

Design In Interior Architecture/Design and “THE REAL LIFE”

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Abstract

The Interior Architecture/Design is a process of dreaming and thinking. It is one of the most heart warming, and on the other hand, most uplifting of professions; “*we have lots of things in our minds*”, and having them on the drawing paper or on screen with the computer environment, which is the way to share it with colleagues and the relevant people around. However, according to me, the profession comes alive when the imagination turns to reality, so, that is why it is called as “*the real life*”.

The active processes and the real cases of the profession should be shared with the students and they should immediately have the ability and knowledge about drawing those decisions and/or modifications, by free-hand during the presentations or during the production periods.

By having the questionnaires and surveys with the interior architects/designers, business executives and customers the main question “Is the interior architects/designers feel equal to the task during the realization and production period?” is asked. With the help of the question and questionnaire(s), it will be a chance to discuss about the things those should be looked after and maintain some basic things with the technological changes/innovations. By this way, arranging the courses and/or procedures within the courses according to the daily conditions and requirements within “the real life” is discussed.

Keywords: Interior Architecture, Design and Reality, Interior Architecture and Education, Presentation Techniques, Technology in Education

Introduction

One of the foremost requirements of an Interior Architect/Designer within his/her profession is “to make the design”. It also reveals the designer continually renew himself/herself, and keep abreast of requirements, materials and systems that can be used to get on with this profession.

IFI (International Federation of Interior Architects / Designers) was founded in 1963 and describes that;

“Interior designers and interior architects synthesize human and environmental ecologies and translate science to beauty addressing all the senses.

The practitioner listens, observes, analyzes, improves and creates original ideas, visions and spaces that have measurable value.”

“The responsibility of the interior designers’ and the interior architects is to define the practice and the required expertise, educate ourselves and the public realm as experts in the built environment.

The responsibility of the interior designers and the interior architects is to advance the profession and advocate the social well-being.” and, the profession provides leadership and utilizes an iterative and interactive process that includes discovery, translation and validation, producing measurable outcomes and improvements in interior spaces and in the lives of the people who use them. This process delivers economic, functional, aesthetic and social advantage that helps clients to understand the value of their decisions and enables better decisions those are beneficial for the users and the society.

It is recommended that the profession becomes a trusted voice, and develops multiple research models in the context of physical, emotional and behavioural patterns of users.

By defining the problems related with the functions, the interior architect/designer can level the interiors by researching and adding creativity in order to solve the problem, because of that the interior architect/designer deals with the space analysis, space designs, site checking, building systems, aesthetics, constructional information, materials, relative equipment and equipment providence information.

“The interior architect/designer should be the one who has the ability, knowledge, and the experience for preparing the drawings and the documents for the interior spaces.”

Advancing technology and building materials always gives the opportunity to go further in the work of interior architects/designers. Therefore, it can move through the research for the design knowledge, and the gained knowledge will be real progress for the interior architects/designers.

To Design - To Create

Interior architectural design is intertwined with everything about people's lives and accordingly, interior architects/designers deal with reality. This is not just on paper or on computer screen, beside those, people working on the materials and techniques will be implemented through a combination for the cooperation, thus, it is a versatile profession.

During the process, the interior architects/designers deal with the employer(s), the customer, and with practitioners and industry people who are continuously together. The interior architect also negotiates with all and fulfils all the conditions that need to be made.

The management of the interior architect/designer shapes the construction site or the production way; and the work goes on according to the interior architects'/designers' management. So, this shows us that designing is not the only work for the interior architect/designer, with the control of the work the project should snap to life.

Life Cycle of the Interior Architecture/Design

The students of the profession have to fulfil the requirements and see these in order to try them out during their educational period, so as to be aware of the professional life. The nodes within the courses at schools are mostly getting on with the “creation phase”, that is the priority of the profession.

In doing so, the student designers have two ways to communicate; verbal and visual language. This is by the fulfilment of the necessary conditions, by putting forward the design and by this way the assessment is open to interpretation.

In order to create/make a design which is going to be evaluated, the problem should be well defined, and there should be the necessary research on the topic or topics. So the students need to learn or must have experience about the information collection methods or research methods in order to have the needed information about the subjects.

However, I do not think that it can be done only by visiting and collecting information on the internet, as that is often the case today. In order to get on with a topic or topics, besides information technology, the students should get on with the experienced people on topics and/or with the related companies in order to get information which is about the reality.

Thus, by this way the evaluation process of the project will be filled with so much information during the assessment. However, the fact should not be ignored; the eloquence of the designer has an important place in the description and presentation phase of the project.

Moreover, Dodsworth has identification about the subject;

"That's the nature of a good relationship; with customers, the designer will be required to establish an emotional connection, and in some cases, to establish a good client-designer relationship is more important than having either a brilliant resume or portfolio." (2011)

That concerns the conceptual stage of the project, giving the major decisions. It is created when the main terms are in the process, and the contract will be held after those.

Such time is one of the most important periods within the design process; like the emphasis in the teaching stage and the creation needs to focus on having or drawing "sketches". That is, from decision to life, the preliminary work for the creation of the design.

"Sketch is creation a self-directed action of the designer. Sing the song alone, as reading poetry or dancing.

That is a self oriented means of communication of the designer, a common language; the signs do not fit the style or system. In this sense, the drawings are notes of the interior architect/designer taken on paper." (URAZ, 1999)

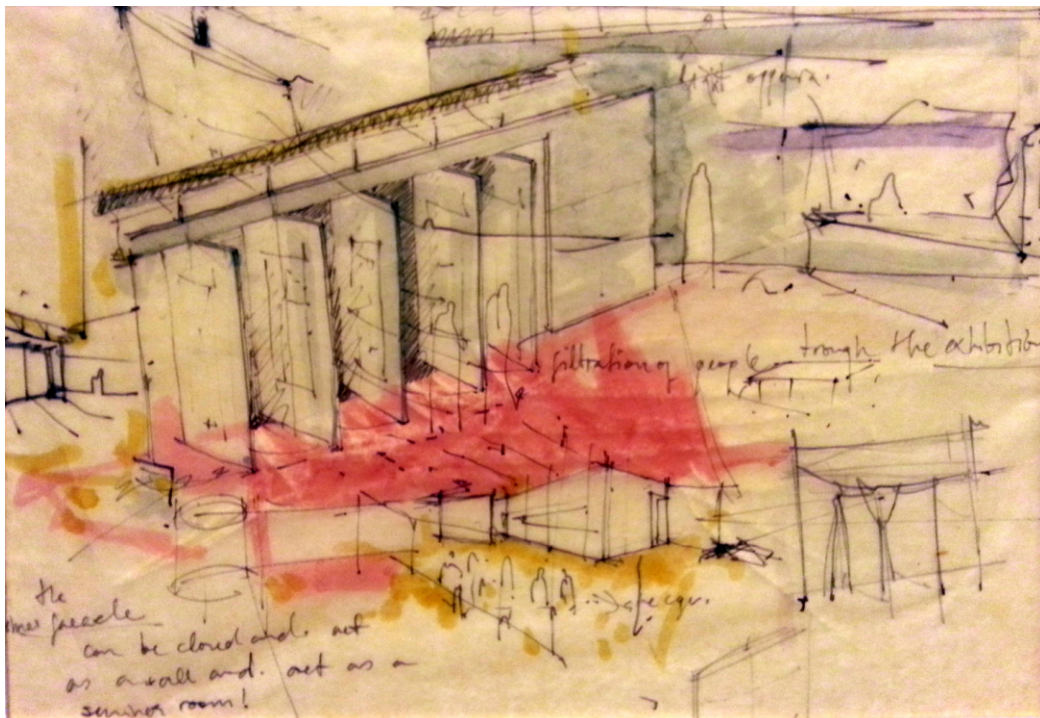


Figure 1: Sketch Drawing, Fitness Centre Indoor Facility, 2015.
Photo: Murat Özdamar

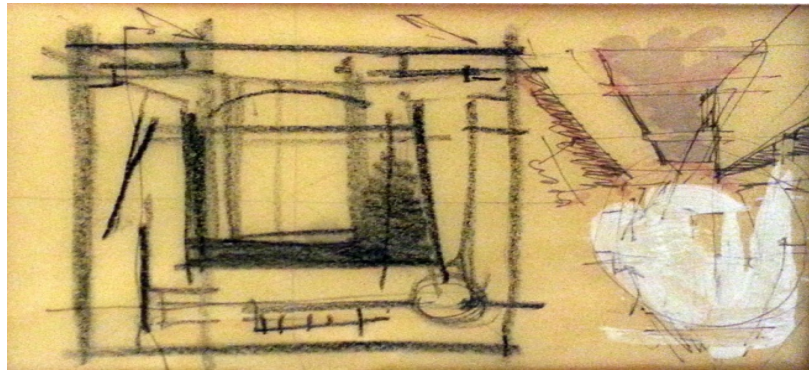


Figure 2: Sketch Drawing, Circulation-Concept, 2015. Photo: Murat Özdamar

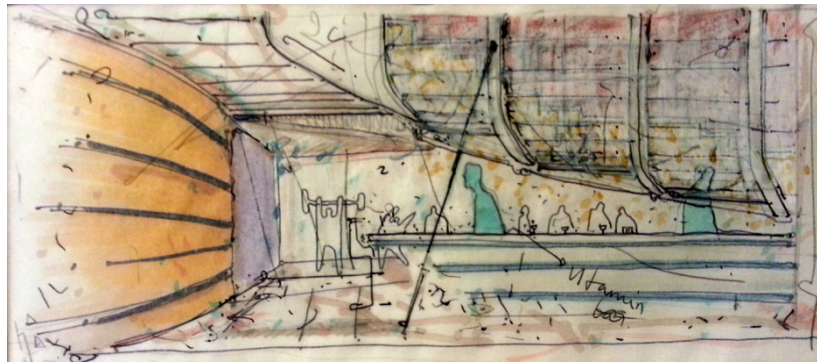


Figure 3: Sketch Drawing, Reception, 2015. Photo: Murat Özdamar

Thus it continues with the work of the designers ideas in search of access to accurate design by comparing within each other.

As a result of this process, designers must bring ideas and thoughts into our way of mutual technical agreement with drawing techniques. This will reveal the relationship of the mentioned ideas and projects to reality.

Presentation and "The Reality"

It certain that people cannot be expected to understand the language that we use in designers' midst, which are on ideas and comments with technical drawings of the designs. That is why, beside the technical drawings like plan, reflected ceiling plan, sections and elevations we have to get on with three dimensional drawings, animations and/or models, which are the ways for perception and spatial plan, to get the appreciation of the jury or the customer.

"The project is the presentation of the design work, and the designer actually has to use the necessary techniques in order to make the sale and by this way must put forward the convincing points of his design." (Dodsworth, 2011)

This shows that; with his/her drawings and presentation, the designer may direct the people within the design. The designer knows the parts which have importance, or which are unstable parts within his/her own project. So according to that, the designer chooses the way for the presentation.

"Presentation techniques, begins with the entrance to the meeting on time and in an appropriate way, including issues such as dressing; all can be summarized as to have a good impression on the people." (Dodsworth, 2011)

So the first step of the design process (in fact it is a never-ending process in our minds) ends or should end within the designer's mind, and this means getting a step forward with reality. Now, the

technical issues will begin to be dealt with according to the reality.

The transformation of the idea/dream to reality will cause satisfaction for designers. For this, the designer will not be alone during that period. This is the important part of the real life that has to be talked during the educational period of the profession.

It can be solved technically with the professionals involved within the manufacturing. They will come together with the meetings and interviews to talk about the things in order to manufacture or build. So there has to be documents in a language that can be understood by all of them, which is the "technical drawings" that should be prepared.

"Technical drawings and scale are certain in context; they describe the depth, width and length, and the relationship between the designed items. These drawings show all the relations, but the goal is to reflect the technical issues; that is not for presentation." (Dodsworth, 2011)

Presentational drawings will always be in the conceptual environment requirements. To have the designed a thing in the real life, the plan, section and elevation drawings will always be needed. This requirement, starts with the learning process of the interior architect/designer, and will continue throughout their whole professional life,, and beside these, three-dimensional representations and expressions, which may be both in the computer environment and in drawings/sketches by hand. Another addition to these; the "model", which can be a powerful way to have the expression of the third dimensional way of the design.

The technical drawing is used as a mandatory within the entire design disciplines, but according to the standards and systems of each profession.

As it is within multiple sources; the scales of the interior design and architecture with the metric system are:

Layout and placement plans, 1/200 and 1/100;

Floor plans, sections and elevations, 1/100, 1/50, 1/20;

System details, 1/10, 1/5, 1/2, 1/1.(Turkey Chamber of Interior Architects, 2009).

The drawings are created with the necessities of the interior architecture and the projects should be readable by each profession related with it. This means that, those things are not only for the interior architecture as profession, but also for the other related professions.w

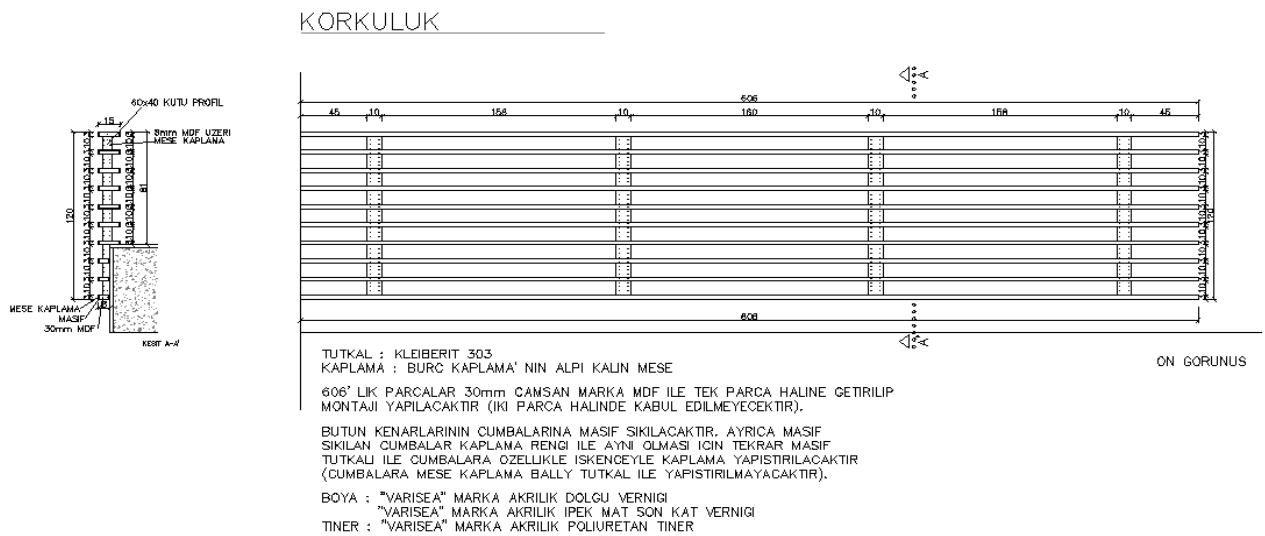


Figure 4: Production Drawing, A Handrail Design, 2009.

Photo: Murat Özdamar



Figure 5: Handrail, 2009.

Photo: Murat Özdamar

Then the interior architects/designers used to deal with the said projects, practitioners with the necessary documents for communication to be performed, and the drawings must be created according to that. According to interior architects/designers, the implementation stage is usually considered as the hardest part, as it is a long process.

According to the needs, the interior architect/designer has to create a good form of management at this stage; work distribution should be shaped according to the work program done by the interior architect/designer, and by that way, the old articulation comes alive, "Being faithful to the promise", which is an important part of the professional life.

In order to complete the job in a proper way, the interior architect/designer must constantly work on follow-up issues to meet the expectations. The interior architect/designer should be working and controlling both for the workshop and the manufacturing progresses made in the construction environment.

So the interior architect/designer is a person getting together for practicing with the manufacturers during the construction, for appropriate revisions which are done directly with them; it also comes to life with onsite application or detail drawings. Instant designs are made by free-hand quickly and actively with their details also.

While doing so, the interior architect/ designer must be able to move in two ways; firstly, the two-dimensional drawings of the details discussed, the second is to draw it in three dimensional ways, which is clearly going to be more understandable. It is also the interior architects/designers' ability to make hand drawings and to have knowledge about the going processes. And with the computer technology and programs today, we can have very realistic views related with the project; but in the manufacturing process or during the meetings, the interior architect/designer cannot ask for a period and say, "You will be waiting, and I am going to draw it on the computer drawing program".

Such distress or problems will be solved at that time "instantly" with the sketch drawings by the interior architect/designer and the professional people around there, so the ideas come together. Interior architect/designer should be able to use technological products developed for these, but should also have knowledge and skills in order to draw it by hand. For this, it is certain that they should be able to take the courses according to the drawing types during the learning process, but in order to get further, beside the courses, the students should continue with the sketches in order to educate themselves.

In another word; "practising". The students have to take a sketch book with them, and should have the courage to draw a scene that they have seen at that moment, in that sketch book.

Residential renunciation in the shortest way, "I cannot draw" is a defence. But the people themselves must always be open for research, work and applications in order to improve.

No one can do something in a perfect way at the first time, but the experiences have an important place here. The students or interior architect/designer candidates should work on the subject for

several times in order to fulfil the expectations and to learn to do it which is a degree of commitment of the subject and profession. This applies both for the computer and hand drawing environments.

Reality With The Main Question

According to the basic idea; the question of “Do The Interior Architects/Designers Feel Equal To The Task During The Realization And Production Period?” is studied with the survey.

The questions were;

- Name, Surname;
- Profession;
- The School/University Graduated From;
- Professional Working Period (not for customers);
 - 0-1 year
 - 1-2 years
 - 2-5 years
 - 5-10 years
 - 10 + years
- Who is dealing with the manufacturing consent;
 - Interior Architect/Designer
 - Manufacturing Firm Owner
 - Sub Contractor
 - Head Workman/Foreman
 - Other (Please explain/write).....
- Who is giving/dealing with the Production Drawings;
 - Interior Architect/Designer
 - Manufacturing Firm Owner
 - Sub Contractor
 - Head Workman/Foreman
 - Other (Please explain/write).....
- Who is dealing with the Production Details;
 - Interior Architect/Designer
 - Manufacturing Firm Owner
 - Sub Contractor
 - Head Workman/Foreman
 - Other (Please explain/write).....
- Production Drawings/Details;
 - Production drawings/details according to the problem during production
 - No production drawings/details, just estimation during production
 - Other (Please explain/write).....
- Production Drawings/Details,
 - Sketch drawings on that time
 - Sketch drawings after a period of time

- Computer aided drawings after a period time
- Other (Please explain/write).....

The survey was done with the Interior Architects/Designers, Interior Architectural/Design Students, Business Executives and Customers, and according to their considerations;

According to the survey, the following decisions have to be attended to within the educational period;

- Professional experience is really important and valid within Interior Architecture/Design for the educational development,
- The “personal confidence” has an important material particular in the profession,
- The new Interior Architects/Designers hesitate to be closely involved with their decisions related with the productions,
- The new Interior Architects (Especially 0-1 /1-2) hesitate to give detailing drawings related with their profession/responsibility,
- By the 2-5 years the Interior Architects/Designers do not hesitate to begin to give detailing for the productions,
- Especially the newcomers hesitate to have hand-drawings during the productions,
- The new comers generally try to have the job as “being done by somebody else”,
- The new comers hesitate to get on with the constructional/production drawings/sketches,
- Production Details and Drawings should be valued during the educational period

Results

In the professional life, regardless of each person's profession, I believe that “they must be continually working in order to proceed”. Interior architecture/design has also values for its own conditions. It is significant that we should achieve these values further by handling of necessity in time.

It is certain that, the interior architect/designer must be aware of these values and must have them by the time. Not having those values will give us the problem of “*not being advanced on the subject*”.

To have this in the real life, the students should learn about the real professional life that they will be facing with, within the educational period. They should know about the current conditions about the profession and the needs and expectations within it.

This means that, the necessary arrangements should be made within the course plans in order to investigate about the professional life; especially, the way of having changes with the decisions about the designs/productions and sharing those determinations instantaneously during a meeting, a production or a manufacturing process. Because of this,, the students of interior architecture/design should gain the ability and knowledge about drawing those decisions and/or modifications as soon as possible by free-hand during the presentations or during the production periods.

Thus, while working on the design, having the knowledge and ability to get their decisions on a paper instantly will also strengthen the relationships within the educational and professional life. This will make the new interior architects/designers move a step forward within the educational period.

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