



PARSONS

WORK 5

aas interior design

WORK 5 ©2011

Parsons The New School for Design
66 5th Avenue,
New York, NY 10011

All rights reserved. No part of this
publication may be reproduced in
any manner without permission.

All images of student work appear
courtesy of the students, copyright
Parsons The New School for Design

ISBN 978-0-9820433-8-7

Cover Image:

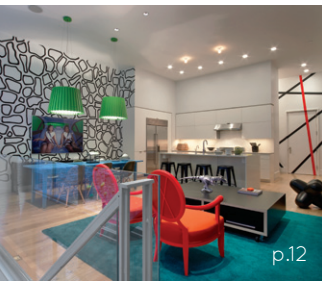
Abstraction of Robin Rathmann Noonan's
Industrial Light, completed in Robin Reigi's
Materials and Finishes class.

PARSONS

WORK 5

aas interior design

DECORATION



- 07 Letter from Joel Towers
Executive Dean Parsons
the New School for Design
- 09 Letter from William Morrish
Dean Parsons SCE
- 11 Letter from Johanne Woodcock
Editor of Work 5

12 Ghislaine Viñas

SECTION 1: TEXTURE & MATERIALS

- 16 Teresa Cacho *Hotel*
- 22 Claire Torok *Various Fabric Studies*
- 26 Robin Rathman-Noonan
Duct Tape and Zip-Tie Lamp
- 28 Claire Torok *Middle School*

SECTION 2: FORM & SPACE

- 34 Renee Blundon *Facebook Offices*
- 38 Robin Rothman-Noonan
Digital Archive Office
- 42 Fumiko Sasaki *Middle School*
- 46 Teresa Cacho *Exhibition*

SECTION 3: LINE

- 52 Jack Hazan *Facebook Offices*
- 56 Jack Hazan *Chair*
- 58 Lia San Miguel *Cycle Station*
- 60 Brandon LeNoir & Anna Sarly
Decathlon
- 62 Amanda Blaney *Middle School*



SECTION 4: COLOR & LIGHT

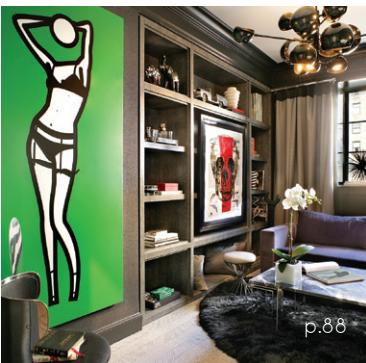
- 68 Brandon LeNoir *Middle School*
- 74 Brandon LeNoir *IESNYC*
Revealing Shadows Competition
- 76 Robin Rathman-Noonan
Eyes Lounge and Nightclub
- 80 Anna Sarly *Middle School*
- 82 Kathryn McVittie *Middle School*
- 88 Thomas Hickey

SECTION 5: ORNAMENTS

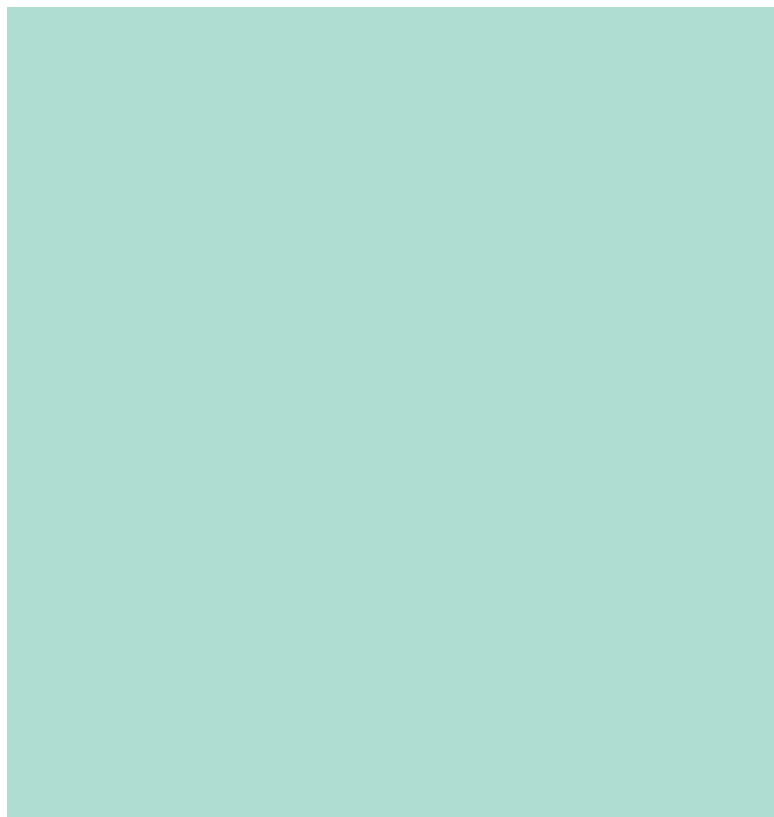
- 92 Ioanna Theocharopoulou Ph.D.
Introduction
- 94 Susan Yelavich
Ornaments and Patterns
- 110 Helen Quinn

SECTION 6: FEATURED FACULTY & ALUMNI

- 114 Johanne Woodcock
- 120 Mary Davis
- 126 Faculty
- 130 Acknowledgements & Credits



LETTER FROM THE DEAN



In this 2011 volume of *WORK* the students and faculty of the Associate's Degree program in Interior Design explore the theme of decoration. This focus has timely relevance and historical roots at Parsons. Indeed, as one contemplates the arc of interior design at Parsons since the department was founded more than a century ago, one finds a dialectical approach to the contemporary and the historical condition of interiors.

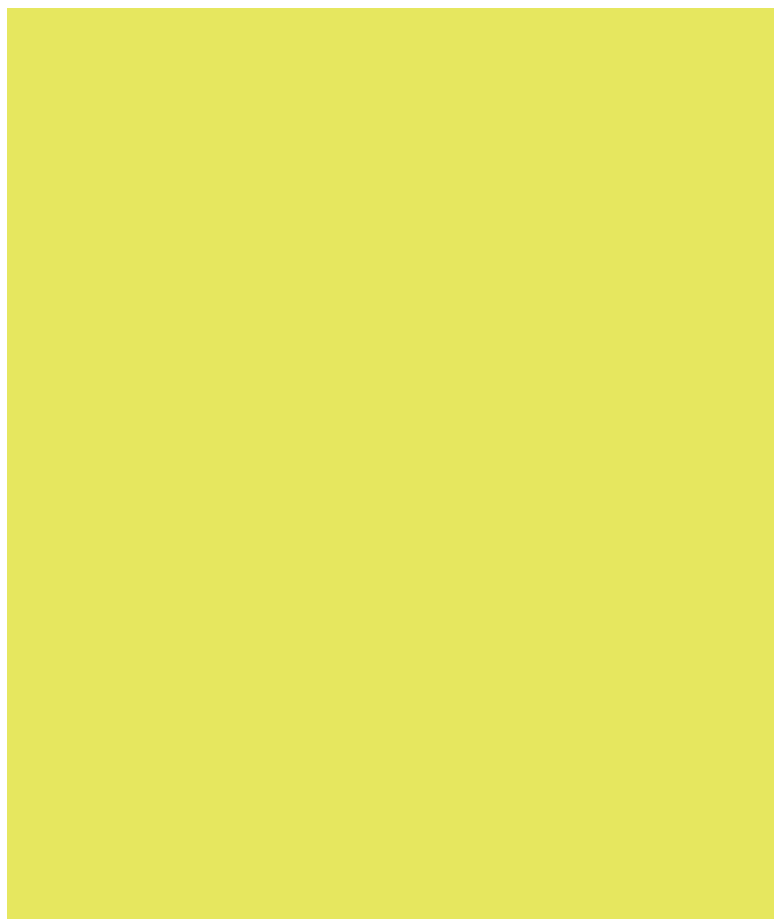
What is perhaps most compelling about the extraordinary work of the students assembled in this volume is the comfort they have with hybridity, as evidenced by their straddling the modernist/post-modernist divide that in so many other schools seems to segregate discourse and harden ideological confines. In contrast, one finds at Parsons an

embrace of decoration, narrative, pattern, and the like, unmoored from the modernist doctrine and critically challenging the fragmented formalism of modern hyper-individualism. What emerges from this embrace is a work rich in narrative significance that not only embodies the potential to connect the design of interiors to past, present, and future but also understands, indeed celebrates, the contingent nature of those conditions. These are interiors for living, designed for people and their complicated and complex lives.

It is a pleasure to congratulate the students and faculty for the remarkable designs contained in this volume and to welcome readers to an engaging and emergent body of work.

Joel Towers
EXECUTIVE DEAN OF PARSONS

LETTER FROM THE DEAN





This photo of a green plastered wall is a segment of the public face of a private home located in the low-income barrio of Santa Domingo of Medellin, Colombia. The family of this corner house designed and built the wall, a signpost for a narrow street of densely packed self built houses, each with different painted and decorated fronts telling a different story. Collectively they “ornament” a happy and hopeful community narrative. Brightly colored carved plasters, embellished with religious icons, cultural objects and textile drapery interweave into a series of porches, store fronts, cafes and small gardens turning “outdoors” into a shared interior space of lively music, civil order and creative production.

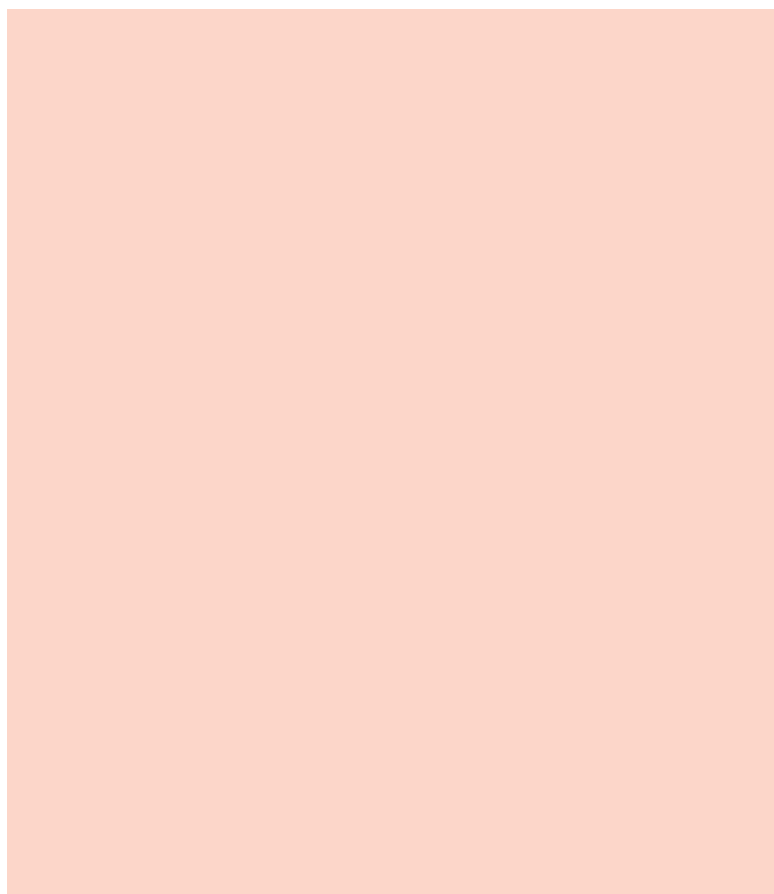
Ornament is more than a series of decorative details, it is a system of formal grammar, articulating a cultural story celebrating collective urban living beyond the

routine labors of everyday life. The urban historian Wolfgang Braunfels’ research on a thousand years of European city and urban design history revealed a number of common themes underpinning a successful civil city. One of those themes is that no successful city was built purely for functional efficiency. Though a city needs utility systems to operate, growth required the creation of systems of “aesthetic uplift”: spaces, objects, places, and civic ornament that reflected the public’s hope and civil ethics.

Santa Domingo residents have built this “uplifting” system through the civic acceptance of individual contribution to the public realm. Medellin’s public face is the aggregation of happy and hopeful ornament offered up to encourage others to join in the constructing of a creative and inclusive city. Someday in the future go visit Carr.49 B.

William Morrish
DEAN OF PARONS SCE

LETTER FROM THE EDITOR



I am happy to introduce WORK 2011, volume 5, highlighting work from the 2010-2011 academic year in the Parsons Associate Degree Program in Interior Design.

In this issue, we understand “decoration” as much more than aesthetic flourishes; decoration for us means materials and texture, line, form and space, color and light—all of the qualities that contribute to the overall experience of a space.

In their studies, students in the AAS program investigate the ways in which the language of decoration can enhance overall design through wallcoverings, fabrics, furniture, and appliqués. The student projects selected for this volume explore the role of decoration in, workplaces, a nightclub, an exhibition, and schools.

We are pleased to include the essay “Ornament and Pattern,” by

Susan Yeleovich, Director of Parsons Masters Program in Design Studies. The essay is introduced by Ioanna Theocharopoulous, Assistant Professor in the School of Constructed Environments.

This volume also features the work of AAS alumna Mary Davis, who graduated in 2010 and has already built an inspiring design practice. (www.marydavisinteriors.com).

We also present a new online research resource that I have developed for interior designers, Decoration As Composition (www.decorationas.org).

And in keeping with our focus, on decoration throughout this book, we consider its effects in recent projects by AAS faculty members Ghislaine Viñas, Thomas Hickey, and Helen Quinn.

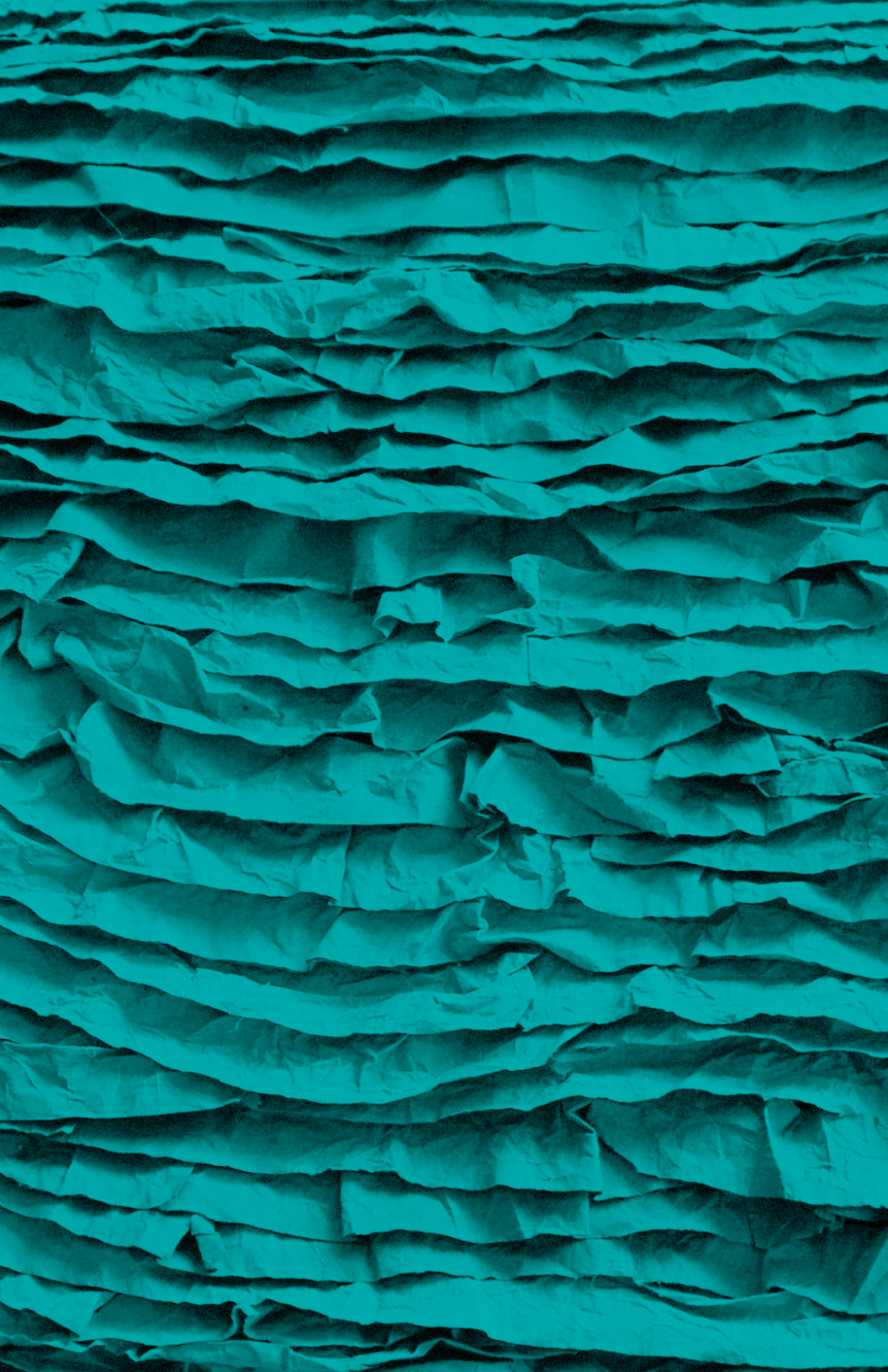
Enjoy!

Johanne Woodcock
DIRECTOR OF AAS INTERIOR
DESIGN & EDITOR





GHISLAINE VIÑAS INTERIOR DESIGN, LLC.
Tribeca Loft
Photo by Eric Laignel.



SECTION 1

textures and materials





TERESA CACHO
Hotel

artteca@gmail.com

TERESA CACHO

EMPLOYMENT: Bluarch
Architecture and Interiors

PREVIOUS DEGREES:
Universidad Politécnica
de Madrid,
Interior Architecture;
Universidad Com-
plutense de Madrid,
Fine Arts
www.teresacacho.com

HOTEL

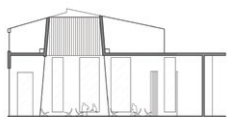
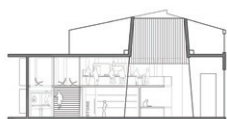
Faculty: Antonio Di Oronzo

St. Martins Island in the Caribbean was a Spanish Colony in the 15th century. This provided an opportunity to create a resort that connects with the history of the site. With that in mind I immediately began developing correlations with the art and architecture of the Renaissance such as the contemplative and relaxing spaces in the Veruela Abbey (in the Zaragoza Province in Spain) and the light captured by the Spanish painter Bartolomé Esteban Murillo.

Elements of the Renaissance inform the project: perspective, is expressed by the interior, which is aligned with geographic coordinates, and an arc sweeps across the south wall, a combination that brings balance. In the tower, a powerful lighting effect is created by removing the center of building. The courtyard reflects the movement of the sun as the shadow of the tower rotates through the void.

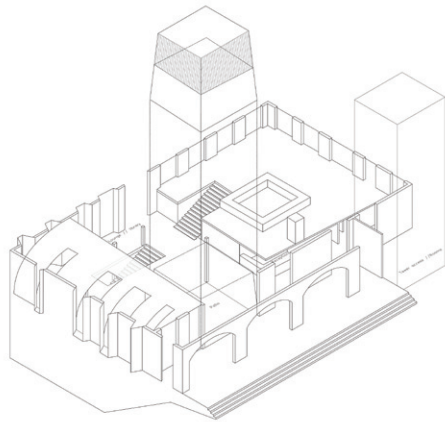
Another challenge comes from hurricanes. To help protect the exterior of the building, I splayed the windows from a smaller exterior opening to a much larger interior opening, maximizing the interior lighting.

The first floor and mezzanine includes the public lobby, check-in area and lounge, as well as luggage storage, a bellhop area, and office space. Guest rooms are on the second floor.









claire.torok@gmail.com

CLAIRE TOROK

EMPLOYMENT:

Wilsons Associates

PREVIOUS DEGREE:

New York University,
BA in Urban Design and
Architectural Studies.

VARIOUS FABRIC STUDIES

Faculty: Helen Quinn

These patterns and materials were designed for various assignments in the Materials and Finishes course. While the inspiration and purpose of these pieces varies, there are common themes of both highlighting and bridging organic or natural shapes and processes with those that are structured and man-made. Each of these pieces is an exploration of materiality. A material such as the paper bags used here does not need to be grounded in one idea. Rather, it can be transformed based on its structure and composition.









robinrn@gmail.com

ROBIN RATHMAN-NOONAN

EMPLOYMENT:

Yabu Pushelberg

PREVIOUS DEGREE:

Dartmouth College,
BA in Women and
Gender Studies

DUCT TAPE AND ZIP-TIE LIGHT

Faculty: Robin Reigi

For this project we were asked to use an industrial material to design a furniture or lighting piece. My goal was to transform the industrial material into something entirely different. For the shade, I used clear duct tape cut into different sized strips and folded back and forth. The frames for the shade and the hanging pieces are four-foot zip ties.





claire.torok@gmail.com

CLAIRE TOROK

EMPLOYMENT:

Wilsons Associates

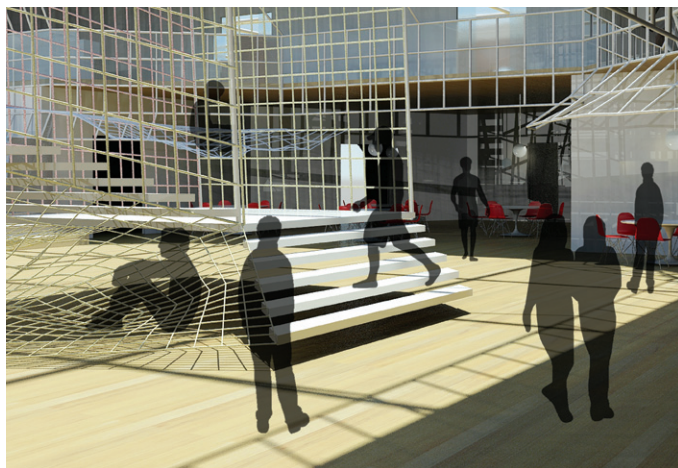
PREVIOUS DEGREE:

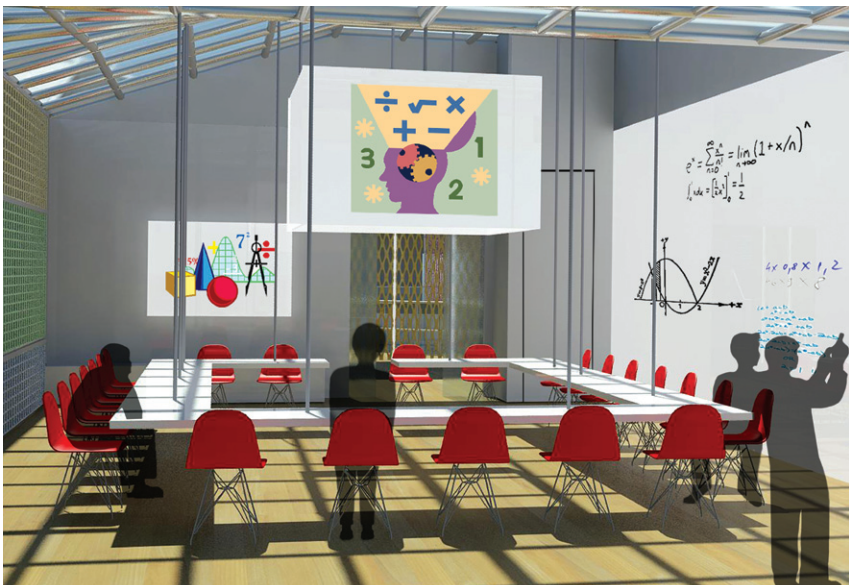
New York University,
BA in Urban Design and
Architectural Studies.

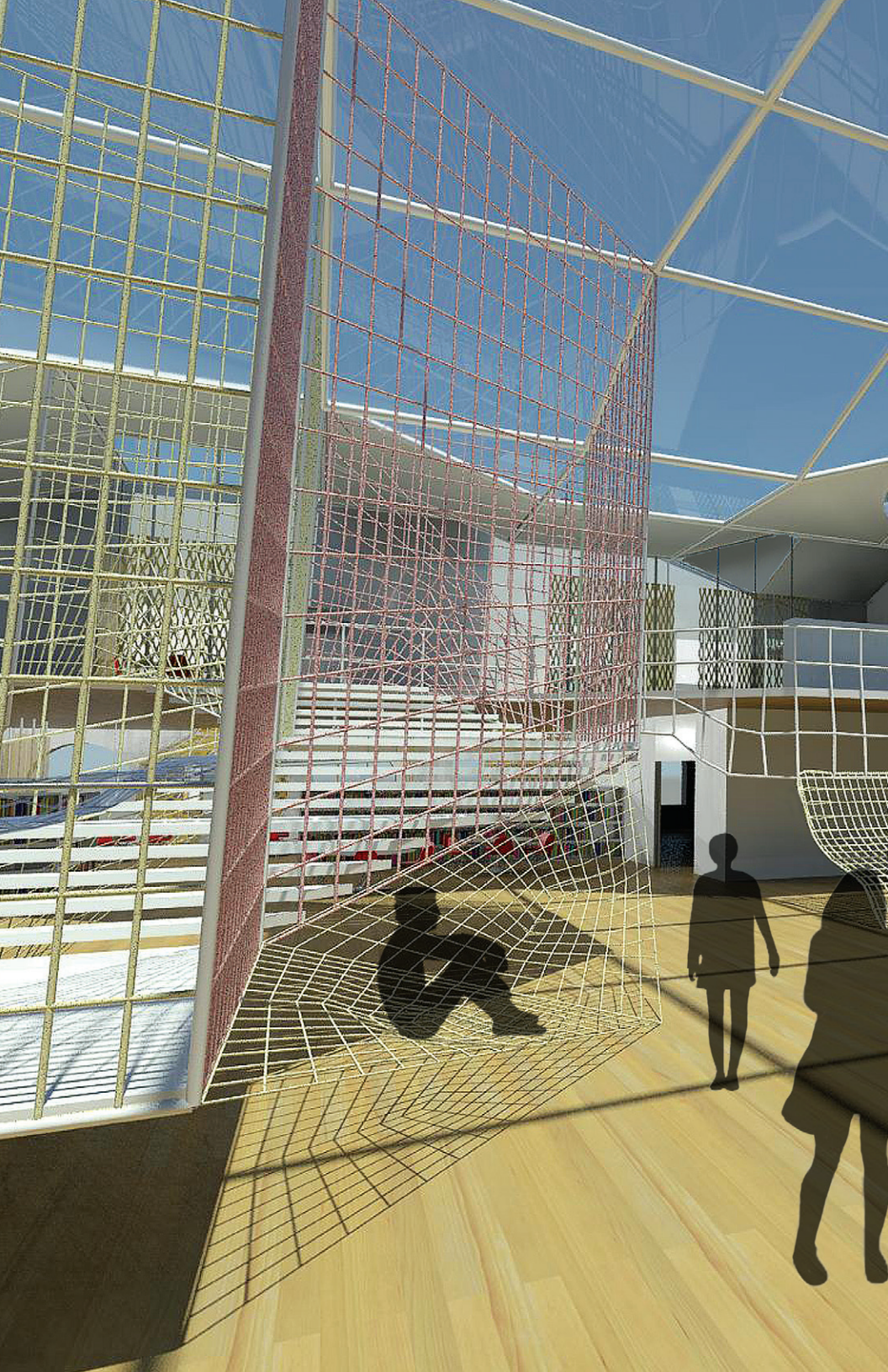
MIDDLE SCHOOL PROJECT*Faculty: Aslihan Demirtas*

The initial concept for the school was based on the cyclical creation of surfaces and voids found when points are connected throughout a three dimensional grid. The surfaces and voids became a metaphor for the cycle of learning: a question denotes an answer and an answer denotes a question.

This concept was applied to the middle-school site, a former tobacco warehouse in Dumbo, Brooklyn. A gridded roof is pulled down at different densities, creating lattices that weave through the space, forming different parts of the school from the central stair to seating in the classrooms. The resulting sense of connectivity can not only be seen but also felt and interacted with. As technological advances cause us to interact more and more in a metaphysical environment it becomes ever more increasingly important to define and create physical connections. At the same time it is also important to form flexible workspaces that can be used traditionally and non-traditionally. This design creates a holistic relationship between the student and his/her environment, making the building an integral part of the educational experience.









CLAIRE TOROK
Middle School Project



SECTION 2
form and space

reeneblundon@gmail.com

RENEE BLUNDON

EMPLOYMENT:

Integrated Project
Delivery Partners, Inc

PREVIOUS DEGREE:

Courses Middlesex
Community College,
Website/Graphic Design

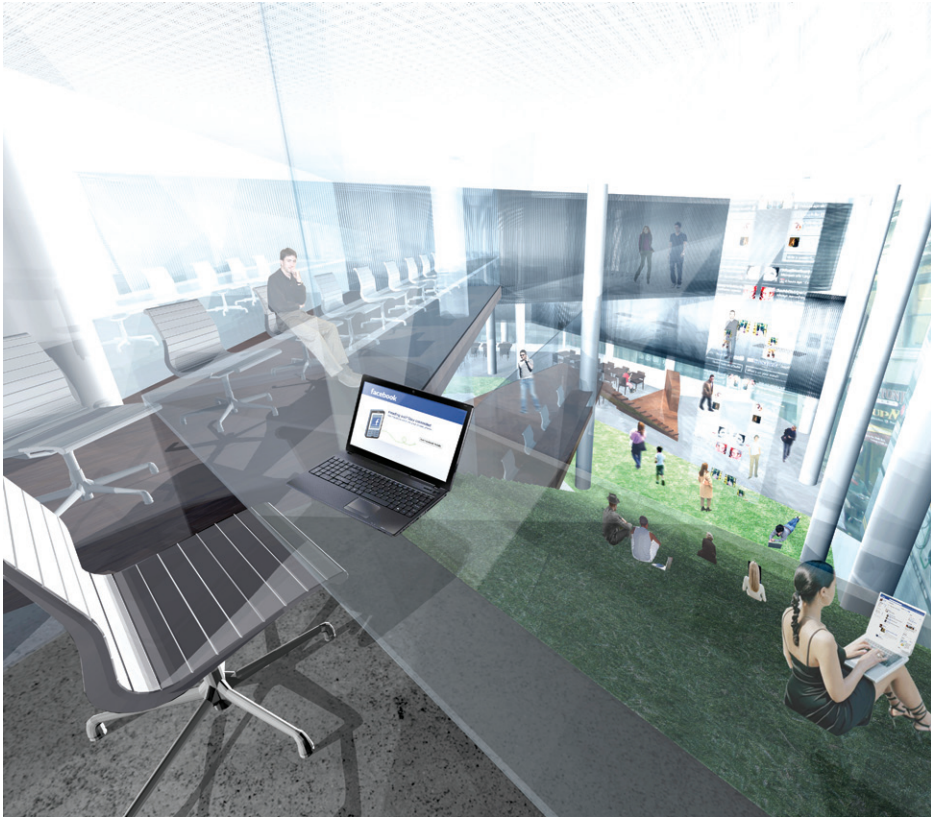
FACEBOOK OFFICES

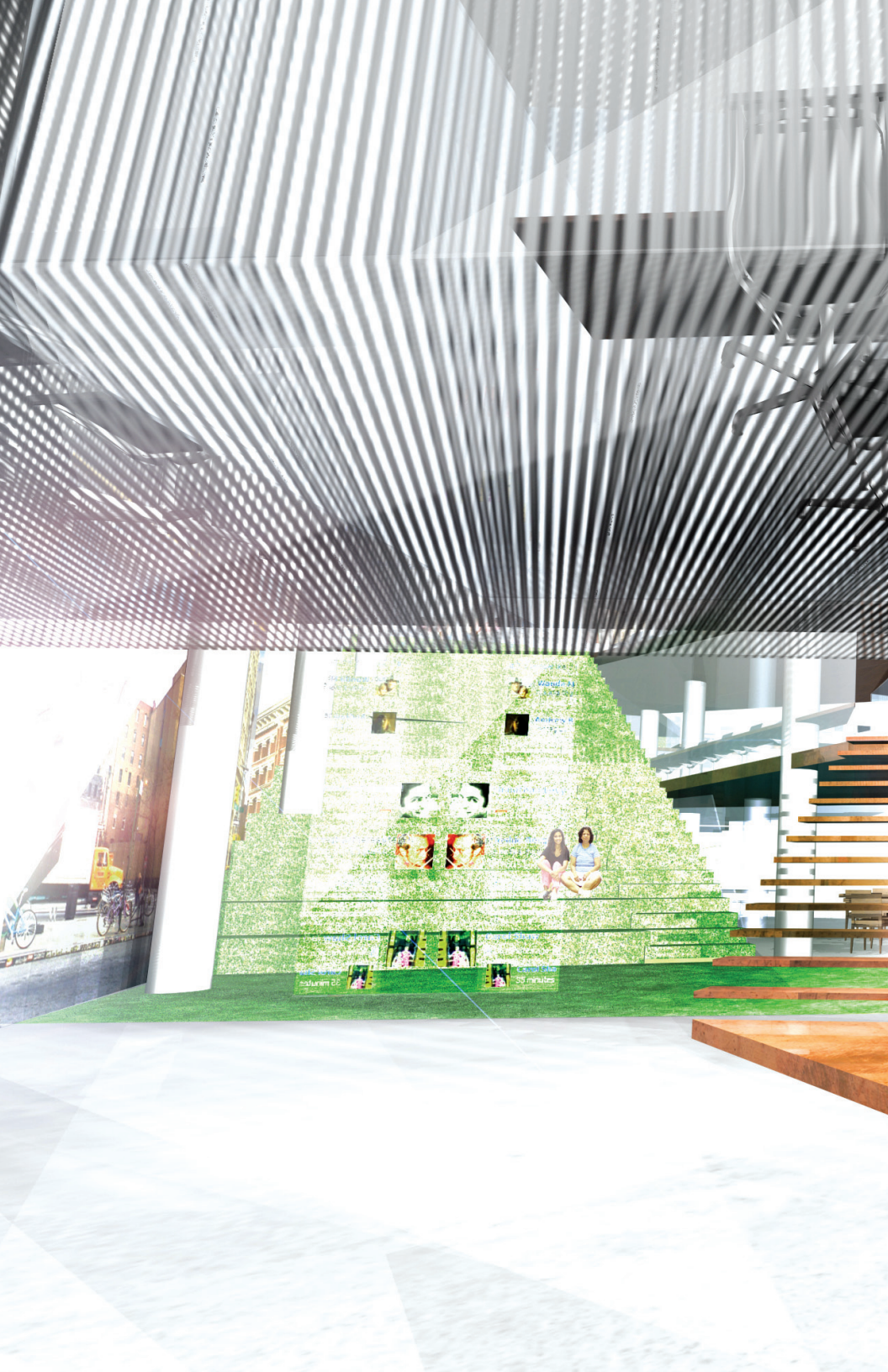
Faculty: Thomas Hickey and Augustus Kim Wendell

By expanding and contracting volumes I am creating an interior that is in tune with Facebook's mission of making the world more open and more connected. The design concept stemmed from a study of the relationships of the office program (i.e. open-plan work areas and lounge, executive offices and boardroom, etc.).

I set out to create a specialized interior for Facebook where these core-function relationships can blend together for a visibly and sociably connected atmosphere. If we analyze a relationship such as that between the sales offices and the public area and make them adjacent we see the most typical layout. But if we expand and contract them into one another, we create an angled border that can be translated into a simple line unit.









RENEE BLUNDON
Facebook Offices

robinrn@gmail.com

ROBIN RATHMAN-NOONAN

EMPLOYMENT:

Yabu Pushelberg

PREVIOUS DEGREE:

Dartmouth College,
BA in Women and
Gender Studies

DIGITAL ARCHIVE OFFICE, METROPOLITAN MUSEUM OF ART

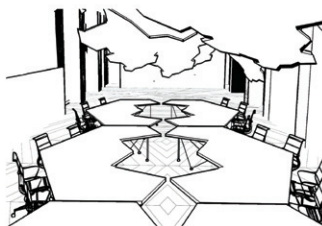
Faculty: Aslihan Demirtas and Christopher Teeter

I had recently been thinking about modularity and repetition and I wanted to incorporate those ideas into this project, a workspace for the Metropolitan Museum of Art's digital archive. I started by building sketch models using different materials but the same repeated pentagon in order to consider how a single shape could be used in different ways to create distinct spaces with distinct purposes. For this project I used the pentagon to divide the open floor plan into semi-private spaces and to provide practical work surfaces and lighting.

The central area consists of the entrance, a meeting area and the directors' offices. One step up on the front side of the building is the workspace for the archivists. The kitchen and breakout area is one step up in the back.

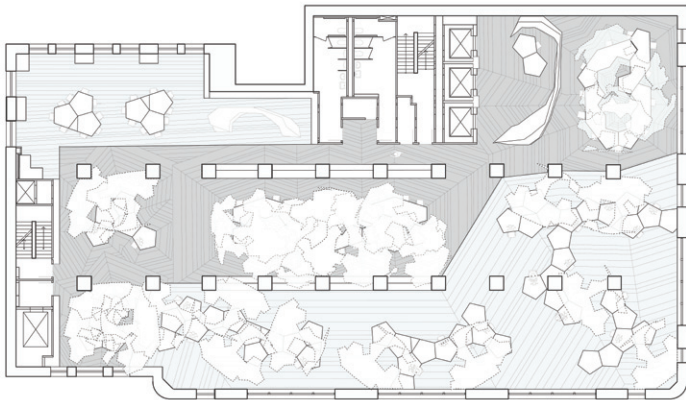
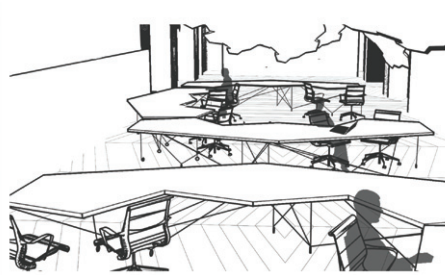
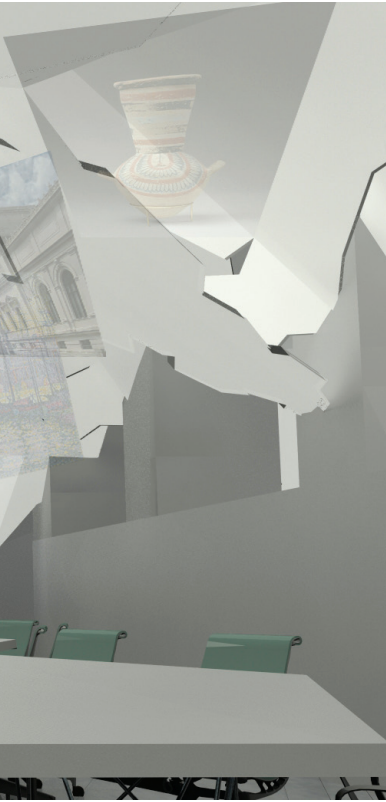
All desks and tables are designed using the pentagon. In the meeting area, modular tables on casters can be configured to accommodate presentations, workshops, or group meetings. Finally, hanging from the ceilings and standing on the floor are open frames or frames with stretched Barrisol (made of these same pentagons) that can be used to control light or for projection as well as to create separate workspaces.

38









fumiko.sasaki47@gmail.com

FUMIKO SASAKI

EMPLOYMENT:

Super Paprika Corp

PREVIOUS DEGREE:

Japan Women's
University, Bachelor of
Home Economics in
Housing and Architec-
ture, Architectural Design
and Planning

TWITTER SCHOOL

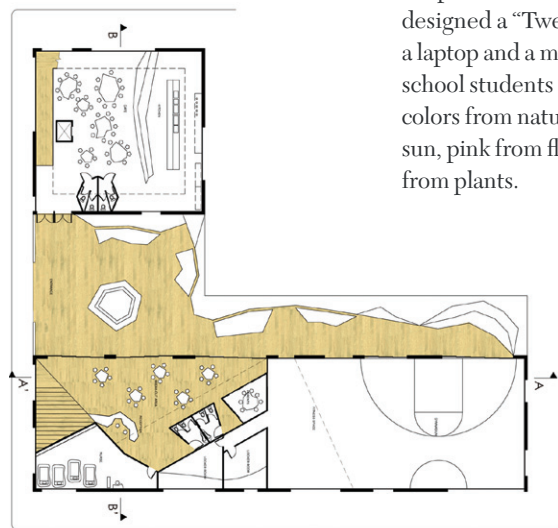
Faculty: Enoka Strait and Christopher Teeter

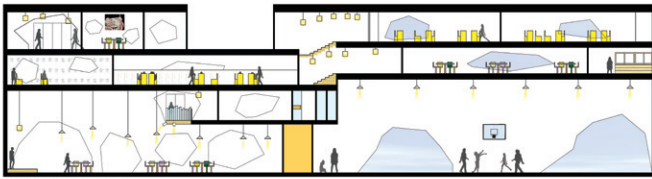
This school promotes dialogue and the exchange of ideas. Circular hallways make people more aware of each other and more comfortable starting conversations, while also making people walk, creating opportunities to meet others. Students can sit, study, chat, and work on their laptops on this grand staircase, and even lie down wherever they want.

The unusual white aluminum facade is designed with many large windows, connecting the school to its neighbors, who are welcome to use it during off hours. This is another aspect of how this environment encourages communication.

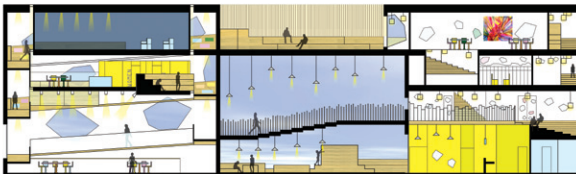
There are two buildings on the site. One houses a cafe, library, and media center, and the other is used for classrooms, science, music and art rooms, a gym, and break-out spaces.

Social networking has changed education. For this project I decided to focus on how Twitter can support educational goals by making possible quick, deep communication all over the world, so I designed a “Tweetable” seat that supports work on a laptop and a media display. I believe in a middle-school students should be energetic, and so I chose colors from nature—orange and yellow from the sun, pink from flowers, blue from the sky, and green from plants.





A-A' Section (scale: 1/16"=1'-0")







FUMIKO SASAKI
Twitter School

artteca@gmail.com

TERESA CACHO

EMPLOYMENT: Bluarch
Architecture and Interiors

PREVIOUS DEGREES:
Universidad Politécnica
de Madrid,
Interior Architecture;
Universidad Com-
plutense de Madrid,
Fine Arts
www.teresacacho.com

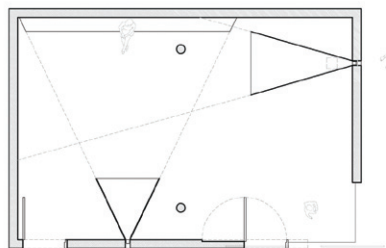
EXHIBITION

For this project we designed a digital experience that celebrates the hard-working students in the AAS Interior Design Year-End Graduation Show, using a perspective that speaks a different language from the ordinary.

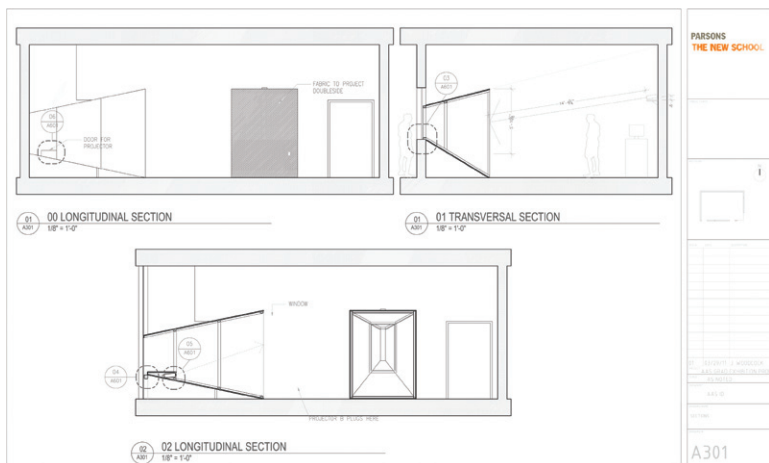
The exhibition space is the Glass Corner, a room known as a space of crossing paths, cultural exchange, gatherings, conferences, presentations, etc. There are two important details: an exterior corner formed by joined pieces of glass, and two small rectangular windows that allow peeking into the interior. We connect the interior with the exterior by manipulating the view into and out of the glass corner. We want the exterior view to feel like peering through a projector lens, while the interior observer experiences a space created by projected images.

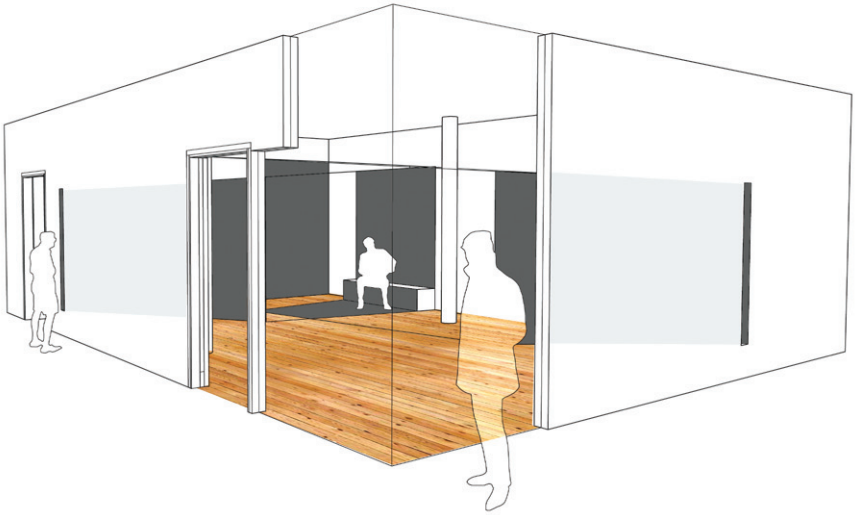
We constructed pyramidal pieces that extend through the openings, growing from the exterior to the interior. The end of each is framed with translucent fabric that forms a projection screen; work can be seen from outside the space or as projected images from the interior. Wood and natural colors define the geometry of the space, which is defined through the use of high-contrast lighting.

Recyclable materials will be donated to the Parsons Green Supply Center for reuse by students.



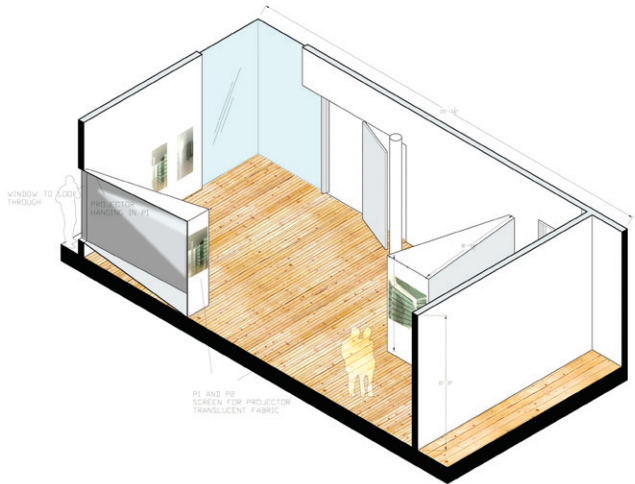
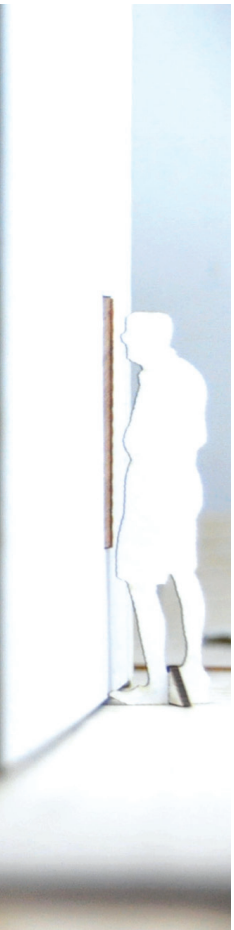






49

decoration





SECTION 3

line





JACK HAZAN
Facebook Offices

jackhazandesign@gmail.com

JACK HAZAN

EMPLOYMENT: Parts and
Labor Design

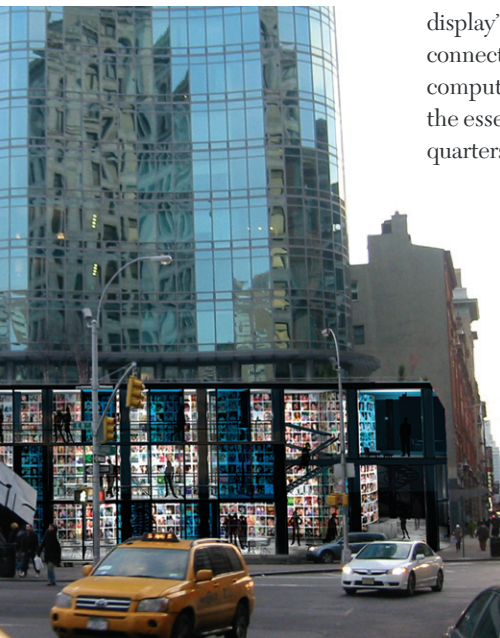
PREVIOUS DEGREES: The
New School for Social
Research, Seminar Col-
lege (Liberal Arts), The
Neighborhood Playhouse
School of The Theater

FACEBOOK OFFICES

Faculty: Thomas Hickey and Augustus Kim Wendell

The proposed design for the headquarters of Facebook's offices, in New York City's Greenwich Village, is based on transparency and connectivity. Given the high visibility of the location, I approached the design from the exterior, creating a projection wall at the core of the space that continues the curvilinear shape of the building into the Facebook space. The projection wall will continuously stream a series of live images that can be seen by passersby as they look through the transparent workspaces, as well as by the employees inside.

The open atrium and the glass partitions throughout the offices create visual connections among the employees, as well as between the Facebook staff the public, highlighting a new era of openness and connections between people, with Facebook at its epicenter. Facebook's most valuable asset is their employees, and for this reason workspaces line the exterior of the building, putting employees "on display" to the world. Facebook is about creating connections between people on a two-dimensional computer screen, and this design incorporates the essence of Facebook into the company's headquarters, creating The Facebook in three dimensions.









JACK HAZAN
chair
Faculty: Anne Nixon

lia.sanmiguel@gmail.com

LIA SAN MIGUEL

EMPLOYMENT:

Yabu Pushelberg

PREVIOUS DEGREES:

Indiana University, BS in

Business (majors

in Marketing & International Business)

University of Maryland,

JD (admitted to New

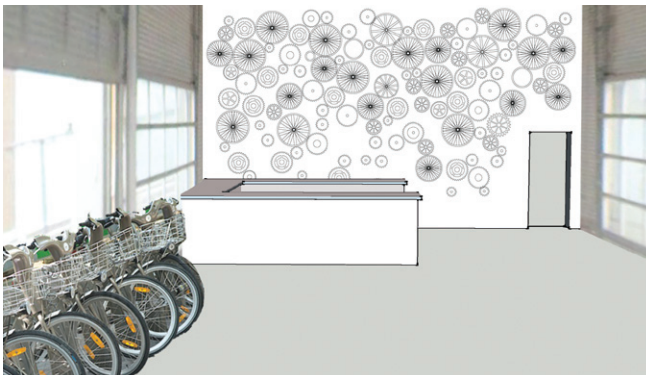
York Bar)

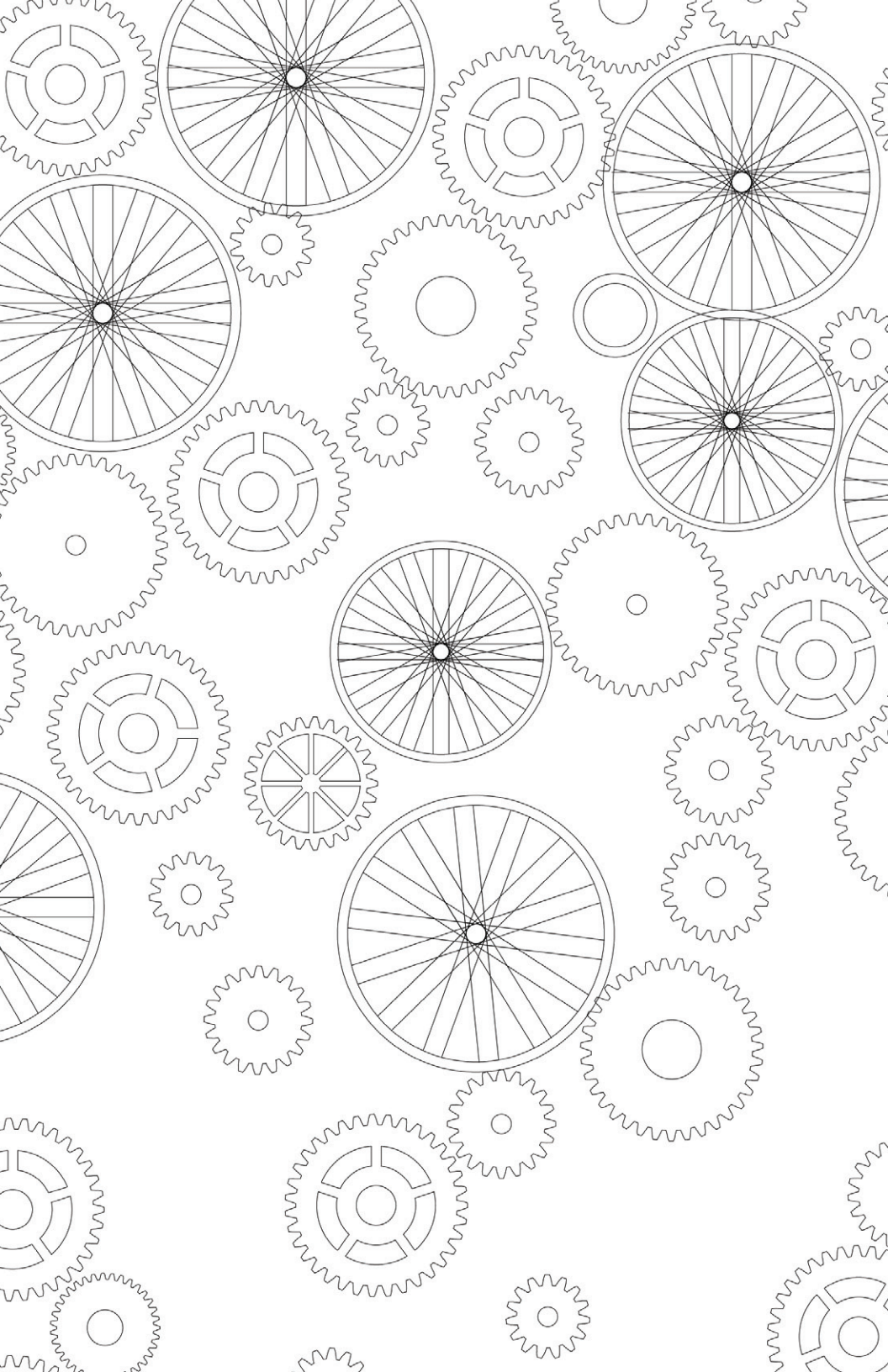
CYCLE STATION

Faculty: Hilary Zaic

The objective was to design an environmentally sustainable program for a waterfront site at Chelsea Piers on the west side of Manhattan. The site's proximity to the Manhattan Waterfront Greenway, the most widely used bikeway in the US, led to the idea of a cycle station. Sustainability is supported by the promotion of alternative transportation and natural light and ventilation.

The main wall features an installation made up of old bicycle parts that have been powder-coated white. The wall installation's organic pattern bears a resemblance to barnacles that attach themselves to surfaces like rocks and piers, alluding to the waterfront site.





DECATHLON

BRANDON LENOIR &
ANNA SARLY

SOLAR DECATHLON

Faculty: Laura Briggs, Alison Mears, Jonsara Ruth

The Solar Decathlon is a biennial collegiate competition sponsored by the United States Department of Energy. The Parsons Empowerhouse, one of 19 entries, was built for under \$230,000 and was furnished for approximately \$15,000. Parsons won first prize in affordability.

Parsons went beyond the DOE program, building the first decathlon project designed from the outset as a permanent home for DC families. Our team collaborated with Habitat for Humanity DC Department of Housing and Community Development to secure a lot in Deanwood, a neighborhood on DC's eastern border. The Parsons Empowerhouse that was erected on the Mall for the Decathlon has now been transported to the Deanwood property to be expanded for the Culleys, the family that will occupy that house.

As two of three interior designers on a team with approximately 60 architects and engineers, we worked in collaboration with the interior architecture team to apply our community-based concept to the house's interior. Interviews with family members and a survey of the neighborhood informed our design. Everything in the home, from towels to upholstery to millwork and paint was sourced locally, whenever possible, and was selected as much as possible to be organic, local, repurposed and sustainable.









AMANDA BLANEY

Sole Middle School
Wall Art by Sir Peter Blake

amandablaney@mac.com

AMANDA BLANEY

EMPLOYMENT:

Amanda Blaney Interiors,
Macguffin Films and As-
sembly Films

PREVIOUS DEGREE: Mer-
edith College, Courses.

SOLE MIDDLE SCHOOL

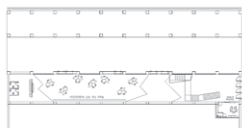
Faculty: Anne Nixon and Christopher Teeter

Developed by Sugata Mitra, a Self-Organizing Learning Environment (SOLE) is a social-based learning system where student groups learn by using Internet-connected computers in lieu of instruction from a teacher. SOLE is characterized as a pull rather than push learning system. The school is designed to create an environment that stimulates the students' curiosity while they learn through self-instruction and peer-shared knowledge. Mitra's studies show that, given free access, children display self-motivation to learn productively and creatively, and they often far exceed their grade level.

Adjacent to New York City's Highline passage, the first floor entrance functions as the reception area, lobby and art gallery. In this area, guest artists display their work and teach students about their art form.

The classroom spaces on the second and third floors are made up of three parts: the glass pod, a breakout meeting space, and a private space. Computers in the glass pods facilitate peer learning and allow for indirect outside supervision. The breakout space serves as a meeting place for lectures. The spaces along the exterior windows provide students with individual learning areas.

The fourth floor contains the cafeteria and gymnasium. In the gymnasium, students can enjoy a variety of individual and group sports on the courts and in a large green area. Tables that students can rearrange to form new spaces and shapes are used in the cafeteria and the first floor art gallery.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

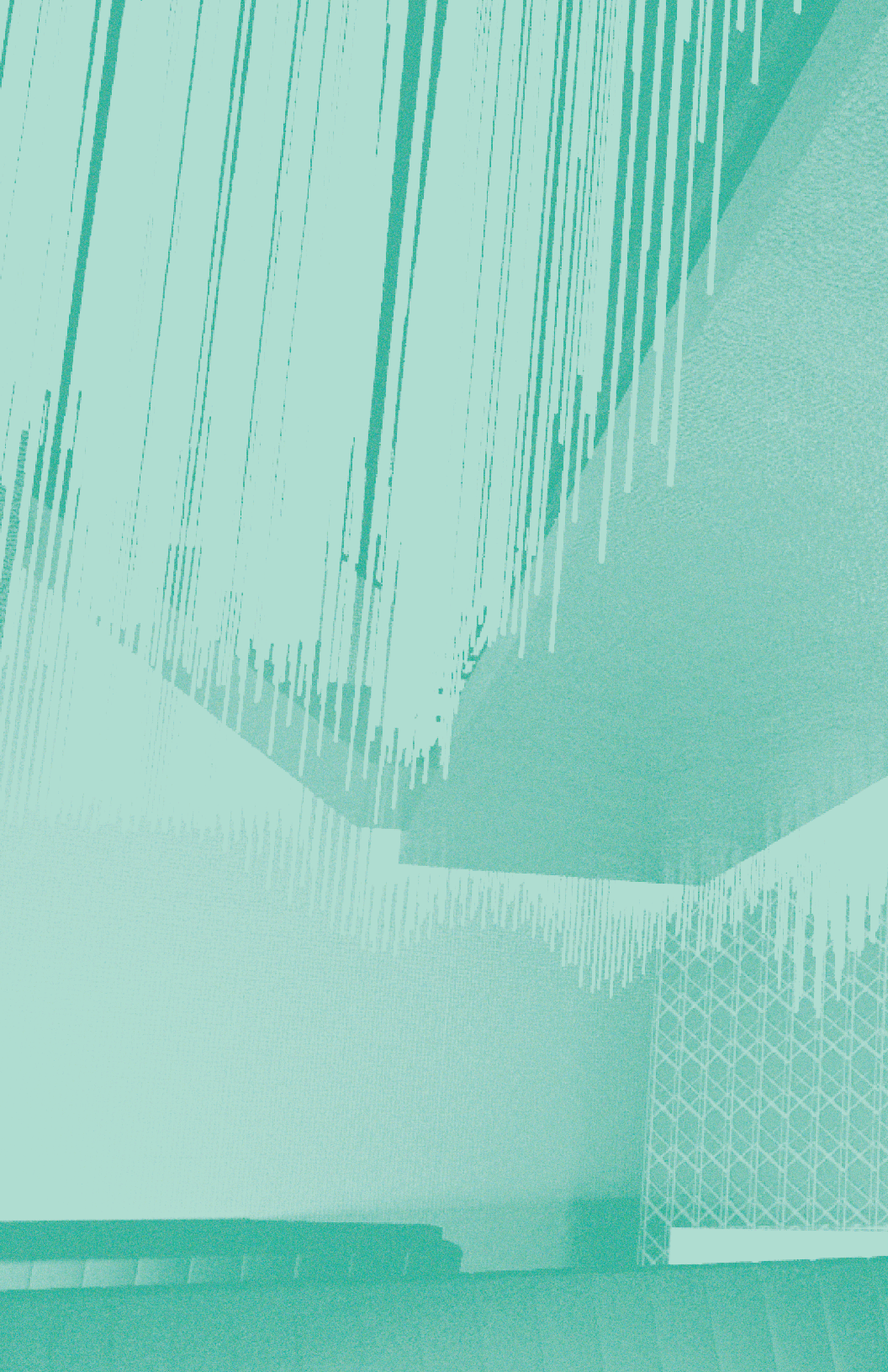


THIRD FLOOR PLAN



FOURTH FLOOR PLAN





SECTION 4
color and light





THE
2000
YEAR

EVERGREEN

BRANDON LENOIR
Middle School

lenoirbrandon@gmail.com

BRANDON LENOIR

EMPLOYMENT: Ghislaine

Vinas Interiors

PREVIOUS DEGREE: Old

Dominion University, BS

in Communications

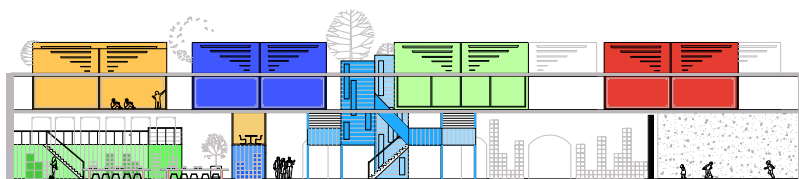
www.lenoirbrandon.com

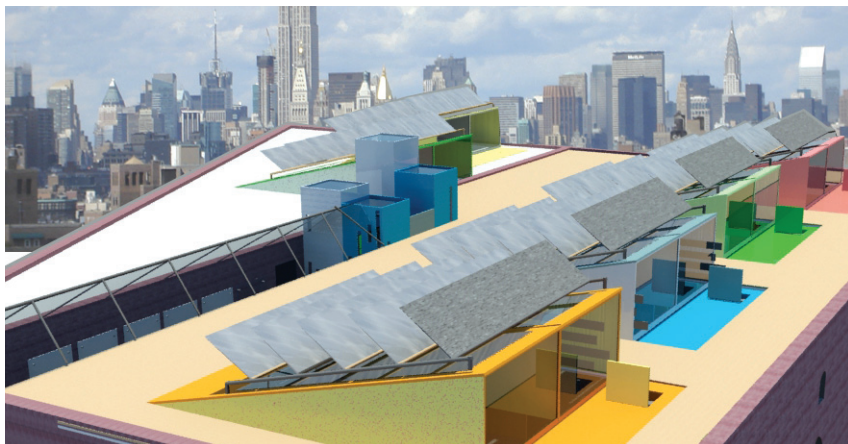
MIDDLE SCHOOL

Faculty: Aslihan Demirtas and Christopher Teeter

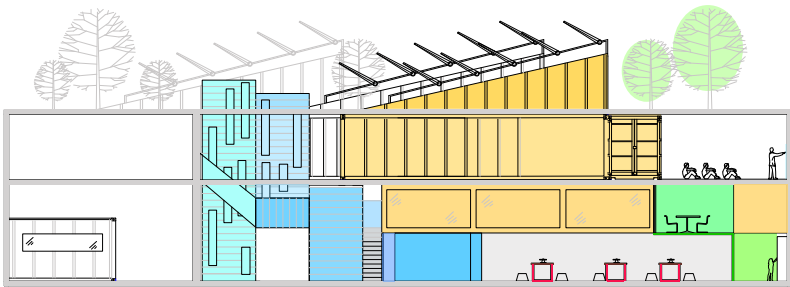
The goal of this project is to create a flexible space that can be used for an engaging learning experience that employs digital tools as the primary means of teaching. I was immediately drawn to the historical function of the space, a former tobacco warehouse on the waterfront in Brooklyn. This inspired me to use shipping containers to build out the interior spaces, providing a lot of flexibility for the school and reinforcing the waterfront industrial concept.

The shipping containers are cut and reassembled to form classrooms, the media center, and the central stair. Each of the classrooms can be opened or closed to allow the rooms to be connected or partitioned off, depending on the need. In each classroom, panels can rotate and move forward and backward to divide the space into the best layout for the lesson. Openings in the containers allow light to enter at different times of the day, diminishing the energy needed for additional lighting. Since digital tools like projectors and smart boards need a darker environment, light coming into the room is also controlled by a louver system on the roof. The colors of the containers denote the classrooms for different grades.









lenoirbrandon@gmail.com

BRANDON LENOIR

EMPLOYMENT: Ghislaine

Vinas Interiors

PREVIOUS DEGREE: Old

Dominion University, BS

in Communications

www.lenoirbrandon.com

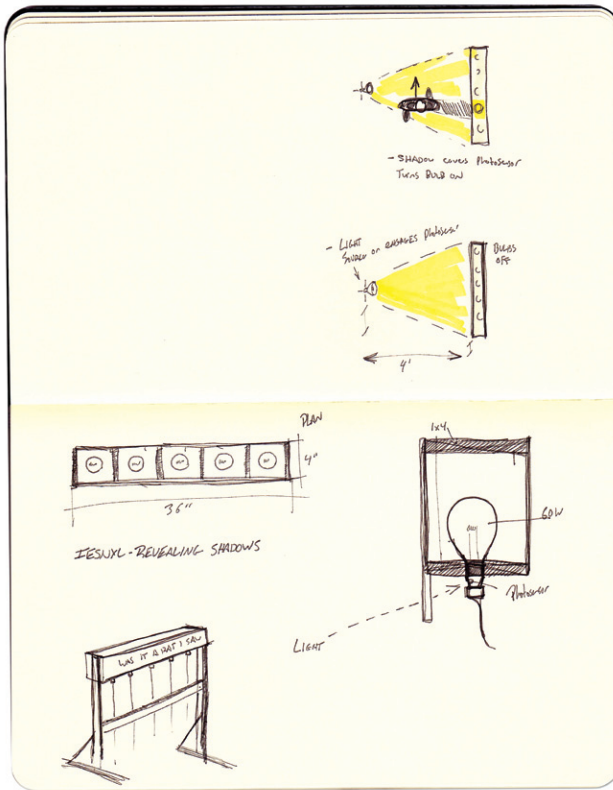
IESNYC REVEALING SHADOWS COMPETITION – 3RD PLACE

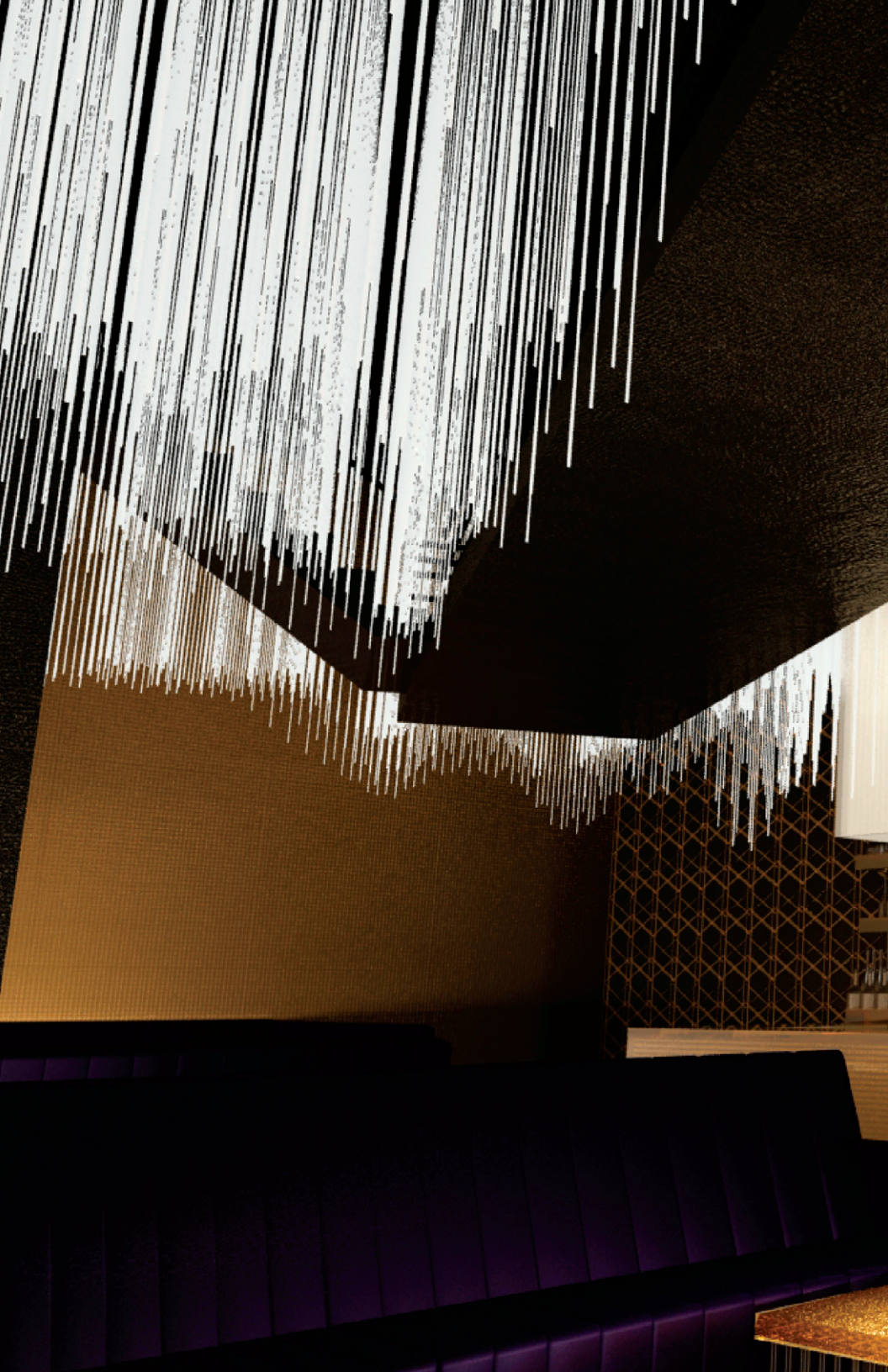
The Illuminating Engineering Society’s competition, “Revealing Shadows” asked participants to study how the interaction of light and shadows can either distort or enhance perception.

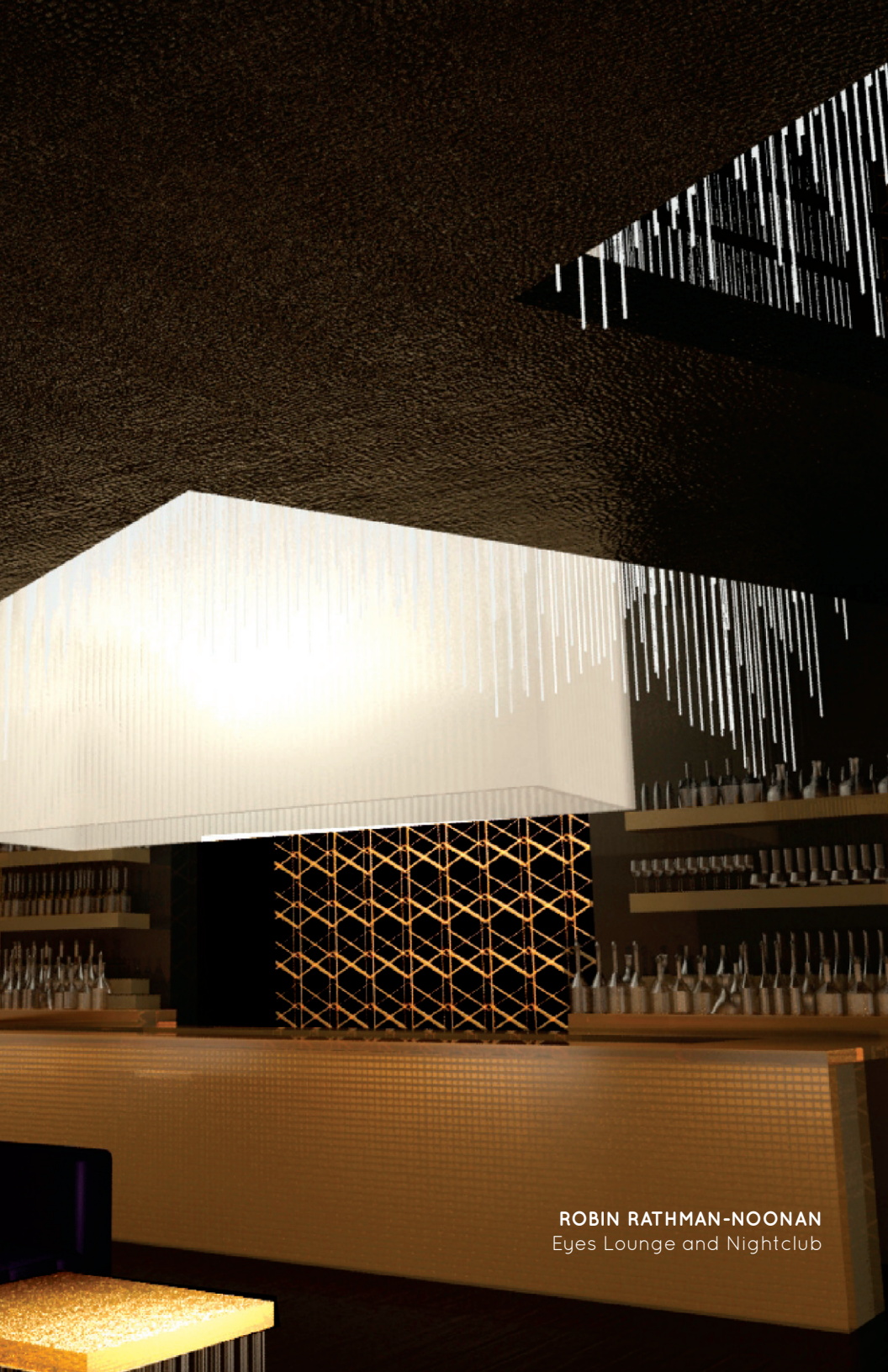
Inspired by an attempt to control light, this project uses photo sensors and people’s shadows to turn lights bulbs on and off, revealing the palindrome, “wasitaratisaw.” Interactive art has always been a favorite of mine, especially when the viewer can actually control how the piece reacts.

Five individual light bulbs in their own dedicated boxes are controlled by a photo sensor. When the external light source is uninterrupted and hits the sensor, the bulb remains off. When a person’s shadow breaks the light and covers the sensor, the bulb lights up. This is done in succession to make the palindrome read left to right, or right to left.









ROBIN RATHMAN-NOONAN
Eyes Lounge and Nightclub

robinrn@gmail.com

ROBIN RATHMAN-NOONAN

EMPLOYMENT:

Yabu Pushelberg

PREVIOUS DEGREE:

Dartmouth College,

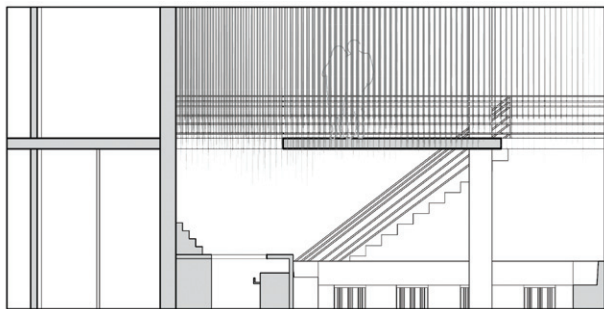
BA in Women and

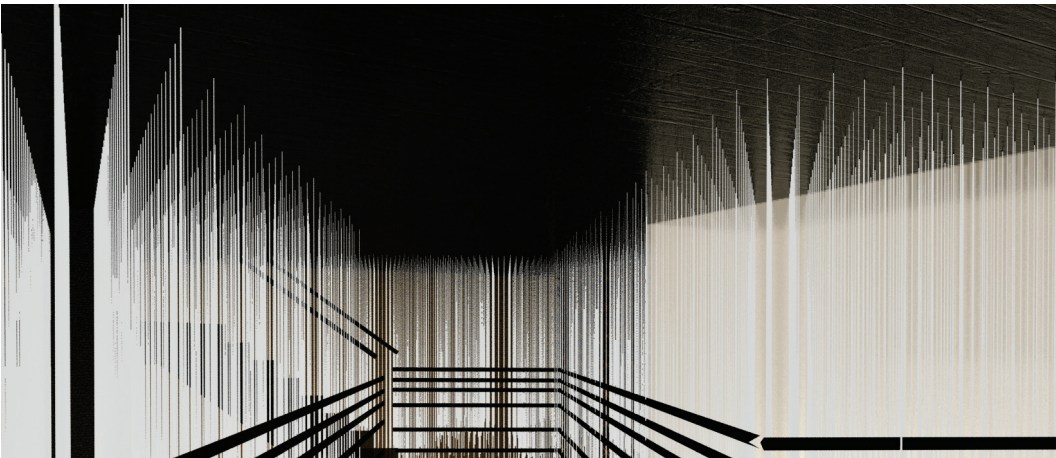
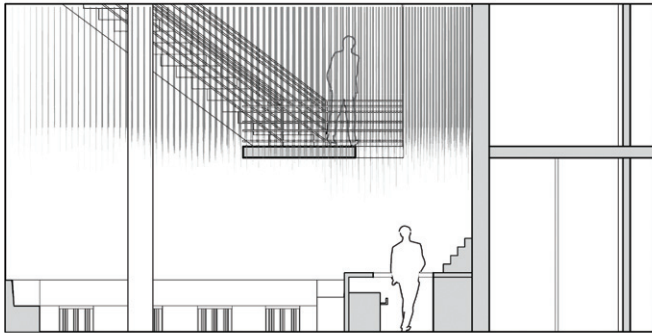
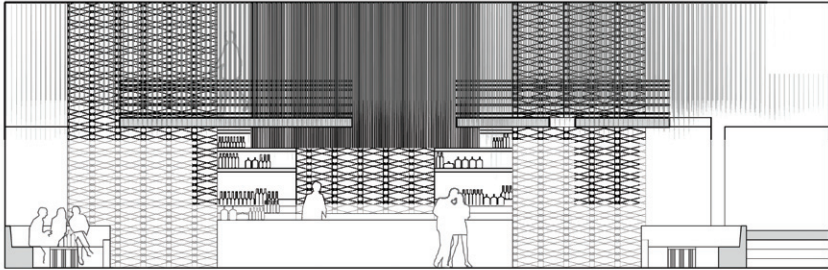
Gender Studies

EYES LOUNGE AND NIGHTCLUB*Faculty: Antonio Di Oronzo*

For this project, we were given a small, double-height space and asked to design a nightclub. The program for this project was very explicit: the nightclub required a certain number of movable tables of a particular size and there had to be sufficient back-of-house space. Furthermore, the space had to be functional (not just conceptual), buildable, designed to code, etc.

My first thought was of Jacques Lacan's concept of the gaze and the subversive side of nightclubs, but this project could not be a subversive space. Instead, the gaze would inspire a space that was enjoyable and that encouraged and enabled social interaction. The plan is simple, with mirrored banquettes surrounding a central bar and DJ booth. A mezzanine above crosses the space, creating another path and more perspectives. I then created sight lines connecting certain spots at the banquettes, at the bar, and on the mezzanine. I arrayed these lines and hung acrylic pieces on the paths. The effect is a cloud of strings that, depending on where a person is standing, obscure the view or frame it. I completed the design with a palette of complimentary colors and contrasting textures.





anna.sarly@gmail.com

ANNA SARLY

PREVIOUS DEGREE:

Colgate University, BA
in Mathematics; Minor
Studio Art

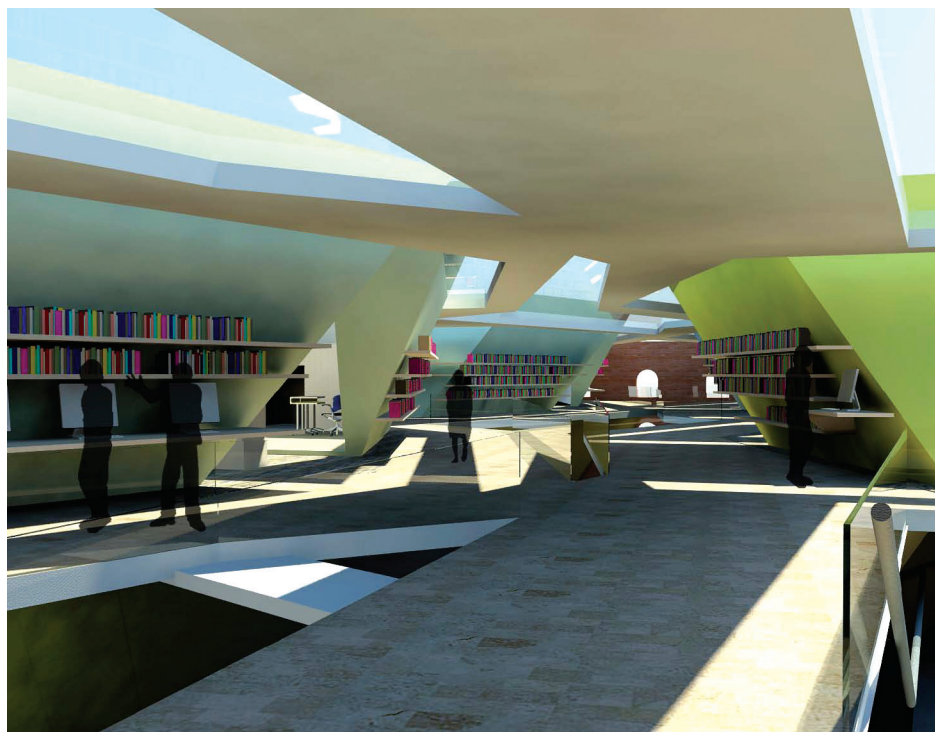
TOBACCO WAREHOUSE SCHOOL DESIGN

Faculty: Aslihan Demirtas and Christopher Teeter

This digital learning environment allows kids (grades 6-9) to be actively learning in all subjects—physically and mentally. The school is designed to create a fun and unexpected environment which enables collaboration, participation, and active learning.

Central to the school's concept was spaces for different types of learning and learning styles (quite/social/visual/aural/etc). "Rhomboziod" modules join in a variety of ways to create the interior architecture of the school. The media library snakes throughout the corridors, making them usable space for the classrooms to spill into. Each grade is placed in a cluster of two classrooms. Each classroom has its own breakout space for collaboration, a quiet nook for studying which fits one to six students, and a social locker area shared with its sister class. Cork flooring dampens noise throughout the upstairs classroom and library spaces. Painted cork transform the classroom walls into a pin-up surface for sharing ideas, school messages, and student work. Chalkboard paint and SMART boards line the classroom breakout spaces providing students with work surfaces for various sized groups.

Modular square and triangular classroom tables can be arranged in an infinite number of compositions depending on the users' needs. There is a stowaway space in each of them for a laptop or books not currently in use. Tables and chairs are on wheels for easy reconfiguration.







KATHRYN MCVITTIE
School Library

kathrynmcvittie@gmail.com

KATHRYN MCVITTIE

EMPLOYMENT: Ghislaine

Vinas Interiors

PREVIOUS DEGREE:

Kalamazoo College,
BA in Classical Studies
and Art History

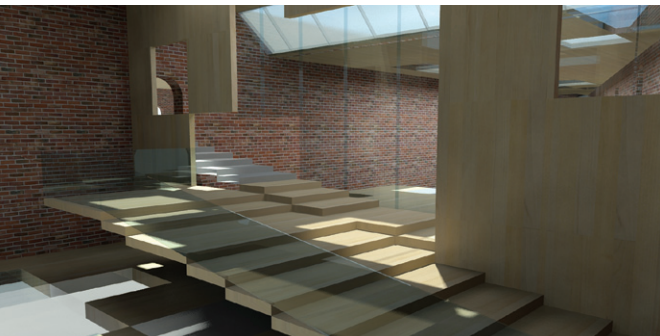
SCHOOL

Faculty: Aslihan Demirtas and Christopher Teeter

This project uses a grid and color to express the functional areas of the school. The six-foot grid is clearly articulated in the classroom areas, beginning to degrade as we move toward the more public and active spaces. The floor is the most visible sign of this erosion, as wood flooring is transformed into frosted glass, eventually disappearing into clear glass sections that reveal the dirt below and allow natural plant life to grow through the floor and into the interior of the school.

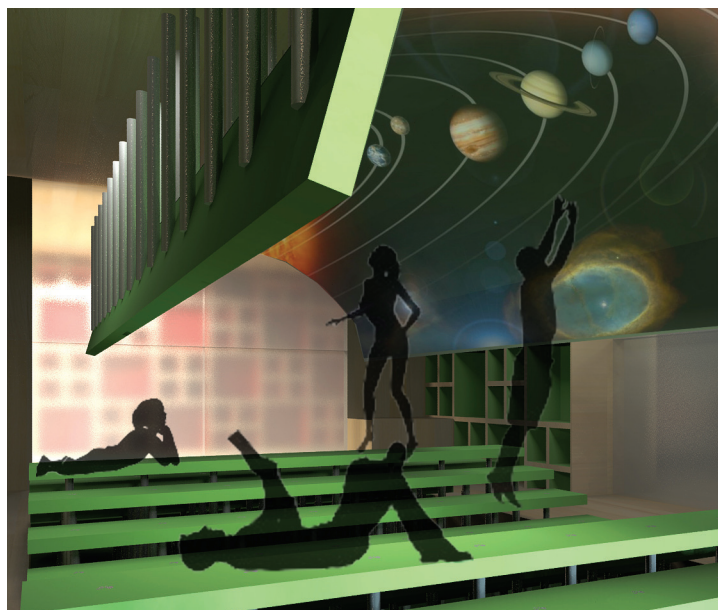
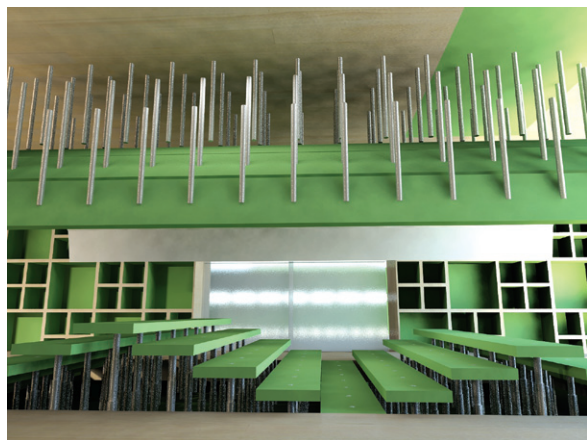
Spaces in the school are multipurpose and flexible. For example, the shelf-lined hallways and lounge areas are part of the library, encouraging students to use the books. Flexible classrooms have moving floor and ceiling panels and furniture that folds and hangs on the wall. Digital images and media can be projected on the ceiling and floor, as well as on screens that can be lowered.

Color designates the function of each space. Green is main color for private areas of the school, such as classrooms. In more public spaces, such as hallways, red is most prominent, and blue is used in the most public and active spaces, including the theater and entrance.













THOMAS HICKEY, GRADE
Holiday ShowHouse
Photo by Peter Rymwid



SECTION 5

ornaments

INTRODUCTION

Ioanna Theocharopoulou Ph.D.

Assistant Professor, School of Constructed

Environments, Parsons the New School for Design

In our second thematic issue of **WORK**, we are delighted to present “Contemporary Ornament and Pattern,” an essay by Susan Yelavich, Assistant Professor of Design Studies at Parsons, based on the exhibit *Deep Surface: Contemporary Ornament and Pattern* at the Contemporary Art Museum in Raleigh, North Carolina, (September 2011—January 2012). Yelavich co-curated this exhibit with Denise Gonzales-Crisp, Professor of Graphic Design, North Carolina State University.

An acclaimed design theorist and critic as well as prolific author (her most recent book, *Contemporary World Interiors*, was published by Phaidon in 2007), Susan Yelavich has just stepped into the role of director of a new MA program in Design Studies, offered by the School of Art and Design History and Theory. Earlier, Susan was the Assistant Director of Public Programs at the Cooper-Hewitt National Design Museum, where she worked on a range of exhibits, most notably curating the 2003 National Design Triennial.

As this exhibition demonstrates, there is an extremely rich—and still far from exhausted—seam of inquiry embedded in the words “ornament,” “pattern” and “decoration.” For a long time, these terms have been weighed down by modernist designers and thinkers’ hostile perceptions, as well as by the (mis)interpretations of these perceptions. Already in 1849, two years before the stormy reaction to the “cheap and nasty” artifacts shown at the Great Exhibition of 1851 in the Crystal Palace, the British designer, cultural critic and educator Henry Cole, writing in the very first issue of the *Journal of Design*, voiced his concerns about the relationship of ornament and decoration to function. This unease towards the ideas of “decoration” and “ornament” continued to grow throughout the twentieth century, famously, for example, in the texts of Adolf Loos and Le Corbusier.

With Susan Yelavich’s thoughtful reflections on this exhibit, we are asked to re-consider these ideas with an open mind. Interviewed for *Eye Magazine* (published in the U.K.), co-curator Gonzales-Crisp, whose own work has addressed what she calls the *decorational* in Graphic Design, argued that “the decorative is clearly undervalued and [this expression] is still often used in a pejorative way.” Instead, Gonzales-Crisp and Yelavich present us with a range of new ideas, drawn from contemporary designers working in a number of different scales and media. The curatorial choices and the analysis of the work presented here encourage us to see, in Yelavich’s words, the “happy condition of instability and unpredictability” in these works, and to celebrate the endless potential of the “fusion” of narrative and form.

ORNAMENTS & PATTERNS

by Susan Yelavich

edited by Denise Gonzales Crisp, co-curator

Why we need it (it's in our nature)

How we see it (we read it)

How it works (six proposals, six themes)

Pattern is essential to life. Sentient beings perceive pattern to make sense of otherwise random stimuli. Survival depends upon the ability to weave the threads of perception into some semblance of order, no matter how fleeting or fragile. Moreover, as pattern-seeking creatures, we humans may have a more fundamental relationship to ornament. Neuropsychologist Oliver Sacks suggests that we could be hard wired to see it. He speculates that optical migraine hallucinations—frequently patterned like oriental carpets—offer a window on the dynamics of our nerve cells. Sacks raises the possibility that “the arabesques in our minds” are literally built into our brain organization¹.

Pattern recognition may be innate; it may be necessary for coping with complexity. But we demand more of existence than mere survival. When we recognize relationships among things, we interpret what we see, and add other layers of meaning that embellish and corroborate our encounters. In a sense, we add layers of ornament. And when artists and designers use ornament to translate their perceptions into artifacts or places, that

ornament becomes an extension of their worlds; as the philosopher Gianni Vattimo suggests, an extension into other possible worlds.² Ornament mirrors the intertwined nature of life in the 21st century. Its hybrid languages are the aesthetic equivalent of our fast-paced and complex exchanges.

Contemporary designers, who use ornament as their medium of exchange, offer us tales about objects—tales woven from their own experiences, made even stronger by their openness to outside influences. Ornament and pattern, then, tell stories. They need to be read. Whether carved on the walls of the Alhambra in Spain or stitched into the pattern of an American quilt, traditional ornament was meant to engage the mind through the eye. This is no less true today. In dialects that merge the new and the familiar, contemporary ornament communicates histories, customs, lore, and a shared appreciation of craft. Hansje van Halem's lace "O" invites us to read it through the veil of lace and all that it evokes. Just as words, punctuation, prose style, grammar, and usage influence how we read, the shape, color, line, structure, and iteration of ornament shape our apprehension, and increase our appreciation, of things we often take for granted.

Ornament and pattern are form-based languages—the visual articulation of ideas. When successful, it offers a good read. And when the stories it tells are compelling, ornament and pattern go further. They show us something new. We can see ornament's narrative at work in Neils van Eijk and Miriam van der Lubbe's souvenir windmills: New Dutch Blue. Arabic, African, and European patterns say that those identities are part of the Netherlands today. But we're moving ahead of our story. Coming to terms with such a monumental subject—ornament—requires a bit of pattern-seeking itself.

A VERY SHORT HISTORY OF LOVE AND HATE.

The Latin root of the ornament—*orno*—means to equip, to adorn, and by extension, to honor. As a metaphor, ornament was meant to confer dignity, as in the decorated soldier. As artifact, ornament conveyed meaning; the lotus blossom was a sign of

rebirth in ancient Egypt; the pineapple, carved on finials and doorways in early American homes, symbolized welcome; and the many-seeded pomegranate signaled fertility in numerous cultures and religions. Yet, for all its auspicious qualities, ornament has also been the object of skepticism and scorn. As far back as the 1st century BCE, Cicero warned his fellow Romans about the deceptive nature of florid speech. (Verbal embellishments could conceal the speaker's true intentions.) Over time, ornament became similarly tainted, suffering episodes of condemnation as a mask for "honest" design.

In addition to being maligned as a disguise, ornament also took on pejorative associations with Eastern decadence and feminine weakness. Both prejudices can be seen operating at full tilt in 16th-century Spain when Holy Roman Emperor Charles V inserted his muscular palace into the delicate fabric of the Alhambra. The Emperor's architectural imposition was intended to declare the strength of Catholic Spain and the inferiority of the defeated Moors, along with their ostensibly feminine ornament. The equation of 'foreign' with 'feminine' was not just a matter of metaphor, however. The phrase "feminine arts of decoration" has been used to say that the ornament and pattern produced by women in embroidery, crewel, appliqué, lace making, and other crafts belonged to the "lesser arts." And if produced by men, which it often was, the appellation stuck. It remained feminine.

Despite all the name-calling—dishonest, decadent, weak—ornament survived and even thrived through the pendulum swings of spirit and style. It appeared in different forms, adapting to changing contexts over time—the

extreme poles of which appear above in the contrast between the orderly patterns of della Robbia's Renaissance medallions and the barely-restrained flora and fauna that are the hallmark of Tiffany's Art Nouveau lamps.

However, with the advent of mass production, and the technologies that drove it, ornament took on new liabilities. Handcrafted decoration became too expensive: machines were cheaper than highly trained artisans, whose opportunities for apprenticeship were on the decline. In his oft-quoted essay "Ornament and Crime," written in 1906, Viennese architect Adolf Loos observed that: "...in those trades that languish under the yoke of the ornamental artist, no value is put on good or bad workmanship. Work suffers because no one is willing to pay for it at its true value."³ Decorative details produced by machine, such as stamped tin ceilings (now considered quaint), were considered poor-man's imitations. According to Loos, this kind of inferior ornament was only suitable for the lower classes. A true aristocrat would scorn it.⁴

With ornament losing the cachet of exclusivity and social refinement, new signs of prestige were needed to announce 'good' taste and wealth. They would arrive in the form (and forms) of modernism. Though originally intended as economical and classless, the products of the Bauhaus and its kindred schools of thought made such a sharp break with the past that they became the acquired taste of a new elite.

Beyond the declining social value of ornament, the values of design itself were shifting. The technological advances of the 20th century produced a different aesthetic. Structural elements, like the steel beams that made skyscrapers possible, were considered more relevant than surfaces ornamented with symbols. Rosettes, thistles, lilies, and oak leaves had been disconnected from their original meanings long ago. Ornament became associated with nostalgia and a fear of the new. The rare exceptions were abstract, geometric ornament, such as the wallpaper by the great modern architect Le Corbusier, which satisfied the modernists' criteria with its grid.

To this day, many designers view pattern that emerges from structure, like the diamond-shaped glass panes on Rem Koolhaas's Seattle Library, as a more acceptable kind of ornament because it follows the modernist dictums 'form follows function' and 'less is more.' Koolhaas's playful distortions of modernist minimalism would not be possible, however, without the cultural shifts that occurred in the latter half of the 20th century. A new generation of designers and architects, chafing under social and aesthetic orthodoxy, began to question the norm.

In 1966, architect Robert Venturi struck an early blow with his seminal book *Complexity and Contradiction in Architecture*. Less than a decade later, in 1972, Venturi co-authored *Learning from Las Vegas* with his partners Denise Scott Brown and Steven Izenour. Inspired by the visual profusion the Las Vegas strip, the architects offered an even more radical critique of modernism. They famously coined the term "decorated shed," leading to a reappraisal of the value of ornamental facades on otherwise utilitarian structures. Through their own work and their wildly successful publications, Venturi and his partners challenged their colleagues to embrace the pleasures of visual and spatial complexity, and to look for inspiration in the untutored, design of ordinary signs and buildings.

Meanwhile, another rebellion was brewing in Milan. The gauntlet was thrown in the early 1980s when Italian designer Ettore Sottsass co-founded the Memphis group. This loose collective of young furniture and lighting designers sent shock waves through the design world with patterns and colors that were unapologetically kitsch and gaudy. Add

to those seminal influences the style of postmodernism, of the sort typified by the architecture of Michael Graves. Despite its hyperbole (note the gigantic swags and medallions of Graves' Portland Building), PoMo—the derogative shorthand for the style—succeeded in breaking the monolith of modernism. This new open state of affairs (and styles) was compounded exponentially in the 90s, with the rise of the Internet and the development of computer software capable of increasingly more sophisticated maneuvers. Gone were the obstacles facing designers who chose to recognize (and represent) the past in the present—who understood that no future could be built on amnesia.

Not only did the technology of rapid access make history a more fungible affair, it also opened up new possibilities to rethink and remake ornament that would be legitimate for our times. A savvy manipulation of software (and a synthetic mind) allows the Iranian graphic designer Homa Delvaray to integrate Persian and Roman fonts. Likewise, increasingly complex computer algorithms enable California-based architect Elena Manferdini to model a concrete façade to look like lace. However, designers like Delvaray and Manferdini, who make the most of these new-found possibilities, aren't interested in technology for its own sake. The computer may serve as generator for design, but without the hand, and a designer's, discretion, digital acrobatics only produce an empty virtuosity.

The hands might be ours on the keyboard, building custom typography with Peter Bil'ak's History Re-Mixer; or the hands might be those of the seamstresses at JunkyStyling, who construct new garments out of old. All of the designers in Deep Surface approach ornament with a particular sense of purpose, and these are parsed out in the exhibition's six themes: Amplification, The Everyday, Kit-of-Parts, Inheritances, Elaboration, and Fantasy. The observant viewer will note that the work in these categories often share similar traits. They do. Still, among the diverse projects selected, some qualities—dominant traits, if you will—do coalesce. We invite you to consider them within their themes, but also to draw conclusions of your own.

AMPLIFICATION

Expansion or enrichment to make a point (or several).

100

Here, contemporary designers use ornament and pattern to tease out the layers of meaning in a single object. The work serves as an interpreter, enriching our understanding of the places and things that populate the material landscape. Ornament that amplifies tells several stories at once. Joris Laarman's Heatwave radiator tells two—at the very least.

To begin with, there is a practical plot line: Heatwave's sensuous twists and turns actually increase the amount of heat it can generate. Secondly, the radiator is so stunning that you would never want to hide it in a box. This is where romance enters the picture: Heatwave speaks the seductive language of the baroque. Dramatic and dynamic, it appeals to our emotions. But for all its flourishes, Heatwave's baroque is decidedly contemporary. Serialized parts can be added or subtracted as desired. It can grow like the vine it mimics, allowing warmth to expand with its form. Embodying conventions separated by centuries, Heatwave gives us a rich experience—a taste of luxurious excess from the past and beautiful efficiency in the present.

We see the same generosity in the public housing of Manchester's Islington Square, designed by the London-based architects of FAT (Fashion. Architecture Taste). Windows are framed by abstracted cartouches that animate the façade's brick argyle pattern,



Joris Laarman's Heatwave Radiator

and hint at the vernaculars that inspired the design. In fact, interviews and visits to prospective residents' homes were a critical part of the architects' process. With quintessential British cheek, FAT paid respect to local taste, but didn't hesitate to introduce their own sensibility. They scaled up details, included lattice balconies, and, as the project evolved, they even added bird houses. Sean Griffiths, Charles Holland, and Sam Jacob of FAT make the point that responsible (and responsible) design needn't be sober or somber.



Nest: A Quarterly Magazine of Interiors was similarly irreverent in service of a serious purpose. It celebrated the multitude of strange and beautiful ways that we dress the rooms we live in, be they prison cells or palatial suites. Edited and art directed by Joseph Holtzman from 1997 and 2004, *Nest* featured interiors that ranged from the stately to the bizarre, deploying a riotous range of graphic devices to enhance

their stories. Beyond the plaid borders, striped pages, and repeated motifs, each issue was a decorated object in its own right. Various perforated, beribboned, and scored, *Nest* used ornament as a tactic to engage readers. Amplification became synonymous with giving more—more pleasure, more information, more tactile satisfaction. The magazine had a distinct sensuality: some covers were flocked—begging to be touched; some issues had to be undressed to be read. Literally and metaphorically, this was design as a gift.

THE EVERYDAY

The constantly changing nature of daily lives that yearn for stability.

When Turkish designer Ela Cindoruk cuts paper doilies out of newspapers, she merges a time-honored ritual with her own sense of time. The news advances daily, but the habit of drinking tea served on fragile paper lace is generations-old in Turkey. Cindoruk's idea of a doily couldn't be more alien to those of past generations', but evokes them all the same. Hers offers a clever twist on a regular routine. Most of us read the paper with our morning coffee or tea, Cindoruk would have us read the paper through them. Of course, we're only getting a fraction of old news (not the latest headlines), which makes the pun of Doily News even better. Each of our everyday are full of movement. Yet, our everyday surroundings—from the local mall to a favorite piece of jewelry—give us the illusion of stability and permanence. Design can play with that tension by calling our attention to over-looked aspects of daily life

Mario Minale and Kuniko Maeda, the partners of MINALE-MAEDA, highlight the friction between habit and ritual, starting first thing in the morning. Their Table Manners project is a witty critique of breakfast on the run. Here, bread toasted with a Delftware pattern (identical to the plate it is served on), restores a sense of tradition to a



Minake-Madea,
Table Manners.

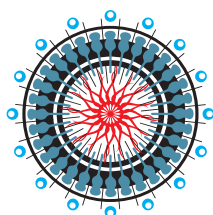
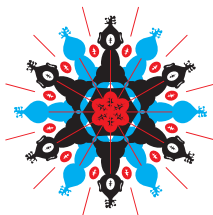
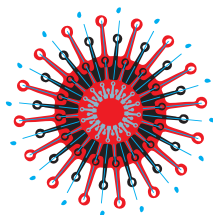


daily rite that we usually take for granted. It also might remind us of the “table manners” lost when eating too quickly to savor the meal, or the company.

Vic Muniz also wants us to slow down. Muniz’s *Fleur de Lys* wallpaper, above, seems deeply familiar. At first glance, it’s not unlike any number of elegant floral arabesques we’ve seen. A closer look yields an unsettling surprise: the scrolls are made of life-sized, broken bits of trash. The wallpaper makes a subversively eloquent argument that luxury has a price—the luxury of consumption. Muniz reminds us that we tend to treat our houses like stage sets, and our possessions like props. Convincing at first, they soon become tired and worn. Like the theater, we thrive on new productions, on acquiring new things, while the old ones accumulate in bins, boxes, and, eventually, landfills. *Fleur de Lys* doesn’t preach. It’s too beautiful for that. However, it does ask us to pause, to look closer at it and our habits of abandonment. In celebrating the everyday, the inconsequential takes on consequence again.

KIT-OF-PARTS

Elements that can be assembled and taken apart in a variety of ways.



Work before play. The adage that values labor over indulgence is turned on its head with ornament designed as a kit-of-parts. To make this ornament work, to bring it into being, you have to play. Some assembly is always required, and the fun is that the instructions are open-ended. Think of it as a kind of design democracy—one that won't collapse into anarchy because its variability occurs within a system. We are encouraged to participate in the act of design by working within a matrix shared by designers.

This modified do-it-yourself approach can operate on the intimate scale of graphic design, as it does with the various configurations of the Brooklyn Museum logo, created by Michael Rock and Susan Sellers of 2x4; or it can work on a more extensive scale, as in the Walker Art Center's graphic identity, created by a team led by Andrew Blauvelt. Freedom is designed into both systems, which allows designers hired in the future to manipulate the parts uniquely. Meanwhile, variation and expansion is controlled to preserve brand continuity for the institutions and their visitors.

Above all, kit-of-parts design is perennially fresh. The measure of unpredictability included in this work is especially welcome when almost everything we consume comes to us pre-packaged and finished. These designers

recognize that we have opinions about how things should look. In return, we get the satisfaction of engaging with the people who set the wheels of design in motion, and the pleasure of connecting their creativity with our own.

ELABORATION

To extrapolate or build up (and out) from simple components

Building complexity out of simple units yields a richness based on an economy of means—turning virtuosity into a virtue. Nicole and Petra Kapitza’s Geometric project confounds the imagination with possibilities. Their 100-font package can be used to generate endless variations, 264 of which are gathered in a book of the same name. Behind the bright plaids, the overlaid dots, and crosshatch stripes, is an invisible system of software—a combination of rational mathematics and irrational pleasure.

Of course, highly expressive abstractions and mathematics have a long history of mutual engagement. We need only think of Arabic tile work. Their ancient patterns reflect a belief in the infinity of the cosmos; contemporary designers are more likely to represent the infinity of the digital universe. Both elicit beauty.

Coincidentally or not, Andrea Tinnes’ interactive pattern generator Volvox creates patterns that resemble another Middle Eastern genre of pattern, found in the Iznik tiles of the Turkish Ottoman Empire. Where the Ottomans would have had to imagine movement from fixed shapes, we are free to animate Tinnes’ vocabulary of forms. They move and change fluidly, as we alter variables of color, transparency, scale, and rotation.

Her static suite of centered icons, seen left, was inspired by nature—not the Turkish tulips of Iznik tiles—but primitive underwater flora. Volvox is the Latin word for freshwater algae that form spherical multi-cellular colonies.¹ Each shape in the

system is composed of superimposed glyphs whose variables can be specified. Like the algae that inspired them, the elements of Volvox are part of an integral whole.

The digital realm isn't the only arena where designers investigate images and ideas of growth, or look to nature for inspiration. In developing the Corallo chair, Brazilian designers Fernando and Umberto Campana looked to branches of undersea coral. "Corallo" means coral in Italian, and in warm, clean water, coral reefs can grow to lengths of hundreds of feet. In theory, so can the Campanas' chair. The tangles of its armature seem to sprout spontaneously, only stopping when some inestimable equilibrium is reached. As with the coral reefs that inspired them, no two chairs are alike. The results are as varied as their makers wish them to be.

INHERITANCES

*Possessions, conditions, or traits from
past generations*

Memories are imperfect. Ask a family member about an event from your childhood, one you are sure you remember correctly. Chances are that in the retelling, you'll hear a different version of the story. Time distorts but, happily, it never completely erases what came before. Similarly, the ornament in Inheritances is interpretive, not a literal copy of the past. Just

as we unconsciously remold our memories to suit our current needs, this work simultaneously summons the past and distorts it. The difference is that these designers do so deliberately.

Czech designer Maxim Velčovský brings history forward, intentionally skewing its lines and mirroring the randomness of events. The Vase of Vase's ghostly patterns conjure up traditional motifs without any particular sense of order. Its asymmetrical patterns are made by pressing a variety of traditional Bohemian cut-glass vases into a neutral porcelain skin. Velčovský honors the distinguished histories of Czech glass and ceramics by impressing one onto the other. The combination is so ebullient that the vase can hardly contain itself.

We enjoy catching glimmers of those who came before in the objects we use today. Hella Jongerius's Sampler Blankets are inspired by the kind of stitched compositions that used to be essential to the education of young women—though hers would never be confused with those early domestic exercises. Jongerius changes the scale and patterns of recognizable motifs — cross-stitched alphabets, animals, and plants—and appliqués them to a stark black background. She invites us to see them afresh and marvel at the lineage of invention.

We can also see the wisdom of history in ornament that plays on inheritance. In the case of Natalie Chanin's work, that history is living in Florence, Alabama. Since 2006, Chanin has been working with her neighbors, whose sewing techniques were in danger of disappearing along with other small-town traditions of the rural South. Today, her label Alabama Chanin thrives on local talent. Beading, embroidery, and stitching embellish her distinctive line of dresses, coats, and capes. All the work is done by artisans who live and work in nearby communities. This collaborative production and the resulting homespun haute-fashion show that ornament can be both social and sociable, not to mention highly-coveted.

FANTASY

Free play of the imagination.

Fantastical ornament refuses to justify its existence in solely practical terms. Instead, it entertains, teases, and sometimes provokes. Jeffery Keedy's installation Ornamental Morphologies is created for sheer delight. Its graphic wildings are nothing short of mesmerizing. Try to sort out the logic of its patterns and you get lost in a maze of color and geometries. In the past, some people thought that reason-resistant ornament, like Celtic knots, could ward off the evil eye. (Frustrated at being unable to "untie" its knots, the evil eye would turn its gaze elsewhere.) Keedy's mandala-like patterns have a different kind of power. They deflect stray thoughts that might interfere with meditative respite. We don't want to look away, and that is no small thing.

Where Keedy's Ornamental Morphologies create movement in two-dimensions, Synchronous Objects charts it in four, giving form to movement in space and time. The "fantastic" operates in the space between moving bodies and still objects, spaces made visual through digital translation. What we see is both real and illusory. The reality: 14 real dancers moving around 20 closely-packed tables to William Forsythe's choreography. The illusion: traces of dancers' movements that appear in the form of colorful arcing planes and lines. Ribbons of pattern emerge from the conflation of two abstractions: dance

scores and computer coding. Together, they let us witness the choreography as well as the dance. To glimpse the imperceptible enhances the fantasy and magnifies the ineffable feeling we have watching dance performed. The permutations of Synchronous Objects leave us in awe.

FOOTNOTES

¹ Oliver Sacks, "Patterns," <http://migraine.blogs.nytimes.com/2008/02/13/patterns/> Accessed 6/24/11

² Gianni Vattimo, *The Transparent Society* (Baltimore, Maryland: The Johns Hopkins University Press, 1992), 72.

³ Adolf Loos, "Ornament and Crime" [1906] in *Ornament and Crime: Selected Essays*, (Riverside, Ca., Ariadne Press, 1998), 173.

⁴ *ibid*, 173.



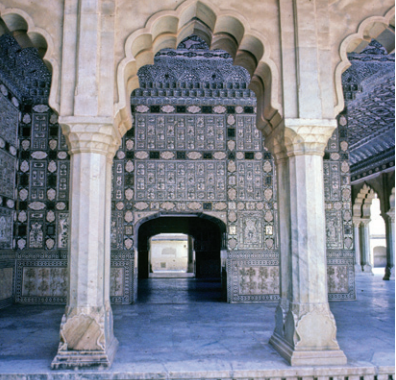


Styled by **HELEN QUINN**
Represented by PatBates.com
Photo by **Burcu Avsar**



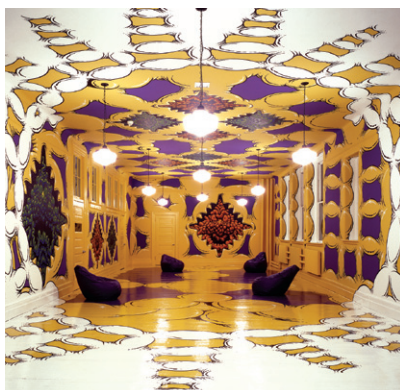
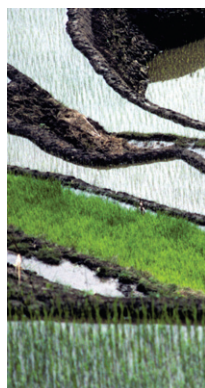
SECTION 6

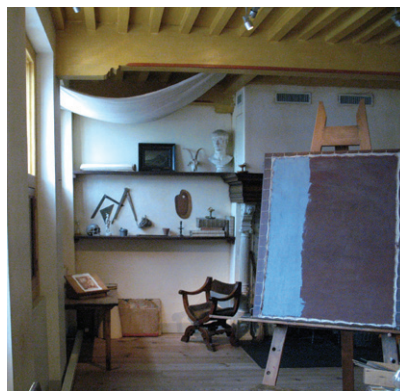
featured faculty and alumni



DECORATION AS COMPOSITION

www.decorationas.org

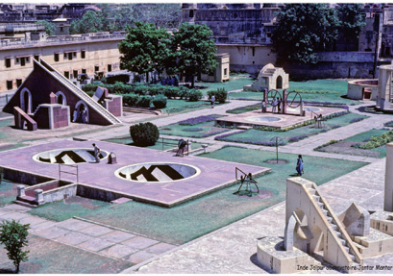




JOHANNE WOODCOCK

Featured Faculty

*director of the AAS Interior Design and founder of
www.decorationas.org*



top left: Art Installation
by Doug and Mike Starn,
Metropolitan Museum of
Art, 2010
above: Jaipur Observatory
Photo by Alain Steinberg

Johanne Woodcock is Director of the Parsons AAS Interior Design Program and Associate Professor of Interior Design. As the program's first director, she developed the program and curriculum. She also edits the annual publication *WORK*, which showcases the design work of students and faculty.

She holds a Master of Architecture from Columbia University and a Bachelor of Fine Arts from Rhode Island School of Design.

Woodcock is a licensed interior designer and a licensed architect with a residential and commercial interior design practice in New York City. Her longstanding commitment to sustainable architecture and interiors began through a project that incorporated alternative energy proposals in the design for a residential community in Manhattan.

Her current design research continues to explore these issues, through a series of paintings and the development of a Web site focused on decoration. In her paintings, she portrays the modern built landscape and the objects that define these environments. The paintings, influenced by medieval and Early Renaissance Italian predellas, depict contemporary stories and combine her interests in interiors, social and cultural history and



design decoration. Woodcock has exhibited her paintings at Henry Street Settlement , Hopper House Gallery and other venues.

She has recently initiated a Web site, Decoration As Composition, to encourage and provoke exploration and research in decoration as a function of design (www.decorationas.org). Developed as a digital reference tool, Decoration as Composition affords students, faculty and designers the opportunity to access, study and contemplate with a new perspective the microcosm and macrocosm of a designed interior. Participation in the site is free to all.

Decoration is defined as the selection and composition of all elements that are used to create habitable space. Woodcock believes decorated interiors deserve more critical study and this site aims towards a more complex appreciation of decoration in composition and an expansion of contemporary aesthetic norms.

It encourages consideration of color, line, material, texture, form, shape and light and it allows expansive comparisons between broad categories.

The site is characterized by ease of access, comfortable utilization for comparisons and bibliographic resource entries. The innovative aspect of Decoration As Composition is its quite limitless potential as users participate dynamically in the growth of the design catalogue itself.

Navigation starts with accessing of images. Clicking on an image or category brings up identifying information and additional images.

Registration and choosing of a personal password allows for the submission of images and deeper participation in the website.

In addition to actively expanding the Interior Design Library, participants may hold their own study images on the site for extended research purposes.

Navigation Categories include Art, History, Fiction, Science, Nature and Guest Curators.

Subcategories include:

- In Art and History: Origin, Building Program, Century, Period Classification.
- In Fiction: Film, New Media, Television, Theater
- In Science :Fabrication, Math, Technology, Materials
- In Nature : Biomimcry, Ecology, Landscape.

Searches on the site facilitate access to specific designers, culturally specific materials, programmatic categories e.g. residential, workplace, commercial, religious, entertainment,

healthcare, retail, exhibition and more. Bibliographic material includes websites as well as publications.

Students are already showing signs that the site provides advantages that allow them to think beyond readily available references to benefit from a deeper and broader view of the composition of habitable space, over time, across cultures, and geographies.

I would like to thank Benjamin Bacon, Andrea Bradshaw, Lien Tran, Bruce Berkow, Sarah Mallory and Rita Ostrova, the Parsons Deans' Office and The New School for their support of this project.





left page: Artist Mark Dean Veca's installation for MOMA.P.S. 1 titled *Boogie Woogie*, 2000
Photo courtesy of the artist.

top to bottom:

- Pharmacy, Historical interior from 15th century, Abby at Col-leparado, Italy. Photo by: Bruce Berkow
- Palazzo Davanzati, Historical Interior from 14th Century, Florence
- Ghislaine Viñas Interior, NYC 2011: Photo by Eric Laignel
- Hindu Brahma Temple at Pushkar, India 14th Century. Photo by: Alain Steinberg





MARY DAVIS
Clinton Hill Loft
Photo by Anne Fletcher

MARY DAVIS

Featured Alumni

owner of Mary Davis Studio

www.marydavisinteriors.com

122



Mary has a Bachelor of Arts in Comparative History and Cultural Anthropology from the University of Washington. After ten years experience in non-profit management and political and legal research she earned an AAS degree in interior design from Parsons, where she was awarded the first Parsons AAS Interior Design Collaboration Award. Davis worked for several high-end residential design firms, but it was the height of the recession, and they were all short-lived jobs. In October 2010, after being laid off for the third time in a year, she founded Mary Davis Interior Design—just to see what would happen.

Since then she has undertaken residential, commercial, and medical office design projects guided by her design objectives: to create spaces that combine supreme functionality and refined elegance. Recent projects include The Dental Phobia Treatment Center of New York, a New York apartment, and a trade-show booth for a high-tech firm.

DIFFA Can it it! Project
Photo by Christian Larsen



Red Horse Strategies (Political Strategy Firm Office)

A political strategy firm needed to warm up their industrial loft space in Dumbo, Brooklyn for the company's partners and varied seasonal support staff as they create winning political campaigns.

Meredith Wendell Showroom and Office

Luxury accessories company Meredith Wendell wanted to combine their then-separate showroom and office spaces into a unified place to host buyers, house their design archives, and serve as the company's creative epicenter. Mary worked in close collaboration Meredith Wendell's creative director (and remained within a strict budget) to convert the firm's dreams into reality.

Clinton Hill Loft

A 975 square foot loft space + a modest budget = a well considered live/work space in Clinton Hill, Brooklyn, NY.

DIFFA Can It!! Project

As a "ghost designer," Davis worked with model and actress Veronica Webb on her concept for an African-themed bin for "Can It!!", a charity auction to benefit The Design Industries Foundation for Fighting AIDS (DIFFA). The auction was sponsored by the Dutch design firm Vipp to celebrate their 70th anniversary. A simple Vipp garbage bin was transformed into a piece of fine art. Our creation received the highest bid of the evening—\$7,800.00—beating entries by Ralph Lauren, Calvin Klein, John Baldessari and Yoko Ono.





left page top:

Clinton Hill Loft

Photo by Anne Fletcher

above: Meredith Wendell

Showroom and office.



FACULTY

JOHANNE WOODCOCK

woodcoj@newschool.edu

Director of AAS Interior Design

DEGREES: M Arch, Columbia

University; BFA, Rhode Island

School of Design

www.decorationas.org

EMILY ABRUZZO

DEGREES: M Arch, Princeton

University; BS, Columbia College.

WORK: Editor: 30 60 90, Principal:

Abruzzo-Bodziak Architects

Winner 2010 Architectural League

Prize 2010: Resource Award

Winner 2011 AIA Best Practices

www.abruzzo-bodziak.com

ADEBOYEGA ADEFOPE

DEGREE: BFA, University College

Dublin, Ireland

WORK: Principal,

GBOYEGA designworks

www.gboyega.ws

MARIA AIOLOVA

DEGREES: MAUD,

Harvard University;

BA, Wentworth University and

Vienna Technical University.

WORK: Co-Founder, Terreform

ONE Winner Zumtobel Group

Award for Sustainability

www.aiolova.com

PHILIPPE BAUMANN

DEGREES: M Arch, Rice

University; BA, Brown University

Work: Principal,

Baumann Architecture

www.philippebaumann.com

GERALD BODZIAK

DEGREES: M. Arch,

Princeton University; BS,

University of Michigan

WORK: Principal: Abruzzo-

Bodziak Architects

Winner 2010 Architectural League

Prize 2010: ReSource Award

Winner 2011 AIA Best Practices

www.abruzzo-bodziak.com

LORELLA BROCKELSBY

BrockleL@newschool.edu

DEGREE: BA,

Marymount Manhattan

WORK: Professor of Humanities,

SCPS NYU

ASLIHAN DEMIRTAS

DEGREES: MS in Architecture

Studies, Massachusetts Institute of

Technology; B Arch, Middle East

Technical University, Ankara, Turkey

WORK: Principal, Aslihan

Demirtas Architect

www.aslihandemirtas.com

ANTONIO DI ORONZO

DEGREES: Doctor of Architecture,
Sapienza Rome; MS Urban Planning,
City College of New York
WORK: Principal, Bluarch Architecture
Winner: International Interior
Design Association Award 2009 and
2009 Hospitality Design Award
www.bluarch.com

RACHEL DOHERTY

dohertyr@newschool.edu
DEGREES: M Arch, Princeton
University; B Arch, The University
of Queensland
WORK: Gluckman Mayner Architects

AMBER FOO

yfoo@yarchitecture.net
DEGREES: Master of Architecture,
University of British Columbia,
Canada; BA University of British
Columbia, Vancouver, Canada
Work: Diller Scofidio + Renfro
Architects

ELENA FRAMPTON

DEGREE: BA in Interior Design,
Arizona State University
WORK: Principal, Curated
www.curated.com

NIKOLA GADINSKI

gradinsn@newschool.edu
DEGREE: B Arch, University

of Natal, South Africa
WORK: Designer, Tihany Design
and Zeff Design

KEITH GELDOLF

DEGREES: AAS Interior
Design and BFA Illustration, Parsons
WORK: Principal, Keith
Geldof Designs
www.keithgeldof.com

THOMAS HICKEY

DEGREES: M Arch,
Columbia University; BA,
University of Kentucky
WORK: Principal, Grade
Architecture and Interiors
www.gradenyc.com

KENT T. HIKIDA

Kent_Hikida@gensler.com
DEGREES: M Arch,
Columbia University; BA,
Bennington College
WORK: Project Manager, Gensler
Architects and Interiors

LORRAINE KARAFEL

karafell@newschool.edu
DEGREES: PhD, New York
University; MFA, Columbia;
BA, Rutgers
WORK: Faculty MFA ID and
MA Decorative Arts, Parsons

FACULTY

NATALYA KASHPER

DEGREES: M.Arch, B.S. Architecture,
Harvard University
WORK: Partner, DUB Studios
www.dub-studios.com

AUGUSTUS KIM WENDELL

DEGREES: MFA, School
of Visual Arts; BS Arch;
Northeastern University;
WORK: Partner, Kim Wendell Design
www.kimwendelldesign.com

JAMES LIM

jylim@yarchitecture.net
DEGREES: MA Architectural
Association, School of Architecture,
UK; BA Carnegie Mellon University
WORK: Gluckman Mayner Architects

LISA MAIONE

maionel@newschool.edu
DEGREE: BFA Rhode Island
School of Design
www.work.forinstance.org

PETIA MOROZCO

DEGREES: M.Arch Rice
University, B.Arch New Jersey
Institute of Technology
WORK: Partner Madlab
www.madlabllc.com

ANNE NIXON

DEGREES: M Arch, Yale University,
B Arch, Rice University
WORK: Principal, Brooklyn Office
Architecture + Design
www.brooklynoffice.com

HELEN QUINN

DEGREES: MFA Cranbrook
Academy of Art; BFA Rhode Island
School of Design
WORK: Stylist, Designer and Artist
www.helenquinnnyc.com

ROBIN REIGI

DEGREE: BFA, School of Visual Arts
Work: Principal, Robin Reigi Inc.
www.robin-reigi.com

RANDOLPH SABEDRA

DEGREE: BA Arch, California
Polytechnic State University Ecole
des Beaux-Arts.
WORK: Principal, RS Lighting Design
www.rsltg.com

JON SCHRAM

Jonschram3@gmail.com
DEGREES: M Arch, Parsons;
BS Arch, University of Maryland
WORK: Designer,
Leslie Gill Architects

ENOKA ANNE STRAIT

Enoka.strait@gmail.com

DEGREES: MFA Pratt Institute;
BFA Interior Design Fashion
Institute of Technology
WORK: Design Strategist

CHRISTOPHER TEETER

DEGREES: M. Arch
University of Pennsylvania;
B. Arch University of Kansas
WORK: Partner: Metamechanics llc
www.metamechanics.com

IOANNA THEOCHAROPOULOU

theochai@newschool.edu
DEGREES: Ph.D., Columbia
University; MSAAD, Columbia
University, Architectural Association
WORK: Assistant Professor of
Interior Design, Parsons

JOHN TULLOCH

Tullochj@newschool.edu
DEGREES: M Arch, Yale University;
B Arch, University of Texas at Austin
WORK: Designer for Polo
Ralph Lauren

JESSIE TURNBULL

jat@jessieangelica.co.uk
DEGREES: M.Arch Princeton;
B.A. Cambridge University,
United Kingdom
WORK: Stan Allen Architect

GHISLAINE VIÑAS

DEGREE: BFA Philadelphia
College of Art
WORK: Principal: Ghislaine
Vinas Interior Design
www.gvinteriors.com

HILARY ZAIC

Hilary.zaic@gmail.com
DEGREES: M.Arch Yale University;
B.A. Princeton University
WORK: Architect Skidmore Owens
and Merrill

CREDITS

EXECUTIVE DEAN

Joel Towers

SCHOOL OF CONSTRUCTED
ENVIRONMENTS DEAN

William Morrish

EDITOR

Director of AAS Interior Design
Johanne Woodcock

COPY EDITOR

Jim O'Connor

ART DIRECTOR

María Alcira González

SPECIAL THANKS

Jim O'Connor

TYPEFACES

New Caledonia by William A. Dwiggins
Quicksand by Andrew Paglinawan

PRINTER

Flight Deck Graphics



PARSONS THE NEW SCHOOL FOR DESIGN