



DARK SPACE the interior

IDEA JOURNAL

DARK SPACE_the interior

IDEA (Interior Design/Interior Architecture Educators Association) was formed in 1996 for the advancement and advocacy of education by encouraging and supporting excellence in interior design/interior architecture education and research within Australasia.

The objectives of IDEA are:

- to advocate for university undergraduate and postgraduate programs that provide a minimum 4 years education in interior design/interior architecture;
- to support the rich diversity of individual programs within the higher education sector;
- to create collaboration between programs in the higher education sector;
- to foster an attitude of lifelong learning;
- to encourage staff and student exchange between programs;
- to provide recognition for excellence in the advancement of interior design/interior architecture education;
- - to foster, publish and disseminate peer reviewed interior design/interior architecture research.

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IDEA JOURNAL 2017

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ACN 135 337 236; ABN 56 135 337 236; www.idea-edu.com

Published by IDEA

Registered at the National Library of Australia

ISSN 2208-9217 (Online)

IDEA JOURNAL 2017 DARK SPACE _ the interior

Executive Editor: Lynn Churchill

PROVOCATION

Reading Junichiro Tanizaki's highly evocative essay *In Praise of Shadows* (1977) has the effect of 'switching on' more of the body's physiological and psychological sensibilities. Tanizaki writes, for example, of listening to the sound of rain softly falling from the trees and seeping into the earth. He is listening from a toilet, where dim lighting and raw materials add to his **aesthetic** pleasure of this kind of place where he imagines that over the ages **haiku** poets have been inspired. Tanizaki prefers the 'soft voice and the understatement.' He talks of "Orientals" love for "grime," "soot" and "peace and repose" coming to those who occupy old houses with old objects. And of "Westemers'" love for bright light and white surfaces as, for example in hospitals or dental surgeries – and he laments these places would be far less stressful were they muted in colour. He writes of the pleasure of being served soup in a lidded, dark coloured liquored bowl, then removing the lid and being unable to see the soup but feeling the gentle sway of the liquid, sensing the **tantalizing** release of the vapour and then **anticipating** the taste. Tanizaki writes of the ethereal quality of gold leaf, where in a dark room gold will attract and reflect the faintest glimmer of light, casting a slight glow thus revealing its presence. **Slowly**, the human eye adjusting to the darkness of the room, will **find** the golden glow.

Much of Tanizaki's essay generates universal resonance beyond that of the 'Oriental.' We humans are lured by his gentle evocation of those moments when our bodies are **tuned-in** to deeper layers of existence: an awareness of the self in the place of nature, time, the patina of accumulated dirt, the modesty of darkness and richness of light glimpsing. **Time** articulated through fragrance, texture, sound, temperature and vista. Space articulated through **ritual**.

Juhani Pallasmaa's *The Thinking Hand*, alerts the reader to contemporary science's assertion that the evolution of the human hand, its dexterity and learning capacity may well be the catalyst for the development of the human brain, an assertion that is the antithesis of previous beliefs. The hand, Pallasmaa writes, may well have played "a seminal role in the evolution of human intelligence, language and symbolic thought." He understands the **haptic experience** of touch to be **the link between our interior sensations and the world we occupy**. Even when we are unable to physically touch something, say for example ice, the sight of the ice will stimulate the sensation of touching the frozen water. Perhaps similar to Tanizaki, Pallasmaa writes about **the body being the "sole locus of reference**, memory, imagination and integration" connecting us to the outside world.

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Tuning-in to an experience of darkness is central to Sir John Soanne's folly – his house as museum – that was inspired by Eighteenth Century southern Italian archaeological digs and probably Piranesi's drawings of the same period. These real and fake relics from the past served to position and reiterate Soanne's **sense of self**, his agglomeration of objects served also to stage his presentation of self to the outside world. Natural light was as though **orchestrated** to slowly reveal pieces over time, highlighting one after another, appearing and disappearing. They were sequenced in theatrical silent discourse one with another across time and realities. The performance of time, as it **appears** in his house, seems central to Soanne's folly.

For Tanizaki, Pallasmaa, and Soane, the body embodies the outside world, the human sensorium internalises the exterior. Their works articulate the symbioses between dissimilar entities. And these symbioses catalyse awareness, confront boundaries and re-calibrate bodily function, for example the release of body odour.

This edition of the journal invite disciplines of the interior; including but not limited to spatial design, interior design, interior architecture, and contiguous disciplines to work individually or in collaboration to visualize, theorise, reflect and speculate on

different ways to manipulate how the human sensorium internalises the exterior; and thereby evoking experiences of 'dark space.' We called for built or unbuilt projects/speculations/theoretical inquiry/design inquiry engaging with:

- Disruption to the realities and perceptions of (interior?) space
- Interiors that catalyse symbioses (interior exterior)
- Extreme interiors that confront the human sensorium, eg confined environments, isolated environments, highly sensuous environments
- Experimental Interiors that manipulate the human sensorium
- Historical precedents of Interiors that engage the human sensorium
- Future projections of Interiors that are affecting/shifting/changing the human sensorium
- Physiological and or psychological analyses of Interiors that affect symbioses (interior exterior)

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Cover Image: Photograph by Remco Roes.

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IDEA JOURNAL ACCEPTS **the following submission categories:**

DESIGN RESEARCH PAPERS: demonstrating development and engagement with interior design/interior architecture/spatial design history, theory, education, and practice through critique and synthesis with the focus on both speculative research and practice-based research.

REFEREED STUDIOS: presenting the nature and outcomes of refereed design studios, which have either been previously peer reviewed in situ, and/or critically discussed through text and imagery for the IDEA JOURNAL.

PROJECT REVIEWS: critically evaluating design-based works, which seek to expand the nature of spatial, temporal and theoretical practice in interior design/interior architecture/spatial design and associated disciplines.

VISUAL ESSAYS demonstrating and presenting speculative research and practice-based research through visual media. For examples of visual essays please refer to previous issues of the IDEA JOURNAL, for example, the visual essay by Sara Bomans and Remco Roes 'Nothing will come of nothing, speak again' (<http://idea-edu.com/journal/2013-idea-journal/>).

BOOK & EXHIBITION REVIEWS: encouraging debate into the emerging literature dedicated to the expression and expansion of the theory and practice of interior design/interior architecture.

LETTERS: Intended to encourage the development of discourse catalysed by the IDEA Journal's monthly publication, the Editor will now consider for publication the late inclusion of letters. Letters offer the opportunity to further engage in rigorous, evidence-based discourse formatted as an essay with a clearly identified position/purpose directly in relation to the discourse emerging through the IDEA Journal publications.

REFEREEING PROCESS

All institutional members of IDEA actively and widely disseminate the Call for Abstracts, encouraging submissions from academics, postgraduate students and the wider national and international multi-disciplinary design community. Abstracts are refereed and the authors of those selected are invited to respond to the referee reports in the development of the full manuscript submissions. These are then blind refereed by two or more referees selected on the basis of their expertise and experience in design discipline scholarship. After reviewing the confidential referee reports, the Executive Editor then distributes these to the author. Following the authors' responses to the referee reports, the Editorial Advisory Board undertakes a review of the final manuscripts for selection for publication.

The decision of the IDEA JOURNAL Editorial Advisory Board is final, with no correspondence entered into regarding the status of the submissions.

The Executive Editor received 48 Abstracts, which resulted in 18 Full submissions being subjected to double-blind refereeing. A maximum of 10 manuscripts will be published in 2017.

CRITERIA FOR ACCEPTANCE

1. Does the title reflect the content?
2. Does the submission explicitly address the provocation, thereby making a significant contribution to the body of knowledge in this field?
3. Are the following clear: the research focus, identified problems, methods of inquiry, evidence-based discussion, resultant claims and or conclusions?
4. Is the submission substantially and critically positioned in the context of appropriate precedent works, historical, and or theoretical inquiry? Are these elements correctly cited?
5. Does the submission demonstrate significant practice knowledge and expertise, and or academic rigor?
6. Are parts of the submission weak or lacking? If so, how could these be improved?
7. Does the submission comply with the IDEA Journal Author's Submission Guidelines, image requirements and copyright requirements?
8. Are images, illustrations, figures and diagrams etcetera relevant and contributing to the submission?

CITATION

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