



THE UNIVERSITY of EDINBURGH  
*Edinburgh College of Art*



# imagine*ing* interiors

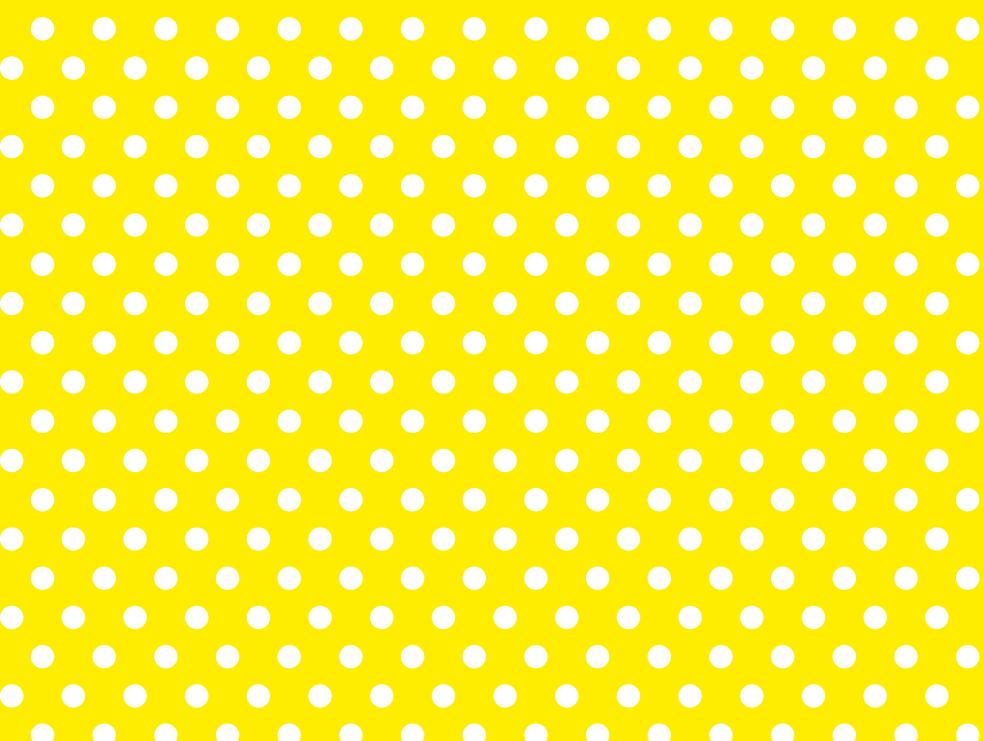
EDINBURGH  
2025

13 – 14 NOVEMBER 2025



EDINBURGH SCHOOL OF  
ARCHITECTURE  
& LANDSCAPE  
ARCHITECTURE

 Interior  
Educators



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## Timetable

### Thursday 13 November

TIME	SESSION
<b>09.30</b>	Registration
<b>10.00</b>	Welcome
<b>10.30</b>	<b>Panel 1: Interior Fragments</b>
Chair:	Rachel Simmonds
<b>Author(s)</b>	<b>Title</b>
Ro Spankie	<i>Ossian's Hall of Mirrors</i>
Vanessa Vanden Berghe	<i>Looking-beyond-Seeing: Assessing the Interwar Interior as Mediated</i>
Shaun Young	<i>Seeing Double: Reflections on Drawings of an Unrealised Interior</i>
<b>12.00</b>	Lunch & Exhibition Viewing
<b>13.00</b>	<b>Panel 2: Interior Imaging</b>
Chair:	Dave Loder
<b>Author(s)</b>	<b>Title</b>
Hazel Cowie	<i>Rendered: Networked Images and Spatial Experience</i>
Pamela Flanagan	<i>The Interior as a Digital Disruptor</i>
Chara Lewis	<i>Sensorial Journeys: This voice; this life; this procession</i>
Kristin Mojsiewicz	
Anneke Pettican	
<b>14.30</b>	Coffee Break
<b>15.00</b>	<b>Panel 3: Reflecting the Interior</b>
Chair:	Edward Hollis
<b>Author(s)</b>	<b>Title</b>
Suzie Attiwill	<i>Doubling: Movement-time-matter-modulation-image</i>
Chris Fernald	<i>Constructing a Woman at the Seam of Image, Space, and Body: Photographs of Georgia O'Keeffe's House at Abiquiú</i>
Aslı Çiçek	<i>Memory Re-Configured: Working with Fragments as Catalyst for Imagination</i>
Joshua Kempen	
Bie Plevoets	
<b>17.30</b>	<b>Keynote Speaker: Hélène Binet</b>
<b>19.00</b>	Conference Reception & Book Signing

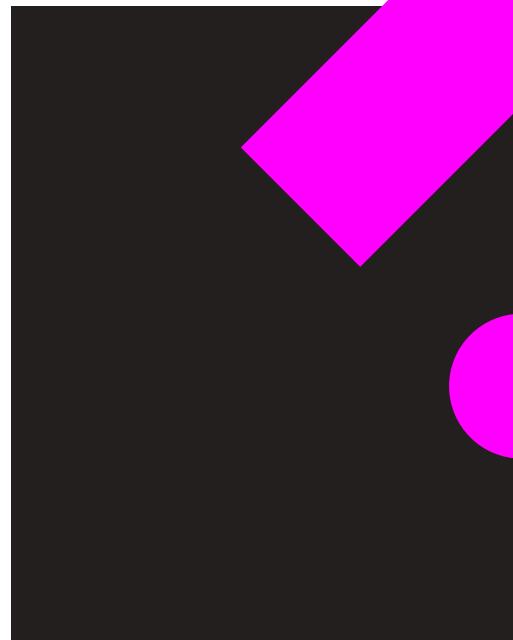
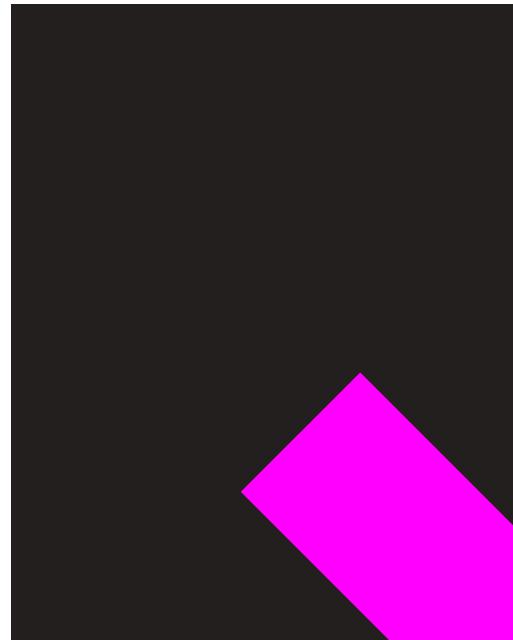


## Timetable

### Friday 14 November

TIME	SESSION
<b>09.00</b>	Registration
<b>10.00</b>	<b>Panel 4: Drawing out the Interior</b>
Chair:	Gina Olsson
<b>Author(s)</b>	<b>Title</b>
Edward Crump	<i>Sketch, Make, Generate: Revitalising Craft in Design through Generative AI</i>
Edward Hollis	<i>Drawing out Tales from a Glass Room</i>
Andrea Placidi	
Orit Sarfatti	<i>Trajectory Sections: Experiential Representation through Time</i>
<b>11.30</b>	Exhibition Viewing
<b>12.00</b>	Lunch
<b>13.00</b>	<b>Panel 5: Narrating the Interior</b>
Chair:	Gillian Treacy
<b>Author(s)</b>	<b>Title</b>
Xiaobin Huang	<i>Translating Words into Spatial Memory: AI-Generated Interior Models as a Medium for Subjective Experience</i>
Kieran Mahon	<i>The Missing Case of C. Winifred Harley</i>
Helen McCormack	<i>Reassembled Spaces of Knowledge: Reimagining the House of the Naturalist</i>
<b>14.30</b>	Coffee & Exhibition Viewing
<b>15.00</b>	Conference Plenary
<b>15.30</b>	<b>Keynote Speaker: Sophia Psarra</b>
<b>17.00</b>	Conference Closing Reception





## Welcome

Edward Hollis, Dave Loder, Gina Olsson, Rachel Simmonds, Gillian Treacy

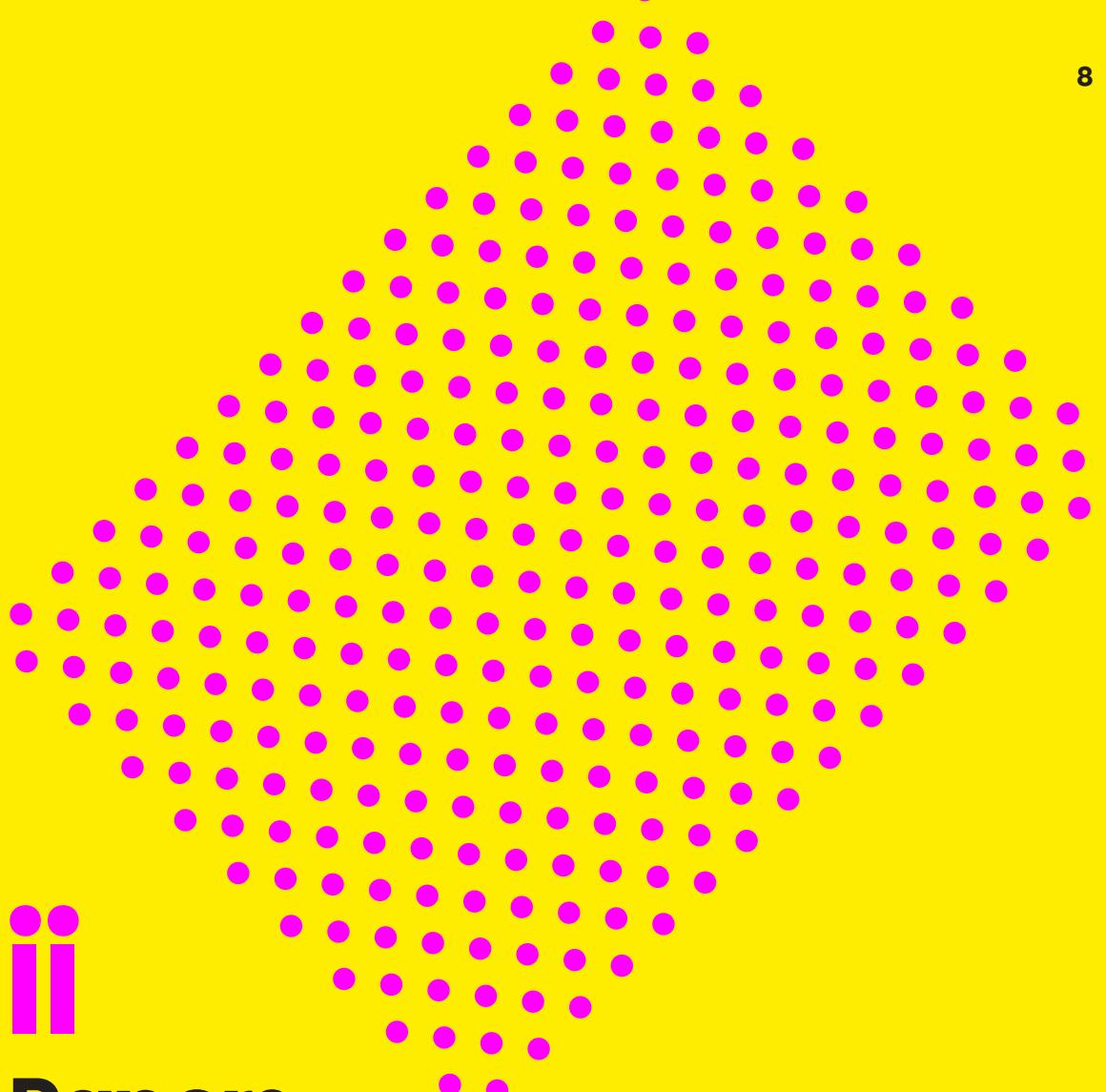
Edinburgh College of Art is delighted to welcome you to Imagining Interiors, the 2025 Interior Educators Conference.

'Imagining Interiors' is a deliberately ambiguous title, that can refer both to the process of making things up, creating, dreaming and describing; and also, more literally, to the activity of making images. In *The Emergence of the Interior* (2008) the interior historian Charles Rice writes of the 'doubleness' of the designed interior – both as a space to be occupied, and an image to be contemplated. Seventeen years on, in a world saturated by images imagined by machines, what might that doubleness actually mean? What opportunities might it present to design, build, and occupy – imagine – interiors?

This conference invites us to re-imagine what interiors might be as practices and products, and especially as images: still or moving, visual or haptic, digital or analogue, retrospective or anticipatory. A series of fifteen papers is complemented by an exhibition of images. Both are framed by two very different keynote speakers. Hélène Binet, the architectural photographer will talk about her practice of image making; while Professor Sophia Psarra will talk about the ways in which interior spaces can be imagined through narrative.

Supported by Interior Educators, 'Imagining Interiors' places the discipline and the subject of interiors in its rightful place at a key crossroads in this multi-disciplinary landscape, suggesting that to imagine anything at all, we must all learn to imagine from the inside.





ii  
**Papers**

interior  
interiority  
nature  
artifice  
reflection



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Dr Ro Spankie is subject lead for Interior Architecture at the University of Westminster, a creative practice concerned with reimagining forgotten pasts to anticipate future needs.

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### Ossian's Hall of Mirrors

*Apparently, in its heyday, a couple of hundred years ago, the walls were lined with mirrors to reflect the falls, so the Duke of Atholl and his guests could enjoy the sublime river sound and the peat-tinged, spumy water cascading all about them. A little Romantic eco-art installation.*

- Kathleen Jamie, *Findings* (Sort of Books, 2005, p.7)

This paper relates the story of a small, mirrored viewing house, located in an eighteenth-century picturesque landscape known as the Hermitage outside Dunkeld in Perthshire, Scotland.

Like the ideal landscape it belongs in, Ossian's Hall is constantly responding to its surroundings, an interior that reflects not only the waterfall it sits above, but also the seasons and the passing of time. It is a textbook example of the power of interior design to transform a simple architectural structure with plaster, paint and mirrors. The artifice allows the experience of standing within its reflective surfaces to slip between inside and outside, reality and illusion, blurring the relationship between the interior and interiority, the actual and the perceived. Of course, with interiority nothing is what it seems, the blind bard Ossian was a figment of the romantic imagination and the viewing hall as experienced today was built in 2007 not 1806 as the little section painted on one of the mirrors suggests. What is maybe less obvious is the landscape it stands in has been subject to its own interiority, being simultaneously a 'natural' woodland and an eighteenth-century romantic picturesque landscape, while, for its original owners, the Dukes of Atholl, it was an expression of power and a commercial crop. The landscape is as designed as the little mirrored hall. Why is it so difficult for us to think of nature in this way? The landscape is as designed as the little mirrored hall. Why is it so difficult for us to think of nature in this way?



photography  
interwar period  
performativity  
mediation  
domestic interiors



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Orphan Image © 1924, Architectural Review, Vol. LV, Jan-Jun, p.59.

## Looking-Beyond-Seeing: Assessing the Interwar Interior as Mediated

In his article for the magazine *Country Life* on the houses of the designer Oliver Hill (1887-1968) the architectural historian John Cornforth suggested that it was only through the experience of Hill's domestic settings that it would be possible to get an understanding of his approach to interior design. Cornforth emphasised that photography can never convey its strong imaginative quality, the combination of stylishness and spirituality, or the eccentricity and wit. Although the primacy of the immediate experience cannot be ignored it should not be seen as the only truthful way to gain a valid understanding of the experience of the interior, as this paper will show.

Taking the Interwar interior as mediated through photography, this paper seeks to move beyond the image of the interior that is understood as a two-dimensional representation and move towards Charles Rice's conception of the doubled interior, which treats the interior as both an image and a spatial condition. Examining images of interiors (such as those by Hill), as presented through the interwar press, this paper seeks to approach the photograph as both performative and representational, allowing the image to be treated as a valve between the interior and the exterior and facilitating an active engagement with the depicted interiors.

Indeed, through the paradigm of Looking-beyond-Seeing, as will be argued, we can get a closer understanding of designers' multi-sensory design approach when the embodied presence of a user is no longer possible. Through Looking-beyond-Seeing this article further proposes to foreground the experience of the researcher when encountering the photographed interior as a valid supplement to the reading and study of the early twentieth century interior.

Robert Adam  
interior  
design-led research  
architectural drawing  
visual methods



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© Shaun Young.

## Seeing Double: Reflections on Drawings of an Unrealised Interior

The subject of this design-led research is the author's unrealized proposal for a temporary interior installation at Croome Court – a Grade 1 listed neo-Palladian house in a landscape garden of international significance near Worcester, UK. The proposed installation was to commemorate the return of Croome's historic archive to the estate. It would transform a suite of first floor spaces, providing a home for a changing exhibition of artefacts from the collection. The author's proposal was informed by the eighteenth-century interior design techniques of one of Croome's principal designers, the architect Robert Adam (1728–92).

Oscillating between historical-interpretive and autoethnographic commentary, this illustrated paper explores a latent space of potentiality for imagining interiors – a space between past and present, representation and reality, historical research and design proposition. It is presented as a pair of reflections on the author's project for the 'Archive Rooms' at Croome. The first reflection explores the interplay between the historical research carried out into Adam's practice and the author's design proposal. It reveals often overlooked and esoteric ways of designing, drawing, and making interiors, and demonstrates their potential contemporary utility. The second reflection explores the reciprocally conditional relationship between drawing and the constructed interior in both Adam's practice and the author's unbuilt design proposal.

The author's approach to the project offers a potential foundational methodological strategy for future historically informed design-led research inquires of this nature, demonstrating how visual methods, inscriptive methods, and sensemaking strategies synonymous with architectural design practice can be re-appropriated for application in a research context. Moreover, the paper suggests how methods, familiar to the designer from a practice background, can have an equivalence to more traditional research methods in terms of rigour; capacity to generate knowledge and insight; replicability; and effectiveness in communicating research findings.



visual methods  
housing  
marketing



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## Rendered: Networked Images and Spatial Experience

In contemporary UK housing design, the processes of image production underpin and drive not only the reproduction of architectural styles within building, but also the lifestyles that these are intended to accommodate. While interior renders are where ideas of individual domestic lifestyle are expressed, there is also a process of the interiorisation of the exterior spaces. Here, collective and politicised expectations of lifestyle are set into the spaces between buildings through the careful control of views within and across developments to omit certain factors, normalising a homogenised form of lifestyle and domesticity. These expectations are developed through the circulation of marketing imagery.

This paper reflects on the idea of spatial experience as integrated and distributed technologically. Specifically, the images through which spatial experience is reproduced are networked and are subject to the restriction of the screen and networked technologies as an apparatus. In particular, the paper will explore how digital reproduction allows for multiple versions of an interiorised space to exist simultaneously, each of which operate with equal ontological rights.

The paper is based within architectural discourse and is rooted in cultural studies to imagine images as texts through which meaning is made and social, political and cultural values are described. Taking visual methodologies as its primary method, this paper will explore the circulation of images within an economy in which the visual, specifically the networked image, is where politicised ideas of domestic life are played out.

digital pattern  
resistance  
surveillance  
home  
resistance



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Pamela Flanagan researches fictional spaces via an analysis of constructed interiors of performance, film and TV to question how fictional interiors create understandings of narratives through a spatial dialogue.

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## The Interior as a Digital Disruptor

Our everyday domestic lives are subsumed by the digital world, from the moment we wake up, checking global news updates via social media to switching the heating on via a phone app through blurry eyes under the warmth of the duvet. The domestic interior is no longer private but saturated with unseen eyes and ears, where the choreography of our everyday habits is constantly harvested and translated into data. The intruder no longer is required to break in; it has already made itself at home, woven into the digital fabric of daily life.

External security and surveillance measures are outdated in this post-digital world. If the home is to remain a sanctuary, we must understand the data mining of our day-to-day lives. What if the interior design of the home itself became an act of subversion? What if patterns on walls, on furniture, or upon the body could glitch the sensors and confuse the gaze of surveillance systems? In this proposal, the ordinary housecoat becomes a possible tool/form of resistance: a moving glitch within the digital landscape, its shifting camouflage disrupting surveillance and reclaiming space for the body.

The interior is a contested terrain where privacy might be actively constructed through design. It proposes the possibility for surfaces and skins that mask, distort, and evade the unwelcome infringement of privacy in our homes. Through these interventions, the domestic interior becomes not just a site of dwelling, but a site of resistance against the unnerving occupation of digital surveillance.



Woolf  
LiDAR  
Kinect  
spatiotemporal  
interior



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Brass Art is the practice of Chara Lewis, Kristin Mojsiewicz & Anneke Pettican. Collaborating since 1999 they present their work nationally and internationally.

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## Sensorial Journeys: Brass Art - this Voice; this Life; this Procession

The immersive video and soundscape this voice; this life; this procession emerged through Brass Art's long-term engagement with light as a material, a shared interest in Virginia Woolf's writing and the potential of light-based capture to affectively 'record' and 'translate' heritage spaces with deep literary resonances. Working with two very different forms of light-based scanning and capture technologies in the grounds of Monk's House, Rodmell, attention was focussed on Woolf's writing room where all her major works from 1922 onwards took form. Through an examination of Woolf's writing room as threshold, the artists will situate this immersive work and Woolf's writing in relation to the registers of visible and invisible light, worlding, and the threshold as an irruption in the transmission of fluid, spatial journeys.

Usually seen by the public through a viewing window, Brass Art were permitted by the National Trust to scan themselves inside this intimate, creative space and the surrounding garden, using light-based laser technologies more familiar to haptic gaming and architectural practices. Through the invisible reflected light of the Kinect on-range sensors and LiDAR scanner, the artists carefully explored and occasionally disrupted the interior and exterior spaces using mirrors, performance, and duration to generate different forms of time-based cloud data.

In "this voice; this life; this procession" the 'sensing body' moves through the windows of Woolf's home as the digital data-layers of her garden and writing room are peeled open. The artwork invites audiences to visualise aspects of the multiple, fragmented versions of reality and time that Woolf herself articulated. Through adopting her creative approach to being-in-the-world; streams of consciousness, atemporality and defamiliarization, Brass Art reveal - using Woolf's words - the 'gradual dissolution of everything'.

interior  
interiority  
actual  
perceived  
natural  
artificial  
environmental storytelling



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Dr Suzie Attiwill supervises PhDs at RMIT's Practice Research Symposiums Melbourne, Barcelona & Saigon. Her research experiments with concepts of interior and interiority for interior design projects.

© Suzie Attiwill.

## Doubling: Movement-Time-Matter-Modulation-Image

Picking up the question – ‘what might that doubleness actually mean?’ – this paper opens the concept of interior to invite new ways of imagining and imaging for interior designing. Revisiting Rice’s thesis through a lens that highlights ‘interior’ as a relational production situated in an outside of dynamic forces, the nature of doubleness as a process of doubling – a folding of forces in an outside – will be taken as a line of experimentation. The milieu of the nineteenth century forms the setting for the emergence of ‘the interior’ as a space of retreat and withdrawal from an industrialising exterior. As Rice notes: the interior is produced through an enfolding (doubling) to ‘ensure the ongoing viability of the self’. Walter Benjamin’s writings on ‘the interior’ conjures scenes of tightly controlled space-time arrangement – the collector and his collection, the compass case and compass, the apartment as cockpit. He notes that this desire to control the outside through doubleness threatens the interior with stasis. This refrain of doubling as a relation between self and space – a doubleness of reflection – has continued to frame ‘the interior’ and interior design practice. Theories of ‘the interior’ and interior design reiterate the relation between inhabitant and space as one of representation. Henri Bergson’s concept of movement-image is an interesting counterpoint. He critiques/dismisses the idea of image as a mental projection and re-poses perception as modulation and image as a process of temporal modulation occurring in matter. There is a shift from the fixity of representation and reflection like Narcissus’s gaze to experimenting with contemplation: a process of drawing something from, contracting and folding in. The potential here for interior design as a practice of doubling – a folding in an outside – seems particularly poignant/urgent in the current milieu.



Georgia O'Keeffe  
minimalism  
embodiment  
phenomenology  
architectural photography



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Chris Fernald is an American scholar (MA Art History Williams College, 2022). He has presented his scholarship widely, with his most recent lecture at the AHRA Intl. Conference in 2024.

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## Constructing a Woman at the Seam of Image, Space, and Body: Photographs of Georgia O'Keeffe's House at Abiquiú

American artist Georgia O'Keeffe's iconic interior design sensibilities, a once novel intersection between American Southwest, Japan, and high modernism, are nowhere more fully expressed than within the adobe walls of her home in Abiquiú, New Mexico. In the decades following the home's renovation in 1949, O'Keeffe invited photographers into her home, turning the house into an influential production site and distribution centre for what would become a highly marketable gestalt of modernist desert asceticism. But this photographic archive —spanning seventy-five years and appearing in publications ranging from *House Beautiful* (1963) to *Cereal* (2017)—produced something far stranger. Both during and after the artist's life, photographs of the Abiquiú home and the personhood of Georgia O'Keeffe became coterminous in the public consciousness, even without the figure of the artist present in the photographic frame. In the contemporary digital image world, the photographs of Abiquiú's interiors—and their enmeshment with O'Keeffe's person—serve as a strangely prescient vision for how we would come to reconstruct ourselves as images and to reconceive ourselves as environmentally entangled persons. It is here that we find one consequential source point for the creation of a new kind of aspirational being in the digital age—a self formed at the nexus of body, domestic interior, and photograph.

This paper argues that O'Keeffe and her photographer collaborators successfully leveraged interior photography to not only rewrite O'Keeffe's public persona but to produce a scenography in which both a new vision of American womanhood and of mediated personhood might be born. I theorize that the prolific meme-ification of O'Keeffe's photogenic domestic aesthetics—a globe-spanning desert asceticism suggesting humility; timeless noblesse; and an earthen, nondescript sacrality—serve to manage an injury shared by O'Keeffe and the contemporary digital subject: that of being subject to hyper-mediation and trade in the image attention economy. In Abiquiú's photographs, we discover a novel use for interior photography: a *techne* by which the self is (imaginatively, paradoxically) recovered and reconstituted in a world ruled by the dehumanizing glare of the camera.



**fragments**  
**memory**  
**re-configuration**  
**Pikionis**  
**imaginary interior**

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## Memory Re-Configured: Working with Fragments as Catalyst for Imagination

This contribution elaborates on how the reuse of architectural fragments in secondary contexts can generate associative, memorial, or intense sensorial experiences of interiors in an increasingly standardised and homogeneous interior world. Integrating these second-hand fragments can elevate interiors beyond anonymity, particularly when composed of high-quality materials or intricate craftsmanship. Their haptic qualities provide more grounded interior experiences, evoking associations with time and place that are connected to local identity and zeitgeist. The fragments function as first-hand liaisons between past and present, and additionally, between observer and maker.

In this paper, the well-known paths on Philopappos Hill by Dimitris Pikionis will be discussed as an imagined interior, configured as a sensitive landscape that reassembles a time and place never truly existed, merged from the haptic qualities of reused fragments of local debris. The imperfect fragments guide the observer on a sensorial journey embedded with associations and historical references, demonstrating their capacity to attract and evoke contact with the past while shaping a reality that the observer imagines. In this way, the fragments act as catalysts for imagination and as generators of sensorial experiences.

"Memory Re-Configured" reflects on the significance of the fragment's materiality, while also reconsidering the contemporary designer's methodology: the designer shifts from being a consumer of raw and processed materials to a collector and configurator of existing fragments. In doing so, the contemporary interior may re-evaluate the power of imagination, re-present memory, and evoke sensitive interpretations and associations through the reuse of second-hand fragments.



design education  
generative AI  
craft skills  
hybrid pedagogy  
interior design



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## Sketch, Make, Generate: Revitalising Craft in Design through Generative AI

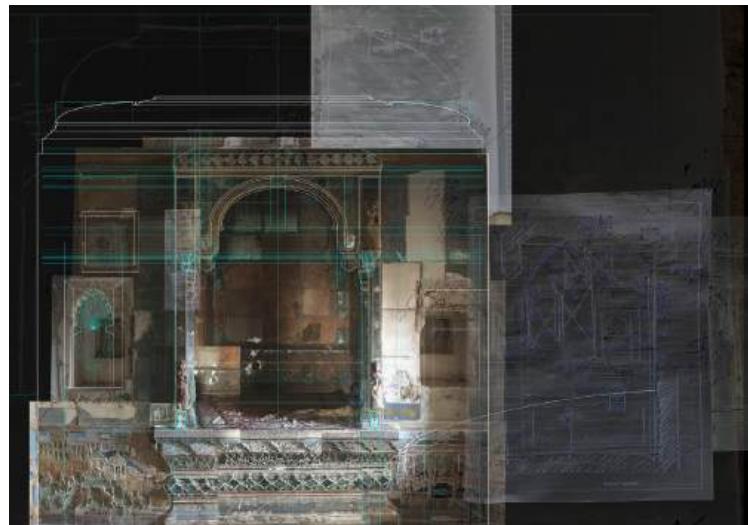
While the rapid evolution of 'visual' Generative Artificial Intelligence (GenAI) remains a fluid process, making definitive conclusions difficult, it is crucial to assess its progress to understand its potential longer-term impact on design. Although OpenAI's DALL-E, the first text-to-image model, emerged in early 2021, it was not until mid-2022 – when DALL-E 2, Midjourney, and Stable Diffusion were released – that these new applications began to be recognised, and feared due to their ability to create convincing visualisations from text prompts, leading to questions around the future of the designer and whether a course has been plotted for the end of humanity's role in this practice.

Rather than viewing these advancements with apprehension, I have chosen to see them as opportunities for augmentation – seeking ways to integrate visual GenAI applications into the design process to enhance, rather than replace, human capabilities. To date, my hands-on experimentation with these tools has led me to conclude that they are innately shackled in their current form due to their lack of ability to connect with a broader set of data inputs, principally related to the inability of the technology to develop an awareness of the tangible, physical world. For the meantime at least, these programs are not close to replacing human designers, but can be seen as powerful tools for augmenting our creative capabilities.

Being open to this line of thinking in relation to the design process naturally leads to the consideration of how ideas are communicated to clients and stakeholders. visual GenAI has the potential to disrupt the traditional model which is presently constrained by the need for significant effort in creating digital information up front, as it can generate complex information from limited inputs, shifting the focus from more conservative production to flexible ideation. In this context, visual GenAI acts as an accelerant in early-stage design and therefore it makes sense to work in ways that reflect this, focusing on how quickly an idea can be visually communicated, iterated, and explored. This route arguably leads to the re-promotion of analogue craft within contemporary design workflows, due to the ease of spontaneous creation and tactile iteration, both acts grounded through being subject to the required forces of the physical world, yet unencumbered by technological constraints. This paper will explore how the digital world, once seen as distancing designers from creativity, has unlocked, through advancement into the AI-era, the potential to rekindle a closer bond between the human hand and built form.



drawing  
story  
chronotope  
preservation  
structuralism



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Edward Hollis is a recovering architect, and the Chair of Interior Design at the University of Edinburgh. This paper draws on research undertaken for his PhD from RMIT Melbourne.

© Edward Hollis.

## Drawing out Tales from a Glass Room

This paper will draw out a doomed attempt to imagine the pasts, presents and futures of a doomed room: a mirrored sheesh mahal in Rajasthan in Western India. It may have disappeared by the time this paper is delivered.

An interior is not a static object that can be imagined in a single image, but is constantly changing, and thereby demanding constant reimagination. How might we re-imagine – that is, make images of – those re-imaginings, and, in doing so, draw interiors in time as well as space?

This contribution starts with an analogy between such an enterprise and the act of storytelling, which is in itself an act of reinvention rather than invention. As scholars of the folk tale from Walter Benjamin to Marina Warner have noted, we tell not just stories, but stories of stories, too narrating their own evolution in time.

Building on structuralist understandings of story from Gustav Freytag to Vladimir Propp, this paper will narrate an attempt to use interior image making to draw out interior stories: stories that take place in and about an interior, as well as the story of their own making and telling.

Weaving these visual and verbal narratives together into what the literary critic Mikhail Bakhtin called a chronotope – a temporal and spatial medium, the story that this paper imagines is re-told to suggest ways that one mirrored room might outlive its own cracking and shattering, to endure in the imagination.



subjective representation  
 user's experience  
 trajectory projections  
 proprioception



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Andrea Placidi and Orit Sarfatti are colleagues in the Interior Architecture Programme at Brookes and research actively at the boundaries of their discipline.

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## Tracing Subjective Spatial Experience Using Trajectory Plans and Sections

The paper argues for the inclusion of the subjective experience of space as a 'measurable' representation of architecture. The dense layering of knowledge gleaned from experience is essential for the proprioception of humans in space, where architecture is a constant presence that defines our physical and imaginative explorations of spatial boundaries. But the actual form of buildings is not what is subjectively perceived, because any movement injects a temporal distortion into the sequence of spatial configuration. Therefore, the paper exposes the limitations of conventional architectural representations in their attempts to capture and anticipate the experiential dimension of design from a user's perspective. Through a selection of historical examples, the paper examines alternative modes of representing the subjective reading of space, offering insight into methods that go beyond traditional orthographic drawings. The paper then presents the methodology currently employed in an academic Interior Architecture programme, which re-centres the user's experience as a primary concern. The method acknowledges the value of architectural conventions without dismissing them, instead advocating for a more integrated and empathic approach to spatial representation.

generative AI  
collective memory  
speculative interior  
architectural representation  
digital heritage



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## Imagining the Unseen: AI, Memoryscapes, and the Interiorities of the Red Road Flats

The interior is deeply interwoven with human subjectivity, serving as a repository for memory and affect. This intrinsic connection is profoundly challenged when urban renewal leads to the erasure of the built environment, displacing the collective memory of entire communities. This research confronts this issue through the case study of the demolished Red Road Flats in Glasgow, positioning generative Artificial Intelligence (AI) as a speculative medium for preserving and representing marginalized histories. In this research, we propose a new approach that translates former residents' memories into a series of evocative interior moments. The process starts by producing 2D representations and ends with 3D physical items being created. Instead of redeeming AI's non-literal and associational nature as technical constraints, our approach openly receives them as a creative catalyst. Through this human-computer collaborative work, ensuing visual depictions are empowered to step out of mere fact-based rehabilitation. Finally, in the final installation, it produces a new type of physical memorial that gives tangible form to individuals' subjective experiences. The work not only proposes a new template for commemoration of lost architectural history, but it also shows the significant potential of AI to develop image counter-narratives that qualify monolithic official histories.



Dartington Hall School  
progressive education  
C. Winifred Harley  
school design  
creative research method



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## The Missing Case of C. Winifred Harley

How might writing practices be diversified to address historical silences and reimagine lost interiors? My proposal addresses this question in response to the 'Imagining the unseen' theme. To do this, I will present an extract of my research on the architecture of progressive education at Dartington Hall School in Devon, England (1926–87). The internationally celebrated co-educational boarding school initially boasted some of the most modern and specialised educational architecture in the country. Until now, however, historians have not focused on its designed environments, many of which are lost or forgotten. I will share the story of C. Winifred Harley, a pioneering but overlooked early years educator who was employed by Dartington to advise on the design of its first purpose-built educational facility. To restore Harley's agency in the design process – as well as to understand the interiors – I offer a creative, layered writing approach which places the marginalised voices of neglected staff or forgotten students alongside the traditionally more dominant ones of headmaster or architect. The method, drawn from site-writing practices and archival research, is a response to Dartington's own innovations in the field of performance writing and explores an embodied relationship with place and space. Through the work, I argue that polyvocal forms of writing are a vital mechanism for generating more diverse and holistic understandings of interiors and the communities that use them. On one hand, a greater breadth of academic writing styles creates opportunities for readers to engage with texts who may otherwise be shut out. On the other, the approach reflects the progressive desire to develop the whole learner through interactive and expressive forms of education. The approach has important implications for making built environment practices more inclusive by prompting designers and policymakers to recentre marginalised voices and foster multiple ways of knowing.

**reimagining interiors**  
**naturalist houses**  
**reassembling interiors**  
**lost interiors**  
**historical interiors**

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## **Reassembled Spaces of Knowledge: Reimagining the House of the Naturalist**

The houses of eighteenth-century naturalists provide useful models of knowledge production related to subjects now defined as the 'sciences', but which were understood in the period as 'natural philosophy'. In the twenty-first century, reflecting on interior spaces where such knowledge was generated, a kind of 'doubleness' is clear to see; representative of an expansive and extractive empire on one side, and, on the other, prototypes of modern urban laboratories formed to scrutinise the natural world. Arguably contributors to the current anthropocentric crisis, when reimagined, these spaces might also be considered as indicative of the very type of relationships now needed with our interiors between human and more-than-human species. Therefore, this paper describes a Latourian and phenomenological approach to reimagine houses and homes of naturalists during the enlightenment, explaining how, among their cabinets, museums, herbariums, libraries, and drawing rooms, an embodied form of knowledge existed, emerging as they lived and worked closely alongside products of the natural environment. The paper reassembles (Latour, 2007) the contents of houses that belonged to the Scottish anatomist, Dr William Hunter (1718-1783), Sir Joseph Banks (1743-1820), and Dr William Cullen (1710-1790), to demonstrate what Elizabeth Yale calls 'sociable knowledge' (Yale, 2016) and Bachelard alludes to in 'communicative' light (Bachelard, 1957). William Cullen, the Edinburgh-based physician and chemist, is a good example. Buying a 'bleak and disagreeable' plot of land to build his home at Ormiston Hill, he deliberately set out to demonstrate how it might be possible to thrive in what many considered to be a difficult environment. Cullen 'improved' the buildings and land at Ormiston Hill in a fashionable, eighteenth-century, sense, but from our own perspective, we might consider his intentions as 'environmentally conscious', as he sought to create an interior interconnected to the immediate exterior landscape, inhabiting a space of human and more-than-human knowledge.





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## Exhibits

**interiorization**  
**folding of the outside**  
**doubling**  
**modulation**  
**sensation**  
**contraction**  
**haecceity**



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## A New Image for Interior and Interiority

The doubleness of the relation between self and space is cited as a key aspect of the emergence of 'the interior' (Rice 2007) and continues to be a refrain in 'the interior' and interior design practice. Theories and histories of 'the interior' and interior design describe this relation as one of representation; the interior as an image and imagining of the inhabitant and the world in which they live (Ionescu 2018).

This expresses the relational aspect of interior design. What if we give emphasis to this openness as distinct from the architectural and enclosed space? What if we pause in the making of relations and resist – even if temporarily – the move to representation?

This image is not to be read as meaning something nor a condition of interpretation, a representation nor illustration; but differently, as an image of thought – a concept of doubling as a folding of the outside that produces an interior; an interiorization. This is not presented as an alternative to representation and therefore a different kind of image and imagining. Instead, it highlights representation as an interiorization where the relation with the outside becomes one which fixes the outside and holds in place to establish certainty, stability and identity for the inhabitant.

A new image for interior and interiority as interiorization of an outside, making visible invisible forces, sensations, vibrations. Processes of contraction and framing where regimes of representation and recognition become apparent as secondary and in turn, this invites experimentation in making relations other than ones caught up in assumptions of individuals and space with an 'I' at the centre as producer of experience. A new image for interior and interiority – a movement-image – open in an exterior of change and contingency.





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Orphan Image © 1924, Architectural Review, Vol. LV, Jan-Jun, p.59.

## Looking-Beyond-Seeing: Assessing the Interwar Interior as Mediated

In his article for the magazine *Country Life* on the houses of the designer Oliver Hill (1887-1968) the architectural historian John Cornforth suggested that it was only through the experience of Hill's domestic settings that it would be possible to get an understanding of his approach to interior design. Although the primacy of the immediate experience cannot be ignored it should not be seen as the only truthful way to gain a valid understanding of the experience of the interior. Mediated representations such as those displayed here can equally generate a meaningful, multi-sensory encounter with the past.

Taking the interwar interior as mediated through photography, we can move beyond the image of the interior that is understood as a two-dimensional representation and move towards the doubled interior, which Charles Rice defined as an interior that is consciously understood as both an image and a spatial condition. Exploring images of interiors (such as those by Hill), as presented through the interwar press, it is possible to approach the photograph as both performative and representational, allowing the image to be treated as a valve between the interior and the exterior and facilitating an active engagement with the depicted interiors.

Indeed, through the paradigm of Looking-beyond-Seeing we can get a closer understanding of designers' multi-sensory design approach when the embodied presence of a user is no longer possible. Looking-beyond-Seeing asks us, as viewers, to engage actively with what is shown and what is absent, to imagine the interplay of material and immaterial qualities, and to recognise the performative power of the photographed interior as a valid supplement to the reading and study of past interiors. The photographs as seen here are an invitation to imagine the absent bodies, flickering candlelight, and shifting atmospheres once held within these rooms.



### Brass Art

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Brass Art is the practice of Chara Lewis, Kristin Mojsiewicz & Anneke Pettican. Collaborating since 1999 they present their work nationally and internationally.

## This Voice; this Life; this Procession

The two-channel video and soundscape this voice; this life; this procession emerged through Brass Art's long-term engagement with light as a material, a shared interest in Virginia Woolf's writing and the potential of light-based capture to affectively 'record' and 'translate' heritage spaces with deep literary resonances. Working with two very different forms of light-based scanning and capture technologies in the grounds of Monk's House, Rodmell, attention was focussed on Woolf's writing room where all her major works from 1922 onwards took form.

Usually seen by the public through a viewing window, Brass Art were permitted by the National Trust to scan themselves inside this intimate, creative space and the surrounding garden, using light-based laser technologies more familiar to haptic gaming and architectural practices. Through the invisible reflected light of the Kinect on-range sensors and LiDAR scanner, the artists carefully explored and occasionally disrupted the interior and exterior spaces using mirrors, performance, and duration to generate different forms of time-based cloud data.

In "this voice; this life; this procession" the 'sensing body' moves through the windows of Woolf's home as the digital data-layers of her garden and writing room are peeled open. The artwork invites audiences to visualise aspects of the multiple, fragmented versions of reality and time that Woolf herself articulated. Through adopting her creative approach to being-in-the-world; streams of consciousness, atemporality and defamiliarization, Brass Art reveal - in Woolf's words - the 'gradual dissolution of everything'.





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### The Dusk

Julius Shulman's iconic photo of the Kaufmann House exhibits the critical moment of dusk where interior becomes exterior, where light becomes balanced and where space becomes layered. Shulman's photography has had lasting effects on the practice of architectural photography. Determining the "decisive moment" as Henri Cartier-Bresson had called it, is a balance of knowing light, precise timing and previsualizing composition. This photo shows the dynamic and power of "the dusk" – where the inside is as dynamic as the building and the building is balanced with the landscape and the landscape is connected to the sky.

Shulman's work goes beyond precise timing and correct exposure. The image shows the benefit of the technical lens "shift" where the axis of view is not the center of the image. This allows for careful control of the relationship of building layers as well as the interior perspective as we view through the hallway to see layers of light and shadow.

Shulman did not have the tools we have now, his skills and timing had to be precise. Current technology cannot overcome environmental conditions. However, photographic technology offers unique opportunities to balance light that were not available in the past. Extreme bit-depth RAW images files coupled with lens technology, post-production, High Dynamic Range (HDR) files combine to offer image data that opens opportunities to replicate the experience of human eye/brain in space – or potentially to expand upon our human perception. The rich history of architectural photography, the critical moment of dusk, and contemporary tools come together in recent architectural photography to bring the experience of interior space and relate this space to context.

design education  
generative AI  
craft skills  
AI pedagogy  
interior design



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## AI Making Mashup

While the rapid evolution of visual AI remains a fluid process, making definitive conclusions difficult, it is crucial to assess its progress to understand its potential impact on design. Although OpenAI's first text-to-image model 'DALL-E' emerged in early 2021, it was not until mid-2022—when DALL-E 2, Midjourney, and Stable Diffusion were released—that these new applications began to be recognised, and feared due to their ability to create convincing imagery from text prompts, leading to questions around the future of the designer.

Rather than viewing these advancements with apprehension, I have chosen to see them as opportunities for augmentation—seeking to integrate visual AI into the design process to enhance, rather than replace, human capabilities. Presently, visual AI tools are innately shackled due to their lack of ability to connect with the tangible, physical world. Therefore, by diversifying the way we communicate them, through visual language, rather than text, it is suggested we may unlock their potential through connecting them to recognised means of conventional design practice.

Visual AI can disrupt the contemporary design workflows constrained by the need for significant effort in creating digital information up front, as it can generate complex visuals from limited information, shifting focus from conservative production to flexible ideation. Therefore, it makes sense to work in ways that reflect this, focusing on how quickly an idea can be visually communicated, iterated, and explored. Utilising Visual AI in this approach would allow it to act as an accelerant in early-stage design and encourages the re-promotion of analogue craft within contemporary design workflows, due to the enhanced ability to translate ideas between digital and analogue space. This image evidences my experimentation in this area, seeking to explore how visual AI has the potential to rekindle a closer bond between the human hand and the built form, through using sketch models as inputs.





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© Masimova and Langomas

## Spatially Entangled

We have become accustomed to using devices like phones and computers to connect with one another. When we move away from our homes, the threads tying us to our home and family begin to loosen. We leave parts of us behind, while we carry others forward with the hope of creating a new space to call home. Such devices allow us to communicate, but they limit the complexity of our interactions. We lose our ability to hear, smell, and feel present in the places we have left.

Our thesis explores how domestic objects activate memories to distant locations. Spatially Entangled centres a personalised system that integrates customised 'memory nodes' into the user's domestic space. Based on the user's concept of home, each node is composed of an object and its associated space. Nodes evoke connections by triggering sensory, procedural and episodic pathways that can be activated at specified times. A person can be present simultaneously in two different cities by stumbling upon a 'memory node.' This enables us to reflect on our experiences and to reposition interior and lighting design as technologies threading connections wherever we are.

The case study is done on one author living between New York & Azerbaijan

The nodes propositioned in this study are:

1. Carpet node enables inhabitants' presence to manifest in one another's spaces through shifts in patterns.
2. Natural Phenomena node interacts with daylight to evoke a memory of vivid colors and shadows experienced during the sunset at home.
3. Interior lamp node is a medium bringing people together for its warmth as it recalls the memory of the open fire in Azerbaijan & represents the presence of a distant user.
4. Sound node transmits the sound of copper hammering in the mornings in Azerbaijan, while being positioned in New York, waking the user up.



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## **Georgia O'Keeffe Studio, Abiquiú, New Mexico (2024)**

American artist Georgia O'Keeffe's iconic interior design sensibilities, a once novel intersection between American Southwest, Japan, and high modernism, are nowhere more fully expressed than within the adobe walls of her home in Abiquiú, New Mexico. In the decades following the home's renovation in 1949, O'Keeffe invited photographers into her home, turning the house into an influential production site and distribution center for what would become a highly marketable gestalt of modernist desert asceticism. But this photographic archive—spanning seventy-five years and appearing in publications ranging from *House Beautiful* (1963) to *Cereal* (2017)—produced something far stranger.

Both during and after the artist's life, photographs of the Abiquiú home and the personhood of Georgia O'Keeffe became coterminous in the public consciousness, even without the figure of the artist present in the photographic frame. In the contemporary digital image world, the photographs of Abiquiú's interiors—and their enmeshment with O'Keeffe's person—serve as a strangely prescient vision for how we would come to reconstruct ourselves as images and to reconceive ourselves as environmentally entangled persons. It is here that we find one consequential source point for the creation of a new kind of aspirational being in the digital age—a self formed at the nexus of body, domestic interior, and photograph.

O'Keeffe and her photographer collaborators successfully leveraged interior photography to not only rewrite O'Keeffe's public persona but to produce a scenography in which both a new vision of American womanhood and of mediated personhood might be born. I theorize that the prolific meme-ification of O'Keeffe's photogenic domestic aesthetics—a globe-spanning desert asceticism suggesting humility; timeless noblesse; and an earthen, nondescript sacrality—serve to manage an injury shared by O'Keeffe and the contemporary digital subject: that of being subject to hyper-mediation and trade in the image attention economy. In Abiquiú's photographs, we discover a novel use for interior photography: a *techne* by which the self is (imaginatively, paradoxically) recovered and reconstituted in a world ruled by the dehumanizing glare of the camera.





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## Digital Disruptor: The Housecoat

Our everyday domestic lives are subsumed by the digital world, from the moment we wake up, checking global news updates via social media to switching the heating on from a phone app through blurry eyes under the warmth of the duvet. The domestic interior is no longer private but saturated with unseen eyes and ears, where the choreography of our everyday habits is constantly harvested and translated into data. The intruder no longer breaks in; it has already made itself at home, woven into the digital fabric of daily life.

External security and surveillance measures are outdated in this post-digital world. If the home is to remain a sanctuary, we must learn to resist. What if the interior design of the home itself became an act of subversion? What if patterns—on walls, on furniture, upon the body—could glitch the sensors and confuse the gaze of surveillance systems? In this proposal, the ordinary housecoat becomes a tool of resistance: a moving glitch within the digital landscape, its shifting camouflage disrupting surveillance and reclaiming space for the body.

The interior is a contested terrain where privacy must be actively constructed. It proposes surfaces and skins that mask, distort, and evade the unwelcome infringement of privacy in our homes. Through these interventions, the domestic interior becomes not just a site of dwelling, but a site of resistance against the quiet occupation of digital surveillance.



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© Beatrice Frant.

## **Unreliable Narrators: Subjective Spaces or Home is Never as we Remember It**

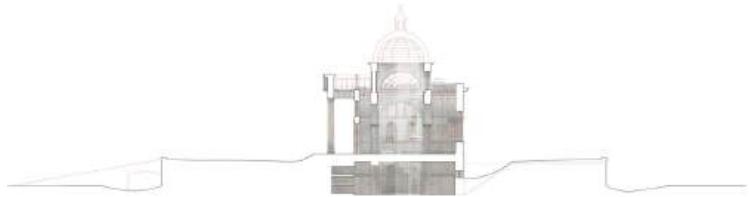
Memory skews space. And when space endures a re-visit, perception changes. Past intangible echoes force the reconstruction using only imagination, which is why the intricacies lie in revisiting those mythical rooms. Most often, childhood shoes you once looked down on, awaiting your mother's food at the dinner table, are now tight with the realization that they cannot contain the size of an adult foot anymore.

The work explores the duality of interiors as spaces remembered, where senses fill the forgotten visual gaps. Whilst investigating autobiographical issues of domestic inhabitation as a woman, the memory of kitchens stood out in its distinctive correspondence to emotion, often unrelated to any aesthetic qualities. I thus aim to capture the specific feeling of food-centric areas in two different instances during my own time. Firstly, the childhood kitchen: mostly reliant on spatial recollection which blurs the threshold between real and experienced, it brings sand on the floor and the waves as windows. The actual distance between apartment and sea is not indicated, nor remembered. Below, the professional kitchen focuses on practicality, rush and choreographed movements as captured in the mechanical system. It plays upon fragility (glasses balanced on a spinning top and the human-sized hole to the bar-back) and constriction. The use of inflatable elements showcases dysmorphic issues which arise after eating.

Ordinary kitchens contain an immense amount of habitual information where there is no need of previous exposure or understanding. We find it innate to fully engage with food preparation.

This critical and fictional lens of the design exercise allows an expansion of semi-autobiographical details seen from the perspective of both user and admirer. The experiential quality opens up the alter-ego dimension. It then asks whether the relationship with food, gradually limited by societal expectations or eating disorders, might influence the architectural recollection.





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© Kathleen Gatward.

## Reconstructing Memory and Speculating Futures: A Study of the Mausoleum at Seaton Delaval Hall

This study examines the role of architectural representation in shaping historical consciousness and speculative futures, using a measured drawing of the Mausoleum at Seaton Delaval Hall as a case study. Architectural drawings, as objective records, are here reimagined as dynamic mediators between design intent and interpretation (Allen, 2009). This perspective challenges traditional notions of architectural documentation by demonstrating how drawings actively engage with historical reconstruction, present conditions, and future speculations.

The drawing employs a tripartite visual strategy to explore the temporal dimensions of architectural imagery. The red line signifies the recorded past, reconstructing the mausoleum's lost materiality and emphasising its historical significance (Evans, 1997). The photocollage captures the present "as-found" state, reflecting the site's material decay and adaptation over time, aligning with approaches in architectural conservation (Feilden, 2003). Finally, the white line extends beyond mere documentation into speculative design, proposing new modes of occupation and reinterpretation that resist the permanence of ruination (Glanville, 2007). This method underscores the potential of architectural drawing as both a tool of preservation and an instrument of transformation, where historical memory and future imagination converge.

By positioning architectural imagery as an operational rather than purely representational tool, this study contributes to the ongoing discourse on the role of image-making in architectural practice (Corner, 1999). The approach fosters a more interactive relationship between designers and makers, recognising measured drawings not only as representations but also as instructions for modes and methods of embodied action (Allen, 2009). In doing so, this research advocates for a re-evaluation of measured drawing as a generative medium, one that challenges static notions of heritage and engages with the evolving life of buildings.

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spatial experience  
materiality  
migrant space  
Kadifekale  
Türkiye



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## The Bell is on the Side: Migrant Space as a Palette of Tactics, Kadifekale, İzmir, Türkiye

When we engage with the aesthetics of architectural spaces, it is inspiring to see how the design and the lived experiences of people intertwine. The concept of multi-sensoriality brings together all five senses—hearing, seeing, touching, smelling, and tasting—and opens the door (no pun intended!) to an even richer understanding of how we inhabit spaces.

Take a look at Figure, which showcases an old blue door in Kadifekale, İzmir, Türkiye, a place that has welcomed refugees since the early Republic. This door not only symbolizes the warmth of Turkish hospitality but also embodies the spirit of community, even in challenging times. Unlike the strict privacy often found in modern urban settings, doors here reflect a sense of familiarity that invites connection.

This blue door suggests a charming fourth dimension, where the bell indicates that visitors are welcome to knock before entering. In such a close-knit environment, privacy takes a back seat to trust and friendship. The saying 'you enter and exit without asking' beautifully captures this communal spirit. Interestingly, in areas with more bells, social, cultural, and economic distances can be seen, making it clear how the very materials of our surroundings tell stories about human connections as well as how people create different tactics to adapt their environments.

The imagery of this blue door, along with the hints of vibrant blue writing on the wall, reminds us of the powerful cultural narratives that doors can convey. They serve as a window into the inhabitants' lives, showing how spaces resonate deeply with personal and shared experiences, especially those related to migration. This exploration of Kadifekale's interiors reveals the rich tapestry of migrant experience embedded in everyday settings as a verbal tactic.





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© Jenny Hogarth.

## Re-Lofting: Profoundly Moving Mirrorworld

Re-lofting: Profoundly Moving – An Exploration of the Duped with/in an Artist's Loft

This trailer and image are teasers for the forthcoming multi-channel artwork 'Profoundly Moving' (2026) exploring the sensory experience of the artist's loft. Emphasising posthuman perspectives and concepts of 'doubleness'; the work reveals the layered complexity of this re-imagined space. The methodology of ambivalence used for filming exposes intricate ties between symbolic capitalism and auto-theoretical feminist art practice.

A binaural head, drone, and real estate videographer operated alongside cameras on a robotic vacuum and Maestro the cat's collar, bringing the loft's dynamic and immanent relations to life. These human and more-than-human elements foster an onto-epistemological engagement with the interior – a becoming-with the space – while acknowledging its resemblance to other imagined environments.

'Profoundly Moving', echoes the structural film 'Wavelength' (Snow, 1967), featuring nostalgic clichés of an imagined New York art scene and a similarly formal premise. Unlike 'Wavelength's' detached progressive zoom towards a photograph, 'Profoundly Moving' playfully employs multiple perspectives of a towering cat-tree assembled from Donald Judd furniture and imitation Kim Kardashian shapewear. Notably, Kardashian is embroiled in a lawsuit from the Judd Foundation for claiming her SKIMS office furniture is authentic Judd. A dinner party for feminists unfolds around a replica of the replica Mansana table, highlighting the interior's duplicitous elements. One guest portrays a Kardashian-esque 'mirror-world' version of the artist, disrupting the bourgeois setting, provoking uncertainty about what is authentic and admirable. These allegories of gentrification serve as the film's focal point.

The film emphasises performative and affective shared experiences, exploring perception in reimagined interiors. By employing 'doubleness' and engaging with objects (cameras, vacuum) and other-than-human animals (Maestro) through embodied moving-image, it offers insights into how spatial atmospheres are co-produced and perceived and encourages a rethinking of their existential hierarchy. This intra-active entanglement challenges traditional and current notions of power and oppression in art – a reminder of our complicity – perhaps it's not as profoundly moving as we imagined.





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© Jenny Hogarth.

## Profoundly Moving Teaser

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A binaural head, drone, and real estate videographer operated alongside cameras on a robotic vacuum and Maestro the cat's collar, bringing the loft's dynamic and immanent relations to life. These human and more-than-human elements foster an onto-epistemological engagement with the interior - a becoming-with the space - while acknowledging its resemblance to other imagined environments.

'Profoundly Moving', echoes the structural film 'Wavelength' (Snow, 1967), featuring nostalgic clichés of an imagined New York art scene and a similarly formal premise. Unlike 'Wavelength's' detached progressive zoom towards a photograph, 'Profoundly Moving' playfully employs multiple perspectives of a towering cat-tree assembled from Donald Judd furniture and imitation Kim Kardashian shapewear. Notably, Kardashian is embroiled in a lawsuit from the Judd Foundation for claiming her SKIMS office furniture is authentic Judd. A dinner party for feminists unfolds around a replica of the replica Mansana table, highlighting the interior's duplicitous elements. One guest portrays a Kardashian-esque 'mirror-world' version of the artist, disrupting the bourgeois setting, provoking uncertainty about what is authentic and admirable. These allegories of gentrification serve as the film's focal point.

The film emphasises performative and affective shared experiences, exploring perception in reimagined interiors. By employing 'doubleness' and engaging with objects (cameras, vacuum) and other-than-human animals (Maestro) through embodied moving-image, it offers insights into how spatial atmospheres are co-produced and perceived and encourages a rethinking of their existential hierarchy. This intra-active entanglement challenges traditional and current notions of power and oppression in art - a reminder of our complicity - perhaps it's not as profoundly moving as we imagined.



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© Isabella Inskip.

## Re-imagining the Velvet Tent of Sawai Jai Singh II

Re-imagining the Velvet Tent of Sawai Jai Singh II is part of my doctoral research into Mughal encampments. This image shows a digital visualisation of this eighteenth-century tent within a facsimile of its original context, the Jaipur Chandra Mahal. The piece is composed of photographs of tent hangings, which are now stored in collections worldwide, as well as illustrations by the artist of panels that are now lost to us but have been described by other researchers. While it may be impossible to ever accurately 'reconstruct' many Mughal tents, my visualisations are based on historical research and aim to allow the viewer to engage with this lost space in its entirety, an experience that is no longer possible in the tent's current fragmented condition.

The red exterior of The Velvet Tent of Sawai Jai Singh II was produced in eighteenth-century Jaipur, just after the city's founding. Its colour and gold-leaf floral arch design are reminiscent of seventeenth-century Mughal architecture and tentage. The interior of this tent is constructed from a gold-embroidered fabric, which was originally owned by Sawai Jai Singh's famed ancestor, Mirza Raja Jai Singh I. The incorporation of Mughal elements into The Velvet Tent is indicative of Sawai Jai Singh's desire to fashion himself as the heir to the Mughal polity, at a time when the Mughal empire had begun its decline. My facsimile of The Velvet Tent of Sawai Jai Singh II shows us not only how architecture and tentage interacted at this time, but also how Mughal motifs continued to be used to articulate power, even after their political authority had begun to wane.

The textiles in this image are from the Metropolitan Museum of Art (Object Number: 1981.321) and the Victoria and Albert Museum (Accession number: IM.48-1928).





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Corryn Kosik is a third year PhD candidate in History of Art at the Edinburgh College of Art. Her research interests lie in sixteenth-century Scottish art, architecture, and material culture. She is a co-convenor of the Material and Visual Culture Research Cluster at the ECA.

© Corryn Kosik.

## Without Faith, Verily is there no Honesty

The Arbour Room is thought to have been the bedchamber of Regent Arran while in residence at Kinnel House. The murals visible in this room encompass Arran's commissioned Biblical and botanical decoration from the mid-1500s and later murals from the early 17th century.

The demolition of Kinnel House began in the 1930s – dismantling a sixteenth-century building that once served as a primary residence of James Hamilton, 2nd Earl of Arran and Regent of Scotland for Mary, Queen of Scots. The discovery of murals halted the demolition, though the entire interior of the tower house was already removed, leaving a hollow shell. The current state of Kinnel reveals snippets of material evidence linking the building to its sixteenth-century past, further complicated by multiple later renovations completed in both the tower and lodging blocks leaving little trace of its original form. Photography is integral to the survival of the lost interior of Kinnel, as it affords a brief look into previous architectural schemes and decoration now lost to time.

This research intends to make use of the photography taken of Kinnel's interior spaces pre-demolition and the murals post-conservation to re-create the building's appearance during the life of Regent Arran. Alongside architectural plans and inventories, these photographs have become building blocks for reconstructing the layout of Kinnel. The murals found on the first floor walls of Arran's apartments allow for interpretation as to how the sixteenth-century rooms may have once appeared and how they functioned. Photographs of botanical murals that once decorated Lady Arran's apartments allow glimpses into rooms that have since been whitewashed and repurposed, leaving only a fireplace to indicate how the space may once have been used. These photographs are the last vestiges of a lost interior that will contribute to a digital re-creation of Kinnel House, not only shedding light on the layout of the building, but also providing insight into court life, palace planning and room usage in early modern Scotland.



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## Imagining Interiors: Perception of Light and Spatial Atmosphere

The image is part of a series documenting the findings in a master project studying and developing a new design within a medical consultation. Physical scale models were used to facilitate spatial experimentation throughout the project period and a detailed 1:10 scale model was created for the final documentation of findings instead of renderings from the digital model.

360° panoramic photos for VR were captured inside the model, enabling immersive analysis of spatial perception with views from various patient and practitioner positions emphasizing human-centred design, and integrating daylight as a dynamic element in shaping atmosphere. A mobile phone with voice control placed inside the scale model provided supplementary perspective views conveying the abstraction and aesthetics of the physical scale model for communicating the project without VR.

Human perception of light is an important part of teaching lighting at The Royal Danish Academy. The fundamental understanding of light is a prerequisite for using light as an architectural design element. Learning to see light distribution and qualities comes with practise, observing and analysing light in the real world.

We are privileged in having a fully functional analogue Light Lab with a mirror box, an artificial sky and a moveable heliodon sun to supplement the digital simulation tools. For decades the facilities have supported the teaching in daylight and have been used by students for experimenting and developing their designs with scale models by directly observing distribution and qualities of physical light in three-dimensional space without digital mediation.

The digital model and its photo-real rendered image output can also represent perceived light distribution and qualities in a space, provided that the student has sufficient digital skills as well as a fundamental understanding of light. The latter is achieved by practise in the real world outside the computer.





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### Washroom

How might writing practices be diversified to address historical silences and reimagine lost interiors? My proposal addresses this question in response to the 'Imagining the unseen' theme. To do this, I will present an extract of my research on the architecture of progressive education at Dartington Hall School in Devon, England (1926–87). The internationally celebrated co-educational boarding school initially boasted some of the most modern and specialised educational architecture in the country. Until now, however, historians have not focused on its designed environments, many of which are lost or forgotten.

I will share the story of C. Winifred Harley, a pioneering but overlooked early years educator who was employed by Dartington to advise on the design of its first purpose-built educational facility. To restore Harley's agency in the design process – as well as to understand the interiors – I offer a creative, layered writing approach which places the marginalised voices of neglected staff or forgotten students alongside the traditionally more dominant ones of headmaster or architect. The method, drawn from site-writing practices and archival research, is a response to Dartington's own innovations in the field of performance writing and explores an embodied relationship with place and space.

Through the work, I argue that polyvocal forms of writing are a vital mechanism for generating more diverse and holistic understandings of interiors and the communities that use them. On one hand, a greater breadth of academic writing styles creates opportunities for readers to engage with texts who may otherwise be shut out. On the other, the approach reflects the progressive desire to develop the whole learner through interactive and expressive forms of education. The approach has important implications for making built environment practices more inclusive by prompting designers and policymakers to recentre marginalised voices and foster multiple ways of knowing.



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Dave Loder, Pau Obrador Pons and Maartje Roelofsen are currently undertaking the British Academy / Leverhulme funded project 'Digital mediations of home through short-term rental platforms'.

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## Platforming the Home

Short-term rental platforms have taken on an essential role in mediating practices and imaginaries of home, with platforms such as Airbnb presenting an immense archive of domestic interiors. The atmospheres of 'home' that users advertise through digital images on these platforms have been critical to the success of a rapidly evolving global temporary housing market. The consumption of these interiors activates certain established sensibilities of the home, but equally, the image-based engagement, guest-host relations and realities of inhabitation for this typology provokes new imaginaries of the home. Established ideals such as comfort, security and cleanliness are co-opted under consumerist intent, but alternative expectations and desires are evoked that exceed the familiar conventions of the home. The disturbed reality of these doubled interiors – the interior and its platformed mirror image – offer confrontations and dis/connections with the aesthetic regimes of domesticity.

'Platforming the Home' is an ongoing series of image-based speculations on imaginaries of home and practices of domesticity emergent from short-term rental platforms. Informed by findings from semi-structured interviews and discourse analysis, the visual speculations have been developed via GenAI techniques that give critical focus to the algorithmic condition of interiors on short-term rental platforms. Leveraging the intersecting patterns of homogeneity and novelty that exemplify image-based GenAI, the speculations prototype new ideals and practices to manifest dis/connections with the algorithmic condition of short-term rental interiors. By focussing on the impacts of platform economies inside the home, the ongoing series of images will contribute to understanding the digital reordering of the domestic sphere.





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Inez is an interior designer working internationally in architecture, interiors and the arts. She has a strong portfolio in refurbishment and commercial projects.

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## Unearthing Lost Interior Realms

*Photographs, which cannot themselves explain anything, are inexhaustible invitations to deduction, speculation, and fantasy.*

– Susan Sontag, *On Photography*

Unearthing lost interior realms as a design research tool allows the designer to step through various interior spaces in time without physical movement, and to deduct and speculate a spatial understanding of how interiors are represented in photography. These photographs are time markers that tell a story of a moment in time, an interior space frozen in time. Exhuming colours, materiality and texture from a nonexistent interior space allows designers to learn about a historical representation of a lost era and thus, in a project, allowing it to be woven back into a contemporary design narrative.

What can we see in these spaces?

What is it trying to show us?

What can we learn from them?

Hawkins\Brown Interiors Studio is currently working on the refurbishment of Norwich City Hall. The design process started with researching the original interiors design strategy, exhuming colours, materiality and texture from a non-existent interior space. The photograph on display shows the lost interior of the original Rates Hall in the building. As time moves on, the interior on display has gone through many iterations and no longer carries its modernist lines and shape.

The design team time travelled to many points in history (via the humble photograph) to understand the development of the interior; what has been stripped out, what has been retained, what colours were used, what are the materials like. As it stands, the current Rates Hall has been divided into many small offices, stripped out of its original lines and modernist look. In the refurbishment proposal, we aim to honour the former glory of the space, restoring its sharper qualities and establishing a new interior language that speaks to the present.





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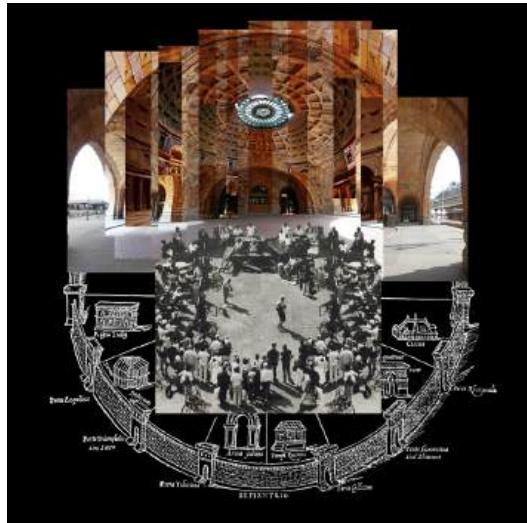
Michelle Mantsio lectures in the Bachelor of Interior Design (Hons) at RMIT University. She explores intersections of body, pattern and the improvised state through multi-level assemblages.

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### Ner Did It

Ner Did It, is a cinematic work which explores interiority through pattern, expression, and imagination. Ner Did It is a five-minute single-channel film that centres on Ner, an imaginary friend who serves as a catalyst for expansive, imaginative and not-right practices. The film explores unfettered expression and imaginative freedom, investigating how the body might become in this improvised state—by exploring 'playacting' as a theoretical basis for the work. Ner Did It offers a filmic portrait of multiple selves through several evocations of inner lives and interior spaces. A spatial atmosphere of interiority is realised through creating and applying sets and a narrative voice-over. In this work, the body has the capacity to exist as singular, multiple and mobile in uncharacteristic ways. In these expressions, the body becomes as it builds an interior experience. The film explores pattern via the use of multiple selves and repetition. It employs a visual non-linear narrative to interrogate how multiples, mimesis and twinning can offer a scaffold to explore the improvised state via expression and imagination. In this space, the body is offered as a shadowy, unformed presence, both fully evident and ephemeral, capable of movement. This configuration is offered through the methodical building of a multi-space arrangement where the becoming body is an exploration of interiority.





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© Patrizio Martinelli.

## Pittsburgh: The Urban Room

Pittsburgh: The Urban Room is part of a series exploring iconic American interiors, created after a research trip through Chicago, Denver, and Pittsburgh. The montage reimagines Pittsburgh's Union Station (1898–1904) by Daniel Burnham as a reincarnation of the Pantheon. Personal visual memories of the iconic monument interact with the station's dome; a map of Rome, drawn as an imaginary circular interior, overlays the semi-sphere, while figures gather beneath in a shared celebration, a tribute to Gehl's *Life Between Buildings*.

This series draws from Cubist paintings, which dissect space and time, as well as the theories of Zevi, Rasmussen, and Pallasmaa. Through these lenses, I visually explored space using Hockney's "joiner" photo-collage technique, moving beyond one-point perspective of conventional photography to evoke, with multiple shots, movement in space and time. I then extracted the essence of spaces, their character, themes, precedents, and experiential qualities, through the dissection and re-composition of the photographs with additional cultural and artistic layers, blending collective and personal experiences and memories.

My montages also aim to return interiors to a conceptual realm, to the idea, before realization, through transformation, transposition, and creative evocation. Assembled images create a "short circuit" of knowledge, engaging both creator and viewer in an imaginative dialogue, since 'the principle of montage had always been linked to the theme of activating the public' (Tafuri). Expanding from visual perception to design, I employ what I call "retroactive" montages, adapting Rem Koolhaas' term from *Delirious New York*, to reimagine interiors. Unlike retrospective analysis, which looks back, contemplating and interpreting, the retroactive approach is dynamic and fertile, generating new interpretations, ideas, designs.

This method also serves as a pedagogical tool. While teaching in the U.S., I developed an assignment based on this approach, included in the 2021 Interior Design Educators Council Innovative Teaching Ideas collection.





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## Between the Real and Imagined: The Great Hall, Wymering Manor, 2024

The photographic image, *Between the real and imagined: The Great Hall, Wymering Manor, 2024*, diffracts the architectural interior through fine art practice, offering a reimagining of how interiors are conceived and produced. Emerging from research situated in feminist philosophy, corporeal feminism (Grosz), material semiotics (Haraway), and new materialism (Barad), the work integrates embodied and digital drawing practices to trace multiple ways of seeing, being with, and moving through a site. Improvisational movement underpins the gathering of subjective, sensory, and aesthetic experiences, while innovative drawing methods—particularly the reappropriation of digital surveying tools—disrupt gendered conventions of architectural representation and material practice.

The image brings together a handheld LiDAR scan made with a smartphone and processed through a software, CloudCompare, with a photographic image. New technologies such as LiDAR scanning equipment, the SmartStage and motion capture equipment, are approached not as neutral instruments but as generative devices. In dialogue with feminist methodologies and movement practices, these technologies produce hybrid drawing languages that are both data-rich and affective. As such, the photographic image operates as an affective site of encounter, stirring imagination, sensation, and critical reflection.

By situating drawing as a site of encounter between body, material, and space, this practice proposes an alternative paradigm for the interior—one rooted in presence, multiplicity, and emergence. Evolving from a critique of gendered hierarchies and the sterile materialities of conventional design practice, it advances a disciplinary shift: refiguring interiors through inhabitation and affective spatial experience, rather than abstraction and diagram.





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Dr. Shah teaches design and research subjects within Interior Design programme at De Montfort University, UK. Her research interest involves areas such as Interior design, sociology and contemporary knitting practices that addresses complex socio-cultural issues around the concept of home and belonging. She is a creative practitioner involved in several cultural festivals, exhibitions and workshops across the UK.

© Pooja Shah.

## 'RangKnit': Knitting (a)way Home

You may wonder why am I sleeping in the knitted artefact? What's the story and what does it mean?

For I, a migrant from India, residing in the UK for past 12 years, still feel that I am a stranger and that I do not belong here. I miss my home and the rituals/practices that I used to perform back in India. I always craved for a sense of belonging and to my surprise knitting practice became a tool that I could use to feel at home – a practice that had potential to not only sit within the domesticity but also challenge the notion of forming an interior space that embodies cultural memory and identity.

Through my PhD, I brought Rangoli, a cultural practice that I performed in India while growing up into the UK context, transferring the knowledge and memories associated with it into another cultural practice of the UK – Knitting. Knitting then became a tool to allow for social remittances to happen, to form myself a community, a home.

Rupi Kaur, an Indo-Canadian poet, beautifully describes:

*they have no idea what it's like  
 to lose home at the risk of  
 never finding home again  
 to have your entire life  
 split between two lands and  
 you become the bridge between the two countries*

– 'Immigrant' (Kaur, 2017)

Hence, when I lie in this knitted artefact called 'Home', its scale reminds me of my bedroom in India; the colour palette reminds me of the spices I used in the kitchen; the warmth of wool when wrapped around my arms reminds me of family evenings with tea; and the folding and unfolding of it with others in the UK reminds me of packing and unpacking of my suitcase to leave home. The piece, therefore, in a poetic sense initiates a conversation on moving (a)way home – my home, their home, our home in the UK making us all belong together.

interior  
interiority  
nature  
artifice  
reflection



### Ro Spankie

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Dr Ro Spankie is subject lead for Interior Architecture at the University of Westminster, a creative practice concerned with reimagining forgotten pasts to anticipate future needs.

© Ro Spankie.

### Ossian's Hall of Mirrors

*Apparently, in its heyday, a couple of hundred years ago, the walls were lined with mirrors to reflect the falls, so the Duke of Atholl and his guests could enjoy the sublime river sound and the peat-tinged, spumy water cascading all about them. A little Romantic eco-art installation.*

- Kathleen Jamie, *Findings* (Sort of Books, 2005, p.7)

This paper relates the story of a small, mirrored viewing house, located in an eighteenth-century picturesque landscape known as the Hermitage outside Dunkeld in Perthshire, Scotland.

Like the ideal landscape it belongs in, Ossian's Hall is constantly responding to its surroundings, an interior that reflects not only the waterfall it sits above, but also the seasons and the passing of time. It is a textbook example of the power of interior design to transform a simple architectural structure with plaster, paint and mirrors. The artifice allows the experience of standing within its reflective surfaces to slip between inside and outside, reality and illusion, blurring the relationship between the interior and interiority, the actual and the perceived. Of course, with interiority nothing is what it seems, the blind bard Ossian was a figment of the romantic imagination and the viewing hall as experienced today was built in 2007 not 1806 as the little section painted on one of the mirrors suggests. What is maybe less obvious is the landscape it stands in has been subject to its own interiority, being simultaneously a 'natural' woodland and an eighteenth-century romantic picturesque landscape, while, for its original owners, the Dukes of Atholl, it was an expression of power and a commercial crop. The landscape is as designed as the little mirrored hall. Why is it so difficult for us to think of nature in this way? The landscape is as designed as the little mirrored hall. Why is it so difficult for us to think of nature in this way?



Müller Villa  
Adolf Loos  
materiality  
forensic  
pedagogy



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© Michael Spooner.

## Exposing the Canon: Photography as Tool to Forensically Deconstruct the Interiors of Modernist Icons and Critique their Technological Context

With increasing awareness of the provenance of materials and consequences of design decisions, it is incumbent on both students and educators that the canon of C20 architecture is situated within not only a cultural context, but also a technical one, appreciating where ideologies and industrial ideals meet realities of site, procurement and performance.

The Villa Müller (1928-30) is amongst the most famous Modernist interiors, and last by Adolf Loos, some 20 years after his polemical lecture *Ornament and Crime*. The house features materially and personally expressive interiors, playing an outsized role in the discourse of architectural history. Beatriz Colomina focuses on the Villa Müller in her exploration of domestic space, and specifically on its representation through photography (1992, 1994).

Loos stated that 'So photography says nothing, you see' and yet he carefully curated documentation of the house with the photographer Martin Gerlach in 1930, the gaze meticulously controlled. The Müller interior survived much because of its archival image when the actual building was occupied, deteriorating, inaccessible.

Photography played a critical role in the analysis of the interior, from the Raumplan and use of parallax to privacy and gendered spaces. Reconstruction efforts (1997-2000) brought the house into public access, involving forensic preservation, recreated in part using historic photos and underscoring the enduring legacy of the image record.

The argument is made that to understand Loos and other canonical figures, including troublesome knowledge of the creator and the social context, that contemporaneous construction photos should be employed to enable a deeper understanding of the process and constraints, avoiding the disconnect of design from the act of building. In addition to the inevitable tension between objective documentation and subjective interpretation, as the photo attests there are also contradictions between the ideals and realities of fabrication, production and restoration.



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The author was a former physiotherapist. He has been an interior designer for the past 20 years and has been teaching for 7 years. In 2021, he earned his master's degree in interior design.

© Jamieson Tan.

## **Designing for Grief and Awe: Sublime-Informed Interior Design Strategies in Philippine Funerarias to Complement Bereavement Management**

Philippine funeral practices are grounded in indigenous traditions yet shaped by centuries of Spanish, American, and Chinese influence (Derogongan et al., 2019). While home funerals persist in rural communities, urban centers such as Manila increasingly rely on funeral homes, or funerarias (Hayes, 2008). Despite their central role in bereavement, these spaces have seen little architectural or interior design innovation for more than a century, often neglecting their psychological and cultural significance. Architecture and interior design extend beyond functional concerns to influence phenomenological and emotional experience (Caan, 2011). Within ritual spaces, design mediates memory, identity, and collective meaning. Aesthetic principles of the sublime, particularly its capacity to elicit awe (Arcangeli et al., 2020), offer an important lens for reimagining funeraria interiors as environments that can both honor cultural values and support grief management.

Through Qualitative Content Analysis of 66 multidisciplinary sources, five Sublime themes: Vastness, Threat, Mystery, Infinity, and Transcendence, were identified as adaptable to interior design. Complementary studies involving 29 respondents and ten interviewees further revealed Filipinos' strong sensitivities towards Transcendence, Mystery, and Infinity. Respondents further emphasized the importance of integrating Transcendence, Infinity, and Vastness in funeraria spaces, associating them with more meaningful grief experiences.

These findings informed the conceptual design of a chapel interior. Curved walls, consistent materials, and natural light reduce distraction and foster unity, while a centripetal layout focuses attention inward. A marble plinth beneath ethereal clerestory light and a brass chandelier anchors the casket in a setting that emphasizes transcendence. White walls, functioning as projection surfaces for panoramic tributes, replace ornamentation with spatial clarity, while minimalist detailing amplifies the themes of infinity and vastness. Collectively, the design reconceptualizes the funeraria as a transformative environment where architecture mediates loss, nurtures healing, and reaffirms cultural continuity.





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© Jonny Thomas

## Beyond the Visual: Slowing Design in an AI-Driven Culture

The over-reliance on the visual sense in architecture and interior design is becoming increasingly reinforced by artificial intelligence (AI) and the culture of instant gratification. Design tools that incorporate AI prioritise optimisation; generating visually appealing spaces at the first glance but often lack sensory depth upon further interrogation. This method of contemporary design frequently neglects the multisensory dimensions that make up a space, as AI's reliance on data-driven aesthetics favours balanced composition, visual clarity and trend-based design rather than nurturing spatial experiences that engage touch, sound, and memory.

The optimisation of AI-generated images for high-quality visuals creates a bias towards polished and idealised aesthetics. Unless prompted otherwise, AI leans toward creating smooth, glossy, symmetrical, and visually harmonious spaces. This process reinforces the dominance of sight in spatial design and relegates the raw, chaotic, and imperfect qualities that contribute to a richer sensory experience and emotional resonance. The increasing consumption of Generative AI imagery through social media and other online platforms only exacerbates this bias, encouraging a superficial engagement with space where it is designed for immediate visual impact rather than longer-term experiential depth.

The meaningful design of our environment needs to extend beyond what is seen. It is felt, heard and even remembered through emotional and psychological connections to space. AI currently lacks an intrinsic understanding of these poetic nuances, reducing the creative process to a formulaic process and prioritising efficiency over atmosphere. The slowness of design should embrace the experiential process that shapes spaces with a lasting emotional connection.

As designers, both practising and educating, we must challenge the ocular-centric tendencies of modern design, reintegrating sensory engagement back into the process and reclaiming its role as a fully embodied experience.



**Haitang Zhang**  
Glasgow School of Art

Haitang Zhang is a PhD candidate in Design Studies based in the UK, specialising in virtual museums and digital heritage within the field of digital humanities. Her research investigates how virtual environments can evoke intimacy and emotional engagement through speculative design, spatial ethnography, material culture studies, and cultural-anthropological approaches. Integrating interdisciplinary perspectives from phenomenology and epistemology, Haitang examines how personal memory and everyday life can inform the design of immersive virtual museum experiences.

© Haitang Zhang.

## Imagining Interiors of Memory: Digital Intimacy in Virtual Museums

This work visualises the home in the digital era as a fragmented yet cohesive organism, a house that is at once protective and precarious. The structure is rendered as if excavated from memory: its walls are porous, its rooms exposed, and its inhabitants caught in everyday gestures of labour, intimacy, and survival. Figures climb, repair, converse, and pause within a house that seems simultaneously collapsing and regenerating, turbulent yet enduring.

The image draws on the doubleness of the interior described by Charles Rice, reflects both an inhabitable space and an image to be contemplated. Here, the home is staged not as a static container, but as a dynamic, unstable dome, echoing the tent of the nomad: always moving, absorbing relations, and reshaping itself through encounters. In this speculative vision, the domestic sphere becomes a body-machine, which fleshy, fragile, and in constant negotiation. It embodies the paradox of contemporary interiors, where intimacy collides with surveillance, stability with displacement, and personal memory with collective histories.

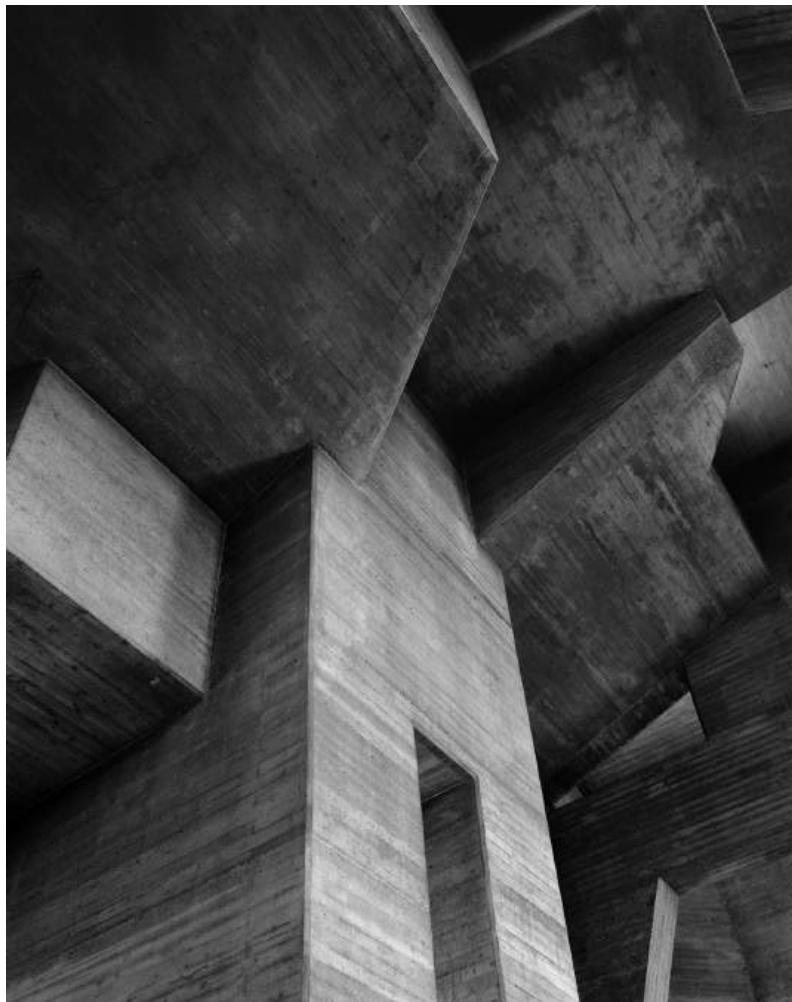
The work imagines the home as a site of convergence: a space where multiple rhythms of life gather, where power and vulnerability intertwine, and where digital technologies reshape what it means to dwell. It is at once intimate and public, material and virtual, fractured and whole. By presenting the house in this form—open, unstable, yet resilient—the image invites viewers to reconsider the meaning of interior in a time when homes circulate as data, as image, as memory.





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# Keynote Speakers



## **Hélène Binet** Architectural Photographer

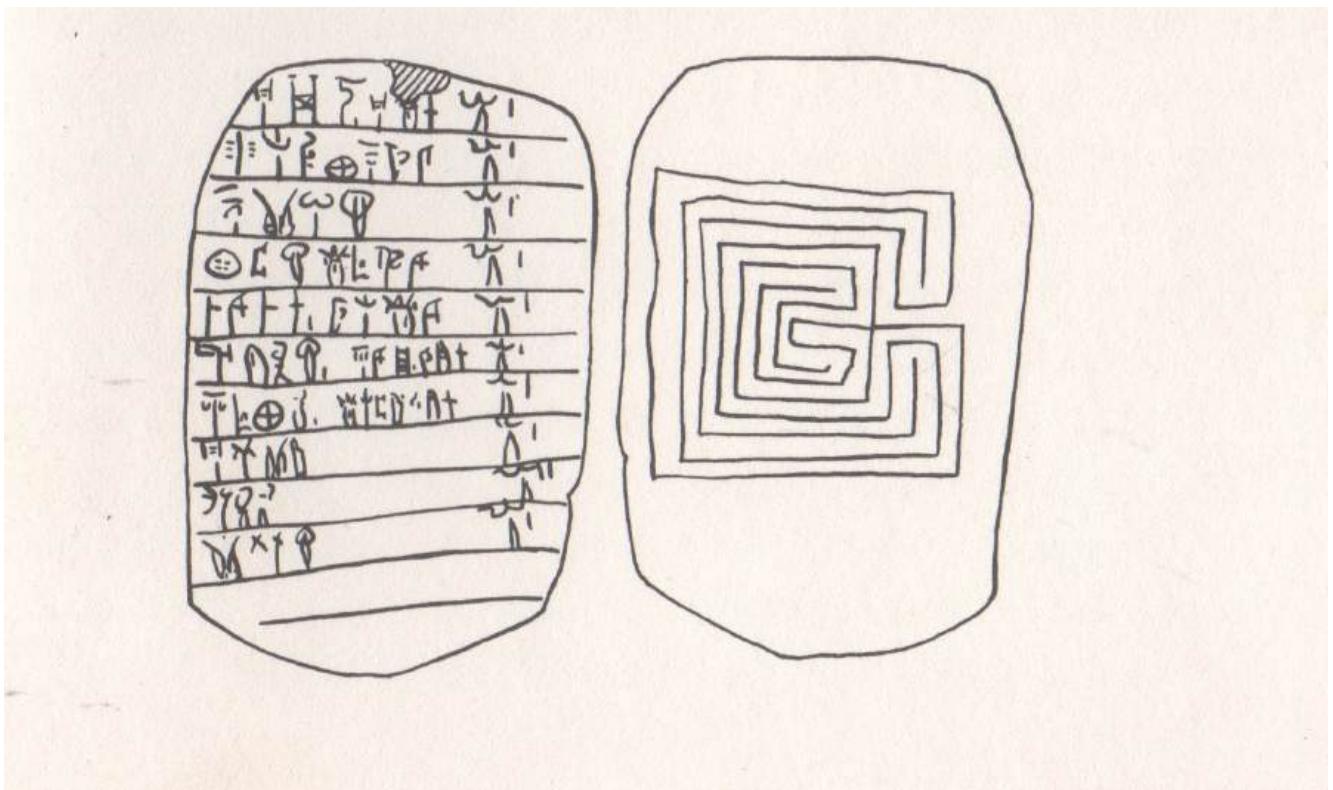
Hélène Binet is a Swiss-French, internationally acclaimed visual artist and photographer based in London. For more than 35 years, Binet has been photographing both contemporary and historic architecture around the world.

Binet studied photography at the Istituto Europeo di Design in Rome, the city where she spent most of her formative years. Her work has been featured in numerous national and international exhibitions, including solo shows at the Royal Academy of Arts, London (2021), and the Power Station of Art, Shanghai (2019). In 2007 she was made an Honorary Fellow of the Royal Institute of British Architects. She received the Julius Shulman Institute Excellence in Photography Award in 2015 and was awarded the Ada Louise Huxtable Prize in 2019, recognizing a woman who has made a significant contribution to architecture. Binet is also one of the Royal Photographic Society's Hundred Heroines.

Binet has published several books and recently completed an overview of her work with Lund Humphries. This year, she is the recipient of the Lucie Award for Achievement in Architecture.

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## **Sophia Psarra** Geddes Visiting Fellow

Sophia Psarra is Professor at The Bartlett School of Architecture, University College London. Her work focuses on the political, cultural, and cognitive aspects of architecture and the relationship between buildings, cultural meaning, and power.

Psarra studied architecture at the Bartlett, and her first book, *Architecture and Narrative*, uses analytical drawings to explore the relationship between spatial order, lived experience, and the imagination. She is co-editor of *Parliament Buildings: The Architecture of Politics in Europe* (UCL Press). She is the author of *The Venice Variations*, addressing the urban, social and political history of Venice as multi-authored processes of formation, and the editor of *The Production Sites of Architecture*. Her research has been funded by the NSF (USA), Leverhulme and Onassis Foundation.

Psarra has taught and lectured at the University of Michigan, Columbia University, Syracuse University, Cardiff University, University of Greenwich, University of Kent, Tokyo Denki University, University of Bologna, IUAV Venice and Gratz University of Technology among others. She has collaborated with leading museums and cultural institutions on layout design, exhibition narrative and visitors' experience. Her design practice has won awards in international competitions and was exhibited in Greece, France, UK, Netherlands, Italy and the Venice Biennale (1991).

