

ABSTRACTS

Interior – Inferior – In Theory? Contemporary Positions in Interior Design Theory

International Conference
17–18 May 2018
Deutsches Architektur Zentrum DAZ
www.interior-theory.org

Thursday, 17 May 2018

SYMPOSIUM

On the first day, the conference “Interior – inferior – in theory? Contemporary positions in interior design theory” addresses the discipline’s current status, its theoretical disposition and the nexus between research teaching and profession.

Seven academic papers in three panels (“Interior Design. History, Identity, Education”, “Interior Design Theory”, “Extending the perspective on the interior”) are followed by Graeme Brooker’s keynote address “The Story of the Interior: *The Dispositions of Enclosure*”. Brooker is Professor and Head of Interiors at The Royal College of Art, London, and founder of Interior Educators, UK.

Friday, 18 May 2018

DISCUSSION

The conference’s second day continues the discussion of interior design theory and discipline building in a more interactive format. Fifteen short papers by researchers, educators, and professionals from six continents present different regional and occupational perspectives on the conference’s topic. The five panels aim to foster a lively exchange and debate on “Interior Education – an International Perspective”, “The Interior Beyond Architecture”, “Interior Practices”, “Reuse and Reconfigure”, and “Research and Practice”.

organised by



Prof. Dr. Carola Ebert, Chair of
Interior Design, History and
Theory of Architecture and Design

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Edward Hollis (University of Edinburgh, UK)

Interior History: Practices for the Future of an Emerging Discipline

Understood as an emerging discipline, Interiors should have no history, or very little; but, paradoxically, its sense of progressive youth is framed by understanding of its own histories. It has happened before, and elsewhere. John Summerson's essay *The Mischievous Analogy* (1949) explored how Giedion's history of *Space Time and Architecture* (1942) was a manifesto for modernism; and, conversely, how manifestoes like Corbusier's *Vers Un Architecture* (1923) were grounded in nineteenth century historical theory.

History is often distinguished by such tensions between the record of the past and the instruction of the present. How do, and can, we use history to construct interior futures, as well as to reconstruct interior's past? 'Traditional' interior histories like Praz's *Filosofia D'Arredamento* (1945) concentrate on the domestic, on furniture, collecting and connoisseurship. In the 1990's focus shifted to the architectural interior (e.g. Pile's *History of Interior Design*, 2000) reflecting – and attempting to provoke – shifts in the status of the profession. More recent histories (e.g. Rice's *Emergence of the Interior* (2006), Sparke's *The Modern Interior* (2008)) attempt to define the discipline as it engages with the theoretical practices of academia. But it is a question of form as well as content. For example, Praz and Pile borrow from classical art or architectural history the periodised sequence of styles and a canon of great works, as if, to lend the new discipline the 'seriousness' of other, older fields. Later histories (Sparke, Rice) narrate time thematically or in parallel, and chart changing practices rather than sequence of artefacts. Fred Scott's *On Altering Architecture* (2008) questions the validity of chronology in history altogether.

In *Toward an Interior History* (2004), and *What's in a Canon* (2007), Suzie Attiwill has questioned the appropriateness of historical methods developed to study objects (i.e. art and architectural history) to interiors, which, she argues, is a process of interiorisation rather than a bounded artefact like a painting or a building. She proposes interior histories whose content and form can feed as well as reflect the theory and practice of such processes of interiorisation.

This paper suggests that the practice of interiors – whether the alteration of existing buildings, or the rearrangement of existing objects – is in itself an historical practice. On the one hand, it involves finding out about artefacts, buildings, and places from the past. On the other it involves their alteration, and rearrangement into new narratives. Altered states, and states of alteration, interiors are, like historical texts, ways of discovering, addressing, and understanding the past. And those ways are themselves in perpetual evolution. This paper argues for interior histories and historiography that elide rather than categorise practice and theory. The forms it could take are diverse, and, like interiors themselves, none of them is a permanent solution to the issue of interior history. Let us hope there isn't one. No discipline, emergent or otherwise, can be fixed in time, and neither can its histories, for they are not just records of its past, but the building blocks of its future.

Edward Hollis studied Architecture at Cambridge and Edinburgh, and has practiced in Sri Lanka and Edinburgh. In 1999, Hollis began lecturing at Napier University, Edinburgh. In 2004, he moved to Edinburgh College of Art, where he is Research Director and Professor of Interior Design. His research, including his books 'The Secret Lives of Buildings', 'The Memory Palace: A Book of Lost Interiors' and 'How to Make a Home' focuses on the narrativisation of building re-use.

Inge Somers (Universiteit Antwerpen, Belgium)

Interior – Accelerating– in Theory!

As the title of this conference suggests, interior is often perceived as inferior because of a so-called lack of theoretical underpinnings. The perception of a 'young' or 'emerging' discipline continues. Within the academic discourse on the matter, the architecture discipline is predominantly the reference. This is underlined by the much-debated switch in terminology from interior design into interior architecture. Besides, the fact that interior design/architecture – especially in Europe – is still frequently organized at university colleges instead of universities, perpetuates the connotation with the non-academic. Over the last 20 years the situation has fundamentally changed. Due to evolutions in the educational realm and encouraged by a renewed emancipatory drive, interior design/architecture evolved at high speed from a professional and vocational discipline towards an academic one. It evolved in such a way that it is the right time to reevaluate these old convictions, surpass this unproductive inferiority feeling and propose new disciplinary paths.

Driven by fundamental disciplinary questions, the author's PhD *Advancing Interiors – Interiorist voices on Identity Issues* (2017) explored the ongoing identity debate within the Western academic interior community. The main part of the thesis is based upon the methodology of discourse analysis. Approximately 200 academic texts, written between 1999–2016, were screened and 40 in-depth interviews were conducted with *interiorists*–protagonists in the field of interior design/architecture. This resulted in a mapping of themes which characterize and steer the debate. This paper expounds on one of these themes, namely the struggle within the interior community with defining/delineating the 'object of study' of the discipline, and the relation between this defining and the development of theory. Until today, one can state that there is no international 'consensus' on the definition of '(the) interior', and consequently, not on its theoretical basis. Or in other words: the answer to the question 'what is interior design/architecture' and 'what is interior theory', *is or should be* plural and multiform. The author proposes a categorization of these different interpretations of (the) interior and the theories they are based upon, illustrating the richness and breadth of the field of study and presenting a framework to exceed this inferiority complex.

In conclusion, the paper critically questions if it is still relevant in these fluid times for interior design/architecture to claim theories, or bodies of theory, as a proof of being a discipline in its own right. Taking into account the different aspects of education and practice and operating in a faculty of Design Sciences where several design disciplines complement each other, this author subscribes the increasing need for interdisciplinary educated designers. Despite the many attempts in the past to install clearly distinguishable disciplinary domains in the field of environmental design, the borders between interior design/architecture, architecture and urban planning will always remain blurred and difficult to draw. The suggestion is that, instead of losing our energy in territorial fights, it is time to imagine an educational and professional realm, based more upon common interests, current needs and future opportunities than to continue to divide knowledge and professions according to outdated patriarchal and protectionist models.

Inge Somers is an interior architect (graduated in 1989) with 15 years of expertise as an interior practitioner. In 2006 she joined the interior programme of Antwerp as lecturer and researcher. She defended her PhD in interior architecture on the identity issues of the interior discipline in September 2017, a research topic on which she published internationally in peer reviewed journals. Currently, she is coordinator of the interior programmes (Bachelor's and Master's) at the faculty of Design Sciences of the University of Antwerp.

Nikolaas Vande Keere, Koenraad Van Cleempoel (Universiteit Hasselt, Belgium)

Traces from within. Re-activating history in the transformation and reuse of existing buildings

We argue that an emergence of a 'theory of interior architecture' benefits from developments in the field of adaptive reuse, seeing a rich field of theory in methodological reflections on historical transitions. In this context the design process requires a great sense of empathy and a capacity to engage with a layered quality – both characteristics of an 'interior approach'. In pre-modern times, assimilation of historical references was common practice and the condition for innovative architecture. The terms *translatio*, *imitatio*, *aemulatio* were frequently used.¹ Today, theoretical conventions are still largely based on 20th century modernism and its notion of tabula rasa, a white sheet of paper as the starting point for design. Equally conservation theory considers reconstruction as literal restoration, with new additions to be expressed differently.² However, studies in other disciplines, such as literature and art history, embrace assimilation of historical references as a valuable strategy. Fred Scott compares it to 'translation of poetry', Paul Ricœur refers to 'memory and narrativity' and Pérez-Gomez proposes 'interpreting traces of our past ... to discover hitherto hidden potentialities for the future'.³

This paper introduces the historical approach of assimilation as a renewed methodology for the discipline of interior architecture. Rather than considering the term interior as a category of space, i.e. the inside of the building, we propose to use it as a conceptual basis: to design the transformation of existing buildings and sites from within. The historical context thus forms the natural breeding ground for their reuse. As such the discipline can contribute to a shift in architectural theory to (re)focus on context and the already-built, and on how to read and understand this condition as inspiration for new design parameters. Studying the historical context of a building or site, we identify and select specific traces – bridges between past and present – of material and/or immaterial (re-)sources as anchors for the design process. Here we will reflect on three commissioned design research projects for adaptive reuse of religious heritage sites in Flanders (BE).

- Re-reading style: the transformation of St-Jozef in Ghent into a neighbourhood centre.
- Beyond functionalism: monastic life as a catalyst for reusing a Cistercian convent in Borgloon.
- Questioning the masterplan: the layered quality of a protected landscape in a new urn cemetery.

Nikolaas Vande Keere is Civil Engineer Architect and has worked in Belgium and the Netherlands. He is co-director of UR architects since 2001. The office realized various projects with different scales and programs and specialized in design research on adaptive reuse. As guest professor he taught at the TU Delft in the chair of Interiors Buildings Cities between 2007 and 2013. Currently, he is professor in charge of the Design Studio of the International Master.

Koenraad Van Cleempoel studied Art History in Leuven, Madrid and Oxford. He obtained a PhD at the Warburg Institute in London. Since 2004 he is vice dean and professor art history at the UHasselt. He was involved in laying the foundations of the research group ArcK. In 2017 he held the PP Rubens Chair in Berkeley University (USA). He currently coordinates the International Master and teaches various subjects.

¹ E.g. Plevoets, B., & Van Cleempoel, K. (2014). *Aemulatio and the Interior Approach of Adaptive Reuse. Interiors: design, architecture, culture*, 5(1); Mayernik, D. (2016). *The Challenge of Emulation in Art and Architecture: Between Imitation and Invention*: Routledge

² ICOMOS (1964). *The Venice Charter. International charter for the conservation and restoration of monuments and sites*, edited by ICOMOS, Venice; ICOMOS Australia (2013). *Burra Charter*, Edited by ICOMOS Australia, Burra.

³ Scott, F. (2008). *On Altering Architecture*. London: Routledge; P. Ricœur, P. (2016), 'Architecture and Narrativity'. *Études Ricœuriennes / Ricœur Studies*, 7(2), 31-42. Pérez-Gomez, A. (1999). Hermeneutics as Discourse in Design. *Design Issues*, 15(2), 71-79.; Pérez-Gomez, A. (2007). The City is not a Post- Card: The Problem of Genius Loci. *Arkitektur*, 4, 42-47.

Lois Weinthal (Ryerson University, Canada)

Gauging Interior Time

Theory helps frame topics, but does so by gauging them back to history as a reference point. If theory is seen as an extension of history, then where does that leave the history of interiors? It has been noted numerous times that interior design is a young discipline, which implies that its historical timeline is brief, and subsequently, its theory even more brief. Contradicting this is the fact that the history of occupying interiors is quite old, but a set of topics that support this lens have yet to be integrated into its history to emerge as mainstream identifiers for interior design. These topics include subject matter such as memory and representation along with other subjects that transcend time and have been there all along, just framed longer in other disciplines than in the context of interiors. Compounding this complexity is the ambiguity that surrounds the identity of interiors because of its ability to span architecture to decoration.

What if these topics – seen through the lens of theory – could reconstruct the history of interiors? My guess is that the notion of interiors as a young discipline would quickly dissolve and a broader survey of subject matter would come forward. But, to undertake this latter step means revisiting the historical framework to recalibrate the lens through which history is written. Establishing this alternative lens of interior history and theory would reveal the shortcomings of architecture's traditions, especially if confronted with inherent attributes of the interior. One example that sets architecture and the interior apart is the temporal nature of how interiors are occupied. Time plays out quicker on the interior than architecture, so quick that construction drawings cannot capture the changes that take place on the interior, only the static structure of architecture. In traditional forms of architectural representation, spatiality is priority, yet time is an inherent quality to the interior, one that can arguably reframe conventional drawing techniques. This example reveals a disconnect between time and architectural representation, and can be used as a theoretical position for interiors. Examples include works that begin with documenting the moving body through chronophotography and precursors to motion capture imagery. Inherently, representing the body in motion connects to the practice of interiors through programming, which accounts for how users engage and move throughout space. Architecture represents the spatial framework as static form rather than housing temporary actions.

The examples presented argue for an alternative lens for viewing how the interior came into being, but not by rewriting the history of built works, instead, the examples presented will seek to integrate significant historical movements tangent to the interior that have the potential to rewrite its history and theory. These examples seek to show where architectural theory and its traditional frameworks fail when it comes to the interior. These failures provide slippages for a body of interior theory to emerge that is tied more directly to the fluid nature of the interior.

Lois Weinthal is Chair of the School of Interior Design at Ryerson University, Toronto, Canada. Her research and practice investigates the relationship between architecture, interiors, clothing and objects, resulting in works that take on an experimental nature. This methodology was the basis for her book, *Toward a New Interior: An Anthology of Interior Design Theory* (Princeton Architectural Press, 2011). She studied architecture at Cranbrook Academy of Art and the Rhode Island School of Design.

Robert Alexander Gorny (TU Delft, Netherlands)

On Boundary-Drawing Practices: From inferior interiors to immanent relations of exteriority

When conceived as established entities, interiors are in theory inferior, because these conceptions fail to understand precisely that 'which constitutes interiors'. Within the topic of the conference, my paper intends to critically argue against container conceptions in architecture, and advance a more productive theoretical conception of 'interiorization'.

The paper starts from a critical reading of Peter Sloterdijk's and Michel Foucault's shared topological approach to cellular structures, in order to address a rather complex conceptual problem regarding their more 'mereological' notions of 'co-isolation' and 'enclosure', which – in their reductive focus on part-to-whole relations that blinds out the emergent dimension of part-to-part relations – prevent us from understanding architecture as an *open* system and its defining production of boundaries. To move beyond container conception of cellular structures, the paper then extends these approaches to an 'ecosystemic' reading by help of several recent theories, including the feminist-materialist approaches of Rosi Braidotti and Karan Barad who understand socio-environmental phenomena as *intensive formations* of a material *milieu*. In this vision, there is no room for Newtonian conception of space in which objects pre-exist as such and interact. Instead, bodies are reciprocally constituted through differing material 'intra-actions' that are actualized through *boundary-drawing practices*.

On the basis of this reading, I will then approach an assemblage-theoretical reading of architecture's boundary-drawing practices. Therein, I discuss Gilbert Simondon's suggestion to always approach the formation of individual entities, such as bodies (or interiors), through the production of mediating levels of relative interiority and exteriority. In thus theorizing the constitutive 'internalization of externalities' through which interiors, bodies, or organs co-emerge as reciprocally-determined formations within milieus that 'draw bodies near', the paper concludes in re-considering architecture's very 'technicity' in such an establishment of specific 'filters of relations', which works as a 'machine' determining what is related to what. This relational reading, I argue, allows us to move further with Foucaultian/Sloterdijkian approaches to cellular formations.

Respectively, the paper concludes with some theoretical challenges that come with the accepting that relations are ontologically prior, which is necessary to leave an inferior approach to interiors, and embark on a more *immanent* approach to the externality of relation through which they come to matter.

Robert A. Gorny is guest teacher at the Chair of Methods and Analysis, TU Delft, where he also conducts his doctoral studies on 'A Flat Theory / Toward a Genealogy of Apartments'. He is founder of relationalthought, a nomadic architectural practice that operates at the very intersection of theory and practice. It aims at contributing to a new materialist understanding of architectural formations and machinic approaches to the ecologies of architecture.

Liz Teston (University of Tennessee, USA)

Public Interiority. An urban experience, independent from architectural interiors.

Interior urbanism is a rapidly growing topic in interior design research.¹ Contemporary interior design research, like interior urbanism, occupies the threshold between disciplinary territories: interiors, architecture and the city—and it benefits from this manifold condition. Interior urbanism is described as a vast, continuous interior space with the spatial properties of an urban, public space. Architectural critics, like Charles Rice, define interior urbanism as a perforation between interior and exterior thresholds, a condition that interrogates the public nature of the city.² As such, interior urbanism is a postmodern “both-and” condition, not an “either-or” condition. Navigating the world in this way, through the understanding of a world that is open-ended and non-binary, we peel back the thin veneer of postmodern visual aesthetics and expose deeper theories regarding a fluctuating contemporary culture.

In terms of the public interior, my interest takes a different approach than the widely accepted definition of interior urbanism. I focus on the subjective interiority of the interactions between people and the urban environment. Rice’s definition of interior urbanism brings the city to the interior. From my view, interiority in urbanism also delivers the interior to the city. Interiority in urban public places (let’s call it public interiority) may occur in interior or exterior territories. It is a state of mind and relies on fleeting circumstances. To be clear, interior urbanism must not be studied simply as a spatial form, but also as a subjective experience.

In this paper, I will reinterpret public interiority as an ephemeral, subjective condition of interior urbanism. Inspired by the work of Walter Benjamin, Kevin Lynch, and Marc Augé,³ I propose a twofold approach to reframe the existing research. The first is Lynch’s form-based system – a comprehensive survey of covered areas, passages and thresholds which lend themselves to literal enclosure and interiority. The second is through recording subjective, transient people-to-people interactions. The relationship of public interiority to the city will be questioned via a detailed case study of two cities: Knoxville, TN, and Bucharest, Romania, chosen for their density, social-political conditions and varied architectural form. Through this, I will investigate the following questions: Can we claim that public interiority is a subset of interior design theory? Or is it a separate condition in and of itself? Is it acceptable to claim that we can deliver the interior to the city through this approach?

Liz Teston is a designer and Assistant Professor of Interior Architecture at the University of Tennessee. Teston researches interiority, design politics, and the everyday. Her recent publications include *Interior Architecture Theory Reader* (Routledge, 2017), *International Journal of Interior Architecture + Spatial Design* (2017) and *MONU #27 Small Urbanisms*. Currently, she is the College of Architecture and Design’s James Johnson Dudley Faculty Scholar and living in Bucharest, Romania as a Fulbright Scholar at Ion Mincu University.

¹ The Interior Design Educator’s Council is promoting a new Interior Urbanism Knowledge Network. The 2017 IDEC conference hosted a Special Session on the Public Interior. Routledge is in the process of publishing the *Interior Urbanism Theory Reader*.

² Charles Rice, *Interior Urbanism: Architecture, John Portman and Downtown America* (New York: Bloomsbury Academic, 2016) and Charles Rice, “The Atmosphere of Interior Urbanism,” *Architectural Design* 78, no. 3 (2008): 88-91.

³ Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, MA: Harvard University Press, 2002), Kevin Lynch, *The Image of the City* (Cambridge, MA: The MIT Press, 1960), Marc Augé, *Non-Places: An Introduction to Supermodernity*, trans. John Howe (New York: Verso, 2009).

Alison B. Snyder (Pratt Institute, USA)

We Emerged and Expanded, Stop Apologizing

Stop apologizing and considering the field and practice of interior design/interior architecture as a needy work-in-progress. We have emerged from our *under-recognized* condition and our ability to aggregate and constantly transform, is key. The challenge is to categorize and distinguish interior's *theory* carefully, yet flexibly. The discipline of interior design is collaborative, holistic, and open-minded; it relies upon and works with, and within, other related disciplines. Interior design theory is not merely a reconfiguring of architectural dogma; and, the common notion of interior design being second or ancillary, is gone. Today's interior-based theory and analysis is informed and reinforced by the *critical* overlaps with particular environmental design, urban and arts-based fields, which include architecture as one of the several, it is attached to. Defined boundaries of context are crucial for the interior dialogue, but it is not ruled by architecture's desire for autonomous containment. Instead the differences can be celebrated (Taylor/Preston: 2006, Brooker/Stone: 2010; Marinic: 2018, and more).

Contextualizing further, it is important to distinguish that drawing from several disciplines and fields to help compose interior design's praxis, is not a mash-up hybrid or collage. The notion of being open to stimuli and other realms of working and considering could be related to globalization's definition that is based in the dynamic aspect of *flows* (Marcuse, P. and van Kempen, R.: 2000). If we search for the conditions of "being global" within the interior discipline we will find there is no cohesive or absolute set of concepts, ideas or theories (Snyder: 2013). The field of interior design is full of analogous ideas, drawn from neighboring disciplines, so a lack of cohesion is exciting, and pluralism is key for inclusiveness and in depth understanding of interior space. Being elastic is part of the theory of inclusiveness. Paraphrasing Aristotle in *Metaphysics*, "the whole is greater than the sum of its parts," is more than apt.

With fresh eyes, this author suggests borrowing the term "expanded field," and to use it to explain the basis of gathering different views from the fine and performing arts, to focus on different scales, and as Pallasmaa writes, to consider the "role of the body as the locus of perception, thought and consciousness..." (1996: 11). Rosalind Krauss' essay, "Sculpture in the Expanded Field," from Hal Foster's seminal collection of essays in the *Anti-Aesthetic—Essays on Postmodern Culture* (1983: 35-47), talks about how the *field or category of sculpture* has grown from viewing a type of art whose three-dimensional subject must be viewed from all angles, to include site-specific rooms, and even observing the phenomena of light. Sculpture, becoming a spatial entity directly relates to interior's reach, as including spaces that are viewed, inhabited or used in familiar and less understood ways. The spaces of the theatre stage with its audience also serve the expansion. The director Peter Brook, in his 1968 book, *The Empty Space*, writes about the "Deadly; Holy; Rough, and Immediate" spaces; and, Merce Cunningham's approach to modern staged dance with John Cage's atonal music (Copeland: 2004), provide temporal examples. As we grapple with the positive flow of our discipline, we are conscious of the power we have garnered. The metaphor of a translucent veil covering the many processes coming together describes interior design theory today.

Alison B. Snyder is an architect, designer and professor, and Chair of Pratt Institute's Department of Interior Design. Her pedagogy is informed by how the interior is understood through its integration with architecture, art, light and locality; and, her scholarship and publications are concerned with how the interior and their attached exterior environments inter-relate, asking what propels their transformation over time. Her fieldwork projects analyze cultural contexts considering the global alongside the local, often using Turkey as her focus.

KEYNOTE

Graeme Brooker (Royal College of Art, UK)

The Story of the Interior: The Dispositions of Enclosure

The title of this talk originates from a project that I have been working on for a long time. It is based on a book commission that I am undertaking that reworks the Story of Art, the seminal book written in 1950 by Ernst Gombrich: a publication that is now in its 17th edition, its thirtieth language, and has been sold over 8,000,000 times. Instead of art, the story of the interior focuses on the evolution and advance of interiority.

I use this project as a vehicle with which to address the conference questions, because much of my research has been focussed on exploring the beginnings, the components, and subsequent identities of the interior. I use this project in order to locate and analyse some of the sources of the anxieties that manifest in this subject, an unease that is reflected explicitly in the conference title. These disquiets are because of ambiguities in form, content and the role of the interior: all elements that in my view are actually affirmative constituents of the discipline.

I will also use this project in order to dispense with some of the myths of the interior: ideas around the emergence of the subject, and perceptions around its relationships with other built environment disciplines. In essence, the story of the interior is the presentation of a project that advances the inestimable dispositions of enclosure: spatial documents formed as much from their own intangible dimensions, as they are manifests of material substance.

The Story of the Interior, the dispositions of enclosure, is a presentation that charts the temperaments of the controlled environment, and it will elucidate on the constituent parts of the formation that is known as inside space.

Graeme Brooker is Head of Interiors at The Royal College of Art, London, and the founder and director of the charity Interior Educators (IE), the national subject association for all interior courses in the UK. He has published widely on the interior and the reuse of existing buildings. His most recent publications include *Adaptations* (Bloomsbury 2016) and *Key Interiors Since 1900* (Laurence King 2013). He has co-authored numerous books on the interior including the highly acclaimed *Re-readings* (RIBA 2005, Volume 2 - 2018). Current projects include *The Story of the Interior* (Phaidon 2020), a reworking of Gombrich's classic publication, utilising the narratives of enclosed spaces.

Dominic Haag-Walthert, Ralph Stoian (Hochschule Luzern, Switzerland)

The Future of Interior Architecture Is Interdisciplinary

Background

Interior architecture in Switzerland has a long, independent history in which the *Kunstgewerbeschulen* in Basel and Zurich developed interior architecture programs as early as the mid-1920s. In 1942, graduates of the two schools founded the *vsi.asai.*, the world's first national professional association for interior architecture.

With the increasing industrialization of furniture production in the late 1950s, two trends of designing interiors emerged in Switzerland: one incorporating serially produced furniture; and, a second using architectonic space as the springboard for the design concept. With extensive new building construction in the 1960s and 1970s, there was increased demand for an integral concept of design encompassing furniture, interiors, and architecture. Numerous successful collaborations of architects and interior architects distinguish projects of this time.

Challenges in the Building Industry and in the Education and Profession of the Interior Architect
Recent rapid technological advances including digitalization have led to further specialization of the building industry's various disciplines. This specialization is required to meet the complexity of state-of-the-art buildings and their construction. Nonetheless, it is crucial that methods and procedures of the interdependent disciplines are coordinated to reach a coherent result. In this interdisciplinary field, the central value that interior architecture contributes is to represent and advocate the user's needs.

Underscored by the notion of "building as system," interior architecture is understood at the Lucerne University of Applied Sciences and Arts as being on par with architecture, building technology, and structural engineering. In this interdisciplinary context, features of the educational program include:

- developing projects from the beginning in teams of students from all four disciplines;
- having teachers and docents from different disciplines in the majority of courses; and,
- providing the opportunity for final year students to participate in a series of transdisciplinary, in-depth Bachelor+ modules, which, upon completion, is certified by a diploma supplement.

Dominic Haag-Walthert studied design and interior architecture at the Zurich University of the Arts and Architecture at the ETH Zurich. In 2000, he established his own office HAAGWAGNER in Zurich. From 2008–2009, he taught at HEAD Genève and Ecole d'architecture Athénæum Lausanne. Since 2008, he has been involved in founding and developing the Bachelors Program in Interior Architecture at the Lucerne University of Applied Sciences and Arts. Since 2016, he has been Head of the Institute of Interior Architecture. He is also author and publisher of numerous publications in the fields of architecture, interior architecture, and design.

Ralph Stoian initially trained as a cabinet-maker and worked for a number of years as a conservator of wooden objects. Subsequently he studied design and interior architecture in Basel (Diploma 1995); in 2009, he completed a MAS in architecture at the ETH Zurich. Working in his own office and also as an employee at various firms. His recent professional experience ranges from designing furniture and new buildings to the preservation and conversion of historic buildings. Since 2009, he has been teaching at the Institute of Interior Architecture, Lucerne University of Applied Sciences and Arts.

Goze Bayram, Irene Pasina (Prince Sultan University, Saudi Arabia)

The role of women in Interior Design in the Kingdom of Saudi Arabia

The meaning of Interior Design as a profession in KSA is confronted with the very particular context both socially and economically. The gender segregation that can be perceived as something negative, is the fundamental character influencing KSA Interior Design scene, while contributing to a significant development in the field. According to Saudi Vision 2030, in the forthcoming years the government target to increase women's participation in the workforce from 22% to 30%.¹

The interior design programs are designed to suit female working environments where segregation of the sexes is applied in Saudi Arabia. Also, female interior designer are not expected to be working in the fields of construction, because it is considered to be a man's field.² Interior design theory is fundamental in providing students necessary tools to understand and critically analyze the contemporary context, and to develop the discipline in the country leading it to compete internationally in the Arab region and abroad.

The proposed paper aims to explore and analyze the state of art of the Interior Design Theory in KSA, based on surveys and direct observation of students, academicians and professionals who attended the Saudi Design Week 2017.

Irene Pasina is an Interior Designer and PhD in Interior Architecture and Exhibition Design (Politecnico di Milano). Since September 2017 she is Assistant Professor in Interior Design at Prince Sultan University (Riyadh – KSA) where she teaches History of Architecture and Interior Design and holds two Studio Courses at Senior level. She is the Coordinator of the Research Committee of the Interior Design Engineering Department – College of Engineering and member of the IDEA Research Lab at PSU.

Goze Bayram PhD in Architecture from Izmir Institute of Technology in 2015. She holds double major undergraduate degrees obtained from Yeditepe University as BSc. Electrical and Electronics Engineer in 2005 and BArch. from Eastern Mediterranean University in 2010. She got her Master degree from Dokuz Eylul University Architectural Department/Restoration Program in 2012. Her research topics are energy efficiency in buildings, architectural lighting, conservation and restoration of cultural heritage. Since September 2017, she has been Assistant Professor in Interior Design at Prince Sultan University.

¹ Kingdom of Saudi Arabia (2016), *Saudi Vision 2030 – A thriving economy... rewarding opportunities*, p.37.

² Ahmad, A., & M. Ali, A.A. (2013). The first interior design engineering program in Saudi Arabia: relevancy to introduce the program at Yanbu University College, *Procedia- Social and Behavioral sciences*, n. 102, pp.335–339.

Santi Centineo (Politecnico di Bari, Italy)

Interior Design and its Transmissibility. Practice, Research and Didactics at a Crucial Point in Italy.

Despite the potentialities that contemporary events represent for Interior Design, it is a fact that in the Italian Universities the Scientific Area (the so-called “ICAR/16-Interior and Exhibit Design”) is nowadays suffering a decline which should lead to an accurate reflection.

Basically, there are some emerging critical aspects concerning the discipline: 1) current guidelines, mostly focused on technological innovation, do not always give proper consideration to humanistic subjects; 2) the increasing distance between Architectural Composition and Industrial Design is straining the role of Interior Design, which becomes more and more unable to make built architecture interact with objects; 3) an unfavorable legal and political framework which, starting from purely material reasons, is less and less interested in humanistic subjects. This disregard not only excludes Interior Design from the Architecture degree courses, but also forces the disciplinary transmissibility exclusively to inductive ‘learning-by-doing’ methodologies, abandoning the importance of theory and deductive method.

Today, it seems evident that Architecture (and particularly Interior Architecture) needs to regain an ethical- normative role and recover the historical lesson, nowadays enriched by micro-historical contribution. In this regard, the paper wants to examine the results of the last national conferences (such as Venice, 2005 & 2007; Turin, 2006; Milan IFW, 2008, 2010 & 2015). Although many of them are not so recent, they actually represent the last Italian event which the whole Scientific Area ICAR/16 attended in its completeness. In these conferences, the community of scholars wanted to passionately defend its boundaries, underlining the increasing distance between theory (didactics and scientific research) and practice (mostly the professional one).

Santi Centineo is an Assistant Professor at Polytechnic of Bari, where he teaches Furnishing Design and Interior Design, he is also author of many publications on interior design. Architect, graduated with full marks at Palermo University, specialized at Milan Teatro alla Scala, PhD in Interior and Exhibit Design at Milan Polytechnic under Andrea Branzi’s tutorship. He worked as set-designer in many theatres. In 2006, he was awarded the “Pierluigi Samaritani Award” for Mozart’s Don Giovanni at Genoa Carlo Felice.

Victor Carvalho, Maria Olivera, Emyle dos Santos (Universidade Federal da Bahia, Brazil)

Interior design in Brazil and its transdisciplinary roots: for an updated approach.

This article brings into focus the understanding about the influences that the teaching and the practice of Interior Design have had in Brazil. It presents a historiographical investigation leading to the first international evidences which served as a model to the rise of these pioneer Brazilian institutions related to design and interior design. It will demonstrate how this discipline in Brazil is still related to this universe of influences, considering that the current teaching programs involve practices and processes in which evidences of these formations are verified.

Based on a timeline, the transversal influences will be compared that Interior Design, as a school in Brazil, has suffered over the years from the leading schools of design in the world. Thus, tracing a panorama of the last century, which contemplates the interdisciplinary implications, occurred in the structuring of the first Interior Design courses in Brazil. This concern arises from the visible need for a study that helps in the understanding of this discipline, its edges and tangencies, as well as to identify its procedural, methodological, conceptual and pedagogical roots, observing what is still present from those in the teaching and the acting of the interior designer in Brazil. Therefore, this research will provide clues that point to approximations already made, with in-depth fields in theoretical and practical discussions, such as the visual arts and architecture, indicating in that way, possible rapprochements and departures, which help to deepen the discipline and guide its evolution and complexification.

Victor Hugo Carvalho Santos holds a degree in Architecture and Urbanism from the Salvador University (2012) with part of the course held at the University of Granada – Spain (2010–2011). Specialist in Environmental Design by the Institute of Post-Graduation – IPOG (2016). Master and Doctorate in Visual Arts (2017) in the line of research: Art and Design: history, processes and theory by EBA / UFBA. He has been a guest lecturer at the Graduate and Undergraduate Institute (IPOG). He has experience in field of Arts and Architecture, with emphasis on Interior Design and methodologies in the creative process in Interior Design.

Maria Herminia Olivera Hernández is an Associate Professor II, Federal University of Bahia, School of Fine Arts. She leads the research group: Design and Architecture in the Universe of Visual Arts. Professor of Visual Arts at EBA / UFBA and MP-CECRE / FAUFBA. She has received awards for the publication of books and book chapters and has participated in several national and international events with articles inserted in her publications.

Emyle dos Santos Santos holds a degree in Superior Course of Decoration by the Federal University of Bahia (2011). Master in Visual Arts (2015) in the line of research: Art and Design: history, processes and theory by the School of Fine Arts of UFBA. She currently taking a PhD in the Postgraduate Program in Visual Arts from EBA / UFBA and teaches at the EBA / UFBA in the Superior Degree in Decoration Course. She has experience in the field of Arts, with emphasis on Environmental Design, working mainly in the following subjects: color, Environmental Design, Hospital Design and Visual Arts.

Deborah Schneiderman (Pratt Institute, USA), Amy Campos (California College of the Arts, USA)
Beyond the Interior

Until recently interior design has been considered either a subset of architecture or a practice of decoration and personal taste, both of which assume a physical location within the inside of a building. In this limited context, the interior is often left misunderstood, making the placement of the interior within a discrete theoretical framework difficult.¹ Inspired by this notion, we have sought to develop a critique of the interior that surpasses the limits of traditional architecture. This presentation highlights the relevance and importance of the expanding discipline of interior design today, presenting a series of often-radical propositions about the nature of the interior itself drawing from Deborah Schneiderman and Amy Campos' *Interiors Beyond Architecture*.²

Interior Designers are increasingly asked to consider not only the typical scenario of designing for building interiors but also to consider emerging specialties focused on the human occupation of space in environments beyond those that are explicitly architectural, like vehicular design, infrastructural space, and urban environments. The presentation will explore atypical spaces where the interior exists either without a building architecture, or where it transcends the architecture that it is within. These include inhabitable art, interiors for display, infrastructural interiors, film sets, repurposed interiors, mobile interiors, interiors formed from nature, extreme environments, interior landscapes, and exterior spaces with interior conditions. We frame the interior not just within, but beyond the context of architecture, in order to distinctly define interiority and inhabitation as an autonomous territory of experimentation.

Amy Campos is an Associate Professor of Interior Design at California College of the Arts. Her work focuses on durability and design with special interest in the impermanent, migratory potentials of the interior. The work spans a variety of scales, platforms and formats, from spaces to objects, as well as, writing. Recent publications include *Interiors Beyond Architecture* (Routledge, 2018) and the chapter "Territory and Inhabitation" in *Interior Architecture Theory Reader* (Routledge, 2018).

Deborah Schneiderman is Professor of Interior Design at Pratt Institute and principal/founder of deSc: Architecture/design/research. Her praxis explores the emerging fabricated interior environment. Published research includes the books *Inside Prefab: The Ready-Made Interior*, *The Prefab Bathroom*, *Textile, Technology and Design: From Interior Space to Outer Space* (with Alexa Griffith Winton) and *Interiors Beyond Architecture* (with Amy Campos). Schneiderman received her BS in Design and Environmental Analysis from Cornell University and MArch from SCI-Arc

¹ Kent Kleinman, Joanna Merwood-Salisbury, and Lois Weinthal, Introduction to *After Taste: Expanded Practice in Interior Design* (New York: Princeton Architectural Press, 2012), 9.

² Deborah Schneiderman and Amy Campos, Introduction to *Interiors Beyond Architecture* (London and New York: Routledge, 2018), xv

Elita Nuraeny (Universitas Indonesia, Indonesia)

Of Interiority and Psychogeography

Am I lost?— is probably one of many questions emerge as we navigate through the city, especially in a new place: new country, new town, and a new neighbourhood. Modern-day technology has forced us to rely on maps to guide us in finding the right path to our destination. However, a map— whether in a digital or physical format— speaks in codes and points to guide us through our physical world. It cannot imitate the dynamic relationship of space and time into a flattened image. Maps, therefore, separate us from our environment by simplifying the space/time conundrum into a general representation of our city. Thus, the feeling of being lost is enhanced as we jump between map and our environment to identify our position. Another question then follows: *will you ask a stranger for direction??* The notion of interacting with a stranger, somehow, has become a terrifying experience especially in the modern day where the city has turned into a more individualised space—a bubble of personal space that is difficult to penetrate by a simple question of “*where is this?*”

This paper will explore the sense of being lost through maps and exit signs of underground train service in London and overground train service in Jakarta. With the idea of psychogeography—of Guy Debord’s *derive* and *detournement* in identifying and constructing the emotion of spaces— this paper will investigate challenges in determining our position from two-dimensional mental fabrication created by train maps to three-dimensional environment which are the exits. The notion of urban interior is then introduced as a means to interact with our cities and their inhabitants. With the approach of urban interior, the observers established in psychogeography become the players that gain information from inanimate objects around us as well as from strangers in public space.

Elita Nuraeny is an interior architect and researcher who completed her graduate degree in architectural history at the Bartlett School of Architecture, UK, in 2017. She is currently working as a teaching and research assistant at the Department of Architecture of Universitas Indonesia. Her research interests focus on architectural history and urban interiority.

Javier Martín (Berlin International University of Applied Sciences, Germany)

From Structural to Superficial. Limits and Contradictions in Interior Architecture

Since the advent of Modernism in architecture, triggered by a misleading interpretation of Adolf Loos' criticism of the ornament, every sort of decoration has been subjected to contempt. Furthermore, modernists had a major interest in the quest for the new space, placing the focus on the structural, not on the superficial aspects of architecture – understanding structural not as loadbearing capabilities but as the configuration of space. Thus contributing to the recurrent consideration of interior architecture as inferior, due to its link to more superficial interests.

However, since the emergence of CAD-CAM technologies during the decade of the 1990's, ornament has become a recurrent topic of discussion, going through a strong process of revival. The power of digital tools to ease complicated processes of modeling and production in architecture raised the interest for intricate geometries, wild textures, and complex patterns to a higher level.

Furthermore, if superficial treatments represent a problem because of their, at first glance, superfluousness; it may be of worth considering the impact they have on the perception of space. From the etymological origin of the word ornament, *ornamentum* in Latin, to different centuries-old graphic techniques, there is evidence showing that creating an impact in the perception of space has always been capital in the ornamentation's agenda.

Building upon the above mentioned, this paper states that ornamentation – understood as a tool for interior architecture, brings closer together superficial and structural aspects; with the implication it has in the creation or perception of space.

Javier Martín is Professor for Design and Construction at the BAU International Berlin where he is also Head of the Interior Design Program. He is an architect graduated from the Polytechnic University of Valencia, Spain. He holds a Masters in Design Studies (Technology) from the Harvard University Graduate School of Design, where he also worked as a Teaching Assistant. His research has been widely published and presented in congresses. Also, his independent work has been internationally awarded and published, and exhibited extensively, including at the MoMA in New York City.

Nerma Cridge (Cambridge School of Art, UK), Sophie Ungerer (University of Brighton, UK)

A Question of Complexity not Scale

Our proposal is based on our strong belief that Interior Design offers richness and opportunities different from many other related disciplines. Feelings of superiority towards interior designers amongst architects mainly stem from misplaced belief that architects are qualified to design interiors and whole buildings whilst designers are confined to the interiors and cannot do both. Studies such as Jim Dawkins' *Perceptions of Architects who choose to practice Interior Design*¹ are pertinent here and ought to be used to widen understanding of these relationships including where/how this process works counter-intuitively.

Interior Design as a taught discipline can focus on details - the materials, the human body occupying space, the light beam crossing through the window, the transient touch... Interiors can offer more creativity, design inside-out, focusing on the immediate, tactile and individual spatial experience. This is not to say that the projects themselves should be restricted to small size. As lecturers in Interiors, both female and trained as architects, we are particularly interested in large interior spaces on the inside/outside threshold.

Our paper will look closely at two aspects of 'scale' in Interior projects and how they are used as catalysts: the scale of the human body and its interface with space, the design of materials, details and the existing building fabrics. We will look at series of projects varied in scale and their designer background, all involving complexity and detailed refinement. One of the main ways of our exploration will be how the design process is captured in drawings.

Nerma Cridge is a designer, artist and author. She is teaching History and Theory at the Architectural Association in London, is Senior Lecturer in Interior Design at Cambridge School of Art and running small art and design practice. She has presented papers at many international conferences, most recently "Restless: Drawn by Zaha Hadid" at Arts University Bournemouth. Her book *Drawing the Unbuildable* was published in 2015 by Routledge. Nerma has practiced widely and taught at a number of UK universities.

Sophie Ungerer is an architect and designer, living, practicing, teaching, drawing and exploring in London. As a practicing architect Sophie has experience in the design and delivery of residential schemes, urban regeneration and educational buildings. She holds a Senior Lecturer position at Brighton University on the Interior Architecture course and is part of the Interior Design course team at Regent's University, London.

¹ Dawkins, J. (2014). Perceptions of Architects who choose to practice Interior Design. *Journal of Architectural and Planning Research*, 31(3)

Raymund König (University of Lincoln, UK), Zakkiya Khan (University of Pretoria, South Africa)

Ensembles of taste goods. Moodboards as interiorist practice

The use of taste in interiors was pioneered by Elsie de Wolfe through interior decoration. She recognised that domestic interior aesthetics impacted the social status of inhabitants and that the decorator influenced the social standing of their clients (Sparke, 2011:18).

Since the split between domestic and commercial interiors occurred in the 1950's, interior design emerged from interior decoration as a response to the technical complexity and scope of commercial projects. The academic formalisation of interior design drew it closer to architecture with disciplinary overlaps prompting professional tensions (König, 2010). Interior design subsequently attempted to assert its professional legitimacy by distinguishing itself from interior decoration. However, since interior decoration informs interior design practice, decoration is a means to articulate the disciplinary boundary (Rice, 2004:276).

It is here we consider the moodboard as an *interiorist* practice. Moodboards originated as a decorative (as opposed to formalist) activity. Moodboards act as visual representations of *ensembles of taste goods*: "...artefacts...used as signs of social status with an alliance to consumption and acquisition," (Taylor & Preston, 2006:12). The moodboard is a manifestation of taste making: interior objects are curated and composed to create identity and transfer meaning to inhabitants. Moodboards persist in interior design practice today, supporting De Wolfe's notion that interior aesthetics provide social status.

We aim to demonstrate taste making in moodboard practice, indicating the congruence between interior design and interior decoration, demonstrating that practices inherited from interior decoration are still applicable. This would motivate that interior design has a theory of its own.

Raymund König is a senior lecturer in interior architecture and design at the Lincoln School of Design. He is interested in the professionalisation of interior design, particularly through the inclusion of knowledge-based research practice in the interior design process. He obtained his doctorate in interior design from the University of Pretoria after investigating interior design's methods of cultural production.

Zakkiya Khan is a lecturer at the Department of Architecture, University of Pretoria, with a specialisation in interior design. Her research interests include interior design's concerns with taste making and place consumption. Her thesis investigates the translation of global brand identity for consumption in local contexts through the design of the retail interior.

Interior Practices

Rosie Scott (Victoria University Wellington, New Zealand)

Conditions, Forces, Gestures, Framings (or how to talk about how we do)

"Interior designers, I don't get it, you just do what we do but less!"

(Anonymous architect friend)

In developing a theoretical exploration for interior design, how can we resist the disciplinary framework that continues to position interior design in a spatial relation to architecture? In trying to define interior design by the types of spaces we make, by their spatial envelope, even if the list grows and expands to the 'outside' (we can add public spaces, the city, and virtual space to a list of 'interiors' we might design for) we only reinforce the architectural disciplinary framework that we are trying to bust out of (and its inherent power structure of big vs small, professional vs amateur, and arguably the gender relations within that). In this paper a theory of interior practice is proposed as new framework, to explore how we do as interior designs, not what or where we make/work.

In exploring interior practice, we can start to select and foreground the techniques of doing design, the forces, gestures and framings that work to compose conditions, to shift qualities, to enact situations. For example the simple practice of painting a surface can work to compose a space, to shift social and atmospheric conditions. Other gestures of interior practice might include arranging objects and spaces, organising an event (coordinating, space, time and action), making an instruction manual, talking, bringing, colouring. This discussion paper uses an example project of the authors - which involves the painting a fence at an small rural school - as a way of exploring and working through theory of interior practice.

Rosie Scott is an interior designer, watercolour painter, PhD candidate and lecturer in the interior architecture program at Victoria University in Wellington, New Zealand. Rosie graduated from the interior design program at RMIT University in Melbourne, Australia, in 2008, and continued to teach sessionally in the program whilst working as an interior designer until 2016. Rosie's PhD research (also through RMIT University) explores the methods, implications and contributions of painting as interior practice.

Ulrika Karlsson, Einar Rodhe (Konstfack University of Arts, Sweden)

A Live Interior

This paper entitled “A Live Interior” will take a closer look at different conceptions of interior’s temporality, duration and instability. A Live Interior explores the interior’s temporal aspects, from the occasional arrangement of objects in a room, to interiors’ and furniture’s lifecycle, to material processes, to aspects of alteration and reuse. The paper aims at mapping out and conceptualizing new contemporary methods for analysis and design in relation to the interior as a live environment.

When the focus of interiors moved from wall to floor, a shift occurred from a circular organisation around a perimeter of a room to an intimate clustered occupation of the floor. Robin Evans has described this shift acting as an agency for a new mode of occupation where the room becomes a miniature internal landscape.¹ This material organization suggests that interiors become environments filled with, rather than framed by, belongings that produce other varieties of social activity and climate.

Shifts in technologies change and challenge how interiors are used, perceived and constructed. Technologies such as digital simulation, virtual- and augmented reality, 3d- scanning and digital fabrication bridge the distinction between the physical realm of an interior to the virtual and enables new conceptions of interiors’ temporalities.

Together, these organizational and technological shifts parallel social changes and keep challenging the relationship between interior, architecture and their materializations.

Ulrika Karlsson is a founding member of servo stockholm and of the newly started design collaborative Brrum. She is a professor at KTH School of Architecture, teaching graduate design studio and seminars, and conducts research. Karlsson is also a professor at Konstfack – University College of Arts, Craft and Design, where she acts as the chair for the Interior Architecture and furniture design programs. Together with colleagues at Konstfack, she has initiated the symposia series “Interiors and...”

Einar Rodhe is a founding member of NorellRodhe. Currently he is a lecturer at Konstfack – University College of Arts, Craft and Design teaching in the Interior Architecture and furniture design programs. He has previously been a lecturer at KTH School of Architecture. Rodhe has been engaged in several design based research projects.

¹ Evans, Robin, “The Developed Surface”, in *Translations From Drawing to Building and Other Essays*, The MIT Press (1997). pp 196–231

Ehsan Masoud (Iran University of Science and Technology, Iran), Parastoo Eshrati (University of Tehran, Iran)

Mind the Gap: The Role of Interior Designers in Adaptive Reuse Projects of Iran

Due to its historical background, Iran has a great potential for the Adaptive Reuse projects of historical buildings. Despite a large body of experience in this field, there are still no well-organized, written procedures for redesigning historic buildings. This article investigates the role of interior architects in the process of redesigning. In Iran, architecture, preservation, and interior architecture are three main disciplines which are involved in management processes of reuse projects, but the role of interior architects in these projects is quite limited; and even if they are invited to collaborate, this is generally at a time when the bulk of the work is over, and practically interior architects don't have any opportunities to apply their opinions, except in the choice of some movable components. This has made it almost impossible to take advantage of the capacities of interior architects.

After a thorough review of the process of adaptive reuse of historic buildings in Iran, a semi-structured interview is conducted with three groups, namely, restoration specialists, architects, and interior architects, about their perspectives regarding the role of interior architects in the process. Interviewees are selected from academics and professionals of the three disciplines, with the condition of having experience in the field of adaptive reuse. The potential outcome of this research will be helpful in redefining the role of interior architects in the process of reusing historic buildings, in the hope of increasing the effective collaboration of interior architects in the future through a proper project management and more accurate phasing.

Ehsan Masoud is a lecturer at the School of Architecture, College of Fine Arts, University of Tehran, Iran. He teaches design studios. He got his MA in Interior Architecture from the University of Tehran. He is a Ph.D. Candidate in Iran University of Science and Technology. He is working on developing a theoretical framework of interior architecture within adaptive reuse process. He is one of the members of the board of the Iranian Interior Architecture's Society.

Parastoo Eshrati is an assistant Professor at the School of Architecture, College of Fine Arts, University of Tehran, Iran. She got her Ph.D. in architecture from the University of Tehran. She teaches Research Method Class & Adaptive Reuse studio for MA students in the Interior Architecture department and supervises some master degree theses on adaptive reuse. She is now conducting researches on adaptive reuse of historic buildings and their effects on the regeneration of Iranian historic cities.

Reuse and Reconfigure

Bie Plevoets (Universiteit Hasselt, Belgium), Markus Berger (Rhode Island School of Design, USA), Sally Stone (Manchester School of Architecture, UK)

An Interior Approach to Education and Adaptive Reuse

Over the last generation the transformation and reuse of existing buildings has begun to take centre stage in the practice and theory of the profession of interior design and architecture. As such, the term 'interior' does not simply indicate a category of space, i.e. the inside of the building, but it is also a *conceptual term*; denoting a radically new approach to the discipline of architecture.

This shift in emphasis has also influenced the manner in which (interior) architecture students are trained. This revised approach means that the historical built fabric is considered as a palimpsest rather than a monument. Thus students are encouraged to explore and activate the rich potential of the existing site through research and theory informed design. Essential within this process is the consideration that the beauty of the situation is read, the memory is discovered, and the hidden qualities of the sites handed down by predecessors is revealed.

Three schools have independently developed a similar three-stage process for the education of the (interior) architect. This complex method will be presented in a dynamically structured presentation using the common approach motto: Remember Reveal Construct.

Presentation and Discussion:

- Shared vision for adaptive reuse as an aspect of (interior) architecture
- Educational approach to projects within Master's programmes that focus upon adaptive reuse
- Approach to the interiority within the design studio; including concept and theme, methods for reading the character and qualities of existing spaces, making interventions, and communication
- Relationship with academic research

Bie Plevoets is teaching the Theory Module in the International Master of Interior Architecture with focus on Adaptive Reuse at Hasselt University. Bie studied Interior Architecture and Conservation of Monuments and Sites, and obtained a PhD on adaptive reuse from an interior perspective. Currently, she is a post-doctoral researcher at TRACE – Adaptive Reuse & Heritage at UHasselt. She works on a book on Adaptive Reuse of the Built Heritage, to be published by Routledge in 2019.

Markus Berger is Associate Professor and Graduate Program Director in the Department of Interior Architecture at the Rhode Island School of Design. His work, research, writing and teaching focuses on forms of change such as art and design modifications and interventions in the built environment. In his art work, he engages discarded objects and materials and deconstructs and re-interprets them to find new meaning, form and expression. He co- founded and co-edits Int|AR, the Journal on Interventions and Adaptive Reuse.

Sally Stone is the Master of Architecture Programme Leader at the Manchester School of Architecture, and the director of the atelier Continuity in Architecture. She has written extensively about the interior and the adaptation of the existing situation, including co-authoring "ReReadings", the series: "Interior Architecture: An Approach", and a Reader on Interior theory "From Organisation to Decoration". She is the co-recipient of the UK Government sponsored Heritage Heroes Award in recognition of the work on Preston Bus Station.

Anja Dirks (ECIA/ studio+, Netherlands)

Theory and Practice

The presentation explores the role of research within daily practice in the design profession. The topics interior designers work on today are often way too complex to simply deal with them without a scientific background. A school design may e.g. improve from knowledge about child psychology, or creating an understandable space for people with dementia may benefit from access to medical data and the translation of these into design guides.

The paper focusses on the added value within projects, and in particular on how research from non-design fields can be used, translated, and integrated in design projects. It illustrates this way of working by example of the project 'forgotten space', a design for elderly persons with dementia. Since there was limited data about designing for this group in the field of interior design, the research part of the project included the development of design guidelines from medical and scientific data. These guidelines have since been used in different projects of Studio id+, which will be used to illustrate the way in which interior design research can be conducted by using and working with non-design fields' research in design projects .

The research was co-founded by the Dutch foundation for the Creative Industry and supported by over 60 parties in the field of research, education and the care & cure sector. Thus, the presentation will also address the difficulties of creating cross-overs with other fields, such as technical language differences and the use and translation of data. In conclusion, it claims the discipline could benefit from a sustainable and exchangeable database of knowledge. It should be the way this non-design knowledge is transformed into design that distinguishes different offices and designers from each other, not (access to) this kind of knowledge itself.

Anja Dirks holds a double degree in architecture and interior architecture and has founded Studio id+. Within her professional practice, independent design research forms the foundation for each design project. Her studio focuses on subjects such as dementia, care& cure, work environments and the sensory experience of space. She holds the presidency for the European Council of Interior Architects, is commissioner at the Dutch registration body for Interior Architects and involved in the field of education.

Suzie Attiwill (RMIT University, Australia)

Philosophy in Practise. Practice Research PhDs + Interior Design

The main modes of PhDs in the interior design discipline are ones where research is *about* design or *for* design. In a number of key theoretical texts/anthologies, interior design practitioners present and describe their practice; and critics, historians or theorists theorize and position practice. While both are important contributions, the contribution of a practitioner researching through the medium of design produces a particular mode of knowing that is unique and invaluable in positioning practice and the discipline (inclusive of both education and the profession). The practice-based PhD as a Doctor of Philosophy introduces philosophy into a coupling with practice as distinct from theory and highlights the value of thinking through practising.

A presentation on the topic of practice-based PhDs in the discipline of interior design/interior architecture raises the following consideration for discussion: the relation with the profession and academy; the need/or not for the discipline to foster discipline specific practice-based PhDs; the value of this mode of PhD to practice and to pedagogy; the demand in different countries for PhDs in interior design; the role of the practice-based PhD for the practitioner/academic; the role and value of practice based PhDs to the emergence of interior design as a discipline; the contribution of this research to the future of interior design practice and society more broadly. Examples of practice-based PhDs with a reflection on their contribution to the specific issues raised in the 'interior-inferior-theory?' conference will be presented. This will include an outline of the RMIT practice research PhD in interior design which involves both emerging practitioners, who want to challenge the discipline, and established practitioners reflecting on their practice.

Suzie Attiwill is Associate Professor and Associate Dean Interior Design, School of Architecture and Urban Design, RMIT University, Melbourne, Australia. Her practice research experiments with concepts of interior and interiority in relation to contemporary conditions of living, inhabitation, subjectivity and pedagogy through a practice of designing with a curatorial inflection attending to arrangements (and re-arrangements) of spatial, temporal and material relations. Contributions include: curated exhibitions and symposiums, book chapters, conference presentations, edited journals, and journal articles. Her PhD – a philosophy developed in practice – is titled *?interior, practices of interiorizations, interior designs*.