aldiss, predictably, sneers at my work, because then I could preen myself on my magnanimity. But I cannot imagine myself blurbing a book, the first of a new series and hence presumably exemplary of the series, which not only contains no writing by women, but the tone of which is so self-contentedly, exclusively male, like a club, or a locker room. That would not be magnanimity, but foolishness. Gentlemen, I just don't belong here.

Yours truly,

Ursula K. Le Guin

(Mirk 2016)

Fighting the System in the Male-Dominated Field of Architecture

1971

"How much is tradition and how much is biology, I don't know, but so far we just don't have great women architects," said Marcel Breuer, the last of the pioneers who helped shape 20th century architecture into an international style.

The statement, delivered with deliberation in the quiet of the 68-year-old architect's office high above Madison Avenue earlier this week, would have inspired hoots or worse at a woman's liberation meeting.

But most of the six women architects employed by Marcel Breuer and Associates are in accord with Mr. Breuer's view that it is extremely difficult, if not impossible, for women to receive public recognition in this male-dominated profession.' (Reif 1971 para.1-3)

What Appears

2016

'In the face of what appears, we must ask what disappears. In the conventional family home what appears requires following a certain line, the family line that directs our gaze. The heterosexual couple becomes a 'point' along this line, which is given to the child as its inheritance or background. The background then is not simply behind the child: it is what the child is asked to aspire toward.' (Ahmed 2016 p.90)

White Curtains

4870

Light filters through the white curtains covering their bedroom window. The white walls, the white curtains and the white angora sheepskins create a sensual and delicate fluidity. Isolated in an edgeless white world. It is here in a place removed of depths that her mind returns to a cycle of familiar thoughts.

Tasmanian Oak

2015

She stares down at the table. They are seated at the dining room of her childhood home in the outer suburbs of Sydney. She waits for her parents to finish eating, to formally announce her departure from a heterosexual future. The table they are sitting at is one in a long line of timber tables that their family have eaten at over the years. The first she can remember was made of yellowish pine dotted with dark knots. The soft timber showed the imprint of her brother's handwriting that had been done carelessly on thin sheets of paper. The next was a temporary construction of various offcuts made by her father, soon replaced by a heavy dark Tasmanian oak she had chosen herself from the nearby Belrose Super Centre. It had a dark hair-like grain. Now, she is sitting at an antique oak table her mother purchased from a friend who had inherited it from their grandmother.

Bloodchild

2917

The Terran male protagonist of Octavia Butler's *Bloodchild*, Gan, is born on a planet colonised by humans and home to a species of giant, sentient insects called Tlic. Humans live on special preserves. Each family 'voluntarily' commits one male child per generation to incubate and give 'birth' to the insect's offspring. These preserves are self-contained entities of housing for humans, established to provide protection from the Tlic and control breeding.

After witnessing the horrifically violent birthing process, during which the insect's larvae eat their way out of the male host body, Gan confronts T'Gatoi, the Tlic he has been committed to. The confrontation takes place in Gan's home at the table his father made for his mother just before he died. Gan questions his ability to decide if he will give birth to T'Gatoi's children, if he is being used as a host animal or is desired as an individual.

What Disappears

2016

'In the face of what appears, we must ask what disappears.' (Ahmed 2016 p.90)

The Lost Races of Science Fiction

1980

'Science fiction reaches into the future, the past, the human mind. It reaches out to other worlds and into other dimensions. Is it really so limited, then, that it cannot reach into the lives of ordinary everyday humans who happen not to be white?

Blacks, Asians, Hispanics, Amerindians, minority characters in general have been noticeably absent from most science fiction. Why? As a black and a science fiction writer, I've heard that question often.

(...) "Why are there so few black science fiction writers?" I suspect for the same reason there were once so few women science fiction writers. Women found a certain lack of authenticity in a genre that postulated a universe largely populated by men in which all the power was in male hands, and women stayed in their male-defined places.' (Butler 2018 para.4-5,18)

Where Are the Women Architects?

2016

'The reasons we forget women architects are varied and complex. Until recently, historians assumed there were no female practitioners before the mid-twentieth century, so they didn't bother to look for them. Nor was it likely that they would stumble upon these designers by chance, given that traditional research methods focus on archives and libraries, institutions that have been slow to collect women's work. The International Archive of Women in Architecture, housed at Virginia Tech in Blacksburg, was created in 1985 by Bulgarian architect Milka Bliznakov out of frustration at the enormous loss of material from the first generations of women architects.' (Stratigakos 2016 pp.65-66)

33 White St Balmain, Sydney

2020

Harry Seidler and Associates, was established in 1964 by Austrian-born architect Harry Seidler. Seidler, a disciple of modernism, studied under Walter Gropius, Marcel Breuer and Josef Albers. He was the first architect to express Bauhaus design principles in Australia.

Seidler's parents migrated to Sydney in 1946. In 1948 his mother wrote to him, asking him to come to Sydney to design their home. Built in the remote bushland of a suburb on Sydney's Upper North Shore, the house was described as a gleaming white spaceship.

Modelling window mullions to resemble the composition of a Mondrian painting, she feels the ghosts of Gropius, Seidler, Breuer with her while she works. Of Albers, Girard, Saarinen. Of Charles and Ray Eames. Of Loos. She longs for the ghosts of women architects, unknown and unnamed.

Galina Balashova

1964

'During the space race in the 1950s and 1960s, the task of designing the look of the Soviet Union's booster rockets, orbital laboratories, space shuttles, and other masterworks of engineering fell to one woman: Galina Balashova. For the budding architect in the midst of a militarized rush into space, the work was also a chance to bring the principles of architecture into places it had never been before.

(...) She integrated a lack of gravity into her design, choosing dark colors for the floor and bright colors for the ceiling. There was an important psychological effect to this, given that astronauts, so accustomed to life on Earth, would be less likely to get disoriented inside the Soyuz's habitation module. Balashova was also responsible for lighting and furnishing design, including living areas, a cabinet equipped with a bookshelf and a folding table.' (Pangburn 2015 para.1,14)

Light-colored Wood

2016

'The kitchen table is made of light-colored wood and is covered by a plastic cloth. Around it we gather every morning and evening. Each of us has our own place. Mine is the end of the table opposite my father. My sisters are both to my left, my mother to my right. Each time we gather in this way as if the arrangement is securing more than our place. For me, inhabiting the family is about taking up a place already given. I slide into my seat and take up this place. I feel out of place in this place, but these feelings are pushed to one side.' (Ahmed 2016 p.88)

Antique Oak

2917

She is sitting at an antique oak table her mother purchased from a friend who had inherited it from their grandmother. Its level above the surface below is 1m. Orbiting around the room white virtual walls seamlessly intersect with grey ghosted windows.

Afterword

2019

The accompanying text places next to one another the lived-in spaces of various worlds, real and imagined, that span across time and space. My aim is to explore the reciprocal relationship that exists between bodies and space, focusing on queer bodies and the ways in which spaces, particularly living spaces, can be gendered.

The text is an accumulation of fragments including fictionalised personal experiences, building code, parliamentary legislation, interviews, letters, essays, articles, theory and synopses of science fiction books. A reference for the form of the text was Linda Knox Hunter's 2015 book *There Is Nothing To Divide Us If We Do Not Exist*. Hunter interweaves biography, sci-fi poems, reading recommendations and fictional book reviews.

Citation is an important aspect of this text. Through citation I am able to collide voices across time and space. In *Living a Feminist Life* Sara Ahmed describes feminism as being at stake in how we generate knowledge. It is not only important how we write but also who we write. If Feminist Theory, much like science fiction, is world-making then the materials we use to make that world become integral to the form it takes. 'Citation is feminist memory. Citation is how we acknowledge our debt to those who came before; those who helped us find our way when the way was obscured because we deviated from the paths we were told to follow' (Ahmed 2017 pp.15-16).

Research into the literary genre of science fiction was a significant influence on my writing. Science fiction, as defined by Darko Suvin, is characterised by the 'cognitive estrangement' produced by new or novel elements of the text; the reader compares the fictive world against their familiar lived reality and the gap that opens produces alienation (Calvin 2016). I believe the possibilities offered by this 'gap' and the sense of strangeness present in science fiction can be seen as inherently queer.

I use the term queer, recognising the slipperiness of the word, to mean both those who do not correspond to established heterosexual norms of sexuality or gender and from the formal definition: strange, odd, oblique (Oxford English Dictionary 2019). It is a term that has been reappropriated from its originally pejorative use by academics, activists and the LGBTQ+ community. Queer is a slippery word insofar as it embraces an inconsistent multiplicity of meanings. 'Queer's very slipperiness, however, its tendency towards instability and its pleasure in resisting attempts to make sexuality signify in monolithic ways, are all parts of its appeal' (Pearson, Hollinger & Gordon 2008 p.17).

The queer nature of science fiction and the genre's relationship to queer theory is the focus of *Queer Universes: Sexualities in Science Fiction*. In the introduction to the volume, the editors Pearson, Hollinger and Gordon write 'in thinking about the application of queer theory to science fiction, what is apparent is not only sf's ability to think outside mimetic reproductions of contemporary reality, but also its capacity to fulfil at least part of Michel Foucault's call to "free thought from what it silently thinks, and so enable it to think differently"' (2008 p.3). This liberation of thought from its own tendencies is a compelling

notion. Especially when you consider, as proposed by Judith Butler in *Gender Trouble*, gender identity as inseparable from cultural and linguistic production: 'there is no gender identity behind the expressions of gender; (...) identity is performatively constructed by the very 'expressions' which are said to be its results' (Dillon [Butler 2018 p.166]). The application of queer theory to science fiction allows for an exposure of the constraints normative structures place on people's lives.

My research focused on existing texts, published between 1969 and 2016, that fall into the broad category of feminist science fiction. Feminist science fiction(s), though they are plural, ideologically diverse and in a state of constant redefinition and multiplication, can be understood as one cultural location in which we can decode the cultural constructions of race, class, sex, gender, and sexuality (Calvin 2016).

Science fiction authors are concerned with building new worlds, whether completely alien or close to our own version of reality. I became interested in how spaces are built within these new worlds. How is space understood in a context where reality is ruptured? How do these spaces respond to or support new social structures or reimagined bodies? I specifically wanted to look into science fiction texts that do not have any corresponding illustrations, as this allowed me to explore fictional spaces built only through writing.

The texts through which I consider these questions are *The Left Hand of Darkness* by Ursula K. Le Guin, *Woman on the Edge of Time* by Marge Piercy, *Bloodchild* by Octavia Butler and *Virus* by Linda Stupart. With each text the focus was not only the writing itself but also the relation to the time in which the books were written.

The Left Hand of Darkness was published in 1969, when science fiction was a genre dominated by white male authors writing for and about other white men. Explorations of race or gender were limited. In her 1988 essay *Is Gender Necessary? Redux* Le Guin explains the need she felt as a feminist amidst the groundswell of the women's movement in mid 1960s United States 'to define and understand the meaning of sexuality and the meaning of gender, in my life and in our society' (Le Guin 2018 p.36). As a fiction writer the way for Le Guin to do this was to write a novel, which became *The Left Hand of Darkness*. The world of Gethen was created as a setting for her own thought experiment, 'to eliminate gender to find out what was left' (Le Guin 2018 p.38). One outcome of the experiment, as mentioned in the accompanying text, was the invention of Karhosh, a new typology of housing. This restructuring of space highlights the relationship between gender, sexuality and space, as the ambisexual Gethenian would be out of place in most existing Western housing typologies, for example the free standing home of the nuclear family.

American author Marge Piercy describes the early 1970s, the period when she was writing *Woman on the Edge of Time*, as a time of great political ferment and optimism for a more just and egalitarian society. It was a time of momentum when women were making gains in taking control of their bodies and their lives. There was a proliferation of feminist utopias, each stemming from the desire to imagine a better society when change felt possible (Piercy 2016).

Piercy acts as architect and urban planner in her creation of the utopian village Mattapoiset. In the 1980 essay *The City as Battleground: The Novelist as Combatant* Piercy explains her motivation behind imagining this particular future. 'For an increasing number of us, the city as it is organized now doesn't work. That's why when I wrote *Woman on the Edge of Time* I decided to break with the urban tradition in utopian fiction and depict a society that used small units spread more uniformly through the landscape' (1980 pp.163-164).

Piercy describes the cities familiar to her as grids of Them and Us experiences, in which gender, age, race, and religion impedes equal access. In response to this Mattapoiset has been 'built' in such a way to negate inequality and support the new economic, social and familial arrangements Piercy imagined.

Octavia Butler's *Bloodchild* was originally published in 1984 in *Asimov's Science Fiction Magazine*. Butler was one of very few African American authors in a genre historically dominated by white men. Challenging science fiction's lack of minority characters she often explored social and political themes through the eyes of women and black protagonists.

In *Bloodchild*, Butler's 'pregnant man story', the Preserve imprisons and protects the isolated colony of human beings. Basic family structures are sustained as each family are allowed to live together. In this way the Tlic are able to maintain the human population who have become key to their survival. A confrontation between Gan and T'Gatoi, the Tlic whose children he has been promised to carry, takes place in Gan's home at his mother's table in the kitchen. The table is described as smooth and worn, heavy and well crafted, built by Gan's father for his mother just before he died. Gan's father had also carried children for the Tlic. This is a powerful setting as it is loaded with history, family heritage and gender expectations.

South African artist Linda Stupart's writing and performance combines feminism and witchcraft to make visible and critique patriarchy, making space for queer bodies (Scott 2017). *Virus* was published in 2016 alongside Stupart's exhibition *A dead writer exists in words and language as a type of Virus* at Arcadia Missa in London. Both the book and exhibition critique the sexism and structural violence that exists in educational institutions and the art world. In *Virus* the death of Artist Ana Mendieta is one such moment of violence. In the apartment of Mendieta and Andre the balcony reflects the underlying power dynamics that can exist in living spaces. With such a fatal example of domestic violence, the safety expected from our most intimate space is violated.

The critique of academic and artistic institutions as operating within historical and contemporary patriarchal structures applies to science fiction and architecture, among numerous other fields. I make reference to the gender imbalance present in the field of architecture as it is important to consider lived experiences of spaces as well as who is designing them in which context.

The conception and experience of time is often challenged in science fiction. Linda Stupart speaks of the ability of science fiction to create nonlinear relationships with the past and therefore become a tool to write queer time and imagine queer futures (Scott 2017). In "*Jerry was oscillating badly*": *Gender and Sexuality in New World Magazine* Tom Dillon examines the effect of oscillation in the Jerry Cornelius stories. Published in science fiction magazine *New Worlds*, Dillon describes the bi-sexual and ambiguously gendered character as exemplary of the 1960s and New Wave SF. Jerry Cornelius 'oscillates between different identity positions and times, disrupting the stable progression of narrative (here read as history) and producing a blank space of possibility' (Dillon 2018 p.161). In my writing I similarly wanted to challenge time as a linear progression of events, opening the possibility for resonances to form between multiple spaces and voices.

The dates accompanying each short text correspond to either when a particular event occurred or when specific texts were published. In the case of the science fiction books the dates corresponded to when they were imagined to take place. The opacity of colour of each page reflects the time in which it is situated. The small page size, small enough to be held in one hand,

reflects the measure of intimacy I wanted to reach with the reader. The text is intended to be read in printed form, where the repeated turning of a page takes on a certain rhythm.

I consider space not as a fixed given, but something that is continuously shaped and reshaped by the movement of bodies. Similarly I consider bodies as not predetermined, but responding to the spaces they encounter. This is a key concept of *Queer Phenomenology: Orientations, Objects, Others* by Sara Ahmed, who asserts 'what makes bodies different is how they inhabit space: space is not a container for the body: it does not contain the body as if the body were 'in it'. Rather bodies are submerged, such that they become the space that they inhabit; in taking up space, bodies move through space and are affected by the 'where' of that movement. It is through this movement that the surface of spaces as well as bodies take shape' (2016 p.53).

The consequence is that some spaces will become increasingly aligned towards particular actions and particular bodies, and in this sense cannot be seen as a neutral background. In 2000 architect Leslie Kanes Weisman noted in her definition of architecture for the *Encyclopaedia of Women*: 'Even though built space shapes the experiences of people's daily lives and the cultural assumptions in which they are immersed, it is easy to accept the physical landscape unthinkingly as a neutral background. But the spatial arrangements of buildings and communities are neither value-free nor neutral; they reflect and reinforce the nature of each society's gender, race, and class relations' (Bonnevier [Weisman 2007 p.16]). I would replace the word 'relations' with 'structures' in both this quote and the quote used in the accompanying text, however Weisman's definition clearly points to the invisible power dynamics present in both physical and non-physical space.

The texture of space, its materiality, shows traces of bodies that dwell within them. It is the physicality of space, as well as invisible lines of history that guide the movement of these bodies. My writing is a response to the question: what does it mean to have the feeling that you are somehow out of place or out of time.

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