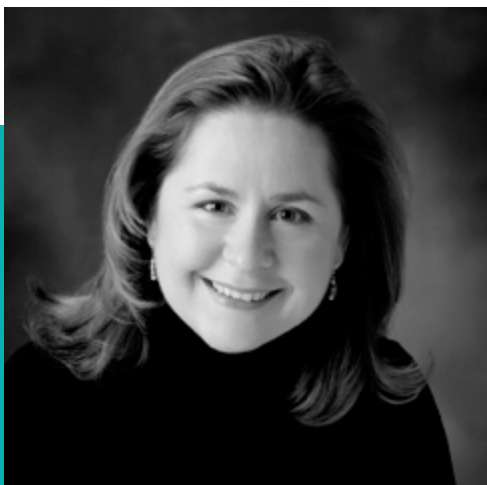




EXCHANGE

a Forum for Interior Design Education

FALL 2016



MESSAGE FROM THE PRESIDENT

Migette Kaup, PhD, IDEC

This issue of the IDEC EXCHANGE brings focus to Intervention + Atmosphere, intriguing and complex ideas that can have many implications. As I consider these concepts in relationship to [IDEC's Vision](#), I reflect on what they mean for the experiences we create to guide our students to understand what they will do as practicing professionals. Interior design educators are in a unique and special position to bridge the worlds of the academy with the professional practice of interior design. Our charge is to ignite the minds of emerging professionals by empowering them with the body of knowledge as well as the skills and tools to communicate solutions for the problems that confront the users of space. ***We are the intervention between novice and professional.*** This role is a significant one, and our students take their first cues about their professional opportunities directly from us. Sometimes it is important to step back and assess – are we conveying the most important messages related to the value and impact of our professional contributions? Do students enter their careers feeling empowered to make a difference?

The word “design” has become a common term used by many occupations. It is used to express both an action and an outcome. How do we, as Interior Design Educators, draw distinctions for our students as to the power of what they can accomplish for the people and the places they design? I believe that it is in the ***atmosphere of the educational experiences that we set for them.*** Advancing responsible design thinking through education, scholarship, and service

distinguishes our value in practice, and is first revealed by what we demonstrate through our priorities in the delivery of education. The power of our message to students about the role they play will be heightened by their educational experiences and the types of problems we challenge them to deal with. IDEC is a resource for bringing the scholarship of design to these issues through our journal and conferences. I look forward to seeing many of you in Chicago in March as we come together to share and engage in the work of interior design educators and scholars.

There are numerous social issues that confront us today that have significant spatial contexts. Interior design is truly a mechanism to improve many situations and provide support, comfort, function, safety, and wellbeing. I believe that we are at a point in our profession's history where we have the opportunity to dramatically re-shape the tenor about the impact our profession makes. The intervention of a positive educational message coupled with an atmosphere of advocacy and value can bring a positive energy to the profession of Interior Design. It can start with the practitioners of educator. We have a professional obligation to participate in the discussions and actions that affect the entire design community. Together, we set the first course of thought, and we have the capability to help define and “design” our profession's future.

*Migette Kaup, PhD, IDEC
President*



MESSAGE FROM EDITOR-IN-CHIEF

Clay Odom

Between spaces and things, interventions and atmospheres is the world that we shape and create as interior designers and is the core of the theme for this issue. I am thrilled with content that you will discover on the theme of atmospheres + interventions in this issue of the IDEC Exchange.

As the editor of the Exchange since 2014 I have strived to expand the conversation on what Interior Design is and what it can be. I have also helped to change the look and feel of the publication, and I hope that you've enjoyed the content and graphic updates that we have produced. In addition, we have gone from an almost 100% acceptance rate to one that is moving below 50% and that is good news because it shows that the content and quality is continuing to become more rigorous, exciting and scholarly.

Why all this sentiment about what we are doing and what we have done? Well, this is my last issue as the editor-in-chief. I will be assisting in the transition to the next editor during the production of the Spring Issue. It has been an honor to serve the IDEC Community and I hope that the issues and work we have brought forth and celebrated have both inspired and provoked questions and ambitions for our discipline. I will look forward to seeing the new issues that are engaged by our community as we continue to develop the practices and pedagogies which will engage and make the future of Interior Design.

That said, the IDEC Exchange could not happen without fantastic support from a range of dedicated people. First, the fantastic Amy Clarke Sievers and our graphic designer Ryan Foster from IDEC have been so incredibly hard working and helpful throughout

the long process of putting this publication together, and through the process of upgrading and revamping both the look and the submission processes. This final product would not be possible without their diligence, intelligence, and professionalism. In addition, our current associate editors Bryan Orthel, and Sarah Urquhart continue to provide thoughtful content while also reaching out to our community to help grow the Exchange. Finally, I have to thank Migette Kaup and incoming president Doug Seidler who have been incredibly supportive of the endeavor to explore new ways to present and celebrate the work of IDEC community.

Finally and most importantly, I'd like to thank you, the IDEC Community for the submittals and for sharing your work with us. We've been able to become more selective and more rigorous with this publication because of the great content we receive from you. We've had great responses to the calls over the last couple of years and even though we are not able to include everything please keep sending us your work. This is a platform to share the exciting work that you do. I'll look forward to hearing from the IDEC Community as I transition out of this role. I certainly look forward to helping Doug Seidler and the incoming editor provide and develop the IDEC Exchange as an increasingly critical forum to share your scholarship, teaching and service stories.

See you Chicago!

*Clay Odom
Exchange Editor-in-Chief
Assistant Professor
Interior Design Program, School of Architecture
The University of Texas at Austin*

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IDEC COMMUNITY ARTICLES

Editors note: The spring 2016 issue missed the following captions for Joori Suh's article.

Figure 1: student projects by Courtney Bargman, Fiona Njomin, Hanna West, and Kristian Kennedy

Front cover page: student projects by Yang Zhao, Courtney Bargman, Tyler Tjaden, Fiona Njomin, Mariscella Smith, and Hanna West

Photo by Sasiwong Akkisopa

Cover image: Hanging Matters. Lois Weinthal, Jordan Evans, Evan Jerry, Ryla Jakelski

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2016 FALL IDEC EXCHANGE THEME

Intervention + Atmosphere

*Student work from The University of Texas School of Architecture, Advanced Interior Design Studio, Spring 2016.
Students: Erin Hamilton, Cathryn McCall, and Raquel Torres, Instructor Clay Odom.*

The IDEC Exchange Fall 2016 engages two related but often opposing concepts, Intervention + Atmosphere. What are the relationships and differences of these two concepts, and how do we as practitioners and educators engage and develop these concepts in our work?

As a fundamental condition which most interior design practices explore, how are existing conditions engaged as both practical and conceptual conditions for Interior Design inquiry through physical intervention? With the world increasingly relying on retrofit, rehabilitation and preservation, how are interior design practitioners and academics developing contemporary approaches to Intervention which expand the role, impact, pedagogy and practice of Interior Design?

Certainly Intervention may be understood primarily through physical, material, formal or organizational lenses of Interior Design practice and pedagogy. However, as a spatial practice, what are the atmospheric and sensorial conditions engaged or generated

through the interventions of Interior Design? What are the atmospheric issues that interest contemporary Interior Designer practitioners and educators? What does atmosphere mean for Interior Design? How are pedagogies being developed that engage in the generation of temporary environments, theatrical conditions and/or atmospheres as a core (rather than tangential) consideration for Interior Design? What are current practices and pedagogical investigations of these types of environmental issues and how are they manifest within realized and scholarly work?

The IDEC Exchange always seeks to publish innovative and critically focused projects, studios and research that engage thematic questions through rich and rigorous investigations. We are interested in celebrating projects that either look at these disciplinary concerns in opposition or as being deeply related and intertwined. The exchange is dedicated to celebrating projects, research, and pedagogies that not only demonstrate innovative outcomes, but that also explore contemporary concepts, processes, approaches and methodologies which push the discipline forward.

IDEC NEWS

RAEL-SAN FRATELLO WIN ACCOLADES AT ACADIA 2016

Virginia San Fratello (IDEC and Assistant Professor on the Interior Design faculty at San Jose State University School of Art and Design) and Ron Rael of Rael-SanFratello and Emerging Objects won the Digital Practice Award of Excellence at the 2016 ACADIA (The Association for Computer Aided Design in Architecture) Conference.

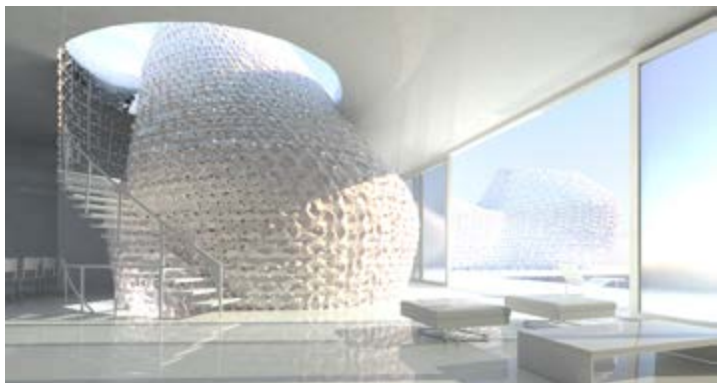
The prestigious and important award is indicative of the important role that this office, and Interior Designers for that matter, play in shaping new knowledge, engaging and developing new technologies, and encouraging rigorous discourse which transcends disciplinary boundaries.

The award statement from ACADIA read: “Ron Rael and Virginia San Fratello’s excellence in integrating digital technologies into their emerging design practice includes innovations in multi-scalar digital fabrication, 3d printing, and material research. The pair also has a track record of teaching excellence that is rigorous and experimental.”

www.rael-sanfratello.com
www.emergingobjects.com



Emerging Objects 3d Printed Clay Pottery



Jin Hai Lake House Interior

NEW SPECIAL SESSION TOPICS FOR IDEC 2017

GREGORY MARINIC, PROGRAM COORDINATOR, ENVIRONMENTAL & INTERIOR DESIGN & ASSOCIATE PROFESSOR, SYRACUSE UNIVERSITY

KRISTI GAINES, DIRECTOR OF GRADUATE PROGRAMS & ASSOCIATE PROFESSOR, TEXAS TECH UNIVERSITY

DEBORAH SCHNEIDERMAN, PROFESSOR, PRATT INSTITUTE

The IDEC 2017 annual conference in Chicago will feature the pilot run of a new scholarship opportunity for IDEC members. Three topical areas will explore specific ways in which interior design/interior architecture produce new forms of knowledge and how, in turn, the field is being influenced by emerging forces. This year, special sessions will include 'Design Diversity' (topic chair: Kristi Gaines), 'Design-Build' (topic chair: Deborah Schneiderman), and 'The Public Interior' (topic chair: Gregory Marinic). Moving ahead, special sessions will form part of the IDEC national conference call.

For 2018, an open call will be posted in late spring 2017 and selected submissions will be announced by mid-summer. Special session topic proposals should correspond to the author's research, scholarship, and teaching expertise. All topic proposals will undergo a peer review process which will take into consideration the merits of the individual session topic proposal, as well as the importance of offering a diverse range of sessions for the national conference. Authors of selected special session topics will serve as chairs for their respective forums. In collaboration with IDEC, special session topic chairs will be responsible for stewarding the blind-peer review process of submitted proposals, selecting jurors, and moderating their respective sessions at the national conference. In anticipation of the forthcoming 2018 call for special session topics, we pose the following questions:

Territories

To what degree does the contemporary interiors field intersect with and contribute to other disciplines? How has our disciplinary nomenclature and range shifted over time?

Audiences

In recent years, how has the relationship of interior design to the marketplace changed? How has this shift impacted research, scholarship, and teaching in interior design/interior architecture?

Applied Research

How do design features in the built environment impact human behavior? Can human behavior be altered by manipulating interior elements?

Advocacy

As we shape an expanded notion of interior design/interior architecture, what implications does this have on academia and practice? How are we transforming our relationships with clients, collaborators, and other disciplines?

Social Activism

What are the goals of social activism in Interior Design/Interior Architecture? How is the debate, theorization, and stewardship of ethics and activism situated within the field? How does social activism contribute to pedagogy and practice?

History, Theory, & Culture

How can we better integrate the history and theory of interiors into practice and teaching? How has the field of interior design/interior architecture historically intersected with industrial design, graphic design, fashion design, environmental design, adaptive reuse, architecture, landscape architecture, and the urban scale?

Sustainable Practices

What instructional tools can be implemented to attract and engage students in the processes of environmental responsibility? To what degree does the practice of interior design/interior architecture affect the sustainability movement?

Tools & Techniques

To what degree are research, practice, and teaching in interior design/interior architecture defined by tools and techniques? How has changing technology impact the design process?

Material Innovation & Fabrication

How has material innovation and digital production in the field contributed to a broader intersectional discourse in interior design, interior architecture, environmental design, installations, furniture, fashion, and media?

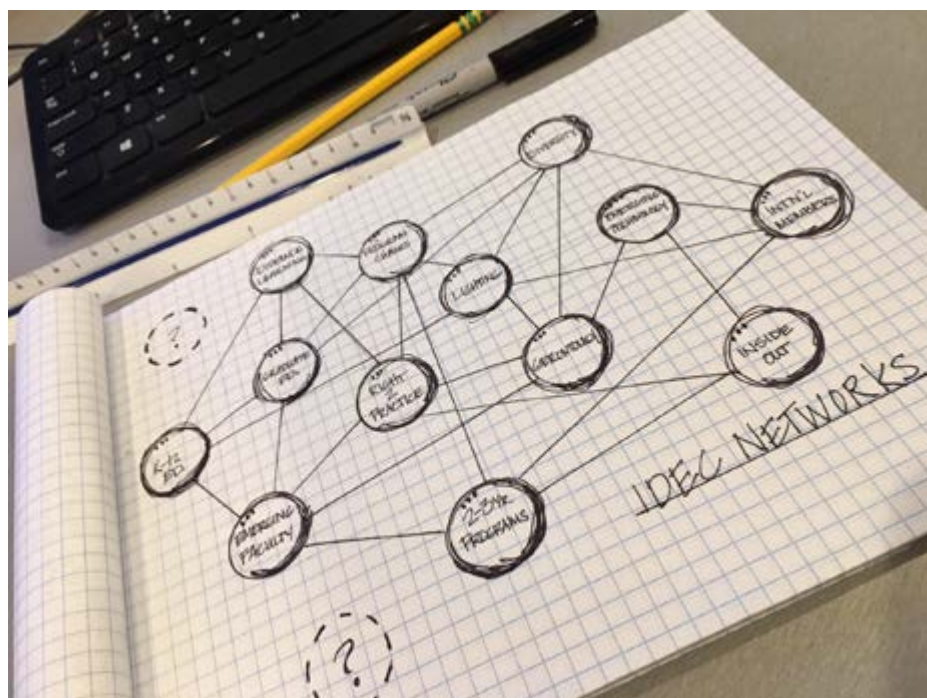
Fundamentals

In an era of ongoing social, economic, and technological change, what constitutes core knowledge in the field of interior design/interior architecture? How does contemporary curriculum support the learning of disciplinary fundamentals while engaging innovation?



NETWORK SPOTLIGHT

The IDEC Networks are one of the many vehicles for collaboration amongst our membership. Our 2016 National Conference in Portland reinvigorated these groups during a Network Happy Hour, leaving many members charged with anticipation for engagement during the coming year. Our newest Network, Gerontology, jump started their initiatives right away, first with a free of charge webinar sponsored by the U.S. Department of Energy called “Turning the Light on Senior Care”, then with the exchange of several noteworthy publications on environments for the older person, and now the network is currently fundraising to support a proposal for the Annual Conference in Chicago in 2017.



The IDEC Board reviewed and approved a design charrette workshop “Design Impact, IDEC Community Engagement” to take place during the conference in Chicago. With the charrette, the Gerontology Network aims to offer the IDEC entire membership an opportunity during the IDEC Annual Conference to collaborate and develop potential design solutions and design feedback for an environmental gerontology design problem for a community partner currently serving the aging population. By participating in the charrette, we as a professional organization (IDEC), will be giving back to the community of Chicago during our time there for our Annual Conference, with the potential to make a significant design impact on their community. The charrette will be offered as a half day workshop and will be free of charge to IDEC members. Look for more information in the coming months as you plan your trip to Chicago.

The Gerontology Network wishes to challenge other IDEC Networks to developing similar events. With a bit of planning and enthusiastic participation, our annual Network meetings could become community engaged events, leaving a positive footprint and real design implications on the cities that play host to us for conference.

Though Networks may live in the background for many members, they also present us with opportunities to span the boundaries of conference and utilize our collective strengths for growth and support throughout the year. Our Network plans for Chicago, in addition to the Gerontology Charrette, will further underscore this purpose. Look for our hashtags and announcements as March approaches; you do not want to miss what is in store!



JID NEWS

ENGAGING STAKEHOLDERS AND BROADER DISSEMINATION:

The *JID* board is exploring several ideas and tools for sharing Journal content with the wide variety of stakeholders interested in *JID* content. CEU's based on published articles, reconnecting with peer organizations such as ASID and IIDA to highlight practice-related content and Early View's that allow for a digital release of articles months before print publication is possible are some of the tools being used and explored. According to the 2015 publishers report, the *Journal of Interior Design* is now accessible through 3,531 libraries outside the US and approximately 47% of submissions came from international authors in 2015. These

are encouraging statistics that speak to a broader dissemination of content and increased interest in publishing in the Journal from colleagues outside the US.

Finally, authors can help disseminate their own valuable scholarly content by exploring the "Author's Promotional Toolkit" available on the Wiley Blackwell website at: olabout.wiley.com/WileyCDA/Section/id-828032.html. This resource can help authors effectively utilize a range of readily available tools (e.g. social media, the internet, etc.) to directly share news of their most recent publications with stakeholders outside of IDEC and *JID* subscribers.

THE JOURNAL OF INTERIOR DESIGN

The *Journal of Interior Design* Board of Directors and Editors have identified several goals for the *Journal* moving forward: increasing the diversity of scholarship represented in the Journal, engaging varied stakeholders more effectively, and expanding dissemination of Journal content to a broader, more global audience.

DIVERSITY OF SCHOLARSHIP – CREATIVE SCHOLARSHIP:

In order to increase the diversity of scholarship represented in the Journal, the March 2018 Special Issue, guest edited by Dr. Julieanna Preston (Massey University, New Zealand), will focus exclusively on Creative Practice Scholarship. This Special Issue will showcase visual essays and design research papers that render new insights to the creative work and tell new stories. Published articles will focus on a creative work or set of creative works specific to interior design and include a written text that reaches beyond mere description, documentation and reporting. To date, Dr. Preston has received 70 abstracts of interest from potential authors for the Creative Practice Special Issue. This robust response is exciting and the *JID* board and editors aspire to sustain the inclusion of high quality

creative scholarship in the *JID* well beyond the 2018 Special Issue. For more information on the Creative Practice Special Issue, please reference the full call on the IDEC Website (Scholarship, Open Calls) found here: www.idec.org/i4a/pages/index.cfm?pageID=4260

To further support successful submissions to the Creative Practice Special Issue and beyond, the *JID* Pre-Conference Writer's Workshop at IDEC 2017 will be led by Dr. Julieanna Preston and focus on scholarly writing for Creative Scholarship endeavors. Faculty who have submitted an abstract of interest to the *JID* Special Issue or those who are interested in pursuing journal-based venues for publishing Creative Scholarship should consider attending this workshop.



IDEC COMMUNITY ARTICLES

INTERVENING THINGS: DESIGN, DESIGN HISTORY, AND THE EXISTING ATMOSPHERE

SUBMITTED BY: BRYAN ORTHEL, ASSOCIATE EDITOR
ASSISTANT PROFESSOR, KANSAS STATE UNIVERSITY

I have recently been reading Ian Hodder's expansive theoretical framing of human-material culture connections. Hodder, an archaeologist, outlines a deeply interdisciplinary argument for how human-thing, thing-thing, thing-human, and human-human relationships are entangled. While his interest remains focused on the study of physical manifestations (e.g., objects, buildings, landscapes), his theory of entanglement provides a compelling re-positioning for designers. The solutions we create are only one point—as people will live within and through our

solutions—influenced by understandings of the past and present.

Hodder's relies on the concept of a thing as much more. In common parlance, a thing is an amorphous and indeterminate object, typically material (à la, the thingamajig). Hodder describes how the concept of a thing evolved from an old German word, ting, that described the coming together of parts for examination and discussion. A thing, in this context, is a social construction to be explored rather than a



Neolithic wall painting in Building 80, Catalhöyük. Some walls have as many as 450 layers of plaster applied over many years. (photo: [Catalhöyük](#), CC: BY-NC-SA 2.0).

material object to be collected. This idea strikes me as a beautiful statement for learning and designing. Things must not be left alone; they must be discussed. In discussing things, we intervene in how we understand the place and meaning of the physical object. Meaning, object, and use are inseparable. In this way, the creation of a design solution goes beyond its physical representation (e.g., drawings or models) to invoke experience, intentional and unintentional meanings, and relationships.

Designing in the context of a thing recognizes the marginal, conditional, and fluid character of our understanding of the world around us. It positions interventions into existing things in the rightfully complex light that illuminates a building's physical realities alongside its mish-mashed cultural meanings and the ways it is used. As the thing extends into interrelationships, the designer's understanding of the problem advances.

Hodder provides the example of plastered walls at Çatalhöyük, a Neolithic settlement in Anatolia (modern-day Turkey). Excavation and study of the walls has revealed the inherent instability of their initial construction method and the apparent, continuous effort to maintain them. Thin layers of white plaster were applied—perhaps as often as once a month—to protect the clay wall construction from moisture. The re-freshening of the white interior surfaces also covered discoloration from indoor cooking fires,

and increased light reflectance. With time, the ritual of stabilizing and refreshing the spaces with white plaster emerged as a dominant cultural practice. The interiors of tombs were re-plastered as frequently as lived spaces. As a society, these interior walls established core aspects of the culture, its values, and its economy and physical work. The plastering responds to the condition of the walls while also requiring continuous effort and materials.

In what ways do our design decisions set in motion similarly layered patterns of behavior and cultural meaning?

As designers, we engage with things. We may not immediately recognize the varied relationships between humans and things, but these relationships influence how we look for solutions—and even what we consider the problem to be. As we think about teaching design process and design history (including material culture), the concept of the thing can help us connect together ideas about the problem to solve and the ideas and physical realities that are associated with the problem. When we intervene in physical ways our actions have real consequences for the intangible aspects of human life.

Reference

Hodder, I. (2012). *Entangled: An archaeology of the relationships between humans and things*. Malden, MA: Wiley-Blackwell.

HANGING MATTERS

SUBMITTED BY: LOIS WEINTHAL, JORDAN EVANS, EVAN JERRY,
RYLA JAKELSKI, RYERSON UNIVERSITY

Our everyday environment is comprised of a series of interconnected narratives, which form a web of complex and intriguing relationships played out in architecture. As narratives play out, patterns of occupation leave a record of use over time, marking the temporary within the permanent. This relationship was the starting point for the design of a project titled Hanging Matters that activated a space through orchestrated events that initiated the interaction of guests and interiors, and resulted in change over time.

Site and program provided the context for Hanging Matters, a full-scale installation in a landmark historic hotel where designers and artists transform spaces as part of an annual citywide event. Our team was selected to design an installation for a primary hallway that opened up to the opening night party space. The party meant that the hallway would be filled with attendees and little room for movement. As a result, our team looked upward to the ceiling as the site of installation with a need to accomplish the following tasks: draw the viewers gaze upward, contribute to a celebratory atmosphere, and engage viewers so that they become participants in transforming the space resulting in a registration of participant use over time.

The installation sought to capture people's attention through the creation of a dynamic and layered ceiling plane using light, color and cone shaped piñatas as the ceiling fabric. Material studies with light, color, translucency and iridescence led to the final design for a ceiling that recalled Mexican piñatas, where cones open up to drop party favors (fig. 1). As viewers moved through the hallway, the experience of color in the ceiling plane changed from one end to the other. At the bottom of each cone, a red ribbon invited viewers to pull the bottom of the cone away resulting in a ceiling that changed shape, texture and color over the course of the evening. Through the change of ceiling plane, the installation above mirrored the activity below, registering time and change, resulting in a catalogued topography of party happenings (fig. 2).

Photo credit: Rick Owens

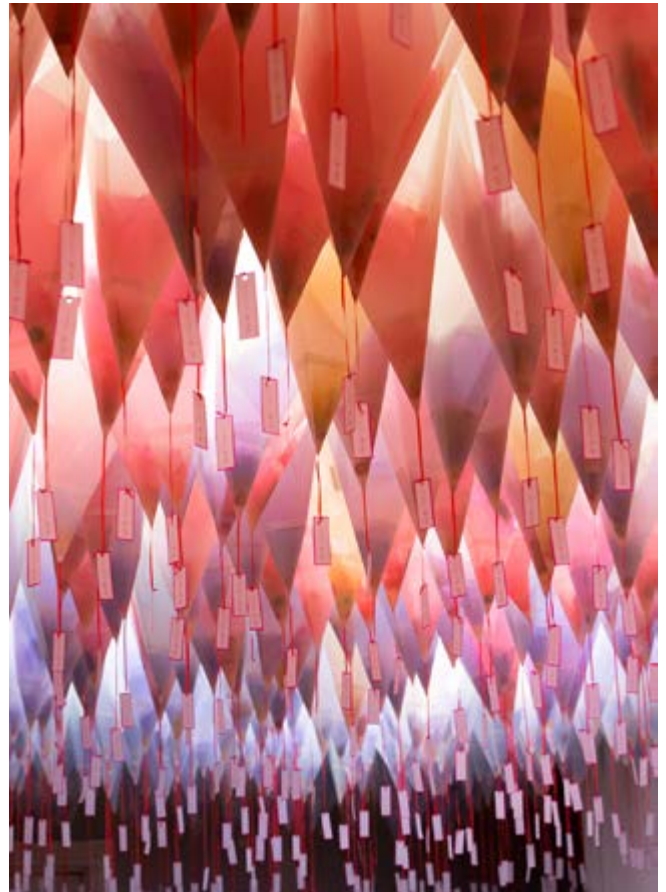


Figure 1

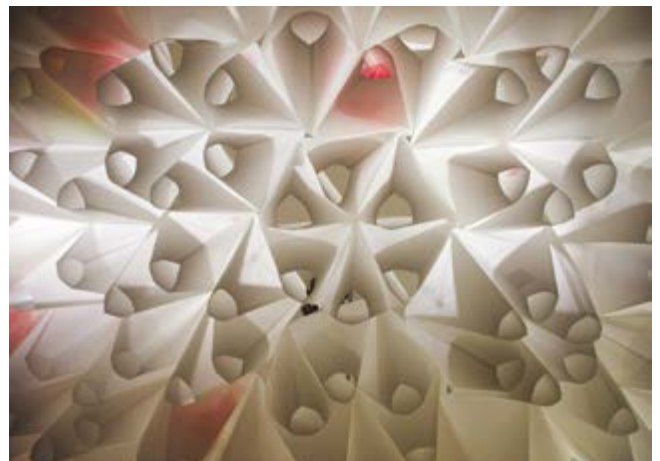


Figure 2

RGB HUB

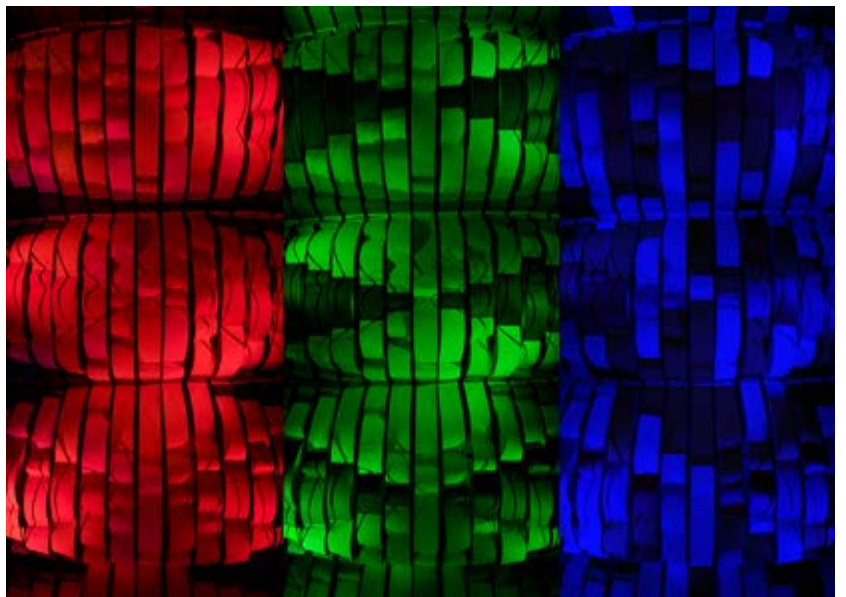
SUBMITTED BY: IGOR SIDDIQUI, ASSOCIATE PROFESSOR
THE UNIVERSITY OF TEXAS AT AUSTIN

RGB HUB combines color theory with innovative construction methods in the creation of an experientially rich architectural environment. The environment – a temporary interior within a historic structure which served as a social hub for the annual performing arts festival Fusebox in Austin, Texas – is a product of the interplay between physical installation and ephemeral atmosphere. The project is inspired by simple phenomena inherent to the Red Green Blue (RGB) color model. In certain conditions, RGB light has the ability to create Cyan Magenta Yellow (CMY) shadows or selectively hide printed CMY color. Various applications of this principle bring experiential and conceptual continuity to the sequence of the building's disjointed spaces, with the ceiling installation in the dance hall highlighted as the project's main feature.

Covering an area of approximately 2,000 square feet, the suspended ceiling alters the proportions of the space and animates the overhead surface with changing color and light. The soft structure, constructed from fabric-grade Tyvek and industrial rope, was parametrically designed to precisely calibrate the curved geometries that are formed under the influence of gravity. The result is in effect a catenary net that is fully tailored to its site. Subdivided into a series of bays, the ceiling echoes the ordering principles of the existing building, while transforming its interior character. A non-repeating tiling pattern in eight colors is strategically distributed to produce distinct monochromatic effects when lit with red, green, and blue light. At times, each color acts as its own fixed scenario; in other situations, colors cycle through slowly, giving the room a rhythm not unlike that of breathing. Using the principles of the Red Green Blue (RGB) color model to design the relationship between the colored surfaces and colored light, the ceiling installation is imbued with dynamic properties in tune with the festival programming.



Overall view of the RGB HUB's ceiling, constructed using 8 different color hues and illuminated by white light.



A detail of the RGB HUB ceiling and its shifting pattern as it is illuminated by red, green, and blue light.

ENGAGING BODY-SPACE RELATIONSHIP: MAKING OF AN INTERACTIVE INTERIOR SKIN

SUBMITTED BY: JIANGMEI WU, ASSISTANT PROFESSOR,
INTERIOR DESIGN, INDIANA UNIVERSITY

Light There is an increasing interest in interior design theory that focuses on understanding interior spaces as both the specifics of objects and environments within the interior and the subjects who experience them through their bodily presence. If a theory of interiority cannot simply be characterized by reference to qualities such as walls, ceilings and floors in a Cartesian space and by the objects and finishing contained in it, and we wish to engage physical and psychological body-space relationships as well, then what are some new spatial expressions that can affect our perception of space? What is our perception of a space? What does it mean to feel a space? According to Gestalt psychology, when we enter an interior space, what is first and immediately perceived is neither the subjective sensation nor shapes, colors, or objects, but rather, atmosphere. German philosopher, Gernot Böhme, in his seminal work, *Atmosphere as The Fundamental Concept of a New Aesthetics*, articulated the interrelationship between the subjects and objects in atmospheric space. According to Böhme, atmospheres are neither something object nor something subject. Instead, atmospheres are both object-like, articulating their presence through qualities, and at the same time subject-like, presenting a bodily state of being of subjects in space.

Human skin is the interface between the body and world: it is our outermost organ that protects our physical bodies, it is sensuous to touch and constantly gives us information about our surroundings. In design history the concept of 'skin' has been used as a site for rich metaphors referring to the clothing that wraps around



the body or the building walls that enclose and protect our body. In fact, 'second skin' is often used as a metaphor for clothing or fashion while 'third skin' is often used as a metaphor for architectural cladding and surface interiority. An architectural skin, referred to generically as the boundary between indoor and outdoor, has to negotiate with both exterior and interior presences. In contrast, interior skin, mediated by architectural skin, can be understood as a series of layers demarcating various interior enclosures: inside and outside demarcation is erased and dichotomy becomes relevant only to the presence of the body.

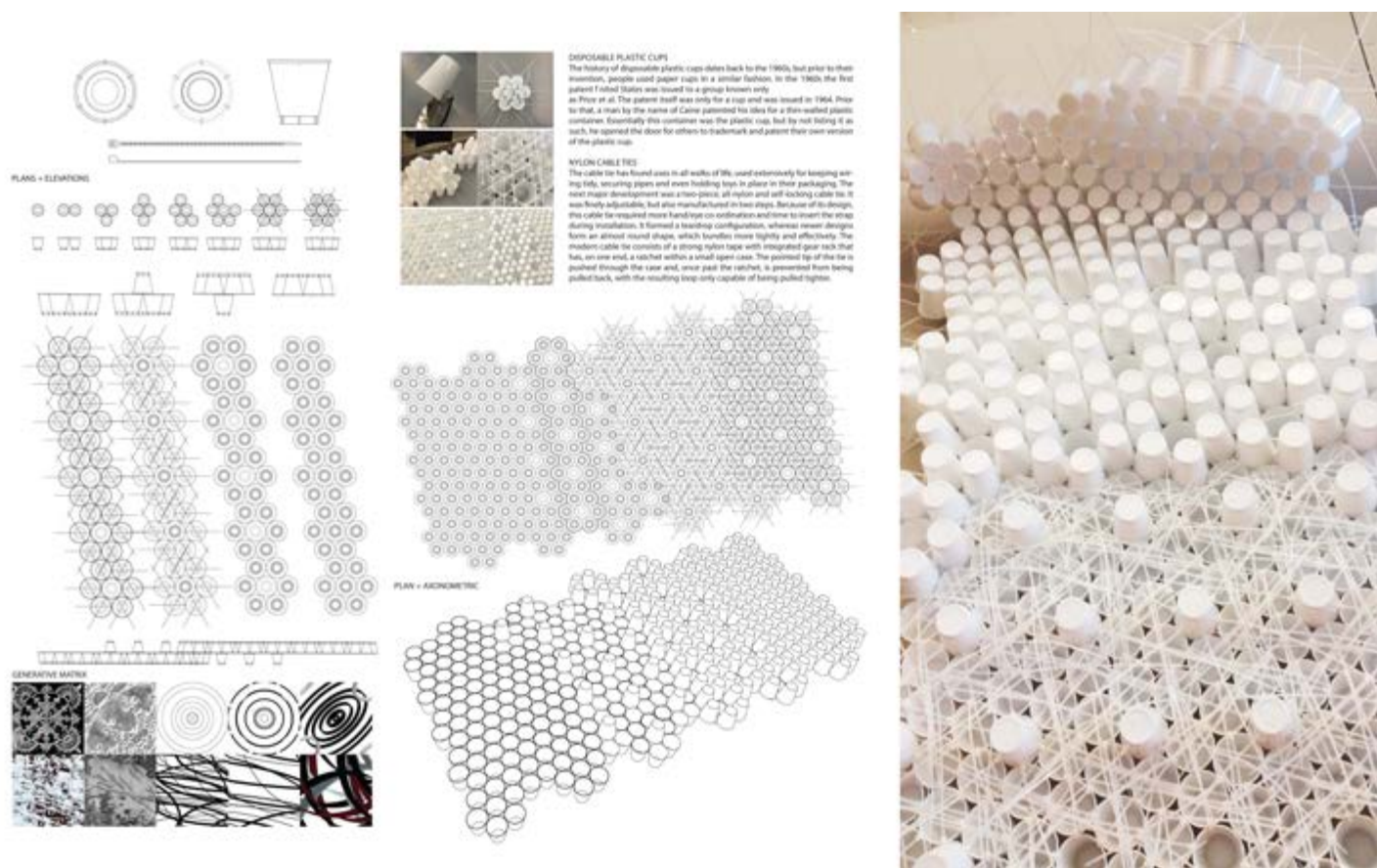
Directly borrowing from the metaphor of human skin, this art installation *To Feel the Space*, is a full scale interactive interior skin that is produced by using folded plastic corrugation boards and digital technologies. It attempts to explore the potential object-like and subject-like expression of interior atmosphere by focusing on the ephemeral status between subject and object and capturing the fleeting moments of body-space experience. Situated within a large public space, for example, an exhibition hall, the

form of the interior skin, digitally fabricated from folded plates is not the result of the design generated from a specific program, but the result of parameterizing the dome-like structure to the bodily dimensions and movement. The interior skin, as the object in space, actively engages with the subjects as they walk into the exhibition space. Digital cameras capture the colors palettes from the clothing people wear in space and add the live color information to a database to be live project-mapped onto the interior skin. As the people move closer to and within the interior skin, the additional digital cameras will capture people's movements in space and allow for the interactive plays between the bodies and the space. When people move outside of the interior skin and the exhibition hall, they will leave their color information behind in the space and therefore the space is present with the traces of bodies even if the bodies are absent in space. As a result, the atmosphere is neither objective nor subjective, but infused with the fleeting interplay between the object and the subject that is felt through the body and met with the eyes.

MOBILIZING SEMPER: EXPANDING SURFACE AND SPATIAL POTENTIALITIES IN FIRST-YEAR STUDIO

SUBMITTED BY: GREGORY MARINIC, ASSOCIATE PROFESSOR & PROGRAM COORDINATOR

ZEKE LEONARD, ASSISTANT PROFESSOR, ENVIRONMENTAL & INTERIOR DESIGN PROGRAM, SCHOOL OF DESIGN
SYRACUSE UNIVERSITY



Students Soleha Ro and Briana Garcia

In the mid-nineteenth century, Gottfried Semper believed that style emerged from a combination of materials constraints and the external conditionings of climate, culture, and context. In his book, 'Style in the Technical and Tectonic Arts', Semper posited that the analysis of textile culture could inform broader understandings of the built environment as a complex organizational, tectonic, and aesthetic system. He investigated the craft-based arts of weaving, ceramics, masonry, and carpentry to

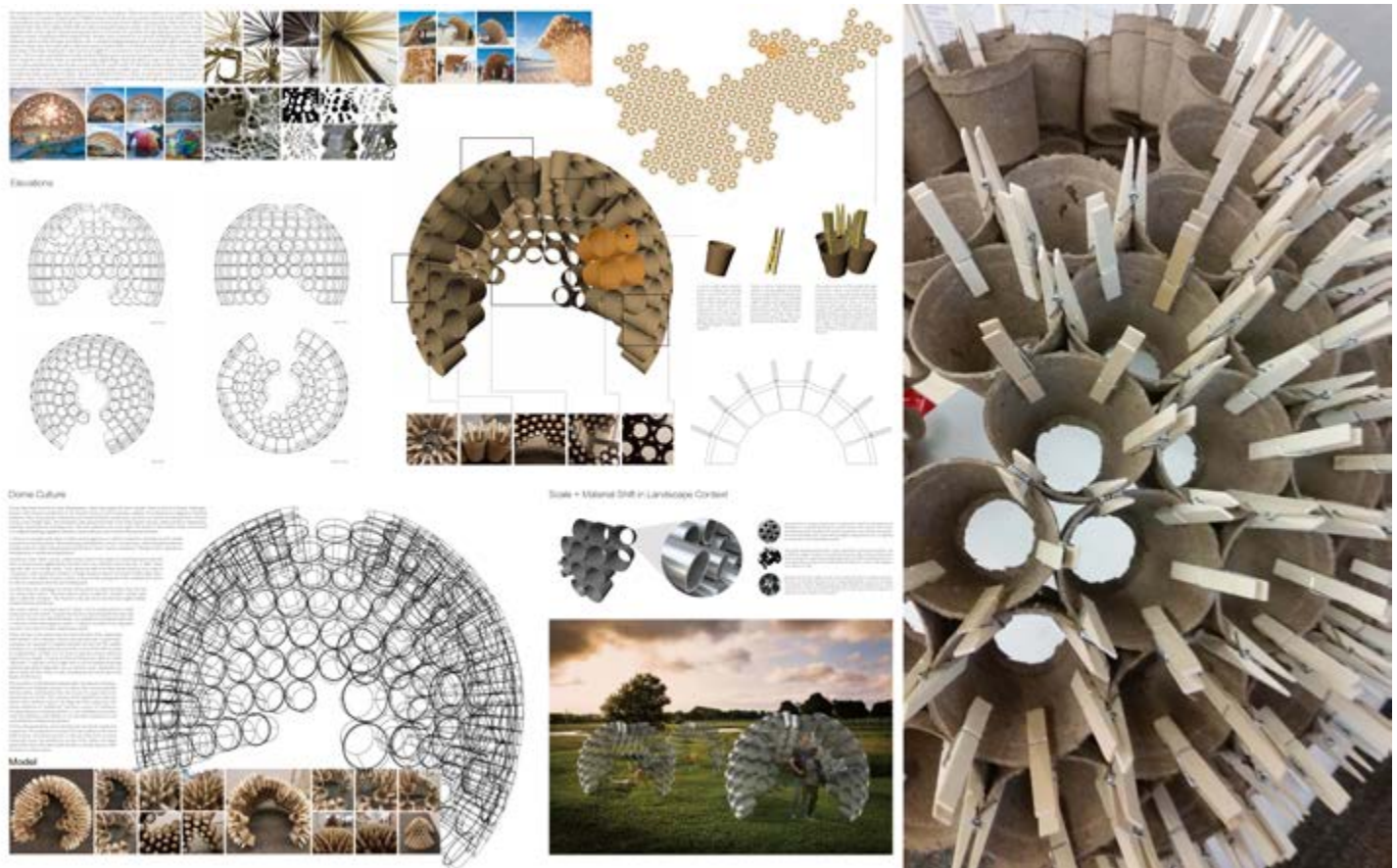
identify deeper logic embedded within symbolic motifs. Influenced by Semper's example, first-year students in the Environmental & Interior Design program at the Syracuse University School of Design investigated contextual influences in design. Through the lens of generative pattern-making, students simultaneously explored mineral, biological, and multicultural influences in the Great Lakes Mega-region as a platform for spatial design. Engaging materials and context were primary pedagogical goals for the semester.

Two projects, 'Pattern-to-System' and 'System-to-Space', framed materiality with specific regard to interiority. Students were encouraged to rigorously test, challenge, and extend the performance capacities of several materials before choosing one for each final assembly.

'Pattern-to-System' involved the design of a carefully detailed spatial-surface construct emerging from an initial 2D/3D patterning exercise. Material choice, conceptual rigor, and assembly precision were central aspects of this studio exercise. To begin, students developed a series of iterative models relevant to their geographic research using only one primary material type. A secondary material could be employed as a connective or structuring material and no adhesives were allowed. Employing operations such as binding, bonding, weaving, and piercing, students were asked to pursue

exacting precision and craft. Students tested various connective conditions to aggregate their chosen unit into a dynamic spatial environment.

The second project, 'System-to-Space', investigated performative spatial systems using off-the-shelf materials by means of aggregation and efficiency. Shifting in focus toward surface, simple units paired with connective materials were tested to determine spatial characteristics and structural limits. Working in teams, students engaged intensive research, spatial complexity, detailing, and fabrication in a foundation studio involving the testing of material systems, connective conditions, structural variations, and conceptual strategies. This methodology allowed foundation design students to create dynamic surface-spatial systems using very simple materials and methods without the need to rely solely on rapid prototyping techniques.



Vincent Yang and Margaret Hamman

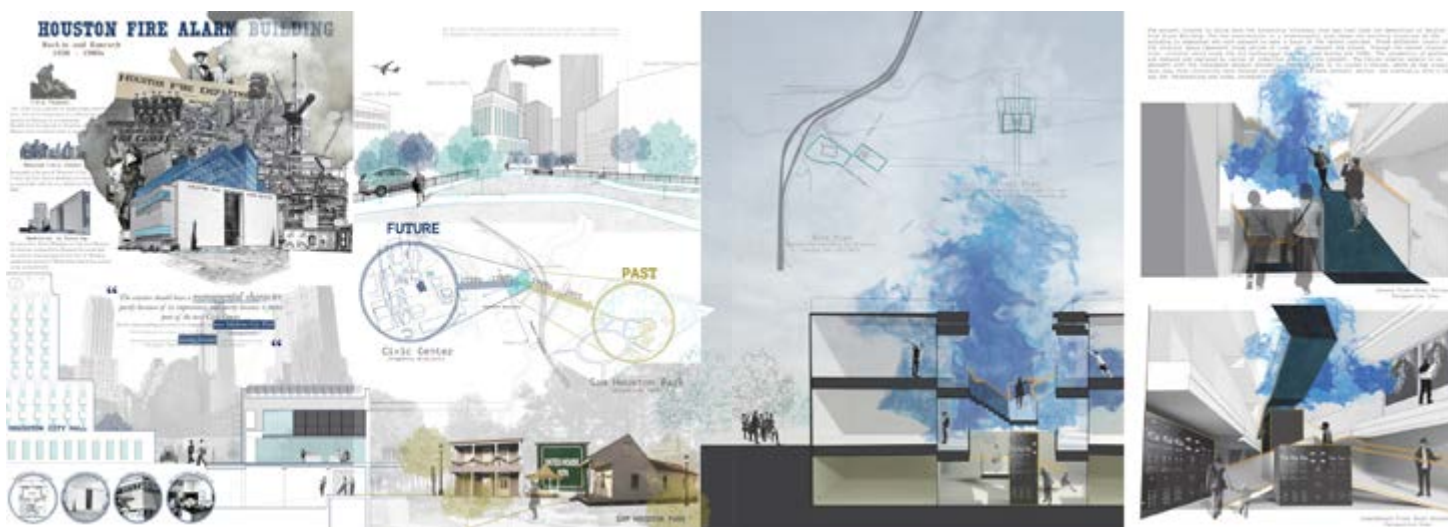
RETRO/ACTIVE REVITALIZATIONS: SPATIAL RESTORATION VIA ATMOSPHERE + INTERVENTION IN HOUSTON

SUBMITTED BY: ZIAD QURESHI, ASSISTANT PROFESSOR, HINES SCHOOL OF ARCHITECTURE, THE UNIVERSITY OF HOUSTON

Memories, knowledge, and environments are lost every day. James Corner proposes that via their role as repositories of human activity and memory, the loss of cultural landscapes and built spaces erodes our ability to create and maintain connections to the past, present, and future.¹ But what is truly lost when real space is demolished, and what can be virtually restored? How can the conditions of the atmospheric interior provide a critical medium for the “restoration” of memory and environment?

This inquiry proposes that the preservation of memory and the built environment does not end exclusively with the wrecking ball, and that the eliciting of lingering traces of what once existed is being newly made possible by emerging technologies. The opportunity to enhance these atmospheric traces and even retroactively recreate previously lost environments has become increasingly enabled via new technologies such as interactive virtual reality, 3D computer generated imagery, and multi-user social interaction in the online sphere. From the restoration of Palmyra’s Arch of Triumph via 3D printing, to the virtual reconstruction of pre-1939 Jewish Warsaw by Google, new avenues emerge to consider retroactive revitalizations that, rather than attempt to provide an exact facsimile, offer simply the abstracted reconnection of an atmosphere.

As a means of pedagogical and practical exploration, diverse design solutions and opportunities were generated in a 3-week Junior-level Interior Architecture investigation that harnessed both emerging technologies and the lost constructed environments of Houston, Texas - a city with both a rich heritage and significant preservation challenges. Pursuant to the capture of abstracted atmospheres, the research and design works offer resources for historical and theoretical reflection and serve as powerful models for subsequent broader conclusions. Through the application of spatial erasure and restoration as its intellectual spark, this discussion provides possible creative solutions to real-world problems, and illuminates new knowledge about the contemporary environment. The idea of retroactively revitalizing “lost” spaces via their atmospheric resurrection provides a rich foundation for design exploration, and a critical avenue to discuss the meaning of preservation, memory, critical adaptation, the limits of current technologies, and the rich potential of Interiority. It is intertwined into the very essence.



Figures 1 & 2 - Retro/Active Revitalizations - Houston Fire Alarm Building (1938) - Student Work by Han Dang, Spring 2016)

LIGHT AND ATMOSPHERES OF PLACE

SUBMITTED BY: JUDY THEODORSON,
ASSOCIATE PROFESSOR, WASHINGTON STATE

Light is intertwined into the very essence of atmosphere, occurring as both a physical substance and as a trigger of the phenomenological. Thus, designers are well-served to develop a robust understanding of luminous circumstances and their corresponding impact on the human condition. Throughout my teaching and research, I have persistently probed this area of inquiry to uncover sources, concepts, and methods that expand literacy around light. Two discoveries are briefly outlined.

Literary Narrative

Creative writings offer a rich trove of verbal testimony on light. Armed with keen powers of observation and a command of language, authors record what are often fleeting moments of light and links to a human narrative. One emergent theme is that light is regularly credited as a potent activator of place and emotion. In Donoghue's (2011) novel "Room," the voice is a child who lives the first five years of his life in a single room, equipped with a skylight as his only connection to the outside world:

The light's all leaking away. I wished the day stayed longer so it wouldn't be night.

...I'm in Bed, Skylight's starting to drip down light, it must be morning.

These passages reveal a second finding: light is frequently described with language analogous to water. This analogy helps to materialize light, an otherwise intangible substance. Thus, we can think of buildings, spaces, and luminous objects as vessels that contain and leak light. The sky is the wellspring from which daylight arrives in ebbs

and flows, as if a tide or river. A third finding is that qualities of natural light — directionality, intensity, color, opacity— are in perpetual flux, creating atmospheric conditions that reflect time, place, and materiality.

It was just after the sixth hour. The pale sun entered from the west, and therefore through only a few, narrow windows, into the interior of the church. A fine strip of light still touched the main altar, whose frontal seem to flow with a golden radiance.

Eco, Umberto (1983),
The Name of the Rose

Modeling light

Physical models are necessary to develop a visual vocabulary of light. The modeling process enables us to accurately see and manipulate light; to fully explore the spatial condition; and to understand the interactive behaviors of light sources and materials. Furthermore, working with light sparks a passion and develops an emotional connection.

Example

To demonstrate how literary passages can inform a modeling exercise, the following description of the Oregon sky was given to a first year graduate student (with no design background) as a prompt to design a light-space model.

Usually the morning was overcast between wettings, the moving sky continuously surprising. Overhead the clouds roiled dark; ahead thinning through shades of gray to an accident of gold. To the north above the dark green, a moody blue. In the west white steam shrouded the mountain tops. Depending on the direction he



Model by Sarah Singleton, Photos by author

looked, above could be gold, black, silver, gray. He had never in his life gazed so long at sky, probed so often the places of light, threads bursting, spoonfuls burning, webs of glowing caught in trees. Around noon, if it was going to, the sun poked its steaming eye through the mist, and clouds broke into rivers and lakes, creating blue afternoons. Marvelous.

Malamud, Bernard (1961).
A New Life

DESIGN INTERVENTIONS THROUGH IMMERSIVE VIRTUAL ENVIRONMENTS

SUBMITTED BY: TILANKA CHANDRASEKERA, PHD., ALANA PULAY, PHD
OKLAHOMA STATE UNIVERSITY

The use of Virtual Reality (VR) technology in Design and Design education is not new. Since its inception in the 60's, VR has been employed by designers for communicating their design ideas. VR can be defined from a technology standpoint (associated hardware) as well as from an experiential standpoint (focusing on experiences such as immersion and presence). On a broader scale, VR is defined as "an alternate world filled with computer generated images that respond to human movements" (Greenbaum, 1992, p. 58). With the advancement of technology, cost effective Virtual Reality has become more available to designers and educators.

With these new types of VR Head Mounted Display (HMD) systems as well as with improved tracking systems, a new paradigm in VR termed "Room Scale Virtual Reality" has immersed. Room Scale VR provides new opportunities for designers through more immersive VR environments. Immersion and Presence are two main topics that have been discussed with regard to how people are affected by virtual environments. While immersion is identified as a quality of the technology used (Sanchez-Vives and Slater, 2005), presence is defined through a human perception perspective (Slater, Usoh and Steed, 1994). Both of these concepts are used to define and measure the feeling of 'being there' in a mediated environment. The concepts of presence and immersion are important in order to understand the experience of the atmosphere in a designed space. When considering interior spaces, atmosphere refers to the sensorial qualities of that space, which might be effected through materiality, lighting condition and



acoustics. Virtual spatial experiences allow a designer to make interventions to the factors that affect the spatial quality or the atmosphere of that space before they are actually built.

The Mixed Reality Lab at Oklahoma State University provides the students in the Interior Design program the opportunity of using cutting edge VR tools. Students in an early design studio were provided with a simple design problem of designing a dorm room for two college students. The students worked in 6 groups, and drew inspiration through a Native American art exhibition they visited. The students were instructed on using SketchUp and Unity 3D (a gaming engine) to develop an immersive virtual environment. Using SketchUp, the students developed the 3D model, then using Unity 3D they added lights and materials. 3 groups developed immersive virtual environments for the Oculus Rift DK2 HMD, 2 groups developed immersive virtual environments for the Oculus

Rift CV1 HMD, and 1 group developed an immersive virtual environment for the HTC Vive HMD.

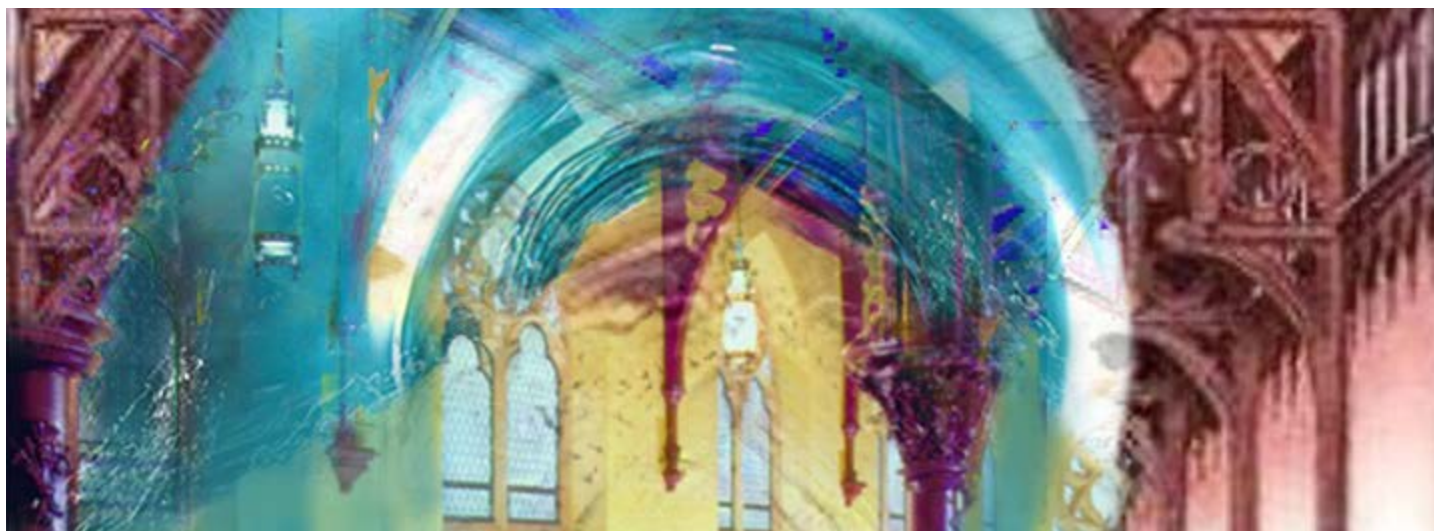
The students used VR as a mechanism to evaluate their designs. They made changes to the materials or lights and then checked if the atmosphere of the space that they designed adhered to their initial concept. The design outcomes were then reviewed through the virtual environments that the students developed. In a posttest survey students expressed that they found that the technology to be useful in their design work and that there was a high probability they would use it in their future careers.

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SHIP IN A BOTTLE: CONVERTING THE INTERIOR OF AN HISTORIC CHURCH INTO A MIDDLE SCHOOL

SUBMITTED BY: ROGER VITELLO



This assignment began as an historic preservation project, working with a former church building owned by an urban private school. Student growth created the need for a conceptual solution to allow the school to expand. A new building within the existing historic structure became the physical intervention to solve this need. The familiar presence of a church edifice in the streetscape was preserved while continuing the emotional bond to families in the community it represented.

Intervention in the form of adaptive reuse is an exciting endeavor which lends itself to the classroom and makes history come alive. By taking an actual realized project and re-enacting its challenges and narrative in the Interior Design studio, students become participants in the process, exploring the idea of placing new purposes inside of an old jewel of a building.

The juxtaposition of old and new created a special magic, unlike anything possible through modern construction. The challenge of creating a self-supporting structure within a historic shell stretched interior design practice into architecture and structural engineering. The challenge of bringing all construction materials, including such items as steel columns and beams, through restricted size openings, using a “ship in a bottle” technique for construction was explored.

Students nicknamed this project “Hogwarts’ Castle”, the magical mansion school in the Harry Potter books. As such, it conjured up an enchanting place to learn, where alchemy occurred within its walls. New vistas were created from within classroom balconies through interventions. Walkways exposed gothic architecture up close. Painted ceiling mosaics and the splendor of ornate carved wood trusses were revealed. Flying buttresses and half a

dozen chandeliers towered over students, and a dark-wood stairway spiraled to an upper-level floor. A certain symbolism and even epic quality resulted, epitomizing design constructs.

Experiences are an atmospheric issue and a vehicle for learning, connecting technology and fantasy. One learns how to create desired feelings and emotional reactions in a predictable way. Experiences involve the senses and it is experiences that remain with us after our memory of facts has begun to fade.

Atmosphere is an immediate form of physical perception, recognized through emotional sensibility. It is what happens inside of the walls, within and through interior design. It is the combination of emotional, spiritual, sensorial qualities that a space emits - the soul of a space. “The light and the use, the structure, the shadow, the smell and so on create emotional space; the condensation of emotion” and this can be created in any space. It was the beauty of the architecture that attracted the secular school to this building. The irony is that the spiritual nature and its persuasive aspects needed to be reduced for it to be adapted for secular use.

Historic churches are increasingly being vacated. Infrastructure has been built around them, making them part of the urban fabric and character. New uses must be found for them while preserving their architectural qualities and beauty. There is intrinsic excitement and value to a practitioner bringing completed projects into the classroom. Through this process interventions and resulting atmospheres can be brought to life, and lasting formative experiences can be created for students. It is my hope that this project experience engenders a deep love for and understanding of the adaptive reuse of historical buildings in my students.

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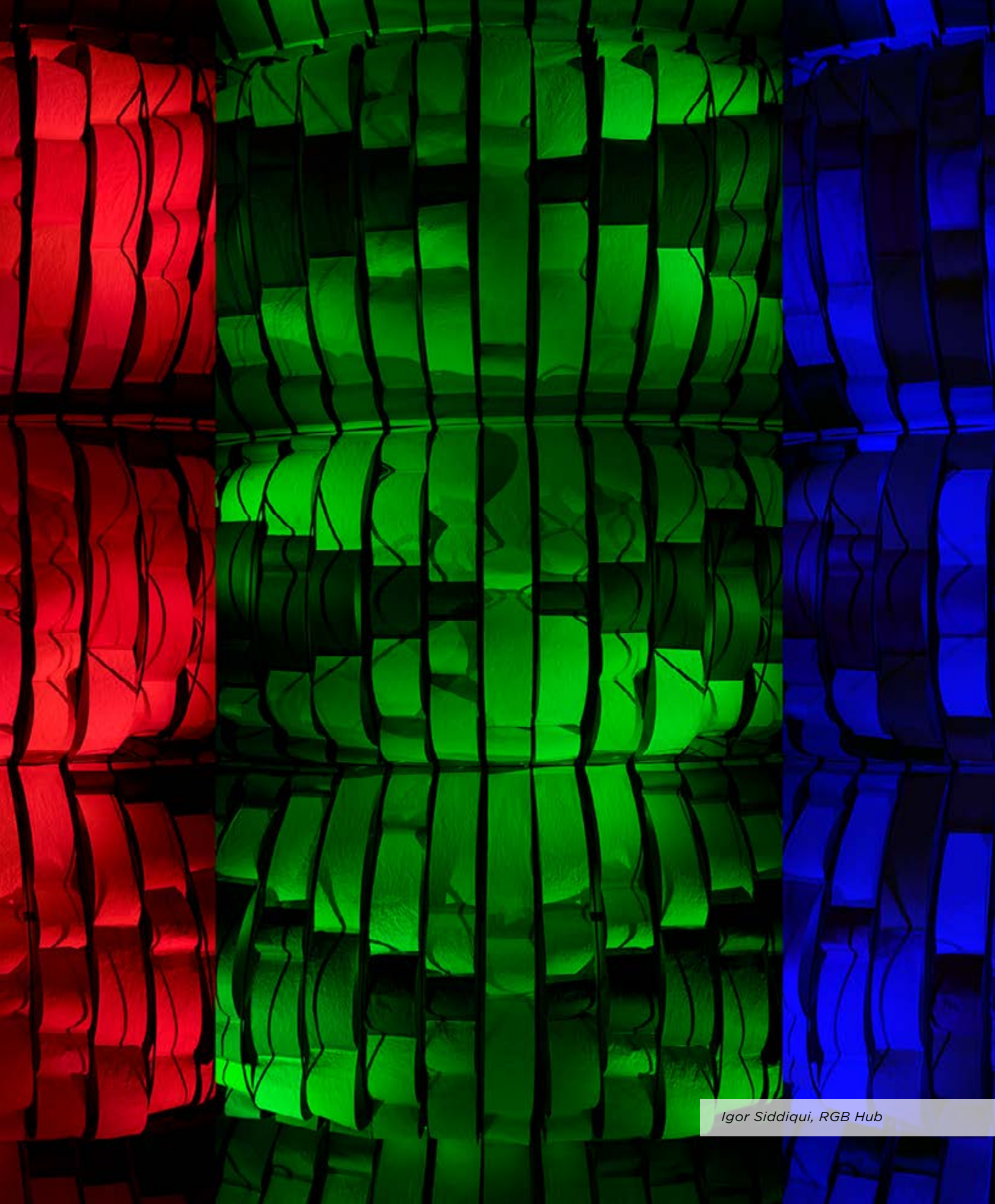
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