



**ASSOCIATE** IN **APPLIED SCIENCES** (AAS) IN **INTERIOR DESIGN** 





## FROM THE CHAIR:

The Parsons Associate Degree Program is unique, encompassing four programs in three fields of design—interior design, graphic design, fashion study and fashion marketing. Our students receive intense training in their chosen fields while gaining the great benefits of this interdisciplinary approach. In fact, all four majors have several courses in common, so our students gain knowledge of basic design principles and problem solving, while benefiting from their association with their colleagues. We've found that interior designers, fashion designers and graphic designers can learn a lot from each other.

The AAS programs are intense. Our students are educated and focused, and come to Parsons with amazingly diverse backgrounds. Recently our students have had prior lives as attorneys, dancers (who danced with Baryshnikov and Merce Cunningham), economists, writers, editors, marketing and public relations executives, stockbrokers, bankers, engineers (mechanical and electrical), account executives and educators. We've had architects who want to study fashion design, graphic designers who want to do interior design, and fashion designers who are interested in graphic design. Our students are culturally diverse, as well; 40% are international, coming to New York City from countries around the globe.

The AAS Program works because our students are highly motivated, our faculty are design professionals, and the curriculum was created to accommodate both. As Chair of AAS, I am pleased and proud to present this edition of Work 2007.

Pamela Trought Klein Associate Professor Chair, Assciate Degree Program

# **EDITOR'S INTRODUCTION:**

Most of us spend a good deal of our lives indoors. The way we experience our environment is due in no small part to design. While the influence of design on our psyches is pervasive, it may pass unnoticed. Interior spaces may feel inviting or hostile, comforting or distressing, apt or awkward; they may be welcoming or overwhelming, enlivening or drab, exotic or mundane; they might inspire hope or even engender despair. It is, therefore, the goal of the Parsons AAS Interior Design program to train our students to create the best possible interior spaces.

Our program is specifically designed for students of varied backgrounds and experience who seek a new career in Interior Design. Students come to us with bachelor's degrees, and many arrive with work experience in a myriad of non-design fields. Some are attorneys, business people, or historians and some are architects or designers who want to specialize in interiors. All of our students choose the AAS Interior Design program with its intense curriculum and accelerated schedule, because they have concluded that the design of the world is no small matter, and they are inspired to change their lives.

We introduce students to the process of thinking like designers, and more specifically to the practice of interior design. The faculty and curriculum guides them to consider the potential of using light, materials and furniture to create memorable interiors, comfortable interiors and functional interiors. We challenge and inspire our students to listen to and discern their clients' needs, and perhaps even to surpass them, whether the problem is a living room, a retail store, a commercial lobby, a hotel or a homeless shelter.

Our program involves much more than technical expertise, however. At each step, our students are encouraged to create interiors that are socially responsible and environmentally sustainable. Students are given the opportunity to learn how to make our interiors healthier for the inhabitant and better for the earth. Due to their varied background and training, AAS Interior Design graduates are extremely sought-after in the professional world. Many of them hold notable postions in some of the most well-known design firms in the New York area such as the Rockwell Group, Yabu Pushelberg, Aero, Tihany Design, and Victoria Hagen Interiors; as well as other distinguished design companies in the U.S. and abroad.

Work 2007 is the first in what will be an annual series of publications from the AAS Interior Design program. Its purpose is to highlight investigations into interior design interventions that have been developed by some of our students, under the direction of the Parsons AAS interior design faculty. In this first issue we feature certain aspects of the curriculum through the work of a small number of faculty and students. We look forward to publicizing more of our program's work, people and events in the forthcoming issues. As this publication demonstrates, our students attain a level of expertise and creative accomplishment that seems almost impossible to achieve in the three semesters that most spend in the program. As director of the AAS Interior Design program, it is my great privilege to present Work 2007.

Johanne Woodcock Associate Professor Director of AAS Interior Design







# salinp76@newschool.edu <paola salinas>

previous degree(s) bachelor of arts in english and political science, Villanova University

work experience intern, matthew smith inc; intern, grade architecture and interiors

program subway cocktail lounge

studio principles of interior design

Principles of Interior Design

Faculty: Igor Siddiqui igor@isssstudio.com

Sarah Strauss sarah@bigprototype.com

#### SUBWAY COCKTAIL LOUNGE

Scenario: The 2nd Avenue subway project has gained new momentum and funding from the MTA. The long awaited tunnel construction has begun, and with it an advertising campaign has been launched. In an effort to make this new subway line more exciting and luxurious than existing lines, the MTA has decided to include a drinks/cocktails lounge car to each train.

The drinks/cocktails lounge car must be housed within a standard subway car envelope but the interior should be designed to accommodate this new purpose. Your final project will be a presentation to a panel of judges who will select the winning scheme.

Site: As your site, we will use the most recent subway car that is currently available as a part of the city's fleet. The model is R142 and it is currently implemented along the "L" train route.

Assignment: Conceptual idea and program distribution

Product: 11x17 color collage of your concept and a floor

plan at ½"=1'-0"

Assignment: Ergonomics and materiality

Product: A longitudinal section through the car showing

the space in use

Assignment: Color, lighting, and graphics

Product: 3D image making – interior perspective drawing/

collage

Assignment: Presentation Product: Final Review



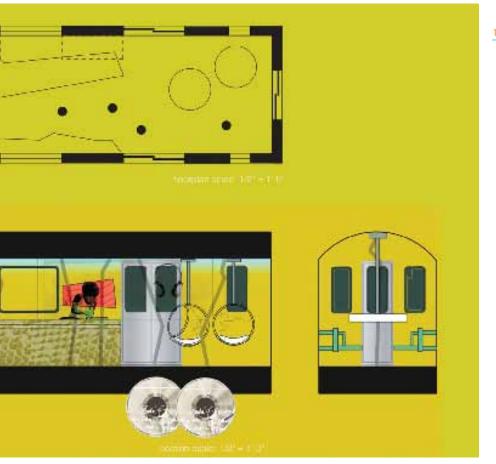
# johnc006@newschool.edu <claire johnson>

previous degree(s) bachelor of arts in graphic design, uk

work experience designer, zabuca restaurant singapore

program subway cocktail lounge

studio principles of interior design







### ariel.bronson@gmail.com <ariel bronson> above

previous degree(s) bachelor of arts in art history, tulane university

work experience

program subway cocktail lounge

studio principals of interior design

faculty igor siddiqui and sarah strauss

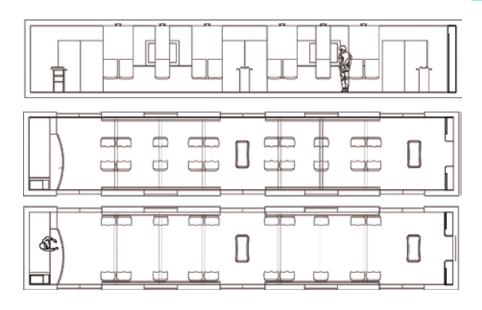
## $andos 693@news chool.com < {\sf sen ando} {\sf opposite}$

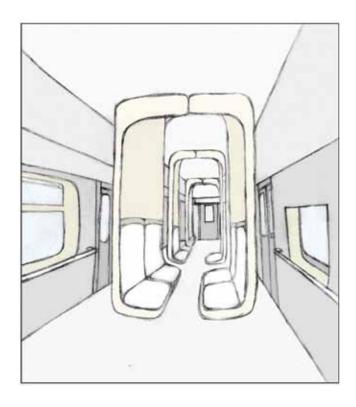
previous degree(s) bachelor of arts in creative writing, university of washington

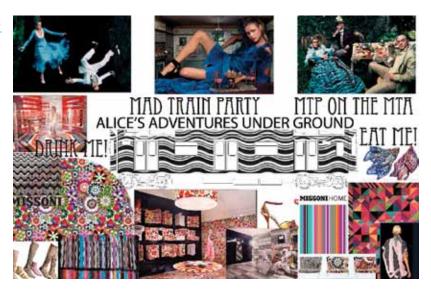
work experience

program subway cocktail lounge

studio principals of interior design









## jmoorehill@gmail.com <jacqueline moorehill>

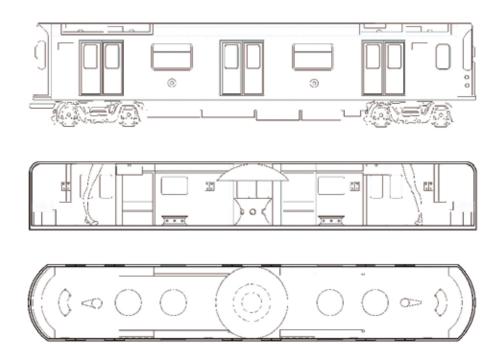
previous degree(s) bachelor of arts in political science, middlebury college

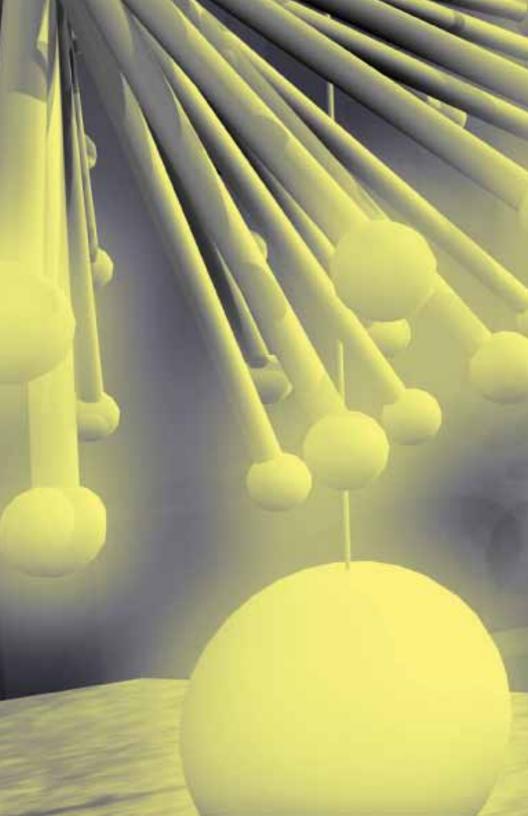
work experience intern, aero studios; editorial assistant, elle decor

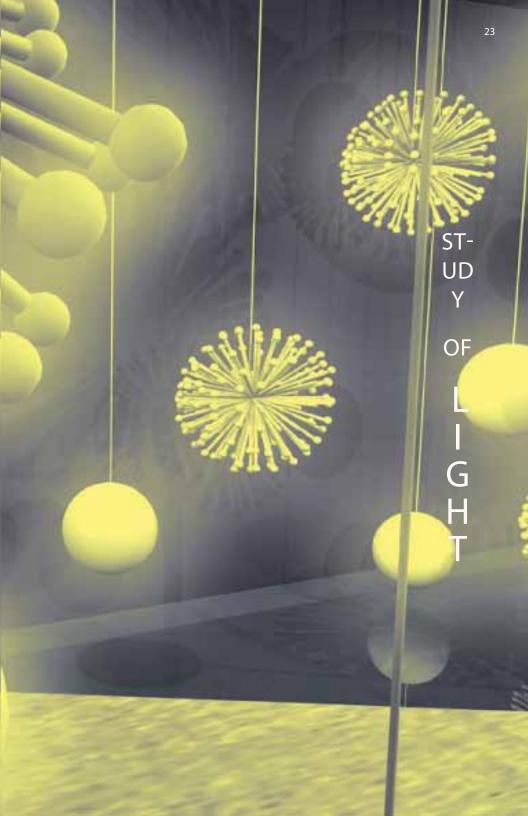
program subway cocktail lounge

studio principals of interior design









Interior Design Studio 2

Faculty: Design - Choon Choi cchoi@ascape.com

Digital Design - William Ngo williamngo@gmail.com

#### PROJECT 1: MEDIA ROOM IN A PLASTIC HOUSE

Students Artist Word
Rebecca Ahrens Hiro Yamagata Lost

#### Assignment 1: Atmosphere

Contemporary artists have recognized the artistic potential of space, embedding within it a variety of atmospheric effects. Without any particular medium or material palette as a departure point, these artists often start with a desired mood, or emotion. Their interventions focus on the overall theatrical effects, shifting the viewer's attention from the objects on display to the immaterial atmosphere within the space.

Study and analyze the atmospheric effects of the works by the selected artists, and make a list of words to describe what you perceive, pairing each word with an image.

#### **Assignment 2: Plastics**

A parallel may be drawn between the plastic designs of the fifties with the digital designs of the nineties. The unfamiliar forms generated by the digital software, heralded the arrival of a new era, and the radical formal and conceptual departures from the norms were often mislabeled as innovative, or even prophetic.

Monsanto Plastic House of the Future serves as the site for the media room. It is treated as a relic of the past, a failed experiment, inflated by the misconceptions of a new technology. By

maintaining a critical distance from technology, soft or hard, a designer may be liberated from the narrow focus on the techniques of representation or fabrication, and concentrate on the immaterial qualities of space.

A new media room is to be located within a single 16' x 16' x 8' module of the house, to be conceived as a marketable prototype. Recapture the atmospheric effects, as discovered through the first assignment, within the media room, focusing on specific components to create desired spatial effects. Plastic and digital technology will be used strictly as tools for simulating, constructing, and testing our spatial/atmospheric concepts.

#### Assignment 3: Luminous Ornaments

Ornament may be re-defined in the contemporary context as a material organization designed to transmit atmospheric affects. Perceived as an agent of affects, the ornament becomes a functional and essential component of an architectural interior.

A specific component within the media room will be developed in greater detail to become an ornamental element within the room. This ornament may be a graphic overlay on interior surfaces, an intricate screen for filtering light, or abstract patterns created from formal manipulations of constructed elements.

A complete digital model of the room, including light sources, will be used to timulate the ornamental effects as designed, and to refine the concepts that had been developed in the previous assignments.



## ahrenr76@newschool.edu <rebecca ahrens>

previous degree(s) bachelor of science in fashion design, southern illinois university

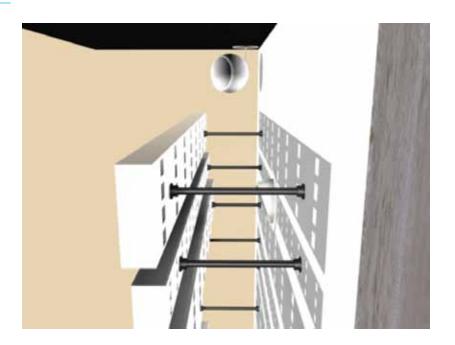
work experience intern, ruby inc.

program media room

studio interior design studio  $2\,$ 

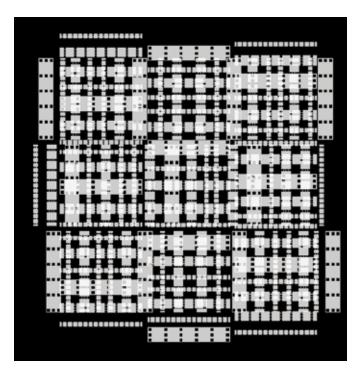
faculty design, choon choi; digital design, william ngo











Interior Design Studio 2

Faculty: Design - Choon Choi cchoi@ascape.com

Digital Design - William Ngo williamngo@gmail.com

PROJECT 2:

ALMOST NOTHING: A RESTAURANT INSIDE A GLASS BOX

"I don't mean 'atmosphere' in the spatially illusionistic sense I associate with color field painting...
Rather it is a non-radiating, impermeable...mist.
It feels like, rather than looks like atmosphere."

Kasha Linville

StudentsArtistWordRachel TyersJames TurrellOvercastMeredith AlcareseAssume Vivid Astro FocusDecalsRegina Von SchackBruce NaumanRaw

Site: Ground floor of 176 Perry Street (approx. 3500 sf)

Program: Dining Area (a mix of booth/banquette/table seating)

Lounge Area Bar Area

 $\begin{tabular}{ll} Services & (maitre d'; coat check; serving stations; wine cellar; etc.) \\ \end{tabular}$ 

Rest rooms

A stair for access to kitchen

(kitchen is excluded from the design scope)

#### Assignment 1: Floor Plan

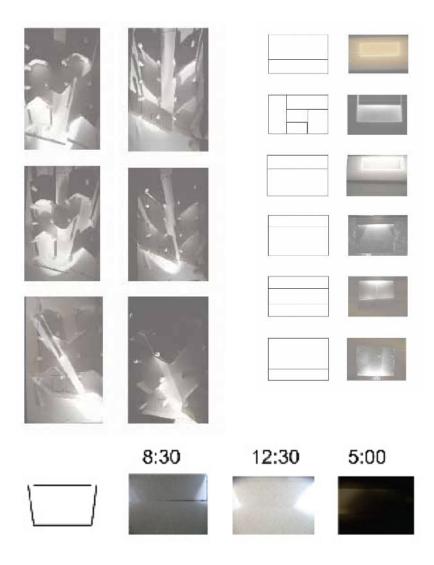
Floor plan is the most abstract tool for developing and communicating spatial concepts. Much more than a mere illustration of surfaces, a floor plan encodes a complex set of design intents into a given space by delineating various programs, prescribing circulation patterns, ordering structural patterns and organizing social interactions.

A precise set of plans shall be developed for the restaurant, indicating all of the design intents as listed above, using only lines and symbols.

#### Assignment 2: Atmosphere

Atmosphere, or ambience, characterizes the lasting sensorial impression of a restaurant, often reviewed and evaluated with the same weight as food, or service. A composite atmospheric effect can be dissected into envelopes (forms and surfaces), effects (luminosity, sound, and smell), and spectacles(technology). If heating, ventilation, and air conditioning are components for conditioning thermal comfort, envelope, effects, and spectacle are the ingredients for mood conditioning.

Identify distinct elements from the floor plan for further development of these atmospheric ingredients (envelope; effect;, spectacle), to be presented in abstract renderings.



# $tyers r21@news chool. edu {\it \ \ } {\it \ \ } {\it \ \ } {\it \ \ } tyers > tyers$

previous degree(s) bachelor of arts in political science

work experience intern, sheila bridges design

program restaurant

studio interior design studio 2

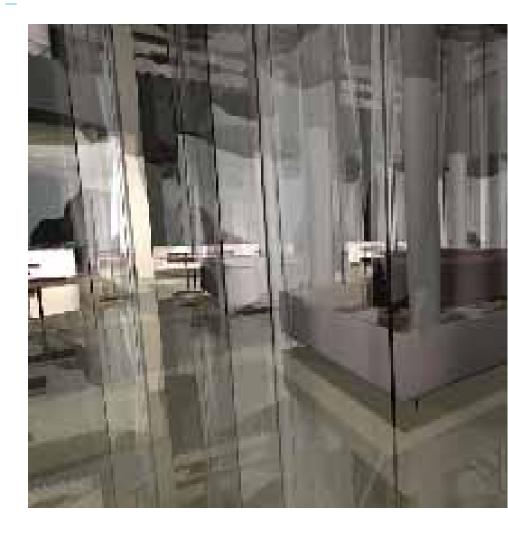
faculty design, choon choi; digital design, william ngo





Rachel Tyers' restaurant titled "Overcast".

Through an extremely rigorous study of the sun's movement and it's impact on the existing space, this project takes advantage of the natural lighting condition and adapts it to produce a very deliberate ethereal quality, contrasting the adjacent urban surroundings.



## $alcarm 79 @ new school. edu < {\sf meredith\ alcarese} >$

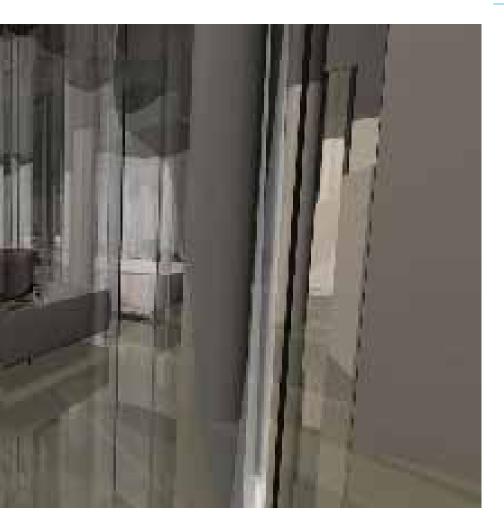
previous degree(s) bachelor of arts in studio art, trinity college

 $work\ experience\ intern, martha\ stewart\ lving\ home\ department; intern, abc\ home\ and\ carpet$ 

program restaurant

studio interior design studio 2

faculty design, choon choi; digital design, william ngo



Meredith Alcarese's restaurant titled "Steel and Steam".

This project addressed abstract organizational issues extracted from garden design; and examines the occupants perception of orientation and space by manipulating various finishes and materiality.











# $vonsr63@newschool.edu < {\sf regina\ von\ schack} >$

previous degree(s) bachelor of arts in art history, bowdoin college

 $work\ experience\ in term, tommy\ hilfiger; merchand is er, union\ square\ home; assistant, libby\ interiors$ 

program restaurant

studio interior design studio  $2\,$ 

faculty design, choon choi; digital design, william ngo

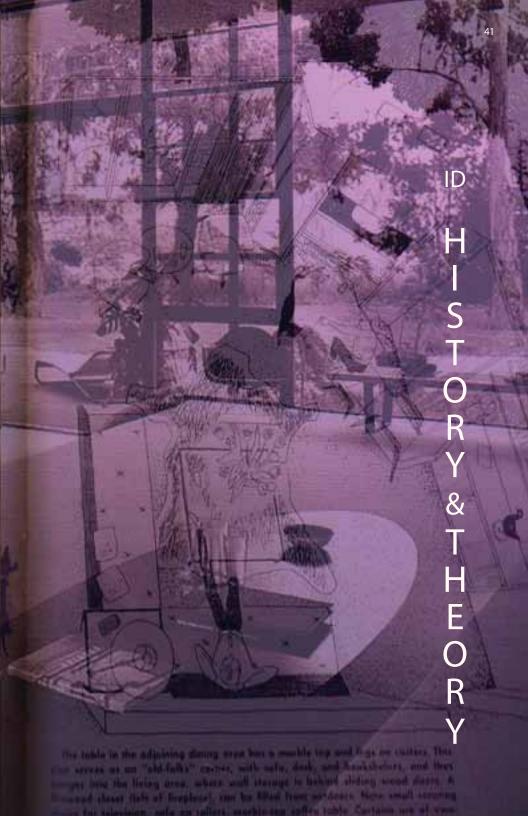


Regina Von Schack's restaurant titled "Raw".

Rather than view them as obstacles, this project takes advantage of predominant existing structural elements; and modulates them through various uses of a common material palette, to transform them into infrastructural elements that help support the programmatic areas of the restaurant.







Domesticity & Modern Design Contemporary Interior Design Theory Faculty: Ioanna Theocharopoulou Ph.D.

Interiors is a slippery discipline. Among all designed artifacts, Interiors themselves are uniquely ephemeral and hard to define. The practice of Interiors is relatively unregulated. The History of Interiors is patchy and contested. The theoretical basis of Interiors is largely unexplored in comparison to those of other disciplines. How, therefore, might we speculate about the role, validity and purpose of Interiors in the 21st century?

The discipline of Interior Design, often perceived under the shadow of architecture, is now coming into its own as an academic field. There is a great deal of interest among academics as well as students, to understand the intellectual context of Interior Design and to explore how it might fit in with other design disciplines such as Architecture, the Decorative Arts, Product Design. We believe that the social dimension of the world of things -explored in the field of anthropology by The New School's Arjun Appadurai, among others-- takes very particular forms in Interior Design. The study of objects and the environments that surround us in our daily lives intersects with issues of identity, gender and lifestyle.

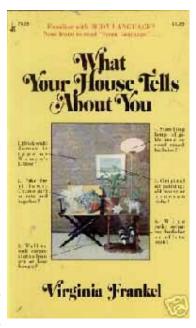
The History & Theory curriculum explores these issues by investigating the evolution of the modern interior and addresses the question of theory in Interior Design. In Domesticity and Modern Design, a course that is also offered by the Cooper-Hewitt Design Museum MA Program, students explore the history of modern design by studying the transformations of the domestic interior from the mid-nineteenth to the mid-twentieth centuries.

Our approach is to consider these transformations as part of larger social, cultural and political phenomena and to question how these phenomena impact design culture. To this end we discuss readings about modernity and modernization processes, feminine taste as well as "everyday life," drawn from a variety of sources that range from architectural and design theory to anthropology, gender studies, and social history. Our aim is to collectively construct a framework for addressing the evolution of the modern home and ideas of modern living, that encompasses design in its social and cultural implications.

In Contemporary Interior Design Theory we aim to expose the places where we might tease out a new body of theory specific to Interior Design. In the process, we interrogate the very notion of theory and its relevance for Interior Design practice. Recognizing Interior Design's still marginal position as an academic field, we explore the kinds of discourses that might be suitable to consider as opposed to those that apply in History & Theory of Architecture. We look at Interior Design as a socially relevant practice that is closely in step with daily life and popular culture. Some of the themes we have studied include the body; fashion; lifestyle; customs, rituals and interior space; amateur guides and nature and the environment. Some of the places we look for theory particular to Interior Design include film, television, shelter magazines, advertisements, and other domains of contemporary culture. Through research on this varied range of sources as well as by studying more established forms of scholarly material, we aim to develop a critical approach towards what might constitute a theory of Interior Design.

### A Critique of the Concept of Domestic Interior Design as a Form of Self-Expression

While the concept of dressing oneself in a way that represents one's moral beliefs as well as social position has existed for centuries, only in modern times has domestic interior design been embraced as a form of self-expression. Architects in the early 20th century, most notably Richard Neutra, also began to explore how our environments can influence us. American interest in what we might call "home psychology" seems to have peaked during the late 1970's --although this notion seems to have captured the public's interest in recent years as well. While interior design and decoration has sometimes marketed itself as a form of self-therapy, especially recently with the proliferation of today's organizing, de-cluttering, and makeover



television shows and magazines, there is a potentially dangerous implication. The idea that design can begin a revolution is fascinating, but to simplify this concept and presume that we can improve ourselves if only we have the "right" interior is at least misleading. This paper explores the transformation of interior design as a form of self-expression and even self-therapy by examining specific publications from the 1970s.

In order to develop my argument I discuss the historical use of the concept of "personality" in relation to the domestic interior as used by figures such as Elsie de Wolfe (The House in Good Taste, 1913) and Emily Post (The Personality of a House, 1930). I argue that there was probably some relationship between the work of these figures and the newly established field of psychology during the early 20th century. Even though Richard Neutra's architecture has already been analyzed in these terms, a lot more scholarship needs to be done in order to determine the possible links between theories of the self derived from psychology and psychoanalysis, and interior design. By the 1970's, America had reached a peak interest in exploring the notion of domestic design as an expression of one's self. Popular literature during this time promoted this notion with boldly titled books such as Virginia Frankel's What Your House Tells About You (1972), M.M. Harmon's Psycho-Decorating: What Homes Reveal About People (1977), Spyros Kakas and Margaret Miner's Lifespace: Designs for Today's Living (1977), and Catherine Crane's What Do You Say to a Naked Room (1979). Some of these books include illustrations of domestic interiors paired with personality types, such as, in one case: "exhibitionist", "deferent", "achieving", and "heterosexual", but leave the reader wondering how the authors came to their conclusions. "This book doesn't judge the way people decorate their homes," writes M. H. Harmon in Psycho-Decorating, but

clearly it does. One common theme between these books is that they view decorating as much as a social act as well as an individual one, and share the belief that "at the heart of every decorating decision is an identity decision."

Often the authors of these books deploy established psychological terms and even professional psychologists, perhaps in an attempt to validate their arguments. Unfortunately their arguments are often lacking, or unclear. Most convincing was Virginia Frankel's claim that there are two ways of decorating; decorating for yourself, and decorating an image to present to your visitors. Frankel claims that most people, whether they realize it or not, fall in between. This is why she resorts to psychological "assessments" of her clients prior to decorating their homes. Frankel would try to find out what type of person her clients were and then attempt to differentiate between who they really were and who they would have liked to have been. This theory reminds us of the concept of real versus fantasy self as is discussed in psychology. Yet our conceptions of ourselves are truly mixes of both of these. While this is a provocative argument, Frankel neglects to consider that our decorating styles may not represent ourselves, but rather what inspires us, or what reminds us of positive past experiences.

I argue that many 1970s lifestyle and decorating manuals were based on the idea that interior design is fraught with meaning of the self. Perhaps there is some truth in that but that does not necessarily imply "personality". While many architects, designers and decorators have espoused the influence that an environment can have on its inhabitants, this theory deserves scrutiny. To simplify any theory of human behavior is misleading. We are very complex beings, and most thoughts or behavior we have can be interpreted or analyzed in a variety of ways. While some may consider it interesting to make connections between personality types and aesthetic preferences, I think it would be more valuable to try to understand this link, or to see if there even is one. We are a product of our experiences, and while we are certainly born with temperaments, we have been formed by our pasts. Design preferences may reflect our pasts more than we realize or, in some cases, we may purposely shun the past. Perhaps a better way to approach this topic would be to ask people about their attitudes in regard to design, rather than subjectively evaluating their home décor. If we begin to acknowledge domestic design to be a representation of what we strive for, are inspired by, and feel secure in, rather than as a true representation of our inner-most selves, our inquiries, I feel, would be more fruitful and even insightful.

### m.savarese@ramsa.com <marissa savarese>

previous degree(s) master of arts in clinical psychology, columbia university; bachelor of science in biopsychology, university of michigan
work experience interior designer, robert a.m. stern architects
program final paper abstract
studio contemporary interior design theory
faculty ioanna theocharopoulou

Auntie Mame and Pillow Talk: Domesticity and the Interior Through the Eyes of Hollywood, ca. 1950s

In the study of Interiors the Hollywood movies Auntie Mame (1958) and Pillow Talk (1959) are compelling. Not only are they fun to watch, but they also act as a visual retrospective of American interior design from that era. While they appear to be very different films --one about an eccentric aunt raising her nephew alone, and the other about a career girl and her tug-of-war with a



Playboy-type bachelor— there are many fascinating similarities in their subtexts that reveal a particular sense of post World-War-II domesticity. In this paper I show the extent to which both films articulate important cultural and gender politics as they relate to the home.

The colorful protagonists of both films are professional women: whereas Mame (played by Rosalind Russell) is a teacher, Jan (played by Doris Day) is an interior designer. Both careers were perceived to be "suitable" for women during the 1950s. Even if Mame was not trained as an interior designer, she is able to control and manipulate her environment in order to express herself and her outlook on life, one that keeps changing over the course of the film. Taking us from the late 1920s to the mid-1950s, in this film we witness Mame expertly deploying interior design to shock, play, and even tease her friends. I argue that Mame is expertly able to use interior design primarily in two ways: as a mask in order to demonstrate her own taste and social status,

as well as an instrument when she needs to help her beloved nephew realize that his future in-laws are truly unsuitable since they are overly concerned with social conventions.

Jan's apartment, on the other hand, apparently follows 1950s conventions: it is white and crisp, with shades of pink and red, as one would expect from a single girl. This interior is sharply contrasted to the world of the masculine, hard, strong and randy Brad (Rock Hudson), her neighbor and eventual suitor. Whereas Jan's apartment is a model of "femininity", Brad's is a play on Playboy's technological swingers pad. Yet Jan, too, is not just the average 1950s girl: in the words of film scholar Steven Cohan, she is also characterized by "her liberating modernity - her sophistication, her glamour, her sexuality – through the spectacle of her style of living: her Jean – Louis gowns, hats, furs, and jewels, her elegantly furnished and artfully decorated apartment, her familiarity with New York's City's exciting night life and her access to rich people, which gives her great social mobility, through both her job and her dating." I argue that both of these films demonstrate, in Ellen Lee McCallum's terms, the "masquerade" that men and women stage to conform to, or to demonstrate who they imagine themselves to be to others. This masquerade is visible in how the protagonists in these two films "clothe" both their bodies and, in particular, their individual domestic interiors.

## mills162@newschool.edu <starr miller>

previous degree(s) bachelor of science in business, university of alabama
work experience designer, nancy glass productions; hgtv intern
program final paper abstract
studio contemporary interior design theory
faculty ioanna theocharopoulou



Mon Oncle (1956):
M. Hulot causing chaos in his sister's sparkling new kitchen. .

#### M. Hulot vs. Modernism

In "Mon Oncle" (1956) and "Playtime" (1967), the French actor and meticulously detail-oriented director Jacques Tati plays the incredibly funny and beloved M. Hulot. Hulot leads us, the viewers, deep into the newly modernized neighborhoods in Paris and reveals through various layers of beautifully constructed scenes, how modernization has effected the characters (as well as the viewers). Tati's real message is not necessarily expressed by his characters, but by the carefully presented sets of sleek buildings, modern furniture and gadgetry. In both films there is a very important relationship between the actors and the built environment, particularly the interior. As the director noted regarding the character's movement within Playtime: "It's a little like a ballet. At the beginning, the people's movement always follow the architecture, they never make a curve, they go from one line to another. The more the picture continues, the more the people dance, and start to make curves, and turn around, and start to be absolutely round [...]."

Tati does not aim to portray modernization in negative terms, but more importantly, provokes viewers to question their environments and their relationships to them and to think more critically as designers and as consumers. In these two films Tati provides endless circumstances where problems arise and sentiments are lost as a result of modernization processes towering over the characters --literally and physically. One might say that M. Hulot represents ordinary people. The fact that when he ventures off, whether to a job interview, a friend's house or a visit with family he is almost always confused, lost with often hilariously disastrous results, is also a reflection of his inability to cope with the rapidly changing environments around him. The new buildings and modern homes he frequents are quickly filled with sparse furnishings and complicated domestic technology that is supposed to make life easier and more efficient. This technology is also calcu-

lated by some of the characters, in Mon Oncle in particular, to impress the neighbors --and that it succeeds to do despite Hulot's inadvertedly caused series of sabotages. Indeed as our hero blunders his way through these films, he shows us that perhaps there will never be a resolution in the age-old conflicts between old and new, traditional and modern.



Playtime (1967): Barbara walking into a modern skyscraper with a reflection of old Paris against the glass doors.

# cecilia\_crowhurst@yahoo.com <cecilia crowhurst>

previous degree(s) bachelor of science in finance and international business, new york university

work experience jennifer bradford davis interior design, holland and sherry textile

program final paper abstract

studio contemporary interior design theory

faculty ioanna theocharopoulou

The D.I.Y. Revolution of Interior Design In the 21st Century

In over your head with a home improvement project? DIY to the Rescue can help finish the job! This special presentation, brought to you from one of our sister networks, DIY Network, brings in a team of experts to help real homeowners finish a problem project in around 48 hours. (HGTV. com)



Contemporary media, specifically

television, has not only changed the way people perceive and portray interior design, but has also influenced its new popularity amongst the general public. We might argue that this process has in fact been gradual: Americans' fascination with interior design can be traced throughout its roughly hundred-year professional history. Today the availability and accessibility of design resources such as big box stores, design chain shops, hundreds of magazine publications, countless books, exhibits, interactive on-line sites and Do-It-Yourself videos, aid people in their quests to become creative and accomplished D.I.Y. interior designers. Yet is it all really that simple?

Rather than answering this question definitively, this paper tries to discover how some specific television shows (DIY To the Rescue, Designed to Sell, Devine Design and Design on A Dime), have developed a persuasive language in order to convince the general public of their claims. Some examples include simplified "do's" and "don'ts", the use of simple vocabulary rather than potentially unfamiliar technical terms, and presenting what I call "chimerical fancies". These comprise a whole range of quick practical illusions such as laying a tile floor diagonally instead of vertically, using mirrors and glass to give the impression of a

larger space, refinishing flooring, and generally paying attention to color and surfaces so as to elevate spaces to seem more "designed" than they really are. In addition, almost all the shows I studied seem to suggest that great end results can be had with ease on a minimal budget, but in fact there are no precise references as to how the work is completed so quickly or where materials are purchased to stay within budget or which contractors are used for specific applications.

Thus these shows take us from "before" to "after" without as much as a hiccup. Discussions about the complex process from sketch to hammer to application are rarely heard. The need for professional architects or engineers is also rarely mentioned. Almost as if to pull the wool over our ignorant eyes, we are to believe that these designs are brought to fruition by the camera itself. At the same time, it might be due to programs such as these that interior design is now at the forefront of everyone's mind. Surely, I argue, this is not a totally negative outcome. In fact if our generation lacks a "movement" so far in regards to design, perhaps this is because our movement is precisely

D.I.Y. What makes our generation independent is the freedom to create our own spaces. Contemporary media has provided the tools for us to do so. Whether or not it is for our own good, well... the jury is still out.



## brocc575@newschool.edu <Colby Brock>

previous degree(s) bachalor of arts in psychology and english, university of hartford

work experience hotel restaurant business, interior decoration

program final paper abstract

studio contemporary interior design theory

faculty ioanna theocharopoulou











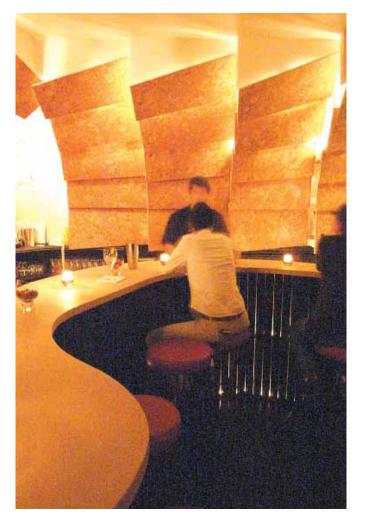
#### Ishida/Crandall

#### Studio Description

Ishida/Crandall is a collaborative studio founded by Aki Ishida and David Crandall. Our projects to date include commercial, residential, institutional, corporate-sponsored research, and furniture design. What excites us is not necessarily a particular type of building or space but rather visionary clients, unexplored materials and ideas, and new modes of collaboration. Limitations and idiosyncrasies presented in site conditions, budgets, and programs are embraced as new opportunities.

Both partners value the ability to step in and out of academic environments, where we encounter research and developments before or as they are tested in the real world.

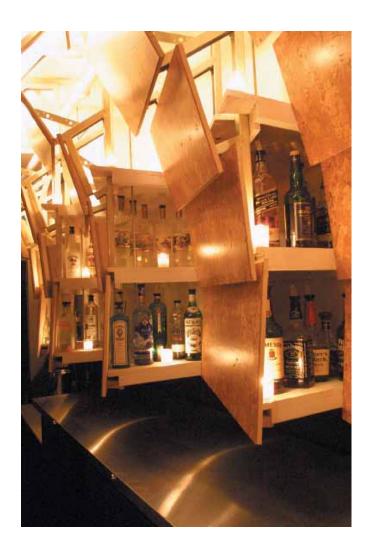
We seek opportunities in the academic environment to develop and research design ideas consistent with our studio mission. Areas of exploration have included collaborations with corporate sponsors (Starwood Hotels sponsored studio at Rhode Island School of Design and our research project) and designers from other fields of design; search for intelligent orders in things inside and outside of architecture; experiments with series of variable units and patterns ranging from building scale to furnishing scale; and study of relationship between immeasurable qualities of place and precise measured representation.



#### Clubhouse, New York, NY

The client wanted a more refined environment than the other clubs that they own. The solution uses materials not often found in bars, resulting in distinctive space, tactility, and light.

A counter along windows on two walls of the Clubhouse creates ideal spots for watching local nightlife. This same surface is used for banquettes and the bar counter, which is visible upon entry.



Cork, commonly used for flooring, forms acoustic baffles and concealed bottle shelves, and staggered cork panels become the main lighting feature, which glows with its natural warmth.

Counters and banquettes are constructed of a plastic made from recycled milk jugs often used on boats and playgrounds, and backlit plastic slats on vertical surfaces create a flickering pattern of light.











Interior Design Studio 3 Sanctuary for Families

Faculty: Aki Ishida aki@ishidacrandall.com

David Crandall david@ishidacrandall.com

Students in Interior Design Studio 3 designed office spaces for Sanctuary for Families, a non-profit organization dedicated to the "safety, healing, and self-sufficiency of battered women and their children." The group provides shelter, counseling, and legal services.

The project, to renovate existing rooms within the Sanctuary's office downtown, required that AAS students understand their mission and physical needs. Before beginning work, students learned about the organization's mission and toured the existing space.

The process focused on the design of multifunctional "thickened" walls that must achieve the following goals: provide intelligent storage for the objects in each room; join adjacent spaces through both static and dynamic (operable) means; provide means to admit daylight by direct or indirect means where possible; and provide views in and out of rooms, while considering safety and privacy issues specific to the program of each area.

The students were asked to take a prototypical approach in which each wall is a variation of a type---in other words, to create "species" of thickwalls that perform according to the needs of each room. These walls, distributed throughout the floor, provide organization for the offices and activity rooms. Visual continuity and the promotion of the organization's brand are achieved by means of wall and ceiling interventions.





# shmortie@aol.com <courtney gaylor>

 $previous\ degree (s)\ bachelor\ of\ arts\ in\ art\ history/political\ science, university\ of\ wiscons in$ 

work experience project manager, diamond baratta design

program sanctuary for families, non-profit office

studio interior design 3

faculty aki ishida, david crandall





# shrutija ipuria@gmail.com < shrutija ipuria >

previous degree(s) bachelor of business administration, university of michigan at ann harbor

work experience intern, r+k design inc, india

program sanctuary for families, non-profit office

studio interior design 3

faculty aki ishida, david crandall







The assignment was to create a set for a 6'x6'x6' space for the Ontological-Hysteric's Tiny Theatre Festival. The co-directors (also the playwright and choreographer) provided an early draft of the script from which I pulled ideas for a scenic design that would technically and aesthetically support the work. The set was then further developed by attending a number of rehearsals and a continuous feedback process between all members of the creative team.

Mary Chan AAS Interior Design Graduate May 2005

Mary Chan is a designer who is the founder and principal of Studio Bartleby, a multidisciplinary studio based in Brooklyn, NY. Past projects include commercial and residential interior design, visual art, and collaborations with other creative professionals to create scenic designs, styling for interiors, and custom furniture.

STUDIO BARTLEBY objects and environments

Studio Bartleby conducts creative experiments through various forms of space and object-making. Each project is the result of a gathering exercise of ideas and images, which structure various forms of work, from residential renovations to visual art. Aesthetics, perfection, and display don't rule the process; craft, thought, and cohesion win the day. Ultimately, the goal of every Studio Bartleby project is to create an object or environment that is socially responsible, physically connected, and visually striking.

#### Education:

1997-2000 University of Edinburgh, UK (English Literature) 2000-2001 Vassar College, NY (English Literatre) 2003-2004 Parsons The New School for Design

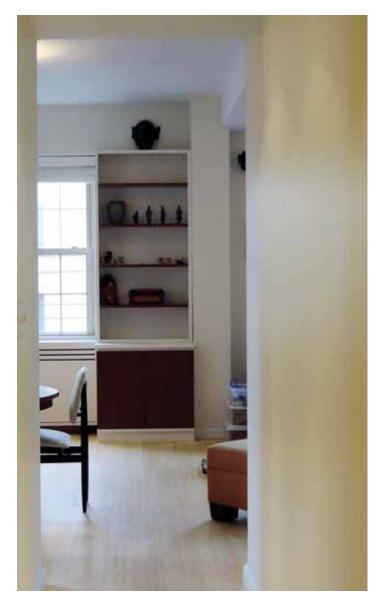
#### Professional:

2001-2003 Trisha Brown Dance Company 2004-2005 S. Russell Groves Architects 2006-Present Studio Bartleby

email: mary@studiobartleby.com



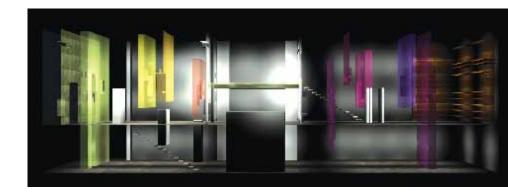


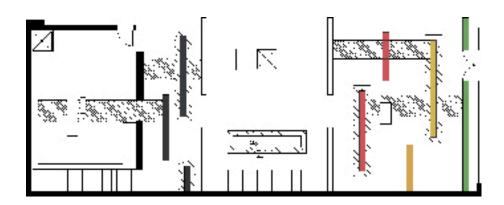


The goal of this project was to functionally and aesthetically update the space, while keeping in mind that it is a home in constant transition. With two young children, two cats, and the probability of a new home on the horizon, the clients wanted a space that better represented them but didn't ignore the inevitable changes in years to come. By simplifying the geometries and materials, a cohesive space was created to reflect their current lives and future aspirations.









# jeheebac@aol.com <jehee bac>

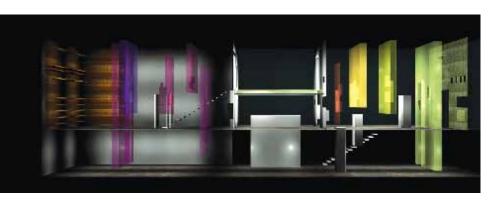
previous degree(s) bachelor of arts in business administration, boston university  $% \left( \frac{1}{2}\right) =\left( \frac{1}{2}\right) \left( \frac{1}{2$ 

work experience intern, grade architecture and interior design

project title retail, terra nova wine shop

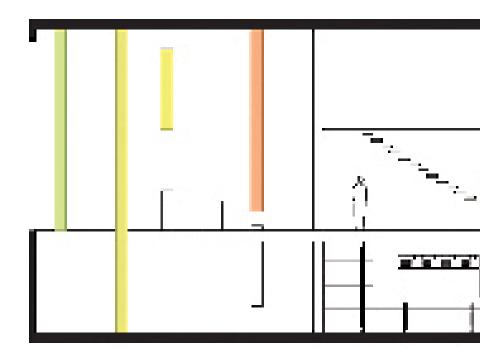
course title interior design studio 2

faculty design, thomas hickey; digital design, heidi hoerig

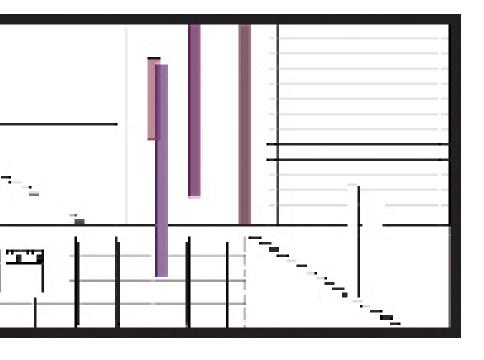




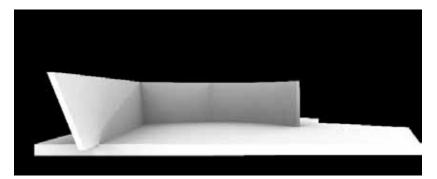












## $haryono\_c@yahoo.com \ {\scriptsize < caroline\ haryono>}$

previous degree(s) bachelor of finance, new york university

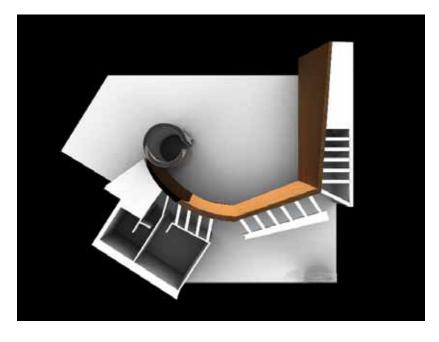
work experience intern, grade architecture and interiors  $\operatorname{Ilc}$ 

project title restaurant

course title interior design studio 2

faculty design, thomas hickey; digital design, heidi hoerig

















## kim.vockel@gmail.com < kim vockel >

previous degree(s) bachelor of arts in art history, muhlenberg college

work experience designer, morgans hotel group; intern, a-scape,

project title restaurant

course title interior design studio 2

faculty design, thomas hickey; digital design, heidi hoerig











# rubyrosser@gmail.com <ruby rosser>

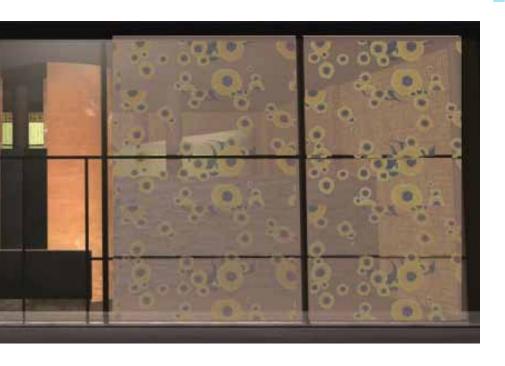
previous degree(s) bachelor of arts in english literature, purchase college  $\,$ 

work experience junior designer, epoc partnership; intern, benjamin noriega ortiz;

program spa

studio interior design studio 3

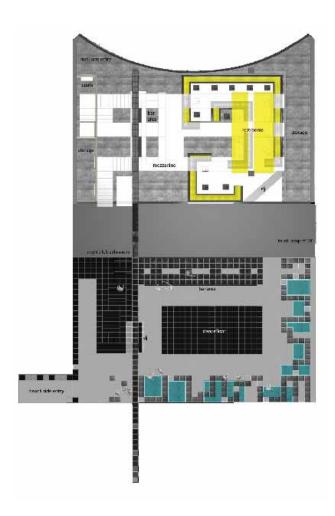
faculty stacey jacovini











## joekim101@aol.com <joe kim>

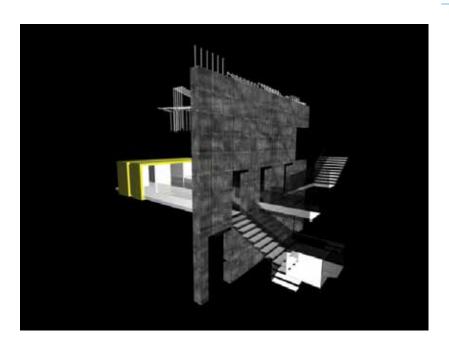
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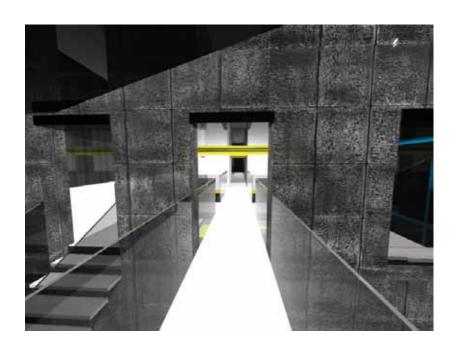
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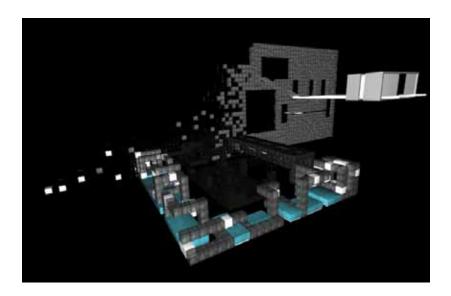
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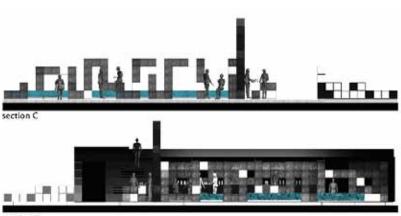
studio interior design studio 3

faculty antonio di oronzo



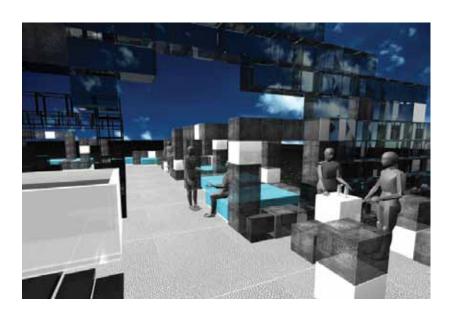


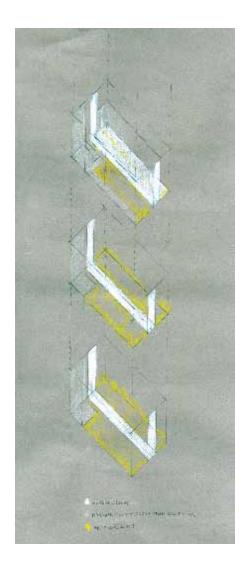




section D







## $saralow man @gmail.com < {\sf sarah\ lowman} >$

previous degree(s) bachelor of arts in english, bucknell university

work experience intern, rbsd architects

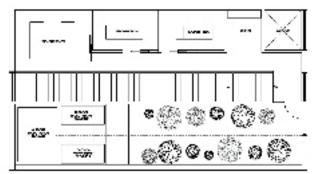
program spa

studio interior design studio 3

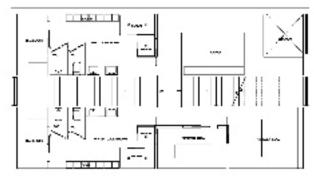
faculty stacey jacovini



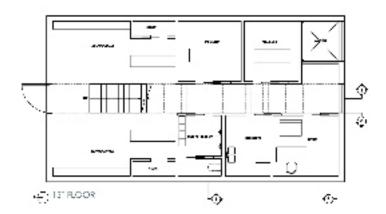




SED FLOOR



2ND FLOOR









### krask023@newschool.edu < katrina kruszewski >

previous degree(s) bachelor of fine arts, university of illinois champaign-urbana

 $work\ experience\ photographic\ assistant;\ gallery\ assistant,\ d'amelio\ terras$ 

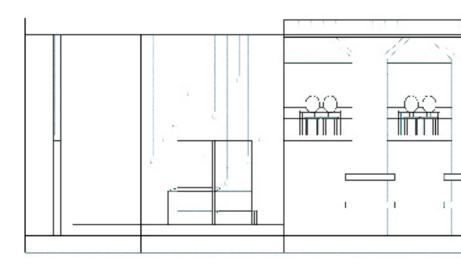
program residence

studio interior design studio 1

faculty urapong (goil) amornvivat









# annie.jacobsen@gmail.com <annie jacobsen>

previous degree(s) bachelor of arts in art history and architecture, university of california santa barbara

work experience intern, abc carpet and home, intern raj tolaram limited, intern sfa design

program tea shop

studio interior design studio 1

faculty aki ishida and david crandall







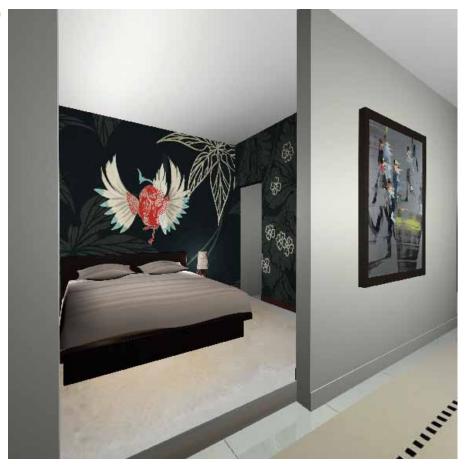




indoor Entrance

Front Entrance

Bathroom Ext







### $trudie jones @yahoo.com.au < {\sf trudie cunningham} >$

previous degree(s) bachelor of arts in communication, rmit university

work experience robert am stern architecture and interiors, intern, w hotels

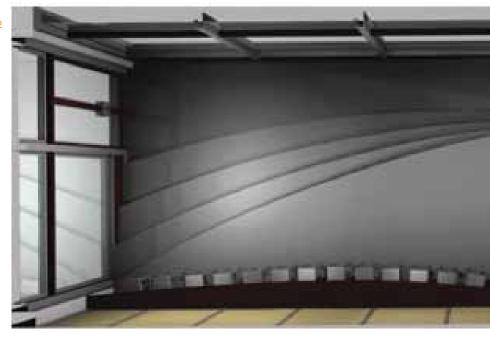
program retail, bag store

studio retail design

faculty urapong (goil) amornvivat







#### Non-Profit Organization Amnesty International

The challenge of this project was to create a physical presence in New York for a not-for-profit organization. The concept was inspired by the organization itself, Amnesty International, and is seen clearly in the layout of the space. The idea was to have a strong architectural move, the glass oval-shaped office, to represent Amnesty's clear vision for humanity and hope for the future. The upward sweep of the ramp was inspired by a wave and represents Amnesty's belief in the power of every voice. One voice, as one drop of water, can be insignificant, but a multitude is unstoppable.

#### jill.wellman@gmail.com <jill wellman>

previous degree(s)

work experience retail and hospitality positions

program non-profit storefront

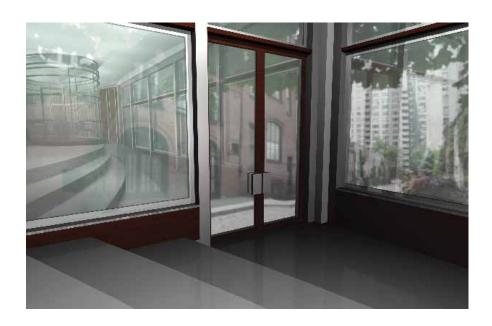
studio interior design studio 2

faculty design, thomas morbitzer; digital design, timothy littleton



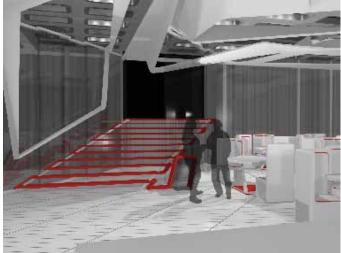












# zhaoy66@newschool.edu <yang zhao>

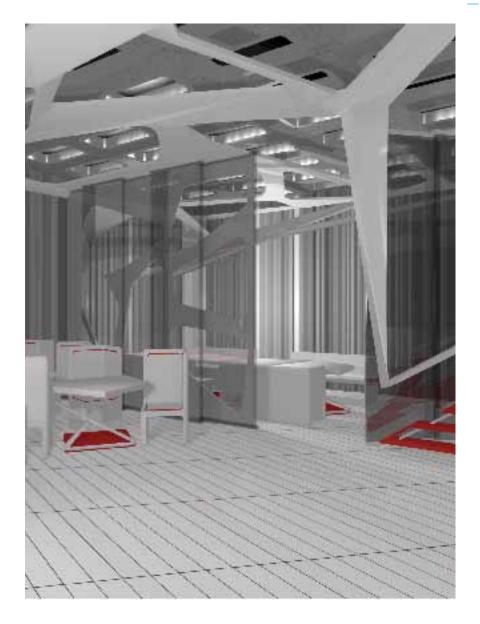
previous degree(s) bachelor of arts

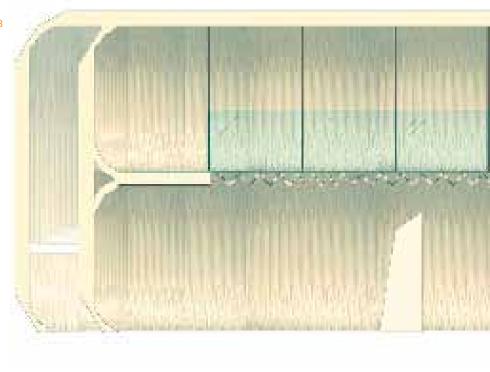
work experience intern, cctv, hgtv hidden potential

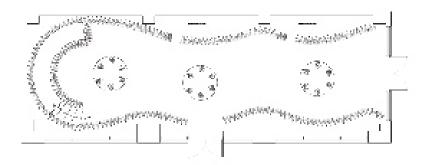
program brassiere

studio interior design studio 2

 $faculty\ design,\ thomas\ morbitzer;\ digital\ design,\ timothy\ littleton$ 







### $hum 22@news chool. edu < {\sf margaret\ hum} >$

previous degree(s) bachelor of arts, economics vassar college

work experience intern eve robinson associates, inc., intern donna karen intl

program retail

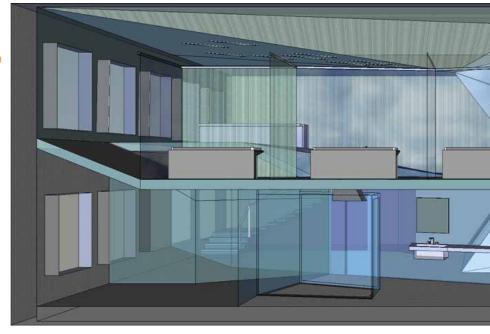
studio interior design studio 1

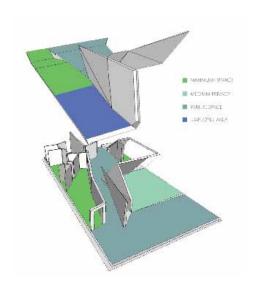
faculty aki ishida, david crandall











## $and os 693 @ new school. edu < {\sf sen\ ando} >$

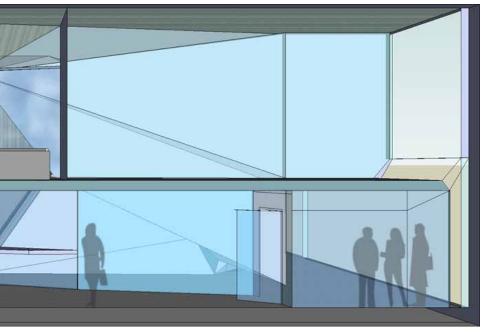
previous degree(s) bachelor of arts in creative writing, university of washington

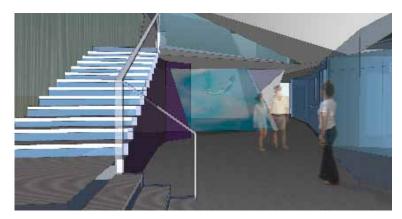
work experience

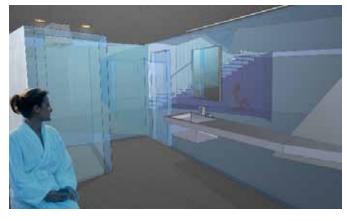
program spa

studio interior design studio 2

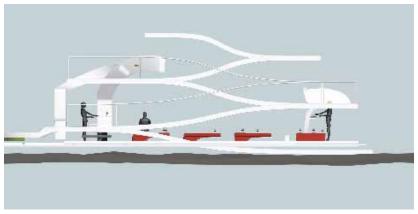
faculty igor siddiqui











## masa2608@gmail.com <masashi kobayshi>

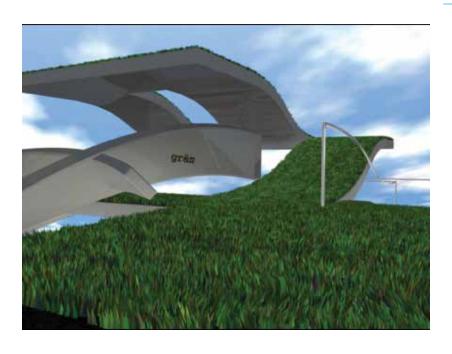
previous degree(s) tokyo mode gakuen

work experience bluarch architecture and interiors

program beach nightclub

studio interior design studio 3

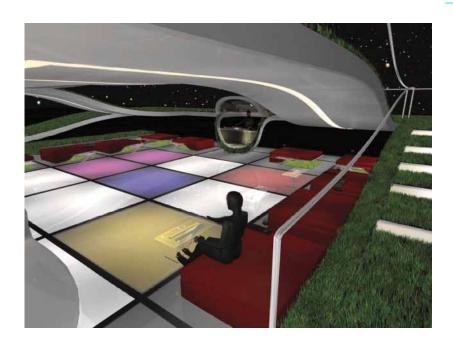
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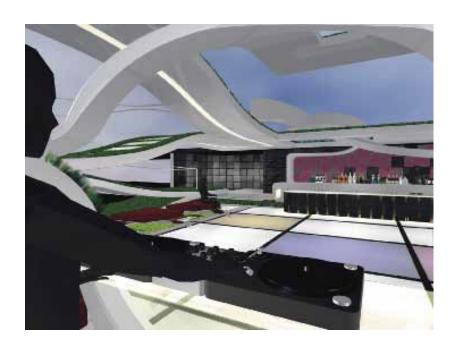












## AAS INTERIOR DESIGN FACULTY

pamela klein

chair

associate professor

johanne woodcock

director of interior design

associate professor

nadia elrokhsy associate chair

assistant professor of sustainable

design

adegboya adefope

urapong (goil) amornvivat

nandini bagchee

phillippe baumann

lorella brocklesby

natalie carlson

choon choi

john clifford

annie coggan

david crandall

antonio di oronzo

erica forester

keith geldof

erika gerzsenyi

jason gold

maria gray

thomas hickey mariam mojdehi

t. kent hikida thomas morbitzer

heidi hoerig william ngo

aki ishida anne nixon

stacey jacovini james o'conner

kip katich javier robles

malaika kim randolph sabedra

agustus kim-wendell igor siddiqui

vennie lau sarah strauss

brad linard ioanna theocharopoulou,

phd timothy littleton

john tulloch





