


Chapter 8


A Methodology for Interior Design: Manifesto Against the Photogenic

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ABSTRACT

The notion of designed space often comes up with the tendency of perfection. This approach, which connects the design to perfection, is mostly reflected in the overall design, even in the representations. In this approach, the power of representation advances in direct proportion to its perfection and perfection is expected in the designed spaces. The situation created by this perfect representation and the reflection of perfection to the design also emerges in the “home” where daily encounters and routines are most intense. Rather than a flawless photogenic object, interiors are dynamic and variable environments containing daily encounters. The interior design practice can be handled from this context and actively influence the design methodology itself. The study shows that as the concept of “home” moves away from a photogenic object, the potential of designing a multi-layered and flexible living space in interior design studios increases. This situation provides alternative spatial articulations in the final product and representations as well as in the interior design process.

INTRODUCTION

What is a designed space? Does the fact that a space is designed mean that it has “a sterile new” approach? Is being perfect an element of the designed space? What is the effect of representation on design process? These questions were investigated within the scope of this study and their answers are discussed.

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The process, which covered these questions, was inquired based on the design and representation of the 'home'. In the study, the design principles of the homes and their representations, which turned into a photogenic object, were interpreted based on perfection. The traces of the home, which were reflected on the space through everyday encounters, were inquired and a sequential series of workshops was organized to ensure a detail observation on the effect of the imperfection on the design and production process or space. The methodologies included in these workshop series formed the basis for discussions between home, everyday life and representation. The manifest that created provides a new perspective, which helps to criticize the design actions. It was anticipated that this critical approach would generate a new perspective for the act of design.

In other words, the space appears as an element, which has endless possibilities and needs to be examined. Space is neither an abstraction and an object, nor just a concrete, physical thing. In all its dimensions and forms, it is both concept and reality, that is, social. So it is a whole of relationships and forms. Again, it is inanimate, fixed, not stationary, vital, variable and fluid (Avar, 2009). Among these infinite options of space, the concept of being perfectness/flawlessness emerges as a stereotyped data in the design of the space. Among these infinite options of space, the concept of perfectness/flawlessness emerges as a stereotyped data in the design of the space. However, being and looking perfect might only be one of many options within the many statuses of the space. It is even possible that the being 'perfect' option cannot be achieved. On the other hand, excluding flaws and trying to 'achieve' the perfect can cause a lack of creativity in the design process. This unilateral relationship of the designed space with being 'perfect' is also a case to be examined. The designed space is associated with the concept of being perfect & finished and this is reflected in both the representations and the design itself. Being perfect, finished, and flawless terms used in this article, refer a design which is sterile and without any defects. One of the spaces that are most affected by this situation is; the "home". In this respect, "home" and the processes and evaluation of homes are important. The concept of home started to be perceived differently from its existence during the periods. The misunderstood idea of homes and representation of this perfect home create an unrealistic image about homes and after all it turned into a photogenic object. As a matter of fact, home is much more than this photogenic perfect object. There is a series of actions in the home and this perfect representation is, in fact, the representation of a house that could never exist in everyday life. This concept will be examined in detail later in the study. Based on the structure of the home concept, which is scheduled with layered and everyday life activities rather than photogenic and finished objects, a design methodology was created in this context. How these potentials can be used as a method in the design studio was sought throughout the article. Interpreting these endless possibilities of being imperfect within the design process of a 'home,' the design studio should be seen as an opportunity to search and create odds for a new approach in the design process. Considering these different actions in home can add new value to the design process and design itself. To see the potentials of being imperfect in the design process, two different workshops were developed. The opportunities to embrace everyday actions and flaws were sought through the representations and design process itself. To seek the answers, perfection and 'being perfect' should be understood thoroughly. To understand what those concepts refer to in the design and design process is beneficial to adapt the manifestation of "imperfection" to design. So, how can we define and describe being perfect? What does the 'perfect home' refer to?

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