

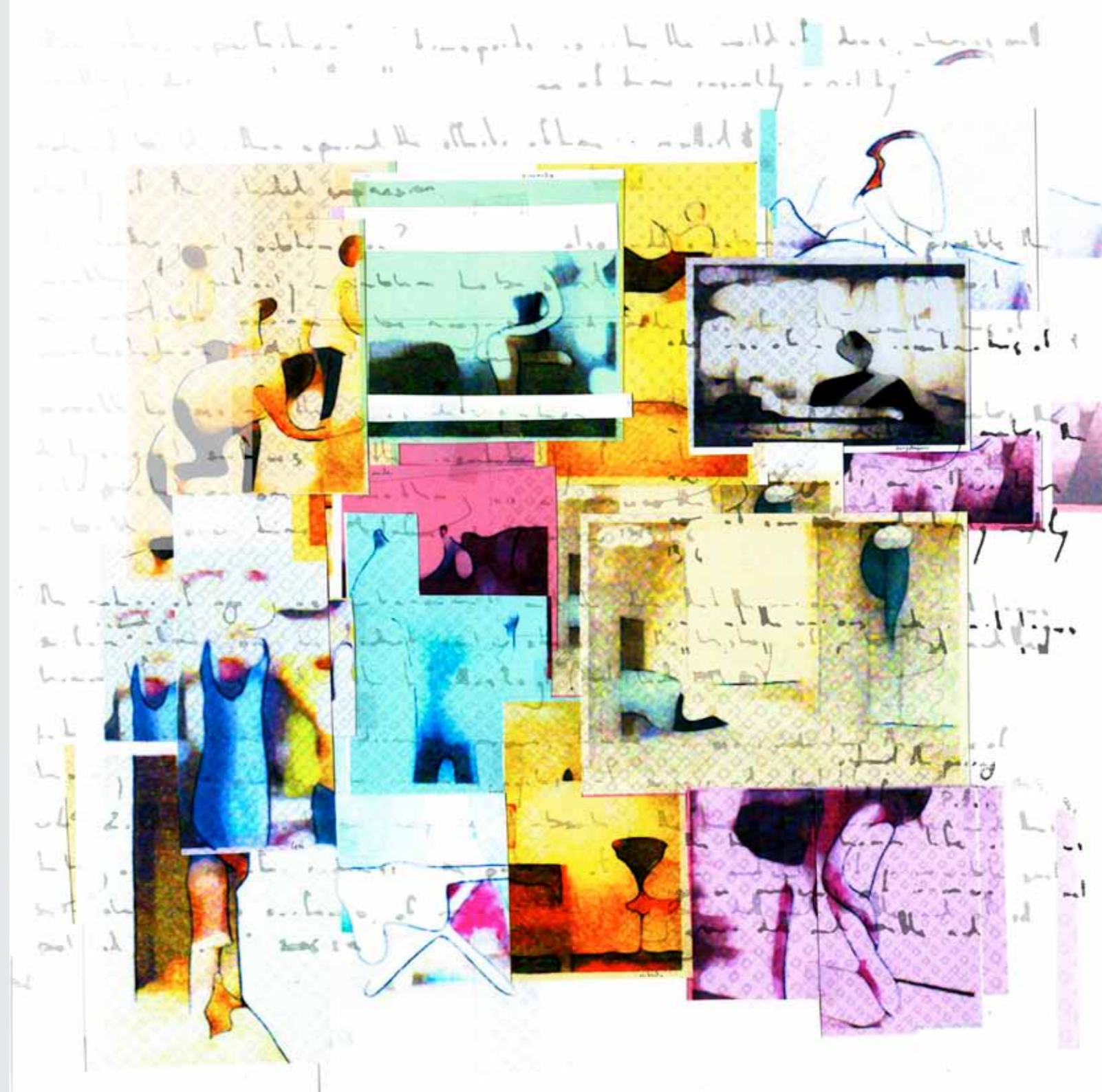
# INTERIOR: A STATE OF BECOMING

BOOK 1: SYMPOSIUM PROCEEDINGS

**IDEA** Interior Design/  
Interior Architecture  
Educators Association

An IDEA (Interior Design/Interior Architecture Educators Association)  
symposium hosted and convened by Curtin University, Perth, Australia, 6-9 September 2012

*Becoming*  
Jason McLeod, 2012



## ACKNOWLEDGEMENTS

The Symposium Committee and Editors would like to thank the individuals and organisations who have enabled this event to be realised through their generous contributions.

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The Committee would also like to thank IDEA Chair (Suzie Attiwill) and IDEA members for their support and advice towards the event.



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## PROVOCATION

*Interior: a State of Becoming* explores, extends and challenges the world of the interior as a state of constant and dynamic ‘becoming’ rather than ‘being’. With the focus on the interior in flux, this Symposium draws attention to the following questions: How do our windows to the virtual world – the computer, the mobile phone, facebook, and their precedents, the book, the magazine, the camera, the ‘big’ screen and the television – drive our expectations, vision, desire and experiences of ‘real’ interior space? Where is the value in constantly ‘becoming’ new? Entropy followed by death and renewal is the natural cycle. How do we reconsider ‘the old’? What is adaptive re-use (a break-away from something we used to refer to as ‘conservation’)? What and how do we recycle? How do we re-vision the history of interiors in the light of ‘becoming’? What are the potential roles and responsibilities for Interior Designers / Architects in addressing becoming homeless and ‘being’ disadvantaged?

We invited responses from Interior Design / Architecture researchers, theorists and historians and beyond to reflect upon the themes of *Interior: a State of Becoming*. We welcomed papers on a broad range of topics that engage notions of ‘becoming’ including historical, psychological, philosophical, spatial, virtual, political, economic and significantly, futuristic notions of ‘becoming’. We encouraged early career researchers to contribute.

### *Refereeing Process*

Abstracts and full papers published within these proceedings have all been accepted following double blind refereeing by independent experts.  
Abstracts submitted: 86. Full papers published for presentation: 36

The Editors would like to thank all the academics who gave their time and expertise to the refereeing process.

### *Referees*

Suzie Attiwill, RMIT University, Australia  
Rachel Carley, UNITEC, New Zealand  
Lynn Chalmers, University of Manitoba, Canada  
Lynn Churchill, Curtin University, Australia  
Sambit Datta, Curtin University, Australia  
Jill Franz, Queensland University of Technology, Australia  
Gordon Holden, Griffith University, Australia  
Daniel Huppertz, Swinburne University, Australia  
Rachel Hurst, University of South Australia, Australia  
Alice Ismail, University of Technology, Malaysia  
Hami James, Curtin University, Australia  
Anoma Kumarasuriyar, Queensland University of Technology, Australia  
Christina Mackay, Victoria University Wellington, New Zealand  
Priya Metcalfe, Curtin University, Australia  
Andrea Mina, RMIT University, Australia  
Julieanna Preston, Massey University, New Zealand  
Charles Rice, Kingston University, UK  
Angelino Russo, RMIT University, Australia  
Dianne Smith, Curtin University, Australia  
Nancy Spanbroek, Curtin University, Australia  
Ro Spankie, University of Westminster, UK  
Naomi Stead, University of Queensland, Australia  
George Verghese, Kwantlen Polytechnic University, Canada

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# INTERIOR - A STATE OF BECOMING

Lynn Churchill and Dianne Smith, Curtin University, Australia

Just as 19th century designers were inspired by the feats of bridge engineering to create wide-span open Interiors, the early 20<sup>th</sup> century evolution of glass production spawned euphoric imaginings of transparent buildings, and the reality of space travel excited the mindscape of 1950s and '60s populaces to dream of floating cities and vibrantly coloured plastic everything—so 21<sup>st</sup> century visions and realities are catalysing our futures. In 1935, Walter Benjamin wrote:

Corresponding to the form of the new means of production [...] are images in the collective consciousness in which the old and the new interpenetrate. These images are wish images; in them the collective seeks both to overcome and to transfigure the immaturity of the social product and the inadequacies in the social organization of production. At the same time, what emerges in these wish images is the resolute effort to distance oneself from all that is antiquated – which includes, however, the recent past. These tendencies deflect the imagination [...] back upon the primal past. In the dream in which each epoch entertains images of its successor, the latter appears wedded to elements of primal history.<sup>1</sup>

Now, seventy-seven years on, how do we, as designers, entertain our imagined futures? Do we, as Benjamin suggests, mix the new with the old, the immediacy of our circumstance—our lived (un)realities—with our primal connectedness to the past to speculate on the future? Where is the threshold at which point we arrive at the future? Or does this notional state of what lies beyond remain ever illusive? Sometimes a transition from one state to another occurs in a flash as an instant recognisable transformation. Other 'becomings' gradually unfold, and some are only catalysed by an intense struggle, perhaps war. 'Becoming' implies a positive move towards a higher state of being, something more that is as aspired and it is understood in relation space but also to its temporal dimension and therefore may be experienced as an event or a state of existence?

Over time and through space the definition of the Interior has become recalcitrant. Once its whereabouts was understood as a contained space, organised, defined and located on the inside, within boundaries. This obedience was often informed by the order and symmetry of Andreas Palladia's 16<sup>th</sup> century villas, in which the realm of the 'Interior' is predictable, static, defined and controlled. From entrance to reception room and beyond, spatial rules are made explicit and understood. Supposedly, we knew where we were. Now, in contemporary life, a single definition of the 'Interior' no longer prevails. Particularly, in the past 100 years, our understanding of what the Interior is has shifted. Japanese and Chinese influences brought complexity to the relationship between interior and exterior, as late 19<sup>th</sup> century exchanges between east and west affected the expression, structure and materiality of the boundary between the spaces. Experimental spatial works by early 20<sup>th</sup> century artists, such as Theo van Doesburg's *Rhythm of a Rus-*

*sian Dance* and *Spatial Diagram for a House* inspired disrupted interiors in which walls no longer touched the ceiling, floors continued beyond the boundary out into the exterior world, and rooms denied identity. The Interior became ambiguous.

In the 21<sup>st</sup> century Interior space is becoming hyperlinked as an information vehicle. In the beginning glass gave us transparency through which sound, light and heat were transferred. Now the Increasingly extensive use of glass in (interior) architecture is becoming the medium through which we read our electronic information. The rise and rise of multi-tasked, hyperspeed, mobile, connected everyday life demands that the once static Interior morphs into interior space that links occupants beyond the present and through time and space to other realities. As a result, design interpretations of the Interior are becoming lateral, and lacking clear definition and distinction, for example, complex compositions of old and new, and vistas that draw the occupant's sense of place through numerous spaces.

Beyond the built reality, challenging contemporary encounters, understandings and beliefs about Interior space are being intensified under the direction of cinematographers such as Christopher Nolan, whose film *Inception* leaves the viewer with an unresolved conflation of real and virtual spatial, psychological and temporal interiors. Nolan's film questions every significant boundary, casting doubt on the distinction between the real and the imagined worlds we inhabit, the past and the present, and one person's mind from another's. Interior identities of everyday spaces—the home, the retail store, the concert hall and theatre that once were clearly recognizable are now becoming increasingly inclined to mingle beyond boundaries. Inside, we are no longer contained, rather we are 'becoming' somewhere something else. As has been increasingly so since modernism and capitalism, what is 'new' and inherently dynamic is desirable and as such serves to continually redefine the world of interiors.

Thus, the provocation of the 2012 IDEA (Interior Design Interior Architecture Educators' Association) Symposium seeks to explore this state of 'becoming' and its emergence. Collectively, works by the symposium's contributors probe and explore catalysts and imaginings of the 21<sup>st</sup> century in relation to the Interior. *Interior: a State of Becoming* stimulates us to interrogate existing understandings of interior, not as a static or permanent entity, but through relational states in transition. Therefore, the first conundrum emerging is the definition of interior, which evidently no longer has a mandate to be contained, real or even present. We live without being trapped within time or spatial limits, and much can be gleaned by exploring the realities that emerge.

At the same time, the question that emerges from the research into the seven themes of *Interior: a State of Becoming* is not one of how we affect our space, but rather, how the spaces we create affect us. We have all had an encounter with an interior that has changed us in some way, illuminated our understanding, exhilarated us or stimulated curiosity. Other interiors may have exposed our vulnerabilities, extinguished our energies or denuded us of our powers. How do the interiors we create—domestic, public or commercial—provoke feelings of vulnerability, security, or power? Within such states we find meaning, identity, belonging—and ask 'what might become'? What does it mean, for example, to be human in contemporary interior space? What of the person who may be culturally isolated, lonely, or disadvantaged in this discourse of designing interiors? What happens when resources or accessibility are impeded, or if our natural environment is at risk? Are communities and social interaction necessary for our quality of life?

Returning to our entertainment of imagined futures, are we, as designers, attending to such questions or ignoring them? Is connectedness to space and place essential to our being? Is the evolution of the Interior in synergy with our state of becoming? Do our spatial and temporal connections to the past and the fundamentals of being human linger at a deep and fundamental level as we design the Interior? From different perspectives, the contributors to the debate within the seven themes of the Symposium interrogate what underlies such questions. As such the concept of the Interior itself is potentially understood as a state of becoming and you are enticed to dream of possible futures.

<sup>1</sup> Benjamin, Walter. 1999. "Paris, the Capital of the Nineteenth Century (1935)." In *The Arcades Project*, 1-3. Cambridge, Massachusetts, and London, England: The Belknap Press of Harvard University.

## UNBREATHED AIR, 1956: ALISON AND PETER SMITHSON'S HOUSE OF THE FUTURE

Beatriz Colomina, Princeton University, USA

### *About the author*

Professor Beatriz Colomina is Professor of Architecture and Founding Director of the Program in Media and Modernity at Princeton University. She is the author of: *Privacy and Publicity: Modern Architecture as Mass Media* (MIT Press, 1994), which was awarded the 1995 International Book Award by the American Institute of Architects and has been published in eight languages; *Sexuality and Space* (New York: Princeton Architectural Press, 1992), which was awarded the 1993 International Book Award by the American Institute of Architects; and *Domesticity at War* (ACTAR and MIT Press, 2007). Recently, with a team of PhD students from Princeton, she curated the exhibition 'Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X-197X,' which opened at the Storefront for Art and Architecture in New York, and travelled to: the CCA in Montreal, Documenta 12; the Architectural Association in London; Norsk Form in Oslo; the Contemporary Art Gallery in Vancouver; the Disseny Hub Barcelona; the Colegio de Arquitectos de Murcia; and the NAI Maastricht/Bureau Europe in Maastricht. The catalogue of the exhibition, *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X-197X*, co-edited with Craig Buckley, has been published by ACTAR. Her next research project is 'X-Ray Architecture: Illness as Metaphor.'

Peter and Alison Smithson's House of the Future of 1956 was both a house on exhibit and an exhibitionist house, a peep show. With its windowless facade and forbidden access, viewing the house meant peeping through openings made in the walls to see a couple, sometimes two couples, at home enacting the domestic life of the future. Yet all this sensuous choreography was put in play to sustain a polemical concept of air quality. This is a house of reason, precisely calculated to take advantage of all the latest technologies to deal with the most basic of emotions, fear. A playful seductive house set up as a voyeuristic spectacle that disguises the fact that this new form of idealized domesticity is in the end a form of defence against deep seated anxiety. Utopian vision as defence.



## ATRIUM EFFECTS: JOHN PORTMAN AND THE EMERGENCE OF INTERIOR URBANISM

Charles Rice, Kingston University, UK

### *About the author*

Charles Rice is an architectural historian, theorist and critic. Educated at the University of Queensland, the London Consortium and the University of New South Wales, his work considers questions of the interior across the arts. He is currently Professor of Architectural History and Theory and Head of the School of Art and Design History at Kingston University London, where he is also a senior researcher in Kingston's Modern Interiors Research Centre. Prior to joining Kingston in 2010, Rice was Associate Professor of Architecture at the University of Technology Sydney. He is author of *The Emergence of the Interior: Architecture, Modernity, Domesticity* (2007), which investigated the way in which an historically new concept of the domestic interior emerged at the beginning of the nineteenth century, conditioning architecture's relation to the image economy of modernity. Rice has co-edited special issues of *The Journal of Architecture* (2004 & 2007) and *Architectural Design* (2010). Recent essays have appeared in *AA Files* (2012), and anthologies including *The Edwardian Sense* (2010), *Designing the Modern Interior* (2009), *Intimate Metropolis* (2009), and *Space Reader* (2009). He has been invited to lecture at numerous universities and cultural institutions internationally, most recently The Art Gallery of New South Wales, the Contemporary Art Centre, Vilnius, The Architectural Association and The University of Manchester.

Vast interior spaces have become ubiquitous in the contemporary city. From the soaring atriums of mega-hotels, mecca-museums and shopping malls, to the convoluted tubes and endless concourses of transport interchanges, these urban interiors define an increasingly normal experience of being 'inside' a city. Yet these spaces are often the object of opprobrium in specialist literature and popular opinion, which claim that the quality of a city has to do with its exterior environment, an authentic urban experience only being possible 'on the outside'.

The lecture will explore the roots of this contemporary tension between inside and outside by analyzing what it will name interior urbanism: a set of practices involving architecture and urban development which emerged in the 1960s. In American downtowns at the time, political, economic and social upheaval made the city's exterior space the subject of deep ambivalence, and opened the possibility for a new, interior development of the city. The practice whose work capitalized on this situation is John Portman and Associates. Portman is best known for the Hyatt Regency Atlanta of 1967, its 22-storey atrium defining a world of possibility not just for hotels and hospitality, but for interior urbanism as a new kind of spatial development in the city. The Hyatt Regency stands as a node within Portman's Peachtree Centre, a mixed-use development connected over 17 city blocks by skybridges and concourses. The economic success of Peachtree Centre would see Portman construct similar interconnected, mixed-use developments in Los Angeles, San Francisco and Detroit through the 1970s, each time with ever more vast atriums as their centerpieces.

Portman's work presents particular conditions of space, planning, economics, politics and everyday experience. These conditions have, since the 1960s, been the subject of sustained debate at the intersection of architecture and urbanism. Yet Portman's work has barely been studied in any detail, being seen simply as naively populist or aggressively anti-urban because of the spatial effects of the atriums. The lecture will not attempt to recover Portman as an unrecognized master, nor will it seek to make him a scapegoat for the perceived failures of this kind of large-scale urban redevelopment. Rather, in attending to the work's particular conditions of existence, the lecture will consider in what ways the atrium and its associated urban connections have had effects beyond what could have been envisaged or intended for them. The atrium remains a compelling space not simply because it can be so spectacular (and also incredibly banal), but because it defies the terms by which urban space is normally judged and critiqued.



## DAMNATIO MEMORIAE: REMEMBERING AND FORGETTING INTERIOR HISTORIES

Edward Hollis, Edinburgh College of Art & University of Edinburgh, UK

*There were dining rooms with fretted ceils of ivory, whose panels could turn and shower down flowers and were fitted with pipes for sprinkling the guests with perfumes. The main banquet hall was circular and constantly revolved day and night, like the heavens.*

After his suicide, the Emperor Nero's successors buried the dining room of his Golden House under a public bath, and it was not discovered until the sixteenth century, when Raphael named its delicate décor grotesque, because he had encountered it in a grotto.

The Romans called the burial of the golden house *damnatio memoriae*, an act designed to erase any evidence that Nero had ever existed. A cruel and unusual fate shared by all interiors, for if they are always becoming, they must, conversely, also be in permanent entropy.

But the *damnatio memoriae* didn't work, for while it was buried, writers from Suetonius to Martial fabricated the lost room in text. The grotesques Raphael found were perfectly preserved because, as Vasari wrote, 'they had not been open or exposed to the air, which is wont in time, through the changes of the seasons, to consume all things.'

While the dining room of the Golden House might have been buried, it survived in the memory. Any interior history must likewise deal with memories of things which have disappeared; but these are rarely reliable, and certainly impossible to verify.

Suetonius's vivid account of the room was written decades after it had been buried. The grotesques that Raphael saw crumbled once they were exposed to the air. Archaeologists now debate whether the dining room was on the site that he unearthed, and others doubt whether it existed at all.

*Damnatio memoriae* is an act of forgetting – so deliberate that it is, despite itself, a commemoration. This paper is a case study, not of Nero's dining room per se, but of the fate of its memory. It is written as an experimental story that will challenge traditional interior histories, written as tales of knowable artefacts, positing instead a narrative structure as protean and elusive as interiors themselves.

## BEYOND BUILDING: INTERIOR DESIGNS

Suzie Attiwill, RMIT University, Australia

This paper addresses the question of becoming in relation to interior design as a practice of designing interiors both physical and mental. An understanding of 'interior' in a substantive way shapes current interior design practice. This is evident in the frequent use of the term 'the interior' which suggests some thing – a space or a subject – which exists as an independent entity. The proposition of becoming invites different ways of thinking about interior making – a shift from things to processes, from the individual to the process of individuation, from form to information, from space to time and movement.

The focus of this paper is a research project conducted through undergraduate design studios and PhD research. The project addresses the environments (physical, psychological and situational) of young people living in residential care houses. The studios explore how the production of interior designs might affect, transform and/or benefit the physical and emotional wellbeing of adolescents living in these houses. Called *Beyond Building*, the project invites students to consider the question of interior design as a practice not confined to/contained by the inside of a building. Instead the invitation is to think about interior design as an interior-making; as a process of interiorization. Relational conditions – between people, programs, different times of day and night, schedules, colour, light, tactility, psychological and affective qualities of design and interiors – were highlighted. This also shifts design as practice from one concerned with structures and physical form to one that takes into account temporal as well as spatial conditions. Through the projects, the practice of interior design becomes apparent in relation to the production of subjectivities – from fixed subjectivities based on identity and being to ones that attempt to enable subjectivities to move, change, become. This research contributes to the growing focus of interior design in relation to wellbeing. It has the potential to offer up a different way of understanding interior design through posing the question of interior as 'interior and posing the potential 'to inspire new modes of subjectivization' (Deleuze 2006, 260).

## **SUPERSTUDIO IMAGES: PERSISTENT HYPOTHESES OF SPACE**

Sarah Treadwell, University of Auckland, New Zealand

The sharp collages of the Italian architects SUPERSTUDIO have been widely disseminated and, despite the shifts in technology, there remains something compelling about these images. In many of the collages and drawings conventional interiority is refused even as the grid, architectural delineator of place, is deployed in the demarcation of variable spatial conditions.

The potentials of interiority are implicitly marshalled in an early project that Aldo Natalini (later a member of SUPERSTUDIO) undertook with architect Leonardo Savioli in 1966-7. The design project was for an interior nightclub for spectacle and entertainment known as the 'space of involvement' or the 'hypothesis of space'. Laura Chiesa has recently pointed out that the project was concerned that the design of interior space should not be opposed to external space; she quotes Natalini: 'An interior space that would no longer be the negative of architecture, an inside opposed to the outside, but a spatial object and generator of experiences.'

That their architectural spatial practices generated new conditions of experience was proposed by SUPERSTUDIO in the years following their formation. This paper considers the state of the interior that is pursued as a field of experience in the texts and visual representations in the early years of SUPERSTUDIO's production.

It has been argued that SUPERSTUDIO projects resonate in the contemporary era with its expanding networks of information technologies and their increasing penetration of the bodily and architectural realms; the representation technologies of the two eras will be compared as they trace activated spatial interiors.

As Hilde Heynen (2003) has argued:

After all, it is through utopian thinking that we train ourselves in imagining a better architecture that would correspond to an alternative and better world. Even if it is perfectly predictable that this alternative will not be ideal either, it is nevertheless crucial to explore it as a possible route to the enhancement of the good life for all. That is what the utopian experiments of the 60s were exploring, in all their naivety and crudeness. If we do not share their optimism any longer, we still might consider it necessary to continue the struggle that initiated their desire for utopia in the first place.

## **TRANSGRESSING BOUNDARIES: SKIN IN THE CONSTRUCTION OF BODILY INTERIOR**

Tarryn Handcock, RMIT University, Australia

The skin is a contested site that functions simultaneously as a sensory surface and the border of inhabited space. Perpetually in a state of 'becoming', it sheds and renews outer layers, responding and transforming as it mediates between body and environment. Skin is fundamental to human survival, critical both physiologically and in developing individuated boundaries. As the body's largest and most visible organ, it is entwined with perception, self-image and social interaction. The contemporary bodily interior is a construct born just as much of phenomenological knowledge as of anatomical structures, a result of historical representations of the human body and its modes of production. This interior is by necessity not directly observable. At the heart of its production is the revealing of the hidden and private; only through the penetration of the skin and through the transgressing of personal boundaries is the interior exposed. Due to the ease with which modern medical and scientific technologies can illuminate, magnify, and navigate the dark cavities and passages of the human form, the bodily interior is open to scrutiny and infiltration as never before. Reproduced, images of the fleshy interior give unparalleled public access to a realm that was once shrouded in mystery. While vestiges of taboo remain over relinquishing the bodily interior as a private, sacred space, the contemporary bodily interior is overwhelmingly one in which the hidden is revealed. The visitation of its depths is sanctioned, if not normalised, by the primacy of medical practices and paradigms in the construction of how the human body is understood in western culture. This paper explores the roles that skin plays in the production of bodily interior. It is through skin that bodily boundaries are established and challenged, the interior produced and placed in flux. Historical transgressions of the skin boundary are examined as the bodily interior was revealed through dissection and entrenched within medical paradigms that endure today. Finally, the skin is seen as a bridge to be traversed, both through non-invasive medical technologies and the ability of the self to extend beyond the skin. This extensive ability is a phenomenological function, incorporating artefacts and garments into the perceptive field, and body image into the hidden interior of self. Speculating upon the possibilities that the transgressing of boundaries may pose, skin is examined as a site for future design innovations to infiltrate, protect and encode the body as a result of the interior in flux.

## INTERFERENCE: THE RESTLESS DRAWING

Susan Hedges, UNITEC, New Zealand

This paper discusses the works of a first year drawing paper conducted in the Interior Design Department at UNITEC, Auckland, New Zealand. The aim was to develop skills in analogue to digital to analogue to digital transformations. Each shift was seen as an elaboration and refinement of the previous and an investigation of how a running interference affected the design practice. Processes explored methods of working iteratively across a range of media that developed ideas in the original drawing.

This paper will test the notion that drawing is not a predetermined calculation, but sees drawing as an accumulative approximate process. By running a continuous interference between digital and analogue drawing, the act of the shift will attempt to break the edges of the page, animate a two-dimensional surface, incrementally move the drawn and never let the drawn rest. Acts of passing from one state to another and instances of alteration will reveal movement where interferences will be found, and the drawn will reach a state of detachment; simultaneously, inside and outside will sit in opposition to a surface that may be passive, flat and unengaged. Errors and trials will be valued approximations and hesitations as the hand and eye moves across the surface. Literary critic Hélène Cixous writes:

The drawing is without a stop. I mean to say the true drawing, the living one — because there are dead ones, drawn deads. Look and you shall see.

Barely traced — the true drawing escapes. Rends the limit. Snorts. Like the world, which is only a perennial movement, the drawing goes along befuddled and staggering, with a natural drunkenness.

In this light drawing is viewed as the not yet built, a shifting ground and a space that is prior to representation within which lines, hatchings and scratches are not stable but may undergo variations, giving new possibilities of seeing. This paper suggests that images involve what transpires in the intervals or disparities between things and are connected through logic where the whole is not given but always open to variation, as new things are added or new relations made, creating new continuity out of such intervals or disparities.

## A STATE OF CRITICAL BECOMING: COLOUR, CONVENTION (ORIENTALISM) AND ECLECTICISM IN THE AESTHETIC INTERIOR

Deborah van der Plaats, University of Queensland, Australia

Locating genius in the secondary imagination, romantic discourses positioned artistic agency as atomistic and undemocratic, the inherent capacity of a gifted few. Seeking to address this problem, Victorian concepts of ‘many-sidedness’, disinterestedness, and cosmopolitanism reworked the romantic imagination by identifying an alternative form of creative accomplishment: the critical temperament. Aimed not at the replacement of artistic genius but at identifying alternative modes of invention, such Victorian critiques not only democratised the imagination (artistic agency) but made visible new strategies for cultivation and self-improvement.

The aim of the current paper is to draw parallels between Victorian understandings of the imagination and more recent attempts by the art historian and theorist Barbara Maria Stafford (2001) to revive the ancient ideal of analogy; a ‘metaphoric and metamorphic practice for weaving discordant particulars into a partial concordance’ while avoiding the ‘subsumption of two inferior, dichotomous terms into a superior third.’ The significance of analogy for Stafford is twofold: first, in an age in which ‘we possess no language for talking about resemblance, only an exaggerated awareness of difference’ it offers new opportunities to [re]discover a rhetoric that speaks of ‘sameness in otherness,’ a topic once central to western philosophy, theology, rhetoric, and aesthetics. Secondly, and possibly more importantly for Stafford, it helps to visualise the ‘connective aspects of cognition’ or the ‘pictorial nature of consciousness.’

Suggesting that the Victorian critique of the imagination was motivated by similar objectives, this paper will explore the centrality of such principles to the new formalism of the late nineteenth-century aesthetic interior. The paper will consider theories on colour, artistic convention and eclecticism as outlined in Oscar Wilde’s 1891 essay, the ‘Critic as Artist’, and Mary Eliza Haweis’s description of the ‘Artistic House’ (1882). In considering the links that bind these decorative devices to Victorian theories of agency, both artistic and critical, the paper will also examine the role played by the aesthetic interior in the intellectual and aesthetic improvement of the occupant, the ‘becoming’ of a specific psychological or aesthetic state that was stimulated by the purposeful arrangement and juxtaposition of visually divergent forms.

## EMERGENT PRACTICES IN FLUX: DESIGN BUILD, DIGITAL FABRICATION AND THE MUTABLE INTERIOR ENVIRONMENT

Diana Nicholas, Drexel University, USA

Design build and fine arts installation are well established within the disciplines of architecture and art, but how do these practices situate themselves within the discipline of interior design and interior architecture? Design build is a practice in which design and fabrication processes occur almost simultaneously and are often undertaken by the same persons or team. Installation can be seen as a temporary version of this process. What are the emerging questions contingent with practising direct fabrication and making processes, in the realm of interior architecture? Springing both from practice and pedagogy, within this direction for inquiry there is an opportunity to contemplate ways of making and designing that speak to the idea of mutability within interior design practice and education. As technology leads manufacturing and design to become tandem processes, the practice of design build becomes more current to the world of interior design.

If the methods of fabrication employed to create and alter space and its components become more reliant on the designer as both maker and operator, how does this change the way interior spaces are viewed, or used? Could users themselves begin to take authorship of their spaces in new ways? Does it create a fresh kind of interior occupancy? Continuing creative and scholarly research in design build and installation will be examined; works both by the author and current practitioners will be included and examined. The opportunities of digital processes and fabrication within creative design build explorations; and the application of digital methods to the design process can be seen as a way of developing an approach for interior space and function that changes our conception of what interiors practice is.

## CAVITY: HISTORICAL INTERIORS OF THE BODY

Luke Morgan, Monash University, Australia

The idea that a building has a face (*faccia* or *facciata*) had become widely accepted by the end of the fifteenth century. Both Vasari and Scamozzi, for example, compare the main door and windows of a building's façade to, respectively, the mouth and eyes of a face. Other writers had already developed this anthropomorphic metaphor further. Filarete, writing in the mid-fifteenth century, believed that: 'the building is truly a living man. You will see it must eat in order to live, exactly as it is with man. It sickens or dies or sometimes is cured of its sickness by a good doctor...it needs to be nourished and governed and through lack it sickens and dies like man'.

A few decades later, in the *Hypnerotomachia Poliphili* (1499), Poliphilo makes his way through the throat, stomach and internal viscera of a colossal lovesick automaton — a literal example of Filarete's building as body. Giambologna's giant personification of the Apennines (1579) for the Villa Medici (now Demidoff) at Pratolino near Florence provides a built equivalent of Colonna's fantasy. It contained a network of rooms for various purposes including dining as well as one in the head within which a small orchestra could be installed.

These examples suggest that in early modern architectural theory, the metaphor of the building as body was not restricted to the façade and columnar order, as in the familiar Vitruvian topos, but extended to the interior. This paper will take seriously Filarete's proposition with reference to the enigmatic 'Hell Mouth' in 'Vicino' Orsini's sixteenth-century Sacro Bosco (Sacred Wood) at Bomarzo. I will argue that anthropomorphic garden buildings of this kind dramatise the theme of 'becoming' and that this theme is inextricable from that of the grotesque.

## HOW DEEP IS THE RABBIT HOLE? A DEEPER EXPLORATION OF THE POSITION OF INTERIOR DESIGN IN SOUTH AFRICA

Amanda Breytenbach, University of Johannesburg, South Africa

In this paper, the movie, *The Matrix*, is used as a reference for the current situation experienced by the interior design profession in South Africa. One scene in particular inspires this quest for understanding: the scene where the reaction leaderbrey Morpheus presents the hero, a computer hacker Neo, with two options. He needs to choose between taking a red or a blue pill. The blue pill will allow him to continue the existence that he knows within the computer simulated world; whilst the red pill will take him on a journey of discovery beyond the world he knows and enable him to explore – how deep is the rabbit hole?

The paper commences with an explanation of the current debates around the identity and position of interior design in South Africa, and thereafter develops a deeper understanding of the role of interior designers in the design sector in South Africa. This review seeks to identify the gaps that exist in industry which require the attention of the interior design profession as it undergoes a process of professionalisation. The discussion considers two main research questions. Firstly, what is the matrix which determines the current position of interior design in South Africa? Secondly, what will the interior design profession gain if it explores more deeply the real needs that exist within industry in South Africa?

The interior design profession in South Africa has undergone drastic change over the past 10 years. This context is briefly explained and contributes to the main theme of searching for and constructing identity within a profession that is in a state of flux.

## 'A MOMENT IN A MOVEMENT': THE INDETERMINATE INTERIOR

Philippa Murray, RMIT University & West Space, Australia

This paper explores three recent installation artworks that offer interesting provocations for the interior. Installation art can be positioned as a kind of laboratory for new ideas about the interior but, conversely, interiors offer much to think about for installation art. Gean Moreno wrote about this persuasively in a recent text entitled *Farewell to Function: Tactical Interiors*:

Many of the more prominent artworks produced in the last decade or so are characterized by a recasting of what were once called installations as something closer to interiors ... While various artists may have considered what this 'slouching toward the interior' may mean for art production, few have considered the potential that may be stored in the interior itself as reflexive structure, malleable form, and analytical tool.

This paper will explore three 'tactical interiors' in the form of installation artworks:

- Yayoi Kusama *Mirrored Years* (MCA, Sydney, 2009)
- Bianca Hester *Please leave these windows open overnight to enable the fans to draw in cool air during the early hours of the morning* (ACCA, Melbourne, 2010)
- Pierre Huyghe *A Forest of Lines* (Opera House, 16th Biennale of Sydney, 2008).

Rather than define the interior as a static container, each of these projects positions the interior as an interestingly liminal state of potential. The paper utilises Jacques Derrida's 'strategic device' of *différance* to explore other possibilities for the interior. Derrida's project was notable for his desire to introduce a radical undecidability into systems of thought, which may enable other, unconventional possibilities to come into play. The forces working against this are not inconsequential, as Elizabeth Grosz picks up in her text *Architecture from the Outside*:

It is as if the forces of knowledge and power cannot tolerate difference, the new, the unthought, the outside, and do all that they can to suppress it, force it to conform to expectation, to fit into a structure, be absorbable, assimilable, and digestible without disturbance or perturbation. The question remains: How to perturb architecture ... How to infect architecture with its outside? ... How to force architecture to *think*?

This paper argues that the three installations perturb interiors. By focusing on a state of becoming – on a 'moment in a movement' to borrow an elegant phrase by Pierre Huyghe – they offers us a liberated or tactical interior and put forward some 'unthoughts' for interior.



## FROM ADOLPH LOOS TO DIY: AN ALTERNATIVE TO MODERN DESIGN'S EMPHASIS ON 'BEING' OVER 'BECOMING'

Mark S.C. Nelson, University of Wisconsin-Madison, USA

This paper looks for ways to relate the contemporary Do it Yourself (DIY) movement, which increasingly promises to change the way average people relate to the designed world in daily life, to the theories and practices of design professionals. The paper theorises that DIY's rejection of professional designers as well as conscious indifference to theoretical traditions may be in part a reaction to modern design's legacy of 'being' over 'becoming.' At the same time, DIY may represent an opportunity for designers to rethink their relationship both with present users of their designs and with future users. A broad brush overview of Modernism's legacy theories and attitudes toward flux leads into a discussion of the implications of those theories and attitudes, followed by a discussion of DIY as an evolving mainstream theoretical stance that stands apart from, rather than in response or in opposition to, longstanding traditions and beliefs held by professional designers.

Adolph Loos, in his 1900 essay "The Poor Little Rich Man," details the woes of a client who was not allowed to make choices or change anything in his own house (even the particular style of his bedroom slippers), because to do so would destroy the perfection of the designer's creation. Loos makes a prescient comment on Modernist ideology's role in the development of constraints against an interior becoming something new over time; if a design cannot be altered without destroying it, then change and flux can only be accommodated by starting over with a new design.

During the century since Loos wrote his essay, a number of theoretical approaches have taken an alternative oppositional stance to seminal Modernist theory. These include ideas found in the Situationist International's anti-capitalist call for revolution during the 50s and 60s, Hundertwasser's somewhat anarchistic ideas in his Mouldiness Manifesto against Rationalism in Architecture, conceived in the 50's and applied up through the 80's, and Stuart Brand's book *How Buildings Learn* in the 90's. However, these approaches seem to have been more influential outside the daily practice of design professionals. Recent writings indicate that flux continues to be problematic.

Over the last thirty years, the DIY movement has progressed from a counter culture endeavour to a collection of vibrant mainstream subcultures such as Steampunk; Steampunk often transforms modern design into raw material for manipulation of form and meaning by referencing Victorian England. A core DIY value is the rejection of professional assistance for making choices about things such as design. Studying DIY and looking at ways to both articulate and integrate its theoretical underpinnings may represent a new opportunity for designers to rethink how to design for interiors in anticipation of flux.

## AUTHENTIC LEARNING AS A CASE OF BECOMING

Renee Parnell, Curtin University, Australia  
Dianne Smith, Curtin University, Australia

Navigating authentic learning involves risk. Staff who adopt such strategies to engage students and foster deep learning are confronted by the ambiguity and fluidity inherent in learning environments that enable students to be independent, responsible learners and which invite other stakeholders into the mix in real time. Such settings involve trust and an ability to embrace circumstances as they unfold rather than as initially structured. The outcome is a state of becoming. Becoming can be understood in terms of the project, the strategy, the students' transformation, and the outcome, and involves unit objectives, content, activities and outcomes. In this paper, a one week community-based intensive project, held in and with a culturally diverse rural Western Australian community, is described through the experiences of the interior architecture staff, both full time and sessional, and juxtaposed with student reflections and feedback. In an interpretative framework, the expert-insider stories and reflections identify the characteristics of academics in situations that are beyond control and outside traditional ways of knowing. The experiences are captured through personal reflections and collective discussions as the project unfolds. Personal and professional aspects of the staff members merge, being held in common and in contrast, and inform the process that emerges. This case study illustrates the opportunities that exist for students (and staff) to transform through such projects (Tweddle, 2000; Demirbilek et al. 2007). This paper seeks to assist other academics to navigate the complexity of community-based projects and to encourage interior architecture academics to embrace the risks inevitable in such situations. It was predicted that individual staff would experience a range of emotions over such projects, and that strategies would need to be flexible and responsive to the students' activities; and that responses would require diverse modes of interaction as the students transformed and/or become intimidated by the reality of such opportunities. This reflective paper reveals that the key considerations in attempting such projects are to develop strategies for students to deal with their preconceived risks and how they are realised, whilst navigating their learning experience and personal state of becoming.

## OCEANIA: INTERIOR TOPOGRAPHIES

Amanda Yates, Massey University, New Zealand

In Oceania the interior is always in flux, the result of a spatial paradigm that resists architectural enclosure and a definitive inside or outside. The two-fold spatial language of Polynesia, with its porous architectural structures and sculpted inhabited landscapes, create complex spaces that register as both interior and exterior. Interiority becomes here a partial or temporal condition that is constantly unstable, always becoming otherwise.

This paper explores Oceania's interior topographies, those open architectural structures that, lacking fixed walls, are co-existent with the exterior, and the earthen interiors formed within the ground itself. It also presents my design work as embodied research into the interior as a partial or temporal condition that is always in flow: underpinning these spatial experiments is an ongoing theoretical inquiry into the Oceanic concept of *wa* (between-ness) and Western theories of becoming, particularly as presented by Deleuze, Bergson and Grosz. Oceania's earthen partial interiors are explored in two buildings where internal articulated concrete 'landscapes' furnish space for seating, cooking, preparing food or bathing. The transient nature of interiority in the Pacific is tested in two structures that, like the open-walled *fale* or *whare*, oscillate between enclosure and open-ness. These contemporary interior topographies operate in-between and across the boundaries of Western spatial disciplines and spatial typologies, becoming both interior and exterior, architecture and landscape, changing through time and in response to the eventual rhythms of inhabitation. This Oceanic design research complexifies concepts of inside and outside, rendering these as temporal, rather than spatial, conditions that exist in a state of perpetual becoming.

## BECOMING OBJECT, OTHER, OR SELF THROUGH DESIGNING AND MAKING

Penelope Forlano, Curtin University, Australia

Dianne Smith, Curtin University, Australia

Can objects transcend the distinction between self and the other? How does the relationship to an object and its meaning change during the evolution from its intangible (pre-construction) to tangible (post-construction) stage? Is there a correlation between this relationship and pre-acquisition and post-acquisition product attachment of consumers? Or more broadly, is the meaningful person-object relationship formed in a similar trajectory to other relationships?

Belk (1988, 144) states 'The idea that we make things a part of self by creating or altering them appears to be a universal human belief.' Belk also cites Sartre's (1943) suggestion that objects can be viewed as a part of self through three methods, 'appropriating or controlling an object for our own personal use creating it [and] by knowing ... [it].'

Such concepts are discussed and challenged through a review of literature and an analysis of a three-dimensional built work. In particular, the relationship between the designer and the maker and of the created works to one another is explored.

Karanika and Hogg (2012) propose that the relationship between the object and the self is in constant flux, following one of three trajectories depending on its relation to self. Object attachment and the personal meaning an object is imbued with have been widely documented within the field of consumer behaviour, particularly in relation to time, use and interpersonal relationships (Belk 1988).

The authors will add to this discourse by discussing the strong emotional connection and reflection of self-identity during the object's becoming phase. The process also reveals how the meaning of objects evolve, and therefore, what an object 'is' exists as a state of becoming. As Peirce (1998) related, the meaning of an object is embedded in how it is incorporated into everyday life through the way it was used. But what is it 'to use' something during the creation of a design? In this case, we explore this theoretical link to the object in relation to self and to the other. We also hypothesise that the reflection of the designing-making process is a microcosm of the evolution of meaning across time or generations, during which objects, such as heirlooms, are recognised as having value or are accepted as being meaningful. As such this work has the potential to inform investigations of meaning and person-object relationship more generally.



## DOMESTIC THINGS: TAKASHI YASUMURA'S INTERIORS

Jane Simon, Macquarie University, Australia

This paper is part of a larger project 'Domestic landscapes: interior space in contemporary photography' that explores representations of domestic spaces in photographic art from the 1970s onwards. This paper draws upon material cultural studies, and what Bill Brown refers to as 'thing theory', to explore representations of the domestic interior in contemporary photographic work from Japan. It responds to the provocation of how photography and the camera can shift our experience of the domestic interior.

Takashi Yasumura's series of photographs *Domestic Scandals* (2005) asks us to attend to the secret life of things. The photographs picture banal things — nail clippers, a pink cleaning glove, a telephone, slippers, a clock — against the backdrop of the wooden textures and printed fabrics of curtains, floors and tabletops of a middle-class Japanese home. While the setting is autobiographical — Yasumura produced the series of photographs at his parent's family home in the Shiga Prefecture — the photographs speak, not about Yasumura's life, but of a shifting domestic landscape of surface and material detail.

The photographs juxtapose traditional Japanese decorations with mass produced plastic objects. The 'shivering calmness' that one writer ascribes to Yasumura's photographs of domestic objects avoids the nostalgic gaze that pervades most contemporary approaches to things (Frow, 2001, 270). This paper uses *Domestic Scandals*' foregrounding of quotidian objects to consider the subject-object relations that shape the domestic interior. The insights of thing theory are used here to examine the mixed role of Yasumura's domestic objects as mediators of cultural change, as both inert and alive, and to ask what happens when we finally catch a glimpse of things, rather than 'looking through objects.'

## BECOMING MODERN: ONE HUNDRED KITCHENS AND A CELLAR OR TWO

Mary Anne Beecher, University of Manitoba, Canada

This research links a repository of historic interior photographs to notions of transition and becoming as a means of further establishing the ability of interior space to reflect or represent its designer/maker/occupant and the cultural conditions of a particular era. This specific American photographic collection documents everyday utilitarian domestic spaces — kitchens, laundry and storage areas — from the 1930s and 1940s, when increasing the modernity of such places was a high priority for reformers and educators, who were invested in sharing recent scientific discoveries about efficiency and hygiene in rural and under-developed parts of the country. In this case, the spaces documented originated in rural New York State, and home economists at Cornell University represent the design reformers involved.

Using theories of material culture, the images are analysed to identify and interpret their ability to represent physical shifts from purely utilitarian to designed modern interior spaces. Evidence of transition and improvement can be seen in the modifications made to furniture and fixtures, as well as in the introduction of modern technologies such as electricity and plumbing. The incorporation of materials such as enamel paint and linoleum introduced visually continuous and more hygienic surfaces to spaces in order to increase the safety and efficiency of their occupants.

Theories of representation and photography in particular enable an interpretation of these images and of their ability to communicate reformers' values and knowledge. The portability of the camera and the credibility afforded its output increased the use of the photographs as propaganda in the cause of promoting modern design principles. Most showcase what real women proved they could do to improve their kitchens (and in the process, themselves).

The contrast between these photographs and the sanitised promotional images seen in magazine advertisements of the same era is striking. The authenticity they represent may be understood as reassuring to viewers in that they communicated that modern women did not have to live within the constraints of the stereotypes promoted by mass media. As exemplars of modern living, these unlikely symbols reside between the actual and the imagined, as they celebrate notions of possibility and messages of empowerment for their occupants. It is worthwhile to consider the merit of speculative and fictionalised design imagery against the power of actual interiors — caught in dynamic states of becoming — to promote new models for living.

## THE MILLENNIUM DREAM HOME – COMBINING QUALITY OF LIFE AND QUALITY OF SURROUNDINGS

Sandra Reicis, Villa Maria College, USA

The United States and other industrialised nations are becoming a highly aged society with a growing need for design to address the specific needs of ageing and the desire for ageing in place (Kose 2010; Rosenfeld and Chapman 2008). Features of luxury homes include high-end finishes, expanded spatial offerings and the promise of beautiful surroundings with limited attention to the changing needs of the ageing home owner. Renovation to existing homes to accommodate the effects of ageing and illness is currently a lucrative business. This sophomore level studio project examines the history of domestic design innovation for precedent and inspiration in order to propose practical and creative solutions for residential design that addresses the broadest range of occupant comfort, limiting the need for structural or spatial re-construction. We propose doing it right, the first time.

The goal of the Millennium Dream Home project is to expand the students' critical awareness of their daily environments and explore a broad range of human abilities, in order to introduce a fundamental understanding of the significance of universal design in improving people's health and welfare (Baker and Weidegreen 1996). Universal design is introduced as an integral part of design thinking. The essence of domesticity, the qualities of aesthetics and an exploration of comfort for relaxation as well as in work environments (Rybczynski 1986) are all interconnected with the application of universal design.

The sophomore studio class utilised the principles of universal design and combined quality of life with quality surroundings to design an ideal home for the millennium. Occupants will have appropriate surroundings to raise a family as well as adapt to life as ageing empty nesters. Many papers and studies have been written outlining strategies and solutions to improve the range of capabilities for people with limited abilities (Joines 2009). As interior design students the challenge was to take the typically institutional products and practical solutions and re-invent them as beautiful and integral components of the home and garner a sophisticated approach to universal design solutions.

At the conclusion of the project, student exit surveys indicated a deeper understanding of the broader benefits of universal design that impact individuals, families and care-givers. Students developed an awareness of the economic impact of ageing in place to both the individual and the state. Finally, students demonstrated the ability to creatively and innovatively identify spatial requirements, select finishes, furnishings and products, and design interiors that are beautiful, usable and accessible for a range of ages and abilities.

## A PANDORA'S BOX: CREATIVE PRACTICE IN THE BECOMING OF 'COGNITIVE IMPAIRMENT'

Dianne Smith, Curtin University, Australia

Can the creative arts assist in understanding cognitive impairment or mental illness? The intersection between creative arts and cognitive impairment or mental illness from the position of an Outsider/Designer is explored through three modes of creative practice — painting, film, video. These observations commence with two-dimensional works and move through three-dimensional and four-dimensional ones, where time and motion are part of the works, as in interior design. Through these diverse representations of how reality is expressed and perceived within the framework of cognitive impairment, flickers of insight emerge which may foster an understanding of this multiple condition, and of the day-to-day experiences of those who are 'insiders'. As an Outsider, the designer-researcher without cognitive impairment must use a variety of means to access the Insiders' understandings. Bricolage is an appropriate mode of inquiry, enabling the researcher to gather creative fragments that, when juxtaposed, reveal insights into different realities. Investigating cognitive impairment is like opening a Pandora's Box. In this revisiting of an ancient myth, the curious seeker opens something that is normally hidden away and not touched or spoken of, and reveals many disturbing issues and stories; for this enquiry, these are the history and narratives of contemporary mental health. Once revealed, these disowned or incarcerated stories and images cannot be put back 'into the box'. People who witness them may feel uncomfortable or afraid, fascinated or voyeuristic, while others may be empathetic and caring. Indeed, many of us have had first-hand experience of mental health issues, so we are not simply 'outsiders'. The almost-forgotten escapee from the original Pandora's Box is Hope. Hope, in this quest for understanding, can guide us in a holistic approach to people with cognitive impairment and in re-conceptualising what it may mean to have a cognitive impairment. This investigation reveals that the environment portrayed in films manifests the constructions and judgements society makes regarding cognitive impairment. In contrast, other creative arts may allow us to 'see' the individuals differently: that is, through their experience and feelings. The first reflects Outsider views (designers or directors) and the second reflects Insider expressions. By importing the Insider perspective to inform the Outsider, potential synergies, a hybrid way of seeing and designing environments, can arise. The non-interior creative practices can be a means to enable communication with and inform the practice of environmental designers.

## SEEING THE UNSEEN: CONFRONTING THE REAL IN DEPICTIONS OF LIVED ENVIRONMENTS

Vanessa Galvin, Curtin University, Australia

Engaging with the interior in its everydayness is a divided activity, whereby the occupation of material space can be supplemented by the observation of space in depicted form. Despite this relation, there is a disjuncture between the actuality of human occupation, and how spatial environments are depicted. This phenomenon is evidenced through our personal knowledge of the habitual act of everyday living, held in contrast to the immaculate vignettes of glossy lifestyle and design magazines. While expressive of conditions for optimal living, these same images are characterised by the absence of any trace of authentic human experience, and are empty of life, inhabitation and people. Given that the most fundamental objective of the spatial design disciplines involves the creation of human spaces to be engaged with, lived within and experienced by people, their absence in these depictions erases the crucial relation between spatial design and its essential purpose. Irrespective of this, representations of living environments in design journals and lifestyle media are idealised, and disjunct from the very thing they profess to portray. By failing to reveal any trace of these lived encounters or evidence of everyday experience, these rooms for living are desolate.

This is the sterile but lauded face of a framed authenticity; a public face of carefully contrived scenes confined to a picture plane, revealing only that which the image creator is willing to disclose, and that which the viewer is willing to embrace. These images do not infer the actual reality of the lived space or experience, nor do they indicate beyond the banal what occurs within the confines of the rooms. This juxtaposition between the ideal and the reality of living articulates the dual nature of the lived environment, and is representative of knowledge, which is both divided and mutually exclusive.

The intention of this paper is to problematise ideality as constitutive of the normative in depictions of lived environments, and to argue the possibility of an acceptable expression of habitation within the spatial design disciplines. This is premised by the understanding that such immutable ideal depictions are projective of particular cultural and discursive themes which function as normalising strategies, counter to the actuality of living. This argument will be structured around a Foucaultian line of reasoning related to institutional power, the delimiting but transformative nature of discourse, and most significantly, the questioning of the taken-for-granted normalisations of the present. This will be supplemented by a discussion of the evidencing of habitation via alternative discourses, and the possibility for the expression of habitation within the discourse of the spatial design disciplines, which would have the power to take the interior depiction from an unchallengeable state of being, to a transitory state of becoming.

## MIASMIC RUPTURES AND THE FEAR OF A PERMEABLE INTERIOR

Nadia Wagner, University of Technology Sydney, Australia

Materials erode, sag, peel, fade and fray. These indications of decay are visual clues that speak of the passage of time as well as of the care expended on an item or space. The meaning assigned to such decay also changes across cultures and historical epochs. This paper explores one such form of decay, the colloquially named “miasma hole”, and its cultural neuroses during the 18th century, leading up to modernity.

During the 18th century, widely held doctrines regarding the airborne origins of diseases and epidemics led to widespread anxiety regarding unhealthy domestic interiors, particularly those of foul air. These fears coalesced around the ruptures in paint and wallpaper caused by rising damp. Commonly referred to as ‘miasma holes’, such perforations were believed to be the result of pathogenic fluids forcing their way up from the earth, into the atmosphere, and dangerous to whoever might smell this contaminated air. Remarkably, after the discovery of germ theory, the fear of odours did not substantially lessen, suggesting that the ‘theories’ surrounding miasma served needs in the popular imagination more than they did mere scientific explanation. Miasma holes were considered to be a kind of architectural disease, not unlike the diseases of the skin such as measles, pox and shingles. The ‘miasmatic rupture’ refers to a condition that is no longer diagnosed — what would previously have been considered a dangerous ‘rupture’ would now be referred to offhandedly as peeling paint. Miasma holes, while not themselves an element of interior decoration, had an extraordinarily influential role, both as an expression of collective anxiety and in the development of specific decorative regimes.

This paper presents the history of miasma holes in domestic interiors in terms of Althusserian overdetermination, where repressed anxieties return in the form of obscure symbols. Miasma holes are also explored as the physical manifestations of time, and are suggestive of the continual transformation of the interior through wear. This paper offers an understanding of 18th century ventilation and urban planning concerns, as well as of the typical interior decoration and furnishing of particularly sensitive rooms, including bedrooms and nurseries, and the establishment and justification of now accepted social taboos, such as against the intergenerational sharing of beds. This interpretation of the miasma hole offers a useful way of reading the movement of history through a single material manifestation, as well as adding to our understanding of the basis for modern conventions of hygiene.

## SUBLIME ACTS: DESIRE IN THE STUDIO

Marissa Lindquist, Queensland University of Technology, Australia  
Jill Franz, Queensland University of Technology, Australia

Acknowledging the recent call to review design creativity and consideration of the body's affective states in education, this paper explores how desire, conceptualised as an immanent force (Deleuze & Guattari, 1987) and an irresistible force (Burke, 1753) can be a means of deeper engagement within the design studio. Positing 'disruption or blockage' as a key agent which propels subjects from fields of normalcy to fields of otherness, and subsequently mobilises distinct modes of desire, this paper takes Edmund Burke's Romantic sublime and Patricia Yaegers' feminine sublime as critical lenses through which to review a first year interior program posited around the body. The paper highlights how the embodiment of 'desirous processes' within the design program and relational encounters within the studio represent an overarching pedagogical 'hinge' (Ellsworth, 2005). Rather than being a point of beginning, the start of first year is seen and experienced as a threshold opening to a new rhythm in a process of becoming that is already underway.

## FEET FIRMLY PLANTED (ON UNSTABLE GROUND)

Jesse O'Neill, University of New South Wales, Australia

Modern domestic interiors are often seen as sites for individuals to grow; spaces of reprieve from social identity. This perception may be interpreted as an impression of the duality of the public realm with its steady continuance of tradition, and the interior with the flexibility to disconnect from public life and enable change. In this paper I argue that flexibility and erasure are not restricted to domesticity, but are fundamental to a wider interiority. This condition makes the interior significant as a space of fantasy, which ultimately supports the work of the designer. This approach contributes to a philosophy of interiors in terms of their physical perimeters; I will argue that it is the floor that takes on the most important symbolic qualities in defining interiority. The floor is a barrier to the earth, and therefore also a barrier to the necessities of social memory. The interior is discussed in the framework of historical philosophy.

I reflect on discussions of floor and earth in literature and architecture, discussing the poetry of Australian colonist Barron Field, the writing of Japanese architect Arata Isozaki, and the 1909 Theorem, famously discussed in Koolhaas's *Delirious New York*. These are read against descriptions of earth, memory, and socialisation in urban design and historical philosophy, and the emergence of professional interior design in the eclectic styles of the late nineteenth-century. Key differences between history in urban spaces and the sense of time in interiors relate to the symbolism invested in the ground underfoot. While public memory turns earth into places of tradition and socialisation, I see the artificial floor as a barrier to these places, an anaesthetic to memory that cuts away time and allows constant renewal, arguing this as a vital notion in the definition of interiority.

This provides reflection on one of the perimeters of physical space, the floor, which is considered for its psychological and poetic significance. I suggest that the floor encourages flexibility and regular transformation of interior spaces in that it makes us ungrounded. This contributes to a theorising of the condition of interiority, and the nature of the interior as a changing entity. It views the interior as at once a defined and undefined (blank) artefact — more than just the inside of architecture, and greater than the sum of the objects it contains.

## PARTICIPATION AS A CRITICAL STRATEGY FOR THE RE-EXAMINATION OF INTERIOR DESIGN CURRICULA

Carmella Jacoby-Volk, The College of Management Academic Studies, Israel  
Shoshi Bar-Eli, The College of Management Academic Studies, Israel

In 2011, Tel Aviv's public spaces became a new habitat. Hundreds of people camped out along Rothschild Boulevard in protest, demanding affordable housing and the revamping of the welfare state, and an end to privatisation. The tent-filled urban spaces became home to a charged mélange of 'domestic,' social and political activities, with *ad hoc* open kitchens serving food alongside group discussions. Domesticating the public urban space changed perceptions of space and enabled performative acts in which common or private activities construct identity. Electronic media further amplified the participatory nature of the debates, offering an open platform for multiple voices to express opinions and engage broader audiences. This paper addresses participatory design through the concepts of design activism and the capability approach, both of which are emerging fields of research and practice in planning and design. Referring to the connection between design and activism, Fuad-Luke (2009) notes, 'Participation emancipates people by making them active contributors rather than passive recipients;' it is therefore 'a form of design humanism aimed at reducing domination.' The capability approach places human capabilities at centre stage on issues of justice, equality, development and quality of life (Nussbaum 1988; 1992).

Two concepts emerge from interior design analysis utilising a participatory approach: haptic experience (Jacoby-Volk 2010) and redesign (Latour 2009). Leveraging the unique position of interior design as a discipline that relates to the scale of the body and which is grounded in tactile and sensual experience allows for the assimilation of a participatory dynamic, redefining interior design as a new force for active engagement. Design 'is never a process that begins from scratch, to design is always to redesign' (Latour 2009, p. 3).

This paper demonstrates how the Designers' Clinic serves as an apparatus for applying design activism within interior design curricula. The Clinic nurtures the weakened community by activating the capability approach as a subversive act to develop quality of life. Actors are faculty members, students, graduates and designers from all fields who wish to use the Clinic's platform as an effective tool for change, initiative and activism. The designers engaged with the Clinic create a model of synergy between practice and academia. This shift promotes research and aims at formulating a critical view of the role of designers and design in the community, and the role of academia and its involvement in the urgent social, urban and environmental issues currently on the agenda.

## AN EXHIBITION MODEL TO ENABLE RECOGNITION AND EVALUATION OF CREATIVE WORKS AS RESEARCH IN INTERIOR DESIGN/INTERIOR ARCHITECTURE

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Jane Lawrence, University of South Australia, Australia  
Stuart Foster, Massey University, New Zealand  
Marina Lommerse, Curtin University, Australia

Research 'through' design is a becoming' field, which presents a challenge to designer/researchers. Recently, national research authorities have broadened their parameters to validate creative work in art, architecture and design. This study and the resulting model test the perceived ambiguity of the requirements provided by Australia's Excellence in Research for Australia (ERA) and New Zealand's Performance-Based Research Fund (PBRF) for creative works to be recognised as research through exhibition, and proposes a peer-reviewed model for interior design/interior architecture that can provide appropriate quality assurance processes for creative works.

Designers and academics may be involved in a range of roles in developing an exhibition: as practitioners exhibiting work; as curators selecting works; as catalogue essay writers; as designers planning and designing the exhibition. These roles fall under the umbrella of creative practice and can be considered research activity under the ERA/PBRF — assuming that research can be quality assured. To enable the critical engagement of research-based creative endeavours, the Interior Design/Interior Architecture Educators Association (IDEA) put forward an exhibition of creative works. A working party, established in 2011 to explore the potential of exhibition as research, used the 2012 IDEA exhibition *An Interior Affair: a State of Becoming* as a pilot (for this study). The aim is to set benchmarks in an area which has been contested and tenuous in terms of evaluation.

The paper reviews previous research into exhibition as research, and compares and contrasts four national research frameworks (Australia, New Zealand, United Kingdom, South Africa) that recognise creative works as research, and exhibition as a validation and dissemination vehicle. We explore the range of quality assurance processes applicable for creative work as research in interior design/interior architecture, bearing in mind 'what an exhibition's essential contribution to knowledge might be, and how that contribution is to be archived and disseminated' (Niedderer et al. (2006, 1). We examine a research-based gallery model to elucidate how these various quality assurance guidelines were interpreted in reality, and propose a model for peer review of research through design. We conclude with a review of the pilot model, which merges aspects of recognised curatorial and peer review approaches used in academic journals and conferences. We survey the existing constraints and the efficacy of our exhibition design as event.

The pilot model validates the multitudinous interior design/interior architectural creative works evidencing a variety of research endeavors. As the publication of this paper precedes the actual exhibition, we expect that further research on the model will include an evaluation of the research in action at the event.



## **METAPHOR IDENTIFIER: A TOOL OR PARAMETER TO IDENTIFY AND MEASURE VALUE IN INTERIOR DESIGN PROJECTS**

Martin Katoppo, Universitas Pelita Harapan, Indonesia  
Cindy Melissa, Universitas Pelita Harapan, Indonesia

The problem in our (post)modern world is that everything changes so fast. The new becomes irrelevant within seconds as other creations line up to offer us another option. To make matters worse, these options are juxtaposed with one another. This extreme pace of change dictates everything in our everyday life, and design is no exception. In a designed and built environment, interior design is surely one of the major contributors to these rapid and excessive changes. Thus the meaning and value behind an interior design project should be questioned through experimental research that reveals its process of becoming. This experimental research will use a method we called Metaphor Identifier. We developed this method because we designers tend to use metaphors when forming and explaining concepts in the beginning of an interior design project. While metaphor serves as an opening, we also examine how metaphor works throughout the whole process of becoming, from abstraction of the design to its physical implementation. The experimental research will use four actual contemporary interior design projects in Indonesia, including one conceptual project, and one project by a renowned designer. Three stages of analysis will be conducted: (1) target domain/abstraction (measuring the category of metaphor in the design: intangible, tangible and combined); (2) transformation (measuring transformation of the abstraction through basic elements of the design: form, texture and colour); (3) source domain/design manifestation (measuring metaphor depth: apparent literality, dormant literality and transcendence). Vice versa, the Metaphor Identifier process can detect the meaning and value of the design by reversing the research process, starting from the finished design without having any prior knowledge of it. There are three purposes of this experimental research: (1) to identify the interior design process of becoming; (2) to identify and measure value in interior design projects; (3) to evaluate and to redefine our understanding of Interior Design in this new era of constant and dynamic change.

## **TRAGEDY AND ASSIMILATION: MISSING AUSTRALIAN WOMEN IN THE INTERIOR SURFACE**

Elle Trevorrow, Queensland University of Technology

Here we unveil a tragic triptych of three Australian women painfully painted onto the walls of interior surfaces. The woman at the centre of the triptych is Florence Broadhurst whose tragic death still remains a mystery. To the right is Australian skin illustrator Emma Hack who recreates Broadhurst's wallpapers, mimicking their colourful patterns onto live models. Hack perfectly assimilates the model's body into the wallpaper, camouflaging bodies except for small hints at something more in the foreground. In the process of Hack's images, the models become statues, standing painfully still holding their breath for minutes at a time. The third woman, to the left of the triptych, is the fictional character Candy from the 2006 Australian film Candy. Candy's traumatic struggle with addiction ends with her conveying her pain in a poem she writes on the walls of her home; her tragic story culminates in a disturbed domestic wall surface. This research tries to understand this relationship with the surface through tragedy as a reciprocal agreement between surface and subject and not a permanent transference between one state and another. What the surface provides in times of personal struggle and turmoil is a method for us to come to terms with our material existence.

## IN THE SWERVE: TRANSFORMING IDENTITIES IN THE DESIGN STUDIO

Deborah Scott, University of Manitoba, Canada

Jason Hare, University of Manitoba, Canada

Pedagogy is the art and craft of teaching. It has traditionally been conceptualised as a hierarchical relationship between instructor and student. Professors profess. Students absorb, test, and learn. Even in today's world of student-centred learning, assumptions are still rooted in the view that the genesis of knowledge is the teacher's expertise. Interior design is widely acknowledged as a discipline that embeds and even emphasises an understanding of the human experience in the design process. Interior designers listen and interpret. They build ideas around the wants and needs of the people who occupy the spaces they create. It is logical, therefore, to envision the interior design studio as a site for testing the hierarchies of traditional pedagogy by integrating notions of exchange into the learning process. This shared presentation explores the evolving conditions in a learning environment where today's design students often become educators and design educators frequently become students. Why do these adaptive roles now exist? The demand for the use of new technologies in design education and practice is escalating in the twenty-first century. As such, design educators are challenged to integrate digitally-driven tools for representing and fabricating proposed designs into the learning process. Because technology changes quickly and sometimes unpredictably, design educators can no longer rely solely on their former experiences and previous knowledge to inform the way that lessons are conceptualised. Therefore, learning as collaboration between teacher and student increasingly becomes the framework for that relationship. Focusing specifically on the use of play theory as a strategy for learning about design, the presenters will argue that instead of looking at technologically-sophisticated tools such as laser cutters and CNC routers as a means to an end, it is essential to examine every process in terms of its promise to contribute to thoughtful design development. We examine this emerging type of pedagogical setting because we believe new tools and technologies embody particular notions of transformation, subversion and promise that are to the benefit of interior design education. By decentring the tool's role and exploring its potential, both student and teacher move to new territory. In this new place of unpredictable outcomes, the product becomes less important than the process as both teacher and student gain knowledge through discovery, and the interior or object that results from this paradigm of experimentation suggests new possibilities for the ways that interior designers conceive of materials, construction, and concept.

## DESIGN AND BUILD TO DESTROY: RACHEL WHITEREAD'S UNTITLED (ROOM) AND ITS REPRESENTATIONS

Rachel Carley, UNITEC, New Zealand

The British sculptor Rachel Whiteread (b.1963) employs her signature casting practice to render negative space as solid, positive form. *Untitled (Room)*, 1993, was cast from a freestanding model of a room designed by the artist and built with prefabricated elements. This paper argues that *Room* utilises architectural representation as a cultural and political form of critique, placing the practice of architecture into question, and focussing upon aspects of the interior that can be overlooked. Further, it is proposed that *Room* also reveals a richness in regard to how architectural forms of representation might co-mingle, obfuscating divisions between the drawn and the modelled. *Room* critiques the mass-produced post-war interiors found in London, hidden beneath the veneers of architectural progress. *Room* is viewed as a manifestation of a 'lack' inherent in the mass-production spirit as it was outlined in Le Corbusier's polemical 'Manual of Dwelling' in *Towards a New Architecture*. The paper compares the artist's critical practice of divesting architecture of detail to the work of the photographer James Casebere. Both artists, it is suggested, endeavour to create disquieting representations of interior spaces. The second section of this paper examines a selection of gouache studies of *Room*. In these drawings, the artist utilises mixed system techniques that incur paradoxical qualities that complement those at work in her negative cast. These drawings, conceived by the artist as strategic sites of correction, are compared to the sinopia or 'under drawings' that were hidden beneath the wall surfaces of Renaissance frescoes. Whiteread's cast is also shown to have a consonance with drawings of the developed surface interior, which also depict the interior of a room detached from its surroundings. Standing outside the discipline of architecture, Whiteread draws attention to architecture's blind spots. She achieves this by constructing her own critical archive of drawings, and sculptures of the interior. These works provide us with counter histories that throw modernism's spatial pretensions into question.



## OFF-STAGE: THE INTERIOR OF PERFORMANCE

Benedict Anderson

If we are to agree that exterior environments program interior space or alternatively, interior space is a condition of the exterior environment then performance is the exterior condition that writes itself into the interior. Exploring the theme Interior as Performance and responding to 'What is adaptive re-use' the paper will position the interior and the concept of becoming in site-specific performance - appearance and perception, inhabitancy and temporality - as something inherently performative. This argument will not be based on space rather it will be about positioning and situation. 'Positioning', it will be argued, is the resistance to fixity and permanence; conjuring an interior in a constant state of flux. The situation - the becoming of the interior - will be argued as the spatial exchange between spectator and performer through site and place.

When performance vacated the interior of the theatre to work with site (factory, shop, square, street, landscape), it left us to ask the following: do we construct the experiencing of site and performance through the contract of the theatre that is performer/spectator, seen/unseen, sensed/felt, light/darkness, stasis/movement, silence/sound? Such dualities express a 'coming to' or a 'going beyond' - they are on the outer of experience, the perimeter and back again. Somehow site-specific performance re-initiated the idea of place, space and body as a becoming entity - appearing, reappearing and re-informing for its viewing. In site-specific performance, space became tangible and elusive, sectional and plan, architectural and most certainly the becoming for the new occupation of the interior.

Detailing a number of projects from my own practice including: En Residencia for Teatro Laboral Gijon Spain 2009, Shed\*Light Cardiff/Madrid 2006 and California Roll 2005 Berlin, I will highlight the spatial shifts in creating performative interiors. In all three projects the proposition has been that in developing a work it is not enough to just rely on the space for it to be a transformational experience (between space, audience and performer). The requirement for working in site-specific spaces is to explore the opportunities for a spatial transformation of the interior, its context in relationship to performer and spectator. The appearance of bodies, spectators and performers experiencing each other in a space, evolves the interior towards 'situated vagrancy'.

## BODY REGAINED: TRANSLATIONS BETWEEN DANCE AND INTERIOR

Nigel Simpkins, University of Central Lancashire, UK

One way to understand architecture's contingent and indeterminate nature is through the relationship between body and interior, a relationship that, in the ocular-centric world of design representation, is too often repressed. This paper examines inter-disciplinary practices between dance and architecture with the intention of questioning the scopic hegemony of conventional design representation, while exploring a different spatio-temporality that goes beyond mere form. By exploring the juxtaposition of dance practice and interior architecture, I aim to open up questions about the status of the body in the production of the interior. This paper will question how inter-disciplinary practices between architecture and dance might help to understand the becoming nature of interior space, speculating on how representational techniques used in dance might help to re-orientate the body in conceptions of the interior, and considering how re-orientation might be brought into the field of interior architectural practice and pedagogy. I explore work by the Belgian choreographer Frederic Flamand, who has operated at the cusp between architecture and dance since 1978. Flamand's dance-architecture collaborations provide a useful inter-disciplinary juxtaposition through which notions of temporality, body and building can be synthesised. Analysis of Flamand's work is theorised through the transformational potential of the performative in the context of drawn representation and digital interaction. Exploring interior space through performativity reconnects the building to the body, and the monumental to the ephemeral, taking the interior from the static forms of building and drawing to the 'space-in-the-making' of everyday occupation. Trying to understand space as contingent and indeterminate calls into question the hegemony of standard conventions of architectural representation, and their inability to recognise time, the body and its movement in space. The paper calls for a return of the body to the centre of spatial representation in order that the performative dimension may be made more explicit.

## THEATRE WITHIN THE INTERIOR

Gene Bawden, Monash University, Australia

In William Hogarth's series of six engravings, *A Harlot's Progress* (1732), the unfortunate demise of a young woman and her virtue to prostitution is dutifully enacted against a progressively crumbling sequence of London interiors. The pictorial theatre begins in a lavish, if somewhat debauched Georgian drawing room and leads eventually to Bridewell Prison, and finally, to the squalid and diseased hovels of Covent Garden, where the unfortunate subject, Moll Hackabout, loses her life to disease at the age of 23. These increasingly decrepit interiors speak powerfully of moral decline. Moll's life ends in a state of impoverished homelessness, forced to share lodgings in a Drury Lane garret inhabited by fellow vagrants and syphilitic prostitutes. This is not the warm and nurturing place called 'home', but a hellish comeuppance for a lascivious sinner. The progression of sets before which Hogarth places his protagonist is pivotal to his explicit narrative, for without them he would be unable to convey his formidable combination of derision and pity.

This paper will investigate the role of the interior in structuring the status of fictional characters in their becoming powerful and popular, or, as in Moll's situation, pitiful and pathetic. In particular, it will compare the domestic situations of several of Hogarth's principle characters to those within Orson Welles' two seminal films: *Citizen Kane* and *The Magnificent Ambersons*. It will compare the stage-like interiors of Hogarth with Welles's much later cinematic representations of Xanadu, the Amberson Mansion. Whether grand or decrepit, the pictorial theatre of these interiors is an idealised fiction, simultaneously acting as passive backdrops and overt story-tellers, dutifully fulfilling their roles as both *mise-en-scene* and actor. An analysis of these interiors reveals a clear narration of 'becoming'; a guiding reference to their audience that the life of the characters within them, and what they have become, is deserved and delivered.

## HYPERSEXUAL TRANSGRESSIONS - THE STRIP CLUB BECOMES PUBLIC

Nicole Kalms, Monash University, Australia

The body as a sexual site for economic exchange is neither new nor surprising. What has changed in the new millennium is that sexual acts and events previously held in the private realm are now transitioning and emerging in ordinary social space. This is the hypersexual condition. Feminism has charted the 'raunch' culture phenomenon and an over-identification with images and activities from pornography and prostitution with the aim of illuminating the complex (and gendered) power relations. My research investigates the gap in the current discourse on the material impact of hypersexual culture on public space, and includes a repositioning of the contemporary media and architecture as a co-constituted realm with the power to continually feed the ongoing oppression of women. Citing urbanism's continual engagement in the material forms of sexual culture, this paper will examine the translation of the interior space of the strip club into public space. Two case studies will demonstrate the proposition that — in becoming public — hypersexual urbanism and its architectural accomplice are a vehicle for legitimising the ongoing subordination and systems of violence towards women.

## EMPOWERING THROUGH DESIGN: A CASE OF BECOMING

Lynn Churchill, Curtin University, Australia  
Dianne Smith, Curtin University, Australia  
Marina Lommerse, Curtin University, Australia

Women who have been at-risk or are at-risk from being harmed by themselves or others may be fragile, disempowered, and at times invisible. To be at-risk relates to psychological, physical, social or cultural conditions that can cause instability, reduced faculties or lack of control in some way, all of which affect the sense of self. How we experience a sense of self often arises from our position within a particular social setting. Erving Goffman, who refers to 'impressions' or 'performances' that create an 'image' of self, writes that this experience of self 'does not derive from its possessor, but from the whole scene of [her] action, being generated by that attribute of local events which renders them interpretable by witness. [T]he self — is a product of a scene.' Often, when seeking help in an emergency or as a means of escape, victims of domestic violence find themselves in another 'scene,' a post-trauma, that will continue to mark them as victims or as powerless, and this can lead to a perpetuation of the cycle of crisis. This research seeks to mitigate such an outcome, to affect the kind of places in which women and children find themselves when they are fragile. Our intention is to begin by developing an understanding and a strategy to inform an effective and collaborative way of working with women who have experienced domestic violence. This non-traditional collaborative design process challenges existing widespread paradigms currently responsible for generating community and social infrastructure. Our research team draws from, among others, Christopher Day's research into consensus design, and Ian Butterworth's research into wellbeing and the built environment. We are inspired by designers such as Gordon Matta-Clark, who reacted against the temerity of urban design and architecture. A related installation, 'Dis[place]ment: a woman's perspective', in the IDEA 2012 Exhibition *An Interior Affair: a State of Becoming*, communicates links between the idea of women's place and experiences of vulnerability and safety. Together they will be used as a platform to launch a community project DURING 2013. The Symposium will host a workshop to explore the topic with those interested in this field, and to attract involvement in this project.

Through the analysis of three national and international examples of participatory design practice, the definitions and efficacy of participatory, consultative, collaborative and democratic design are considered. Ultimately we aim to establish practices, which engages and empower those who are involved as users, by involving them in the process of designing environments such as refuges.

## SURFACE: BOUNDARY CONDITIONS AND SPATIAL INTERACTIONS

Tijen Roshko, University of Manitoba, Canada

The technological paradigm shift in the social as well as the private domain demands a redefinition of boundary conditions. While the human body remains at the centre of all things, our perception of the world is changing dramatically. With advances in materials technology, surfaces have become the new arenas of performance. We need to define new boundaries which are dynamic and synchronous with us. These new boundaries of sound, smell, light and tactility engage the human body in such a manner that they can actively participate in the human-environment dialectic. Undoubtedly, the interactive boundaries and the spaces they define are raising our haptic and mental perception and are quite successful in creating local strategies that contribute to our individual and collective consciousness. However, there has been a lack of renewal of design approach and purpose and a slowness to adapt to the technology-infused information age. In order to provide unified design thinking, a new design purpose, and evaluation criteria in the production of these new spaces, we need to alter our design thinking. The graduate level Interior Design studio was invited to produce a self supporting 'SURFACE', which continually responds to its environment with motion, light, sound or any other sensory means. The project 'SURFACE' investigated the relationship between the surfaces and the spaces they enclose, in which our place-making, sense of space and engagement with the physical environment are redefined, and daily narratives are rewritten, when a technology-reinforced third skin challenges our understanding of the world around us. In the current context, the term 'skin' implies protection and enclosure on an architectural scale, which, in combination with the interior layers of human skin and clothing, forms a sequence of three enclosures. The proposed lightweight third skin questions and examines the role of a surface as an interpretative, mediating agent that bridges the architectural shell and interiors, details and totalities, culture and space, the physical and the temporal, user and structure. The spatial enclosures Polyp and Emotive Surface are the results of this study. The resultant spaces created a new kind of spatial template and, as such, they are the new stages for performance of daily practices. These new spaces have the potential to provide the conditions of possibility for creative social practice. Furthermore, they have the capacity to perform synchronously with the user and, consequently, they become an event space, which is marked by openness and change. This paper analyses the interactive surfaces produced as a result of 'SURFACE' studies and their role in spatial production, and evaluates the spatial validity of these templates within the framework of a modified design model which is informed by systems logic, complex theories and practical philosophy. The paper also discusses the method of application of Alain Findeli's tri-polar design model, in which visual intelligence, technological ethics and phenomenological aesthetics are the primary poles.

## DIGITAL ARCHITECTURE AND HERITAGE PRESERVATION

Wadia Albarqawi, The University of Sydney, Australia

This paper argues for adopting the principles of digital architecture as an approach for preserving the architectural heritage in Makkah [Saudi Arabia], where heritage buildings have been demolished in order to construct skyscrapers to accommodate the increasing number of pilgrims. The massive demolishing of heritage buildings only few steps from the Ka'aba [the most sacred site of Islam], has spread a wide perception of lost identity. While some argue for preserving heritage buildings, others urge for building skyscrapers. None consider the possibility of digital architecture in preserving the cultural heritage of Makkah. Through studying selected heritage artefacts such as Roushan, it is possible to create a digital representation via an algorithmic analysis of that artefact. The digital representation of Roushan, then, becomes the arena for research aiming to transform the virtual into reality. The aim of this paper is to produce an architecture that is related to the local heritage but contemporary in design and responsive to its environment.

## DISTANT INTERIORS

Amir Ameri, University of Colorado, USA

From early to mid 1930s, movie theatre interiors in the United States underwent a profound transformation. By the end of the decade, new movie theatre auditoria bore little resemblance to those of the preceding decade. Significant as the introduction of sound was, and closely as it was followed by calls for change in movie theatre interiors, movie theatre historians have found it difficult to find connections between the wide spread adoption of sound and the advent of a new movie theatre auditorium, besides their temporal coincidence. For instance, 'the rise of the talkies and the simultaneous demise of the Atmospheric Theater,' Richard Stapleford notes, 'seem too coincidental to be unrelated. Yet a clear causal link between the two phenomena is difficult to establish.' (Stapleford 1988, p. 12) The link is indeed difficult to establish insofar as it is posited as a technological and/or acoustic question. It is not so [difficult] as an ideational question. This paper closely examines the motivations and justifications of the proponents of change, as expressed in various trade and professional publications, in contrast to the motivations and justifications of the proponents of the Movie Palaces of the prior decade. The transformation, the paper argues, was meant to forestall the ideational challenges of a vocal imaginary. It was meant to re/constitute an illusive ideational distance between the audience and the filmic event, or else the real and the imaginary, lost to the uncanny advent of talking images on the screen. Much as sight takes cognisance of distance, sound overcomes and collapses distance. Reaching the audience from across the multiple thresholds erected in the exotic, if not surreal auditoria of the movie palaces to keep the filmic event at a safe ideational distance, the talking picture rendered the defences built to that date against the uncanny effect of film all but obsolete. Crossing through and filling the audience's space, the sound film was no longer merely there, on the other side of the proscenium arch, as silent movies had been by design, but in effect in the same space as the audience. Restoring the imaginary to its desired ideational place at a marked distance from the audience was to require significant modifications and a very different strategy. In short order, the movie theatre auditorium was transformed from an otherworldly exotic destination to an emphatic path conceived as 'a floating void or optical vacuum' to an illusive/imaginary destination. Much as the vocal imaginary resisted the divide and confounded the imposed distance between the real and the imaginary, the new movie theatre auditorium did its best to resist its defiance to the point of invisibility.

## ABOUT THE CONTRIBUTORS

### **Lynn Churchill, Symposium Convenor and Editor, *Interior: A State of Becoming*, Curtin University, Australia**

Dr Lynn Churchill's research, teaching and award winning architectural practice questions shifting ideas about occupation: questions of pleasure, both public and private, temporality, culture, physical space, sovereignty and community. Lynn teaches design and theory, working experimentally and collaboratively within academia and through professional and industry partnerships to critique the built environment. Her focus, the physical and psychical relationship between the human body and architecture has seeded numerous publications, exhibitions and most recently a book in progress: *Theorising Occupation: Who are We, Where Are We?*

### **Dianne Smith, Symposium Committee Member and Editor, *Interior: A State of Becoming*, Curtin University, Australia**

Dr Dianne Smith is Associate Professor and Head of Program, Interior Architecture at Curtin University. She has a strong interest in design education, and practices, researches and publishes in the areas of education, colour and the person-environment relationship with particular reference to discriminatory design. She has also co-exhibited and co-curated exhibitions. Dianne has undertaken leadership roles in key professional and academic bodies at state and national levels and is the current secretary of IDEA. Recently, she has co-edited and authored the book *Life from the Inside: Perspectives on Social Sustainability and Interior Architecture*, is the director of the emerging *Designing for the Occupation of Healthy Environments and Wellbeing* research cluster, and is a member of the Indian Rural Project team.

### **Marina Lommerse, Symposium Committee Member, *Interior: A State of Becoming*, Curtin University, Australia**

Associate Professor Marina Lommerse is an educator, researcher and designer experienced in mobilising creative projects that promote positive change in communities. Her dynamic leadership is reflected in publications, creative works, curatorship of acclaimed national/international exhibitions, invitations to review, develop curricula, create learning models for industry, and the impressive achievements of many graduates. Marina's holistic and synergistic learning environments accelerate learners' confidence and motivation by placing them in a wider global framework. Through involvement in community engaged projects Marina's co-workers learn about their capabilities, the meaning of their work, their ability to contribute to ideas, and their capacity to make things happen.

### **Benedict Anderson, University of Technology Sydney, Australia**

Benedict Anderson works in scenography, dance dramaturgy, architecture and film. His collaborative and individual works have been shown in performance, galleries and itinerant spaces in Europe and worldwide. Projects and exhibitions include: *En Residencia*, Laboral Gijon and ARCO 05 Art Fair Madrid Spain, Millennium Centre Cardiff, Welsh National Theatre, Fondation Cartier Paris, CDC Toulouse and Festival of Arts Amman, Jordan. He was advisor in post-graduate studies Bauhaus Dessau, co-convened *Mobility Visions* conference for Theater der Welt Halle Germany and SEAM2009/2011 symposiums Sydney. He is an associate partner in the Berlin based firm Thinkbuild Architecture ([www.thinkbuild.com](http://www.thinkbuild.com)) and is Associate Professor in the Faculty of Design, Architecture and Building, University of Technology Sydney.

### **Wadia Albarqawi, The University of Sydney, Australia**

Wadia was educated in Makkah and trained as an architect at the Department of Islamic Architecture, Umm Al-Qura University, Makkah 2000. MA Urban and Architectural Design, University of Sydney, 2007; PhD Candidate, Faculty of Architecture, Design and Planning, University of Sydney, since 2007. Practised as an architect in Makkah; and interested in urbanism architecture and identity.

### **Amir Ameri, University of Colorado, USA**

Amir Ameri is Associate Professor of Architecture at University of Colorado. He received his PhD in History of Architecture and Urban Development from Cornell University, MSArch from Cornell University, and BArch from University of California, Berkeley. His research and publications explore the multi-faceted dialogue between architecture and culture.

### **Suzie Attiwill, RMIT University, Australi**

Suzie Attiwill is Program Director of RMIT Interior Design, currently completing a PhD. Since 1991, Suzie has designed and curated exhibitions, and written and worked on interdisciplinary projects in Australia and overseas. She was inaugural Artistic Director of Craft Victoria 1996-1999. Suzie is current chair of IDEA ([www.idea-edu.com](http://www.idea-edu.com)), a founding member of the Urban Interior research group ([www.urbaninterior.net](http://www.urbaninterior.net)) and a member of the Design Institute of Australia.

### **Shoshi Bar-Eli, The College of Management Academic Studies, Israel**

Shoshi Bar-Eli has a Bachelors degree in architecture from Pratt Institute, NY. She has an MA and PhD from the Faculty of Architecture in the Technion, Israel Institute of Technology. Her research focuses on design education, studio teaching models, individual differences in design processes and current issues of curriculum design.

### **Gene Bawden, Monash University, Australia**

Gene Bawden lectures full-time in graphic design at Monash University, Faculty of Art & Design, and coordinates the Faculty's Visual Communication degree. He is currently undertaking a PhD that investigates the materiality, cultural memory and political agenda of Australian domestic interiors; in particular the 'tableau interior', those constructed purely for display rather than use.

### **Mary Anne Beecher, University of Manitoba, Canada**

Mary Anne Beecher, is the Head of the Interior Design Department at the University of Manitoba. She has a Master's degree in Interior Design from Iowa State University and a PhD in American Studies from the University of Iowa. She is a member of the Interior Design Educators' Council.

### **Amanda Breytenbach, University of Johannesburg, South Africa**

Amanda Breytenbach is the Head of the Department Interior Design at the University of Johannesburg in South Africa. She has actively taken part in the development and promotion of the Interior Design discipline since 1999. Her current research focus is within the development and implementation of postgraduate research in emergent design disciplines, such as Interior Design, in South Africa.

### **Rachel Carley, UNITEC, New Zealand**

Rachel Carley's 2006 PhD thesis, 'Whiteread's Soundings of Architecture', moulds a series of contours between the British artist Rachel Whiteread's sculptures and architectural discourse. Recent research interests are interior design studio pedagogy and the writings of George Perec. Carley is Senior Lecturer in Interior Design in the Department of Design and Visual Arts at UNITEC in Auckland, New Zealand.

### **Penelope Forlano, Curtin University, Australia**

Penelope Forlano has exhibited at 100% Design (London), CraftACT, John Curtin Gallery and FORM, and solo at Milan International Furniture Fair 2004. She received an Australian Design Award (2006), and various artists' grants from the Australia Council for the Arts and the Department of Culture and the Arts (WA). In 2011 her 'Terrain' table was acquired for the permanent collection by the Art Gallery of WA.

### **Stuart Foster, Massey University, New Zealand**

Stuart Foster is a lecturer in the Spatial Design program at Massey University, specialising in digital interaction, digital fabrication and spatial interaction practices. His specialist research focus is on interactive technologies that operate between digital and physical environments. Recent works have been exhibited at the Prague Quadrennial of performance Design and Space 2011 and I-light Light Festival Singapore 2012.

### **Jill Franz, Queensland University of Technology, Australia**

Jill is a Professor in the School of Design, Queensland University of Technology, and has served several terms as Executive Editor of the IDEA Journal. Jill has had substantial involvement in developing design interventions to support independent community living for people with disabilities, and the development of participatory and consensus approaches to design and design education.

### **Vanessa Galvin, Curtin University, Australia**

Vanessa Galvin is a higher degree by research student in the School of Built Environment at Curtin University. Vanessa has a background in corporate interior design, and holds a honours undergraduate degree in Interior Architecture from Curtin University, and a bachelor degree in Arts from the University of Western Australia, where she majored in Art History.

### **Tarryn Handcock, RMIT University, Australia**

Tarryn Handcock is a PhD (Architecture and Design) candidate at RMIT University. Her research moves toward an understanding of skin and boundary through exploring relationships between the body and wearables. Addressing the future possibilities of adornment and the nature of skin through a hybrid creative practice, she is interested in the possibilities presented by dissipating bodily boundaries.



### **Jason Hare, University of Manitoba, Canada**

Jason Hare, is a graduate student in Landscape Architecture at the University of Manitoba. While currently finishing his practicum in the program, he has played a critical role as a technical support liaison for the digital fabrication lab within the faculty.

### **Susan Hedges, UNITEC, New Zealand**

Susan Hedges is a Lecturer in Interior Design in the Department of Design and Visual Arts, UNITEC. Presently Susan is a PhD candidate at the School of Architecture and Planning, the University of Auckland, and her research is into the narrative in the architectural detail.

### **Edward Hollis, Edinburgh College of Art & University of Edinburgh, UK**

Edward Hollis runs the department of Interior Design at Edinburgh College of Art. He is secretary of the Interiors Forum, Scotland, that has successfully organised two conferences and publications: Thinking inside the Box (2007) and Interior Tools Interior Tactics (2008). His first book, *The Secret Lives of Buildings*, was published in 2009; and he is now working on *A Book of Lost Interiors*.

### **Carmella Jacoby-Volk, The College of Management Academic Studies, Israel**

Carmella is head of Interior Design, COMAS College, and an environmental designer and cultural researcher. She creates and leads curriculums and academic programs, and is the founder and chief editor of *Block Magazine*. She curates exhibitions in art and architecture, and has designed and planned residential buildings, offices and public institutions.

### **Nicole Kalms, Monash University, Australia**

Niki Kalms is widely published in contemporary architecture and urbanism. As a PhD student in Architecture at Monash University, her research interests include feminism, contemporary urbanism and design. Niki is now a full time member of Monash Faculty of Architecture, and has helped to establish the Interior Architecture Program, with a focus on cross-disciplinary studios and architectural theory.

### **Martin Katoppo, Universitas Pelita Harapan, Indonesia**

Martin Katoppo is from Pelita Harapan University, Indonesia. Martin is the Head of the Interior Design Department, and a freelance interior & architecture designer.

### **Jane Lawrence, University of South Australia, Australia**

Jane Lawrence is Program Director in Interior Architecture at the University of South Australia. Jane research explores theories of domesticity and the everyday and alliances between food and architecture and her collaborative work with Rachel Hurst is published in *Eating Architecture*, *Memory and Architecture* and *Food and the City*. Jane has contributed to 14 exhibitions as co-curator and/or exhibitor.

### **Marissa Lindquist, Queensland University of Technology, Australia**

In 2005 Marissa was selected as inaugural member of the Architectural Practice Academy and awarded the Dulux Study Tour 2008 for emerging architects in Australia. Marissa was on the editorial team for the international IDEA Symposium 2010. Her current research interest lies in the crossover between neuroscience and architecture, whilst her teaching practice dwells on the margins of interiority, perception and craft-making.

### **Sven Mehzoud, Monash University, Australia**

Sven Mehzoud is a designer and academic, and Coordinator of the Interior Architecture Program at Monash University's Faculty of Art Design & Architecture in Melbourne.. His creative work lies at the intersection of exhibition, scenography, and interior architectural design, which is approached and framed through the notion of performativity. His current work centres on curatorial and display practices and how they can inform the design of culturally and commercially focussed information environments.

### **Cindy Melissa, Universitas Pelita Harapan, Indonesia**

Cindy Melissa has just graduated from the interior design department and is now a freelance interior designer.

### **Luke Morgan, Monash University, Australia**

Luke is is on the editorial board of *Studies in the History of Gardens and Designed Landscapes* and has been editorial advisor to *Australian Book Review*. He published *Nature as Model*, on French architect and polymath Salomon de Caus, 2007. He is working on a book about monsters in Renaissance landscape design, funded by the Australian Research Council and the Graham Foundation.



### **Philippa Murray, RMIT University & West Space, Australia**

Phip Murray is Director of West Space in Melbourne; a board member of *un Magazine*; and history/theory coordinator for RMIT's Interior Design program. Recent projects include a text on artist-led practice for *ArtLink*, guest editing *un Magazine* issue, and *The NGV Story*, commemorating the National Gallery of Victoria's 150th anniversary. Recent curatorial projects are *Today Your Love* (2011) and *Time Has Come Today* (2012).

### **Mark S.C Nelson, University of Wisconsin-Madison, USA**

Mark S. C. Nelson's interest is in the interrelationships between culture and the built environment. His scholarship includes both text-based and studio-based formats, incorporating material culture analysis, art, and critical design. Mark is currently Associate Professor in Design Studies at the University of Wisconsin-Madison, USA.

### **Diana Nicholas, Drexel University, USA**

Diana's research practice is Reactive Space Studio; she also owns/directs On Design LLC specialising in Interior space planning, storefront revitalisation, and adaptive urban reuse. She exhibits at Seraphin Gallery in Philadelphia. Diana has taught for 12 years at Temple, Drexel and Philadelphia Universities. Her current research practice focuses on materials reuse, emergent technologies and design/build in art and design.

### **Jesse O'Neill, University of New South Wales, Australia**

Jesse O'Neill is currently a PhD candidate at the University of New South Wales, and former Merewether Scholar at the State Library of New South Wales (2010-2011). With a background in spatial design and visual communication, he writes design history and criticism, and teaches at the University of Technology, Sydney.

### **Renee Parnell, Curtin University, Australia**

Renee Parnell is an early career academic who has recently entered academia from industry. She is passionate about developing authentic learning opportunities for Interior Architecture students to develop their skills holistically through realistic studio experiences. She began presenting at Teaching and Learning Forums in early 2012 around the themes of Navigating Risk in Authentic Learning and Fostering Regional Student Engagement in Tertiary Education. Renee has also commenced a PhD, examining ways the built environment may be designed to improve Indigenous engagement with early childhood educational opportunities and is hoping to see this work develop community relationships and practical applications for closing the Indigenous educational attainment gap.

### **Sandra Reicis, Villa Maria College, USA**

Sandra Reicis is Associate Professor, Interior Design, and Art Department Chairperson, Villa Maria College, Buffalo, New York. She is Toronto born, with a Master of Architecture degree from University at Buffalo. She has worked in Canada and the US, has presented at numerous conferences and workshops and specialises in architectural watercolour rendering.

### **Tijen Roshko, University of Manitoba, Canada**

Tijen Roshko is currently an Assistant Professor in the Department of Interior Design at the University of Manitoba. Tijen has earned both a Masters Degree in Nuclear Physics and a Bachelors Degree in Interior Design. She is actively pursuing research on the vernacular architecture of Cambodia. Her teaching philosophy centers on the implementation of new methodologies and techniques, particularly in the areas of bio-design and intelligent materials.

### **Deborah Scott, University of Manitoba, Canada**

Deb Scott is a sculptor, designer and educator living and working in Winnipeg, Manitoba, Canada. She is currently teaching in the School of Art and Faculty of Architecture at the University of Manitoba.

### **Jane Simon, Macquarie University, Australia**

Jane Simon is Lecturer in Media Studies at Macquarie University. She researches and teaches in media studies, visual cultural studies and photography. Her work has been published in *Continuum: Journal of Media & Cultural Studies*, *Emotion Space & Society*, *Cultural Studies Review* and *The Blue Notebook: Journal for Artist's books*.

### **Nigel Simpkins, University of Central Lancashire, UK**

Nigel Simpkins is Course Leader for BA (Hons) Interior Design at the University of Central Lancashire. He has worked for over 25 years in interior design and architectural practice in London, Manchester and Sydney. Current research activities focus on the relationship between the body and interior space, and issues of professionalisation in interior design.

**Sarah Treadwell, University of Auckland, New Zealand**

Sarah Treadwell is an Associate Professor at the School of Architecture and Planning at The University of Auckland. Her research investigates the representation of architecture in colonial and contemporary images. She has published in various journals including *Architectural Design*, *Space and Culture* and *Interstices*.

**Elle Trevorrow, Queensland University of Technology, Australia**

Elle Trevorrow is completing an Undergraduate Degree of Interior Design at the Queensland University of Technology. She is inspired by the hybrid of interior space and the human body.

**Deborah van der Plaats, University of Queensland, Australia**

Deborah is a Research Fellow and ResTeach Affiliated Academic with the Architecture Theory Criticism History Research Centre (ATCH) at the University of Queensland. Her research examines the architecture of nineteenth century Queensland and Britain and their intersection with contemporary theories of artistic agency, climate, place and race. She is co-editor of *Fabrications, Journal of the Society of Architectural Historians*, ANZ.

**Kirsty Volz, Queensland University of Technology, Australia**

Kirsty Volz is a Research MA student and a graduate from the Masters of Architecture program at the Queensland University of Technology. Kirsty currently works as a research assistant at the University of Queensland while tutoring design, theory and technology subjects at QUT in architecture and interior design.

**Nadia Wagner, University of Technology Sydney, Australia**

Nadia Wagner is a Lecturer in the Interior and Spatial Design program at the University of Technology, Sydney. She completed her Masters of Design (Research), titled *'The Architecture of Smell'*, at the University of New South Wales.

**Amanda Yates, Massey University, New Zealand**

Amanda Yates practices and theorises Spatial Design as a trans-disciplinary field that includes architectural, interior, exhibition and performance design. Her scholarly writing contextualizes the cultural innovations in her design practice, which integrates Oceanic and Western spatio-temporal theory. Amanda's design research has been published in her chapter in *Architecture in the Space of Flows*, and has featured on the cover of design journal *Dwell*. She was the designer and curator of the NZ exhibition for the Architecture section of the 2011 Prague Quadrennial and is the NZ Commissioner for PQ15 and NZ exhibition co-curator.

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