# TABLE OF CONTENTS

## SCHOLARSHIP

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social and circulatory spatial use in assisted living facilities</td>
<td>1</td>
</tr>
<tr>
<td>Jessica Goldsmith, Ph.D., Alden York, Radford University</td>
<td></td>
</tr>
<tr>
<td><strong>INTERIOR DESIGN: UNDERSTANDING EXTRINSIC PERCEPTIONS</strong></td>
<td>2</td>
</tr>
<tr>
<td>Dana Moody, Gregory Petty, University of Tennessee - Chattanooga</td>
<td></td>
</tr>
<tr>
<td><strong>Placemats? A case study of self-determination theory in a history course</strong></td>
<td>4</td>
</tr>
<tr>
<td>Amy M. Huber, Florida State University</td>
<td></td>
</tr>
<tr>
<td><strong>The Historic St. George Hotel: Using Design to Connect Students to Urban Revitalization</strong></td>
<td>6</td>
</tr>
<tr>
<td>Dana Moody, Elizabeth Carroll, Catherine Kendall, Jessica Etheredge, University of Tennessee - Chattanooga</td>
<td></td>
</tr>
<tr>
<td><strong>Collaborating with technology? An investigative look at the use of iPad apps in higher education</strong></td>
<td>8</td>
</tr>
<tr>
<td>Jessica Etheredge, Catherine Kendall, Dana Moody, University of Tennessee - Chattanooga</td>
<td></td>
</tr>
<tr>
<td><strong>Designing for Alzheimer’s: A Case Study of a Memory Care Facility</strong></td>
<td>10</td>
</tr>
<tr>
<td>Lisa Waxman, Florida State University</td>
<td></td>
</tr>
<tr>
<td><strong>Participatory LEED building exercise</strong></td>
<td>12</td>
</tr>
<tr>
<td>Beth McGee, University of North Carolina at Greensboro</td>
<td></td>
</tr>
<tr>
<td><strong>Compendium: A multi-layered approach for exploring environmental experience and the emotional aspects of design in order to generate project ideation</strong></td>
<td>13</td>
</tr>
<tr>
<td>Liset A. Robinson, Meldrena Chapin, Savannah College of Art and Design - Atlanta</td>
<td></td>
</tr>
<tr>
<td><strong>Symbiosis Between Biophilic Design And Restorative Healing Environments: The Impact On Overall Well-Being</strong></td>
<td>15</td>
</tr>
<tr>
<td>Amanda Cleveland, Prof. Jim Dawkins, Florida State University</td>
<td></td>
</tr>
<tr>
<td><strong>“I forgot to include a code analysis”: increasing student awareness of codes and regulations for the creation of safe and accessible facilities</strong></td>
<td>17</td>
</tr>
<tr>
<td>Charles Ford, Samford University; Amy Boyett, Georgia Southern University</td>
<td></td>
</tr>
<tr>
<td><strong>The meaning of possessions in homeless shelter context and their implications for environmental design</strong></td>
<td>19</td>
</tr>
<tr>
<td>Jill Pable, Kenan Fishburne, Florida State University</td>
<td></td>
</tr>
<tr>
<td><strong>“Campus as a Melting Pot: Designing to Support Intercultural Connections Among Students”</strong></td>
<td>21</td>
</tr>
<tr>
<td>Lauren Trujillo, Lisa K. Waxman, Florida State University</td>
<td></td>
</tr>
<tr>
<td><strong>The Design of Prototypical Homeless Shelters Using Found Objects</strong></td>
<td>23</td>
</tr>
<tr>
<td>Joan Dickinson, Radford University</td>
<td></td>
</tr>
<tr>
<td><strong>Giving Students Voice: Podcasting in the Classroom</strong></td>
<td>25</td>
</tr>
<tr>
<td>Meldrena Chapin, Savannah College of Art and Design, Atlanta</td>
<td></td>
</tr>
</tbody>
</table>
# TABLE OF CONTENTS

**SCHOLARSHIP (continued)**

- **Early Professional Practice Experiences and Perceived Levels of Readiness of Entry-Level Design Professionals: A Survey of Recent Interior Design Graduates**  
  Elizabeth M. Tarver and Lisa K. Waxman  
  Page 27

- **Human Behavior: The Development of an Evacuation Model Instrument**  
  Kristi Julian, Ph.D., Demetriss Locke, Ph.D., EDUCATION CORPORATION of AMERICA  
  Page 29

- **STORY TIME: PLANS, SPECS AND ELEVATIONS**  
  Kristi Julian, Ph.D., Demetriss Locke, Ph.D., EDUCATION CORPORATION of AMERICA  
  Page 31

- **Physical Markers: An Evidence-Based Design Evaluation of an Autism Spectrum Disorder Children’s Center**  
  Kristi Julian, Ph.D., Demetriss Locke, Ph.D., EDUCATION CORPORATION of AMERICA  
  Page 33

- **Cultivating Sustainable Food Systems within an Urban Context**  
  Kelley Robinson, Jill Pable, Florida State University  
  Page 35

- **Interior Design Meets Therapy: A Cross-Disciplinary Approach to Service Learning**  
  Sarah Zenti, Anna Auman. University of Georgia  
  Page 37

- **THE HOME LIFESTYLE ASSESSMENT FOR IMPROVING INTERIOR DESIGNER COMMUNICATION WITH COUPLES: A CROSS-DISCIPLINARY ADAPTATION OF THE FAMILY GENOGRAM**  
  Jerry Gale, University of Georgia, Patricia Hunt-Hurst, University of Georgia  
  Page 38

- **Internships: What Changes Should We Be Making in the New Economy?**  
  Kenan Ann Fishburne, Jim Dawkins, Florida State University  
  Page 40

- **Paths to Discovery**  
  Ruth Beals, Converse College, JoAnn Wilson, University of Utah - Logan  
  Page 42

- **Pen-Based Digital Drawing Tools: Student Perceptions of Technical and Aesthetic Quality Outcomes**  
  Lindsay Tan, Veena Chattaraman, Paula Frances Peek, Auburn University  
  Page 44

- **THE HISTORIC 32ND STREET BAPTIST CHURCH REBORN: EXPLORING INTERSECTIONS OF ADAPTIVE REUSE AND SENSE OF PLACE**  
  Linda Lyons, Jill Pable, PhD, Florida State University  
  Page 46

- **Dignity & The Built Environment: Exploring Perceptions of Single Mothers Living in Transitional Homeless Shelters**  
  Sarah Stephens, Florida State University  
  Page 48

- **Engaged Production: A Historic Theater’s Sustainable Makeover Remodels the Classroom Learning Environment**  
  Katie Rothfield, Florida International University  
  Page 50

- **Alternative Learning Environments a Changing Landscape**  
  Kristin M. Maki, University of Alabama  
  Page 52
## TABLE OF CONTENTS

### SCHOLARSHIP (continued)

<table>
<thead>
<tr>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>DISCOVERING, TESTING AND APPLYING A PRELIMINARY FRAMEWORK OF HOLISTIC WELLNESS IN PEDIATRIC ONCOLOGY FACILITIES</td>
<td>54</td>
</tr>
<tr>
<td>Heather Dodd, Jill Pable, Florida State University</td>
<td></td>
</tr>
<tr>
<td>Weaving a common community partner throughout the ID student experience</td>
<td>56</td>
</tr>
<tr>
<td>Jennifer Blanchard Belk, Winthrop University</td>
<td></td>
</tr>
<tr>
<td>The Influence of Environmental Design on Use of Communication Technologies in Nursing Stations</td>
<td>58</td>
</tr>
<tr>
<td>Sara Bayramzadeh, Mariam Alkazemi, University of Florida</td>
<td></td>
</tr>
</tbody>
</table>

### CREATIVE SCHOLARSHIP

<table>
<thead>
<tr>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sleepwalker’s Expeditions Into the Shadowed Home</td>
<td>61</td>
</tr>
<tr>
<td>Lindsay Tan, Auburn University</td>
<td></td>
</tr>
<tr>
<td>After Cotton</td>
<td>66</td>
</tr>
<tr>
<td>Amy Boyett, Georgia Southern University</td>
<td></td>
</tr>
<tr>
<td>Passage</td>
<td>73</td>
</tr>
<tr>
<td>Brad Whitney, Virginia Tech</td>
<td></td>
</tr>
<tr>
<td>Cat’s Cradle</td>
<td>79</td>
</tr>
<tr>
<td>Stoel Burrowes, University of North Carolina at Greensboro</td>
<td></td>
</tr>
<tr>
<td>Beyond the Groundwork</td>
<td>81</td>
</tr>
<tr>
<td>Kevin Moore, Auburn University</td>
<td></td>
</tr>
<tr>
<td>Decoding Crafts™ “Communicating Identity through a System of Design”</td>
<td>86</td>
</tr>
<tr>
<td>Claudia Aguilera Guardado, University of North Carolina at Greensboro</td>
<td></td>
</tr>
<tr>
<td>for Novem</td>
<td>89</td>
</tr>
<tr>
<td>Tommy Lambeth, University of North Carolina at Greensboro</td>
<td></td>
</tr>
</tbody>
</table>
Social and circulatory spatial use in assisted living facilities

Jessica Goldsmith, Ph.D.
Radford University
Alden York Scollin

This study explores how assisted living residents’ walking behaviors are affected by the social spaces and activities within their facilities. Older adults in an assisted living community depend on the facility to provide an environment that accommodates their needs. If social spaces and activities are not stimulating enough to evoke residents to travel to them, it could impact their health in a negative way (Reid et al., 2010). The researcher visited an assisted living facility and conducted open-ended interviews with residents, observed residents’ social activities, completed surveys with residents and administrators, and documented the facility’s layout. The surveys were given to ten residents while interviews were held with six residents able to maintain focused concentration throughout the interview. Results indicate that residents’ health was directly affected by the social activities provided by the facility. If residents were not enticed to leave their rooms to attend social activities, they lost social interaction and a subsequent health decline from lack of exercise and depression. For some residents, walking to social activities was their only daily exercise; they relied on the facilities’ activities. For those who were attending the social activities and scheduled exercise times, a dependency in the facility was seen during their residency. These findings are significant to interior designers, facility planners, and coordinators looking to increase usable space and activity areas to encourage residents to participate and increase daily exercise. This is also important for families and residents to understand the true purpose of alternate housing facilities and their ability to maintain or improve quality of life.

References: APA

INTERIOR DESIGN: UNDERSTANDING EXTRINSIC PERCEPTIONS

Dana Moody
University of Tennessee at Chattanooga

Glynn, Herbst, O’Keefe, Shapiro, & Lindeman (2004) stated “it is not reality that matters but rather the perception of that reality” (p. 211). Marshall-Baker (2004) agrees, stating that what interior designers say about themselves does not matter as much as what others perceive. The purpose of this study was to create a better understanding of how interior design is perceived as a profession and how these perceptions impact interior design’s struggle to become a legislatively recognized profession.

The Cambridge University Press defines a profession as “any type of work which needs special training or a particular skill, often one which is respected because it involves a high level of education”. An important aspect of this definition is that it takes into account the level of respect given to the occupation (Profession, 2011). Others must perceive value in the services provided by an occupation for it to fully become a profession. In addition, a service is perceived to be valued when it impacts the general good of society and fulfills needs that relate specifically to the health, safety, and welfare of the public (Marshall-Baker, 2004). To this end, interior designers will not achieve professional status until others perceive their work to be of value to society (Anderson, Honey, & Dudek, 2007).

This qualitative study utilized the Integration of Ideas method to synthesize a variety of sources found through a thorough literature review. From this examination, a picture was formulated of how interior design is perceived by the public and how these perceptions were formed. It also revealed the role that extrinsic perceptions play as interior design fights for legal registration as a profession. Stakeholders in this process include state legislators and those opposed to interior design legislation.

This study revealed that the public does not know what a professional interior designer does beyond decorating. One of the main reasons for this confusion is that in most states, anyone can call himself/herself an interior designer and practice interior design. In addition, media resources perpetuate a feminine occupational stereotype and do not make distinction between interior design and interior decoration (Moody, 2012). The study also revealed that perceptions within the building industry in opposition to interior design legislation vary from those who believe interior designers are trying to practice architecture to those who believe interior designers are being anti-competitive.

Changing perceptions about interior designers from people who create pretty spaces to professionals who psychologically and physiologically improve quality of life continues to be a long, slow, and continual process. An understanding of how interior design is perceived and how these perceptions impact interior design’s struggle to become legislatively recognized as a profession is critical to advance, develop, and protect the profession of interior design. Documentation and monitoring perceptions will guide interior designers as they continue to progress into a profession (Moody, 2012).
References: APA


Placemats? A case study of self-determination theory in a history course

Amy M. Huber
Florida State University

Design history is a venerable and CIDA (2011) required standard in interior design curricula. While an understanding of design history and its context remains critical; innovative delivery methods are often required to obtain relatively high levels of motivation for history coursework (Hadjiyanni & Zollinger, 2010). Cognitive research has gleaned evidence regarding the many complex facets of motivation relative to student learning. Empirical evidence suggests to attain student efficacy, students need to find both value and possibility of success within their work (Ambrose et al., 2010). To increase motivation and provide opportunities for direct application of knowledge, students enrolled in a Design History I course participated in an eight week service learning project. Students were asked to select, document, and design informational placemats to be used in local restaurants during Historic Preservation Month. An underpinning of the project’s design was self-determination theory (sustained motivation).

Figure 1. Sustained motivation model including methods utilized in history project

Process

To incorporate the three constructs students applied for roles on the project-information scout, copy editor, graphic editor, or editor-in-chief (see Table 1).

Table 1. Project roles, descriptions, and relationships.

After reading project roles and meeting the client (Town Planner), enrolled students (17 total) applied for positions by responding to open-ended questions regarding motivation, background, and appropriate skills. After placement in groups, students set project goals and determined general themes for their placemats. Students were individually tasked with surveying town for buildings they felt merited inclusion and were charged with advocating for their selections in class. After voting, information scouts photographed and documented selected buildings; even going door-to-door to elicit more information. Copy editors formatted material and graphic editors designed placemat layout. The instructor and editor-in-chief oversaw the process and incorporated series of quality assurance steps. The town’s staff distributed placemats to 17 businesses. Finished products were used for a month (see figure 2).

Figure 2. Example placemat.

Upon project completion both anonymous quantitative data and named qualitative reflections were collected to ascertain information regarding presence of autonomy, relatedness, and competence as well as determine student motivation for the project.

Survey data

Eight survey items elicited information on presence of the constructs (2 items each) on a 6-point Likert scale; surveys also allowed for open ended explanation of answers (See Table 2).
Table 2. Relative presence of sustainable motivation constructs average scores.

**Reflective Journals**

Students then responded to the open-ended prompt... what did I learn as a result of the project? Inductive coding was used to determine themes by tabulating frequency of statements from N=14 reflections. Themes illustrated perceived growth in leadership and teamwork (n=6); improved style recognition and analysis (n=6); an increased ability to connect lectures to observed buildings (n=7); ability to connect project to future careers (n=3); an enhanced connection to community (n=7); and greater interest in design history (n=8) as a result of the project.

**References:** APA


The Historic St. George Hotel: Using Design to Connect Students to Urban Revitalization

Dana Moody
University of Tennessee at Chattanooga

The Interior Design Department in this study partnered with Cornerstones, Inc. to create a historic preservation course. As a local, non-profit, historic preservation organization, each year Cornerstones, Inc. creates a list of the most endangered buildings in the area. The St. George Hotel (see Appendix A) was selected for the project because it ranked No. 1 on Cornerstones’ Endangered Properties List (Cornerstones, Inc., 2011). Beginning in 1917, this four-story, brick building served as a hotel to patrons arriving at the adjacent train station. Today, the structure is merely a vacant reminder of its grand past (Kanatzar, 2011). Due to the building being abandoned, derelict, and showcasing obvious structural issues, the property held unique challenges for the interior design students (Cornerstones, Inc, 2011; Kanatzar, 2011).

Purpose: The purpose of this project/course was to expose 3rd- and 4th-year interior design students to historic research, adaptive reuse, and community economic viability studies through critical thinking and hands-on learning. From the community’s point of view, the student work was used as a catalyst to generate excitement among developers and in turn, encourage renovation of a significant historic structure (Kanatzar, 2011).

Methodology: Collaboration was created by placing students in teams of three (see Appendix B) with a professional interior design and architectural mentor assigned to each team. In addition, a LEED specialist was at hand to help students think beyond their current knowledge of sustainability. The class was divided into two phases. First, students conducted a historic structures report by documenting the existing structure and researching its history (see Appendix C). Second, the students created a vision to adaptively reuse the abandoned hotel (see Appendix D), taking into account the impact on the community and economic viability (Cornerstones, Inc, 2011). Each team presented their proposal to a juried panel made up of developers, contractors, and other building officials (Kanatzar, 2011) (see Appendix E).

Findings: The study successfully broadened students’ learning on multiple levels. Conducting the historic structures report introduced students to historic research of library and newspaper files, as well as courthouse deeds and probate files.

The revitalization project gave students exposure to what it is like working within a professional design team and provided invaluable hands-on guidance from a professional interior designer and architect throughout the process. The professionals helped students analyze the existing structure for possible renovation ideas, keeping in mind applicable codes, LEED guidelines and loadbearing elements of the structure.

The revitalization project also exposed students to the larger urban context of the building since demographics, zoning and adjacency to an elementary school had to be taken into account. Communication with people in the neighborhood taught students the personal value that the property brought to the community. Upon culmination, students realized that their work was a catalyst for change.
not only with the structure, but to the community and the urban fabric of the city. This made all their hard work worthwhile.

This presentation will be shared from the perspective of the course professor, as well as from one of the course participants.

References: APA


Collaborating with technology? An investigative look at the use of iPad apps in higher education.

Jessica Etheredge, Catherine Kendall, Dana Moody
University of Tennessee at Chattanooga

PURPOSE
Views of technology are specific to each generation. From a Baby Boomer’s perspective, the development of digital media was the biggest technological advance; Generation X was intrigued by the internet, whereas Millennials are immersed with multiple forms of technology in their daily activities. From an educators’ perspective, we are faced with a teaching dilemma: how to incorporate different apps of technology into the classroom in order to keep young scholars engaged. Overall, Millennial students show a “lack of intellectual curiosity, view school as a means to an end, and are prone to an entitled viewpoint” (Gibson, 2012). As interior design educators, we should be aware of the millennial traits and current technology that may facilitate learning. The purpose of this proposal is the investigation of various iPad apps that are beneficial for interior design educators.

METHODOLOGY
Students in an interior design program were given an assignment to research and submit apps specific to their current course. Faculty members investigated the apps provided by the students and recorded the relevance of each app based on ease of use, cost, and appropriate use. Each faculty member then applied the relevant apps to specific course assignments and/or projects within their course. Post-test questionnaires were used to record how they accessed the app and the effectiveness of each app. A likert scale was used to evaluate ease of use, effectiveness as a learning tool, applicability within the course, and stimulated learning experience.

OUTCOMES
Quantitative and qualitative responses were collected from 25 students at the end of the semester with a focus on app use and technology. Sixty-eight percent of students were attracted to digital course resources rather than traditional printed material. Students’ positive comments about technology use included quick access, easy use, helpful information, and unlimited resources. Drawbacks included accessibility, small screen views, and distractions. Nevertheless, 88% of students believed there was a benefit of app use in their courses and 96% of students thought apps would be useful in their future career. With this information, educators will be able to select more appropriate apps for the classroom, helping them remain current with technological trends. Educators that embrace technology help students have a heightened awareness and understanding of the resources and tools that can be used in the field while stimulating student learning and engagement.

RELEVANCE
Embracing technological innovations is an essential tool for education. Although many educators are integrating technology, the use of apps within the classroom is an underdeveloped area. Etheredge,
Cooper, Kendall, and Moody believe that “newer learning styles are more mobile and driven by digital media therefore, the use of apps within education is likely to flourish” (2013). A list of useful apps will help design students have a heightened awareness and understanding of the resources and tools that can be used in the field while stimulating student learning and engagement.

References

APA


Designing for Alzheimer’s: A Case Study of a Memory Care Facility

Lisa K. Waxman
Florida State University

Overview

Alzheimer’s is a disabling health condition which currently affects 25 million people world-wide and will likely affect 80 million people by 2040 (Ferri, et al., 2005). The most common symptoms include a reduction in cognitive abilities and increased spatial disorientation which manifests itself in memory loss, confusion, difficulty with language, lack of identity, emotional and personality changes, sleep disorders, and disruptive behaviors (Zeisel, 2000; Passini, Rainville, Marchand, & Joanette, 1998). Many of those impacted by the disease require help with activities of daily living. Although many families assume the responsibility of caring for family members with Alzheimer’s, a number of patients require care that is beyond what families are able to provide. Facilities that specialize in Alzheimer’s and dementia care are often the answer, and in many cases these residences become the last home for elders as their disease progresses. When designing these facilities, special considerations should be made in the design of the environment to positively impact the resident’s quality of life and allow them to function at the highest level possible (Livable New York Resource Manual, 2010).

Method

Over a 24 month period, the design of a dementia care facility housing 25 residents in the later stages of dementia was studied. The project focused on the spaces shared by all residents (living, dining, activity areas, hallways, and outdoor spaces). The method included 150 hours of observation and detailed behavioral mapping of the resident’s use of the spaces, interviews with administrators and care givers, and visual documentation through photographs. This data was then analyzed and the strengths and weaknesses of the designed environment examined. From those findings, recommendations for future designs that contribute to the well-being of residents were revealed.

Findings

Findings indicated that overall, the facility had both positive and negative attributes. The positive features included a centrally located common area, easily accessible and safe outdoor spaces, good visibility from the nurse’s station and kitchen to the resident spaces, abundant natural light, a variety of seating choices, opportunities for personalization, continuous corridors for safe wandering, and positive distractions and activities in common spaces. However, there were other design features that could be redesigned to make the spaces more conducive to gathering and interaction, as well as more accommodating for staff and family visitors. Improvements could be made in the location of dining areas, size of the kitchen and the nurse’s station, layout of the common area, traffic flow, visibility from central areas to exits, location of the staff offices, access to views, and the location of the skylights. The plan is also extremely symmetrical, with few key landmarks to help with wayfinding.
Conclusion

Alzheimer’s patients face many difficulties as the disease progresses. Although existing science does not allow the progression of the disease to be stopped, good design can make a difference in the day-to-day experiences of those living with, or caring for those with the disease.

References: APA


Participatory LEED building exercise

Beth McGee
University of North Carolina at Greensboro

The U.S. Green Building Council’s LEED rating systems has grown to be a forerunner in facilitating sustainable building practices and led me to desire to introduce the LEED rating system to second year interior design students. I then developed an assignment to create a participatory experience with using a LEED rating system. The assignment used the New Construction and Major Renovations rating system, version 2009, and the class was assigned into one of five groups (U.S. Green Building Council., 2009). Each group was responsible for familiarizing themselves with their assigned rating category and then assessing their classroom building for compliance with each credit possibility, pretending that the building was brand new. We worked on understanding the vocabulary and the rating system during a review of each credit in class. Additional in class time was allowed for working on the assignment and allowed one on one time for me with each group. I also contacted some of the facility staff that could assist with questions and provided their information to the students.

Through the presentations it was obvious that they had a stronger sense of what each credit required than when they started. No one had any familiarity with any of the details of the LEED rating systems prior to this. This exercise was beneficial as it practiced both verbal and visual/graphic presentation skills, allowed them to begin to be able to “talk the talk” of sustainable design, and also practice finding resources and applying that information to a tangible project. Multiple students were interested in further studying to become a LEED Green Associate.

References: APA

Compendium: A multi-layered approach for exploring environmental experience and the emotional aspects of design in order to generate project ideation

Liset A. Robinson, Meldrena Chapin
Savannah College of Art and Design - Atlanta

A compendium is an evocative exploration of the personal experience of design using generative diagrams, sketches, images, and poetic narrative. This brief summary of a grander body of knowledge is meant to inform the design process by defining the emotional side of design.

Students investigated the environmental experience by defining the following aspects through images, sketches, poetry and modeling: Place Awareness, Expressing Culture, Light and Emotion, Colors of Design, Sound in the Environment, Transformative Texture, Sculptural Space, Manipulated Materials, and Spirituality / Architectural Delight.

In addition to learning about environmental characteristics and inhabitant experience, students explored book creation, graphic design layout, description of ideas in a poetic way, and three-dimensional representations of specific aspects of the environment.

This compendium is about the sensory experience – elevating the environment to move people. The compendium is about place-making through place modeling. This project is about place, but also about changing one’s perception and understanding of place and the impact of the built environment.

The written narratives developed were intended to be a description of student’s ideas in a poetic way, using the means of poetic narratives. The term “narrative” is used to describe the way a story is told, often with a beginning, middle, and end. Narratives were written as “short” stories, which define in words each student’s interpretation of the environmental aspects in respect to this project in particular. The generative diagrams and images aimed to accomplish the same goals visually, and were also used to generate design ideas.

Graphic design of the compendium was intended to be evocative, allowing the reader to “see” the essential aspects of environmental experience as defined by the student. In order to go beyond a 2-D understanding of environmental experience, several categories were explored through modeling. Students investigated transformative texture, sculptural space and manipulated materials through small “modelettes”, or quick exploratory models. Photos of these models were included in the compendium.

The goal was to first use the compendium to expand ideation, opening each student to the world of possibilities of environmental experience, but then to refine their ideas into approachable and workable concepts (Laseau, 2001). Knowledge and information from the compendium were used to develop project ideation. The two principal tasks during the ideation stage were to establish the project’s character concept, concerned with the image of the project, and the project’s organizational concept, concerned with the arrangement of parts. These concepts as defined by Rengel (2007, 138) were “externalized through verbal statements, concept diagrams, and concept sketches”. Students used expressions developed
in the compendium to propose multiple concepts, each represented through visual collage, generative diagrams, concept titles, and concept statements.

As a means of conveying ideation visually and verbally in a succinct manner, students employed Pecha Kucha style presentations (Klentzin, Paladino, Johnston, & Devine, 2010). Students learned the challenges of conveying elaborate concepts and broad ideas in 20 slides, each with 20 seconds of accompanying verbal presentation. This challenge aided in the reduction of final concept ideas in a well-defined manner.

**References: APA**


Symbiosis Between Biophilic Design And Restorative Healing Environments: The Impact On Overall Well-Being

Amanda Cleveland, Jim Dawkins
Florida State University

On average, people spend ninety percent of their time in artificial built environments. Moreover, four-fifths of people in developed countries reside and/or work in dense urban cities: man-made environments that weaken the opportunity for humans to connect with their natural environment. These environments are filled with ecological and sensory deprivation resulting in the loss of human-nature connectedness (Kellert, 2012). However, this connectedness can be influenced by the design industry, as design possesses the ability to promote this relationship through built environment solutions that encourage interdependency between people and natural elements.

According to biologist Edward O. Wilson, humans are biologically interconnected with nature physically, psychologically, and spiritually. This deep affiliation with life is a complex process involving the promotion of mental health and well-being and has been defined as the “biophilia hypothesis” (1984). Stephen Kellert, Professor Emeritus of Social Ecology at Yale University, states that “[this] hypothesis proclaims a human dependence on nature that extends far beyond the simple issues of material and physical sustenance to encompass as well the human craving for aesthetic, intellectual, cognitive, and even spiritual meaning and satisfaction” (Kellert, 1993, p. 20).

Although biophilic design attributes such as natural lighting and greenery are increasingly being incorporated into conventional healthcare institutes to promote well-being, there is little published research pertaining to biophilic design being incorporated into urban restorative healing environments. Based on research and findings gleaned from a review of literature, this researcher’s master’s thesis project will propose a biophilic design and restorative environment framework (as shown in Appendix A) supporting the future design of a restorative healing resort in a dense urban context.

Utilizing the framework as a core research filter, the researcher will investigate the perception of specific biophilic design attributes as they pertain to well-being and the aspects of a restorative healing environment. Perception of the specified biophilic attributes will be tested with a series of biophilic attribute vignettes that are designed in a restorative healing environment context. These vignettes will be presented to two focus groups consisting of three design professionals and three alternative healthcare professionals knowledgeable of and currently practicing in biophilic design and/or alternative healing environments.

This poster will graphically share the proposed framework that has been developed, highlight and discuss the preliminary data from the focus groups’ findings, and provide a preview of the study’s proposed design methodology and current progress. Its intent is to create a broader dialogue with design professionals and educators who would consider the significance of introducing biophilic design into built environments, especially those pertaining to the well-being of urban dwellers. The resulting discussions between the researcher and viewers could lead to a greater understanding of how to successfully integrate this contemporary design model into restorative healing environments in urban settings, and possibly
renew the historically innate human connectedness to the natural environment that supports overall human well-being.

References: APA


“I forgot to include a code analysis”: increasing student awareness of codes and regulations for the creation of safe and accessible facilities.

Charles Ford
Samford University

Amy Boyett
Georgia Southern University

Creating safe and accessible facilities requires awareness of the needs of the end users who may be facing various physical challenges. It is vital that we, design educators, not only teach the implications of building codes and the Americans with Disabilities Act (ADA) guidelines, but also heighten the students’ awareness and empathy for the non-typical end user.

As teachers of both theoretical and professional practice courses within accredited Interior Design programs, we are interested in enhancing the student learning experience and bridging the gap between student awareness and implementation of building code expectations. The panel discussion purpose is to bring to light through comparison of professor experiences and observations, a student’s depth of awareness and understanding of building code expectations, including the Americans with Disabilities Act (ADA) through course work best practices. The panel will address current design school objectives and outcomes, highlighting pedagogical successes. A discussion with attendees will center upon common experiences and unique pedagogical practices which better ensure the transference of learning from course to course.

Two co-moderators will lead the discussion by establishing a background and framework of teaching and research. Several examples of pedagogical practices will be presented. Research will be framed by a brief overview of the types of research that has informed design education.

Sample questions:

To what degree do you feel your students are able to accurately apply codes and regulations to their senior level studio projects?

How are codes/regulations taught in your programs? What methods seem to be most effective?

What code/regulation areas are most strongly emphasized in your programs?

What resources do you use to teach codes/regulations? (Textbooks, etc)

What types of commercial projects are students required to research and apply codes/regulations to? (Hospitality, corporate office, health care, federal buildings, etc)

Implications

The panel discussion has the potential 1) to provide attendees pedagogical practices to adapt to their own needs and universities; 2) to provide attendees a collaborative opportunity to uniformly best ensure the
transference of knowledge from course to course in attendee respected programs of study; 3) to enlighten the scholarship of teaching and learning research for the achievement of ADA/Building Code compliance and design education.

References: APA


The meaning of possessions in homeless shelter context and their implications for environmental design

Jill Pable, Kenan Fishburne
Florida State University

It is generally recognized that personal possessions hold significant meaning for people (Belk, 1985; Csikszentmihalti & Rochberg-Halton, 1981). Possessions can embody goals (Hill, 1991), can maintain a sense of the past, and, importantly, confirm people’s identities (Belk, 1988).

If possessions hold significance as suggested, then it may be best to both acknowledge and honor this relationship through built environment design that accommodates, and where appropriate, celebrates these possessions through storage, organization and/or display. This may be especially important for homeless persons living in shelters, whose possessions may serve as painful reminders of their circumstances, or alternately, talismans of solace in their time of crisis.

This presentation will discuss results from a study that examined possessions and their meaning for people living in homeless shelters. In these environments, the visual impact of residents’ possessions is significant within the facilities’ exceedingly small bedrooms, the only place where personal possessions are permitted (see figures 1 and 2). The authors note a disconnect between the importance of possessions and the current prevailing state of shelter bedroom design, which are typically devoid of opportunities to store, organize or display possessions. It is this study’s intent to bring awareness to this often ignored issue so that future shelters might more fully accommodate these human needs.

Among the study’s emergent points were the diverse meanings and roles that residents’ possessions may represent, both for residents themselves and also for their case managers. These results spring from phase three of a large study. The study’s first phase installed an experimental bedroom design (see figure 3) in a shelter and, second, observed the bedrooms’ use and documented residents’ and case managers’ perceptions of its features. Third, in an effort to conduct a post occupancy evaluation of the bedroom’s design beyond its single shelter location, images of the bedroom and also unimproved bedrooms were shown to 22 residents, case managers and facility directors at three other regional shelters. Twenty hours of interviews captured data that led to the emergence of five potentially important themes expressed by multiple participants:

1. Disarray and ‘clutter’ of possessions can be unsettling and even a metaphor for an out-of-control life for residents. Conversely, being able to organize possessions is self-affirming.

2. When permitted the means to organize their possessions, residents feel more in control of their lives.

3. Providing the means to organize one’s possessions may prompt residents to maintain their space more fully then if they lack the physical tools to organize.

4. A sense of visual order through availability of planned storage opportunities promotes a sense of stability for the parent, and can also positively affect children’s behavior.
5. A sense of visual order in bedroom spaces infers that the facility cares about its residents, and can prompt donors to participate in philanthropic support.

The presentation will provide frequencies of responses that gave rise to these themes and will also provide participant narrative stories that further bring them to life. Implications of these results for the design of future shelter environments will also be offered.

References: APA


“Campus as a Melting Pot: Designing to Support Intercultural Connections Among Students”

Lauren Trujillo, Lisa K. Waxman
Florida State University

Introduction

During the 2011 school year, over 765,000 international students came to the United States to pursue an American university education (NAFSA, 2012). However, despite university internationalization efforts intended to support international students, many still reported psychological, social, and academic obstacles which presented challenges to their integration into university culture (Hechanova-Alampay, Beehr, Christiansen, & Van Horn; 2002). These obstacles can also lead to isolation, reduced retention, violence, and may even limit the United States in realizing the full benefits that result from a diverse and collaborative culture.

Background

Though research on university internationalization and the integration of international students into campus life is available, it rarely intersects with the role that the built environment may play in cultural integration and intercultural connection. Research suggests that the physical attributes of the built environment may promote place attachment and social connections among a community (Waxman, 2006). On a university campus, it is often the places outside the classroom that much of one's identity is cultivated and where pleasant and voluntary intercultural contact may occur (Tupper, Carson, Johnson, Mangat; 2008). However, the design of much of western academic architecture is historical, hegemonic, and homogenous (Nemeth, Aryeetey-Attoh, Muraco, 1992). The physical attributes may not support the needs of a diverse student body or promote intercultural connections.

Methodology

The literature revealed that there is a need for better understanding of the design of campus environments as they relate to integration of international students. As a result, the primary research question for this study was: How do the design features of the built environment of college campuses impact opportunities for intercultural connection among domestic and international students? The research involved three stages. First, a survey obtained demographic information about international and domestic students as well as the spaces on the campus they frequent. The five spaces on the campus most frequently used by international students and the five spaces on the campus most frequently used by domestic students were identified. Next, field research was conducted in these spaces using observation and behavioral mapping to better understand how these spaces are used. Third, interviews revealed the level of attachment, sense of community, cultural interaction experienced by the students, and their perception of how the design of these spaces supported their needs. The resulting data has the ability to inform the design of future campus spaces so that they may support the needs of a more diverse student body.

Summary
By using the built environment at academic institutions to promote intercultural connection, relationships and experiences can be created that enhance the college experience for both international and domestic students. These connections may result in increased enrollment, more efficient collaboration in future workplaces, and increased international tourism profits. These intercultural connections may also result in a greater understanding and appreciation of native and foreign cultures, which can be diffused and integrated into a more productive, empathetic, and peaceful world (Hechanova-Alampay, Beehr, Christiansen, & Van Horn; 2002).

References: APA


The Design of Prototypical Homeless Shelters Using Found Objects

Joan Dickinson
Radford University

Poverty and homelessness are serious issues in the United States and while the homeless population decreased by .4% from 2011 to 2012, poverty rates have increased substantially with over 40 million people living below the poverty line (Bishaw, 2011; National Alliance to End Homelessness, 2013). Though the causes of homelessness are multifaceted and include a lack of jobs, drug and/or alcohol abuse, mental illness, domestic violence, and a lack of affordable healthcare (National Coalition for the Homeless, 2009), poverty and unaffordable housing are the most common predictors. When individuals or families become homeless, shelters are available; however, on any given night in the United States, 38% of the homeless population lives on the streets (National Alliance to End Homelessness, 2013). USA Today estimates that 1.6 million unduplicated persons used transitional housing or emergency shelters. Of these people, approximately 1/3 are members of households with children, a nine percent increase since 2007. Given these demographics, the purpose of this presentation is to present a project completed by second year interior design students who were charged with designing and building temporary homeless shelters using found objects.

As part of the project requirements, students were required to read Nickel and Dimed by Barbara Ehrenreich so they could better understand the working poor. In groups of three to four, students completed extensive information gathering on homeless statistics, reasons for becoming homeless, problems encountered by the homeless, weather patterns of the location for their shelter, material availability and properties such as heat loss, cold weather protection, water resistance, and ventilation, and types of temporary housing structures, shapes, or forms that were used historically or in other cultures to keep occupants protected. The idea behind this information gathering was for students to become empathetic to the plight of the homeless person evolving from the single, older male to the person who is better educated and with a family and for students to understand a homeless person’s point of view and lifestyle (Pable, 2005). Upon completion of the information gathering, students continued with conceptual thinking, brainstorming, development, and prototyping of their shelter. Once the groups finalized their ideas, the shelters were built to human scale and displayed outside of the campus student center to serve as a fundraiser for a local homeless shelter (see Figures 1, 2, 3, and 4). Students were responsible for advertising the event across campus and the community to enhance the visibility of their shelters and to increase their fundraising efforts. After the fundraiser, students completed reflective exercises in their process packet and sketchbooks. An example of a comment is included below:

“Not only did I learn a lot about homeless structures, but I also developed empathy for the homeless. Sometimes we forget that they are fellow human beings just trying to make it in the world. My heart goes out to them.”

References: APA

National Alliance to End Homelessness (2013, April). The state of homelessness in America
Giving Students Voice: Podcasting in the Classroom

Meldrena Chapin
Savannah College of Art and Design, Atlanta

Luna and Cullen (2011) suggest that “technology in higher education has exploded within the last decade, as educators become more knowledgeable about its uses and students become more demanding of access and convenience to teaching and learning” (p.40). One of the greatest reasons for this demand is the inherent technology savvy characteristics of new millennial student (Oblinger, 2003). Education has responded with on-line courses and web-based course platforms and virtual learning environments, such as Blackboard and Moodle. Faculty and students are using powerpoint, prezi, blogs, and video to convey information and demonstrate knowledge learned. The challenge is to utilize technology in a way that is relevant, supports course objectives, and enhances student experience.

One valuable mode of informative technology often underused in the classroom is podcasting (William, 2007). Podcasting is most commonly used as an information dissemination tool, an alternative or supplement to course lecture and reading material (Luna and Cullen, 2011; Williams, 2007). In the traditional use of podcasting in the classroom, students have the benefit of listening to course content or supplemental information at their leisure. While this is a proven effective way to disseminate material (Evans, 2008; Tynan & Colbran, 2007), it is not the only way podcasting can be effective in the classroom.

Podcasts generated by students can also be used a substitute for (or companion to) written papers or visual presentations, serving as a new means of self-expression and information dissemination. In a graduate interior design seminar class, podcasts were used as assignment to research, investigate and disseminate information regarding contemporary issues in interior design. Students were to compose, generate and produce a series of two 15-20 minute podcasts on any contemporary issue related to interior design. As an introduction to podcasting, students were assigned a series of professional design podcasts to review in order to become familiar with this form of expression. Professional podcasters joined the class for a discussion on tips and techniques in generating a successful podcast and a specialized workshop was held demonstrating how-to produce podcast.

Podcast content ranged from individual narrations, to interview-based format, to focus group discussions. Many students reported anxiety regarding working in this new medium at first, but then pride and accomplishment at the conclusion of the podcast series. Students, who suffer anxiety over public speaking, often appreciated the privacy a podcast recording allowed, even though their presentation had the potential to reach a far greater audience than traditional presentation methods allow. A combination of factors in podcasting often leads to greater confidence in presentation than in-person presentations permit. Freedom of topic was seen as beneficial and allowed students to specialize in areas of interest. This factor may have also impacted student confidence. Podcasts also provided students a unique addition to their professional skill set which may be of interests to potential employers seeking individuals comfortable with new forms of social media.
References: APA


Early Professional Practice Experiences and Perceived Levels of Readiness of Entry-Level Design Professionals: A Survey of Recent Interior Design Graduates

Elizabeth M. Tarver, Lisa K. Waxman
Florida State University

Introduction

The interior design students in today’s classrooms are the design professionals who will lead the industry into the future. This research presentation explores the experiences of recent interior design students who graduated in the last five years from CIDA accredited programs.

Background

Interior design is a constantly evolving profession with regulations, building codes, laws, technologies and advancements altering the way in which the profession is practiced. Examples such as the evolution of the office environment, passage of the Americans with Disabilities Act in 1992, the aging population, as well as sustainability and energy efficiency, all contribute to the evolution of interior design’s body of knowledge. In an effort to prepare interior design students for their future in the profession, much time and effort has been expended to develop and update the Council for Interior Design Accreditation (CIDA) standards since its inception as FIDER in 1970. Aided by research studies, surveys and collaborative efforts with allied design professionals, CIDA standards are generally accepted as the measure of the quality of an interior design education (Busch, 2008).

Methodology

This study, which included an online survey and interviews, was designed to better understand recent interior design graduates perceptions of their early professional practice experiences and their perceived levels of readiness to practice. The sample was derived from the alumni lists of five regionally diverse CIDA accredited interior design programs in the United States. In addition to the online survey (with 101 responses), eight designers were interviewed for deeper insight into their early career experiences.

Findings

Ninety-six percent of respondents were female with a majority in their twenties (76%). Of the responses, 75% found jobs in interior design while 25% were working outside the profession. Ninety-three percent indicated that they were not NCIDQ certified, but 70% indicated that they planned to pursue certification. When asked about internships, 66% indicated they were a degree program requirement, while 22% were not required to intern, but opted to participate. Seventy percent of those who participated in an internship indicated they felt more prepared for practice as a result. In addition, 45% of those who interned were given job offers at their internships locations upon graduation. Seventy-three percent indicated they used AutoCAD in practice, while 71% used Photoshop, 52% used PowerPoint, and 43% used Revit. Regarding professional design organizations, 52% stated they were members of IIDA followed next by USGBC (38%) and then ASID (38%). Fifty-one percent indicated they practiced commercial design, followed by
sales (15%) and residential design (15%). Generally speaking, students felt prepared for practice. However, eighty-eight percent of graduates identified areas and/or skills that should be further emphasized in education. The top three recommended areas and/or skills needing further emphasis were: software programs at 18% (specifically Revit), budgets (16%) and construction documents (13%).

Summary

The findings indicated that in general, CIDA accredited programs are preparing students adequately for practice. However, there were several key suggestions that can inform design educators future planning. The feedback from recent graduates can assist in enhancing interior design curricula.

References: APA

Human Behavior: The Development of an Evacuation Model Instrument

Kristi Julian, Ph.D., Demetriss Locke, Ph.D.
EDUCATION CORPORATION of AMERICA

The safe evacuation of a public building in an emergency situation requires the user to engage in rapid and appropriate decision-making processes under stressful conditions. Administrators of public spaces presume users will leave the building immediately by the nearest exit on hearing the sound of an alarm; however, the analyses of people’s behavior in such a situation have revealed a different picture (Canter, 1985; Wood, 1980). Research of human behavior indicates long time delays before the actual evacuation takes place due to occupant indecision.

A n emergency, such as fire evacuation in a public building, can be conceptualized in terms of problem solving and decision-making. The person facing an emergency has to make decisions and take actions in order to solve the problem of reaching safety. In fact, the characteristics of the emergency may create psychic stress (Wood, 1979).

The behavior model for this research was based on literature on information processing, decision making, problem solving and the classic model developed by Polya (1957). Problem solving involves four cognitive stages: 1) understanding the problem, 2) devising a plan, 3) execution of the decision, and 4) assessment. In an emergency, the decision making stage of this cognitive process is the most important.

Behavior models for evacuation are sometimes difficult to construct due to the complexity of the cognitive stages. Janis and Mann (1977) indicate three main independent variables for decision-making processes: 1) survival instinct, 2) available time, and 3) situated ambiguity. It is these three constructs that make up a basic evacuation behavior model.

Early cognitive psychologists suggest there is a limitation to information processing in risk or stress situations (Miller, 1956; Simon, 1957). Miller (1956) further suggests this information processing capacity of three to seven units may be reduced to as few as two to three units in emergencies. Because of moral and physical challenges to evacuation research, studying emergency situations in existing environments and case studies of occupants after a real emergency are two viable alternatives.

Purpose of the Present Study

The purpose of the study was to determine whether a statistical relationship exists between the independent variable ‘occupant behavior’ and the dependent variable ‘evacuation performance.’ The hypothesis was that pre-evacuation occupant behavior, including stress, time pressure and situated regulated ambiguity, are statistically significant predictors for evacuation procedure success.

Methodology

The Evacuation Model Instrument, a Likert-type survey consisting of 35 items (5 demographic items, 10 anxiety items, 10 time pressure items, and 10 motivation items), was used to gather data from users. A five-factor solution was accepted as best representing the latent constructs of anxiety, time pressure and motivation measured by the EMI.
Summary

This research suggests that the self-directed model for behavior as best representing the latent constructs of anxiety, time pressure and motivation measured by the EMI. If decision making is based on self-direction or self-regulation, occupants need to be prepared to cope on their own or trained to make safe decisions when no information is forthcoming from authorities. Training should not be limited to first responders.

References: APA

STORY TIME: PLANS, SPECS AND ELEVATIONS

Kristi Julian, Ph.D., Demetriss Locke, Ph.D.
EDUCATION CORPORATION of AMERICA

Problem Statement: Entry level design students desire a safe environment for learning (Lin, 1996) because they are oftentimes bombarded with project deadlines increasing frustration and stress diminishing an effective design solution. Learning, and transfer of learning, may occur when multiple concepts or representations of an exercise are used to aid students in making connections (CAST, 2011). Concepts, which are the seeds of a design, “is the main idea influencing the steps taken and decisions made during a project’s design phase” (Malanar and Vodvarka, 1992, p. 75). The object of this teaching and learning forum is to present a framework for an introductory studio project that guides students to a plausible design solution while performing the required tasks of the studio. The framework is applied as a learning method to assist students in learning how to develop a creative solution for students without relying on past projects or skill sets (Lehrer, 2012). To aid them in developing speed and accuracy students were given an example of a hypothetical scenario and asked to tell a story as part of the solution from their favorite book, nursery rhyme or movie. Telling the story should require students to employ critical thinking skills needed to incorporate multiple concepts into existing exercises.

Methodology:

Analysis Phase

Ideology Stage - Students use familiar research methods to begin learning about the randomly selected design topic and then presented solution to class. (CIDA Standard 2 – Global Context).

Strategize Stage - Introduction of project (Appendix A). Discuss how ideology and creativity leads to a starting point for design. (CIDA Standard 4 - Design Process).

Synthesis Phase

Imagine/Create Stages - Students apply their collected research through the use of working AutoCAD drawings and rough concepts. Team and individual focus groups help students’ progress through the design process. Final presentation (Appendix A) included an AutoCAD presentation, and class presentation (CIDA Standard 4 - Design Process, Standard 5 – Collaboration, Standard 6 - Communication).

Analysis of outcomes

Benefits of this framework were noteworthy. Entry level design students (n = 58) were tested for speed and accuracy before and after the studio exercise on a basic task performance. The differences in the students who participated in the “story time” exercise were substantial. Students learned how to sinuously move between wide-ranging assortments of design skill sets including ideology, communication, and technical. Students progressed past their initial fear of the software commands and were less frustrated because they were telling a story. As a result, speed, accuracy and quality of solution in studio work were significant.
References: APA

Purpose of the Present Study

Children with autism wear no physical markers but designers can use physical markers in the built environment to integrate evidence-based design and user-centered planning into design solutions to improve environmental health. Approaches have been used to study autism spectrum disorder in the built environment before for physical environments (Clancy, 1976) and previous research as succeeded (Richer, 1979; O’Neill, M. & Jones, R., 1997) while other ASD research have left us with questions leaving a gap in the area of design and the built environment. Oftentimes, designers are so caught up in the actual nuts and bolts of the construction process that they lose sight of the ultimate goal of an effective, functional building. After the fact it becomes quite costly to incorporate needed changes that an EBD process could have prevented. Design professionals may require more review of the ASD physical environment including physical stimuli, exposure to toxins, and environmental and sensory cues and organization that affect cognitive processing. Evidence-based design (EBD) is the “process of basing decisions about the built environment on credible research to achieve the best possible outcomes” (The Center for Health Design, 2012). The purpose of this research is to establish a foundation for evaluating the built environment using evidence-based design principles in an ASD regional center.

Methodology

This research project data selection and method analysis employed a combination of evidence including field observation, surveys, visual and content analysis and on-site measurements. To establish validity, questionnaires with predesigned questions (Nussbaumer, 2009) and assessment tools specific for a project (Piotrowski, 2002; Hamilton & Watkins, 2009) were used for existing conditions and furniture, fixtures and equipment (FF&E) as well as tables and briefs to integrate the evidence into design (Lackney, 2000; NPDC, 2013).

Findings and Discussion

Although the ASD center was initially designed to be based on best practices for ASD, the research revealed a few problems that may need to be addressed. Visual content analysis revealed continuity and replication in wall, flooring and furniture color, as well as organizational structure for each classroom. Group interaction, participation and focus were encouraged with u-shape tables and furniture arrangement. Visual cues and sensory stimuli (O’Neill & Jones, 1997) were addressed throughout the facility with charts, schedules and wayfinding cues as well as repetition of items. Overall, the ASD Center provided a functional and safe learning environment for the ASD occupants. Ongoing research will need to be conducted regarding specific ASD learning needs but the evaluation of the interior environment provided a strong foundation for future research.
References: APA

Cultivating Sustainable Food Systems within an Urban Context

Kelley Robinson, Jill Pable
Florida State University

A fundamental need of human culture is to eat, and therefore to have food available to its citizens. Unfortunately, agricultural and distribution practices have reduced many communities to “food deserts” (Figure 1) where healthy, fulfilling food is scarce (Walker, 2012). Present agricultural methods that evolved from the Industrial Revolution consume copious amounts of fossil fuels from planting to shipping operations, only to generate interminable amounts of unhealthy processed foods. Current industrial farming methods used have had unintended consequences on public health, local economies, and substantial negative impacts of the earth’s ecosystems (Despommier, 2010).

Many agree that present food distribution channels and farm-to-fork methods require an overhaul in order to preserve limited natural resources and future generations. The future may be the concept of the urban farm (Figures 2 and 3). Food distribution channels and procedures are central to the success of this new idea and therefore serve as the main focus of this proposal’s study. Harvested food from vertical farms allows opportunities for food related stakeholders to invest their business operations within the facility’s campus. These stakeholders can include grocery coops, restaurants, farmers’ market venues for regional and tenant farmers, non-profit food banks, community teaching kitchens, and food delivery alternatives.

This abstract proposes a poster that will explain the problem and methodological approach for a 2013-2014 thesis study. This study’s first phase will examine the architectural needs of a new urban food production distribution center through interview methodology. In its second phase, the author will design a hypothetical solution that responds to the study’s original research findings (Figure 4). This poster presentation will discuss the study’s problem, its purpose, justification, original research questions and findings gleaned from a design charrette conducted by the author. This event will query hypothetical stakeholders of a Florida urban farm including business representatives of a grocery coop, a restaurant, a farmers’ market participant, a non-profit food bank distribution center, and a food delivery organization.

This study supposes that the success of a new food distribution system is dependent in part on the physical architecture that supports its new needs in an economically viable way for these vendors and their consumers. In particular, the new urban farm paradigm begs the fundamental questions for urban food centers that compose this study’s research questions. How could the operations be best managed at a future food distribution venue? What food functions and spatial adjacencies are important? Solving problems that provide efficient workflows for stakeholders while appealing to the needs of consumers may keep the system in balance, literature review sources suggest (Manikas & Terry, 2010; Van der Vorst & Beulens, 1999). As the movement of urban agriculture progresses toward a more sustainable future, a new building typology could emerge for interior designers.

In essence, this study seeks to activate the findings of both new research on food deserts and their implications for workflow adjacencies for stakeholders of an urban food center. Doing so could assist in addressing challenges ranging from obesity and malnutrition to environmental preservation.
References: APA


Interior Design Meets Therapy: A Cross-Disciplinary Approach to Service Learning

Sarah Zenti, Anna Auman
University of Georgia

This presentation introduces an innovative cross-disciplinary collaboration between a residential interior design program and a family therapy clinic. The clinic provides marriage and family therapy, nutritional consultation, family financial planning, residential interior design services as well as free legal problem solving. The clinic program is strength based and views individual and family health and wellbeing as multi-systemic and contextual, providing a holistic and interdisciplinary approach to assist clients in finding solutions. Similarly, the interior design profession recognizes that all facets of the domestic environment (structure, layout, size, function) impact occupants’ health and wellness. This interdisciplinary research and clinical collaboration broadens the interior design profession’s understanding of health and wellness by examining how the home and interior environment can have direct influence on partner communication, family interactions, individual and family financial wellbeing, and even nutritional health. This cross-disciplinary collaboration comes as a response to the call for an expansion of knowledge which is required to prepare students for the complex scenarios of human behavior and design in today’s dynamic social and cultural environment (Guerin & Thompson, 2004).

This service-learning pedagogy affords interior design students and educators the opportunity to: (1) expand the discipline’s depth of knowledge, (2) discover, integrate, and share knowledge across diverse disciplines, and (3) demonstrate to the public through research and education the utility and benefit of residential interior design (Guerin & Thompson, 2004). This academic framework also provides a platform for conducting research that supports evidence based design specifically for the residential environment. The clinic serves as both a resource and tool for a transformative educational experience in residential interior design.

References: APA

THE HOME LIFESTYLE ASSESSMENT FOR IMPROVING INTERIOR DESIGNER COMMUNICATION WITH COUPLES: A CROSS-DISCIPLINARY ADAPTATION OF THE FAMILY GENOGRAM

Jerry Gale, Patricia Hunt-Hurst  
University of Georgia

This study explored an innovative interview protocol for residential interior designers to meet the differing needs of partners through use of a unique client assessment tool adapted from the marriage and family therapy profession. Kriebel, Birdsong, and Sherman (1991) suggest that interior design programming is necessary for bridging the language gap between designers and clients, addressing cultural values and beliefs passed down between generations, understanding the evolution of cultural customs of buildings and furnishings, and for creating balance between modernism and human needs. The Interior Design Profession’s Body of Knowledge identifies 65 knowledge areas (KAs). Of these 65 KAs, 7 KAs are specific to communication, specifically pertaining to: client meetings, client/user interviews, collaboration, and communication techniques and technologies (Guerin & Martin, 2010). While the importance of communication and the information-gathering phase of interior design are briefly highlighted in educational materials, professional practice resources, and scholarly journals, the research literature does not cite specific methods for residential interior designers related to gathering in-depth client information addressing home and lifestyle background and personal history.

In this study, the researchers conducted a two-phase qualitative study to 1) develop and refine the Home Lifestyle Assessment, and then 2) conducted 5 interviews with couples as a pilot test of the Home Lifestyle Assessment. The Home Lifestyle Assessment (HLA) is a supplemental client assessment tool designed by the researcher to be used with couples during the programming phase. Based on the McGoldrick, Gerson, & Petry (2008) genogram (a tool for examining family patterns and relationships across generations) the HLA gathers in-depth information addressing home and lifestyle background and personal history of each partner. Both partners are present but respond to HLA questions individually. This affords each partner the opportunity to hear the other’s responses and to later discuss differing responses with both their partner and the interior designer. The research questions for this study were: (1) How well is the genogram from the field of marriage and family therapy adapted for use by residential interior designers? (2) How does use of the HLA change (or improve) the type of information elicited by the designer? (2a) How or to what degree does it improve the ability of client(s) to express specific desires and needs for living spaces? (2b) How or to what degree does it aid the ability of the designer to better communicate and understand partner’s differing needs within the built environment? and (3) How or to what degree do personal background and life experience influence home and lifestyle design preferences?

Preliminary results indicate a positive response from participants. Interview questions elicit memories and experiences of past and present individual home and lifestyle that bring to light specific needs and desires for each partner to communicate as they work together to design their future home. This presentation will discuss sample questions from the Home Lifestyle Assessment, a case example illustrating application of the Home Lifestyle Assessment with a couple, and preliminary research outcomes.
References: APA


Internships: What Changes Should We Be Making in the New Economy?

Kenan Ann Fishburne, Jim Dawkins
Florida State University

Purpose and Background:

The purpose of this panel presentation is to build on the discussion generated by the Village Square Internship Panel during the 2013 IDEC National Conference. For that panel, five participants shared information on their current internship programs, and it would now be interesting to explore specific issues that might change “business as usual” and strengthen internships in the face of dramatic economic pressures. This presentation, by invited internship program coordinators, will emphasize changes that might benefit students, providers and educators dealing with new economic realities. Collaboration is necessary by all three groups to redesign internships that successfully deal with the new challenges each group faces. Educators are receiving intense pressure to prove that curriculum will lead to student jobs. Concurrently, our internship providers are reducing their participation citing lack of work for students in their firms. Finally, our students hesitate to pay for internship credits putting them further in debt, even though studies show that students who have participated in internships as part of their formal education will have a hiring edge. The moderators have chosen a different panel style where a smaller number of specific questions have been identified, through research, to provide in-depth collaborative discussion of internship issues.

Format and Specific Questions:

The proposed panel focuses on four specific internship questions and will consist of two moderators and 3-5 educators who provide internship coordination for their programs. The moderators will divide the first 40 minutes into two 20-minute presentations as follows:

Part I, Moderator 1: Moderator will give brief introduction of developing internship issues that questions posed are designed to address. Individual panelists will discuss their programs based on the following questions:

1. Are you experiencing a problem getting internship providers, and if so, what are you doing about it?

2. Do you feel that interior design programs must require internships for credit as part of the curriculum? If so, how should your department accomplish this, particularly with limited faculty resources?

Part II, Moderator 2: Moderator will give brief introduction of developing internship issues that questions posed are designed to address. Individual panelists will discuss their programs based on the following questions:

1. Have you created a database that allows you to better contact or receive information from internship providers particularly when they are looking for an intern? If so, what does it include and how do students and providers access it?
2. What type of feedback do you get from your providers concerning your student preparation for internship, specifically on business skills and attitude while interning?

Part III: Questions and Answers

In the final 15 minutes, moderators will field additional questions and final discussion from attendees on these topics or others of interest.

Wrap up: Panel proceedings will be developed and provided to attendees or panelists as requested through e-mail.

References


Paths to Discovery

Ruth Beals
Converse College

JoAnn Wilson
University of Utah – Logan

In interior design wayfinding is a term generally used to describe “a process by which individuals navigate through unfamiliar territory” (Nussbaumer, 2009). According to Kopec (Environmental Psychology, 2006), “Wayfinding consists of three major actions that are generally performed sequentially:

1. Deciding what to do and how to do it.
2. Moving from decision to action.
3. Applying information obtained from sensory input and cognitive process.”

Both descriptions require physical or mental actions that explore or discover the unknown. This exploration process requires analysis of input which, according to Bloom’s taxonomy of learning hierarchies, is a higher learning skill because through analysis we are able to “separate material or concepts into component parts so that [the] organizational structure [of a thing] may be understood.” (Clark, 2000). The human need to discover and explore is creatively expressed through four of Nussbaumer’s historical precedents for architectural and interior design: entrance, path, staircase, and view (2009, pp. 58-59).

This study is the analysis of these four historical precedent criteria within two public museums to determine how wayfinding design components support paths of discovery. The two museums are the Rio Tinto Natural History Museum in Salt Lake City; and the Lois and Richard Rosenthal Center for Contemporary Arts in Cincinnati. These museums were selected based on their similarities: exhibition function, opened within the past five years, highly contextual design, and dominant stairways. The use of observational research methodology included applying 18 of Nussbaumer’s explanations that relate to wayfinding for the four criteria. Examples of the explanations are: “entrance: portals or gateways: orients visitor into area, space and/or building; path: perceptual thread lining a series of interior... spaces; staircase: shallow and/or side steps convey an invitation to public spaces; views: small opening encourages movement through space” (2009, pp. 58-59). Analysis was carried out using Nussbaumer’s “Questions for Analysis: Architectural and Interior Criteria” (p. 60) as guidelines.

The findings qualify how these criteria within the three museums are successful or unsuccessful in assisting people to discover paths to various exhibits. The presentation depicts and explains the design features within the entrances, paths, staircases and views that provide wayfinding assistance and their aptitude to provide and provoke a path for discovery.
References: APA


Pen-Based Digital Drawing Tools: Student Perceptions of Technical and Aesthetic Quality Outcomes

Lindsay Tan, Veena Chattaraman, Paula Frances Peek
Auburn University

The ability to effectively communicate design decisions is a vital skill for interior designers. Traditionally, this has been achieved through manual freehand and manual technical drawing media (Meneely & Danko, 2007), but the rise of computer-aided design has created a disconnect; what were once two aspects of an integrated manual drawing process have become “problematically segregated” (p.73). Now ideation is generally expressed through manual media while technical drawing is almost entirely computer-based.

Some studies suggest that pen-based digital drawing tools could bridge this gap by fully digitizing the design process. This study builds upon previous inquiries regarding the relevance of digital drawing tools within the design process (Meneely & Danko, 2007; Meneely, 2010; Tan, 2012; Chattaraman, Tan & Peek, 2013). Specifically, the authors examined use of four digital drawing tools – Mouse, iPad, Wacom Cintiq and Bamboo – to understand student perception of technical and aesthetic quality in drawing outcomes.

A total of 20 interior design students participated in the instructional assessment. Participants were asked to evaluate their experience in using the four tools with respect to technical quality of line (line weight, consistency, and smoothness), aesthetic quality of line (line depth, expression, character, flow and movement), technical quality of form (proportion and level of detail) and aesthetic quality of style (creativity, originality, and harmony) on a five-point scale anchored by ‘very difficult’ (1) and ‘very easy’ (5). All scales had adequate reliability and therefore composite mean averages were used for analysis. Results reveal two key trends.

Trend 1: Across all criteria the iPad, Mouse, and Cintiq were rated well above the Bamboo. This is of particular interest given the findings of a similar study by the authors that compared only Mouse and Bamboo, and found mouse to be ranked higher in perceived technical and aesthetic quality outcomes. There was also a clustering of responses, ranking the iPad, Mouse, and Cintiq similarly in several criteria: Criteria 4) achieving line flow and movement; Criteria 7) establishing appropriate proportions for the whole and parts; Criteria 11) and creating harmony in your drawing.

Trend 2: Overall, the mouse produced the highest perceptions of aesthetic quality (Mean = 3.95; Standard Deviation = 0.18), followed by the iPad (M = 3.74; SD = 0.21), and Cintiq (M = 3.41; SD = 0.39). The Bamboo offered by far the lowest perception of aesthetic quality (M = 2.24; SD = 0.22). By tracking student responses across all questions several trends emerge. In addition to their overall standing, tools were ranked in this order consistently across the first three criteria: Criteria 1) changing line depth; Criteria 2) manipulating line expression; and Criteria 3) changing line character to reflect the material.

The authors see a critical need for further study into the role of digital drawing tools in the design process. This line of inquiry is ongoing, with another phase planned for Fall 2013, but the findings of this study and resulting recommendations to interior design educators will be the focus of this presentation.
References: APA

Chattaraman, V., Tan, L. & Peek, P. (2013). Incorporation of pen-based digital drawing tools in apparel and interior design instruction for effective design communication. [Accepted] In proceedings of the 2013 Annual Conference of the International Textile and Apparel Association, New Orleans, LA.


THE HISTORIC 32ND STREET BAPTIST CHURCH REBORN: EXPLORING INTERSECTIONS OF ADAPTIVE REUSE AND SENSE OF PLACE

Linda Lyons, Jill Pable, PhD
Florida State University

Many historic buildings that were once full of life and activity now stand vacant. The urban fabric is forever changed when those abandoned buildings are demolished, and part of the community’s shared cultural and architectural history is lost. As a hypothetical model of historic preservation through adaptive reuse, the former 32nd Street Baptist Church in Birmingham, Alabama, has served as the site location for this study. Repurposing this historically significant edifice may help to preserve the work of a celebrated architect, Wallace Rayfield, and the narrative of the Civil Rights Movement in the United States. This study seeks to respectfully assign a new purpose to this landmark structure while commemorating its past.

Three realms of inquiry are brought together for the purposes of this research thesis and to address the primary research question, “How can historically significant buildings be adaptively reused with integrity and value of original purpose, while fostering community and creating a sense of place in a temporary communal residence?” This study will first explore the perceptions of study participants regarding adaptive reuse for ecclesiastical architecture. Secondly, sense of place qualities that may possibly promote health and well-being are identified; and lastly, the potential importance of creating a “home-away-from-home” environment in a temporary communal living environment is discussed. At the conclusion, emergent themes are presented and the intersections of these issues are revealed to expose possible areas of agreement and tension between adaptive reuse and sense of place goals.

A hospital-associated hospitality house environment will serve as the lens to view the connections between adaptive reuse and sense of place. This function has been selected because of the similar community outreach mission it shares with the former church, and the proximity of the site location to a regional hospital. The philanthropic purpose of a hospitality house is to provide patients and their families with a residential home base when they experience a medical crisis or they must receive medical treatment away from their primary home.

This study uses a qualitative questionnaire methodology that is guided by a framework developed by Fritz Steele (1981) to inquire about sense of place issues with hospitality house residents and staff. In addition, community stakeholders that are associated with the neighborhood and/or the former church were interviewed to understand their perspectives and priorities regarding the adaptive reuse of the church building. The subsequent findings have provided insights about the relationships that exist between historic preservation and creating a “home-away-from-home” environment for an at-risk population.

The results of this study indicate that meaningful historic architecture may contribute to the well-being and the “at-home” atmosphere desired by hospital-associated hospitality houses and other similar entities, while stipulating that the building systems are modern and that interior finishes are clean and promote a healthy environment. This study’s findings have led the author to conclude that respectfully repurposing historic architecture includes acknowledging the imbedded human spirit contributed by past inhabitants, as well as considering the modern needs and desires of the present generation.
References: APA

Dignity & The Built Environment: Exploring Perceptions of Single Mothers Living in Transitional Homeless Shelters

Sarah Stephens
Florida State University

Exploring the perceived needs of individuals experiencing homelessness is difficult, but necessary. While research so far has focused on such needs as social services, poverty, and housing, researchers have identified mental health as a primary issue in the lives of homeless individuals. Research suggests a connection between dignity, a characteristic inherent in all people, and its impact on one’s perception of self-worth. An individual experiencing homelessness is deprived of the basic need of shelter, but this need may be more than just protection from the elements. The built environment and an individual’s physical setting may both promote or inhibit dignity, and this is especially true in the lives of homeless individuals whose lives are generally characterized by a lack of social interaction and high stress situations.

Simultaneously, the demographics of people experiencing homelessness in the United States have changed dramatically. Women and families with children currently make up one third of the homeless population and that total is predicted to increase, with estimates as high as 600,000 families experiencing homelessness annually. The current study is specifically focused on the perceptions of single mothers with children living in transitional shelters. This new demographic brings with it unique considerations for housing and shelter.

This study supposes the connection between the built environment and dignity has already been made. The study, therefore, asks the primary question: How? It uses a framework for understanding dignity developed by researchers Seltzer and Miller that attributes four key characteristics to dignity: autonomy, predictability, self-expression, and social solidarity. It then specifically looks at each attribute, asking:

• Does the built environment influence homeless single mothers’ perceptions of autonomy? Predictability? Self-expression? Social Solidarity?

o If so, what specific characteristics of the built environment influence these perceptions of autonomy? Predictability? Self-expression? Social solidarity?

This abstract proposes a Scholarship of Design Research presentation that will explain the problem, methodological approach, and preliminary conclusions of a 2011-2013 thesis study. This study explores how homeless individuals perceive dignity, how this relates to the built environment, and how interior designers can impact perceptions of dignity through their design of the built environment for these individuals. Through narrative inquiry, it presents the perceptions of 12 single mothers living in transitional homeless shelters throughout the state of Florida. Data collected through in-depth interviews is supplemented with photo documentation and will inform a list of built environment design recommendations based on these findings. The presentation will outline the study’s problem, its purpose, justification, questions, and preliminary findings.

As the face of homelessness changes, so too must the approach to providing solutions. The needs of individuals experiencing homelessness go beyond basic physical needs. Researchers identify that the need
for dignity impacts an individual at their inner most being. This study proposes a potential direction the design profession might move toward: promoting dignity in the lives of those typically overlooked by the industry as a whole.

References: APA


The National Center on Family Homelessness (2011). The characteristics and needs of families experiencing homelessness. The National Center on Homelessness. Needham, MA.
Engaged Production: A Historic Theater’s Sustainable Makeover Remodels the Classroom Learning Environment

Katie Rothfield
Florida International University

PREMISE

Research shows that an active learning environment promotes student retention of content, yet perceived obstacles such as excessive preparation, initial student resistance, and the element of risk often prevent faculty from using such strategies in a lecture course (Bonwell & Eison, 1991).

Sustainable Practices in Interior Architecture is a lecture course that breaks through these barriers by relying on a mixed-media pedagogical approach that includes lectures, film screenings, readings, field trips, and a class blog; the combination of which is designed to appeal to many learning styles and to emphasize the relevancy and practical nature of the topic.

The course begins with shorter, simpler tasks, including class discussions, brief essays, and quizzes, and culminates with a longer, more complex community service project where the students have the opportunity to implement what they have learned throughout the semester in a sustainable design that will positively affect the community, the planet, and the profession of Interior Design.

METHOD

In the Spring 2013 semester, students worked with a local playhouse to create sustainable design proposals for the playhouse’s balcony lobby remodel. Built in the 1940’s, the playhouse was formerly a movie theater, and its interiors still possess some of the Art Deco styling that was popular in other movie theaters of its day. The existing balcony lobby is devoid of many of these details, however, as it did not exist when the theater was originally built. The balcony lobby is often used to host the theater’s young professionals group, therefore the goal was to create a modernized space that also paid homage to its design heritage. Since the theater relies on donations to complete improvements such as these, funds were limited and not immediately available for the project.

Students first met with the playhouse stakeholders onsite to tour the facility and determine project programming, and then worked in small groups to research Art Deco theater design and sustainable products. Each group developed a total of three budget-minded sustainable designs that were presented at both their conceptual and final phases (Figures 1-5).

OUTCOMES

This project gave students the opportunity to immediately apply and test the knowledge acquired throughout the course, and it provided them with invaluable real-world experience in:

• Researching and referencing historical precedent

• Developing programming requirements based on client needs
• Taking accurate field measurements
• Relying on third-party certification to source budget-friendly sustainable design products
• Developing presentation drawings to effectively convey ideas
• Presenting concepts and educating clients about sustainable design solutions
• Representing the profession of Interior Design
• Engaging with and providing service to the community

In exchange for their work, the students were invited to attend the theater’s young professionals’ events throughout the semester and were given complimentary tickets to the theater’s production of the Tony Award-winning musical, IN THE HEIGHTS.

The final designs were well-received by the playhouse stakeholders, and the information provided is now being used to write grants that will hopefully bring the students’ visions to reality. The theater intends to partner with our Interior Architecture Department on future endeavors.

References: APA

Alternative Learning Environments a Changing Landscape

Kristin M. Maki
University of Alabama

Sound pedagogy developed for technology driven, global learners must address their unique learning styles and how these styles are impacted by technology use. Exploring patterns and relationships that occur outside a lecture course, this research focuses on ‘personalized learning environments’ (PLE) and how these personalized learning spaces provide opportunities emphasizing problem solving skills and collaboration that creates communities of learning.

Personal learning environments evolved from the field of information communication technology (ICT). Providing the opportunity to move beyond teacher centric course management systems such as blackboard or e-learning, students play a central role as the designer of their own learning environments. (Allodi, 2010) PLEs are typically described as a collection of different ICT tools and software, usually social software, to foster self-regulated and collaborate learning (Laakkonen & Juntunen, 2009; Schaffert & Hilzensauer, 2008).

A pilot course has been developed to aid in computer software skill training. This combined hybrid online and in class Learning environment would allow students to personalize their learning based on their particular strengths and learning style. Patterns and relationships of usage and development are examined focusing on student attitudes towards this alternative environment and their perception of their learning. Activity theory provides a framework of understanding how learning and activity create knowledge. Activity theory is a philosophical and cross-disciplinary framework for studying different forms of human praxis as developmental processes, both individual and social levels interlinked at the same time (Kuutti, 1995).

Providing insight into student learning and alternative learning environments, outcomes are based on several types of assessment. Students are required to reflect on their experiences with the PLEs and how this alternative environment aided in the accomplishment of the objectives for the course. Patterns and relationships of response are examined for information on participation and challenges. Learning outcomes to be measured include knowledge building and skill assessment in application and task performance.

References: APA


DISCOVERING, TESTING AND APPLYING A PRELIMINARY FRAMEWORK OF HOLISTIC WELLNESS IN PEDIATRIC ONCOLOGY FACILITIES

Heather Dodd, Jill Pable  
Florida State University

Despite significant gains in healthcare design knowledge in the past few decades, sources suggest that designing for ill children is an area needing further exploration (Bishop et al., 2010; Carney et al., 2003). A primary reason is that hospitalized children are a compromised population, and thus difficult to research directly. Further, known design criteria for ill adults may not be appropriate for children, as their physical size and cognitive ability is different than adults (Borgers et al., 2000). Yet, literature and guidelines on designing environments for healthy children exist, and their findings may provide knowledge assistive in the design of pediatric healthcare facilities. In order to test this premise, this author’s study combines literature from three areas – childcare facilities for healthy children, general healthcare facilities, and oncology – with the goal of creating guidelines for healthcare spaces that attend to a child’s holistic well-being.

One of the oncology studies gathered, focused on the quality of life in cancer survivors (Ferrell et al., 1995), sparked this author’s interest, as it identified four general categories that contribute to the overall wellness of the cancer survivor: physical, social, psychological, and spiritual. When this study was cross-compared with others (including those concerning healthy children), the author noticed the presence of these four factors in other areas of research, as well as an additional area of consideration: nature.

The author proposes using these five factors of wellness as a means to address the holistic health of children with cancer in pediatric environments. Based on additional research, actionable criteria will be extrapolated from the five general factors into a checklist of built environment features. In fall 2013, the checklist will be used to evaluate the present state of three pediatric facilities through observation and staff interviews, seeking to understand how the factors might already be incorporated or where they might be lacking. In spring 2014, the author will use these original research findings to guide the theoretical redesign of one of the observed facilities, putting the checklist’s findings into action.

The justification and content of this new five-part framework will be discussed in this proposed poster presentation to inform and gain valuable feedback from attendees prior to data collection. The poster will inform conference attendees of the importance of designing for holistic healing through these five attributes of wellness. It will also provide opportunities for the author to learn from experiences of fellow designers, leading to a more educated research effort for the author.

In summation, it is the goal of the study to assess the current built environment of a pediatric oncology unit, using the new framework, in order to identify areas of opportunity for improved support of quality of life. In this way, the author seeks to increase the knowledge of children’s needs and positively influence their healing process. Broader still, the study’s results may support discovery that encourages the movement of hospital environments to a goal beyond the mere healing of illness to the treating of a patient’s full range of psychosocial needs.
References: APA


Weaving a common community partner throughout the ID student experience

Jennifer Blanchard Belk  
Winthrop University

My intent in this presentation is to offer information regarding a year-long integration of a single community partner throughout the coursework of a junior level cohort of Interior Design students. Projects, activities and discussions related to the client, Builders of Hope (BOH), were woven into 4 separate technical/professional classes throughout one academic year.

BOH is an innovative leader in affordable housing and urban development. They create and rebuild neighborhoods by providing workforce housing through the reuse of existing inventory ... seeking to increase the availability of high-quality, safe, affordable and workforce housing options. Through innovative reuse and rehabilitation, they incorporate economic benefits, environmental stewardship and social solutions (Herrick). Upon connecting with this community partner, I was encouraged by the applicability of the potential student engagement to the series of lecture/technology based courses I teach within our junior year.

Over the course of the year, students learned about the company and its leaders, researched poverty issues and geographic locations of concern, analyzed programming and codes implications, and produced marketing materials. Primary studio projects produced designs and construction documents for an adaptive reuse of portable classrooms into retirement housing using CAD and Revit. Courses and their typical format included:

- Contract Documentation (technical studio with lecture)
- ID Codes and Standards (lecture course with lab components)
- Professional Practices (lecture course)
- Advanced Computer Applications (technical studio utilizing direct instruction of Revit, SketchUp and Photoshop)

Although “real world projects” and service learning are not new concepts, they are often integrated into courses in a “studio vacuum”, with minimal ties to technical/professional course content, and are rarely used to create a common bond between co-requisite courses. However, there are multiple benefits to this type of extended community partner relationship including:

1. Avoiding “Hit-and-Run” service learning experiences creates a deeper understanding of the client needs; Benefits include increased empathy and student involvement
   
   “students showed an inspiration to learn. This translates into higher attendance rates and increased academic performance. Service learning has a positive effect on interpersonal development, student comprehension, and teamwork” (Buck).
2. Students apply an integrated understanding of building concepts; Standard building methods can be demonstrated and discussed in context of a project they are already acquainted with

- “focus should be on the core capabilities of creative thinking and design integration - an understanding of the process of problem solving - and away from the ... encyclopedic learning of information “ (Ridgway).

3. Instructors create engaging software training, allowing students to learn the programs in a pseudo-studio environment rather than primarily through direct instruction of technology

- “active engagement of students within the context of the project increases student success and motivation. Providing step-by-step demonstrations projected on a screen lacks the interaction needed for enhanced learning” (Rose).

In this presentation, participants learn the methodology of the client integration into courses. Sample course assignments, discussion topics, pertinent content and projects will be shared. Both the hard (student performance, accreditation competencies identified) and soft (student reactions, continued student philanthropic efforts, and faculty satisfaction) implications will be discussed.

References

APA


The Influence of Environmental Design on Use of Communication Technologies in Nursing Stations

Sara Bayramzadeh, Mariam Alkazemi
University of Florida

The rapid change of communication technologies have influenced the way employees communicate in the workplaces, such as nursing stations. In healthcare settings, the nurses’ workplace has been traditionally designed as centralized nursing stations. As any built environment contributes in forming the behavior and common culture of that place, centralized nursing stations promote interpersonal interactions and minimize the need for communication through other means. There are known adverse features associated with centralized nursing stations such as medical errors (Dunsmuir, & Day, 2010) caused by interpersonal communication (Singh, Naik, Rao, & Petersen, 2008) and frequent interruptions (Seo, 2011).

Enhancing communication among nurses is critical as it is one of the recognized patient safety goals by the Joint Commission (Guarascio-Howard, 2011). One approach in enhancing communication is the use of available technology, such as “Voicemail and email with acknowledgment, mobile communication, and message screening”, could be useful in the healthcare setting (Coiera & Tombs, 1998). The design of nursing stations can accommodate for efficient nursing practices by applying evolving communication technology. The nursing staff and physicians are constantly connected through different communication media. New media and advanced technology alleviate the need for interpersonal communication, thus negating the need for centralized nursing stations. Instead, decentralized nursing stations are more suitable, given the possibilities created by communication mediated by today’s technologies.

There is a gap in literature on the influence of nursing station designs on nurses’ behaviors in using technological communication. This study is based on literature about communication technologies, nurses’ communication, and nursing station design. We anticipate that nurses rely on the technological communication, which also benefits nurses in units with decentralized nursing station design. Different nursing station designs are hypothesized to promote or degrade specific types of communication and influence nurses’ behavior in selecting communication methods. We will compare the use of variations of computer-mediated communication in communicating between two different unit settings with centralized and decentralized nursing stations. The study will examine which nursing station design is more relevant to the connected population of nurses.

The research will use survey methods to study the hypothesis. We will compare two units of a Hospital in a South-eastern city by conducting a survey. The study will reveal which nursing station design is more accommodating for the application of communication technologies. This study will present an insight on how traditional environmental designs are aligned with current communication technologies and whether new trends in environmental design are responsive to the connected population’s use of advanced technologies. Due to the evolving uses of communication technologies, the proposed study can serve as a foundation for the future environmental design research.
References: APA


Sleepwalker’s Expeditions Into the Shadowed Home

Lindsay Tan
Auburn University

Artist’s Statement: There are two worlds: the waking world and the world of the unconscious mind. As a sleepwalker the artist’s body is an active participant in both, but the artist has no conscious memory of the Sleepwalker’s activities. In this series the artist explores the symbols and artifacts of the home through the lens of the unconscious mind. The artist’s work connects narrative inquiry with photoethnographic exploration of the built environment in a multi-layered process that reveals itself in a series of digital mixed media compositions documenting the artist and the Sleepwalker’s interactions with the house.

Composition 1: A room without oxygen.

"When we talk about them, and we only do this in the light of day, there is the feeling that we lack the words to properly describe them. My father calls them the Night Terrors and seems only academically curious. My sister admits she has seen them too but she and I don’t talk about them like they’re only dreams, these heavy shadows that lean in and suck the breath out of you.

"I’m not sure if the Sleepwalker sees them too, but it’s sometimes found wandering the house in the middle of the night, out of breath, checking all the latches on the windows and doors."

Composition 2: A switch.

"I’m told the Sleepwalker likes to stand at this switch. Sometimes, when my grandmother finds me, it is peeling paint off the wall. Other times it is simply playing with the switch, turning it off and on.

"Sometimes I dream about a switch that can’t be pressed. In the dream I am trying to press the switch but my arm gets heavier and heavier or my vision grows slowly darker and soon I can’t find it anymore.

"I wonder why the Sleepwalker is able to press the switch and I am not."

Composition 3: Waiting.

"The basement. Even as a grown adult the fears of my childhood still grip me when I have to go down there to get the laundry, or to fetch extra chairs for the dining room table.

"The Sleepwalker apparently does not share my fear. I am told it likes to wait at crack of the open door at the top of the basement stairs.

"Other times it doesn’t wait, and in the morning I have to wash the musty smell out of my sheets, and wipe the footprints off the floor."
Sleepwalker’s Expeditions Into the Shadowed Home  

**Category:** Design as Art  

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**Composition 2: A switch.**

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**After Cotton**

**Amy Boyett**  
Georgia Southern University

After Cotton is an abstract composition directly inspired by a photograph I took in early spring of 2013 while traveling along the rural northeast regions of Georgia. Acres of previously harvested cotton fields had been replaced with Red Sorrel, better known in the south as "sour weed". I stopped to take pictures of one of the most impressive of the red fields along the way (see fig. A).

Looking over the pictures, I wanted to capture the essence of the fields in an artistic, yet abstract way. The main inspirational photograph was a close up of the sour weed (see fig. B). I used this photograph throughout the creation of the work. The process began with a desire to create something three-dimensional with tactile texture and highly saturated and exaggerated colors. I also wanted to combine the natural elements I saw with something distinctly man-made and related to the interior; therefore, I decided to fashion a canvas out of discarded interior window shutters.

After fastening the shutters together with 1x1 boards and disassembling the louver mechanisms and hinges, I divided the shutter canvas into three scenes. An illusion of distance is created using a tiering effect whereby the scene at the top appears furthest away and the scene at the bottom appears closest in relation to the viewer. This illusion is further enhanced through the two-dimensional top scene which is painted directly on the louvers (on one side). The greenery in this scene does not emphasize details such as leaves or limbs, but suggests a forest in the distance. This scene is flat, muted, and a bit hazy whereas the bottom scene, by contrast, is highly saturated, textured, and has the most dimensionality.

After painting the base colors on the shutter canvas, I began tying on yarns of varying colors and thicknesses to create depth and texture. Much of the yarn was tediously twisted, knotted, and unraveled to create variety in texture (see close up details fig. E and F). The emphasis of the work is in the small blue flowering "weeds" in the foreground.

A "frame" is painted with varying dark to mid grays for border definition. With the shutter as a canvas, the work changes depending on the color of the wall where it might be hung. The top shutter louvers can be adjusted to see parts of the painted scene when partially opened (as in figure D) or all of the scene when fully closed (as in figure C). The shutter canvas's middle section of louvers (occupying the red yarn) are tied in place so they don't adjust easily. This section's aesthetics will vary according to the background color (the work was photographed against an off-white canvas). The bottom section of louvers can be adjusted, but the layering of yarn (which is very thick to emphasize its closeness to the viewer) purposely provides few parts where the background can be seen coming through.
Creative Scholarship Submittal: Amy Boyett, Georgia Southern University
Category: Design as Art
Title: After Cotton
Size: 24"w x 31"h x 4"d
Medium: repurposed louvered window shutters, acrylic, and yarn

Figure A (Red Sorrel field distant)
Creative Scholarship Submittal: Amy Boyett, Georgia Southern University
Category: Design as Art
Title: After Cotton
Size: 24"w x 31"h x 4"d
Medium: repurposed louvered window shutters, acrylic, and yarn

Figure B (Red Sorrel close up)
Creative Scholarship Submittal: Amy Boyett, Georgia Southern University
Category: Design as Art
Title: After Cotton
Size: 24"w x 31"h x 4"d
Medium: repurposed louvered window shutters, acrylic, and yarn

Figure C (final work showing closed louvers in top scene)
Creative Scholarship Submittal: Amy Boyett, Georgia Southern University
Category: Design as Art
Title: After Cotton
Size: 24"w x 31"h x 4"d
Medium: repurposed louvered window shutters, acrylic, and yarn
Creative Scholarship Submittal: Amy Boyett, Georgia Southern University
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Figure E (close up detail of top scene showing yarn work)
Creative Scholarship Submittal: Amy Boyett, Georgia Southern University
Category: Design as Art
Title: After Cotton
Size: 24"w x 31"h x 4"d
Medium: repurposed louvered window shutters, acrylic, and yarn

Figure F (close up detail of bottom scene showing yarn work)
Passage

Brad Whitney  
Virginia Tech

This series arose from a discussion with interior design students on how to express a design concept through thumbnail sketches, in this case thumbnail sections. Fundamentally, these works explore the meaning of section as the measured architectural form of space that one passes through. More importantly, these works explore the concepts of passage as a progression from one state to another. It is my hope that these drawings will evoke a sense of wonder and curiosity.

Each image began as a rough sketch on graph paper, in pen, approximately 2”x3”. As each thumbnail was drawn, studio conversation focused on developing interior design concepts as well as illustrating principles of proportion and scale. It was imperative to the process to keep the flow between drawing and discussion as elastic as possible. At the end of studio, the thumbnails were scanned into the computer and a few weeks later, the scanned thumbnails were brought back into class to become the underlying structural form for demonstrating principles of color theory. Color was applied to the scanned thumbnails using Photoshop with harmonies and techniques considering the notions of passage.
Collaborate to Innovate!
Cat's Cradle

Stoel Burrowes
University of North Carolina at Greensboro

Inspires by the fine and antique woodworking traditions especially of Scandinavian Mid-Century Modern and Windsor Chair-making, the Ca also incorporates the contemporary material and whimsy in the elastic seat and back material. Sitting in this chair, takes place on and through the most up to date materials while the technology, design and materials of the frame engage us in a dialog of tradition and structure.

Delicate but strong legs of White Oak support and penetrate Poplar side-rails and affix an Ash crest. The strong cross- and side-rails hold the ends of 3/16 bungee cord woven to form an elastic and playful seat.

The elasticity and angles of the seat and back make the Cat's Cradle an excellent lounge chair. A cup of tea and a fine book beside an excellent view or warm company and conversation complete this chair.

The Cat's Cradle first prototyped in 2008 in Mahogany with a Danish Cord seat and back became this Oak and Bungee chair in 2011. The correction of angles and materials has allowed this chair to be more stable and more comfortable than its earlier prototype.

Research for this design has involved both sociological and historical study of seating. Contemporary craft and fine woodworking have also been important. Another important contributor to my education as maker and designer has been my teaching design and furniture making.

Many years of chair construction, observation and design lead to the development of this design. Numerous configurations of leg and rails with special attention to compound angles and footprint have yielded this configuration. Trial and error, failure with intent have been part of a process which also included many drawings and templates. Perhaps the greatest challenge was met in the solution of the back as the intersection of stretched cords between the seat and crest and the 'king-posts.'

Four tapered White Oak legs form the vertical structure from floor to crest with Poplar rails glued to and resting on the widest parts of these legs. A steam bent solid Ash crest is shaped and grooved to set over the legs and accept the bungee cord that forms the back. Cross rails of Poplar and Oak are separating the sides and supporting the seat. The bungee of the seat is looped around the wood cross rails or around the brass screws in the Poplar side rails.

The Cat's Cradle Living-room Chair is 92cm wide x 72cm deep x 94cm tall. A solid wood frame of Poplar, Oak and Ash supports 100m of 5mm bungee cord woven and attached by brass screws and Oak dowels.

Digits or Fibers, a current design process dilemma. All of us are beginners but some of us have to work at it. Beginning designers observe every technique available and learn some. With time (~10,000 hours) we acquire facility (-ies) that elevate/popularize/personalize/economize our game. Design is at least and at best shards, splinters and fiber.
Beyond the Groundwork

Kevin Moore  
Auburn University

This exhibition displays over 70 printed boards of professional work and a dozen original pieces of art by alumni. The goal was to showcase the breadth of alumni achievement and the strength of their support for the school. A n online submission process aimed to generate as much alumni representation as possible, and control over the content was intentionally minimal. A n extended deadline left only six weeks to design and build a display system, but the real challenge was unifying a large and diverse collection into a cohesive experience. The co-designers completed the concept, design, fabrication and installation of the exhibit.

Filling the main hall of the gallery, the exhibit strives to match the grandeur of its setting while providing intimate pockets of space. Lightweight MDF panels define these pockets and were developed for quick assembly by small teams of untrained students. The panels were fabricated at the school using a CNC-controlled router. A simple integral hinge with metal rods ties the panels into faceted self-supporting screens. A master layout tracked the number of panels and a basic layout, but the final arrangement was worked out in the field. Students helped push the panels into a configuration that eventually felt intimate. A n integral shelf aided in this quick erection and rearrangement.

"Beyond the Groundwork" was inspired by the rich history of agriculture in the region and an analogy between education and terroir, whereby unique conditions of place impart distinct flavors to fruit or, in the case of education, thinking. A pattern of routed holes is crucial in unifying the diverse content. Based on the analogy of ground, the pattern is a series of pixilated striations. M ore importantly, the holes capture and intensify inherent qualities of the grand hall. The MDF becomes similar to the travertine walls; floor reflections become noticeable as visitors move on both sides of the screens; and strong western light dissolves the panels into patterns of shadow. The holes are also curiously ovoid, adding interest and rewarding touch.

Finally, uncanny views are opened between panels. Long slots just below eye height frame these views and intentionally heighten parallax. A s a viewer in motion shifts attention between stationary points of fixation, visual information in front and behind this point of focus change speed and direction. V aried points of interest— close at hand and far in the distance— saturate the field of view. The result is an immersive and tactile form of vision. This is a subtle effect, but one immediately noticeable in rich visual environments. In this case, the heightened sense of vision in motion provides a dynamic but intimate ground to the work. The simple act of walking through the exhibition instigates unexpected visual connections between the work and other visitors. This assumes concentration on the content is focused but discontinuous. W ith purpose, the generative narrative of the ground falls away. W hat emerges, instead, are intimate bodily episodes that tie the alumni work, the room and its participants together into an overall experience.
DESIGN as IDEA: *BEYOND the GROUNDWORK* alumni exhibition

This exhibition displays over 70 printed boards of professional work and a dozen original pieces of art by alumni. The goal was to showcase the breadth of alumni achievement. Filling the main hall of the gallery, the exhibit strives to match the grandeur of its setting while providing intimate pockets of space.
BEYOND the GROUNDWORK  alumni exhibition

A master layout tracked the number of custom MDF panels and a basic layout, but the final arrangement was worked out in the field. Students helped push the panels into a configuration that eventually felt intimate.
BEYOND the GROUNDWORK alumni exhibition

shadows / reflections / uncanny views

pattern layout

CNC routing
A pattern of routed holes captures and intensifies inherent qualities of the grand hall. The MDF becomes similar to the travertine walls; floor reflections become noticeable as visitors move on both sides of the screens; and strong western light dissolves the panels into patterns of shadow. Finally, uncanny views are opened between panels. Varied points of interest—close at hand and far in the distance—saturate the field of view to provide a dynamic but intimate ground to the work.
Decoding Crafts: Communicating Identity through a System of Design

Claudia Aguilera Guardado
University of North Carolina at Greensboro

To decode is the act of translating a message that has been encoded into its original language or form. This study communicates the process of deconstructing information through a system of Design, which main purpose is to select specific characteristics from a culture, in this case El Salvador craft (cultural industry), to be infused into products. This system of design is based on the theory of system, and semiotics; the science of signs.

System is a group of connected parts that work together by some driving process. Most of the times systems share characteristics and are pictured or modeled as component blocks that have connections drawn between them (Pidwirny, 2006).

In order to define the phases for this system of design, the science of sings was taken as model. Two are the main categories that help to understand the configuration of this platform and system of design:

1. Transference of the concept from visual to gesture to design.

2. Transference of the concepts from verbal to visual to design: system of design.

This system of design is a platform created in four phases that develops a communication between craft production and industrial manufacturing processes. In the first phase; the elements analyzed were: materials, modern industry of manufacturing processes, and cultural cues (craft techniques). These elements are related to twenty different crafts or artifact of a country and culture.

In the second phase, the elements are: materials, and former manufacturing processes of the craft or artifact chosen, and of its craft technique. In this case, the relationships of the attributes were done with twenty different precedents of the same type of craft or artifact.

The third phase of this system is about the relations of principles and elements of design, and modern manufacturing processes seen as attribute of the now elements: craft or artifact samples. Important to this system are the relations done in this third phase because, this informs the fourth phase: a chart of principles and elements of design. This chart contributes with important decisions for the next step; the design process.

The production process started with the translation of patterns into a digital fabrication model. Through this manufacturing process, the shapes were drawn in Rhinoceros 4.0, and then printed on polystyrene in a laser cutter printer for precision.

The system has been tested with a weaving craft technique, and the products done are lighting fixtures. The sample used for the craft industry in this analysis was basketry because, it is believed that it is one of the most ancients’ applications of wood fibers in El Salvador. The design process, revisions and evaluations of the products are influenced by this system of design that serves as a platform for designing contemporary products.
for Novem

Tommy Lambeth
University of North Carolina at Greensboro

My colleague, mentor, and friend, Novem Mason, passed away this spring. A longtime member of IDEC and former chair of our department, Novem nurtured a generation of design educators that now practice and teach in the field, myself included. I asked Novem's wife before he passed away if I could create an urn for his ashes, and she enthusiastically agreed.

Novem's family of four is represented by the bilateral symmetry of the main body of the urn. He, his wife and two daughters are symbolically held together by the dadoed groove. Made of cherry, the main body is a simple box with mitered corners, referencing one of Novem's first year studio projects, Platonic Forms, in which students were assigned one of five platonic forms to be crafted in white and subsequently used for making still life drawing compositions. The dado surface is textured with incised lines that were inspired by Novem's love of drawing and mark-making. On one side of the box ghost marks from the sawmill circular saw can be discerned, and these speak of Novem's emphasis on the process of making, the refinement of design ideas. The bottom of dyed cherry is attached by four small dowels, providing a simple expression of connection.

The urn is 6-3/4" wide by 8-1/4" deep by 10-3/4" tall. Proportions were developed to express Novem's stature as a father, husband, and educator, while providing a connectivity of parts that were inspired by his own family and his educational family. The visual lift provided by the black base is intended to quietly express respect for and gratitude to Novem and a life well-lived.

I have to say that Novem "spoke" to me while creating this urn. My original design was much more complex, and as I worked through the many ideas, one by one they fell away as I thought about Novem and his life. What remains is more elemental and reflective, just like Novem was.
Collaborate to Innovate!
Tommy Lambeth: For Novem