# image as moment

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If an interior is a 'necessary dimension that turns architectural space into a liveable place with a given stability, desirable order, readable cultural hierarchy, and individuality', then an image of an interior becomes a moment when this dimension is revealed.[1] As a building 'receives its cultural significance' through its interior, we begin to understand this elusive (fragile) dimension between the liveable place, the inhabitants and ourselves.[2] This shifting dimension between self and space expresses our individual and shared cognisance of a place and enriches our understanding of the interior context holistically. A moment, defined as a very short, indefinite period, an instant, significant, or current point in time, as revealed in the images we record, provides insights into the lives of the inhabitants of these interiors through unveiling cultural nuance, affording historical value, and expressing a distinct positioning or agenda.[3] Therefore, a moment, articulated by our own multifaceted perspectives and readings of situations, may feel transient and elusive. Yet we can, and have, captured these moments within the images included in the following pages. By initiating and recording their moment of force, engaging the pivot point centrally within our gaze, each image invites and provokes us to grasp a transitory, yet not insignificant, moment, within an interior.

Our perception and relationship to interiors, extracted as moments, can be understood as multi-dimensional, complex, and freeform, demanding multi-lateral or parallel approaches and considerations in our investigation of them. The images presented are created through a range of means, from tactile interventions and making to on-site research, scale model-making, archival and desktop image, and text sourcing and experimental writing. Rather than simple representations, these images seek to realise tracings of the 'nothingness' described by Paul Valéry — the underlying depth of interior constructs revealed in the moments of stories, concepts, and abstract thought, giving meaning to our existence and activities, implying that they are experienced through both spatial and image-based conditions.[4]

Using diverse approaches with often surprising and juxtaposed experimental and traditional research methods, the following abstracts discuss images of the interior as the result of tangled, embodied relationships between self, place, and space. They demand that we pause for a moment, to imagine the space between ourselves and the interior images we choose to uncover.

The methodologies used in the constructing of the images range from scientific representation modelled through interior atmospheres, to evolving cultural narratives, grounded in the methodology of ambivalence. These approaches seek to share the experience of the image-makers by analysing and embracing variable

**cite as:**
Gillian Treacy, 'Image As Moment', *Idea Journal*, 23.2 (2026), pp. 57–65, doi.org/10.37113/ij.v23i2.662.

conditions, as mixed feelings of shifting social and personal stances, many of which are contradictory in their outcome.[5] Additionally, the various means used to collect these images in all cases serve to employ positive opportunities for each given scenario: the archival database of photographs and letters, the camera's manual and automated functions, a binaural head, a drone, a maker of traditional Indian Rangoli, a real estate videographer, a robotic vacuum, and Maestro the cat's collar. Each investigation describes a human and more-than-human engagement with the interior and encourages performative and affective shared experiences, exploring perceptions in the interior, reimagined.

The images are accompanied by diverse writing practices: site-writing practices, archival research, and performance writing that engage with interiors. Each allows us to glimpse significant moments and insights into the historical past of the interior. For instance, holistic understanding of the place, site, and experience of the lived interior is portrayed by polyvocal forms of writing practice alongside image references. Physical scale models used to facilitate spatial experimentation recorded as 360° panoramic photos for virtual reality, captured inside the model, enable immersive analysis of spatial perception, notably integrating daylight as a dynamic element in shaping atmosphere and understanding through moments of time. Finally, the physical making of a rug, and the tactile textures of Rangoli as a practice, offers images that evoke cultural memories of two places, creating a faceted bridge of moments between identity, self, and place.

These images create and evoke stories, ways, and approaches to living each moment. Defined by current cultural representation and awareness or historical remnants, they provide new ways of seeing. Each image notices and records a significant moment (albeit, some of these pertaining to ambivalence), through our multi-dimensional interactions with spaces. While sometimes nuanced, and always speculative, the use of image and moving image to capture these moments allows 'recognition of their interdependence spatially and experientially.'[6] They define a historical 'moment' within our personal and shared cultural narratives, our evolving relationships to places, the fleeting nature of our imagining of spaces, and the benefit of a momentary pause.

## a new image for interior and interiority

**Suzie Attiwill**



**Figure 01.**
interiorisation – folding of the outside – doubling – modulation – sensation – contraction – haecceity

latitude 42°52′50″ south, longitude147°19′41.24″ east

3.36pm, 12 April 2021

Domain House, opened 1850, Nipaluna, Hobart.

a window selects and folds outside in; semi-gloss paint on wall from act of restoration interrupts the past and passing present

The doubleness of the relationship between self and space is cited as a key aspect of the emergence of 'the interior' and continues to be a refrain in 'the interior' and interior design practice.[7] 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.[8]

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 interiorisation. This is not presented as an alternative to representation and therefore a different kind of image and imagining. Instead, it highlights representation as an interiorisation where the relation with the outside becomes one that fixes the outside and holds in place to establish certainty, stability, and identity for the inhabitant.

A new image for interior and interiority as interiorisation of an outside, making visible invisible forces, sensations, vibrations.[9] It uses 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. It offers a new image for interior and interiority — a movement-image — open in an exterior of change and contingency.

# the missing case of c. winifred harley: the architecture of progressive education at dartington hall school

**Kieran Mahon**

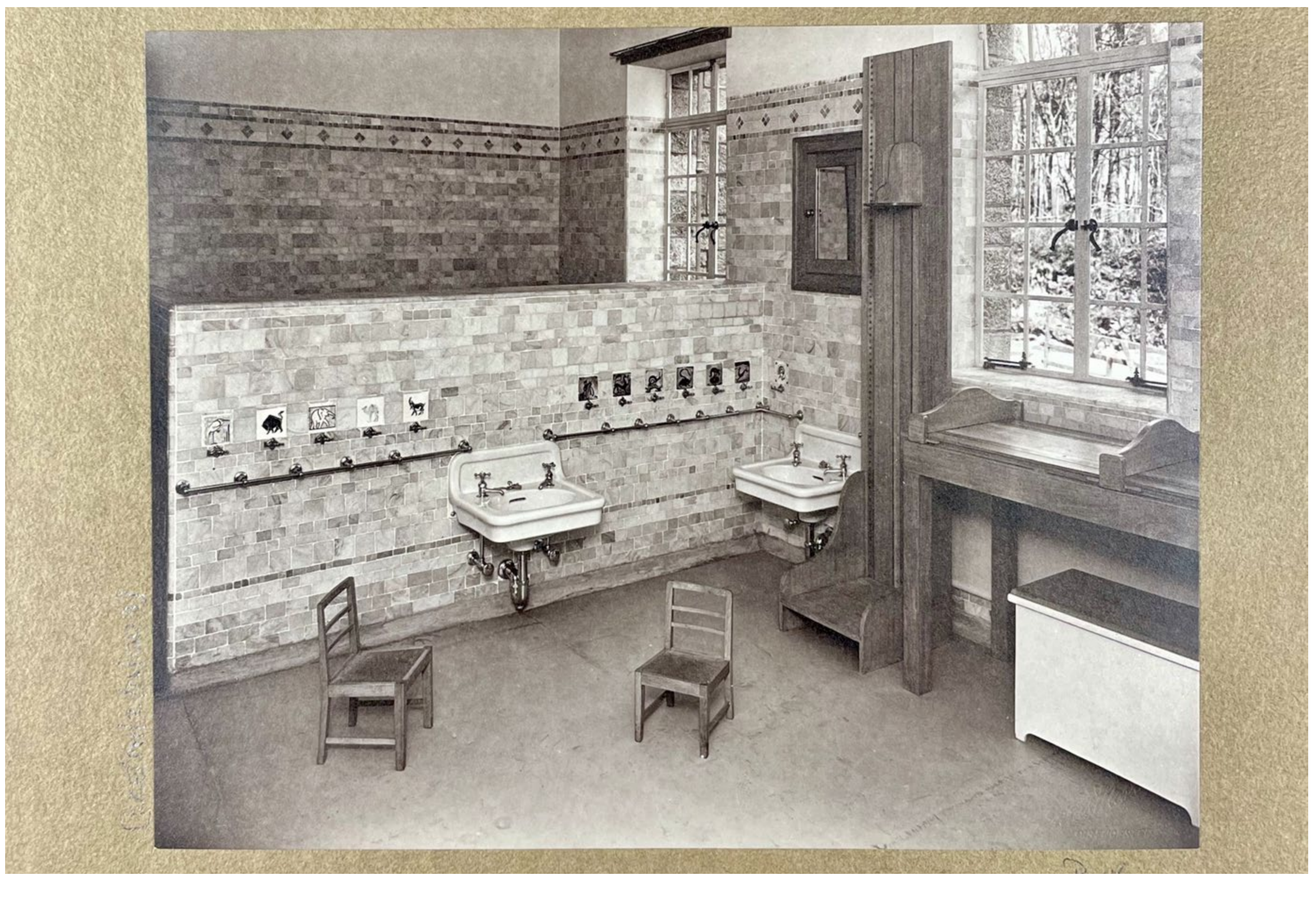


**Figure 02.**
Washroom (1931). This washroom was situated in the original nursery school building at Dartington Hall School, Devon, England. Designed by architect Ides van der Gracht in collaboration with C. Winifred Harley. Photographer: Leonard K. Elmhirst. Archive reference: LKE/PH/2/N.

How might writing practices be diversified to address historical silences and reimagine lost interiors? I address this question in response to the 'Imagining the unseen' theme. To do this, I 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 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 that 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 that 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.

# re-lofting: profoundly — an exploration of the duped with/in an artist's loft

**Jenny Hogarth**



**Figure 03.**
*Re-lofting* (2025) digital print

This image is a teaser 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', 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.[10] Notably, Kardashian is embroiled in a lawsuit from the Judd Foundation for claiming her SKIMS office furniture is authentic Judd.[11] 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. It is a reminder of our complicity — perhaps it's not as profoundly moving as we imagined.

## imagining interiors: perception of light and spatial atmosphere

**Anette Kreutzberg and Karina Mose**



**Figure 04.**
Mathilde Juul Ipsen and Louise Aght Lindstrøm, photo from 3rd semester Master project: 'Fra civil til patient'.

The image is part of a series documenting the findings in a Master's 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.

Inside the model, 360° panoramic photos for VR were captured, enabling immersive analysis of spatial perception with views from various patient and practitioner positions, emphasising 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 practice, 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 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.

# ‘rangknit’: knitting (a)way home

## Pooja Shah



**Figure 05.**
‘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 the past twelve 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 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 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[12]

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 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.

## acknowledgement

We would like to thank the contributors whose images are presented within this essay, and Interior Educators and Edinburgh College of Art, for supporting the Imagining Interiors exhibition of work and its publication.

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Dr. Pooja Shah is a lecturer in Interior design and practice-led researcher. Her doctoral research addresses complex socio-cultural issues around the concept of home and belonging by examining how cultural practices adapt across borders. Her teaching involves hands-on making to support inclusive, reflective and materially engaged approaches to interior design.

## notes

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2 Vlad Ionescu, 'The Interior as Interiority', *Humanities & Social Sciences Communications*, 4 (2018), p. 33.

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5 Caitlin Merrett King, 'Unsure Theory: Ambivalence as Methodology', *Arts* (Basel), 11 (2022), p. 78.

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12 Rupi Kaur, *'Immigrant' in the Sun and Her Flowers*. 1st ed. edn (Simon & Schuster, 2017), p. 119.