

## editorial introduction

Welcome to the 2025 issue of *Idea Journal: Unplanned Interiors*. This year presents an insightful series of essays that carefully examine thought-provoking and poignant examples of interior environments that surpass the limits of planning in spatial design.

Planning is a cornerstone of conceiving and constructing interior spaces, yet we continually find that our built environments cannot predict and accommodate the complexity of our actions, behaviours, and needs. As a result, we have an endlessly dynamic, indeterminable relationship between designers' intentions and the unpredictability of life that we rarely examine directly. The idea of the unplanned in some respects is uncomfortable, even frustrating, but by accepting its involvement in daily space-making practices, we can challenge traditions and gain new insights. All of the essays in this issue engage with the difficult task of looking beyond idealised examples of intended or expected designs. Through examining the unplanned, these authors identify the compassion, courage, humour, and beauty of our humanity that structure the built environment more than any plan ever could.

Xia Bi and Kin Wai Michael Siu find that in response to Hong Kong's abundance of overcrowded domestic apartments, individuals tactically reshape public open spaces to create moments of solitude, effectively transforming them into unplanned urban interiors. These interior-like experiences emerge through relational and socio-material conditions rather than formal architectural enclosures. Lorena Quintana and Florencia Vetcher are also interested in acts that unsettle planned domestic occupation. They explain how 'performative insertions' contribute to unplanned ideas of inhabitation through acting as experimental demonstrations. Their essay collects a range of examples, such as Rietveld's sliding screens and Andrés Jaque's *Rolling Architecture*, to describe how performative insertions challenge fixed domestic scripts and point to possibilities for communal, mobile, or marginalised forms of dwelling.

Several of the essays address the reality that living in unplanned ways often results from challenging experiences. Nevena Mrdjenovic shows us how warzones are environments where the unplanned is constantly at play. Her contribution considers how interiors inhabited in the immediate aftermath of forced displacement are spaces where survival, agency, and disorientation unfold simultaneously. She offers scenography as both an analytical and an activist tool for revealing fragile, improvised domestic worlds and for reframing them as political sites of resistance. Similarly, in this issue's visual essay, Rana Abudayyeh looks at interiors made both for and by displaced people. Using fieldwork images, diagrams, and animations, Abudayyeh describes how Syrian refugees in Al Zaatari Camp continually reshape standardised shelters through improvisation, turning rigid humanitarian layouts into lived, adaptive interiors. Endriana Audisho examines yet another kind of unplanned transformation wrought by war. She documents how the interiors of the Holiday Inn in Beirut and the Al-Rashid Hotel in Baghdad act as contingent infrastructures, radically diverging from the cosmopolitan contexts for which they were designed, revealing how conflict reorganises spatial and social order.

Turning to the creative exploration of ideas of the unplanned in drawing, Andrea Crudeli's essay examines how FALA Atelier's post-digital illustrations and unbuilt residential projects produce interiors that resist prescriptive planning. Crudeli positions domestic space as an adaptable framework shaped by user agency and emerging

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social dynamics. Edward Hollis similarly explores the intersections of memory, story, and space through three interiors in postcolonial Asansol. These are interior spaces transformed by everyday adaptations, ghostly histories, and the layering of many stories over time. Hollis shows how drawing and collaborative storytelling can unplan these interiors, turning them into open, relational works that invite ongoing retelling.

Connections between unplanned, domestic spaces and feminist interiors emerge in several essays. Samantha Donnelly focuses on women's refuges that rely on unplanned, adaptive interiors as essential components of trauma-informed care, shaped through everyday acts of maintenance, negotiation, and relational support. She shows that these flexible spatial practices, enacted by both workers and residents, challenge conventional design norms and reveal care as an ongoing, collaborative spatial process. Francesca Romana Forlini's essay finds a connection between transformation and the unplanned in the context of domestic interiors. Forlini examines emerging social roles and ways of inhabiting space within Italian modernist homes and how women's continuous, often subtle spatial modifications constitute a process of *detraditionalisation*. She describes this process as an embodied, unplanned practice that challenges the patriarchal logics embedded in domestic interiors.

The final essays examine aspects of unplanned engagements between our built and natural environments. By tracing the evolving life of her family's Queenslander, Zuzana Kovar reframes domestic interiors and architecture through the concept of 'scaffolding/ing'. This is a process of ecological assemblage in which buildings, bodies, and other creatures co-constitute evolving spaces of inhabitation through ongoing support and transformation. John Stanislav Sadar and Gyungju Chyon focus on the material world and document a series of encounters with mycelium and moss. The living materials behave unpredictably as they transform and decay, unsettling the authors and provoking repulsion, dream-induced dread, and self-examination. These unplanned moments become invitations to rethink the recurrent modernist values of contemporary interior design through the lens of temporality and ecological entanglement.

We would like to extend our deepest appreciation to this year's authors for their contributions to the 2025 issue of *Idea Journal: Unplanned Interiors*. It has been wonderful working with you and seeing your essays develop in depth and significance. We extend a special thanks to artist Robbie Rowlands, whose photograph of his 2011 interior installation, *THE OFFERING – Community Hall, Pre-demolition 1900s Baptist Church*, is the cover of this issue. The haunting beauty of Robbie's work embodies the ideas of unplanned transformation and change. His intervention, and its image, prompt us to reflect on how unforeseen change is as much a part of our interior environments as their stability.

We would also like to sincerely thank this year's peer reviewers for lending their time and expertise, which helped support our authors with their valuable comments, reflections, and references. Thanks go to our production team, Madeleine Collinge for her editing services, Lauren Poynter for her graphic design services, and the IDEA Board and its member institutions for their continued support and resources, with special thanks to the Chair of IDEA, Andrew Wallace, and the Treasurer of IDEA, Dr Penny Wild.

Finally, we would like to thank you, our readers, for remaining vigilant and curious about the critical exploration of the histories, theories, and practices of interior environments.

Please enjoy the 2025 issue of *Idea Journal: Unplanned Interiors*.

Sincerely,

Luke Tipene, Executive Editor of *Idea Journal*, and Dr Olivia Hamilton, Editor of *Idea Journal*.