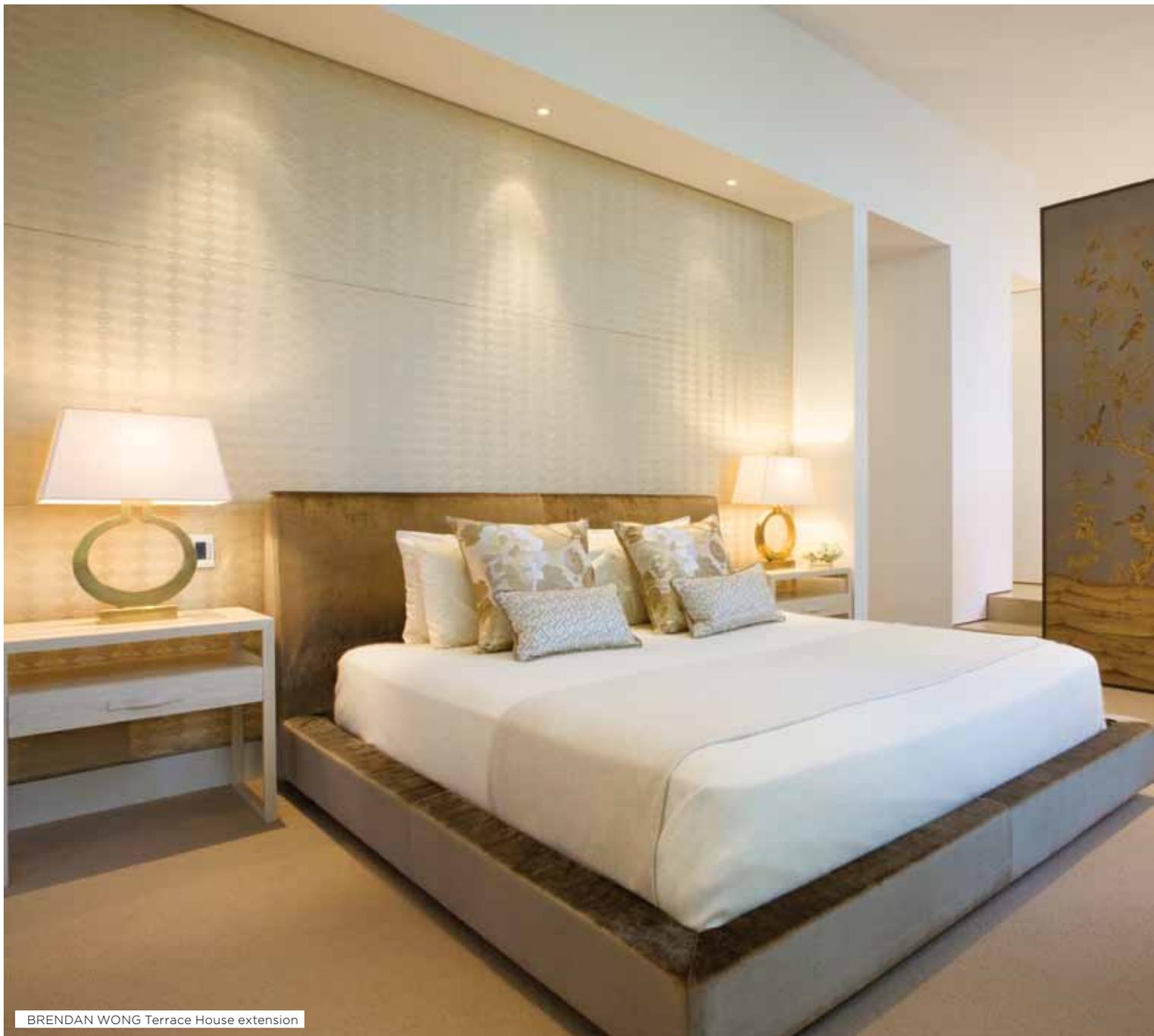
A blurred figure in a modern interior with warm yellow lighting and concrete tables.

PERMEABLE BOUNDARIES

INTERIORS - A FIELD OF POSSIBILITIES

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BRENDAN WONG Terrace House extension



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FOREWORD

MADELINE LESTER

PAST PRESIDENT

International Federation of
Interior Architects/Designers

There is something unique about our first interior experience in the womb. We lived there safely for nine months, in warmth and in darkness, in a fluid environment, hearing sounds and vibrations and becoming accustomed to a familiar smell and great security. What impact has this experience on each of us? Might we have a memory buried in our unconscious? Perhaps this experience influences the need to design spaces that cater for our physical and psychological needs, which in turn shape our behavior, through Inhabitation, Enclosure and Containment.

The interior architecture/interior design profession is transforming itself internationally. The identity that is emerging is of a specialist profession progressively moving from a crafts-based applied skill to a behavioural science, closing the gap between technological advancement and the human interactions within the built form. *Permeable Boundaries* explores the diversity and richness of interior architecture/interior design and weaves the stories of leading practitioners, who are Curtin University's alumnae, into a narrative that highlights interiors as a field of possibilities.

The exhibition focuses on the future of INTERIOR Architecture. In response to the increasing global impact of the design professions, more specifically interior architecture, the 20 year celebrations will demonstrate this humanist profession as a specialist body of knowledge and explore integrated research-based approaches to pragmatic issues in the design of interior space, through its year-long program of events and dialogues.

At the core of interior architecture is the fundamental understanding of human behaviour and experience in space, with all the different sensibilities and materiality involved. As a humanist profession, it is sensitive to the intimacy of how people perform and function in space. An intimate understanding of human behaviours is central to the body of knowledge that is applied in the collaborative process of building the environment. The ultimate result includes developing spaces that are socially, culturally, aesthetically and environmentally sustainable. In servicing these needs, we are also changing perceptions. The art and science of interiors applies design to provide a barrier-free environment.

Design issues that are socially vital and culturally relevant are being explored by the leading international researchers and educationalists in this field. The enhancement of design literacy and policy, and the exploration of the role design plays in the quality of our lives, make designers, with their ability to think strategically, one of the most sought-after professions. Curtin's alumnae will be seen as leaders in the integration of culture with business, industry and the environment.

The opportunity is now—design is the pre-eminent industry of the 21st Century, and never before has a more unified platform existed to showcase and advance best practice, innovative ideas and future growth of interior design at national and international levels.

The business of design in industry and its effect on the bottom line cannot be taken lightly. Statistically, the impact this activity in the built environment has on the gross domestic product (GDP), particularly in developed nations, is now being quantified by the International Design Alliance in the World Design Report that is currently in progress.

Educators, researchers and professionals must arrive at a clear understanding of the core values of the profession. A colleague in a recent roundtable talked about the 'knowing', 'knowing how to be' and 'knowing how to do'. I suspect the 'knowing how to do' is the difference within the disciplines. *Permeable Boundaries* will showcase interior architecture's outreach and content, exposing a distinct professional identity, while promoting and building on the strength and depth of Curtin University's alumnae in this field and their impact as professionals on society.

I congratulate the curators and Curtin University on advancing the profession by showing leadership in education, practice and research, in their vision for this year-long program.



BRENDAN WONG Warehouse conversion

AN ASIAN-PACIFIC PERSPECTIVE

WORDS FROM OUR INTERNATIONAL PARTNERS

CHRISTINE CIRON

PROGRAM LEADER

Interior Design / Interior Architecture
Faculty of Architecture and the Built Environment
Limkokwing University of Creative Technology, Malaysia

The interior design profession is evolving globally with momentous success. In Southeast Asia, more countries are pursuing its legislation. Through the concerted efforts of the Philippine Institute of Interior Designers, the Philippines is one of the pioneers in legislating the profession in this region through the act of 1998. Other countries, the latest of which is Malaysia, have followed, through the efforts of the Malaysian Society of Interior Designers, whose aim is to maintain high standards in education, professional practice and communication, with statutory bodies and private sectors in related fields.

Needless to say, the professionalisation of interior design practice comes with an even greater scope of responsibilities, making it

imperative for all interior designers to stay true to our role as the guardians of the public's health, safety and welfare.

As the year unfolds, I see more improvement, not only in practice but in interior design education, whereby the need to identify teaching methodologies suitable to the new generation's learning patterns will be of great importance. This year is also an opportune time for practitioners to re-establish linkage with the academy, giving constant feedback, support and scholarships, in order to set standards on entry-level competencies responsive to the changing needs of society.

Working collectively across campuses and countries, we prepare ourselves for natural calamities such as the worsening global warming. We have to bear in mind that now is the right time to take radical steps, particularly on issues of sustainability.

LOUIS ALBERT DUBE

PROGRAM DIRECTOR

Interior Design Department,
Raffles Design Institute, Singapore

The perception of space, form, colour and materials has evolved through specific locations and time periods. In Asia, Chinese paradigms dictated by Confucius, Japanese models of rhythms, or the 'Shaku' have directed the proportions of space planning. However, as the world changes, evolves and communicates, there are no more stable values or fixed significance in design principles.

I arrived in Singapore in 1997 from Canada via Italy, and I was immersed in new realities of history, culture and design. My western views and my methods of teaching had to be adapted in response to the views of the Asian students, and to the information they shared with me. Nowadays students are even more exposed to design and they are also more 'globalised'. They understand that the creation of an interior space within a cultural context must draw on a gigantic 'international vocabulary'.

During the last two decades, research into interior design, design psychology and new technical aspects have provided new objectives. It is important that schools guide the new creators of our spaces to design for the primary and secondary users. The community, not the individual is the norm. Without users there is no space, no concept and no life.

Students are able to use new technology to develop and represent design—computer rendering, animation, movies, games. The internet has opened doors to a full range of information, not always accurate, but accessible. Designers from diverse geographical regions like Atlanta, Moscow, Jakarta and Noumea can now work in a team and are able to create different visions for design, using an international vocabulary.

The past will always be the source of inspiration; the actual process of forms, materials and textures give marvellous new directions in design, realised through the integration of inter-active systems, including human factors and technology.



A PERMEABLE FIELD OF POSSIBILITIES

DIANNE SMITH

ASSOCIATE PROFESSOR
INTERIOR Architecture, Curtin University

MARINA LOMMERSE

ASSOCIATE PROFESSOR
INTERIOR Architecture, Curtin University

BOUNDARIES

How to describe the discipline and the university course that launches individuals on their career paths?—a question that is fraught because of the delight, aspirations, ambiguity, and illusions in the eyes of those for whom it was their beginning. For us, the curators, being within interior architecture is not a career but a lifestyle. It is a way that we understand the world around us because our philosophies of life enable a seamless merging of design with the experience of place, of home and family. The narratives of others are intertwined with environments through nature's design and the designs of others. Each narrative is therefore unique and often unpredictable for the creator.

As a consequence, a career in interior architecture has the potential to merge with the broader internal and external contexts of nature, community, and/or the 'spirit' in many ways. It is at these edges where the most exciting potential arises. For the pulling back and forth between what we, as a discipline, have to offer and what the outside realms demand or give, provides opportunities to strengthen, to evolve or to radically change. The edges of the field have a double benefit: their coherence and definition give structure, and their permeability allows enrichment and sustenance to infuse from outside, while eliminating the superfluous—in much the same way membranes of the cells in our body operate.

No longer do we see the university as a place that protects our knowledge of the discipline as a static entity. Rather we recognise that knowledge is gained throughout the life of individuals, collectives of people, and organisations. The university is a place where the development of ideas and the critique of society and its practices must be able to occur in order to enable future improvement and address emerging unfamiliar situations. These responsibilities work in tandem with a desire to reach out to, and be informed by, broader contexts. More and more learning occurs on-location or through projects based in reality (albeit hypothetical), involving relevant stakeholders. The physical edge of the university is also morphing to become much more permeable, and we seek to create and embrace these opportunities. This century already foreshadows what the impact of societal and environmental changes may be for interior architecture (or interior design).

FIELDS

Therefore imagine a field—rich in texture, wide, open, and appearing endless. Now consider that we appropriate a section of it; for example, with a picnic rug and associated paraphernalia. We have established the place of the activity—the picnic—but also have impacted upon the remainder of the field. As Heidegger described, concepts which are relational and spatial emerge—beside, under, over, beyond, before, after, within, outside the picnic zone.¹ In much the same way, if we look at the profession of interior architecture, we can create a zone, define it, use it, and protect it.

Or we can envisage interior architecture as the field itself. Given its array of possibilities, this field comes into existence through the way in which it is imagined and used by those who make up the field.

Fields are sites, according to the sociologist, Bourdieu, of struggles for legitimisation of one's knowledge and practices, and thereby, its distinctiveness from others.² The field encompasses the widest range of variables that shape behaviour. Interestingly, Bourdieu also identifies that even though power games may exist, and new additions may cause upsets to those established within the field of a discipline, all concerned have an interest in preserving its existence and a belief in its worth.

If we consider our alumnae, and in particular the leading graduates presented within this exhibition, then the field of interior architecture is very broad and open, and yet its values and beliefs are consolidating. As a relatively young profession in comparison with architecture, medicine or law, during its emergence it has demonstrated contested boundaries with those in close proximity such as architecture and interior decoration. However, if we look within the field as it has matured, it is fluid and the edges somewhat permeable. Diversity and difference exist, but as the alumnae from both Australian and off-shore courses indicate, there are common beliefs about what the role of interiors is. This is the mandate to improve the quality of life for those who are in relationship with what we design—particularly as we impact at an intimate level, even if the consequences of the work reach beyond to urban or environmental agendas.

A degree in interior architecture has enabled these graduates to stride across the field in many directions—some pushing through the boundary while others have crossed the boundary, and therefore, the field, to transform it and themselves. If we name a few of the practices engaged in—retail design, workplace design, hospitality design, fine art, jewellery design and making, fashion accessories, set design, teaching, higher degree study, project management, editing, writing, furniture design, medical facilities design, luxury yacht design, graphic design, residential design, facilities management, retail, reality TV star and producer, as well as being members of families and parents—it is evident that the degree is a starting point for myriad possibilities. The graduates profiled have recognised that their attitudes and personal attributes, acquired during their discipline education, are instrumental in their ability to define interior architecture in a way that complements their needs and passions, as well as allowing them to succeed.

INSIGHTS

In short, they also realise that university was just the beginning of their learning. The alumnae, through their reflections for the exhibition, have highlighted a number of insights gained since starting on this path that have influenced their mode of operation.

For example:

- the importance of engaging with and in the profession
- the satisfaction of being able to assist or mentor others in their office or from associated professions
- the integration of past knowledge of interiors with current non-interior activities enriches these experiences
- the value in finding one's passion within the field of interiors either through university or the offices one chooses to work in

- the benefit of a range of creative expressions in achieving life balance
- the potential of other art forms to generate ideas when returning to interiors
- the importance of communication across cultures, to clients, and with self, and the need to cultivate the skills required for a breadth of situations
- the requirement for empathy with those for whom you are designing
- the significance of role models—parents, bosses, colleagues, and sometime clients in development of values, interests, and work ethic
- the significance of place—places of origin and home—in fostering an awareness of attributes needed to be a responsive designer
- the realisation that interior architecture is not just what is bounded by walls.

Of interest is the focus on personal skills and attributes in these examples. It would appear that education, in the field of interior architecture, is best focused on the individual in relationship to the field rather than focusing on the acquisition of knowledge such as technical skills. Our course's strength has been in fostering the ability of graduates to question, explore and to mould situations to create opportunities while serving their clients' needs.

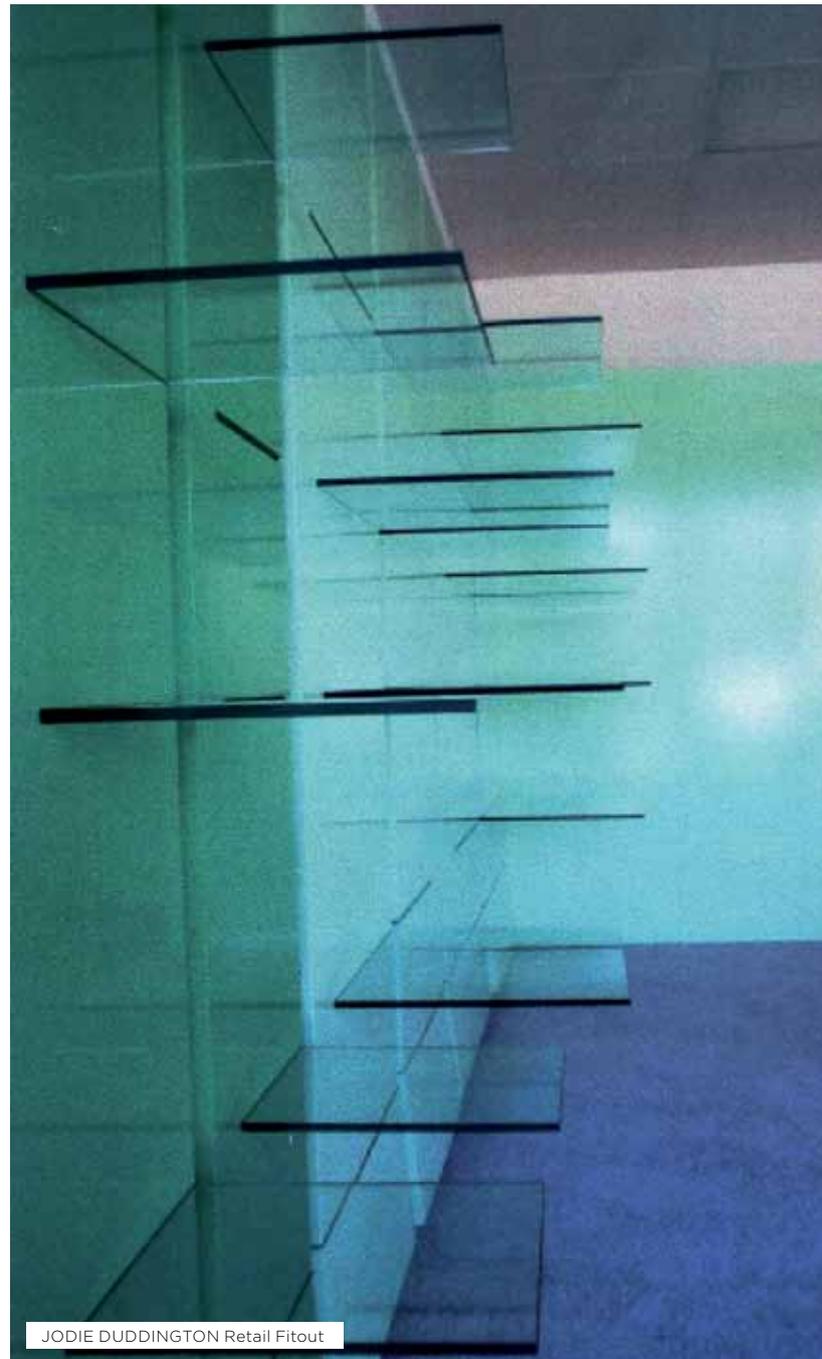
Implications for future education strategies are numerous. The complexity of working within contemporary industry means that students can no longer know 'all the facts'. In the area of materials for example, products are created every day that are available for specification. Therefore, our responsibility is not to teach the product names but to enable students to confidently work out strategies to identify problems, construct relevant questions, navigate information quagmires to find accurate data, and source reliable assistance in order to select appropriate materials that fulfill the design concept and meet functional and aesthetic needs. Also in this area, INTERIOR Architecture's doctoral students are confronting issues—as diverse as innovation, as process and historical patterning—in order to assist future design practice. Creative practice as well as more traditional forms of research are required and encouraged to explore the aspects of the profession.

REALISATION

The field of possibilities emerging is exciting. Through their emergence, the clarity of INTERIOR Architecture becomes stronger while simultaneously becoming less rigid in its outcomes. At Curtin University within INTERIOR Architecture we are driven by two core principles. Firstly, a need for equity of access to good design for all, privileging social justice; and secondly, a need to engage with community through student and staff projects, so that we increase the relevance of interior architecture and foster positive change.

In addition, through the integration of the alumnae's practice with our Discipline Statement of Operation we have identified nine areas of focus through which these principles can be applied. The mode of engagement may be abstract, conceptual and theory-building to foster new insights and practices. However, engagement may also be through more mainstream design practice where solutions are sought to current situations. An adjunct to primary research, these practical projects bring opportunities to research ideas and generate new understandings during the design process and resolution.

Within the exhibition we refer to these areas via nine Totems. According to Durkheim,³ a totem is a symbol that represents the traits and values of a group, normally through the figure of an animal, and is essential to their religious rituals. We make no claim to totemic associations—instead we have created a series of expressions that capture each one's characteristics. The totems are:



JODIE DUDDINGTON Retail Fitout

on the move (capturing the transient environment); business (relating to commercial design as well as interior architecture as a business); wellbeing (designing for all aspects of mental and physical health); furniture and objects (using fittings, furniture, furnishings as well as designing them); critique and exposure (ways to display, analyse, comment, or reward design activities or issues); learning (educational environments, teaching and mentoring); social justice (equity and design for the marginalised); cultural heritage and social sustainability; community engagement.

The totems represent the ongoing evolution of the core aspects of INTERIOR Architecture for Curtin University, as well as demonstrating the trans-disciplinary characteristic of our modes of practice. Once again there are implications for education. Our course is designed to reflect this evolution of meaning and practice, with the focus on students developing their areas of passion through exposure to a variety of learning opportunities and through self-directed learning. Accompanying this are opportunities to consider how interior architecture can embrace other disciplines to create improved quality of environments and/or interactions.

A PERMEABLE FIELD OF POSSIBILITIES

20 GONE, 20+ COMING

Our responsibility is not to solve all issues now, but to build a solid foundation and to set the scene for the future of interior architecture to take its place as a leader in understanding and addressing issues of occupation. As Joan Harland relates, the future has already begun. Its form is influenced by the attitudes and actions that we foster now.

At 95 she wrote:

As I “get on” I think about the future. I go to St. George’s Anglican Church because it is in a beautiful modern building, with colourful stained glass windows....Our funeral service has a part where it says—“in my father’s house there are many mansions. I go to prepare a place for you.” All right for the men, who were writing the bible, to think of owning a house but I have never liked the idea of “dusting” some “house” throughout eternity. My philosophy is that I will be continued on in the “ideas” I have been able to give others, which when combined with their own thoughts and abilities, produced results, enabling others to live better, happier lives through the interiors they inhabit. My after-life, which has already started, lies in our combined efforts.²⁴

And as we set the scene for future possibilities, we may have to question some of the assumptions and positions that were inherent in the field and be prepared to contest them while accepting responsibility for maintaining the permeable nature of interior architecture.

This exhibition marks a point in our history where change is imminent. We see this as a turning point, an opportunity to reflect back and to recognise developments and successes, but to also recognise how the shifting educational and global contexts mean that what has been successful in the past needs to be reconsidered in a new light. This event—the launch of the twelve month program—is a beginning.

A beginning that embraces the best of interior Architecture and recognises the benefits of belonging to the profession. The job, in a typical week—and sometimes day—is diverse, and can involve managing client briefings, visiting construction sites, checking subcontractors’ work, preparing or checking drawings, guiding juniors in the design team, overseeing contracts and variations, selecting materials, helping with the finishing aspects on site, attending product launches, pitching for new jobs, and celebrating at award evenings. That is, a job that simultaneously encapsulates glamour, hard work, and the grit of the site work. Therefore, managing projects and work practices requires a diversity of personal attributes, knowledge and skills.

At Curtin University, INTERIOR Architecture staff are foregrounding particular aspects of the interior field, however, at this moment in time we are launching our philosophy and chosen path. Over the oncoming year we envisage that through the input of alumnae, students, sessional staff drawn from many disciplines, professional consultants within and outside the University, our aims will be consolidated and enacted. We invite you to contribute to this process. In addition, our close relationships with professions such as architecture and design will extend naturally to include, for example, health, sociology, fashion, science and business. Strategic partnerships are required for environments that address societal and environmental needs in an informed manner, and can be achieved.

Many practices may need to be reviewed, and collectively, to work with and educate clients as well as government, we need to be informed as to how we can confront issues such as the resource wastage in interior architectural practice associated with rapid fitout turnover, and generate new ways of improving the quality of occupation. We invite you to reflect on the 20 years gone through the exhibition and this catalogue and to contribute to the 20 years and beyond that are ahead.



BRENDAN WONG Terrace house extension

WHERE FROM & WHERE TO?

WHERE IN THE WORLD DID THEY GO?

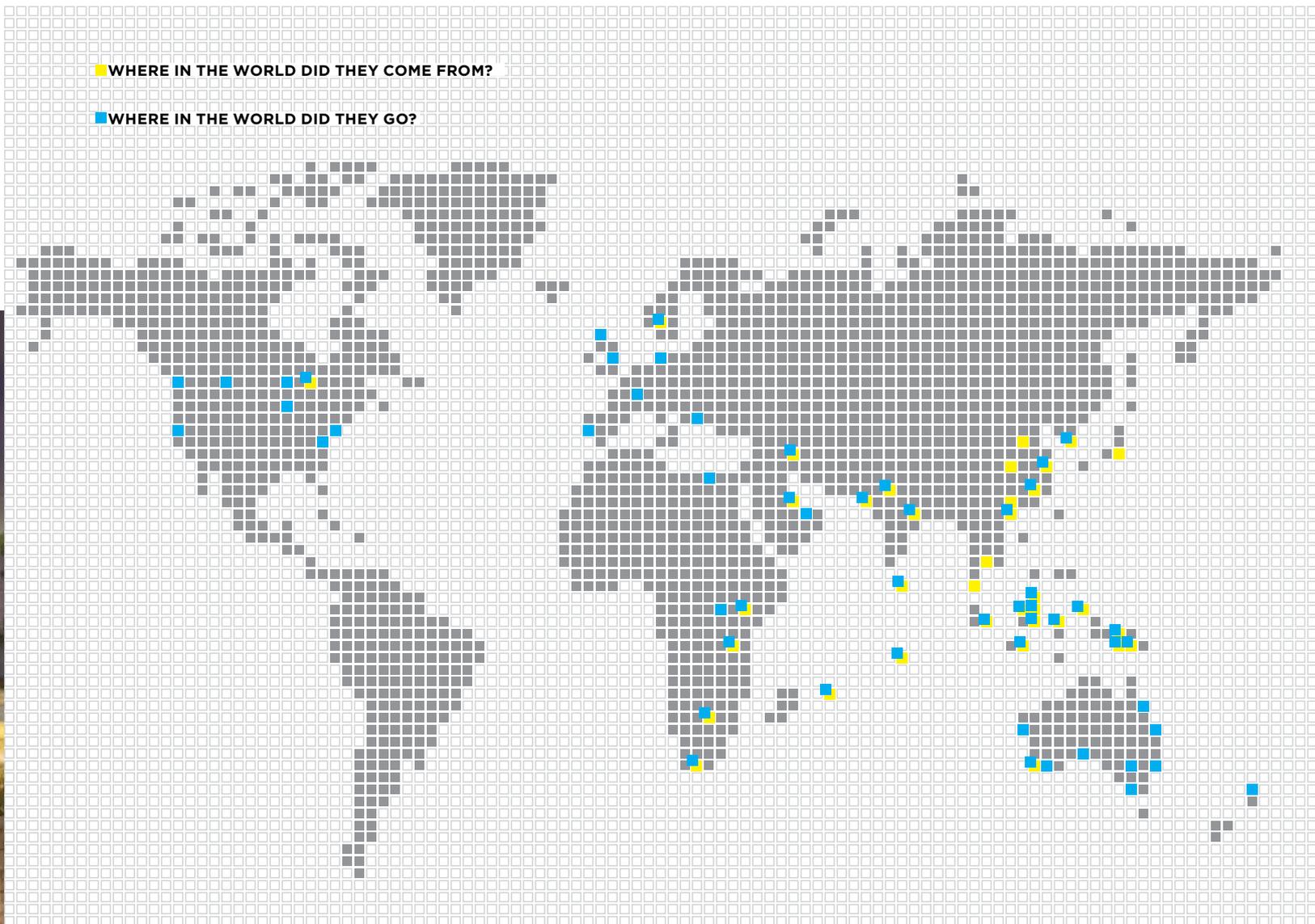
Coming from and going to is not just a matter of geography. This section explores the personal and professional lives of leading alumnae, in the context of a developing discipline. A timeline beats a rhythm of memorable events, milestones and turning points across 20 years.

A story unfolds of place of origin, familial role models, life experiences, culture, mentors, preferences and interests that led these alumnae to interior architecture. Their individual stories influenced their educational experience, making it their own. For many the integration of past knowledge with interiors gained them a richer degree. They speak of their opening up through new ideas and exposure. And then we see how they flower, and grow and diverge in unexpected ways as some follow familiar pathways, others seize opportunities in adversity, and still others determinedly clear a path less travelled. A sense of self led them through diverse life-experiences where their personal and professional trajectories criss-cross and connect over the years. We unearth nine totems, which reveal the potential of the discipline, through photos and text.

The top graduates from each year (based on a grade point average) were invited to share their life-career experiences. Exhibited alumnae are: Fleur Watson (FW), Brendan Wong (BW), Lisa Ciccarelli (LC), Tanya Sim (TS), Penelope Forlano (PF), Patrick Chong (PC), Cherie Kaptein (CK), Sarah West-Davies (SW), Jodie Duddington (JD), Narelle Yabuka (NY), Vanessa Galvin (VG), Sonia Tomic (ST), Leonie Edwards (LE), Richelle Doney (RD), Renee Parnell (RP), Amy McDonnell (AM), Sheena Molloy (SM), Ebony Marshall (EM), Tshepo Magdeline Selaledi (TMS) and Kim Chin Sin Ching (KC).

WHERE IN THE WORLD DID THEY COME FROM?

WHERE IN THE WORLD DID THEY GO?



After several years of planning, with strong support of the DIA, first Interior Design Bachelor Degree (3 year) launched in WA

LC part time sales assistant, Myaree Ceramics, Perth

Program coordinator, Duncan Philip

Laurie Hegvold, Head, School of Architecture, Construction and Planning

First cohort starts 3 year Degree

1989

ON THE MOVE

TOTEM



JODIE DUDDINGTON Sailing Yacht Necker Belle - Guest Cabin

ALUMNAE INVOLVEMENT

Our alumnae relate how travel has been an aspect of their personal and professional lives.

'My work has allowed me to gain exposure in different parts of the world, such as China, India, Malaysia, Taiwan, Philippines, Indonesia, Vietnam, Thailand and Japan. Through my intensive overseas travelling I understand the different cultural practices and business etiquette, to better prepare myself when dealing with overseas prospects in the course of my work.' – PC

Mobility is amplified for those who have designed super yachts – influenced by the locale of Western Australia's facilities – as well as joining crews to sail the world. This career presented challenges:

'I had to design a full sized piano keyboard to magically appear from a side unit in the lounge area.' – SW

provided satisfaction:

'The passion of boatbuilders and shipwrights is infectious and working with the yacht crew to ensure their interior is both highly functional and worthy of its owner is incredibly satisfying.' – JD

and perks:

'I was engaged to travel with clients in the final stages of the fitout to select artwork, and design custom linens and tableware' – SW

as well as providing realisations applicable to other environments:

'Being a crew member was very hard work and at times almost imprisoning. It became apparent very quickly, without the basic human requirements of light, space and ironically (on a boat) fresh air, how your sense of personal space diminishes due to the confines of the structure your daily life exists within, and how you fight to have those simple needs fulfilled on a daily basis.' – JD

Transient environments offer other opportunities. As a set designer, Jodie Duddington relates the lessons learnt re light, illusion, texture and making as well as the integration of 'studio based design and prototyping' learnt at university.

Hospitality and retail both offer their own challenges but for Amy McDonnell the former has become her passion and she is to travel to Europe to consolidate her interest.

'Knowing I was longing to try my hand at a hospitality job they kindly let me loose on a bar project, the experience of which has firmly cemented in my mind that this is where my passion for design truly lies.' – AM

In retail, Sarah West-Davies has created a career where she oversees other designers as the WA Retail Design Manager for Westfield who globally manages more than '10 million m2 of retail space';

'I liaise with local and interstate designers and shop fitters and enjoy the fast turnaround times of retail projects—work is never dull and is constantly changing.' – SW

Today life seems mobile and transitory as people live, work, shop, holiday and study throughout the globe and across time. This has created a growing interaction with transport systems – cars, boats, planes, and trains – and with modes of consumption, entertainment and accommodation. The hospitality industry has become much more part of the average person's lifestyle, including takeaway outlets, restaurants and holiday cabins to high-end resorts and five star restaurants. Retail spaces occur in virtual spaces as well in transitory spaces such as exhibits, kiosks, and markets. Product constantly evolves, and in association, so do the venues, displays, and branding for retail outlets. As a result, interior architecture has broadened to cater for such specialist areas and new career paths have opened up that are far removed from buildings per se. 'On the move' focuses on the transient aspects of our discipline.

GROWTH, POTENTIAL AND ASPIRATION

A number of opportunities exist for interior architecture to contribute and lead in the future across the range of transient environments as new modes of operating influence the manner in which people interface with and define the spaces applicable to their needs.

Areas that are expanding include:

- Tourism (including ecotourism) which involves the conflicting issues of a company's or place's image, cultural distinctions, accessibility, service, novelty, security and adventure. Branding and defining the market edge are integral to the design resolution. There is a recent trend for the traveller to desire authentic experiences of places they visit.
- Festivals, theme parks, cinemas, and other forms of entertainment provide temporary opportunities for escapism, and allow for experiences of the distinct and bizarre.
- Technologies allow mobility without leaving home, as well as the possibility to access all parts of the globe and beyond. Environments, as a result, are now more ambiguous and fluid, thereby presenting new challenges. This makes it necessary to work across disciplines with engineers, industrial designers, computer programmers and physicists, for example, to address these complex problems in order to create new resolutions.
- Retail environments now stress the experience of shopping as an extra dimension to the acquisition of goods, and may address the social and cultural dynamics of peer groups as much as they do the arrangement of the items sought by their customer groups. There is a blurring of boundaries about what is being consumed, and knowledge gained from psychologists, sociologists and market researchers inform such designs.
- The nature of the mobile lifestyle crosses the area of business and furniture; flexibility and multipurpose environments allow for shifting uses, but also users, over a daily or seasonal cycle.

Therefore, there are opportunities for research and evaluation of current situations as well as for testing speculations through designs. The balance between demand and resource management and sustainability is a growing challenge for the planners and specifiers of materials and finishes within interior architecture.



SARAH WEST-DAVIES G-Star Raw, Tokyo. (Image taken on a retail study tour Tokyo)

CURRENT STAFF POSITIONS IN THIS AREA

Our most recent staff come from practice where their experience has been gained in the context of change. For example:

- Annalise Lemm – hospitality/retail
- Sarah Beeck – service/passenger club

Other examples include:

- Nancy Spanbroek, Dianne Smith – Installations
- Marina Lommerse, Penelope Forlano – Exhibitions
- Lynn Churchill, Nancy Spanbroek – Student Exhibitions

Student projects also address transitory states within a range of environmental types. For example, Nicola Burrows' final year dissertation explored Interiors as Ephemeral Spaces (supervisor Dianne Smith). In addition, Brendan Wong completed his Masters on the dissemination of design literacy in everyday environments, through a study of the Australia Post office (supervisor Marina Lommerse).

2 BUSINESS

ALUMNAE INVOLVEMENT

Business has been a major component of the alumnae's narratives. For example, firstly, in the way that the workplace has impacted on their lives and moulded their practice.

'I remember after my first week at work I came home thinking, "I can't believe those crazy people do this every single week... I think I need a holiday..." I certainly had concerns my brain might explode from information overload.' – AM

'I really believe that having a supportive, open, approachable working environment when you first graduate is more important than the type of work you're doing.' – LE

'It's great working for a company that understands the importance of family.' – SW

Secondly, for those who have ventured into commercial interior design (including Lisa Ciccarelli; Sonia Tomic; Sheena Molloy; Sarah West-Davies; Brendan Wong; Vanessa Galvin; Patrick Chong) the projects involve a breadth of tasks, skills and knowledge ranging from micro detail to macro management.

'BTS has taught me the value of creating and maintaining great client relationships and to be thorough and precise. The jobs I work on vary in size up to around 3000m2, although jobs in the office extend to in excess of 30000m2. I have completed multiple site surveys and undertaken space analysis and benchmarking of BTS projects. I was also involved in brief taking and return, brief creation, drafting, joinery design and details, partition details, furniture, fitting and equipment selections, finishes selection, colour analysis, creating estimated project costs, consultant and authority, co-ordination and project management.' – VG

TOP GRADUATES



"Convergence" installation at Yarra Lane, State of Design Festival, 2009
Something Together with Moth Design,
Installation by Leah Heiss and Rosie Scott
Photography: Tobias Titz



FLEUR WATSON 1992

FROM Australia
TO Melbourne, VIC, Australia
CURRENTLY Director, Something Together; Managing Curator, Public Program, State of Design Festival, Melbourne. *I think it's really rewarding to open our process up to an inclusive approach, particularly by working with others from cross-disciplinary backgrounds. I have found that my most personally satisfying and successful working moments are those that are shared with others in the pursuit of a strong idea.*

BRENDAN WONG 1993

FROM Australia
TO Sydney, NSW, Australia
CURRENTLY Director, Brendan Wong Design *My father is a civil engineer, so I saw from a young age how the environment around me was carefully planned and not just an accidental process. I have always been equally interested in design as art and as science.*

Designers have drawn upon and developed specialised knowledge to cater for the global nature of today's business, while responding to the demands of local contexts. For example, the interior designer may become a project manager and strategist.

'Consultants and construction vendors from different parts of the world, have given me the necessary exposure to communicate with all levels of people across various industries. One of the qualifications gained working with facilities professionals from MNC's background was developing innovative workplace strategies in accordance to corporate space standards to suit demanding business requirements.' – PC

Finally, our alumnae (including Fleur Watson; Brendan Wong; Patrick Chong; Lisa Ciccarelli; Tania Sim) have become directors and managers of their own nationally and internationally significant companies. The nature of these companies demonstrates the complexity, diversity, and nature of the interior field; and how it is informed by economic and discipline-specific contexts. For example, there are companies that deal with: raising awareness of design through exhibitions and publication; developing innovative workplace strategies and design resolutions by merging management and design; specialising in residential and commercial design with an emphasis on apartments and housing; and integrating the expertise of graphic design and interior design. The alumnae emphasise the importance of mentors, teams, and being exposed to other cultures and places through work or travel as well as moving outside the narrow definitions of interiors in their success.

LC Sales
Manager,
Myaree
Ceramics,
Perth

Nancy
Spanbroek
joins Interior
Design

Workplace design has evolved dramatically over the previous decade and continues to respond to new managerial models as well as the ever-changing advances in technology. This has led to changes in work places that provide gymnasiums, crèches, cafes, and meeting places in addition to the core activities of work. People are often mobile and situated beyond the four walls of an office in time and space. As a result, business and interior architecture intersect to find new ways of working.

However, interior architecture is a significant sector of the business community in its own right, in association with industry and consultants involved in a project. Interior architects may be directors, managers, project managers, and strategists as part of their daily business. The nature of 'business' in this field is diverse.



BRENDAN WONG AngloGold corporate reception

'I would like to continue to create workplaces that integrate and balance the three key work environment attributes of efficiency, effectiveness, and expression, resulting in demonstrable value to my clients.' - PC

GROWTH, POTENTIAL AND ASPIRATION

Commercial design involves big business and spans a number of core issues. For example, due to the economic and social implications, research into workplace design is critical and ongoing. It requires a multidiscipline approach to capture the relationship between environments, productivity and worker satisfaction. In addition, the enormity of the sector places large demands on resources during the design, resolution, construction, and finishing of the interior. Therefore, increases in efficiencies of services and materials over the lifecycle of the interiors and building are necessary.

New strategies arise which are responsive to change and/or which initiate change. This can be achieved through creative proposition and design of work places as well as their evaluation in use. The need to work across time zones and cultural perceptions has produced the need for new knowledge that is evolving through practice.

Technological potential and development impact not only on the physical space, but also on systems of communication and production. Therefore, research in this area needs to be married with the quality of the work environment.

Designer skills and knowledge in programming and managing projects, as well as evaluating the interiors in use, provide opportunities to work with quantity surveyors, facilities managers and environmental experts, as well as with marketing experts and other players in international commercial fields. A trans-disciplinary approach to business is required in both research and practice. The university environment enables such collaborations to happen.

CURRENT STAFF POSITIONS IN THIS AREA

The vast majority of our current staff came to academia from practice, and therefore their knowledge of commercial interior design and the associated business world is embedded. For example:

- Marina Lommerse: Manager of major design organisations in both the UK and Canada; specialising in the design and strategic planning of workplace design;
- Sarah Beeck: major tourism and resources/ industrial fitouts; Nancy Spanbroek: retail, large scale commercial workplace designs; Annalise Lemm: major retail/hospitality fitout; these staff had established careers locally and interstate;
- Dianne Smith: Post Occupancy Evaluation (POE) consultant for office environments review, leading to changes in work place practices;
- Dianne Smith; supervision of masters and doctoral student studies in contemporary workplace design.

FW awarded WA Furniture Industry Award for Emerging Designer, Perth

FW graduates from Interior Design program; further studies in architecture before travelling overseas and developing interest in design journalism.

Marina Lommerse joins Interior Design

UK based visiting fellow, Greg Votolato and staff facilitate 'Ornament as crime' workshop across all 3 years of interior design

FURNITURE & OBJECTS

Furniture, furnishing and objects are synonymous with an interior. They define space and movement, provide comfort, and play a pivotal role in communicating the aesthetic feel of the space. Furniture includes the things, usually movable, in a space which equip it for living, comfort, convenience and function. Furnishings and accessories are (most often) movable articles in and around a building (things with which to read, eat, sit, sleep, watch, as well as carpets, curtains, collectables) with which an interior is formed. Furnishings are not just contained inside, they escape to exterior environments where they occur in landscapes, streetscapes, laneways, parks, gardens and decks – anywhere people inhabit – crossing the permeable boundaries of interior architecture.

TOP GRADUATES



LISA CICCARELLI 1994
 FROM Australia
 TO Melbourne, VIC, Australia
 CURRENTLY Business owner, Mum
I come from a hard working Italian immigrant family who run their own ceramic tile business, so owner/business was my focus. Having a child and moving to Rome was a great excuse to have a break from the business. Almost 5 years later, and now back in Australia, I'm ready to reinvent myself in an Australian city!



TANYA SIM 1995
 FROM Australia
 TO Perth, WA, Australia
 CURRENTLY Founder and Managing Director, Block Branding
It may sound like something you find in a fortune cookie, but I really do believe in hard work, perseverance and in thinking big. My parents have always been self-employed and their ups and downs taught me that success comes from perseverance...Once I had decided that I loved IA, I threw myself into it and worked my butt off.



PENELOPE FORLANO Oldfield Residence WA

'Furniture design and making has always given my mind a chance to relax and recharge so that when I come back to doing interiors I have fresh concepts. It means that I can take what I have learnt from exploring a different form of art to interior work.' – EM

'The most outstanding aspect of this opportunity was having the luxury of working directly with on site furniture makers.' – VG

1994

Department of INTERIOR Architecture established in order to create an independent vision and identity for discipline

Founding Head Department of INTERIOR Architecture—Marina Lommerse

10 students attend RMIT Symposium, Melbourne, with tutors Nancy Spanbroek + Marina Lommerse

Student Kia Liang Tan wins National Interior Design Student Award. Nancy Spanbroek tutor

FW Graduate Designer (lighting and furniture), illumination, Perth

BW commences work Blake Thornton-Smith Designers, Perth

FW starts to write articles and reviews for various design publications.



PENELOPE FORLANO Lux Table

ALUMNAE INVOLVEMENT

All the alumnae profiled in the exhibition are involved with furnishings – it is a core element in the environments people inhabit. INTERIOR Architecture at Curtin foregrounds the design and building of furniture, thus influencing the career trajectories of alumnae. Many of our visiting fellows are furniture designers of note, including Jon Goulder, Paul Morris and David Trubridge.

Many alumnae have reflected on how ‘making’ has been integral to their lives, while growing up, at university, and now in their design practice. This led some graduates to seek positions interstate and overseas in furniture design, or to pick it up as a parallel stream of creative practice and income while engaging in interior practice. For instance, Penelope Forlano, alumna and staff member, has built a national reputation around her furniture design, in conjunction with an interior practice.

‘Both my parents are immigrants to Australia, from Croatia and Indonesia. They had rural lifestyles before moving to Australia and valued resourcefulness and hard work. They liked to grow their own vegetables, were always making do with what was around them and could not abide waste of any kind. They both also had skills in making, my dad being a boilermaker and my mum is a great seamstress. Their ability to create and craft things from raw materials encouraged my own interest and skills in “making”.’ – ST

Many alumnae work in industry positions as furniture retailers and distributors, as specialist lighting consultants, and with specialist design/build-joinery and shop fitting firms; for example, Renee Parnell at Paramount shop fitters, Perth.

‘I accepted the first job I was offered which was with a furniture design and manufacture company. I had desperately wanted to work directly in interiors and so had felt disappointed with this as a first opportunity and didn’t stay long as a result. As I became more experienced I could see how unique that opportunity had been and regret not having embraced it more whole heartedly.’ – VG

GROWTH, POTENTIAL AND ASPIRATION

Due to the core part furnishings play in interior architecture, research and creative practice around furnishings is critical and ongoing.

Interior designers work extensively with furnishing, either in the selection of suitable furnishings for the environments they create, or in the actual design of the furniture. Objects – some usable, others not – have the ability to create unique environments. Furnishings and objects can establish character, place, philosophy, emotion, intimacy. Textiles in floor covering, wall and window treatments, upholstery and accessories are combined using colour, texture and pattern to enrich the lives of the inhabitants. Textiles contribute to furnishing to enhance intimacy, luxury and comfort.

Sonia Tomic felt that Bruno Munari captured the potential in the following:

‘The designer of today re-establishes the long lost contact between art and the public, between living people and art as a living thing. Instead of pictures for the drawing-room, electric gadgets for the kitchen. There should be no such thing as art divorced from life, with beautiful things to look at and hideous things to use. If what we use everyday is made with art, and not thrown together by chance or caprice, then we shall have nothing to hide...then we shall be able to say that we have achieved a balanced life’ Bruno Munari, 2008.

Design as Art. London: Penguin Modern Classics.

CURRENT STAFF POSITIONS IN THIS AREA

INTERIOR architecture staff, alumnae and students have been awarded and exhibited nationally and internationally for their furniture and object design. Additionally, the development of furniture and object design has been publicly funded by state and national organisations like the Australia Council, The Department of Culture and the Arts, and FORM: Contemporary Craft and Design. Successful creative practice in this area has brought a focus to INTERIOR Architecture at Curtin, for example:

- Penelope Forlano’s philosophy, ‘design for life’, is to create environments and objects that are infused with aesthetic appeal, transforming the everyday and the functional with imagination and art. Her ‘Lux’ table was exhibited at the Milan design exhibition in 2006 and won the Australian Design Award in the same year.
- Marina Lommerse has led a number of teaching and research projects, engaging in regional arts and design development. She mentors furniture and object designer-makers and curates their exhibitions (*DesignXchange, Made in Midland, Unveiled, FORM Gallery, Perth*).
- Penelope and Marina (with FORM collaborators Rebecca Eggleston and Kris Brankovic) co-curated an international exhibition at the Milan 2006 Furniture Fair, showcasing West Australian furniture and object design.

BW first Design Institute Australia Award (Retail Interior)

PF Draftsperson, Edge in Arc, Perth

TS moved to Edinburgh, Scotland - worked in high-end antique sales

TS Picked veggies and took Christmas turkey orders at my mum’s family farm

Sarah McGann joins INTERIOR Architecture

Students finalists in Interiors the Next Wave, IFI World Congress,

Nagoya, Japan; Talia Teon, Dorit

D’Scarlett, Kris Beveridge,

Sarah Beack, Nancy Spanbroek,

Gary Marenko tutors

4 WELLBEING

Environments for health have evolved beyond the institutions underpinned by medical models of care. Everyday environments are understood to play an active role in people's wellbeing. Multidisciplinary understanding of the psychological, emotional, and physical aspects of health in relation to social and environmental contexts is broadening. The environments designed by interior architects/designers impact on the quality of life of an individual, family or community, and thus, wellbeing depends on good design.

'Interior Architecture creates the set in which the theatre of humanity perform. By shaping space and light we can change an inhabitant's mood, their behaviour and even their health. It is a powerful tool and an even greater responsibility.' - RP

TOP GRADUATES



PENELOPE FORLANO 1996
 FROM Australia
 TO Perth, WA, Australia
 CURRENTLY Director, Forlano Design; Lecturer, Curtin University
We learnt to question paradigms and this not only led to better results within the discipline but allowed me to work on projects outside of interior design. As a consequence I have ventured into projects from architectural to furniture design and production, product development and working with arts organisations, all within a short career period.



PATRICK CHONG 1997
 FROM Singapore
 TO Singapore
 CURRENTLY Founding Director, 3 DESIGN+ASIA GROUP
Through the years of travelling and hard knocks, I have been given opportunities to gain both technical and business skills, while expanding my professional network and widening my entrepreneurial perspectives to manage a successful group of companies in this chosen field. The experience has definitely been beyond the academic framework.



RENEE PARNELL Fiona Stanley Hospital ward room (computer generated image by Hassell)

1996

BA INTERIOR Architecture (honours) (4 year) Degree launched — first cohort starts

Student Kris Beveridge placed in Netherlands Architecture Institute, 'School of Architecture of the Future' competition, work is exhibited and published, Sarah McGann tutor

FW formalises collective design journalism experience by completing an Associate Degree in Journalism, specialising in broadcasting/film.

TS Was the boss of the kitchen at Edinburgh pub

TS Worked at Goodwins Antiques

ALUMNAE INVOLVEMENT

Our alumnae connect with community wellbeing in a number of ways. For example:

- Individuals who have worked in the health area and now are in interiors, e.g. Cherie Kaptein

These alumnae are able to marry their core interests with their developing expertise in interiors to create designs yielding sensitive and functional environments that address the complexities of this area.

- Designing of medical facilities—Sarah West-Davies; Renee Parnell.

GROWTH, POTENTIAL AND ASPIRATION

Wellbeing is important throughout a person’s life cycle: for children, youth, and adults of all ages including the elderly, we need to design specialised facilities and reduce negative aspects of our everyday environment. We must attend to how people at risk – for example, those with various forms of cognitive impairment, the elderly, and homeless people – are coping in everyday settings, as opposed to hospitals or other institutions. Moreover, the demand on our medical systems has resulted in a shortage of beds within our hospitals. New ways of catering and caring for people within the health and service areas require new environmental solutions.



CHERIE KAPTEIN Intensive care unit, St John of God hospital, Subiaco
Architects - Silver Thomas Hanley, Photographer - Michael Conray

Research (quantitative, qualitative, practice-based) into these issues is imperative and a trans-disciplinary approach is needed to envisage possible solutions to changing needs. Interior architecture deals with the relationship between people and their environments, and how this impacts on the quality of the person’s experience and ability to live as they would like to. The ability to manage or cope with impairments, ranging from depression to physical disabilities that cause lack of mobility, are influenced by the design of the interior – sound, temperature, light, materials, finishes, spatial arrangements.

This is a growing area for Curtin INTERIOR Architecture. Our staff are seeking collaborations across faculties such as the Curtin Health Innovation Research Institute (CHIRI) and outside the University.

CURRENT STAFF POSITIONS IN THIS AREA

A number of past and current staff are involved in this area of INTERIOR Architecture through their own research, design practice or student projects. They have published within this area and are employed as specialist consultants.

For example:

- Renee Parnell – hospital design
- Nancy Spanbroek and Dianne Smith – design for the elderly
- Dianne Smith – design particularly for people who have cognitive impairments
- Sarah McGann – hospice in Ireland; design for people with physical disabilities.

Studios projects that address differing aspects of medical facilities or wellbeing include:

- Year 2, 2009: studio to create a performance venue within the grounds of Royal Perth Hospital to bring together the community and the hospital through the arts.



JD family passes away, children are born

LC travels through Europe

SW first design related employment, Aalto Colour, Perth

PF Designer, Blake Thornton-Smith Designers, Perth

FW Producer (contract position), ABC Radio 720 SW/F, Perth

TS moved to New York City - hired as a librarian at Naomi Leff & Associates and two weeks later promoted to Interior Designer

Emma Williamson joins INTERIOR Architecture

Visiting artist Trish Shwart, Canadian painter, interior designer, change manager, facilitates Denmark WA rural workshop with interiors staff

INTERIOR Architecture writes interiors program for Northern Territory University, with teaching visits and moderations ensuing over a 2 year period as program gets established

5 LEARNING

Over a lifetime, the intersection between learning and interior architecture evolves through a variety of forms. As children we learn within home, preschool, school and university environments. Within interior architecture, we design educational environments for a variety of ages and learning scenarios. We also are learners—learning from teachers, lecturers, mentors, and clients. Often we return as educators either within the office, for our clients, and more formally as part time tutors or academics. The boundaries of the formal institutions are thereby stretched, as life-long learning is achieved during the act of designing and practice and/or by seeking knowledge via continuing education programs or higher degree studies.

ALUMNAE INVOLVEMENT

For alumnae, such as Jodie Duddington and Leonie Edwards, designing education facilities has also been part of their story. However, it is notable that many alumnae have become educators, either as tutors, lecturers, or as mentors within their own or other's practice office. Learning is identified as a major element within the reflections upon their careers as they developed.

Becoming...

'I believe that my present knowledge, attitude and actions are influenced entirely by my education and social background which include everything I learnt from my parents, family, school, university and work; people I met and events I participated in. All those aspects have a strong influence on me and thus have shaped my current perceptions and character.' – PC

'I think your personality and upbringing have a large impact on your education. I learnt early on that the more you put into something the more you get out of it.' – SM

At University...

'I entered the course with a strong interest in film and set design. I learnt that the specific set design that really sparked my interest was more often than not by designers with an architectural education.' – PF

'Though half the time I was so scared, as to what they were going to say about my work, it was always so refreshing to get a different view from someone other than my in-house lecturers. It gave me that boost to work and go an extra mile knowing that my work is being put on the same scale with that of students in a first world country.' – TMS

TOP GRADUATES



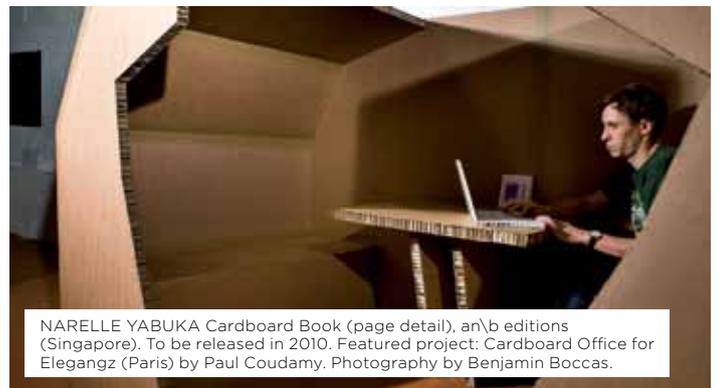
SARAH WEST-DAVIES 1998

FROM Australia
TO Perth, WA, Australia
CURRENTLY Retail Design Manager, Western Australia, Westfield Group
When I was in primary school I'd spend the weekend coming up with my own solutions for my father's clients in his graphic design practice. For as long as I can remember, I always knew I'd pursue a career in design.



JODIE DUDDINGTON 1999

FROM Australia
TO Newcastle, NSW, Australia
CURRENTLY Interior Designer, Azzura Marine
My mother was incredibly handy, always making things, re-cycling things or finding a way to do something better. She cared for sick and injured native animals. She was truly a creator of ideas and, as a carer of the innocent and injured, also a creator of life. Consequently I've always held the belief that the definition of design is to improve our world responsibly.



NARELLE YABUKA Cardboard Book (page detail), an\b editions (Singapore). To be released in 2010. Featured project: Cardboard Office for Eleganz (Paris) by Paul Coudamy. Photography by Benjamin Boccas.

1998

Curtin/
Limkokwing
Interior
Architecture
Twinning
Program is
launched—
first cohort
commences in
Kuala Lumpur,
Malaysia
Campus

Curtin hosts
Interior
Architecture/
Interior Design
Educators
Association
(IDEA) annual
general
meeting at
Rottnest Island

Marina
Lommerse
elected as next
President of
IDEA

Visiting fellow
Ian Hope
facilities
furniture
design
workshop
with Emma
Williamson.
Premier
Richard
Court opens
the resulting
exhibition of
furniture at the
Old Empire
Design Gallery

Students win
Dulux Colour
Awards: Kristy
Griffiths,
Cherie Kaptain,
Tika Santosa,
Charles Pui,
Julianne
Borham, Zak
Nio, Nancy
Spanbroek +
Sarah McGann
tutors

BW relocates
to London —
DEGW

JD set design
as work
experience,
leading to
six years
with Plumb
Construction
and Design,
Perth

FW Associate
Degree,
Journalism
(Arts)
Broadcasting),
WA

FW
commences
as Segment
Producer
(Arts), Ten
Network,
Melbourne

FW
commences
as Freelance
Feature Writer
specialising in
architecture,
design and art

NY Bachelor of
Environmental
Design (UWA)

LC Senior
Interior
Designer,
Baron Hay and
Associates,
Perth

PC begins
career journey
as Interior
Designer

PF Tutor, Curtin
University

Practising...

'I feel like the course at university taught us all it could within the realms of academia, but when you're dumped into reality, you have to learn a lot, at a very fast pace.' – LE

'The fact that the process is never the same for every project challenges you in different ways and you continue to learn.' – SM

Impact of outcome...

'To be able to design a space that teaches people and encourages people to take note of the environment around them are the spaces I feel that often leave the biggest impression on their users.' – EM

Going back...

'Teaching design fundamentals (verbal and graphic presentation skills, providing critique and guidance on design concepts) to students was an excellent way to refresh and hone my own design communication and concept development skills. I believe such skills are beneficial to any work environment and design discipline.' – ST

The future...

'Studying abroad has made me aware of so much more, and that life is not always as terrible as was portrayed when I was growing up. A part of me would really love to spend most of my life studying around the world- if life allowed! And on retirement becoming an academic.' – TMS

Higher Degree by Research...

Alumnae such as Richelle Doney, and Fleur Watson, have returned to studying to enrich their practice or as part of their academic career.

Publishing and exhibitions...

Others (such as Fleur Watson & Narelle Yabuka) design events and manage resources, which educate the profession as well as the public about the particulars of design, or interior architecture and/or architecture and the like.

GROWTH, POTENTIAL AND ASPIRATION

Universities, schools, libraries, and workplaces are evolving to provide informal learning spaces and promote learning through doing, thereby challenging past conceptions of what learning environments should look like, operate as, or where they should be located. Interior architecture influences the spatial flow and quality of services such as lighting, integrates technologies, moulds the atmosphere, and influences interaction and communication between learners and others. The integration of design and research from education and interior architecture is imperative.

Environments for learning require insights into how people learn and how the built environment can facilitate learning. Educational goals for delivery of curricula as well as the students' uptake of skills and knowledge are important. Technologies involved in learning, the breadth of curricula, and the diversity of social, geographical and economic contexts have initiated shifts in best practice. Organisations such as Council of Educational Facility Planners International (CEFPI) state that facilities impact upon the learning, development and behavior of the facility user; and interior designers can ensure the relationship between the student and environment is understood and addressed through design.

CURRENT STAFF POSITIONS IN THIS AREA

Obviously education is a major agenda for Curtin INTERIOR Architecture. The majority of academics are involved with research into design teaching and education, using their own practice as the basis of publications. In addition, a number of final year dissertation students have investigated the design and impact of educational facilities. Topic examples include:

- Montessori learning environments (Leonie Cownie)
- Tertiary learning environments (Grizelda Fernandez)
- Regio Amilia as the third teacher (Sydney Ng)

In addition, Kelly Gluck completed her Masters on the pedagogy of Interior Architecture education (supervisor Marina Lommerse). Research is in progress by Dianne Smith into the impact of learning environments on children with cognitive impairment and children with autism.



EBONY MARSHALL Symbiotic 200

RP year in Sweden

RP changes career direction from Psychology to Interior Architecture

LC wins award for private residence, Perth

SW first Interior Architect role, Woods Bagot, Perth

PC corporate Interior Designer, Steven Leach & Associates, Singapore

LE begins Arts/Commerce degree at UWA

LE goes to Europe to 'find my self'

FW travels to Melbourne for two week visit which results in a permanent relocation

TS moved to Richmond, Virginia - Interior Architect / Project Manager at Rau & Associates

Students win Dulux Colour Awards: Charles Pui, Sean and Toby, De Boer, Kia Boon Tan, Deseree Toh, Nanda Lin, Sarah McGann tutor
Charles Pui wins Dulux Grand Prix, first student in 13 year history of the national awards program to be won by a student, Sarah McGann tutor

Students Sean De Boer, Michelle Coster, Kelly Brown, Jaquie Bercov, Karen Clair win RAIJA National Measured Drawing Competition, Sarah McGann tutor

First graduates from 4 year INTERIOR Architecture Honours Degree

Priya Metcalfe joins INTERIOR Architecture
IDEA publishes first journal issue with Marina Lommerse as President

Nancy Spanbroek and visiting artist, Evelyn van Veen, Netherlands, facilitate rural workshop.

Limkokwing staff + students join workshop, Curtin students in top 10 in 'Poetic Space'

CRITIQUING 6 AND EXPOSING

ALUMNAE INVOLVEMENT

Prominent figures in this area are Narelle Yabuka and Fleur Watson. Narelle is located in Singapore while Fleur is based in Melbourne. Examples of their work include:

- Fleur established the significant architectural design publication *MONUMENT* as former Editor-in-Chief (2001-2007). She was managing curator for two leading and high-profile Melbourne Festivals: the *L'Oreal Melbourne Fashion Festival* and the *State of Design Festival*. She is co-author of the upcoming publication *Architecture and Beauty* due for release in April this year by UK publisher Wiley & Co; this text explores the complex relationship between architecture and aesthetics via a series of intimate

interviews with sixteen revered international architects. Her business, Something Together, aims to profile the significance of design and architecture through exhibitions and publication.

- Narelle has been: joint editor of a series of books with Page One publishing, Singapore; sub-editor for magazine *cubes*; copyeditor for red dot museum, Singapore; joint editor *Architects Handbook*; assistant editor of *Architecture Australia* and *Houses* magazine for Architecture Media. She is currently editor of *an\b editions*, Singapore.

TOP GRADUATES



CHERIE KAPTEIN 2000
FROM New Zealand
TO Perth, WA, Australia
CURRENTLY Silver Thomas Hanley
My relationship with the practice and experience of architecture and interior architecture since graduating has made me acutely aware of the importance of maintaining those feelings of wonder and possibility associated with our formative years as designers. I strive to remain open to new experiences and opportunities, acknowledging and taking advantage of whatever pops up in life.



NARELLE YABUKA 2001
FROM Australia
TO Singapore
CURRENTLY Editor an\b Editions
With my honours dissertation, I investigated the creation of architectural and non-architectural narratives through built form, and studied human responses to them. Investigating the physical and non-physical aspects of design and communicating my observations through words seemed to be my calling.

Maximum exposure is and has been achieved through the built works and their use by clients or the general public. Many alumnae have won design awards in national and/or relevant state Design Institute of Australia awards programs or the equivalent.

Prominent in the area of exhibition and awards is Penelope Forlano. She has exhibited in Australia and internationally, winning recognition through invitations and awards for her furniture designs. These include the Lux Table and the slide modular cabinet, exhibited at Milan and in Perth in 2006. With Marina Lommerse, she co-curated the *Riches of Isolation* exhibition at which these works were exhibited.

Other alumnae have made career choices creating a profile through television. Brendan Wong was the production designer for the TV program 'queer eye for the straight guy' while Leonie Edwards starred in the reality TV show 'Homemade'.

'After a few years I did become disillusioned with interior design to a certain degree, wondered if it was really what I wanted to do for the rest of my life. Where other people, at this point, might go backpacking around Europe, I decided to make an appearance on reality TV on a renovation show for channel nine. It was the most amazing experience, a once in a lifetime opportunity, and exactly what I needed to realign my ideas about design and what it meant to me.' – LE

2000

Sarah McGann, Head, Department of INTERIOR Architecture

Students wins Dulux Colour Awards, + 3 commendations: Michelle Coster, Charles Pui, Michelle Garcia, Kristie Spagnolo, Nancy Spanbroek + Sarah McGann tutors

Visiting fellow Mark Tatarinoff, nationally regarded jeweller, furniture designer and way-finding consultant and Marina Lommerse facilitate

furniture design workshop — focused on Aboriginal cultural heritage

Marina Lommerse International Program Coordinator, INTERIOR Architecture

Student Narelle Yabuka wins International Eco-foundation Gregory award, Emma Williamson tutor

Students Jaquie Ward, Toby De Boer win Australasian Student Awards

BW relocates to Perth

BW appointed Associate Director, Blake Thornton-Smith Designers

JD first position as interior Designer, Azzura Marine, Perth

LC launches own business, LCD Interiors, Perth

SW interior Designer, Marshall Kusinski Design Consultants, Perth

FW Editor-in-Chief, MONUMENT Magazine, Sydney/Melbourne

FW New Australian Architecture Lecture — Architecture Forum, Bern, Switzerland

FW marries architect and Curtin graduate

PC marries 'my beautiful and dear wife'

PF Senior designer, V&A Design, London UK

PF travels while getting to know parents' countries

LE starts Interior Architecture course at Curtin University

This section looks at two aspects of interior architecture: firstly, the critique of the profession, including its activities, processes and outcomes, and secondly, how it and its members present in the public domain. The former involves discussion, explanation and judgment. The latter involves raising awareness, publicity and broadening the audiences, as well as national and international awards and acclaim. Both occur through publication, the media, and through the presence of the design work itself.

GROWTH, POTENTIAL AND ASPIRATION

There is an increased level of serious debate about interior architecture and its impact and responsibilities in contemporary society. Rigorous discussion and debate is encouraged by the profession to improve the quality and the interest in this area. We need to inform the public so that there is better understanding of the distinction between style and design and between the act of decorating and the process of designing.

It is also important that the work carried out as part of the university is accessible to the public and/or to other professionals, especially those associated with our core discipline. This may be through publication, reports, forums, or general discussions and exhibitions.

‘The Interior Architecture course has taught me that as interior designers we must always look beyond what is expected to further the development of the industry.’ – EM

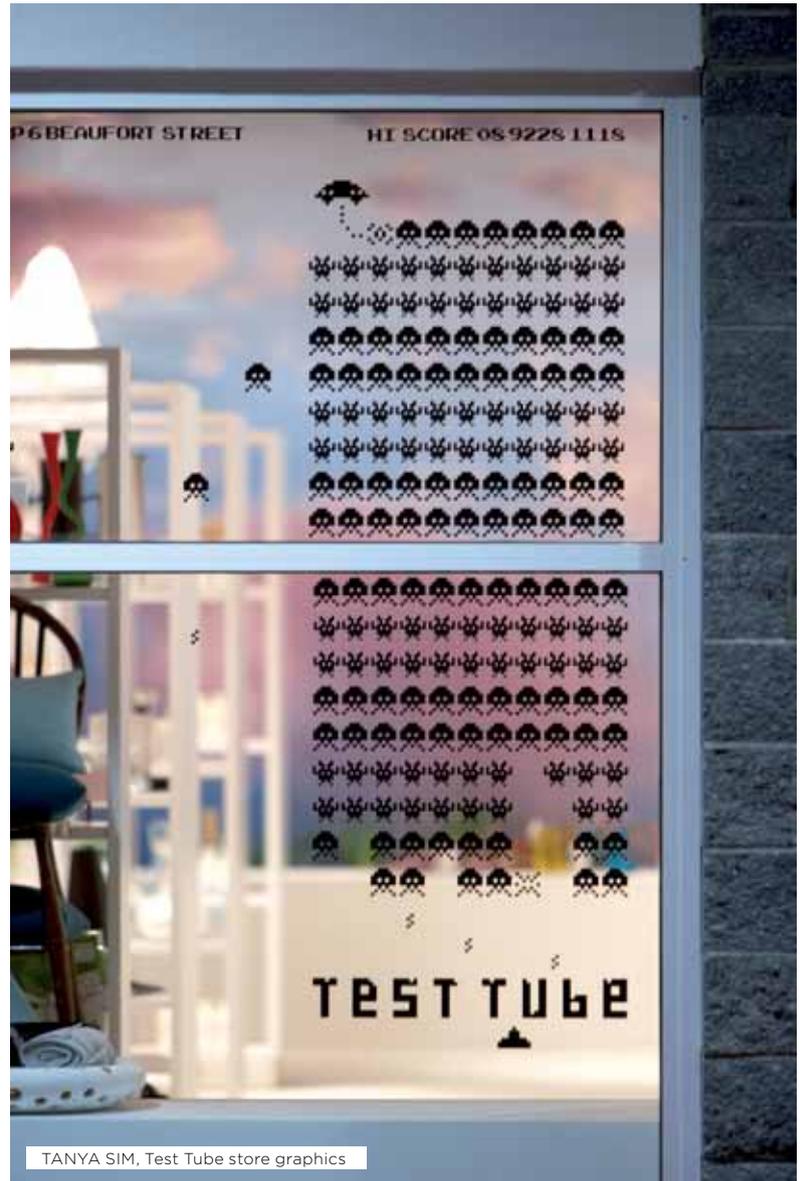
CURRENT STAFF POSITIONS IN THIS AREA

Staff are continually publishing ideas or their research as well as providing commentary, whether it is in academic journals, design and architectural magazines, or the everyday press. They also present their student works, in forums or as contributions to events and public programs. Critique is the core business of our staff.

Public exhibitions and forums provide opportunities for debate and discussion of ideas generated by students in response to topical issues. For example:

- 3rd year *Trespass* exhibition held in the City of Perth, curated and co-ordinated by Lynn Churchill.
- *Fremantle on the Edge* led by Nancy Spanbroek and Anne Farren: a collaboration between Curtin University and Fremantle City Council.

Such community projects show how our discipline works to inform and assist in the development and improvement of individuals and communities. Staff (including Sarah Beeck, Penelope Forlano, Annalise Lemm) have also been recipients of awards for built works.



Reports for practitioners and government agencies analysing sites and/or facilities and their use also inform practice and may influence policy. For example:

- Conservation reports in Midland Precinct by Priya Metcalfe in association with Palassis architects.

Critique and exposure are two faces of the profession's and the discipline's ongoing reflexive performance. Critique is necessary to evaluate creative work and research and to maintain high standards of practice and scholarship. Exposure is necessary to inform and engage the public, industry, community organisations and government in the work of interior architecture—creating attractive, accessible, sustainable spaces of habitation for individuals and communities.

Jo Case joins
INTERIOR
Architecture

Departments
of Architecture
and INTERIOR
Architecture
merged in
Division of
Humanities
restructure -
merge creates
mixed feelings
within INTERIOR
Architecture staff
and students

Founding Head
Department
of Architecture
and INTERIOR
Architecture
(AIA)—John
Stephens

Emma
Williamson
co-publishes
Visualising the
Architecture of
Federation,
CD-Rom. Council
for the Centenary
of Federation

Student Sandra
D' Angelo's
Weaver Screen
invited for
exhibition
in Interiors,
Object Gallery,
Sydney, Marina
Lomrse, Mark
Tatarinoff tutors

Marina
Lomrse
shortlisted
as finalist for
the Australian
Awards for
University
Teaching (AAUT)

FW Moves to
Sydney to take
up editorship
of MONUMENT
magazine

VG first pay
package as
a Student
Designer,
Darwin

NY first article
published in
(inside) Interior
Design Review

PC arrival of
first child

PF Senior
Designer,
Caulder
Moore Design
Consultants,
London, UK

TS Returned
home to Perth.

CULTURAL HERITAGE & SOCIAL SUSTAINABILITY

Cultural heritage is a legacy of the intangible attributes of a group or society, and of physical artefacts inherited from the past. We can think about people and the interior as past, present and future occupants or users and the marks they have made, are making and will make. The built environment is made up of layers, stories and places that we believe have value. These layers and stories can be aesthetic, social, historic and scientific, and are found in places that have provenance, are rare and/or representative, and that we would like to pass on to future generations.

Interior designers and architects who work in conservation approach the relationship between the original and the new with sensitivity and restraint. Cultural heritage calls for adaptive reuse – a new use for an old building: a use that is different from the original or previous one, often involving conversion work.

In the context of cultural heritage, social sustainability is about honouring cultural and social issues of importance to people and the environments they inhabit.



LEONIE EDWARDS

‘Within the movement to rebuild and redefine [indigenous] culture there is recognition by cultural theorists that the built environment is an important vehicle to inform and reflect cultural concerns.’⁵

‘The purpose of interior architecture/interior design in contemporary society is to protect the past, and mould today firmly for a greater tomorrow. – TMS

TOP GRADUATES



VANESSA GALVIN 2002

FROM Australia
TO Perth, WA, Australia
CURRENTLY Designer, Geyer
I have a high emotional intelligence, which helps me to read situations that can be very useful when dealing with clients.



SONIA TOMIC 2003

FROM Australia
TO London, United Kingdom
CURRENTLY Universal Design Studio
I found it difficult to obtain work in a studio that shared similar principles to mine and was able to nurture my development as a designer (both creatively and professionally). This led me to travel overseas and seek out design offices that I felt resonated with my own personal values as a designer.

2002

FW relocates back to Melbourne, establishing new studio and create team for MONUMENT.

BW Master of Arts (INTERIOR Architecture), Curtin University

RD Bachelor of Environmental Design (Architecture) UWA, Perth

NY writer at Page One Publishing, Singapore

NY moves to Singapore and discovers the potential of life in a connected city

SW starts at Oceanfast Luxury Yachts and meets husband

PC assigned first overseas project in Shanghai, China.

PC Project manager, Adriane Group, Singapore

TS Started Block Branding with partner in my in-laws poolroom

PF Partner and Designer, Composite Design, Perth

PF lead Interior Designer, Buchan Group, Perth Australia

First graduates of Curtin/Raffles Design Institute INTERIOR Architecture Program, Singapore Campus

Visiting fellow David Trubridge, and Marina Lommerse facilitate furniture design workshop – focused on Aboriginal cultural heritage

Student Victoria Tan wins Curtin cross-cultural award for Toi-Ora Chair, Marina Lommerse, David Trubridge tutors

Leonie Mathews joins INTERIOR Architecture

Students win Dulux Colour Awards, + 2 commendations, Sarah McGann, Marina Lommerse tutors

Student commended in ‘Architecture for Humanity’ Mobile AIDS Clinic for Africa competition, Sarah McGann tutor

Students win at DIA (WA) awards: Paula Jacobs for Dissertation (Supervisor Nancy Spanbroek), Victoria Tan for Toi-Ora Chair, Marina Lommerse, David Trubridge tutors

ALUMNAE INVOLVEMENT

The department of Architecture Interior Architecture has a strong core of staff fostering research and learning about cultural heritage and social sustainability. This philosophy permeates our courses and mentors our alumnae in preserving a sensitive, balanced relationship between the old and the new. Many of our graduates are leading innovators in this field, regionally, nationally and internationally. They examine how cultural heritage can be preserved and enriched in contemporary environments through adaptable reuse of existing building stock. Moreover, the range of students from diverse cultural contexts builds a shared understanding across many cultures.

‘Design involves a response to conditions. Despite the inevitable existence of constraints, the nature of the response is dependent on the perspective, knowledge, and imagination of the designer. I view the role of the designer as following an imperative to be responsible, wide thinking, and proactive when operating within the variety of conditions that feed into the design process. Any space can (and should) be enriching.’ – NY

GROWTH, POTENTIAL AND ASPIRATION

Cultural heritage and/or social sustainability can be engaged with in almost any environment and any type of interior. Some obvious ones are: places of interpretation and memory – museums, memorials, interpretive centres, places of leisure and travel, where visitors look for authentic environments that reflect the place; and many places of learning, especially those set in particular communities who seek to use the built environment to communicate meaning and culture. Organisations such as the Heritage Council, the National Trust of Australia, the Society for Architectural Historians Australia and New Zealand (SAHANZ) and the Department of Culture and the Arts, encourage cultural heritage in myriad ways. Companies such as Palassis Architects, Perth, practising in interior architecture, contribute heritage planning and property management, conservation works, interpretation and adaptive reuse. Practice in this area is growing and evolving worldwide. Interior architecture has the opportunity to contribute to the future by promoting learning and research in the area, challenging past conceptions of what cultural heritage is.

Today, as indigenous societies reassert themselves, interior architecture research can make a valuable contribution to the development of appropriate environments that respect indigenous heritage and values. The 1960s movement for social equality for minorities and indigenous people started a renaissance in dance, education, art and music previously rejected or ignored in the wider community. ‘Aboriginal peoples are working hard at changing externally imposed views by providing self-generated portraits. In the ongoing process of redefinition of indigenous identity, the built environment can play a crucial part in encouraging and affirming this emerging identity. While interior architecture cannot solve social problems, it can provide a supportive environment’.⁶ Interior architecture can examine the role played by the built environment in reaffirming identity.

CURRENT STAFF POSITIONS IN THIS AREA

A number of interiors dissertations have focused on research on cultural heritage. Of note are the numbers of projects dealing with indigenous cultural and meaning in the built environment and those dealing with adaptive reuse.

Examples are:

- Fiona Temple- The changing face of Perth’s domestic space in relation to Australia’s evolving society and culture (supervisor Priya Metcalfe)
- Jacki Ward-Kwobadak Willgi (Pretty Colour) appropriation of Noongar colours into the Narrogin landscape (supervisor Priya Metcalfe)
- Oliver Davis-A culturally specific indigenous dwelling: creating a home for the Garawirrtja family (supervisor Marina Lommerse)

A number of staff are involved in this area of INTERIOR Architecture through their own research, design practice or student projects. They have published within this area and are employed as specialist consultants.

For example:

- Priya Metcalfe, Senior Project Officer for Palassis Architects, has contributed over many years to the conservation and sustainable reuse of a wide range of public and private buildings, including some iconic Perth ones, and teaches her students a sensitive and restrained approach to preservation of our complex many-layered heritage.
- Marina Lommerse is active in research into indigenous people and their environments- particularly in contemporary contexts.
- Leonie Matthew’s research area is the history of WA Architecture.
- Sarah McGann, Sarah Beeck and Renee Parnell have been involved in adaptive reuse.

BW relocates to Paris – freelance designer

VG first full time job as a designer at ARQ Furniture Design and Manufacture, Perth

NY sub-editor for *ish* magazine and architecture books, Singapore

PF JEC International Awards finalist

PF DIA (WA) Award of Merit (ist) Linea 1200 table

PF Invited by Alessandra Merdini to exhibit at Salone Satellite, Milan International Furniture Fair

PF Lecturer, Curtin University

SM enters the workforce with a commerce degree

TS Hired first employee

25 students participate in ‘between excess & austerity’ - IDEA conference, Sydney, Leonie Mathews tutor

Student Melany Masel ‘Epei Shelf’ selected for ‘Splinter: new directions in fine wood’ exhibition, Craftwest, Perth, Marina Lommerse, David Trubridge tutors

Jo Case moves on, first to New Zealand, now back in Queensland practising architecture, teaching and raising her two sons

Marina Lommerse, Program Director, INTERIOR Architecture

Penelope Forlano joins INTERIOR Architecture

First Masters of Interior Architecture graduate- Brendan Wong (supervisor Marina Lommerse)

TOTEM 8 SOCIAL JUSTICE

Quality design is often perceived as involving great expense and being for the advantaged or elite. However, good design is as applicable to the smallest and least expensive dwelling or facility as it is to the most prestigious environments generated with grandiose budgets. Good design involves a particular attitude, attention to detail, and a focus on the quality of resolution in relation to the needs of the people for whom it is designed. Therefore, attention to social justice and interior architecture foregrounds design for those people occupying or inhabiting spaces who are not readily able to access design services, due to social, political, economic, medical, and/or educational inequities.

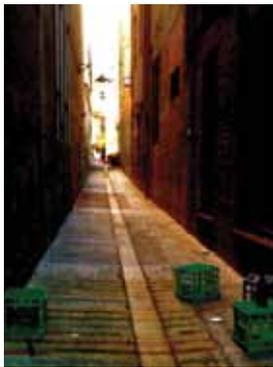
TOP GRADUATES



LEONIE EDWARDS 2004

FROM South Korea
TO Perth, WA, Australia
CURRENTLY Hillam Architects,
Perth WA

I think that you need to continually challenge yourself in all areas of your life and I will definitely seize any opportunity to do something I've never done before whenever it presents itself, even if it seems completely crazy at the time.



RICHELLE DONEY 2005

FROM Australia
TO Melbourne, VIC, Australia
CURRENTLY Lecturer, Monash
University, Lecturer, Whitehouse
Institute of Design

PhD Candidate, Curtin University
I have realised I will never be happy just doing one thing - but endeavour to teach, research and make continuously - all three require the input of the other to stay relevant, fresh and inspired.



SONIA TOMIC Garden on my rooftop, Highbury - London.

2004

David Hedgcock,
Head, School
of the Built
Environment, Art
and Design

Stephen
Neille, Head,
Department of
Architecture
INTERIOR
Architecture

designXchange
exhibition,
Craftwest
Gallery, Perth
— Marina
Lommerse
curator

Jon Goulder,
national furniture
design icon,
collaborates
with Marina
Lommerse and
Julie Morgan in
Denmark WA
student design
linked with
designXchange
exhibition

Priya Metcalfe
International
Program
Coordinator,
INTERIOR
Architecture

Penelope Forlano
and partner
exhibit in solo
show at Milan
Furniture Fair

20 students
participate
in Sensoria
Symposium,
Melbourne,
Leonie Mathews
tutor

Nancy
Spanbroek,
Program
Director,
INTERIOR
Architecture

FW curator for
MONUMENT's
annual emerging
designer survey
exhibition,
LATTITUDE

FW introduction
and chair for
industry lectures,
debates and
international
design talks (until
2007)

EM Iluka Visions
art exhibition
BW Production
Designer, Queer
Eye for the
Straight Guy

VG first full time
job as an interior
designer

FW birth of a son
JD three years
as crew member
onboard super
yachts

NY joint editor of
a series of four
books at Page
One Publishing,
Singapore

NY established
freelance writing
and editing
business, Perth

SW Interior
Designer,
Woodhead
International,
Perth

PC second child
born

PF invited
exhibitor Milan
International
Furniture Fair,
Italy, Salone
Satellite

PF Executive
Dean of
Humanities
Award, Curtin
University:
'Designing
Futures in
Contemporary
Practice'

SM Administration
Clerk, decides
to go back to
university

TS Birth of
beautiful
daughter

ALUMNAE INVOLVEMENT

Among the leading alumnae there is an explicit belief that interior architecture is concerned with the improvement of people's lives and awareness of clients' and users' needs.

'I know that the profession I have chosen is not single handedly beating world hunger or finding a cure for cancer, but I do truly believe that good design can help to make people's lives just that little bit better.' – AM

Associated with this is the need for a deep understanding of experience from the person's perspective.

'A girl was being led into where I had just been...I saw her eyes were white blind. Could see nothing. Seeing her enter the church, what was clear to me was the importance of not just reading about the idea of "space" and recreating it, but doing all you can, as a designer, to put yourself in a place where you can see, feel and touch all that you can...so that you live a life, where possible in a heightened state of sensory experience...' – JD

GROWTH, POTENTIAL AND ASPIRATION

Designers through Interior Architecture address social justice in a number of ways.

For example, in ethical sourcing, that is, having understanding and awareness of what resources are used and their source, and the impact of design choices on the labourers at the source, and their associated communities. This is particularly relevant for developing nations. Choices also impact on the natural environment, and therefore, on societies through pollution, depletion, cultural changes, and the like.

When social services are inadequate or lacking, the environment people inhabit sustains them, so design aims to support the day-to-day activities and needs of all people. Where there is inequity of access to services, designers need to facilitate access for those less able to benefit from social supports. An example is designing and/or advocating for individuals and client groups who are disadvantaged due to location or circumstances, as in refugee camps, indigenous settlements, and the like. This may involve pro bono work.

'I embraced the opportunities and challenges of a career in interior architecture and design, always working around the relationship between people and their environment and using skills obtained from my chosen discipline to manipulate structures, materials and objects with an understanding of human behaviour, society and culture.' – PC

Designers are aware that future occupation of environments involves real people, not simply the objectified 'other', as the term user group (the homeless, the elderly, the mentally ill, for example) may imply. Therefore, the requirements of the people are identified and explored as part of the design process.

Designers create policy to raise awareness and facilitate change. For example, International Federation of Interior Design (IFI) has as its international agenda:

...it is a mandate to use Interior Architecture/Design as a tool to improve the quality of life and uphold human dignity for all.
(www.ifeworld.org/)

CURRENT STAFF POSITIONS IN THIS AREA

In recognition of inequities that exist in most communities, the INTERIOR Architecture staff members commit to integrate into their programs student projects as well as research and service activities that seek to raise awareness and understanding of how interior architecture can instigate and facilitate positive change for those in marginalised or disadvantaged groups.

Examples of current activities include:

- Fourth year final design projects which explore the issues and possible design solutions for marginal groups such as indigenous youth, homeless families, female sex workers, male prisoners on release, elderly women without family support
- Final design research dissertation: Cindy Lim focused on housing for the homeless families (supervisor Reena Tiwari)
- The instigation of the socially responsible design subgroup of the DIA (Qld): Dianne Smith

FW on judging panel for Reece Design Innovation Award, Sydney/Melbourne.

EM begins seasonal orange picking career

EM accepted into INTERIOR Architecture

BW establishes Brendan Wong Design, Sydney

VG Interior Designer, Blake Thornton-Smith, Perth

VG buys first apartment

RP work experience at Blake Thornton Smith, Perth

NY book rights purchased for international distribution; translated into Spanish and Mandarin

NY Sub-Editor of Singaporean magazine Cubes

NY commences tutoring at Curtin

SW becomes Retail Design Manager, WA Westfield Group, Perth

PF DIA (WA) Award of Merit (1st): Furniture Category for Lux table

PF 2nd prize 'Design of the Year', National Launch Pad Awards, NSW

PC Managing Director for 3Design+Asia, Philippines Branch

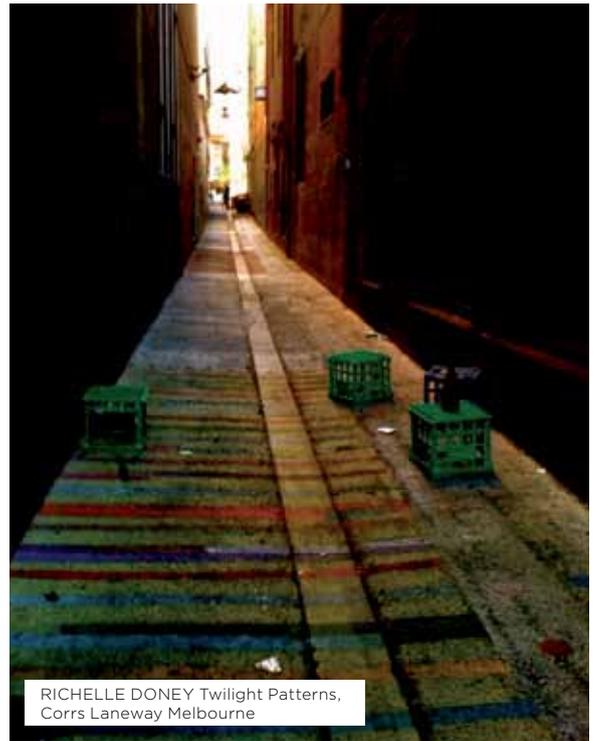
LE graduates Interior Designer, Taylor Robinson ('Wishing I'd done Project Management because they get paid so much more')

Masters of Interior Architecture graduate-graduate investigation of teaching and learning in Canadian interior design degrees (supervisors Marina Lommerse, Bruce Shortland-Jones)

9 COMMUNITY ENGAGEMENT

Community engagement is ‘people working collaboratively, through inspired action and learning, to create and realize bold visions for their common future.’⁷ In *INTERIOR Architecture* we work collaboratively with community groups and organisations to achieve mutually agreed goals that build capacity, improve wellbeing, and produce just and sustainable outcomes in the interests of people, communities, and the university.

We foster community engagement through building effective connections between teaching, research and a community. By linking students to practitioners, life-long networks and connections are created, learning is extended, and feedback comes from a variety of perspectives.



RICHELLE DONEY Twilight Patterns, Corrs Laneway Melbourne

‘Other creative work however, provides public value through the sole process of developing ideas, experimentation and process evaluation... Universities are a catalyst for creative ideas which may grow or come to fruition through the support and assistance provided by government agencies like DCA.’ – Jacqui Allen

TOP GRADUATES



RENEE PARNELL 2006
 FROM Australia
 TO Perth, WA, Australia
 CURRENTLY Senior Designer and Project Manager, Paramount Shopfitters
 Associate Lecturer, Curtin University
Despite being an unlikely introduction to the world of design, a childhood of looking and learning from nature was an amazing foundation for a future in interior architecture.



AMY MCDONNELL 2007
 FROM Australia
 TO Perth, WA, Australia
 CURRENTLY Interior Designer, Taylor Robinson Architects
I generally prefer things that somehow have a playful, quirky or eclectic edge to them, executed with a certain amount of exactness. These are the designs that I aspire to create as I continue to develop my own style.

2006

- EM sells first painting
- EM meets long-term partner
- VG first regional work trip for Water Corporation, WA
- ST commences tutoring, Curtin University
- RP first position as interior designer, Hassell Architects, Perth
- RP commences tutoring, Curtin University
- NY Copy Editor for Red Dot Design Museum, Singapore
- LC living in Rome, Italy, gives birth to daughter
- SW chosen for Westfield Retail Study Tour of Tokyo
- FW co-curator, Midnight Oil exhibition at Federation Square, Melbourne
- FW on judging Panel for the Victorian Premier's Design Awards (Urban Design), Melbourne
- PF awarded Australian Design Award in Furniture and Lighting for the 'Lux' table
- PF Riches of Isolation exhibited at 100% Design, London for VUJJ
- PF marries
- Errol Tout, Head, Department of Architecture INTERIOR Architecture
- Made in Midland exhibition, FORM Gallery, Perth — Marina Lommerse co-curator
- Unveiled exhibition, FORM Gallery, Perth — Marina Lommerse co-curator
- Penelope Forlano + Marina Lommerse co-curate Riches of Isolation: unearthing the Creative Potential of Western Australia, exhibitions in Milan and Perth.
- Vice-Chancellor's award for Excellence for Riches of Isolation — Penelope Forlano, Marina Lommerse
- Penelope Forlano and partner awarded Australian Design Award for Lux Table



RICHELLE DONEY Fremantle on the Edge Site Drawings

ALUMNAE INVOLVEMENT

Many of our alumnae want to make a difference. They seek avenues to harness interior architecture for the betterment of communities. They have been involved in the 'Laneway' Committee for Urban Activation in Perth CBD (Renee Parnell), facilitated arts events, mentored community arts practitioners in order to develop capacity (Penelope Forlano), and developed events and exhibitions to engage communities in creative events, such as the State of Design festival in Melbourne (Fleur Watson).

'Contemporary society demands a shift in thinking - new problems require new approaches for creative solutions, and Interior design provides this interface between people and the places they inhabit.' - RD

'As interior designers we can enhance the interaction people have with their immediate environment. We alter spatial experiences through planning, encourage emotional responses through aesthetic choices and improve functionality through research based input.' - BW

GROWTH, POTENTIAL AND ASPIRATION

INTERIOR Architecture at Curtin has built a point of difference—the creative engagement of our students and staff with the community in order to explore possibilities for the variety of environments that people occupy. We foster creative experiences that forge partnerships with communities.

Knowledge and expertise are exchanged in ways that produce measurable scholarly benefits for the University (direct learning and research benefits) as well as benefits for the community, as defined and measured by the community partners. INTERIOR Architecture uses a variety of strategies to make the intellectual expertise of University staff accessible to the public, through exhibitions, talks and publications.

Our work to date has brought together social work/health professionals and scholars, art/craft designer-makers, city-makers, as well as cultural heritage researchers, and others. Projects we have spearheaded included collaboration with the cities of Perth and Fremantle, FORM, non-government and state agencies. Our design efforts have spawned research opportunities in quality affordable design, indigenous environments, 'third place' community revitalisation, and more. We aim to reach out to those marginalised and most in need in our society and participate in action for change beyond our national boundaries.

CURRENT STAFF POSITIONS IN THIS AREA

A number of projects demonstrate how design research applied to such projects can have a high-level positive impact in social, cultural and community matters:

- Nancy Spanbroek has collaborated in the biennale of arts precursor, *Fremantle on the Edge*;
- Lynn Churchill facilitates professional and industry partnerships, to critique the built environment in the public realm in the form of exhibition and discussion forums;
- Marina Lommerse has led and inspired a model of teaching and research which has established a point of difference in the profession in its commitment to community engagement. She collaborated with FORM: Contemporary Craft and Design in the Designing Futures project intended to build capacity in creative industries in Western Australia. The written model is the basis of an arts practitioner development program at the Midland Atelier;
- Renee Parnell is involved with the 'Laneway' Committee for Urban Activation in Perth CBD, working with like-minded professionals in the revitalisation of city spaces.

EM awarded Design Farm Furniture Award, Perth

EM becomes Friend of the Perth Zoo

EM designs and constructs first piece of furniture

RD awarded scholarship for doctoral studies (INTERIOR Architecture)

VG gets engaged in Broome

NY Lecturer, Curtin University

ST travels through USA, Scandinavia and North-Western Europe

PF gives birth to first son

LE Associate, Taylor Robinson

FW short-listed for RAI A curatorial team for Australian Pavilion (Venice 2008)

FW awarded the Bates Smart

Architecture in the Media: National Award RAI A, on return from UK

FW Master of Arts, (Distinction), Curating Contemporary Design, London, UK

FW back from London after completing Masters

TS birth of gorgeous redhead boy

Curtin hosts IDEA annual general meeting; initiates scholarship for interiors student to attend IDEA New Zealand conference

Tara Slade selected for IDEA scholarship to attend IDEA New Zealand X conference

Emma Williamson moves on, Principle of CODA, an award winning architecture and interior architecture practice, and raising her three children

Narelle Yabuka, international design critic and writer with Jon Goulder facilitates furniture design workshop

WHAT IS THE ROLE OF INTERIOR DESIGN IN CONTEMPORARY SOCIETY?

'It's become clear to me that the role of interior architecture in society is becoming more and more important. It has stretched beyond what has previously dictated an interior space, and is now **no longer bound by something with four walls.**' – TMS

'I feel that as Interior Architects, and Designers, we have the rare opportunity to influence **how people interact with the spaces around them. We are able to influence people's emotions, actions, reactions and make people aware of their senses through the spaces that we create.**' – EM

'The role of an interior design team is to address each design problem through a thoughtful and informed process. The relationship between client and design team is critical to the process, the challenge is to communicate that process to the client so that they **are a part of the journey and implement the change they require.** When the client becomes invested in the process it results in a more meaningful solution as they understand and embrace the creative outcome.' – SM

TOP GRADUATES



SHEENA MOLLOY 2008
FROM United Kingdom
TO Perth, WA, Australia
CURRENTLY Interior Designer, Hassell
Going back to university for the second time was a vastly different experience from the first. I was there because I had learnt a little about myself and was driven by my creativity and the challenge of problem solving, knowing that interior architecture was what I really wanted to do. My personality and upbringing gave me the drive and the ambition to pursue something I was passionate about, and my tertiary education gave me the foundation to do that.



EBONY MARSHALL 2009
FROM Australia
TO Perth, WA, Australia
CURRENTLY Tutor, Curtin University
It is such a rewarding experience when something that you have physically made with your hands comes to life.

2008

RD appointed Lecturer, Curtin University, Perth

VG national roll-out of Westpac Banking redesign, a challenging program

VG marries 'the love of my life and best friend'

NY Joint Editor, *Architecture Media*, Melbourne

FW Managing Curator, Cultural & Public Program, State of Design Festival, Melbourne (and 2009)

FW gives birth to a daughter

LC Interior Designer, Candy Interiors, Rome Italy

PF Awarded a Department of Culture and the Arts artist's grant for the development of one-off functional sculptures

SM Interior Designer, Hassell

AM commences work at Taylor Robinson

AM dissertation published in *Artichoke*

LE pursues 'awesome' television career

Last graduates of Curtin/Raffles Design Institute INTERIOR Architecture Twinning Program, as Raffles approved by Singapore Government to offer degrees

Leonie Mathews International Program Coordinator, INTERIOR Architecture

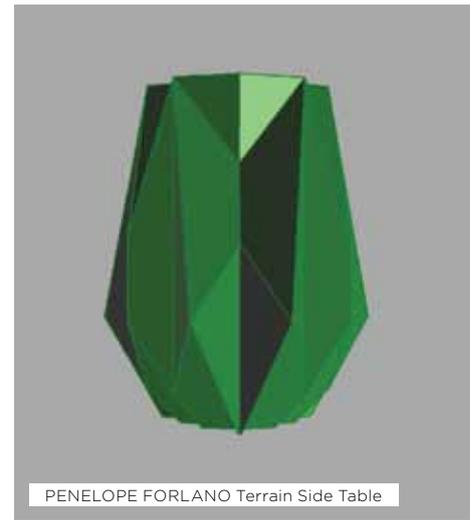
Lynn Churchill Joins INTERIOR Architecture

Trespass exhibition in Perth—Lynn Churchill curator

Visiting lecturer Paul Morris, national furniture designer, facilitates Furniture Design Workshop

Kim Thornton-Smith appointed Adjunct Professor

‘Interior Designers are the **shadows in the night** making the spaces we all inhabit more beautiful, more functional...just more...than what they could have been without us. We don’t need the big song and dance (that architects do) the accolade, the fuss...**We are the ones who light you perfectly at the bar** when you’re checking out that hot guy, who make your favorite shop fun and stimulating, the gallery down the street inspirational and reflective...**Your home, your sanctuary and retreat.**’ – *LE*



‘I believe interior designers will find **greater philanthropic roles** in housing and product development for developing countries and communities in crisis.’ – *JD*

‘I believe that our **role as interior designers is to be** ambassadors for the environment. **Through creative thinking, and innovative concepts, we have been able to find solutions to creating a more sustainable way of living. Then, hopefully, the people that use what we design start to consider sustainability as the most positive way to living.**’ – *EM*

TOP GRADUATES
OFFSHORE CAMPUSES



TSHEPO MAGDELINE SELALEDI 2009
FROM Botswana
TO Botswana
CURRENTLY Freelance Designer, Square-A-Round
Interior architecture has actually “confused” me; because now I want explore so many different things that are related to it. But bottom line research, management, humanitarian aid and an educational field for all sorts of arts; is what I am greatly interested in.



KIM CHIN SIN CHING 2009
FROM Malaysia
TO Malaysia
I have always believed interior architecture has the power to transform, to heal, to teach, to inspire and to unite. In future, if I have the opportunity, I aspire to research design pedagogy and service, seeking innovative solutions to problems in all fields to do with the functionality of space and the human environment.

EM presents award-winning design to the Perth Zoo

EM work experience with RAD Architecture

BW celebrates 50th project at Brendan Wong Design

RD moves interstate to Melbourne

VG Blake Thornton-Smith merger with Geyer, Australia

VG ‘loses my dearest nana’

RP Paramount Shopfitters, Perth

NY Editor *an/ab editions*, Singapore

LC international office project design, Frankfurt

SW returns to work

PF second son born

SM Greenstar Training

SM Phantom of the Opera at Burswood, WASO Mozart’s Requiem

AM awarded RAI/A Award, Curtin iZone

FW Curator/Project Manager, *After Dark*, State of Design Festival, Melbourne

AM completes first hospitality project, ‘The Garden’

LE decides to go on reality television, ‘homeMADE’

TS first marathon

Dianne Smith joins INTERIOR Architecture as Program Director

Sarah McGann, Head, Department of Architecture INTERIOR Architecture

Peter Davis, Head, School of the Built Environment

Sarah Beeck joins INTERIOR Architecture

Trespass exhibition in Brighton, UK, Lynn Churchill curator

Staff retreat and think-tank sets new direction for Interior Architecture at Curtin

Nancy Spanbroek with Anne Farrer collaborate with internationally renowned artists Maria Blaise and Cocky Eek to work with students on *Fremantle on the Edge*. Richelle Doney, Lynn Churchill and staff facilitate intensive workshop and exhibition program, in the City of Fremantle

Sarah McGann and Leonie Mathews transition into Architecture

PHILOSOPHY CONTEXT IDENTITY

AN INTRODUCTION

Interior Architecture is in a unique position to facilitate sensitive and creative influence on, and responses to, contemporary issues of occupation. Dealing with three dimensions of occupation, Curtin University INTERIOR Architecture seeks to understand and propose new ways of envisaging how people relate to other people and places, the nature of being contained, housed or sheltered, and the contextual forces involved which may range from psychological to political or economic. This is done by focusing on people, on the environment and/or the interrelationship, thereby exploring aspects including emotions, light, materials and structures, abstractly as well as practically. The philosophy underpinning our work is embedded in the need for social awareness and heightened community engagement in the way we operate. An understanding of context is therefore imperative.

Two perspectives address the context of interior architecture/interior

design in this section. The first is from the vantage point of the Western Australian Government and outlines local challenges, while flagging issues pertaining to broader horizons within culture and the arts. The second, a reflection upon Australian interior practice by one of its significant practitioners, Sue Carr, also raises implications for future possibilities and demands. Collectively, these commentaries raise issues for debate as we forge into the twenty-first century amidst a multitude of shifting demands and responsibilities that are both challenging and stimulating.

The strength of INTERIOR Architecture at Curtin lies not only with the alumnae who have gone out, but also with the people who structure and/or contribute to the learning environment, research and creative practice. This next section profiles those who have had ongoing impact on INTERIOR Architecture at Curtin as continuing members of staff.



PENELOPE FORLANO Oldfield Residence, Whitegum Valley WA

- FW** release of first book publication, *Architecture & Beauty*, Wiley & Co, London, UK
 - EM** trip to Europe to visit sister
 - EM** gets engaged
 - RD** Lecturer, Monash University, Melbourne
 - VG** leaves Geyer
 - JD** sailing yacht Necker Belle shortlisted as a finalist in the World Superyacht Awards.
 - RP** Associate Lecturer, Curtin University, Perth
 - LC** relocates to Melbourne, Australia
 - PC** spends more time with young family, to 'be in harmony with what my goals are in life and contribute back to society in a meaningful way'.
 - PC** tries to find time to enjoy new home!
 - PF** completion of the family home
 - AM** travels to Europe seeking work
 - LE** remembers 'I really like being an interior designer'; gets a haircut and a real job
 - TMS** Interior Architect, Botswana
 - PC** Regional Director for 3Design+Asia Group
 - KC** employed atelier ikebuchi pte ltd, Singapore
-
- Annalise Lemm joins INTERIOR Architecture
 - Renee Parnell joins INTERIOR Architecture
 - Sarah Beeck, International Program Coordinator, INTERIOR Architecture
 - Permeable Boundaries: Interiors — a Field of Possibilities, John Curtin Gallery, Perth; Marina Lommerse, Dianne Smith curators
 - Hami James selected for IDEA scholarship to attend IDEA Symposium Brisbane
 - Students Ana Calic, Vaelei Walkden-Brown, Edita Samasundram invited to exhibit in *The Edge: Design + Innovation* Exhibition, Australian International Furniture Fair, Sydney — Penelope Forlano, Wilma van Bortel, Adam Cruikshank tutors

PERSPECTIVES

ON REGIONAL CULTURE, ARTS, CREATIVITY & INNOVATION

JACQUI ALLEN

DEPUTY DIRECTOR GENERAL
Department of Culture and the Arts WA

Creativity and innovation are critical to the process that drives civic and economic prosperity in Western Australia⁸ and there is no doubt that we have highly visionary and skilled creative professionals in our state.

Creative people are working across a broad spectrum of interests and concerns, developing projects and programs that are unique and innovative in thought and process. Each body of work contributes to our understanding, questioning and enjoyment of life.

Creative work urges us to think differently about aspects of our lives. It influences and affects our decisions and opinions on seemingly insignificant matters through to ethical and life-dependant issues.

The Department of Culture and the Arts (DCA) is focussed on supporting the arts and cultural sectors throughout WA to provide unique and transforming experiences for all Western Australians. In my privileged position as Deputy Director General I am exposed to the impressive range of imaginative and exciting work being undertaken throughout our state.

In the context of this celebration of Curtin's 20 years of teaching interior architecture, it is no surprise that we can readily identify shared interests between our organisations. A concern for the built environment and community engagement and the importance of supporting experimentation and exploration of ideas and discovery are some of these shared interests.

Like our counterparts in other government organisations and public institutions, DCA is highly aware of its role and participation in a rapidly shifting environment.

Western Australia shares many things in common with other states and territories within Australia and our geographic region, but we also have unique identities and stories which exist only in the minds, spirits and experiences of Western Australians.

Our particular characteristics and identity are revealed and acknowledged through creative projects which are best practice, world standard and unique in Australia. Arguably the most important aspect of such projects is the public value generated by and for the Western Australian community.

Projects that create public value may range from: an architectural or design base, developing a response to a particular built environment such as hospitals, mining and maritime, to innovative programs for recognising and recording Indigenous culture and contemporary art, to the fusion and exploration of new boundaries in bio-arts, dance, visual arts, writing and so on. Regardless of the form or subject matter, the commonality between these successful initiatives is a recognition of Western Australia's future potential, regional qualities and global context.

So what does our creative future look like, or rather, how do we want to shape it? Where does DCA fit in the evolving and intricate cultural ecology that is unique to Western Australia; a state with a rapidly growing and changing population and with rich and unique cultural roots? And what is our relevance and contribution to the global discussion, production and consumption of arts and culture?

In posing these questions we share a common need with other complex organisations like universities. A willingness to take stock and reflect on achievements past is imperative if our organisations, particularly large and complex ones, are going to remain at the forefront of expertise and provide effective service.

As with corporate business, investing time to take stock can often reveal gaps or emerging issues that need our consideration and planning. But unlike private business, public institutions like Curtin and public departments like DCA must indisputably be accountable as to how we explore these issues and where and how resources are directed.

In looking back, we look forward with a desire to change and do things better. Reflection may be undertaken through a retrospective program of celebration and investigation, such as is being done here by INTERIOR Architecture in the School of Built Environment. In the case of a public agency like DCA, a similar reflection can be achieved through a revision of strategic plans and forward-thinking policy. This is something that DCA has recently undertaken, resulting in a fresh strategic plan and a new arts and cultural sector policy framework, titled 'Creating Value'.

Whatever method you choose, reflection can and should lead to positive changes in the way we work. As a government department

ACADEMICS



ANNALISE LEMM

ASSOCIATE LECTURER
BAppSci (Int Design), Curtin

Annalise has over fifteen years experience in practice and teaching and has her own practice. She was the lead interior designer with Bollig Design Group for Aspects, Kings Park, commended for the Commercial Award at RIAA Architecture Awards 2005. Her creative approach is modernist, based on principles of

ecological sustainability and aesthetic simplicity, producing designs that reflect the lives and personality of the people who will live in them. Her skill of active listening to her clients' needs is supported by her knowledge of colour theory and gift for hand-drawn sketches of interiors, inspired by surrounding landscape as well as values inherent in her clients' personalities, organisation or brand.



CHRISTINE CIRON

PROGRAM LEADER
Interior Architecture/Interior Design,
Limkokwing, University of Creative
Technology, BA IA, BA (Hons) ID, Dip
ID, Dip ID - FELDA

Christine is an interior design educator and practitioner who enjoys mentoring young aspirants to the profession. Following distinguished graduate and postgraduate studies, she has designed a wide range of residences

and retail outlets in the Philippines as well as NSW. Christine has been an active member of the Council of Interior Design Educators (CIDE) in the Philippines. She has held part-time teaching positions in a number of universities, including the prestigious Philippine Women's University, University of the Assumption, and EARIST, a state university where she taught commercial, institutional and residential interior design.

and university discipline, we share a common responsibility to rigorously evaluate and question the ways we engage with others. At the same time we can celebrate achievements and the benefits of creative endeavours.

In creating and resourcing the occasion to do this, we give ourselves the opportunity to examine our boundaries (permeable or not) and rethink our field of vision. It should lead us to improving communication and learning networks. In doing so, it is possible to build a more robust and sustainable environment for creativity and innovation.

As part of an ever moving feedback loop, assessing and reassessing the way we see an issue and communicate around it adds to our awareness of our own filters. The porosity of our thinking (what we let in, what we reject) as artistic creators, teachers and administrative leaders is a powerful filter that can either grow or stagnate opportunities for creative programs and innovation.

The DCA has recently reassessed its own field of work, resulting in a broad policy framework for the arts and cultural sector from the perspective of government policy and program delivery. Four key focus areas emerged, helping us to re-frame our own field of vision and structure ideas and work for the next few years. These focus areas are: creative people, creative economies, creative communities and creative environments.

Undertaking our own 'retrospective' in the form of creating this policy framework has exposed the expanding complexity around the decision-making processes for how we support creative and artistic work of Western Australians; for instance, the servicing of grant programs, strategic partnerships, infrastructure support, policy and planning and sector development.

In this respect, arts and culture are no different to other key public concerns – sports, science, housing, health and education all face challenges of serving a diversity of needs and expectations with a finite set of resources. Identifying and applying boundaries of responsibilities is a difficult though necessary task. Boundaries, like shifting goal posts, can become blurred and need reviewing regularly.

Investing in creative individuals and groups is a tangible means of developing the public value of culture and the arts. The combined social and economic benefits created by arts and culture for the Western Australian community is experienced by each of us; as participants, spectators and creators. Just as importantly, the community benefits as a whole, being stimulated socially and economically through critical engagement, transformative experiences, increased creativity, skills and knowledge.

Scroll through the Grant Handbook of the DCA and you'll find an array of programs and initiatives signalling just some of the ambitions and talent of creative Western Australians.

Some circumstances call for particular support for artistic work in ways that will lead to successful commercialisation or economic sustainability. Designer fashion and contemporary music grant programs are examples, both of which are strongly represented nationally and internationally in Western Australia and supported by DCA. International fellowships are another means of supporting the development of professional creative careers.

Other creative work, however, provides public value through the sole process of developing ideas, experimentation and process evaluation. Here, we find common ground with formal learning environments. Universities are a catalyst for creative ideas which may grow or come to fruition through the support and assistance provided by government agencies like DCA. Research and development investment is a critical part of fostering innovation and quality work which, through its broad and ongoing social and economic benefits, has public value.

Each day the DCA invests in creative individuals developing work in areas of dance, music, photography, bio-arts, designer fashion, Indigenous art, theatre, writing and visual art. For these individuals, this investment and support is only possible after competitive and rigorous independent critique from panels of experts in their fields.

We can find a further alignment here between the delivery of funding support by government and tertiary learning in creative fields like interior architecture, particularly in the area of peer assessment and debate. DCA actively recognises the life-cycle of artists (young and emerging, mid-career and established). Different forms of support and professional development paths are needed at different career stages.

Whether creative work is generated by artists, designers or cultural workers, access to the creative process is a significant part of engaging all of us in quality artistic experiences and testing the margins of our own knowledge and capacity to understand.

Access to the arts in this sense is not just a passive or spectator experience – it is, as Alex Marsden has stated 'critical engagement, skills and knowledge exchange between creators, communities and organisations'.⁹ This definition of access is especially important, given the responsibility for delivering public value through distributing and investing public money.

In the Western Australian political, social and economic landscapes, access to quality artistic programs is crucial in order to foster other

ACADEMICS



DIANNE SMITH
PROGRAM DIRECTOR
ASSOCIATE PROFESSOR
BSc, BArch(Hons), GradDipIntDes(Dist),
GradCertEd(HigherEd), PhD, FDIA, RAIA
Dianne has moved from biological field-work and laboratories, into spatial design practices, and on to the academy. In 2009 she came from Queensland to lead INTERIOR Architecture at Curtin University. Her research focuses on design for the cognitively impaired,

the meaning of environments, and the impact of colour on experience and our understanding of place. Her philosophy is that interior architecture should improve the quality of life for all members of society, while respecting the natural environment and the need for harmony. She has contributed to the profession through participation and leadership roles in key professional and academic bodies at state and national levels.



EMMA WILLIAMSON
LECTURER (1997-2006)
BAppSc (ID), BAppSc (Arch), BArch
(Hons), Grad Cert Small Business
Growth

For 10 years Emma combined practice with teaching at Curtin, where she has contributed to the development of course content for delivery locally and in international programs. Emma co-founded CODA design studio with her husband in 1997; in 2006 she took on the role of Practice Director full time, overseeing projects from the schematic stage to completion and documentation. Emma has been published widely in academic journals and national magazines and presents at conferences internationally and nationally. She is occasional guest critic for students' work at Curtin and external examiner for Honours Students at the Department of Architecture at UWA.

creative innovations in the field of design, science or education. It may sound like rhetoric, but the geographic vastness and cultural diversity across Western Australia makes for rich, challenging and rewarding policy and programming. Rhetoric is however, as Donald Horne has observed 'an essential beginning for any program for change'.¹⁰

How we support these different needs of artists throughout this artistic life-cycle requires constant assessment of what the real needs are for each stage. It also requires anticipation and planning for influencing factors like emerging technologies and how such factors might affect creative development support and learning environments.

Relating these issues to the role of tertiary education might make for an interesting conversation. The important partnership between education and professional arts policy is fostered by DCA through our strategic ArtsEdge partnership with the Department of Education. ArtsEdge provides a communication bridge between the education and arts sector, creating publications and programs to support teachers and artists to work together.

Finding creative stimulation and early development of artistic value in learning environments is an effective means to begin the conversation about positive impacts of creative learning. Further consideration might be given to ways to continue this within tertiary environments.

Another challenging area for DCA is the crossover between artists working in the creative industries and creative industry professionals moving into professional art. This is particularly important in the context of developing partnerships or funding programs that move between the boundaries of art and design.

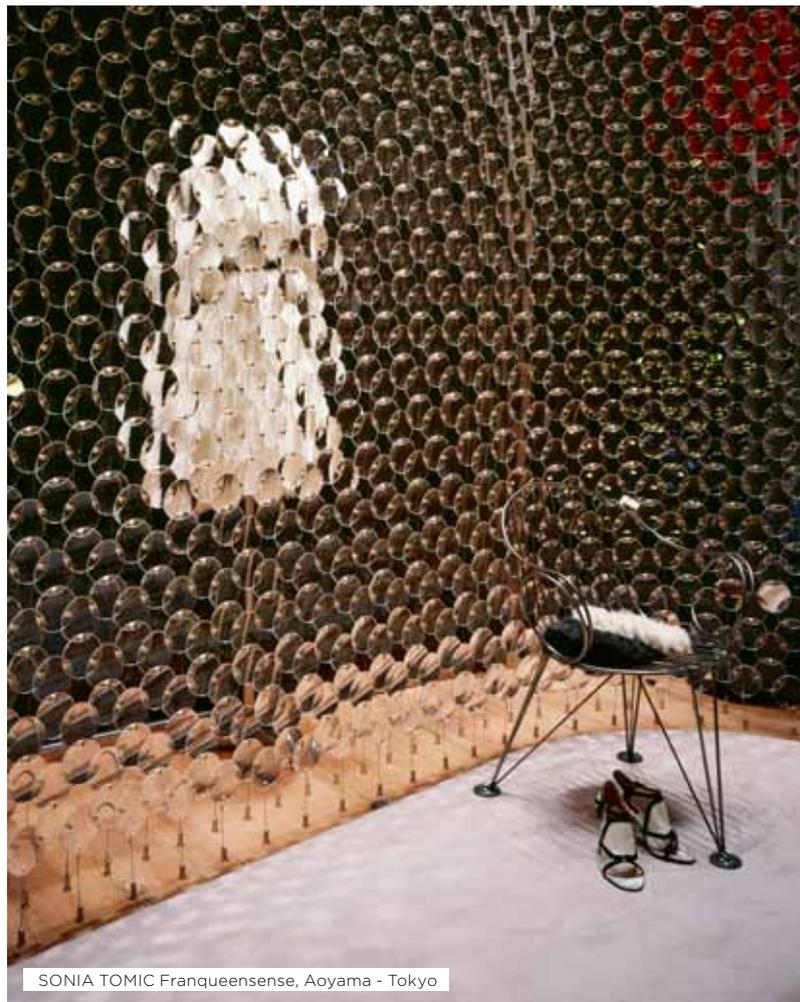
More research and exploration of this is needed if we want to make informed decisions about how to support both sets of professions and leverage their inter-connectivity. What kinds of programs should we be supporting that might generate collaboration between the fields of design and other creative industries and that of the arts and culture?

Here, the possibilities are endless, but as in the context of education, DCA must consider its boundaries. What can permeate through, and what work needs to be left for others to do? Irrespective of answers to these questions, it is the transparency of process in exploring these kinds of issues which should drive the quality of investigation.

DCA has recognised this need to take a closer look at the relationship and inter-play between the arts and the creative industries, particularly as we begin active use of our new arts and cultural sector policy framework, of which creative economies is a core area of focus.

Common threads (not simply trends) demonstrated in this catalogue and exhibition, are also woven through the programs and strategic initiatives supported by DCA. Wellbeing, learning, making art, creative industries, engagement with communities, contemporary Indigenous culture, heritage and the caring for material objects and cultural knowledge represent just some of the criss-crossing threads common across creative endeavours of our work and organisations.

Creative enquiry projects undertaken by INTERIOR Architecture within the School of Built Environment are excellent examples of these common threads. The Tongues of Stone project, in collaboration with Strut Dance, University of Auckland and Massey University is an exploration of music, movement, city landscape, histories and



SONIA TOMIĆ Franqueensense, Aoyama - Tokyo



JO CASE
LECTURER (2001-2003)
BArch (Hons)

Jo studied architecture at the University of Queensland before gaining professional experience in the offices of Lindsay Clare Architects and John Mainwaring Architects. She now has her own business, built on twenty years' experience in the fields of architecture, interiors and product design, specialising in residential and hospitality interiors. Her lighting company, laca, has launched several products exploring the nature of light and translucency of material. Sustainability is an underpinning consideration in all projects and in all stages of building work. Jo has a background in architectural education, both in architecture and interior design, having lectured at several Australian universities between 1999 and 2003.



KIM THORNTON SMITH
ADJUNCT PROFESSOR
Director, Geyer Design, Perth

Kim's professional experience in interior design spans 30 years, with extensive experience in projects ranging from small commercial interiors to large multi-storied commercial fit outs. As a founding member of the Australian Academy of Design in 1990, Kim became involved in design education and design promotion through Curtin University's School of Art and Design. When the School of Architecture and Planning won the mandate to develop an undergraduate stream in Interior Architecture, Kim was invited to join the Advisory Council to assist in developing the course. In December 2007 he was appointed Adjunct Professor INTERIOR Architecture at Curtin University.

identity. Such a project represents the access to arts as intended – critical engagement and exchange between community, creators and organisations. Other projects involving Curtin, including events like *Fremantle on the Edge*, exhibitions like *Riches of Isolation* and *Trespass* and online resources like *Distant Voices* set a standard of ideas and exploration which challenge a particular way of thinking about space and how we relate to each other within these spaces.

DCA supports creative activity in WA by providing and managing spaces and places for the creation, display, production and sharing of work. 49 West Australian arts and cultural organisations receive core funding amounting to \$17 million a year to assist them to deliver quality arts and cultural experiences, and to participate in collaborative projects like *Tongues of Stone*. A creative environment, whether physical or virtual, is an essential component to enabling creativity and innovation.

It is important to understand that in this context, the application of creative innovation and artistic endeavour to issues of social concern is not a tool for ‘problem fixing’ or social engineering – it is however, an exercise which can lead to greater knowledge and appreciation of the complexity of an issue or challenge that we face, leading to better communication and more rigorous thinking around a particular issue, not just for arts and culture.

Collaborative projects across art forms, between emerging and established artists and between art-professions and



PENNELOPE FORLANO Wild Creeper

non-art professions is nothing new. The challenge for the DCA, and perhaps similarly for INTERIOR Architecture, is to find way of deciding where and how to support these kinds of creative projects. For this, we should return to looking at what is unique to our region. What is special and different about our people, our landscape, our passions and skills that sets us apart?

A handful of examples which champion the explorative and innovative work are: hybrid arts collaboration like bio-arts studio Symbiotica; development of incubating hubs which support emerging and established artists such as the Midland Railway Workshops; developing mentorship programs and professional development through visiting speakers like Marcus Westbury, Peter Greenaway and Robyn Archer; supporting excellence access such as the Disability in the Arts Initiative partnership with DADAA; the reinterpretation and use of spaces, through visual arts programs like Art:City as part of the Perth International Arts Festival and the William Street Collective; developing new ways to connect and support contemporary Indigenous artists through projects like Revealed and Storytellers Forum; and the STAR program where artists reinterpret cultural collections in museums and libraries.

Each of these projects, with varying levels of support from DCA, go through a filter of assessment. How do they fit within our boundaries of capacity, resources and focus areas? How might they challenge these boundaries? What is the public value if we invest resources? In each case, a consciousness of permeability is necessary: the filter being our principles and objectives for delivery of arts and culture throughout WA.

A constant reminder of the influencing factors of resourcing projects is comparable to the influence of setting curriculum and intellectual challenges for students of design and creative studies. When making decisions about what questions to explore and which projects to support, we can ask “who is invited?” and “who is excluded?” This reminds us that it is people who give meaning to objects, spaces and places.

Strong links bind all of us in creative and innovative projects and studies. These links create a field of intellectual rigor, opportunities to develop skills beyond our current status and the effective engagement with community through accessible arts. By simultaneously questioning and resetting our boundaries and maintaining an awareness of our porosity to new ideas and environments, the fields of possibilities are undoubtedly verdant.

On behalf of the DCA, I wish all the best to INTERIOR Architecture for your program of celebration, reflection and planning and congratulate students and staff for achievements past and future.

ACADEMICS



LEONIE MATTHEWS

LECTURER (transitioned to architecture)
BArch (Hons) MArch (UWA)

Leonie has been a lecturer at Curtin since 2002, and has her own practice. Her research interests include the history of WA architecture; she has established a website for online research on the eminent Perth architects Duncan And Oline Richards: *Distant Voices*. Her dream is to establish a WA Interiors Archives Research Centre, to educate students and the public and ‘shine a light on what seems ordinary’, giving design more visibility and status. She has exhibited at the Venice Biennale, as well as in Perth, is a leader in the international teaching program, and inspires students by leading them to national conferences and exhibitions.



LOUIS ALBERT DUBE

PROGRAMME DIRECTOR
Interior Design Department,
Raffles Design Institute

Louis’ teaching career has spanned 20 years, and his practice in architecture, interior architect and landscape architecture has been conducted in USA, Canada and Italy. He is Associate Professor at Raffles, which is recognised as a leading international design educational provider, with schools in major cities around the world. Louis’ current research focus is design and construction.

INTERIORS

A PASSIONATE PURSUIT

SUE CARR
FOUNDING DIRECTOR
Carr Design Group

In contemporary Australian society, most human experience is played out within an interior environment. However, it is a very Australian trait to long for and take pleasure in being outdoors, for the sense of open air and sky and for the escape it offers. This reflects the reality that so much of life is spent within interior spaces that fail to inspire or connect to us in any way.

Our key role as interior designers is to create environments that respond to the people who exist within them; to provide a quality of living that offers opportunities to approach everyday activities in a new and interesting way.

In order to create informed design solutions and meet the contemporary expectations of our profession, practitioners need to understand that which is beyond the technical elements of construction and decoration. However structurally solid or aesthetically pleasing it may be, an interior design project cannot claim to be successful if it does not relate to a sense of place or fails to consider the needs of people.

The profession of interior design has continued to expand its focus in recent years to ensure these major considerations are being taken seriously. This has occurred in part because of the growth of the Australian design industry in general. The interest and attention it now receives is a reflection of Australia's maturing cultural identity. Thankfully a greater public awareness of the benefit of good design has increased respect for the important contributions of the design industry across all disciplines. These are important steps towards creating an innovative and sustainable future for a nation whose economy and lifestyle is increasingly dependant on good design.

Design is no longer seen as a cottage industry in this country. Across the nation the calendar is bursting with awards, competitions, exhibitions, public lectures, product launches and festivals which provide innumerable opportunities to celebrate and showcase design to an increasingly design-literate population. There may be varying approaches and degrees of engagement across the nation but all states are now showing a serious commitment to design.

When I started my career the Australian design climate was very different. I came from a family divided by art and science, and as such was encouraged to consider the option of a career in either field. The

overwhelming feeling at this time was that a career in science was the logical and professional path. Unlike Europe or even the United States at the time, Australia was not yet ready to embrace the importance of design or support a creative culture that could offer designers the necessary opportunities to develop the industry to its full potential.

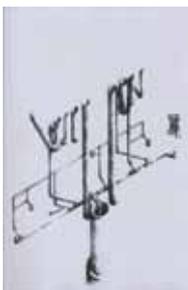
Taking all of this into account I decided at first to study chemistry; however, the longing for a more creative and expressive vocation urged me to explore other options within a year.

The logical connection between my mathematics and science background and the architecture course being offered at RMIT was something I couldn't ignore. However, when I visited the faculty I walked past the architecture department and straight up to the interior design studio. I don't know why I kept walking, but it was a decision made on the spur of the moment. What I do know is that I was fascinated by what I saw in that studio. That split second decision was the beginning of my passionate pursuit of a career that has changed my life.

What captivated my attention as a young student was in part the unique approach of blending the science of everyday living with the art of producing beautifully designed spaces. The Interior Design studio at RMIT was a fledgling faculty tasked with unravelling the science of how we live and interact with one another in the environments that surround us. It was original and different and new, it was a room full of possibilities and potential, and that's what I found so irresistible.

When I completed my studies I began working for a small architecture firm operated by my building construction lecturer. As there were limited opportunities for interior designers at this point I was employed as an architect and trusted with a residential extension for my very first project. Beginning my career with such a strong architectural focus had a profound influence on the way I approach my interior design work to this day. It's about space, form and light, all the tactile issues and subliminal parts rather than the obvious or the superficial.

One of the more difficult tasks was trying to explain this to my clients. Often they asked why an interior designer was involved before the building was even constructed, suggesting that my work couldn't possibly begin without the architects having completed theirs. Most



LYNN CHURCHILL
SENIOR LECTURER
BArch (Hons), PhD

Lynn, whose research and teaching interests lie in the sometimes pleasurable and often fraught relationship between the human body and architecture, leads Curtin's Interior Architecture students in research into the problems of the city for the 21st century, in particular Perth. Working closely with community organisations, Lynn and her students

offer innovative economic strategies and intimate human occupation to some of Perth's leftover or undervalued city spaces. Following the success of Lynn and students' *Trespass* exhibition in 2008, an exhibition and open forum for discussion of the students' work is planned for December 2010, as well as publication of the research in book form.



MARINA LOMMERSE
ASSOCIATE PROFESSOR
FOUNDING HEAD OF DEPARTMENT
Interior Architecture
MA (Design), BID, IDEC, SAHANZ,
AARCC

Following an illustrious career in interior architecture practice in Canada and the UK, Marina set sail for new horizons. Since joining Curtin in 1993, Marina has led a number of teaching and research projects within the School of

Built Environment, engaging in regional arts and design development. Her central inspiration in research and teaching is community involvement, around indigenous cultural heritage, and career development in creative industries. She co-curated an international exhibition at the Milan 2006 Trade Fair, showcasing West Australian design. Marina initiated the Transformation Project in 2009.

were under the impression that interior designers were in control of choosing curtain fabrics and cushions and other adornments. Thankfully, Australian design culture has leapt forward since then and I find this becomes a smaller part of my job with each passing year.

Much has changed in the 40 years I've been involved in the industry, especially in the last decade. With increased awareness and understanding come greater expectations of our level of expertise and the quality of our delivered outcomes. This has created a stronger sense of responsibility among interior designers and contributed to building the reputation of interior design as a worthwhile and recognised profession, one that works along side architecture, not beneath it.

Until quite recently architects designed a project with little or no consultation from interior designers. As a result interior designers were forced to work within the strict confines of predetermined plans which ensured that the structural reality of the building dictated the spatial outcome of the interiors. The problem with this set up was that the connection between the role of the interior designer and the architect was almost non-existent. The ephemeral, the emotional and less tangible elements of a design therefore become secondary considerations dictated by an architect whose focus is rightly directed elsewhere. Today good practice allows for interior designers and architects to work collaboratively rather than autonomously to design a project, making decisions from an exterior and interior point of view simultaneously in order to create the best possible outcome for the project as a whole.

One of the most important considerations, especially from an Australian context, is to ensure the transition from interior to exterior space is not a jarring one. A smooth transition across the interior-exterior threshold is an increasingly important part of what we do, especially in a country where our relationship with the outdoors is treasured. More people want to incorporate traditional indoor activities into their outdoor spaces, blurring the line between the two with the aim of creating an almost seamless transition. It would be impossible to achieve this idea without the collaborative efforts of interior designers and architects.

In my work each design project is influenced by each member of the team. Interior designers and architects work together on a project to ensure that the expertise from both disciplines is employed to offer the best possible solution for each design problem. This results in an examination of the fundamental elements and theories of architectural design practice, providing a platform from which to create distinct, responsive, functional and dynamic environments for living.

These ideas shouldn't just be limited to the home environment. We are increasingly spending more and more time at the office. Unfortunately the design reality for most workers is a small glass cubicle or a sub standard open plan set up. Not a lot of thought has been given to the fact that workplaces should assist employees to perform the functions of their role. The type of office environment we work in can have a profound impact on the way we think and the way we shape ideas.

Unfortunately, many corporations are scared off by preconceived ideas about the budget required to address this issue. It is part of our responsibility as designers to inform our clients of the long term benefits of a project. Many are surprised when we highlight financial benefits, not only to running costs as a result of energy efficient design, but also to the human cost. If we can demonstrate the long term cost savings by addressing issues of productivity and employee wellbeing, then we are moving a step closer to getting the project approved. Moreover, clever use of colour and intelligent space planning can deliver highly functional workspaces for a surprisingly low outlay.

In this way, workplace design is much more than just finishes and aesthetics. Workplace design must work to attract the right people and assist them in doing their jobs more efficiently. Those in decision-making positions relating to new office locations or fitouts should be encouraged to view office design as a key productivity tool. Interior design must consider the science of understanding how people interact with each other and create spaces that get the most out of these complex interactions.

Workplace design is now rightly recognised as a major contributor to business performance. The high performance workplace of the future is about well being, comfort, innovation, interaction and sustainability. Research has highlighted that contemporary workplace improvements can significantly increase an employee's level of commitment, motivation and job satisfaction. And all this before we even touch on the concept of special branding, the process by which an organisation's values and mission are represented within the constructed interior environment. The value of creating a space that both inspires staff and sends a clear message to stakeholders should not be underestimated.

Part of our responsibility toward a design-savvy future is to ensure that these ideals can be accessed by everyone. There's no point creating intelligent design solutions for the home and office if they aren't within reach of the majority of the population. I'm sure my vision of delivering good design outcomes to more people is a shared one; in this way we can all benefit from advancements made. Good design also helps the whole idea come full circle as it provides a platform from which to promote the message of what good design can achieve. It truly has the power to positively change the state of mind and the attitudes of the people it surrounds.

ACADEMICS



NANCY SPANBROEK
SENIOR LECTURER
MA (Design) , BA (Int Design)

Nancy has 29 years of teaching and practice experience and has worked in leading national and international design practices. Her research interests focus on finding innovative methods for creative problem solving, exploring design for accessible environments through art. As program leader in Interior Architecture 2004-2008, she initiated

major course change, coordinated student national and international field trips and large community projects such as *Fremantle on the Edge*, invited national and international artists as visiting fellows, attracted grants and mentored award-winning students. She has been invited reviewer and judge for many national and international design programs and competitions.



PENELOPE FORLANO
LECTURER
BAppSci (Int Design)

Penelope is a part-time lecturer in Interior Architecture. She has over ten years' industry experience and is principal of Forlano Design, practising in both commercial and residential fields. Her philosophy, 'design for life', is to respond to our everyday needs in a positive and imaginative way, bringing expression and art into our environment

and objects. She focuses on Australian furniture design and production, and corporate and retail interior design, particularly in areas of healthy work environments, ecological sustainability and branding. She took part in the Milan design exhibition in 2006 and her Lux table won the Australian Design Award in the same year.

Interior design also has the power to make a positive difference to the environment that surrounds it. As interior designers we have a large role to play in the creation of an ecologically sustainable future. The key principles of cross ventilation, natural light and the correct orientation are priority considerations in the planning and design process and can have a massive effect on the energy efficiency of the built environment. We need to ensure that every home or office design follows sustainable guidelines and that designers continue to specify healthier environmentally friendly options. When this effect becomes multiplied throughout the urban fabric of our cities it can have a profound affect on the environment.

Environmental sustainability can no longer be a specialist area of our workforce, employed only when a client's budget or desire allows. It must penetrate every part of our business by being at the top of the list of priorities and at the forefront of our decision-making process. Combining good design with environmentally conscious decisions is just another step in the evolution of the profession, and probably its most important one to date. This is especially true for a country that has the potential to be devastated by climate change.

Fortunately Australia's diverse landscape has provided the catalyst for the formation of our own distinctive Australian style. Our culture and iconography are instantly recognisable the world over because of the enviable natural settings in which we live. Our design outcomes as a result should reflect the uniqueness of Australia's environmental and sociological landscape. Our nation is in a process of constant change; it is a dynamic and vibrant society with boundless energy. If the design industry is to remain relevant and achieve its purpose, innovation must thrive, we must continue to push the boundaries and challenge the status quo.

The physical manifestation of this energy can be experienced in our specific brand of architecture and interior design. By using local materials designers emphasise the sense of place and create an intimate connection to our region. Our extensive use of light is testament to the breathtaking clarity and strength that only the Australian sun provides. But perhaps the most identifiable and cherished quality is our ability to provide a strong connection to the landscape, creating an unspoiled transition between the natural and the built form.

These exceptional qualities are distinctive and should be used to encourage the formal expression of a local design identity. The development and documentation of a contemporary Australian style will drive design and construction creativity in the same way it has done for the Dutch and the Italians before us. We must highlight design that balances the ideals of architecture against local climate, social and commercial realities, design that embraces renewable resources, emphasises light and shade, space and orientation.

Australian interior design is finally coming of age. The Australian designers of tomorrow need to produce informed judgements about the crucial role of interior design in shaping and building functional yet beautiful interior environments that enhance our living, working and recreation spaces. It is my constant intention to expose and involve myself and the team of people I work with to ideas and concepts underlying the design of architectural interiors, including influences from related fields of design, the social and behavioural sciences, the environment and the fine arts. This is an important part of the process if our industry is to continue producing fresh, valuable ideas.

The opportunities presented to us as interior designers are infinite; people will always require spaces to inhabit. As interior designers we have the unique opportunity and inevitable responsibility of defining those spaces. The future will see designers called upon to have more technical knowledge in specialised areas, possess strong skills to work as a team, work more closely with related professions and accept greater responsibility and accountability for the protection of the natural environment.

I am incredibly lucky to have been able to turn a passion for design into a lifelong career. As our personal lives become increasingly interconnected with our work, knowing that each day will bring a whole new set of opportunities and possibilities in a field that I am passionate about and enjoy is extremely rewarding. I hope that each person who enters the world of design is lucky enough to approach their work with the same vigour. It will not only ensure the continued strength of the design industry but foster a greater Australian design culture which will result in the further development of creative and functional solutions to future design problems.

As a nation who didn't recognise the term interior design less than 50 years ago we certainly have come a long way. However there is always room for improvement and never a moment for complacency. There will always be a need for a greater level of understanding and an increased willingness to accept the value of good design so that it may become part of our national psyche.

The challenge in coming years will be to continue the growth of the industry, to encourage the interior design discipline to strive for greater standards and look towards the endless opportunities presented to us as a profession for creating innovative solutions for everyday living. As the world evolves so do the challenges that face it, and so must the designers who create within it.



PRIYA METCALFE

LECTURER
BAppSci (Arch Sci); BArch (Hons)

Priya has 15 years' experience in practice, specialising in conservation and heritage practice. As Senior Project Officer for Palassis Architects, she has given heritage advice and prepared conservation plans for a wide range of public and private buildings, including The Old Maritime Museum and Midland Railway workshops. She is a dedicated teacher, who

communicates to her students her passion for the poetics of place, the layers of stories in buildings and the sustainable re-use of existing buildings, and teaches the need to bring sensitivity and restraint to the relationship between the early/original and the new.



RENEE PARNELL

ASSOCIATE LECTURER
BA (Int Arch) (Hons)

Renee was top graduate in INTERIOR Architecture in 2006, and works as Senior Designer & Project Manager at Paramount Shopfitters. Her childhood on a sheep and wheat property, despite the lack of galleries and museums, nourished her fascination with the details and variety of design in nature. She has worked on diverse projects, of which

the highlight has been Fiona Stanley Hospital. She believes that by shaping space and light we can change an inhabitant's mood, their behaviour and even their health. This is a powerful tool and an even greater responsibility.

ENDNOTES

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AMY MCDONNELL The Garden, Photograph by f22

ACADEMICS



SARAH BEECK LECTURER BAppSci (Int Design)

Sarah is an emerging researcher and lectures in INTERIOR Architecture; she has a background of professional practice in interior design practices in Perth. Her interests are in sustainability design, looking for innovative ways of transforming designs around domestic consumption of scarce resources, and sustainable interior renovations. She has worked on major design fitouts, such as the Qantas club, as well as oil and gas commercial fitouts. She is interested in the interface between interiors and architecture, and the seamlessness of space.

SARAH MCGANN LECTURER HEAD OF DEPARTMENT (transitioned to Architecture) BAppSci (Arch Science) DipArch (DIT), Aff RAIA, MRIAI, AIA

Sarah's creative practice combines the disciplines of architecture, interior design and landscape to design holistic health facilities. Her 2010 doctoral thesis reports on a multi-award-winning hospice care design in Ireland that set new standards in palliative care. Sarah has been head or Program in 2000 and 2003, and has developed the use of national and international competitions within the curriculum as a means of bridging the geographical gap of the design world, leading many students to win awards and commendations. Her work has contributed both to teaching and to the research and development of new ideas.

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