



# International Journal of Spatial Design & Research 2012.11.vol. 12

Acknowledgment · About AIDIA · Research Papers · AIDIA Editorial Board · Reviewers · Guidelines to Submit Paper

**CIID** A Study on the Influence of the Residential Whole-decoration on Interior Design in Shanghai • Influence of Fold Theory on Contemporary Architecture Design and Interior Design • Modern Hotel Interior Space Design in the Traditional Cultural Context • Let Interior Design Begin with Sunshine and Air --- Take the Design of Waku No.7 as an Example • Preservation and Revitalization of "Little white building" at Woosung Naval Port of Shanghai • Design Thinking Application in Human Settlement **KIID** Color Images of Public Healthcare Branches in Urban Pilot Areas • Suggesting Floor Plan and Compositions of Military Barracks Rooms through Individual Living Function Analysis **JASIS** The Application of Psychophysiological Methods in the Measurement of Emotional Responses in Architectural Studies • Restored Plan of Hôtel de Rambouillet --- A Study on the Spatial Formation of "Hôtel" in Paris in 17th Century • A Design Work of Bamboo Folding Tent by Development of Metal Joint Connections • Awareness of Furnishings and Decorations in Houses --- Based on a Questionnaire Survey Targeting Residents in the Tokai Area of Japan **TIDA** (Interior) Architecture --- A Note from the Interior Architecture Design Course for Beginners

ASIA INTERIOR DESIGN INSTITUTE ASSOCIATION



Copyright © 2012 by  
The Asia Interior Design Institute Association

2406# , Guoxingjiayuan Building 4# , Shouti South Rd.20# ,  
Haidian District, Beijing  
China 100044

E-mail: [aidia@ciid.com.cn](mailto:aidia@ciid.com.cn)  
[Http://www.globalaidia.org](http://www.globalaidia.org)

November 30, 2012

PUBLISHED by CIID

-----  
Phone: +86 10 88356044  
FAX: +86 10 88355881  
Website: [www.globalaidia.org](http://www.globalaidia.org)  
Registration No.

-----  
ISSN 1598. 3811

## **Acknowledgements**

We would like to acknowledge the enormous effort of international editors and reviewers given to the 2012 International Journal of Spatial Design and Research

# AIDIA

## The Asia Interior Design Institute Association

The Asia Interior Design Institute Association (AIDIA) was inaugurated on May 2000 in Seoul during the 1st Asia Interior Design International Symposium. AIDIA is a non-profit organization and has no official political status. The official language of the AIDIA is English. The location of the General Secretariat is where the president of the term resides, which is Beijing currently.

The AIDIA has the following objectives:

- to generally promote interior design of Asia based on history and culture;
- to share and compare different cultures effected design within the boundary of Asia;
- to promote study & research, the exchange of knowledge and techniques within the region;
- to represent design and designers of Asia in global world;
- to coordinate and promote academic exchanges between the member associations.

AIDIA is co-founded by China Institute of Interior Design (CIID), Korean Institute of Interior Design (KIID), and Japan Society for Interior Studies (JASIS), which remain as the Executive Board of Founding Members. In the last nine years development, the three organization members gradually achieve a great vitality in the spatial design field.

As an international organization, AIDIA is expanding its member associations through out Asia and strengthen the information exchange in the academic field of interior design as well as share the cultural information relating to the design. During closely contacted , we received positive feedback and extensively support from the other Asian countries, Malaysian Society of Interior Designers (MSID) from Malaysia, Thailand Interior Designer' Association (TIDA) from Thailand, Philippines Institute of Interior Design (PIID) from Philippines, have respectively confirmed as AIDIA new members. AIDIA welcomes any Asian associations with properly constituted legal bodies in their own countries.

Through out Asia, we all shared a long and profound historical background since the ancient time, which brought about the culture integration on certain degree. Nevertheless, we can all be definitely distinguished to each others with our own characters, which are regarded as the foundation for the stylish and characteristic design.

Cooperation among the institutes of AIDIA not only helps to create a broad platform for mutual exchanges and learning in the field of Interior design, but also benefits for the long term development of oriental design. We firmly believe that, on the basis of equality, mutual benefits and understanding, our friendship and cooperation is bound to have a better future.

From 2008, AIDIA Journal has switched the name into "International Journal of Spatial Design and Research" on behalf of AIDIA. This "International Journal of Spatial Design and Research" has succeeded to the volume number of "AIDIA Journal". All the AIDIA members and scholars outreach are all welcome to participate in the academic exchanges on the AIDIA platform of this Journal!

Additional information can be found in the AIDIA homepage.

<http://www.globalaidia.org>

ASIA INTERIOR DESIGN INSTITUTE ASSOCIATION

2012

# Contents

## RESEARCH PAPERS

### CIID

- A Study on the Influence of the Residential Whole  
-decoration on Interior Design in Shanghai 5
- Influence of Fold Theory on Contemporary Architecture Design and Interior Design 9
- Modern Hotel Interior Space Design in the Traditional Cultural Context 20
- Let Interior Design Begin with Sunshine and Air  
—Take the Design of Waku No.7 as an Example 26
- Preservation and Revitalization of “Little white building” at Woosung Naval Port of Shanghai 36
- Design Thinking Application in Human Settlement 44

### KIID

- Color Images of Public Healthcare Branches in Urban Pilot Areas 50
- Suggesting Floor Plan and Compositions of Military  
Barracks Rooms through Individual Living Function Analysis 62

### JISAS

- The Application of Psychophysiological Methods in the Measurement  
of Emotional Responses in Architectural Studies 74
- Restored Plan of Hôtel de Rambouillet  
—A Study on the Spatial Formation of “Hôtel” in Paris in 17th Century 83
- A Design Work of Bamboo Folding Tent by Development of Metal Joint Connections 93
- Awareness of Furnishings and Decorations in Houses  
—Based on a Questionnaire Survey Targeting Residents in the Tokai Area of Japan 101

### TIDA

- A Note from the Interior Architecture Design Course for Beginners 107

# A Note from the Interior Architecture Design Course for Beginners

*Nuttinee Karnchanaporn*

*School of Architecture and Design, King Mongkut's University of Technology Thonburi*

## Abstract

The search for possible definition of 'interior architecture' is an essential procedure for grounding and exposing students in the beginning year to the various spatial connotations. The indeterminate spatial qualities of the architecture and the interior are indispensable. To begin is to expand. The vague distinction of the two terminologies put forwards the learning and coaching process to explore possibilities in designing and understanding space. It is the voyage of the boundless path as the boundary between architecture and interior is blurred and need not be determined. This approach of teaching manifests on one open-ended platform where it could lead both tutors and students to proficient outcomes within the set framework of fundamental spatial implications.

**Keywords:** Interior Architecture, Design Education for Beginners, Domestic Architecture

## 1. Introduction

**(Interior) Architecture:** The paper attempts to generate discussions on the teaching methods for the interior architecture curriculum. Oftentimes, the question has been raised on the definition of the term 'interior architecture' and how the term can be defined in the context of architecture and interior design. As commonly practiced in Thailand, one could argue that architecture belongs to the form and the appearance of the building while interior design operates merely for the organisation and decoration of the internal volumes of the architecture. Such answer puts the 'interior architecture' in the in-between area, i.e. between the architecture and the interior, presumably with an emphasis on the interior. This continues to leave the doubt on the position of the interior architectural education unresolved.

By unfolding materials in the beginner's course in the interior architectural design at the School of Architecture and Design, KMUTT (Thailand), the paper elucidates that it has little interest in the distinction between architecture and interior. In conducting the design briefs for the interior architectural design course, the uncertain boundaries of the two disciplines have become the subject of interest and have opened up for new possibilities in design education. Building elements, consisted of wall /stairs/ openings /apertures /circulation / roof / floor / surface, are what mark spatial qualities that constitute the exterior and the interior. The ways in which these building elements operate to form dialectic relations, tension and dissolution of the exterior/interior spatial qualities become the main agenda for this interior architectural design course.

Set in the second year of the five-year course in the Interior Architectural Design curriculum, B.Arch (Interior Architecture), this interior architectural design course is the first design studio that introduces students to various aspects of interior architectural design study. Numbers of students are varied depending on each year's intake, fifteen to thirty students per class with teaching ratio of the studio course at one tutor per eight students. As stated in the previous paragraph, the studio explores complex relationships between the exterior and the interior and seeks to introduce processes and techniques of investigation and exploration. The studio also focuses on how the materiality of building elements manifests as an interior space. For sixteen weeks, students explore the issue of exterior/interior at various scales. The projects are introduced and undertaken individually and in groups.

The first project (6 weeks), **Constructing Transition: Corridor Tunnel Pergola**, is contextual and requires each student to analyse and investigate multiple uses of specific sites in order to construct an understanding of spatiality and the way in which it is used. Mapping task is key to this first project and representational techniques are developed. The mapping task helps students to invent personal vocabularies for the understanding, exploration and expression of their ideas. Continues from the mapping task, the project generates ways of thinking and personal expression by studying the relationship between transitional spaces and establishing a connection between them by inserting the program. The second project (10 weeks), **Casanuova**, evolves from an initial personal understanding of space, turning it into a space of negotiation by redesigning and reprogramming the interior of an existing building. Materialising the new designs and new programs is the main task in this final project. Both projects help students to establish a framework/or frameworks involved in the design process. The projects not only help students to understand the potentials of the site and the potentials of the existing program or building, but also help students to develop an understanding of how and in what way the materiality of each project relates to the program of such interior. The focus of this paper is focused on the latter project.

## 2. Casanuova: Complexity of the House

As the name Casanuova suggested, the studio aims to transform the selected original houses into new houses. The brief of Casanuova embraces the requirement of the Interior Architecture curriculum at the School of Architecture and Design (KMUTT) that the second year Interior Architectural course should focus on the issue of domestic architecture. By focusing on a house as a site, students are asked to explore the spatial relations between personal space and shared space within the home. The emphasis of this studio is also placed on developing investigative methods and tools with emphasis on experimentation rather than singular solution. Each student is required to rigorously explore the potentiality of building element and its spatial consequences. Throughout the project, design development is underpinned by exploration through drawing and model-making. Conceptual models are continuously translated into real environments at appropriate scales.

Casanuova has been broken-down into three stages: (1) Study of 'personal space,' personal data collection and exchange of mappings; (2) Original house's replica, production and alteration of working model, exploring architectural keyword through building element; and (3) Proposal to accommodate inhabitants and their activities based on initial personal mappings and employing

keyword and building element through which to explore, organise, and generate design proposals.

**Personal space mappings:** In the complex structuring of one's personal space, boundaries and/or territories are sought, demarcated, defended, negotiated, and managed. With a series of mappings and models, students are asked to explore their logics of inclusion and prohibition that generate the fixed, flexible and ambiguous boundaries of personal space (Figure 01). In order to visualize such complex issues, various approaches are supported while students are asked to expand their awareness and knowledge in materials for the mappings. The final mappings need to accommodate individual requirement as much as personal idiosyncrasies of the personal space (Figure 02). After presenting personal mappings, all students are assigned a word, a keyword that best captures the intention of their mappings. Keywords that are made operative for the Casanuova project includes repetition, emerge, veil, negotiation, aging, transparency, nesting, camouflage, threshold, barrier, fuse, enveloping, sequential, spreading, trace, shift, simultaneous, adjustable, and more. One keyword for each student, this keyword acts as an organizational frame that guides individual student through the building element exploration. It is also used to divide students into groups for the remainder of the project.

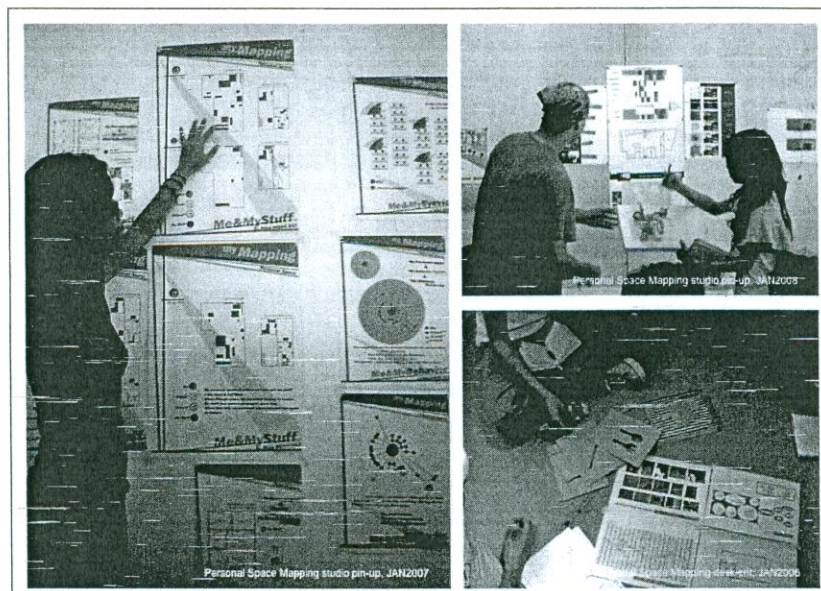


Figure 01. Personal space mapping studio pin-up (Source: N.Karnchanaporn)

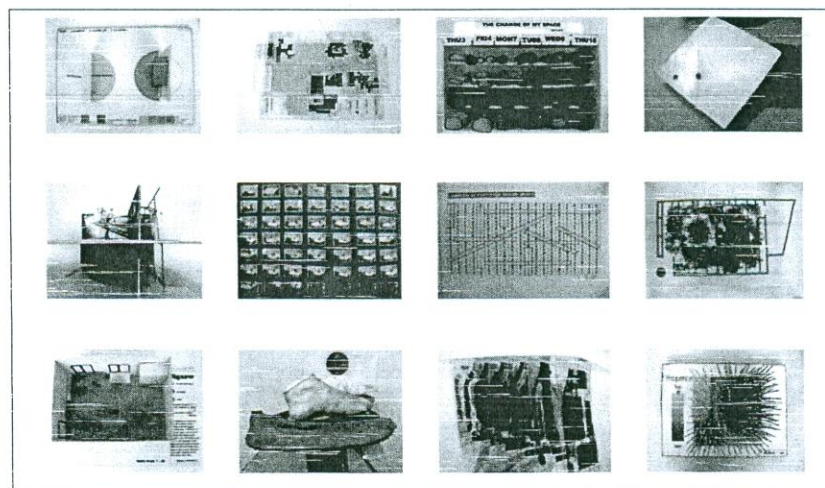


Figure 02. Examples of personal space mappings from students (Source: N.Karnchanaporn)



Original house study: Once allocated students into groups, four to five students per group, each group starts by selecting a house from the shortlist, calling these houses as original houses (Figure 03). The original houses not only perform as case studies but also become the sites that they will later occupy. Along with historical and theoretical readings associate to each house, each group is required to complete a precise replica of the original house at a scale of 1:20. The scale of 1:20 is important for this study as characteristics and performative qualities of the original houses are made accessible. Examples of original houses for the previous Casauova projects include Casa Malaparte by Libera, Villa Savoye by Le Corbusier, Farnsworth House by Mies van der Rohe, Eames House by Charles and Ray Eames, Double House by MVRDV, Slow House by Diller and Scofidio, Dirty house by David Adjaye, Moriyama House by Ryue Nishizawa – SANAA (Figure 04), House & Atelier by Atelier Bow-Wow, Amida House by Kazuyasu Kochi, Kondo House by Makiko Tsukada and more.



Figure 03. Replicas of the original houses that have been the sites for Casanuova since 2006. (Source: N.Karnchanaporn)

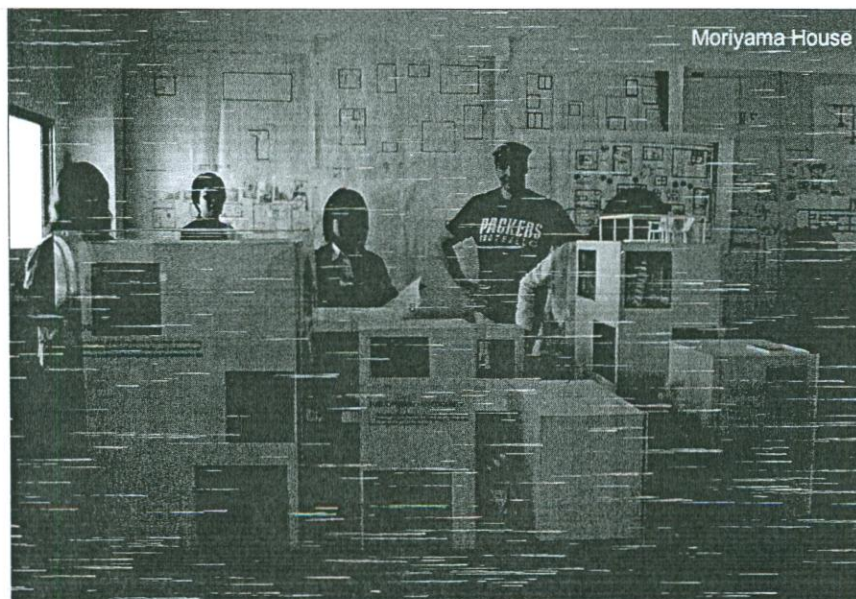


Figure 04. A Replica of the original house, The Moriyama House (by SANAA) is presented together with working drawings and sections to elucidate the performative aspects of the house. (Source: C.Lumthaweepaisal)

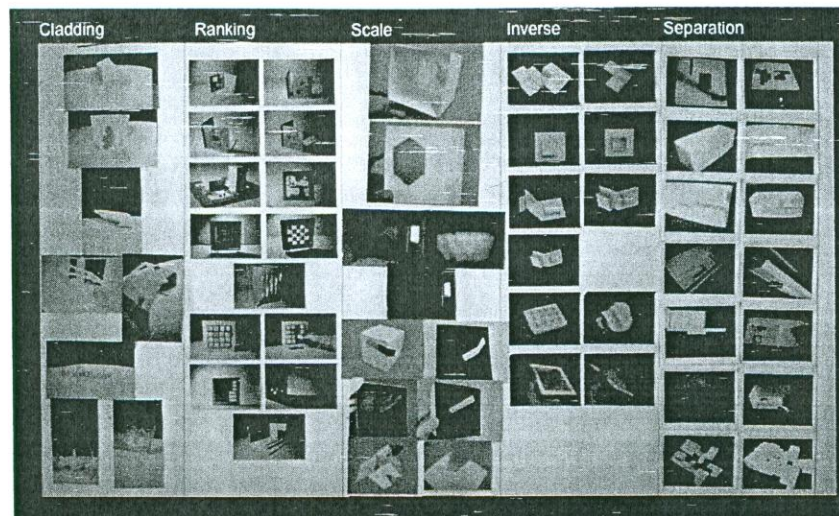


Figure 05. The Moriyama house members and their keyword development with building elements: Cladding/Surface, Ranking/Wall, Scale/Aperture, Inverse/Furniture and Separation/Floor. House members of the Moriyama house study are Alongkot Thanakiat, Ratchapong Pratheepworakhun, Luksika Tatiyabovonchai, Wassamon Wongpattananukul and Pemika Chiarnpattanodom. (Source: C.Lumthaweepaisal)

### New house:

In order to understand the social aspects of living, students are asked to become the users of each house and are expected to alter the house. Working both individually and in groups, students work through personal concepts toward a collective position. On a personal level, framed by their keywords, students explore a building element and its spatial consequences (Figure 05). On the collective level, they start to consider how to mediate the physical, social and psychological relations between themselves. The occupation of space inside and outside the house is negotiated as students reveal their particular spatial requirements to one another. Partitioning soon occurs as individual territories are drawn. Among the house members, spatiality ranges from the completely social to a retreat into privacy. The original house may also encounter structural changes in attempt to accommodate new spatial requirements. Moreover, students debate which spatial qualities of the original house they would like to maintain. The original house then begins the transformation under new occupancy (Figure 06).

Through these alteration processes, replicas become working models that gradually transformed by the implementation of keywords and building elements. All keywords can remain operative or can be dismissed through design process made by house members. A newly completed model of the transformed house, to scale, acts as a final presentation model together with drawings and models developed during the negotiation process (Figure 07 and 08).

## 3. Epilogue

“Interior architecture is concerned with the remodeling of existing buildings and attitudes toward existing space and structures, building reuse and organizational principles. It bridges the practice of interior design and architecture. This practice encompasses a huge range of project types from museums, galleries, and other public buildings, through office and other commercial buildings to domestic architecture.”

As much as architecture is opening up to collaborations with other disciplines, the field of interior

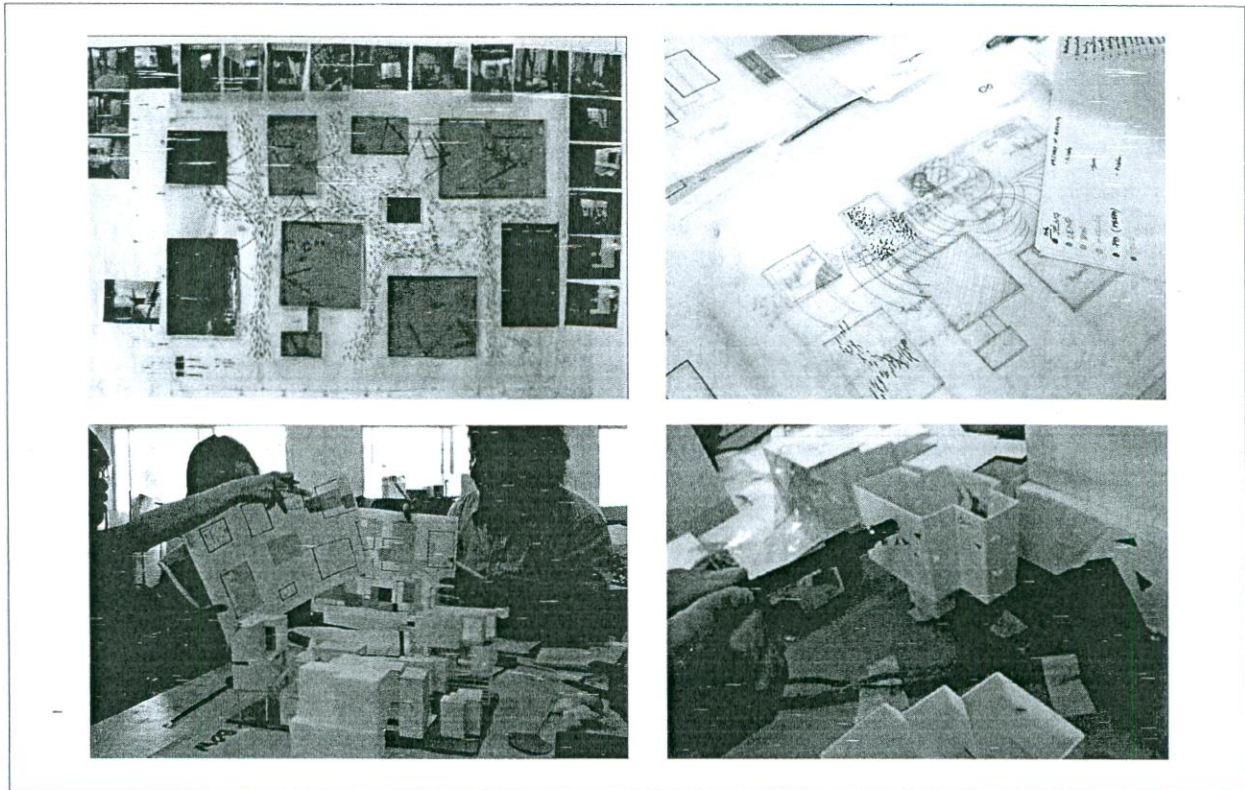


Figure 06. Pictures show process of altering the Moriyama house. Occupation of space inside and outside the house is negotiated as students reveal their particular spatial requirements to one another. Working models gradually transformed the original house by the implementation of keywords and building elements. The original house may encounter structural changes in an attempt to accommodate new occupancy. (Source: C.Lumthaweepaisal)

architecture is encompassing architecture, interior design, interior decoration and building reuse. The disciplines inevitably overlap. The study of interior architecture is growing as an intellectual discipline. The opposite pairing of the exterior/interior has become the subject of theoretical debates in contemporary architecture ever since Mies van der Rohe dissolved the boundaries between outside and inside with his Barcelona Pavilion (1929) and the Farnsworth house (1951). As the selection of the original houses in the Casanuova project expanded, “there is no such thing as a simple room.”<sup>5</sup>

At the beginning of the education of an interior architect, vocabularies of spatiality need to surpass superficial practice of embellished space that operates as merely as decoration. It is stressed that in the practice of designing an interior, one must have knowledge of building elements (including ornaments) at the small scale in order to affect the architectural space at a large scale.<sup>6</sup>

In the Casanuova projects, students are encouraged to explore diverse media when investigate and represent the particular spatiality that they have encountered or invented. Systematic exploration around the operative keywords leads to design development for the personal and collective works. Diagrams and models are to be made to scale even the sketched ones. The complexities of the living-together situations are communicated through the formation of the new houses. In these new houses, minor and radical changes occur. Facades are erased, altered or simply re-organised. The new houses become creations for the interiors that articulate personal identity and atmosphere through manipulation of spatial volume, placement of furniture and surface effect. The new houses stand for an experimentation of exterior/interior spatial qualities framed by domestic lives.

## Credits

Casanuova tutors from 2008 to 2012 are Dr.Nuttinee Karnchanaporn, Alvaro Conti, Denphong

Duangpattra, and Chanida Lumthawipaisal (teaching assistant) at Interior Architecture Program, School of Architecture and Design, King Mongkut's University of Technology Thonburi (KMUTT), Thailand. The studio was joined by Prof. Heeyoung Ahn, a visiting professor for the academic year 2009, from Konkuk Univeristy, South Korea. The project briefs have been co-written by Dr.Nuttinee Karnchanaporn and Alvaro Conti.

#### 4. Author's Profile

##### **Nuttinee Karnchanaporn, PhD**

Obtained her PhD in History and Theory of Architecture from Architectural Association, UK; MFA in Interior Architecture from The School of the Art Institute of Chicago, USA; and BFA (Hons)



Figure 07. A Final presentation is governed by a newly completed model of the transformed house at the scale of 1:20. Drawings, diagrams and working models developed during the negotiation process are also required for the presentation. (Source: C.Lumthaweepaisal)

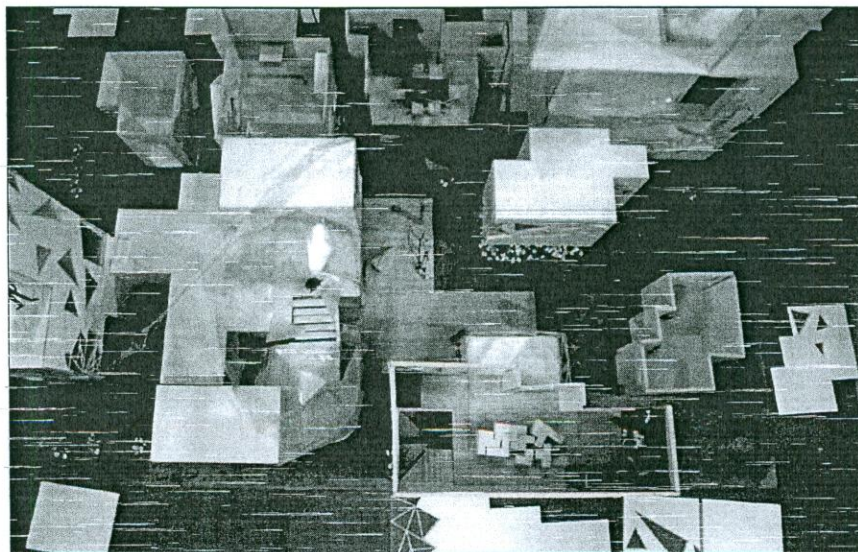


Figure 08. The new house, Denpakenpei House, materialises around newly developed social and living programs from the students acting as housemates. (Source: C.Lumthaweepaisal)

in Interior Design from Silpakorn University, Thailand. Nuttinee is currently a lecturer in Interior Architecture Program at School of Architecture and Design, King Mongkut's University of Technology Thonburi (KMUTT), Thailand. She was a chair program for Interior Architecture Program, School of Architecture and Design, KMUTT in 2006-2010. Although trained as an interior architect, Nuttinee is working in various fields: teaching, research, exhibition curatorial work, interior design, and writing on design related issues. Her main research interests are on contemporary Thai domestic interiors.

## Endnotes and References

1. School of Architecture and Design (KMUTT) Curriculum Handbook 2008 (Bangkok: SoA+D, 2008).
2. The text of Casanuova: Complexity of the House is a re-edited version from the text included in the book: Nuttinee Karnchanaporn, ed., SoA+D Interior Architecture Program 2004-2008 (Bangkok: Amarin Printing, 2008), 30-47.
3. Graeme Brooker and Sally Stone, What is Interior Design? (Switzerland: Roto Vision, 2010), 12. Brooker and Stone, What is Interior Design?, 6-13.
4. Brooker and Stone, What is Interior Design?, 6-13.
5. Mark Wigley, "Inside the Inside," in Joseph Newland, ed., The Architectural Unconscious: James Casebere+Glen Seator (Andover: Addison Gallery of American Art, Philips Academy, 2000), 23. and Lois Weinthal, ed., Towards a New Interior; An Anthology of Interior Design Theory (New York: Princeton Architectural Press, 2011), 383-393.
6. Weinthal, ed., Towards a New Interior; An Anthology of Interior Design Theory, 15.



---

AIDIA Editorial Board

Reviewers

Guidelines to submit paper

## **AIDIA Editorial Board**

### **Chief Editor**

**Zou Huying**

AIDIA President, Prof. of School of Architecture, Tsinghua University

### **AIDIA**

**Zhang Shili**

AIDIA Honorary President, CIID Honorary President

**Ye Hong**

General Secretary

### **CIID**

**Lao Zhiquan**

Senior Consultant of CIID, Professional Practice and Academic Committee

**Li Shucai**

Senior Consultant of CIID

### **KIID**

**Chan-Ohk Oh**

Prof. of Inje University in College of Design, Major in Interior design

**Jong-Jin Kim**

Prof. of Konkuk University in Graduate School of Architecture, Dept. of Interior Architecture

**Mi-Jeong Kim**

Prof. of Kyunghee University, Dept. of Hosing & Interior design

### **JASIS**

**Katou Tsutomu**

Prof. Takarazuka University of Art and Design

**Naoi Hideo**

Prof. Tokyo University of Science

**Nishide Kazuhiko**

Prof. The University of Tokyo

**Matsumoto Naoji**

Prof. Nagoya Institute of Technology

## Reviewers

### • CHINA

**Zou Huying**

Prof., School of Architecture, Tsinghua University

**Lao Zhiquan**

Senior Consultant of CIID

**Li Shucui**

Senior Consultant of CIID

**Ye Hong**

General Secretary, AIDIA

**An Zhixia**

North China University of Technology

### • KOREA

**Chan-Ohk Oh**

Prof. of Inje University in College of Design, Major in Interior design

**Jong-Jin Kim**

Prof. of Konkuk University in Graduate School of Architecture, Dept. of Interior Architecture

**Mi-Kyoung Ha**

Prof. of Yonsei University, Dept. of Hosing & Interior design

**Mi-Jeong Kim**

Prof. of Kyunghee University, Dept. of Hosing & Interior design

### • JAPAN

**Katou Tsutomu**

Prof. Takarazuka University of Art and Design

**Kawata Katsuhiko**

Prof. Nagoya Institute of Technology

**Naoi Hideo**

Prof. Tokyo University of Science

**Nishide Kazuhiko**



Prof. TheUniversity of Tokyo

**Matsumoto Naoji**

Prof. Nagoya Institute of Technology

**Tatebe Kenji**

Prof. Aichi Institute of Technology

**Ueno Yoshiyuki**

Prof. Chiba Institute of Technology

**WakaiShoich**

Prof. Nihon University

• **THAILAND**

**Apiradee Kasemsook**

Prof. Faculty of Architecture, Silpakorn University

**Sakol Teerawaaranyou**

Prof. King Mongkut's University of Technology Thonburi