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idea journal

**fictions, fantasies, and fabulations:
imagining other interior worlds**

vol. 19, no. 01

2022

**the journal of IDEA: the interior design +
interior architecture educators association**



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idea journal recognises interiors and interiority as an emerging, discursive, and interdisciplinary field of research concerned with conceptual, material, and social relationships between people and environments. It identifies the study of interiors and interiority as necessarily expanded and non-canonical, derived from the confluence of knowledge distributed across many spatially oriented design, art, and architecture fields. Promoting the production of new knowledge and critical practices of interiors and interiority, *idea journal* provides a space of scholarly engagement for text- and visual-based research. *idea journal* serves an international academic, professional, and student readership and welcomes contributions from those involved in bolstering theoretical and creative discourse.

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1. Objects

3.1 The general object of IDEA is the advancement of education by:

- (a) encouraging and supporting excellence in interior design/interior architecture/spatial design education and research globally and with specific focus on Oceania; and
- (b) being an authority on, and advocate for, interior design/interior architecture/spatial design education and research.

3.2 The specific objects of IDEA are:

- (a) to be an advocate for undergraduate and postgraduate programmes at a minimum of AQF7 or equivalent education in interior design/interior architecture/spatial design;
- (b) to support the rich diversity of individual programmes within the higher education sector;
- (c) to create collaboration between programmes in the higher education sector;
- (d) to foster an attitude of lifelong learning;
- (e) to encourage staff and student exchange between programmes;
- (f) to provide recognition for excellence in the advancement of interior design/interior architecture/spatial design education; and
- (g) to foster, publish, and disseminate peer reviewed interior design/interior architecture/spatial design research.

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this issue's provocation

While the world reels, reconfigures, and recovers from the drama and trauma of 2020, wishing to thwart the effects of grief and comprehend what was once incomprehensible, there is all good reason to turn our imagination to 'what ifs', dreams, and other speculations as an antidote to hopelessness. This issue, *Fictions, Fantasies, and Fabulations*, calls for contributions that consider the unlikely, improbable, or downright impossible in spatial design. In recent history, fictions, fantasies, and fabulations have offered productive opposition to the rampant instrumentality of pragmatism and functional planning. Their impact has instilled optimism, sparked alternative visions, and been sites of countless critiques of conformity and the status quo. Loosely defined impulses towards the unrealisable and the most illogical of things approached in the most logical of ways have led to unparalleled episodes of creativity in drawings, poems, and material production. From Piranesi, Peter Greenaway, Kurt Schwitters, Dora Maar, Hans Op de Beeck, Ursula Le Guinn, John Hejduk, to Daniel Libeskind, explorations of the impossible have led to new interpretative frontiers that move the limits of interiority and spatial practices. Lest we forget or become complacent with the contributory and often unrecognised impact of contemporary social media, advertisement, and technological surveillance that continues to shape interior worlds, experiences, and values. In many ways, there is as much focus on unpacking, making sense of, and disproving the dangerous impacts of fictions, fantasies, and fabulations as there is on setting the scene for dreams and magical realities.

This issue recognises the complex story of fictions, fantasies, and fabulations in spatial design, not as counter-productive forces, but as the necessary counter-balances that offer liberty from convention, propriety, and rational assumptions about behaviour, space, time, and material — the core elements of interior worlds. Far from retreating into solipsistic escapism, fictions, fantasies, and fabulations serve as crucial sites for speculative invention, futuring, and critical reflection. Resistant to the reductive inertia of pragmatism, these generative properties reign in that mercurial shadow world of meaning and value not directly associated with cause and effect.

This call for papers and projects is intended to frame an open examination and exploration of the fictions, fantasies, and fabulations in spatial and interior practices. It prompts us to draw, write, perform, and record the critical edge of the unrealisable in an era that has literally experienced the limits of reason. As described by poet Franny Choi, there is no more time for poetry without stakes because 'people are literally dying'. There is no more time for creative practices that don't ask questions that we 'truly don't know the answer to'.⁰¹ Choi's sentiments air a sense of urgency for relevance as much as they point to the value and agency of poetic meaning and making in artistic, spatial, and interior practices.

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01 https://www.youtube.com/watch?list=PLYUdgQtOLXlc7HWIc3nBH7VNNvt5hDTA&v=iwoS--CB7k8&ab_channel=PBSNewsHour

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abstract

It seems fitting to explore an alternative form of introduction to an issue that promises other interior worlds. It also seems fitting to take up the opportunity to experiment with digital interfaces, word processing software and audio-visual media to exploit the static state of the page in favour of the spatial, the temporal and the audible. “introducing, inducing” is a product of fabulation, and evidence of the journal’s commitment to push the boundaries of the multiple practices it reflects and the modes of making creative practice research public. The cover image created by Sophie Forsythe forms the first layer — a doorway, a threshold — that articulates a stretched, warped, morphed and fragmented world of many dimensions, unfettered by the tired binary of inside and outside. Its textures, surfaces and ethereal colours wrap space akin to spring pea tendrils, reaching towards luminosity with heliotropic determinism, and pushing through the flat page like new potatoes. References to each article contained in this journal issue lurk amongst this visual dissonance, slipping in between its layers, like English Numbers Stations, giving themselves up to forces other than gravity and voices other than human.

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