The Emergence of *Interior Architecture*

Maryam Darbandi, Nadieh Imani,
Mohammadreza Rahimzadeh

University of Art
Iran

Abstract

Less than a century has passed since the creation or at least the use of the term interior architecture. *Although interior architecture had existed before and was considered an inseparable part of architectural work, some developments and changes became the basis for the formation of interior architecture and, as a result, its appearance independently of architecture. The main impact of these developments in the independence of interior architecture can be traced to the 19th and 20th centuries when the field of two specialisations of the same family, interior decoration and interior design emerged. This article aims to take a step towards understanding what interior architecture is by understanding the origin or emergence of this speciality. Therefore, in this research, firstly, the background of the emergence of interior decoration and interior design is discussed, then why and how interior architecture appeared is investigated and analysed. The methodology of this research is interpretive-historical and the findings are expressed using graphical methods in the form of flow charts, timelines, and diagrams. In the conclusion of this research, a conceptual model is presented to explain the impact of the emergence of these three specialities on each other.*

Keywords: interior decoration, interior design, interior architecture, emergence, formation

Correspondence Address: Nadieh Imani, School of Architecture and Urban Planning, University of Art, No. 56 Sakhai St., Hafez Ave., Tehran 1136813518, Iran. Email: imani@art.ac.ir

Introduction

Understanding the origin and causes of the formation of a thing helps to know what it is (Aristotle, ca. 384–322 B.C.E/1966). In other words, by rooting and knowing the factors and conditions of the formation of a speciality, it is possible to identify the demand and need that influenced its emergence and to understand the nature of the speciality. The purpose of this article is to know interior architecture. Understanding how interior architecture is formed can clarify its nature.

It is not possible to understand the origin or formation of interior architecture without understanding the origin of the emergence of interior decoration and interior design. *Interior decoration*, *interior design*, and *interior architecture* are three terms that indicate specialisations used in organising interior spaces. The emergence of these three specialisations occurred in a historical process: first, interior decoration in the early 19th century, then interior design in the early 20th century, and then later interior architecture. The formation of interior architecture specialisation is intertwined with the formation of interior decoration and interior design specialisations. As a result, to understand the origin of the emergence of interior architecture, we first look at how interior decoration and interior design were formed. Then, we discuss why and how interior architecture appeared.

This research addresses the emergence of interior architecture concerning the formation of interior decoration and interior design and in fact, examines the relationship between the emergence of these three specialities together. In this research, this is expressed in graphic diagrams. A timeline of the path of this formation process is presented and the relationship between the emergence of these three specialities is depicted in the form of a conceptual diagram. Such investigation attempts to explain a conceptual model by looking at the formation of the same families of interior architecture (i.e., interior decoration and interior design) and by recognising the multifaceted relations between them. Since the subject of this research is to know the origin and the way of the formation, the main focus is on the beginning of the objectification of these specialities, which lasted from the beginning of the 19th century to the end of the 20th century.

The method in this research is interpretive-historical. "History research accesses evidence from the past. At the strategic level, schools of thought affect how past conditions are interpreted. Tactically, history research entails fact-finding, fact evaluation, fact organisation, and fact analysis. It requires an interpretive imagination" (Groat &

Maryam Darbandi, Nadieh Imani, Mohammadreza Rahimzadeh

Wang, 2013, p. 207). This research attempts to provide descriptions of the origin by examining, analysing, and interpreting sources and evidence as well as depicting them in a graphical way in which interpretive-historical thinking has been diagrammatised into flow charts, timelines, and conceptual models.

Interior Decoration

The beginning of the 19th century was a time when many changes and developments, including social, political, and economic, led to the formation of new ways of human life. These developments, which are the background of the modern revolution, gradually led to fundamental changes in science, technology, and lifestyle (Edwards, 2011). In fact, a new understanding of various issues and matters caused the formation of new demands and needs. The profession of interior decoration was a matter that became a subject behind a series of these developments.

Perhaps the first sparks of the emergence of interior decoration can be traced to France in the early 19th century. According to Rice (2007b), the French Revolution and the formation of the bourgeois class provided a context that led to the emergence of culture and as a result, new needs. "Consumer culture," the desire to "show oneself," as well as the formation of a concept called "domesticity," were among the leading cultural developments that became the background of finding interior decoration subjectivity (Rice, 2007b, pp. 1–5). In addition, the fear of poverty and escape from being considered poor led to the idea that if any of the interior surfaces of the house remain uncovered and empty, it is a symbol of poverty. Benjamin (1999) said, "people became obsessed with the desire that no wall or floor be left bare; bare floors became a mark of poverty" (as cited in Rice, 2007b, p. 26). As a result, during this period, the tendency to collect objects, furniture, and coverings increased to fill as many surfaces as possible.

On the other hand, it should be considered that these changes are parallel to the Industrial Revolution and changes in technology and construction tools. This leads to ease and thus increases the speed of making furniture, reducing the cost of consumer items (Williams, 1982). Therefore, the multiplicity of types of furniture and decorative components in the interior space makes it possible for more people from society to access it.

Meanwhile, the professionalisation of architecture is considered a significant turning point in interior design development. In the early 1800s, to advance in the 'profession,' architects tried "to distance themselves from all things domestic, craft-orientated, and ultimately

inferior" (Lees-Maffei, 2008, as cited in Wild, 2019, p. 9). In *Curtain Wars: Architects, Decorators, and the 20th-Century Domestic Interior*, Sanders (2002) notes the tension between architects and decorators that creates a separation between interior and exterior design and creates a divide between interior decoration and architecture. He claims that modern architects distance themselves from excessive surface work of the interior decoration of that period.

Architects' refusal to do interior decoration work inevitably led people to upholsters and furniture dealers. In this era, the work of furniture makers extended from furniture to walls. The fabric and wood used to make the furniture were also used in the interior walls. It can be said that the furniture makers or upholsters were in charge of interior decoration. However, furniture makers were not the only ones responsible for interior decoration. Sometime later, around 1830, sellers of furniture and finishing also joined this business and besides selling objects and furniture, they started advising on how to decorate the whole house. These people started organising their businesses, and some of them took the form of a company or office. These companies offered catalogues to display their designs (Edwards, 2011). This shows the careful attention of the people who—although without training and background—were in charge of the decoration work.

So far, we have discussed the historical course of interior decoration formation. This period lasted for about one century until gradually, along with upholsters and furniture sellers (who only provided services related to interior decoration), people began to do this work 'professionally,' and as a result, interior decoration gradually emerged as a specialised profession. It can be said that before the 20th century, there was no profession called interior decoration (Massey, 2020). However, at the end of the 19th century, whispers of looking at interior decoration as a profession or a professional activity could be heard. Therefore, the emphasis on interior decoration as a specialised profession gradually increased. In this regard, especially in the late 19th century, women played an important role. The main factors behind the emergence of the interior decoration profession are illustrated in Figure 1.

However, despite the advancement of the professionalisation of interior decoration and the implementation of essential measures such as the establishment of the British Association of Interior Decorators in 1899 and the establishment of the Association of Decorators in New York in 1914, some changes were taking place that provided the basis for the formation of the interior design

profession—a profession that somehow tended to sit in the place of interior decoration.
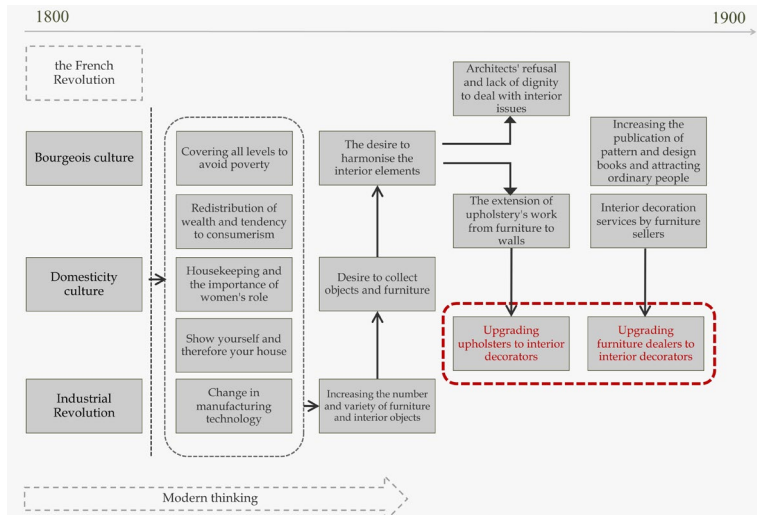

Figure 1
The influencing factors related to the formation of interior decoration (Image by authors)

Interior Design

The emergence of interior design as a professional practice occurred between the first and second world wars, in the years between 1920 and 1930 (Caan, 2011). This was not done in isolation. Caan (2011) believes this profession emerged simultaneously with other specialised design disciplines, including industrial and graphic design. During this period, architecture was also considered a profession completely independent of the practical skills of the builder. The shock of the Industrial Revolution and the mass production of goods by semi-skilled workers rather than accomplished craftsmen forced emerging design disciplines (Caan, 2011). Here, the interior design position was drawn among other design disciplines and interaction with them. This situation is different from what was previously discussed regarding interior decoration. While interior decoration grew among the forces of social changes and the need for objects, furniture, and coverings in a suitable arrangement, the interior design came to the fore in a system of forces from other design fields.

However, what about interior design that is not in interior decoration that has caused the attention to turn from interior decoration to interior design and so essentially gave rise to something called interior design? The most crucial essence or key feature of interior design compared to interior decoration can be traced to an attitude rooted in the term *total work of art*. *Gesamtkunstwerk* is a German aesthetic term used by the composer Richard Wagner (1812–1883)

in 1849 to introduce the ideal art form. This term means a complete work that includes all artistic forms. Wagner (1900/1995) intended to unify all forms of art in the form of theatre or opera. However, this term entered architecture and found an important place in this profession (Wolfman, 2013). Total work of art in architecture means that all building components are designed according to a specific style and are in perfect harmony and coherence; it is as if the building is a work of art with integrated components.

Now the question is, how did this term affect the change of interior decoration to interior design? To understand this effect, we examine one of architecture's essential movements, the Bauhaus movement (1933–1919). In fact, Bauhaus, with the concept of total work of art tried to bring together many disciplines of practical arts "under the umbrella of architecture" (Edwards, 2011, pp. 34–35). The critical point is that, in such an effort, interior decoration or dealing with interior space, is connected to architecture and falls 'under the umbrella' of architecture. As a result, the interior space was looked at from the architectural point of view and this caused a fundamental change in the interior space work. Because the architectural view and the way architects deal with it differs from how decorators deal with interior space, this caused the desire to change the term. As a result, from the designers' point of view, the term *interior decoration* did not fit in the dictionary of what they did in the interior; *interior design* seemed a more appropriate term.

But the conflict between retailers and architects is another important point. A conflict took place over the control of the interior space, but in the end, the winner was the interior designers. "Indeed, the interior emerged as the newly articulated entity at stake in this battle, properly belonging to neither profession" (Rice, 2007a, p. 178). In this sense, those who played a role at the beginning of the formation of interior decoration were gradually looked down upon and the emphasis on the professionalisation of interior decoration pushed it toward interior design.

Another distinguishing aspect of interior design and interior decoration (in a sense used in that period) was that the lines of modern architecture and categories arising from technology and modern thinking had a significant impact on interior design. Interior design, compared with interior decoration, has more connections with architecture. In a sense, interior design has different tasks from interior decoration according to its formation context. Paying attention to categories such as efficiency, technology, standardisation, new aesthetics, and new materials that are rooted in

modern architecture causes new concerns facing the interior space. On the other hand, due to the architectural approach to interior space, spatial planning, services, and equipment were placed next to furniture and furnishings (Edwards, 2011). Interior design is a discipline about role-playing and spatial experience, not a discipline about composition and style, which distinguishes it from interior decoration and architecture (Attiwill, 2004).

In fact, interior designers have distinct characteristics compared to interior decorators. Designers are usually formally educated and work in non-domestic jobs. Because in the commercial sector, the value of 'good' interior design was better understood (Clegg & Mayfield, 1999). This made interior design covers a wider field, unlike interior decoration, which was mainly limited to domestic spaces. On the other hand, according to Loveday (2003), interior decorators usually deal with surfaces and objects placed in space and their main activity is selection and purchase based on a set of tastes. However, interior designers consider three-dimensional space; using geometry and dealing with materials, they do construction work and often use a screen to show the design and materials to the client. Loveday (2003) believes the work of interior designers is related to interior decoration and at the same time, to architecture. He believes that the work of interior designers is thoughtful, critical, and theoretical. Little by little, the public understanding of the distinction between interior decoration and interior design was expanding. This trend also affected professional associations.

The process of changing the names of the titles that were chosen for the national or international professional associations of interior decoration is also evidence of the desire to turn from interior decoration to interior design. In 1953, the Institute of British Decorators, which was founded in 1899, was renamed the Incorporated Institute of British Decorators and Interior Designers. In 1975, this association changed its name again, this time to the British Institute of Interior Design. On the other hand, in the United States of America, in 1914, the Decorators' Club was established in New York and in 1931, the American Institute of Interior Decorators (AID) was established. However, about 30 years later, in 1961, this association changed its name to the American Institute of Interior Designers (AIID). Changing the name of 'decorator' to 'designer' during this period is an important point. Since then, numerous associations and organisations have been established worldwide for interior design as a profession. So, 74 international interior design groups are listed in the culture of 1991 associations (Baxter, 1991). The influencing factors in the emergence of interior decoration are shown in Figure 2.
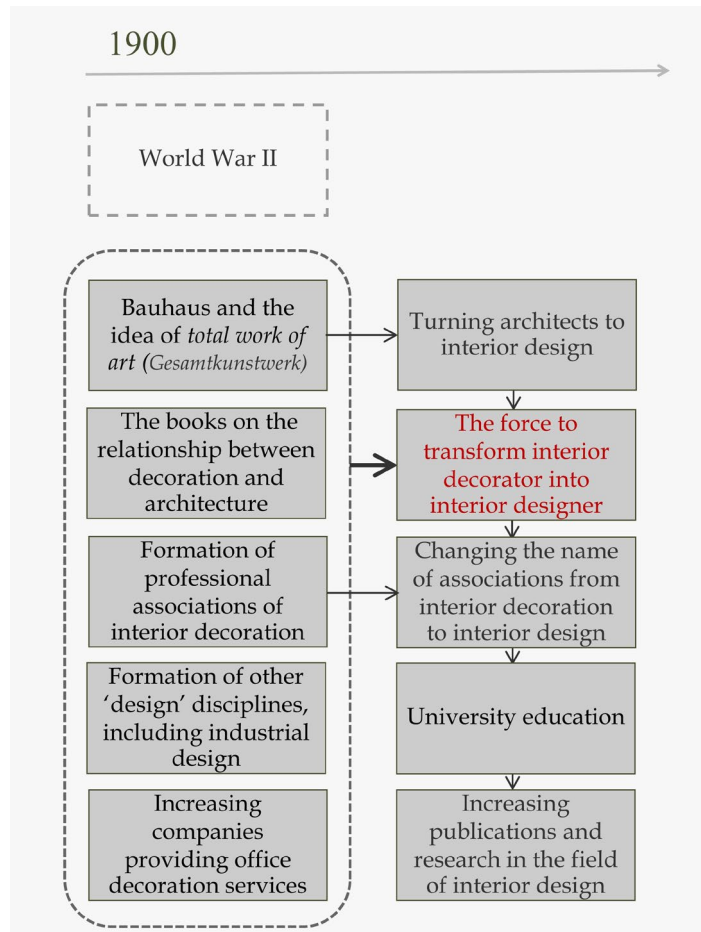
Figure 2
The influencing factors related to the formation of interior design (Image by authors)

Nowadays, along with interior design, interior decoration is also relevant in profession and education. According to the differences between these two, each has found an independent place and identity. However, with the advent of interior design, the field of interior decoration has become narrower and more limited. So far, we have discussed the two specialities of interior decoration and interior design. Alongside these two and in the continuation of their life, another term is also used, *interior architecture*.

Interior Architecture

The use of the term *interior architecture* has less history than *interior decoration* and *interior design*. Less than a century has passed since the creation or at least the use of the term interior architecture. Although, there are different opinions on this matter. Königk (2010) claims that the term interior architecture appeared for the first time in 1993 in

Maryam Darbandi, Nadieh Imani, Mohammadreza Rahimzadeh

the book *Interior Architecture* by Kurtich and Eakin (1993). Kutrich and Eakin (1993) said in the mentioned book that the first piece of the book titled *The Rise of Interior Architecture* was published as an article in 1984 and more important than this, they also claimed that:

> Some progressive design firms began using the term Interior Architecture in the early 1970s. They felt at the time that no term properly described the unique quality of their work. They sensed a need to separate themselves from the current practice of architecture. They also did not feel any close allegiance to traditional interior design or decorating firms. Concurrently a few of the progressive design schools introduced the term to emphasize the allegiance with architectural thinking. Many interior design programs were part of home economics departments, which taught style and decoration as a complement to homemaking classes. This approach did not satisfy the needs of serious career-oriented students. A new professional emphasis was born out of the emerging demands under the banner "Interior Architecture." (Kutrich & Eakin, 1993, p. 3)

Along with the above dates, a quote from White (2009) in her important article titled *What's in a Name? Interior Design and/or Interior Architecture: The Discussion Continues* said that "Interior architecture was a term used at least as early as the 1920s in the Bauhaus—Lily Reich called herself an 'interior architect,' so it is a term has been in existence but not used as often" (p. xii). So, this is less than a century since the term interior architecture was created but we could say it has been used as often in the second half of the 20th century.

However, what is the reason for creating a new term to name this profession? As mentioned, in the trend that went from interior decoration to interior design, the connections between interior design and architecture became stronger than interior decoration and architecture. This desire to connect with architecture reached its peak by choosing "the name interior architecture instead of interior design" (Caan, 2011, p. 94). It can be said that using the title interior architecture is an attempt to give credit to this profession, a credit that is obtained by bringing it as close as possible to architecture (which had already gained credit). As Wild (2019) said, "'Interior Architecture' is nomenclature adopted by some practitioners and academic programs to combat the notion of inferiority and attempt to align status with architecture" (p. 48). However, the process of changing the title from interior decoration to interior design has an essential difference from the process of interior design to interior architecture.

In fact, the emergence of interior design as opposed to interior architecture was greatly welcomed. The reason for this is that interior design is sufficiently distinguished from interior decoration. In fact, the boundaries and scope of interior design work are different from interior decoration work and this has reached a relatively large agreement among experts. However, this distinction between interior architecture compared to interior design does not exist sufficiently, or at least there is no consensus. Some even think these two titles are equivalent to each other and interior architecture is not indicative of a different profession but merely a proposal to change the title. For example, the naming of the International Federation of Interior Architects/Designers (IFI)[1] was established in Denmark. It is evidence of the claim that the title interior architecture is considered equivalent to interior design. This becomes more complicated when some researchers oppose using the term interior architecture. For example, Caan (2011) considers interior architecture as something that:

> Threatens to rob interior design of its unique characteristic, to divorce it from its prehistoric origins and its intrinsic connections to cognitive behavior and social science. Today's interior designer needs to be a comprehensive professional who can implement beneficial environments for human occupation. Such a designer must have expertise beyond the usual skills of an architect or a decorator. (p. 94)

In fact, Caan (2011) considers using the term interior architecture as a threat to interior design. Some other researchers are also against using this term. Kaptan (2014), in *Interior Architecture and Interior Design: Two Concepts, One Profession*—as the name of the article suggests—considers interior architecture and interior design as equivalent professions but he believes that due to the different concepts that exist in these two terms, using the term *interior architecture* causes ambiguity and confusion. Hildebrandt (2004), in his article, *The Gap between Interior Design and Architecture* about the difference between interior architecture and interior design points out that interior architecture never leaves the position of architecture. He believes that the statements of interior architecture are included in the interior in the same proportion as the exterior. As a result, interior architecture is placed under the work of architecture and the services of the architectural profession, while this is not the case with interior design. For this reason, interior design can function independently of architecture (Hildebrandt, 2004).

---

[1] This association was founded in 1963 under the interior design title but the interior architecture title was later added to it (Könik, 2011).

Maryam Darbandi, Nadieh Imani, Mohammadreza Rahimzadeh

Königk (2011) in an article entitled *The Embarrassment over Decoration: Arguing against Title Change—The Case of 'Interior Design': 'Interior Architecture'* considers the use of the title interior architecture because of the feeling of shyness that exists in the decorative aspect of interior design. He considers the creation of the title interior architecture to be related to an attempt to get rid of this feeling. However, in this article, Königk (2011) considers interior design beyond decoration and strongly opposes this title change. He believes interior design is more appropriate than interior architecture. Because it more accurately expresses 'interior work' and the design process in this profession. Furthermore, it has a more extended usage history and is more universal. He assumes the use of the term interior architecture to be harmful to the profession of interior design (Königk, 2011). Despite this, some people fundamentally recognise the profession of interior architecture as a distinct entity.

The theorists who believe in the legitimacy of interior architecture try to explain its relationship with interior design or architecture by providing definitions. For example, Hay (2007) believes that interior architecture has emerged over the past 30 years to fill the void between interior design and architecture. He considers interior architecture a design approach that intervenes in existing buildings (Hay, 2007). Similarly, Brooker and Stone (2007) believe that interior architecture is "concerned with the remodelling of existing buildings [...] It bridges the practices of interior design and architecture, often dealing with complex structural, environmental and servicing problems" (p. 126). On the contrary, interior design is related to projects that "require little or no structural changes to the existing building ... The original space is very much retained in its original structural state and the new interior inserted within it" (Brooker & Stone, 2007, p. 126). It can be said that the level of intervention in the building and the level of mastery over architectural aspects is the difference that these experts consider between interior architects and interior designers. In a sense, the interior architect, due to his mastery of architectural knowledge and skills, can make more interventions in an existing building than the interior designer can; for example, moving walls, ceilings, windows, or even mechanical and structural systems of the building can be done by an interior architect, while doing these things by an interior designer may not be possible (Figure 3).

However, with all the interpretations and definitions that indicate the difference between interior architecture and interior design, it seems that in general, the difference between the two has not reached an international consensus and perhaps it can be said that the difference

is so negligible that eventually, the use of each of these two titles has a 'conventional' aspect.
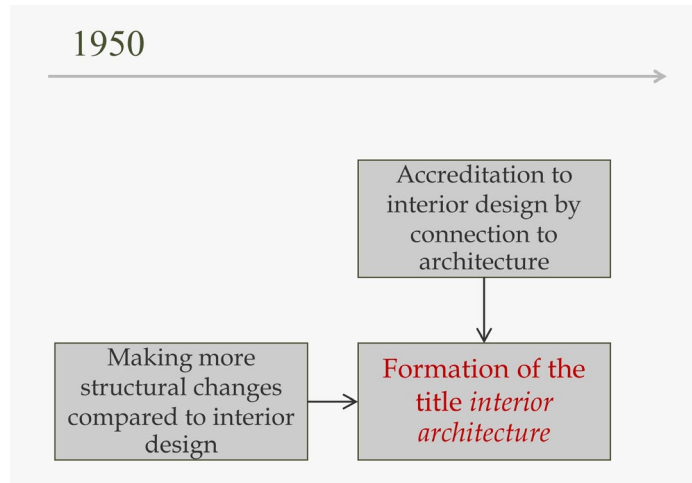

Figure 3
The influencing factors related to the formation of interior architecture (Image by authors)

This conventional agreement varies in different countries. In European countries, the interior architect is generally responsible for what is known as interior design in North America (Edwards, 2011). However, there seems to be no consensus among European countries either. For example, in Germany, this profession is called interior architecture, not interior design; these are the interior architects who, as a member of the Congress of Architects, can register to obtain a work certificate. The requirement for admission is that they have completed the relevant educational and experimental courses. On the other hand, in England, the interior designer cannot register as an architect; interior designers are not recognisable administratively (Leydecker, 2013). In America, there is one of the most valid employment certificates for this profession called interior design; The National Council for Interior Design Qualification (NCIDQ) conducts an exam to identify interior designers who meet minimum professional standards and grants them a work certificate with the title of 'interior designer.'

By all accounts, by comparing the status of using the term interior design or interior architecture in the professional system in different countries, it seems that the term interior design is more popular than interior architecture. The training courses in this field are not limited to interior architecture or interior design and there are other terms in the naming of this field in universities.[2] Generally, most of the term

[2] For example, product design and space, interior and spatial design, interior design architecture, or interior and living design.

Maryam Darbandi, Nadieh Imani, Mohammadreza Rahimzadeh

seems to be interior design. Edwards (2011) states this ratio in 2010 in British higher education: 43 courses in interior architecture and 114 courses in interior design.

Tracing the Formation of Interior Architecture

Even though the arrangement of interior spaces is not a new thing and perhaps its age can be attributed to the creation of man, due to some developments arising from the modern revolution and changes in the way of man's attitude and as a result of his way of life, since around the 19th century, a distinctive way in dealing with interior spaces is used. This distinctive method first leads to the emergence of the profession of interior decoration, then interior design, and a little later interior architecture. In this research, to understand what interior architecture is, we investigated the roots and factors affecting its emergence. This would not have been possible without examining the emergence of interior decoration and interior design—two combined specialisations and the same family of interior architecture. Therefore, by examining and analysing the emergence of each of these specialities and the process of changes and developments, we tried to answer the question of the origin of the emergence of interior architecture (Figure 4).
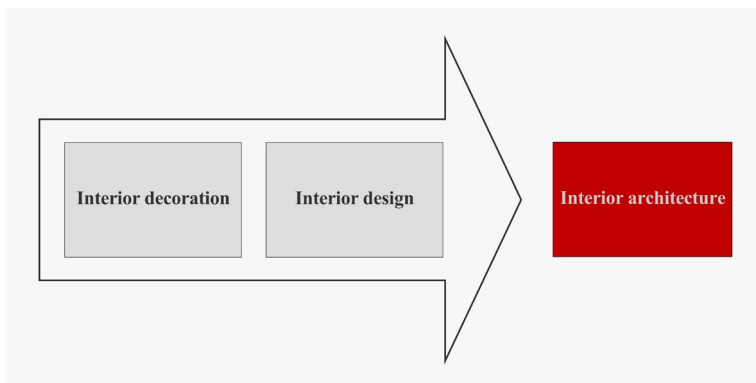
Figure 4
Understanding the origin of interior architecture by understanding the origin of interior decoration and interior design (Image by authors)

We present a timeline of this historical process to review and summarise the contents mentioned in the previous sections (Figure 5). In this diagram, influential books or publications are displayed in brown, and influential events are displayed in red above the timeline. Also, the establishment of associations and centres is shown with green triangles. Other important events are indicated by their period in the bottom part of the timeline. This diagram shows what important and influential events happened in the emergence of the interior architecture speciality during two centuries, from the beginning of the 19th century to the end of the 20th century.

1800

1808 — Publication of George Smith's *Collection of Designs for Household Furniture*

Ordinary people's acceptance of pattern and design books

The extension of upholsters work from furniture to walls

The prevalence of complete home decoration services by businesses related to the sale of furniture and finishing
1830-1880

Association of Architecture in England

1833 1834 — Publication of *Encyclopedia of Cottage, Farm, and Villa Architecture and Furniture*

Association of Architecture in America

1857

Society of Decorative Arts in New York

1877 — Establishment of Society of Decorative Arts in New York
Candace Wheeler as the mother of interior decoration

The beginning of the professionalisation of interior decoration
1904

Increasing the number of decorators

Eclectic style course period

Institute of British Decorators

1897 1899 — Publication of a book by Edith Wharton and Ogden Codman titled *The Decoration of Houses*
Home decoration as a branch of architecture

1900

1904 — Implementation of interior design program by Parsons School of Design in New York
The first formal university education

Decorators' Club in New York

1913 1914 — Publication of a book by Elsie de Wolf titled *A House in Good Taste*
About the important role of women in making a house

The beginning of interior design academic training

Bauhaus movement
1919-1933

The distinction between an interior decorator and an interior designer

1938 — Granting work certificates to interior designers in Quebec
The first professional work license

The historical monuments protection movement
1930

American Institute of Interior Designers

1961

International Federation of Interior Architects/Designers

1963

British Institute of Interior Architects/Designers

1970 — Publication of a book by John Pile and colleagues titled *Interior Design*

1972 — National Council for Interior Design Qualification (NCIDQ)
The first attempt to hold an interior design qualification test

1975 — Publication of interior design education and research: Journal of Interior Design
The first interior design research publication

1993 — Publication of a book by Abercrombie titled *A Philosophy of Interior Design*

Publication of a book by Kurtich and Eakin titled *Interior Architecture*
The first use of the term *interior architecture*

interior architecture emergence

2000

Figure 5
The timeline of influential events in the formation of interior architecture (Image by authors)
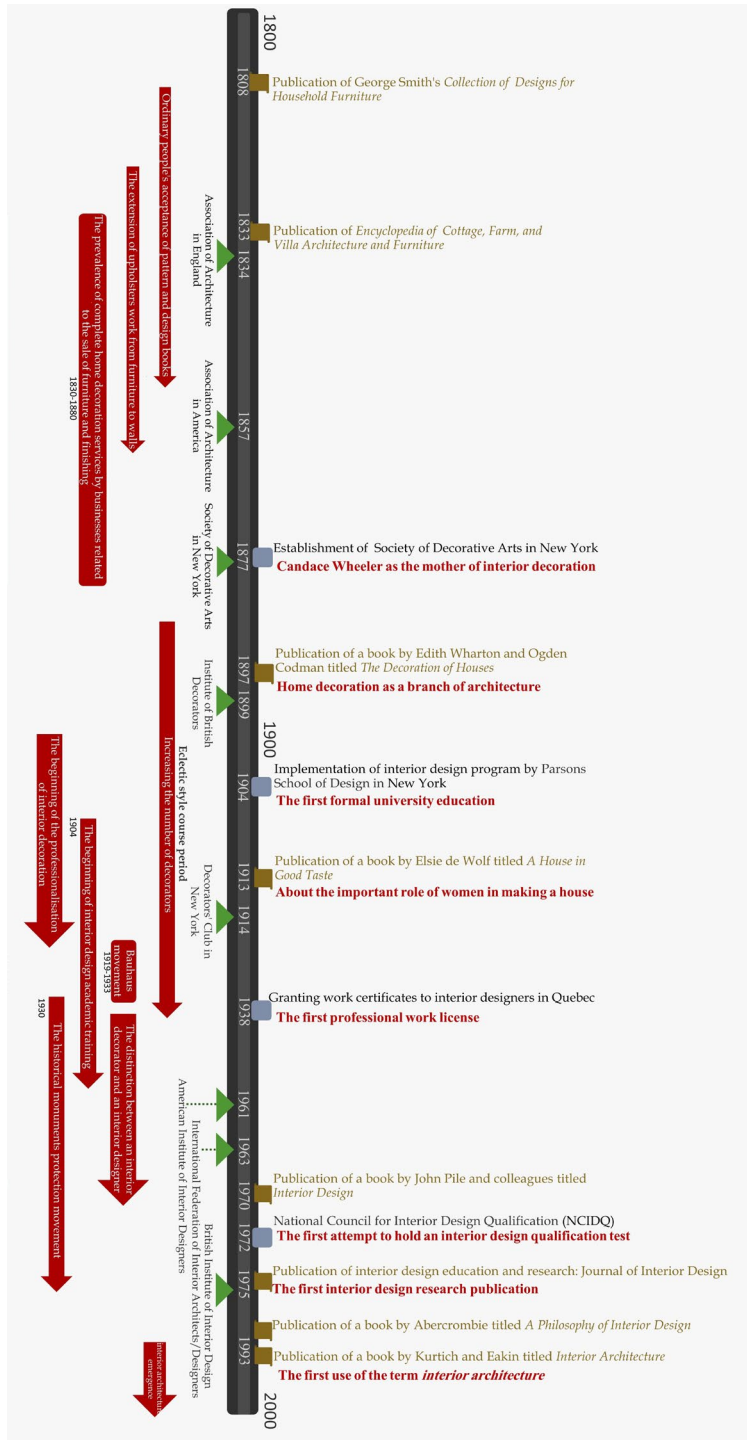
Maryam Darbandi, Nadieh Imani, Mohammadreza Rahimzadeh

The Emergence of Interior Architecture in Relation to the Emergences of Interior Decoration and Interior Design

According to the chronological diagram in Figure 5 and by analysing how interior decoration, interior design, and interior architecture appeared, the effect of the appearance of interior decoration and interior design on the emergence of interior architecture can be explained. As described earlier, the 19th century can be seen as a background for the formation of the profession of interior decoration. In this era, even though upholsters, furniture dealers or other people interested in organising the interior space were engaged in an activity similar to interior decoration, their work cannot be officially called interior decoration. Therefore, as shown in the diagram, the activities carried out in the 19th century provided the primary context for the emergence of interior decoration. However, at the end of the 19th century or the beginning of the 20th century, the profession of interior decorator was officially formed and professional associations were established. In the diagram, the formation of the interior decoration profession was drawn along the part related to the field of its emergence. Furthermore, it was around 1920 that the necessary forces for forming the interior designer profession were created. Finally, as discussed, about 1920 interior architecture was proposed, but in the second half of the 20th century, it was not used as often. Figure 6 shows the emergence and survival of interior decoration, interior design, and interior architecture in a simple way. Figure 7 shows how these three specialisations influence each other's emergence and survival in more detail.
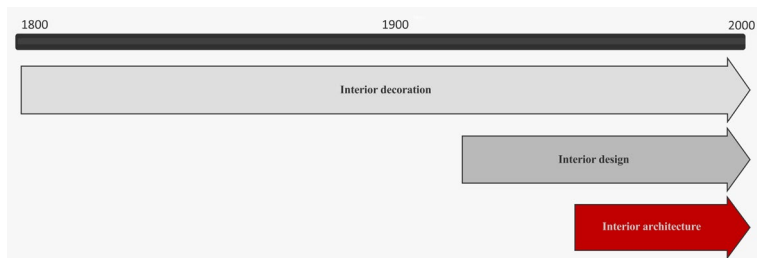

Figure 6
The emergence and survival of interior decoration, interior design, and interior architecture (Image by authors)
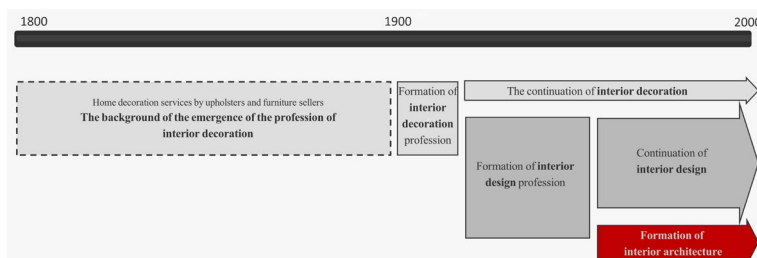

Figure 7
The impact of the emergence of interior decoration, interior design, and interior architecture on each other (Image by authors)

The Emergence of Interior Architecture

The vital point in Figure 7 is related to the relative comparison between the emergence of these three specialities. These three specialisations emerged in a historical course but the emergence of the later specialisation affected the status of the early specialisation. As apparent in the diagram, the formation of interior design caused the narrowing of interior decoration. In a sense, part of the profession of interior decoration was transformed into interior design, but part of it remained and continued to live almost the same way as before. This also applied to the impact of the emergence of interior architecture on interior design. On the other hand, interior design was formed both from the force of interior decoration and other forces; meanwhile, interior architecture was not the result of a complete transformation or metamorphosis of interior design. So, as drawn in the diagram, only part of the interior architecture is shared with interior design, and only part of the interior design is shared with interior decoration. Therefore, the general space in the diagram had become broader during the formation of later professions, which means that 'organising interior space as a professional speciality' has become more and more relevant, legitimised, and significant during these two centuries.

The emergence of the three specialisations of interior decoration, interior design, and interior architecture, while each has an independent identity, have profoundly influenced each other. The advanced speciality has provided a ground for the formation of the later speciality, and the latter has narrowed the field on the earlier one with its emergence. Today, all three specialisations have existence and subjectivity in the profession and education. Although interior design has a more significant share in both profession and education, interior architecture has an important role, especially in education and academic titles.

This research discussed the origin and formation of interior architecture. It investigated and analysed the influencing factors of the beginning of formation. This research deal with the origins and the beginning of the emergence of interior architecture. In this research, we tried to get a more accurate understanding of what interior architecture is by analysing the roots of its formation and factors influencing the process of formation of this speciality, and its relationship with the emergence of interior decoration and interior architecture. Undoubtedly, the continuation of this research can help to understand more precisely the speciality of interior architecture and its boundaries and overlaps with other relevant specialities.

Maryam Darbandi, Nadieh Imani, Mohammadreza Rahimzadeh

Acknowledgements

References

Aristotle. (1966). *Metaphysics* (H. G. Apostle, Trans.; 1st ed.). Indiana University Press. (Original work published ca. 384–322 B.C.E)

Attiwill, S. (2004). Towards an interior history. *IDEA Journal*, *5*(1), 1–8. https://journal.idea-edu.com/index.php/home/article/view/215

Baxter, P. (1991). Thirty years of growth in the literature of interior design. *Journal of Design History*, *4*(4), 241–250. http://dx.doi.org/10.1093/jdh/4.4.241

Brooker, G., & Stone, S. (Eds.). (2007). *From organisation to decoration: An interiors reader*. Routledge.

Caan, S. (2011). *Rethinking design and interiors: Human beings in the built environment*. Laurence King Publishing.

Clegg, S., & Mayfield, W. (1999). Gendered by design: How women's place in design is still defined by gender. *Design Issues*, *15*(3), 3–16. http://dx.doi.org/10.2307/1511881

Edwards, C. (2011). *Interior design: A critical introduction*. Berg Publishers.

Groat, L. N., & Wang, D. (2013). *Architectural research methods* (2nd ed.). Wiley.

Hay, F. (2007). Interior architecture. In J. Gigli, F. Hay, E. Hollis, A. Milligan, A. Milton & D. Plunkett (Eds.). *Thinking inside the box: A reader in interiors for the 21st century* (pp. 33–42). Middlesex University Press.

Hildebrandt, H. (2004). The gaps between interior design and architecture. *Design Intelligence*, 1–4.

Kaptan, B. B. (2014). Interior architecture and interior design: Two concepts, one profession. *World Applied Sciences Journal*, *32*(9), 1935–1941. https://www.idosi.org/wasj/wasj32(9)14/25.pdf

Königk, R. (2010). *Interior design as architecture's 'other'* [Master's thesis, University of Pretoria]. UP Campus Repository. https://repository.up.ac.za/bitstream/handle/2263/26721/Complete.pdf?sequence=3

Königk, R. (2011). The embarrassment over decoration: Arguing against title change–The case of 'interior design': 'interior architecture'. *IDA Congress Education Conference.* http://hdl.handle.net/2263/51729

Kurtich, J., & Eakin, G. (1993). *Interior architecture*. Van Nostrand Reinhold.

Leydecker, S. (2013). *Designing interior architecture: Concept, typology, material, construction.* Birkhäuser Basel. http://doi.org/10.1515/9783034615808

Loveday, T. (2003). Design, the decoration of culture? *IDEA Journal*, *4*(1), 71–84. https://journal.idea-edu.com/index.php/home/article/view/235

Massey, A. (2020). *Interior design since 1900 (world of art)* (4th ed.). Thames & Hudson.

Rice, C. (2007a). For a concept of the domestic interior: Some historical and theoretical challenges. In J. Gigli, F. Hay, E. Hollis, A. Milligan, A. Milton & D. Plunkett (Eds.), *Thinking inside the box: A reader in interiors for the 21st century* (pp. 177–185). Middlesex University Press.

Rice, C. (2007b). *The emergence of the interior: Architecture, modernity, domesticity*. Routledge.

Sanders, J. (2002). Curtain wars: Architects, decorators, and the 20th-century domestic interior. *Harvard Design Magazine*, *16*(S/S), 14–20.

Wagner, R. (1995). *Opera and drama* (W. A. Ellis, Trans.). University of Nebraska Press. (Original work published 1900)

White, A. C. (2009). What's in a name? Interior design and/or interior architecture: The discussion continues. *Journal of Interior Design, 35*(1), x–xviii. https://doi.org/10.1111/j.1939-1668.2009.01023.x

Wild, P. (2019). *Interior design identity as practiced* (Publication No. 130739) [Doctoral dissertation, Queensland University of Technology]. QUT Campus Repository. http://doi.org/10.5204/thesis.eprints.130739

Williams, R. H. (1982). *Dream worlds: Mass consumption in late nineteenth century France*. University of California Press.

Wolfman, U. R. (2013, March 12). *Richard Wagner's concept of the 'Gesamtkunstwerk.'* Interlude. https://interlude.hk/richard-wagners-concept-of-the-gesamtkunstwerk/