

Teaching-learning Experiences in Interior Architecture in the Context of Creative Economy and Socially Responsible Design

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Objective

- To seek new areas of opportunity for Interior Architecture facing contemporary, globalizing world and responding to local needs and demands.

Contents


- Problematics and repositioning
- Just to begin with...a little bit of theory
- Approaching creative economy and social responsibility
- Habitable objects?
- Reinforcing Interior Architecture's role in creative economy
- Designer as a problem-seeker
- Conclusion

Problematics and repositioning

- Movement of Modern in Architecture: Interior Architecture was considered:
 - superficial without a real cultural, artistic or aesthetic importance.
 - meaningless decoration without political or economic impact.

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- The contemporary re-positioning of Interior Architecture has been:
 - very rapid.
 - not quite assimilated by the Interior Architecture education and the public in general.

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- Demands for educational strategies:
 - new areas of opportunity.
 - expanded possibilities (and problematics).

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- In the context of Mexico:
 - strong compromise with a socially responsible.
 - new optics compared with the traditional disciplinary outcomes.
 - innovation to attend social demands through new technologies of habitable spaces.

Just to begin with...a little bit of theory

- Globalization of the late 20th and the early 21st century:
 - need for innovation beyond the traditional production of goods and services.
 - demands for taking advantage of creative forces.
 - generation of wellbeing and prosperity.

- Alois Schumpeter (1934):
 - development of commercial mechanisms for the exploitation of the outcomes of innovation (creation of imaginaries).
- George Yudice (2002):
 - the concept of a brand: redefinition of meanings responding to the commercial demands for new contents.

- Villem Flüsser (1999):
 - design as a process of signification-objects and spaces acquire renewed characteristics.
- Richard Florida (2012):
 - new ideas about the economic and social development: the vision of the creativity as a crucial sphere for investment.

- Inter-American Development Bank (IADB) (2013):
 - creative industries, or creative economy, as a force to trigger a social, economic and political deal to guarantee sustainable development.
- Interior Architecture as an important piece in an economic structure...????

Approaching creative economy and social responsibility through design workshops

- Case studies explored:
 - Singapore.
 - South Korea.
 - Minneapolis and Philadelphia, USA.

Approaching creative economy and social responsibility through design workshops

- Discoveries:
 - creative industries and design in creative economy as indicators of the level of national creativity.
 - re-engineering of national/local image through exposition of novelty design.
 - promotion of good design to reach potential new consumers.

Habitable objects??

- Habitable objects from Interior Architecture stance:
 - designed as objects, but used as architectural spaces.
 - designed and produced through digital technology.
 - light, transportable and removable solutions apt for mass production.
 - responding to a diversity of contemporary demands.

Reinforcing Interior Architecture's role in creative economy: chair collection and transportable expository

- Re-engineering of the idea of the “Mexican” through innovation.
- User's needs on design thinking basis.

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- Experimentation of alternatives through digital prototyping and fabrication.
 - Exploration of potential sponsors for the travelling expository.
 - Promotion of novelty design to new groups of consumers.



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SILLA 3.1
DISEÑADOR: CARLA MACP
DIMENSIONES: 0,8 X 1,8 X 0,8 M
MATERIAL: ESPUMA METALICA

SILLA 3.2
DISEÑADOR: CARLA MACP
DIMENSIONES: 1,2 X 1,2 X 0,8 M
MATERIAL: MADERA





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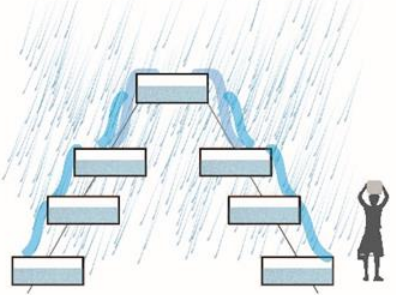


Designer as a problem seeker: design's social responsibility

- Fonseca Reis (2008):
 - creative economy managed through a social, economic and political deal.
- Richard Florida (2012):
 - role of designer as a problem seeker, not only as problem resolver.

PROCESO DE DISEÑO

22/28



Primer prototipo

- ✗ No logra retener grandes cantidades de agua
- ✗ No es estético a la vista



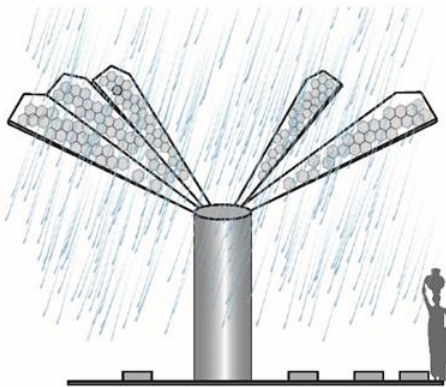
Segundo prototipo

- ✓ Es estético
- ✗ No retiene agua
- ✗ No proporciona poca sombra



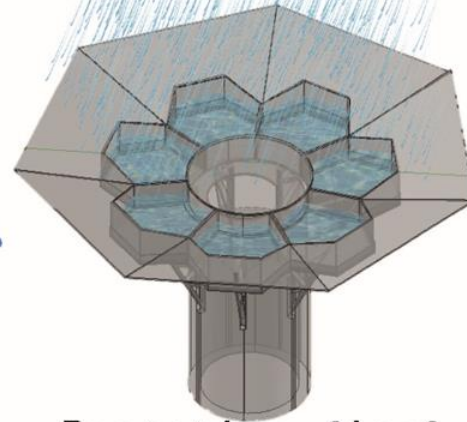
Tercer prototipo

- ✓ Es estético
- ✓ Retiene agua
- ✓ Proporciona sombra
- ✗ No retiene grandes cantidades de agua



Cuarto prototipo

- ✓ Es estético
- ✓ Retiene agua
- ✓ Proporciona sombra
- ✓ Acumula grandes cantidades de agua
- ✗ Difícil de ensamblar
- ✗ No funciona para la purificación



Prototipo final

SISTEMA DE ENSAMBLAJE

22 PIEZAS

Cilindro



Armaduras con base(7)



Contenedor recolector y purificador(7)



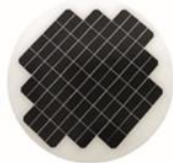
Tapa con compuertas



Mobiliario(4)



Panel Solar



Llave de nariz con candado



MATERIALES

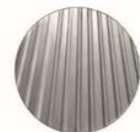


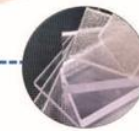
Lámina corrugada



PTR inoxidable



Fibra de vidrio



Fibra de vidrio

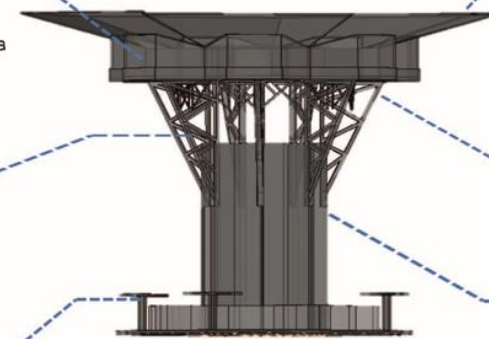


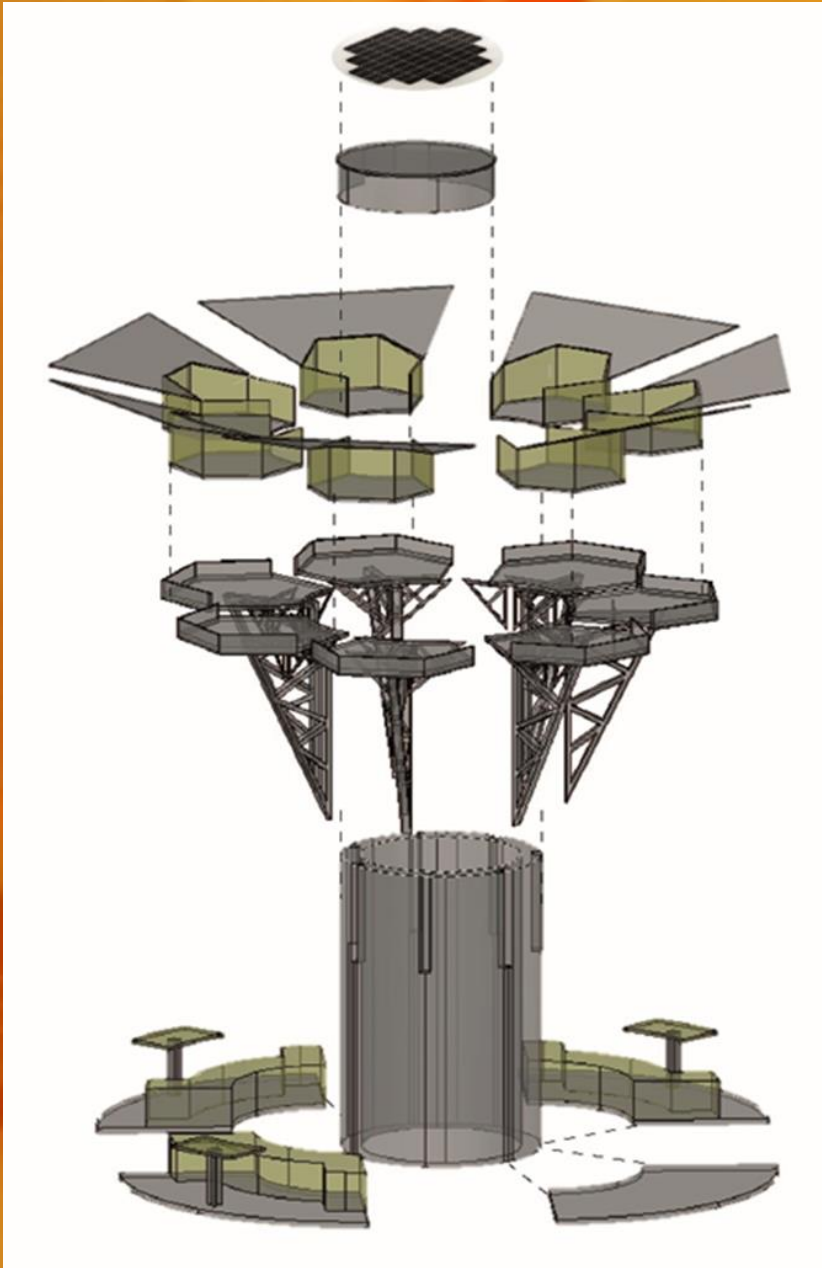
Solera inoxidable



Plásticos AB
Anti-Bacterias

Impide el paso de la luz
evitando el desarrollo
de microorganismos.





Conclusion

- Interior Architecture education, creative economy and social responsibility:
 - reinforcing the disciplinary identity.
 - extending the disciplinary field beyond its accustomed limits.
 - responding to demands for economically, technologically, politically and socially responsible development.
 - responding to needs through creativity and innovation strategies.

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A close-up photograph of a yellow flower, possibly a rose, with a dark background. The petals are layered and show some orange and red tones. The text "• Thank You." is overlaid on the left side of the image.

• Thank You.