All Tomorrow's Interiors

[iii]

All Tomorrow's Interiors

**16 June - 1 July
Reid Corridor Gallery
The Glasgow School of Art**

The **All Tomorrow's Interiors** exhibition presents reflections and speculations on how technology is deployed in domestic environments, today and in the future. This practice-based research investigates the potential consequences of emerging and imagined technologies, and asks how technology can be engaged in processes for the design and the representation of the domestic interior. From smart homes to autonomous devices, the exhibition features a diverse range of works that explore how technology can be engaged in processes for the design and representation of the domestic interior. Through speculative and critical design, the exhibition encourages visitors to question the implications of these technologies and to imagine new ways in which they might be integrated into our homes. The exhibition seeks to challenge visitors' assumptions about the role of technology in the domestic space, to provide a deeper understanding of the ways in which technology shapes our homes and our daily lives, and to think critically about the kind of future we want to build.

The exhibition includes work by Year 2 students and staff from the Interior Design department and members of the Image|Imaging|Interior research cluster at The Glasgow School of Art.

The **All Tomorrow's Interiors** exhibition is part of the Architecture Fringe 2023 programme.

A public tour of the exhibition with researcher Dave Loder will take place **12.00 Tuesday 20 June**

Exhibition Map

5
6
3
4
7
2
1

Entrance
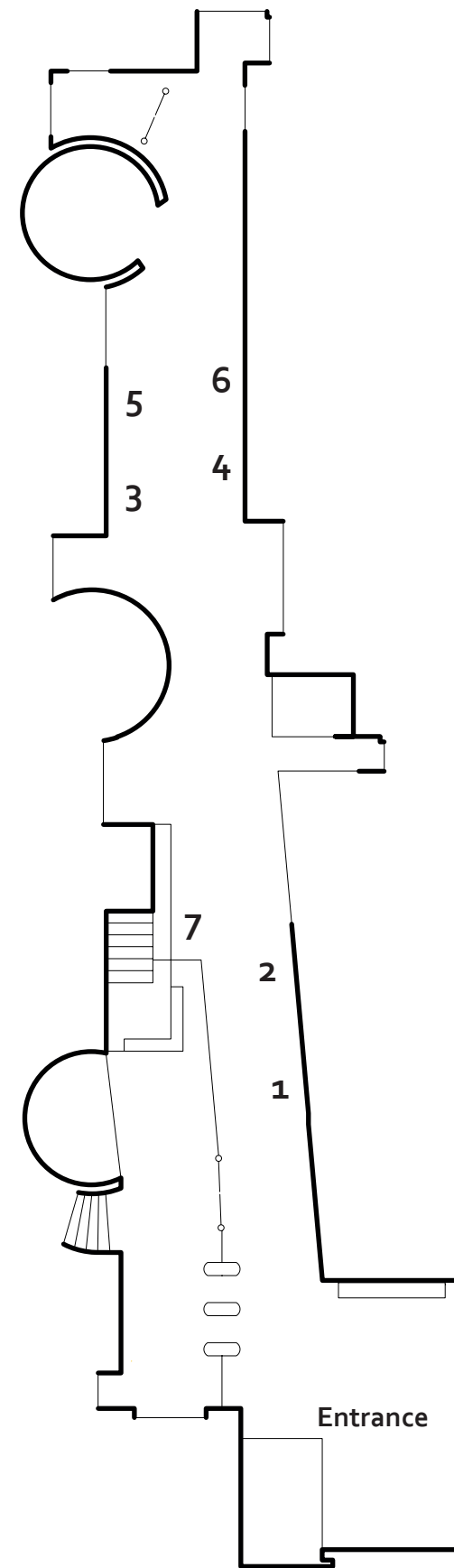
[1]
Drone Roam Roomba (2023)
Dave Loder

Appropriating the visioning of an autonomous vacuum cleaner, this video documents the vacant home of my late parents, an alternative to the estate agent's space-expanding photographs. The drone machine wanders the empty rooms, scanning and searching, bumping into walls and doors like a mechanical poltergeist. In defiance to anticipated digital faultlessness, flaws and insufficiencies are revealed as the device is caught in loops and is wedged under objects, the spatial glitching rendered on the screen.

The spatial survey is rendered as an artefactual experience, the hyper-pixilated outcome troubling the threshold of space and screen. Space is flattened to blocks of colour that surface the screen. The viewer is subjected to the seeing of the machine, as what machine vision 'sees' is not space, but the image of space. Images are no longer mere images, but an interfacing with the nonhuman.

[2]
The Housecoat – A digital disruptor (2023)
Pamela Flanagan

My proposal seeks to explore how layered patterns within the interior can disrupt the unwelcome infringement of our private interior through the seen and unseen digital eyes of surveillance which are data mining of our personal everyday occupation of home. How are the various digital devises documenting the choreography of my day to day? What are these wee eyes deciphering and whispering back to the data gods (or devils)?

The Housecoat – the modest and ultimate home attire – is my digital disruptor. The underrated garment is a space of itself, enveloping the body from the transition of slumber to consciousness, from the threshold of bed to the patient wait of the first cuppa to brew. This wearable proposal plays with the principles of camouflage and dazzle to create a glitch through the body movements to disrupt how are day-to-day habits are measured within the home interior. The real danger is digital, and it lurks within All of Tomorrow's Interiors...

[3]
Zoom Outfit (2021)
Finni Porter Chambers

This garment is designed for virtual video meetings. The *Mickey Mouse* pyjama set from Primark was a Christmas gift from my grandparents. I personally do not like *Mickey Mouse* and found this pyjama set embarrassing but I choose to wear it in the winter as the material is very warm whilst I work in my cold tenement flat. This pyjama set embodies what the bedroom used to be, "a refuge and a space where a person can 'truly' be themselves". The bedroom used to be a place where you could remove your 'mask' and wear whatever you want without trying to present the best version of oneself. Now an item of clothing I deem too embarrassing to wear outside of my private domestic space is not able to be worn within that private domestic space, even when necessary.

[4]
Glasgow tenement interior, living room, high ceilings, structural pine furniture with straps, large blue colourful wool rug, white walls, round mirror, bay window, light pine floors (image); marbled fabric (image); sewing machine, quilted interior (2023)
David Ross

A pattern for a patchwork quilt, created using a custom script built in the visual programming language Grasshopper. The script takes an image as an input, rebuilding it as a series of patchwork blocks. The project explores the use of a 'Digital Collaborator' – AI/coding – to assist an 'Analogue Collaborator' – the human – to create a personalised pattern for a domestically craftable object. The project exploits the benefits of patchwork craft (material reuse, inclusion of fabrics which host memory), whilst building upon it through the inclusion of an image significant to the Analogue Collaborator, encouraging the creation of domestic interiors which are expressions of their inhabitants. The image input to the script for *All Tomorrow's Interiors* (an interior and sewing machine made entirely of quilted textiles) was created using AI text-to-image generation in an iterative process – AI imaging/imagining the space in which the quilt is intended to be created and displayed.

[5]
Diegetic Future (2023)
Digger Nutter and Tor Payton

Held within the soundscape of films set in the future are hints of possible domestic spaces. By isolating the sounds from the dialogue, we can use them to help imagine a fictional future interior; the degree of familiarity or strangeness tests the edges of our comfort and imagination. Removed from their futuristic visuals many are reassuringly familiar to our 'now', others more speculative.

Diegetic sounds are heard within the film's fictional world. Dislocated from the original film, all these sounds become non-diegetic. They are interpreted, transcribed, represented and explored, describing a potential future auditory home-scape. Read these imagined futures while considering your future and present diegeses, and ask why these future soundscapes might sound so familiar.

Referenced film include; *Blade Runner (1982)* by Ridley Scott, *Tron: Legacy (2010)* by Joseph Kosinski and *Her (2013)* by Spike Jonze.

[6]
Taste Tab (2023)
Phil Morris

The nutrients required to maintain our bodies each day are synthetically reproduced in edible 'Taste Tabs' that deliver the full spectrum of flavour profiles. We can combine the need for carbohydrates, proteins, fats etc. with the desire for something sweet or spicy, with, for example, particular aromatics, or psychological effects of intoxication or adrenaline. The kitchen is fundamentally altered now that we no longer need to preserve, prepare, or consume the food we eat.

[7]
Aspirations of a side table (2023)
Anthony Coffield

No longer satisfied with its position within familiar Interior conventions, the side table has obtained leg grafts to elevate its horizontal plane to a level beyond the human gaze. A new hierarchy is emerging where furniture, influenced with generative AI, can democratize the interior and occupy real estate above the human inhabited space. Magazines and ephemera can be viewed via the convex lens, it's still a side table after all.

Finni Porter Chambers is an interdisciplinary artist and designer. She graduated with an MDes in Interior Design from GSA in 2021, exploring how the pandemic affected relationships with our domestic spaces and our bodies. Post academia, Finni has been working within participatory arts, founding MAKE!, Covid-safe arts workshops for 5-11 year olds in 2021. Subsequently, her internships at both ReMode and Risotto Studio expanded her work and practice into sustainable fashion making and riso printmaking. A recent project working with Dargavel Primary School brings together interior design, participatory art and printmaking, with Finni collaborating with pupils to design wallpaper for new classrooms.

Anthony Coffield is a graduate of, and Lecturer on, the Interior Design programme at the GSA. He has designed a range of interior projects which include stage sets, personal house, and a redundant coal power station. Other interests include furniture making, creation of digital art, and making music with his son Leif Coffield.

Pamela Flanagan is Programme Leader for BA Hons Interior Design at GSA. She has taught at GSA since 2013, having previously practiced in London for 13 years specialising in Fashion Retail Interiors and experiential Brand Environments. Her current research focuses on fictional spaces via the analysis of constructed spaces of performance, film and TV to question how set design informs, imagines, and creates new understandings of characters and narratives through a spatial dialogue. This research observes a parallel between costume design and set design as visual endorsements of the narrative to interweave the body within the mise-en-scène.

Dave Loder is a spatial practitioner working fluidly across installation, interiors, architecture, landscape and sound. His research practice is contextualised by feminist 'worlding', focusing on the overlapping technological and infrastructural conditions through which we spatially engage with and are structured by the world. Dave is currently Lecturer in Interior Design at GSA, where he is also PhD Coordinator for the Mackintosh School of Architecture, Course Leader for the Worlding Fictions & Fictional Worlds postgraduate elective module and leads the Image|Imaging|Interiors research cluster.

Phil Morris is a Lecturer in Interior Design at GSA and recent graduate of the school's MDes in Interior Design programme. He is a practicing multi-disciplinary designer, with experience across Exhibition Design, brand, print and environmental Graphic Design.

Digger Nutter and Tor Payton work together as speculative designers and problem-finders. Using immersive and interactive installations and events, they aim to start conversations, highlight problems to start solutions and encourage participation and community building. Working with private and public institutions and businesses, including Natural Heritage Scotland, NHS Highland, and Canary Wharf Group. Digger is a Lecturer in Interior Design at GSA. His current research projects explore the understanding of physical and digital studio and their overlap. Tor's AHRC-funded MPhil 'The Rules and Structures of Participation' (University of Glasgow) focussed on supporting and enhancing modes of participation within public participative art.

David Ross's interests surround environmentally responsible materials and manufacturing, the combination of digital and craft methodologies and the democratisation of design. David was a 2009 graduate of Product Design Engineering at the GSA. He worked in design for several years in Glasgow and Leipzig, and was a co-founder and co-ordinator of design community Analogue Social, before returning to GSA in 2020 to study the MDes in Interior Design. David is currently Lecturer in Interior Design at GSA and runs the collaborative design studio Half Year Studio. He has exhibited work at London Design Festival, IMM Cologne and various venues across Glasgow.

Exhibiting undergraduate Interior Design Year 2 students are:

Sophia Cavalluzzi
Anna Campbell
Lucia Coggins
Kyle Dunkley
Yuki Furusawa
Reiko Kondo
Sarah McCaffrey
Jemma Murdoch
Somayya Nabawi
Beth Orr
Jessie Orville
Barsha Poudel
Iona Scott
Olya Serdyukova
Lucia Xia
Weiyi Zhang
Zhuoer Zhong

The *All Tomorrow's Interiors* exhibition has been organised and curated by the **Image|Imaging|Interior** research cluster

@image_imaging_interior

ARCHITECTURE FRINGE 2023

[iii]
Image|Imaging|Interior

_idgsa

THE GLASGOW SCHOOL OF ARt