When I began as your president, I spoke of IDEC rising and falling as one – encouraging you to support each other and always do our best. I said that my wish for you was to be engaged and connected, to seek opportunities to be involved in ways that enhance and illustrate the value of design – and I urged you to “Dream Big and Serve Well.” Involvement and service has been quite evident during this year when I have been so very privileged to serve as your president, and I have no doubt it will continue as Cynthia Mohr takes the reins as president and Migette Kaup as president-elect.

Professional collaborations and interdisciplinary teams remain critical as we move forward in higher education. Traditional roles in design and research have become multivalent and connected in ways unseen in the past. Design is more sustainable and meaningful when it occurs in an environment of inclusion and informed collective thought. We have and must continue to work together to research, create and problem solve as integrated team members – exercising resilience in all of our endeavors, and realizing that we are all equal but not all the same.

In interior design education, we prepare emerging professionals who are poised to recognize and address challenges in creative ways; who embrace change and are change agents; who are leaders infused with both the confidence that comes from embedded and discovered knowledge as well as the wisdom to apply it; who are prepared and fluent in both traditional and digital processes; and who are passionate proponents of the impact of design. They must examine, question, explore, articulate, and create; embracing design thinking in all aspects of life. We must continue to exercise design thinking at a strategic level and share knowledge in a way that empowers others.

During this past year, I have been privileged to work alongside the IDEC Board of Directors and Kellen Company to support IDEC membership’s aspirations. This board has worked tirelessly for the betterment of others, including you and our current and future profession. They have kept the big picture in mind while advocating for their area of responsibility. They have always remained cognizant of human and financial resources and also aware, in their own leadership, that our strength derives from many diverse strands intricately woven together into a cable of steel. I have been humbled by their generous attitudes and serving spirit, and the brilliance that seeps from their every pore.

I encourage you to become more involved and to forge IDEC’s future so that it continues to be relevant and meaningful in your professional life. When opportunities to volunteer for IDEC come about, seize them. Undoubtedly your life will be enriched in untold ways and you will have the opportunity to make a real difference!

Kathy,
IDEC President, 2014-2015
This issue of IDEC Exchange was an exciting one to assemble for you. For the first time, we endeavored to make this issue an extension of the conversations begun at this year’s National Conference on the theme, Catalyst(s) for Innovation. We were overwhelmed by the response to our call and we did our best to include as much content as possible. We hope to build on this momentum moving forward and look forward sharing the great work that is produced by the IDEC community.

In addition, we are unveiling a new look to the IDEC Exchange. Many thanks to Julia Rosenberg who has been our graphic designer for the last few years. Julia has been wonderful to work with and we wish her well. We have transitioned to a new graphic designer Ryan Foster, who is responsible for our fresh new spring look. In addition, I would like to thank Ellery Moses and Sarah Washburn from IDEC for continuing to provide fantastic support and assistance with this transitioning process.

In the spirit of change, I would also like to thank the associate editors who served us so well in the past and who moved on prior to this issue, thanks to Michelle Belt, Charles Matz, and Michelle Rose. In addition, I have to thank our current and continuing associate editors, Lorella Di Cintio, Luke Kwan, and Jane Nichols who provide such quality content and feedback for each issue. I’ll be looking forward to introducing a few new associate editors to you next fall.

Finally and most importantly, I’ll look forward to hearing from you, the IDEC community, as we continue to provide and develop the IDEC Exchange as an increasingly critical forum to share your scholarship, teaching and service stories.

Cheers,

Clay Odom
Exchange Editor-in-Chief
Assistant Professor
Interior Design Program, School of Architecture
The University of Texas at Austin
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Building on the success of this year’s annual conference, the call for the spring 2015 issue of the IDEC Exchange will focus on innovation in critical practice and pedagogy. What does it mean to ‘catalyze innovation’? What are current practices and methods that have the potential to generate innovation within the classroom, scholarly research, and creative practice? This issue of the IDEC Exchange celebrates work that not only demonstrates innovative outcomes, but that also pushes the concepts, processes, approaches and methodologies as the catalysts themselves.

ASSOCIATE EDITORS:

Lorella Di Cintio, Assistant Professor
Ryerson University

Luke Kwan, Design Department Director
Art Institute of California – Silicon Valley

Jane Nichols, Associate Professor
High Point University
PUBLICATIONS

The Prefab Bathroom (McFarland & Co, Inc. Publishers) - a collaboration between Deborah Schneiderman (Associate Professor, Interior Design, Pratt Institute), and artist/architect Bishakh Som - is a book length archicomic -Graphic novel style Architectural History- that examines 20th and 21st century design history through the lens of the prefabricated bathroom. The archicomic format is an innovative and ideal medium to make scholarly design history more accessible through extended captions, storytelling and anecdotes, and speech balloons. ‘The Prefab Bathroom’ is the first archicomic to address the prefabricated interior, and the illustrated format allows for the depiction of inhabited interior space rather than the traditional uninhabited canonical photographs typical to design history books.

PROMOTIONS

Dr. Jane Nichols, Department Chair of Home Furnishings and Interior Design was awarded tenure at High Point University. Nichols is a Luke Family Endowed Associate Professor of Interior Design, owns an Eco B&B in High Point, and conducts research in sustainable hospitality and healthcare design. She teaches Human Factors, Programming and History of Interiors.
CALL FOR INNOVATIVE TEACHING IDEAS

The Interior Design Educators Council invites educators from around the globe to submit an Innovative Teaching Idea (ITI) for potential inclusion in the IDEC 2015 Innovative Teaching Ideas Collection. Submissions are double-blind reviewed by a panel of distinguished interior design educators who will recommend acceptance for publication on IDEC’s website. As such, and subject to college/university tenure and promotion guidelines, an Innovative Teaching Idea may be appropriate for inclusion in an educator’s curriculum vitae record.

An Innovative Teaching Idea (ITI) is an interior design project, assignment or other planned learning activity, developed and facilitated by an interior design educator that advances creativity and effectiveness in teaching and learning in interior design. Inclusion in IDEC’s 2015 Innovative Teaching Ideas Collection recognizes the author as a leader in innovative teaching. In the spirit of collaboration and advancing the education of interior design students, IDEC invites educators to share their ideas and experiences.

2015 SCHEDULE

May 15: Submissions received no later than midnight CST

June 12: Email notice of acceptance with reviewer scores and comments

June 19: Authors submit release form

July 30: IDEC 2015 Innovative Teaching Ideas Collection available on IDEC website

SUBMISSION REQUIREMENTS

Submissions are welcome in these categories: Studio Projects, Non-Studio Projects, Exercises, Focused Topic Reading Lists or Anthologies, Field Trip Itineraries and Details (with applied learning exercises), and Other Planned Learning Activities.

To assure blind review, submissions must NOT include author(s) name(s), institutional affiliation(s), course numbers, or any other forms of identification. Submissions that do not satisfy all requirements will be disqualified from review. All submissions must be made through the online submission form. The online submission form provides further instruction regarding submission requirements. Only submissions received through the online process will be accepted for review. Visit www.idec.org/ITI to access the online submission form.

SUBMISSION LIMITS AND FEES

To support broad representation among educators, a limit is imposed on the maximum number of Innovative Teaching Ideas submitted each year. Authors serving in the role of primary author are limited to two (2) submissions annually. IDEC members may submit up to two ideas without charge. Non-IDEC members may submit up to two ideas for a review fee of $10 for each idea.

CRITERIA FOR REVIEW

Ideas are reviewed for their attendance to excellence and innovation. Reviewers will use the following criteria to assess each submission and make recommendations for acceptance.

1. The ITI demonstrates an innovative teaching and learning method or approach
2. The ITI is well organized, clear, and appropriate for the intended audience
3. The ITI adds significant value to the current state of interior design education
4. The ITI lends itself to easy adoption by educators from other institutions

DISSEMINATION

In order to cover costs for dissemination, IDEC will make the Innovative Teaching Ideas available to members and non-members as follows:

- Full or half-semest-ch-long studio projects: $30 non-members, $15 members
- Shorter projects: $15 non-members, $10 members
- Exercises or smaller-scope projects: $10 non-members, $5 members

QUESTIONS

Please contact the IDEC Teaching Collaborative Coordinator, Marsha Cuddeback, Louisiana State University at (225) 578-8465 or mcuddeb@lsu.edu.
IDEAC NATIONAL CONFERENCE AWARDS

2015 CREATIVE SCHOLARSHIP WINNERS:

**Best in Show:** *Protoplastic*
Igor Siddiqui, University of Texas at Austin

**Best in Category - Design as Art:** *Protoplastic*
Igor Siddiqui, University of Texas at Austin

**Best in Category - Design as Interior:** *An Interior at Home in its Site: Learning from Precedents*
Kimberley Furlong and Krista Whitson, University of Arkansas

**Best in Category - Design as Idea:** *Hanging Matters*
Lois Weinthal, Jordan Evans, Evan Jerry, and Ryla Jakelski, Ryerson University

2015 AWARD OF EXCELLENCE WINNERS:

**Best Presentation - Scholarship of Teaching & Learning**
*Graphic Language in the Classroom: Integrating Graphic Design with Interior Design Studio and Graphics Coursework*
Roberto Ventura, Virginia Commonwealth University
Susie Tibbitts, Utah State University

**Best Presentation - Scholarship of Design Research**
*Design for Sight: Typologies Inhibiting Low Vision Access to Interior Spaces*
Erin Schambureck, Texas Tech University

**Best Poster:**
*Teaching Freehand Analytical Drawing: Strategy and Pedagogy based on Polanyian Philosophy of Knowledge for Millennia Design Students*
Ryadi Adityavarman, Kansas State University

**Member’s Choice Award**
*Graphic Language in the Classroom: Integrating Graphic Design with Interior Design Studio and Graphics Coursework*
Roberto Ventura, Virginia Commonwealth University
Susie Tibbitts, Utah State University

2015 PROFESSIONAL PRACTICE AWARDS

**2015 Arnold P. Friedmann Educator of Distinction Award:**
Denise Guerin, Ph.D., Professor Emeritus, University of Minnesota

**2015 Teaching Excellence Award:** Jain Kwon, Ph.D., The University of Georgia

**2015 Book Award:** Deborah Schneiderman, Pratt Institute, *Inside Prefab: The Ready-Made Interior*

**2015 Institutional Merit Award:** University of Florida

**2015 Presidential Award:**
John Martin-Rutherford, in appreciation for service as IDEC President, 2013-2014

**2015 Presidential Award:**
Jacqui McFarland, in appreciation for service to the IDEC Board of Directors, 2011-2015
2015 CAROL PRICE SHANIS SCHOLARSHIP RECIPIENT:
Janice Rieger, University of Alberta

2015 IDEC SPECIAL PROJECTS AWARD WINNER:
*Design For Engagement: An Exploratory Case Study of University Makerspaces*
Wendy Hynes, Purdue University

2015 GRADUATE STUDENT SCHOLARSHIPS:
- Rose Peck, Virginia Commonwealth University
- Jeff Walker, University of Nebraska-Lincoln
- Barbara Young, Purdue University

Video competition winners are listed at: [http://www.idec.org/i4a/pages/index.cfm?pageID=3724](http://www.idec.org/i4a/pages/index.cfm?pageID=3724)

Student competition winners are listed at: [http://www.idec.org/i4a/pages/index.cfm?pageID=3896](http://www.idec.org/i4a/pages/index.cfm?pageID=3896)

**STUDENT AWARDS**

The AIA Fort Worth Student Excellence in Design Awards program recently awarded Ana Cristina Sotelo, an interior architecture student at the Gerald D. Hines College of Architecture/University of Houston, the ‘Award of Merit’ for her project ‘Labyrinthian Lattice’. Four awards were given in this annual competition. The project blurs the boundaries of interior architectural design with adaptive reuse and landscape. Ana’s project was developed in the fourth-year topical interior architecture design research studio co-led by Gregory Marinic and Ziad Qureshi. The studio investigated the potential for radically repurposing dead and dying shopping malls in mid-continental North America.

Ana’s project was presented at the AIA Fort Worth awards ceremony at the Kimbell Art Museum Renzo Piano Pavilion Auditorium in January. Ana was recognized at the event with an award certificate by the president of AIA Fort Worth in conjunction with a presentation of her. She is the first student of interior design/interior architecture to receive an award in this annual competition sponsored by AIA Fort Worth.
JOURNAL OF INTERIOR DESIGN TURNS 40

In 1975, the first issue of the Journal of Interior Design (JID) was published using a mimeograph machine. Forty years later, JID is accessed by designers around the world in more than 5,000 institutions. This milestone birthday was celebrated at the Annual IDEC Conference in Fort Worth, Texas where the following accomplishments were toasted:

1. A significant international presence. Over 15% of the manuscripts accepted for publication are from international authors.
2. Acceptance into the Thompson Reuters Arts & Humanities Citation Index.
3. Publication of four issues each year, with one issue dedicated to a special topic.
4. A rigorous acceptance rate which makes JID a top-tier journal.

These achievements would not be possible without the vision and excellence of Dr. Margaret (Meg) Portillo who served as Editor-in-Chief (EIC) for the past six years. Through Meg’s outstanding scholarship, detail, thoroughness, and leadership, JID is recognized as the premiere journal for interior design and provides the vehicle for dissemination of valuable research that expands the body of knowledge for the profession. As noted by one author:

“The attention and critique that Meg provided to my manuscript was not only incredibly helpful, but was the most comprehensive evaluation I have ever received in all of my years of publishing. This review allowed me to make revisions to the manuscript and resulted in a much stronger publication.”

We sincerely thank Meg for her unwavering dedication, hard work, and passion for the journal.

SYMPOSIUM ON DESIGN + CULTURE

The journal hosted a post-conference symposium, entitled, “Design + Culture: New Directions for Interior Design Scholarship and Pedagogy” on March 15 and 16, 2015. The topics included methodology, communication, pedagogy, and theory and more than thirty attendees participated in presentations, round tables, and discussion activities. Tasoulla Hadjiyanni provided leadership and moderated the symposium and will serve as the guest editor of this special issue (Design + Culture, JID 2016, Volume 41). The call for papers is open until August 1, 2015 and can be found at http://www.idec.org/i4a/pages/index.cfm?pageID=3612.
JID EDITORIAL BOARD AND CALL FOR NEW MEMBERS

In April, John Turpin became the new EIC for the journal. As the journal transitions to new leadership, old and new faces continue to serve on the board. Bridget May will remain as associate editor until the spring, 2016. Bridget’s specialization in history has led to two special issues devoted to this topic and the successful IDEC post-conference symposium on history. Jennifer Webb continues as the chair of the JID Board along with new board members Caroline Hill and Nam-Kyu Park.

In 2016-2017, both Bridget May and Jennifer Webb will rotate off the board leaving an associate editor and Board member position open. Below is a description of these two important roles to be filled:

DIRECTOR: supports the mission of JID and IDEC and are assigned specific activities in response to the board. Responsibilities include attending all board meetings and conference calls, marketing and strategic positioning for JID, and support for the editors. This is a three-year term.

ASSOCIATE EDITOR: The associate editor(s) works closely with the Editor-in-Chief. The associate editor reviews and prepares decision letters for submittals assigned by the EIC. The position requires a working knowledge of interior design scholarship in all its forms and commitment to the successful implementation of the EIC’s vision for JID. This is also a three-year term.

Contact Jennifer Webb at jwebb@uark.edu for more information and view the call on the IDEC/JID website: http://www.idec.org/service.

NEW DIRECTIONS FOR THE JOURNAL

This year at the IDEC Annual Conference in Fort Worth, Texas, JID awarded its’ first Graduate Student Research Award to Michelle Pinson of Texas Tech University. Her paper, The Physiological Effects of Window Decals on Pediatric Patients, was selected by a jury of reviewers and Ms. Pinson will receive a cash award.

As we celebrate the 40th birthday of JID, new directions will begin in 2015. First, JID will recognize authors who have contributed to the journal through JID Faces. These “faces” include emerging authors, seasoned scholars, and first-time authors illustrating the diversity of interior design scholarship. JID Faces will be available on the IDEC and Wiley-Blackwell website where you will find photos and bio-sketches of these authors.

Virtual e-issues of JID will also be launched in 2015 and will represent topics such as healthcare, lighting, interior design pedagogy, etc. - that will be constructed from the JID archive. This new direction will allow a focused look at key issues over time in the discipline. Each virtual issue will include an introduction written by a guest editor and will be available to our readership gratis.

In 2017, the JID special issue will focus on healthcare design. More information on how to submit manuscripts for this important topic will come soon!
Quality teaching lies at the heart of interior design education and is a primary mission of the Interior Design Educators Council. IDEC is pleased to announce a new online teaching and learning resource where you will find an array of teaching ideas, videos, links, and other materials designed to enhance your teaching and the retention of knowledge and skills by your students. These resources are brought to you by the IDEC Teaching Collaborative, a small, lively group of IDEC volunteers who believe passionately that interior design teaching is a powerful tool for positive change.

Whether you are a university or college educator, graduate student, K-12 teacher, interior design professional, or practitioner contemplating an academic career, there is something here for you! The resources include these features to help you leverage your teaching skills and design knowledge:

- Dozens of time-tested Innovative Teaching Ideas created by senior IDEC members
- The call for proposals for the 2015 Innovative Teaching Ideas Collection
- Videos from the IDEC 2015 Annual Conference’s Pecha Kucha teaching presentations
- Teaching and learning modules crafted just for K-12 interior design educators
- Coming soon: IDEC Academy webinars available 24/7 with CEU credit

INNOVATIVE TEACHING IDEAS
The IDEC Innovative Teaching Ideas initiative provides opportunities for educators to find inspiration and integrate new methodologies and content in their teaching. Innovative Teaching Ideas are examples of interior design projects, assignments or other planned learning activities developed and facilitated by an interior design educator that advance creativity and effectiveness in teaching and learning in Interior Design. This initiative also offers educators the opportunity to share their teaching ideas in a peer-reviewed process that may be supportive of tenure and promotion.

More than 35 Innovative Teaching Ideas, first developed in 1992, have been reformatted and are now available online as part of the Legacy ITI Collection.

Beginning this year IDEC will continue to seek quality teaching ideas from educators with the 2015 Call for Innovative Teaching Ideas. Submissions are double-blind reviewed by a panel of distinguished interior design educators who will recommend acceptance for publication on IDEC’s website. Inclusion in IDEC’s 2015
Innovative Teaching Ideas Collection recognizes you as a leader in innovative teaching. The 2015 Innovative Teaching Ideas will be the first in a yearly collection available to IDEC member and non-members.

PECHA KUCHA
IDEC’s Pecha Kucha Night, held each year during the IDEC Annual Conference, celebrated interior design teaching and features presentations of creative project processes, innovative teaching ideas, and developed project outcomes in a fast paced visual format. If you missed the presentations showcased at the national IDEC conference this year they are available for purchase and download on the IDEC website. Find out what you can learn in 6 minutes and 40 seconds! IDEC 2015 Annual Conference Pecha Kucha Presentations - http://www.idec.org/pk

TEACHING MATERIALS FOR HIGH SCHOOL FCS INTERIOR DESIGN TEACHERS
The K-12 Modules are a set of high school interior design lesson plans focused on three timely topics: Global/Cultural Design, Universal Design and Sustainable Design. Each of the three modules offer three lesson plans with step-by-step instructions for teachers and students. Each lesson plan includes unit objectives, identification of domains from the American Association of Family and Consumer Sciences (AAFCS) Pre-Pac Interior Design Fundamental Exam, national standards, life skills, instructional strategies, time needed to complete the unit, glossary words and required materials. As your students’ skills and knowledge may be at different levels depending on when you teach the course, some optional assignments are offered. These modules were developed by Stephanie Clemons, Ph.D. (Colorado State University), and Peggy Harrison, Ret. Teacher (Cherry Creek High School, Denver, Colorado) as a result of a partnership between the Interior Design Educators Council, and the State of Colorado – Colorado Technical Education + Family and Consumer Science (CTE + FCS) Division.

IDECAcademy Continuing Education Workshops
Continuing Education Workshops are a valuable tool for educators to learn about career development, teaching strategies, and the intersection of teaching and scholarship. These workshops are offered online for continuing education credit and can be accessed at any time. At the conclusion of each workshop there are opportunities for you to engage with the presenter to ask questions, find out where to look for additional information, and communicate what you have learned. 2015 Continuing Education Workshop Webinars - coming soon!

IDEA-LINE: GUIDANCE FOR STARTING AN INTERIOR DESIGN ACADEMIC CAREER
Are you thinking about becoming an interior design educator? The IDEA-Line offers an opportunity for you to talk with an experienced IDEC member educator. These individuals are interior designers, faculty and/or administrators, and they bring a wealth of knowledge and service to the field with backgrounds in higher education and practice.

Love teaching and want to give back to our profession? Join the IDEC Teaching Collaborative by volunteering to serve as the Innovative Teaching Ideas Chair.

Help support the Teaching Collaborative and serve as the new Innovative Teaching Ideas Chair. The Innovative Teaching Ideas Chair is responsible for updating the call for proposals, managing the schedule for proposal submittals, the process for double-blind review, notifying authors of acceptance, and communicating with IDEC to oversee the dissemination of the annual collection on the website. The candidate must be an active IDEC member with a minimum of five years teaching experience in the discipline of interior design, and will keep the Teaching Collaborative Coordinator informed of the planning and progress of the annual collection, contribute approximately two hours per week, with responsibilities concentrated during the call and receipt of proposals every spring, and serve a two year term. View the position description here: http://www.idec.org/i4a/pages/index.cfm?pageID=3926, or if you’re ready to apply, please complete the Service Volunteer Form.

ABOUT THE IDEC TEACHING COLLABORATIVE
The IDEC Teaching Collaborative is dedicated to promoting excellence in teaching and learning, encouraging practitioners to enter the field of education, and promoting the value of interior design education to the public. We welcome your feedback and suggestions. Contact Marsha Cuddeback, Teaching Collaborative Coordinator, for further information and opportunities.

Marsha Cuddeback, Teaching Collaborative Coordinator
Stephanie Clemons, K-12 Task Force/Network
Connie Dyar, IDEC Academy Chair
Betsy Gabb, SIDE Committee Chair
Amy Mattingly Huber, IDEC/IDCEC Liaison, Pecha Kucha Chair
Jill Pable, IDEC Director (Teaching), Liaison to the Board
“PLY ON THE FLY”: RAPID PROTOTYPING AND CREATIVE THINKING IN THE DESIGN PROCESS
SUBMITTED BY: MARLO RANSDELL, ASSISTANT PROFESSOR, FLORIDA STATE UNIVERSITY

During the fall of 2014, graduate students in the Department of Interior Design at Florida State University employed rapid prototyping technologies for the realization of furniture prototypes for the “Ply on the Fly” gallery show. Prototyping is an essential phase of product development to assess function, form, and material applications. For many years, prototyping has been a skill that has been painstakingly created by hand with added cost and time to production cycles. In recent years, the use of CNC machined (computer numerical control) prototypes has shown that multiple iterations and optimized material use can be explored before the final costly phase of fabrication. The use of digital fabrication tools also addresses the fact that most design students are not inherent makers. In the past, students modified their design sketches when fabricating due to lack of traditional production skills. The introduction of rapid prototyping machines allow students to hold onto their creative visions from the design process and evaluate the outcomes produced by the machines.

This project explored where in the design process; concept development, schematic design, design development, rapid prototyping is a catalyst for innovation. Students were engaged for six-weeks designing and fabricating two furniture pieces constructed from one sheet of plywood. Criteria for the project included creating two designs in CAD software that could be CNC manufactured and flat-pack shipped, have the ability to be constructed with no tools or hardware, and minimize material waste. Students produced a number of scale models and test joinery prior to full-scale fabrication.

The evaluation criteria for each prototype were based on the optimization of form, function, and material application. Results of the project indicate that the ability to rapidly produce three-dimensional representations of designs impacts levels of creative thinking of form, function, and material application for design students during both the schematic and design development phases.
DIGITAL PROTOTYPING IN INTERIOR DESIGN: A CASE STUDY IN INTERIOR DESIGN EDUCATION

SUBMITTED BY: TILANKA CHANDRASEKERA, ASSISTANT PROFESSOR, OKLAHOMA STATE UNIVERSITY, STILLWATER AND SO-YEON YOON, ASSOCIATE PROFESSOR, CORNELL UNIVERSITY, ITHACA

Physical prototypes in design have been traditionally used to provide a representation of final design outcomes and to improve as well as obtain feedback on the design process. However, Studies on physical prototyping or model making in design have shown to increase fixation (Christensen, and Schunn, 2007). Designers tend to fixate on the design during the time that they spend on making the physical prototype. This is considered as a sunk-cost effect in physical prototyping (Viswanathan and Lindsey, 2013). Using virtual modeling techniques together with digital prototyping may reduce any fixation effects caused through physical prototyping. While identifying digital prototyping as a valid method in problem solving, this study explores the connection students make when translating the virtual models into physical reality using digital prototyping.

Two sections of an early interior design studio, where each section had fifteen students, were selected as subjects for this study. They were provided with a simple interior design problem and as a part of that design problem they were asked to design a piece of furniture that corresponded to their overall design concept. Students used the sketchup software to model the 3D virtual models of the piece of furniture. These furniture pieces ranged from Chairs, Bunk beds, Tables to Closets. Then students used a desktop 3D printer to print the model.

The students answered a questionnaire based on the Technology Acceptance Model (TAM) regarding their use of the software and hardware in 3D printing. The results suggest that students found digital printing to be easy to use and very useful for their future careers as designers. Future directions in this study are seen in duplicating the study with more subjects as well as comparing with traditional and virtual modeling through a between groups study.

The results of the study are expected to contribute to design education to understand the implication of using different mediums to express design intentions, and to better understand how different mediums provide means of reducing fixation in the creative design process. With the advent of new technology it is important to identify how the profession can adopt them to be used effectively and efficiently. Providing students with knowledge on how to use these tools in school give them an added advantage when entering the profession.

References

LEAF AND SEED
SUBMITTED BY: JESSICA SENNE, AIA, NCIDQ, ASSISTANT PROFESSOR OF INTERIOR DESIGN, MARYVILLE UNIVERSITY

Leaf and Seed were created as part of a larger research endeavor by Maryville University students and faculty entitled “The Honeysuckle Project”. Directed by Maryville student Mariya Khezri (class of 2015) and Assistant Professor of Biology, Kyra Krakos, “The Honeysuckle Project” examined the material potential of invasive honeysuckle as an art and design medium by systematically harvesting, manipulating, analyzing, and speculating on the physical properties of the prolific plant species. The plant, which grows in abundance at the campus’s perimeter, was harvested by a team of students, and under Ms. Khezri’s leadership, explored through a multitude of physical manipulations. The plant’s mature, larger-caliper stalks were dried, hollowed, sliced, manually-tooled, and digitally-fabricated by students, faculty, and community artists and designers. The end products of this creative exploration included a variety of wares, ranging from small-scale jewelry to large-scale household objects. Likewise, the plant’s younger stalks, stems, and leaves were manipulated to create materials and products ranging from honeysuckle paper to honeysuckle rope. The collaborative, six-month project culminated in the exhibition Bauhaus Botany, curated by Ms. Khezri and on display at Maryville University in October, 2014.

Conceived by Jessica Senne, Assistant Professor of Interior Design, Leaf and Seed are two-dimensional, tessellated patterns created by manipulating forms inherent in the honeysuckle life cycle. Conceptually, Leaf and Seed propose the possibility for beauty to emerge from an otherwise unlikely, naturally-abundant phenomenon. Following the digital translation of the honeysuckle forms into their respective tessellations, the patterns were laser cut and scored into sheets of paper created from honeysuckle fiber pulp. The finished pieces were exhibited within Bauhaus Botany, and ultimately auctioned to raise money in support of future honeysuckle research at Maryville University.

The holistic exploration of Leaf and Seed [from raw form to digital manipulation to material fabrication] coupled with the interdisciplinary nature of “The Honeysuckle Project” [which included dozens of student, faculty, and community contributors with a variety of disciplinary backgrounds] makes this learning experience a true “Catalyst for Innovation”. Ultimately this project serves as a spring board for future collaborative explorations.
We live in a world whose complexity increases daily due to the evolution and revolution of technology. The ideation process became interdisciplinary, with different disciplines coming together from a projects’ conception. Historically, the discipline of interior design has had a passive role, often only with two dimension interventions misguiding the discipline to only an aesthetic function: decoration. But if the aforementioned has limited the discipline, then the overlooked responsibility of interior designers to define the essence of self and place reduces the profession to the point that it seems irrelevant.

We are witnessing an era of constant change, in which the expanded field of each discipline blurs or overlaps with the expanded field of another. The challenge for academics is to expose students to other disciplines finding the right intersection between teaching the discipline, exploring others and reaching out to communities to empower both (society and students) for social change through a collaborative process.

This work describes the role of junior interior design students and their experiences in an annual Interdisciplinary Cluster Competition (ICC) organized at the beginning of every spring semester for junior students from the disciplines of architecture, industrial design, interior design, landscape architecture and visual communication at American Southwest University. The interior design students’ perceptions of their learning outcomes and their contributions to their respective teams were evaluated every year. Researchers’ perceptions based on five years of student feedback on the competition were also studied.
This article addresses why innovation is important to the discipline of Interior Design as well as what it means to ‘catalyze innovation’ through extra-curricular and cross-disciplinary project initiatives undertaken by students. Design Fabrication Zone (DFZ) is established as an interdisciplinary hub for design/fabrication innovation and entrepreneurship at Ryerson University. A joint venture between the School of Interior Design (RSID, Faculty of Communication and Design) and the Department of Architectural Science (DAS, Faculty of Engineering and Architectural Science) programs, the DFZ facilitates incubation and acceleration of ideas and strategically propels experiential learning in design and fabrication towards technical and/or business innovation.

The zone fosters rich networking opportunities for student-driven initiatives through mentorship, workshops, strategic industry partnerships and cross-disciplinary collaboration. Further, the DFZ offers access to digital and traditional fabrication spaces and technologies (3D printing, CNC milling and other rapid prototyping and CAD/CAM capabilities and bench space for assembly and testing), enabling members to prototype and model ideas for the evaluation and realization of design concepts.

Within a year and a half in its pilot phase, beginning in October 2013, over 200 members incubated 60 entrepreneurial projects at the DFZ. These range from Toronto wide exhibitions/installations (such as Nuit Blanche, Come Up to My Room, and STOP Night Market Fundraising events), competition entries, conference presentations, to collaborative design businesses and innovative tech start-up companies. The DFZ has rapidly gained momentum and is thriving as a cultivator of cross-disciplinary maker culture at Ryerson University and beyond academic borders.

Experiential learning is one of the key tenets underlying the DFZ. Members apply with a project intention and receive experiential education that is collaborative and cross-disciplinary and that acts as a crucial complement to the disciplinary curricula of varied degree programs at Ryerson University. Cooperation amongst DFZ members within and between project teams has been instrumental in cultivating a positive cross-disciplinary culture at the DFZ, as a growing cohort of engineering and business students and young professionals from the industry are rubbing shoulders with design and architecture students in the zone. Integral aspect of the DFZ’s vision, this cross-disciplinary, collaborative environment promotes sharing of skills and knowledge and connects people from various departments and fields who would not have otherwise come together.

The DFZ’s experiential learning model provides its members with three major benefits. Firstly, the DFZ affords its members the opportunity to pursue and learn about design, fabrication, hands-on experimentation and prototyping at advanced levels within real-life entrepreneurial contexts. Whether this context is a start-up or other business opportunity, a technical innovation, an exhibition installation, a fundraising event or a research initiative, project teams must contend with scope, budget, technical and material challenges, and client and curatorial input as well as site-specific constraints. Through teamwork and cooperation, DFZ members develop both technical abilities and skills for coping with these real-world conditions.
Secondly, vertical and lateral integration of members have been key to launching successful projects. Members enter the DFZ with varied skill and expertise levels (from novice to highly advanced) in design, fabrication and business entrepreneurship. The more advanced members have been encouraged to play important roles in zone programming, from assisting with industry driven technology demonstrations and informal discussions at Open Bench Sessions to delivering learning modules. This crucial transfer of knowledge amongst members at distinct skill levels and from various disciplinary tracks is essential to the DFZ’s continued success. Review and amendment of the Zone’s membership agreements puts the emphasis on formalizing this vertical and lateral integration and cooperation amongst members as well as throughout the Zone’s extended community.

Thirdly, through feedback from mentors, peers, technical experts and industry partners, members accelerate ideas through prototyping and 3D experimentation, leading to their proposed technical, business and/or design innovation, services, exhibitions or products. The DFZ’s growing success at incubating and implementing projects that demonstrate excellence in design, fabrication and prototyping has been bolstered by these experiential learning principles. The DFZ’s reputation for facilitating these experiential learning approaches has undoubtedly led to its rapid growth as an innovative zone that is essential to the disciplinary curricula at Ryerson University.

Co-director and founder: Filiz Klassen, Professor, Interior Design
Co-director: Vincent Hui, Professor, Architecture
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NATIVE IN A STRANGE LAND:
ENHANCING RAPPORT BETWEEN FIRST YEAR DESIGN STUDENTS AND THE DESIGN REVIEW PROCESS
SUBMITTED BY: JOHN LINN, ASSISTANT PROFESSOR OF INTERIOR DESIGN, HIGH POINT UNIVERSITY

THE OPPORTUNITY:
Typical Design Programs have included Design Reviews as a normal part of studio pedagogy for more than a century. These critiques contribute to a critical phase in the culture of the Design Studio experience.

Yet, the experience of Design Reviews for many first year students may be as new and challenging as the Design Studio itself. Many students come ill-prepared in reference to the nature, atmosphere, and norms of these settings.

THE GOAL:
A more engaged level of student participation during Design Review presentations.

Desired outcomes include a more comprehensive spectrum of student involvement, and comments that exhibit a more reflective and intuitive set of thoughts and perspectives.

THE STRATEGY:
Strategies were developed that included two frameworks for Final Review. Both attempted to provide settings that were accessible and comprehensible to first year design students. Both methods aimed towards a highly engaged level of dialogue. The techniques were used in two first year design studios in sequential calendar years.

The first technique introduced into the Review Process was the inclusion of “real-time” comments by class members during each formal presentation. This was accomplished with the use of technologies “native” to the student.

Prior to the Final Review session, a unique blog was established for each class member. In this technique, the blogs were created and hosted on Blackboard, both for convenience and security reasons. During every presentation, each class member was offered the opportunity and expectation to post comments in “live time” to the presenter’s blog. Guiding questions and frameworks were provided to the class by the Instructor prior to the session.

An Instructor guided conversation followed each presentation. The ensuing discussions employed the second intentional strategy. Each discussion began by viewing all posted comments together (video screen), and having each comment read aloud. Posted comments included observations and questions. The presenter was allowed to respond at any time. In the sessions completed an estimated participation of greater than 80% of the class was experienced for each presentation.

Guided conversations that lead to more reflective and focused conclusions, while adding additional time to the process, did appear to host a conversational environment in which the students were more fully and meaningfully engaged. Both techniques “catalyzed” Review dialogues and can be recommended for further development and definition. Best thoughts for how you may use these techniques!

FINDINGS:
Both strategies appear to have provided opportunities for enhanced levels of dialogue during the Final Review process in first year design studios. “Real-time” blogging was “seamless” to each student’s behavior pattern, and provided a high level of participation. It also provided the foundational knowledge base to be used in the dialogue that followed.
CREATING CONNECTIONS: THE COLLABORATIVE TIMELINE APPROACH SUBMITTED BY: LAUREN TRUJILLO, SANFORD BROWN COLLEGE & PHIL BULONE, SANFORD BROWN COLLEGE

INTRODUCTION:
Interior design pedagogy requires knowledge of design history. Students’ comprehension of design history may be evident from tests or projects wherein information is reinterpreted and made meaningful within the vacuum of a specific design movement. Innovative teaching practices and learning experiences can go beyond typical design history lectures and quizzes when one begins with CIDA Standard 8, which encourages students’ understanding of influences which affect the built environment and inform future design solutions.

PURPOSE:
The purpose of the final exam for INTR201 History of Interiors I was to teach students how design movements, when connected by a theme, can help make collective ideas more meaningful, personal, and engaging.

METHOD:
After each history lecture, students found images of architecture, interiors, furniture, decorative arts, and fine art which represented each movement’s conceptual and aesthetic ideas. For the final exam, students responded to one of the following themes:

- Design reflects the relationship between humans and nature.
- Design reflects the relationship between humans and religion.
- Design reflects the relationship between humans and ideas.

For the final exam, students selected three of their found images from the lectures that represented agreement with their chosen theme. They attached these images to a timeline and connected them with colored thread corresponding to the chosen theme. Lastly, students wrote a reflection essay explaining how these images represented each movement’s concept and aesthetics as well as the broader theme.

DATA ANALYSIS:
Upon completion of the exam, students evaluated their perception of how the learning experience related to CIDA Standard 8 using a Likert scale. Students also provided written feedback to open-ended questions. The timeline was analyzed to identify the theme most often chosen by the students and the design movements that students perceived as most influential.

RESULTS:
When asked about their perceptions of the learning experience, 91% of students agreed the format helped them engage with the subject in a unique way and understand the influences of design history that inform future design solutions. Open ended responses indicated students enjoyed the freedom, interactivity, and advanced preparation allowed by the format of the exam and appreciated the opportunity to focus on an idea and think about it more deeply.

Of the 22 students, most felt design reflected the relationship between humans and religion. The majority of students chose images from ancient Egypt, the Middle Ages and the Renaissance, indicating that the students perceived these movements as being most influential.

CONCLUSION:
As a result of this learning experience, students were able to identify the concepts that define specific design movements as well as their connections to broader themes. By collectively engaging in this experience, students demonstrated how the connections they drew between design, religion, ideas, and nature intersected and diverged from those of their classmates. The timeline format allowed students to recognize that themes held as universal among design history scholars were universal to their class as well.
The purpose of this project is to examine hybridized design methodology through the redesign of the Chinese garden. The first question to ask before this research begins is, why employ hybridized design?

A hybrid is the offspring of two different breeds, varieties, species, or genera (Merriam-Webster). In the natural world, hybrids often outperform their parents. Previous cognitive psychological research on creativity suggests that the generative capacity of the human brain might specifically result from combinatorial processes (Runco 2007, 109).

In recent years, the domains of various design disciplines have converged at an unprecedented speed, often yielding interesting results and adding knowledge and variety, as well as originality to design. For example, architecture is making its presence felt in cutting-edge fashion; as a result, wearable ‘dwellings’ are able to act as both shelter and clothing (Quinn 2003). This convergence raises several questions:

Does hybridization change how designers design, or vice versa? Have designers become more conscious while employing hybridization as a designing tool? Or have designers been influenced by the diverse world surrounding them? Will hybridized design models generate more creativity and become an important or even necessary method in searching for new forms, symbols or ideas?

Creativity is an indispensable part of design. Despite growing interest in creativity, scholars find the definition of creativity challenging. First, a creative idea has to be novel—it brings something into being (Sternberg and O’Hara 1999). Nonetheless, a novel idea with no functionality cannot be defined as creative (Cropley 2001). Sternberg and O’Hara (1999) suggested novelty and functionality are necessary but not sufficient. Another key characteristic is appropriateness and sensitivity to the context. One is less likely to be successful in generating creative solutions to problems outside of one’s area of expertise. Thus definitions of creativity must be domain-specific, requiring practitioners within a given field to set the parameters for what would be considered creative.

Cyberculture has shaped the world into a global village. The whole world is coming together rapidly, tearing down many barriers—language, culture, religion, etc. Hybridization is happening in every aspect of people’s lives. It changes how people think and behave. It is believed that hybrids were mostly created unintentionally; some were developed by designers who had cross-cultural backgrounds; others were invented by designers who had multidisciplinary backgrounds. Nevertheless, it is necessary to further investigate the intentional design process. What if designers intentionally mix and mingle ideas?

Much like natural science research, this project focuses on the manipulation of design genes. The first step is to identify the design genes—the design elements that can be integrated into the new hybridized design. In the case of Chinese garden, there are two groups of design genes—the local and the foreign. The second step is to modify and merge the design genes by applying treatments. The treatments can be bend, twist, distort, abstract, dismantle and reassemble, attach and merge, scale, overlap, repeat, etc.

The research on hybridization is likely to be a continuing effort. Evaluation results might be used to revise the first and second stages of the research model, definition and employment respectively.

BUSINESS PRACTICES CLASS:  
SOME WAYS TO ENGAGE MILLENNIALS

SUBMITTED BY: KENAN FISHBURNE, ASSISTANT PROFESSOR OF INTERIOR DESIGN, FLORIDA STATE UNIVERSITY
ETHICS SCENARIO BY STEVE WEBBER, ASSISTANT PROFESSOR OF INTERIOR DESIGN, FLORIDA STATE UNIVERSITY

Business Practices can be a love/hate class for those who teach it. We love the idea that we can finally introduce the business of design yet fear that our millennial students think business is simply conducted by connecting on social media! To add stress, employers seem to want employees who can walk in, pick up work and do it with little training, yet our students must make that crucial transition to the working world of business skills (Fischer, 2013). The pedagogy of requiring them to read an inscrutable business text, explaining why they should read it and trying to evoke a discussion response, all culminating in testing, can be mind numbing for all.

HERE ARE SOME ALTERNATE IDEAS:

Start by creating a design firm out of your class; you are principal, your teaching assistant is associate and your students are entry level candidates. Have them peer interview for the job, engaging everyone in the roles of interviewer, interviewee, and firm member. Prior to the interviews, each applicant perfects their portfolio places it on a website and produces well-written, error-free resumes/cover letters. All produce five questions they hope they are not asked during the interview. All must dress in appropriate clothing. Inform the interview process by discussing business issues: how hourly rates and billable hours are related to salary offer; how a firm generates profit above the overhead of employee salaries; how firms vary in business structures and the pros and cons of each; how benefits add to salary and how NCIDQ requirements are satisfied and why the latter is important to the future of our profession.

Structure the remaining course material around ongoing Ethics Questions. Weekly present an ethics scenario with questions to research using text book, current articles on-line, and discussion in class. Questions can touch on contract issues, licensing, project management, marketing, global design issues, etc. These should be designed with no clear answer, and require multiple thought processes. Answers to questions must be written impeccably with clear organization that synthesizes multiple viewpoints and factual information. Each student will lead an ethics discussion to hone leadership skills and provide engagement. Peer review and open discussion of these issues provide insight into complex business issues.

ETHICS DISCUSSION SCENARIO EXAMPLE TABLE 1

You practice in the U.S. and a client has hired you to design a new residential interior for them in their home in the U.S. (client has adequate money for a high-end residence, and favors modern aesthetics. You write up a very strong and fair contract and the client signs and agrees to the terms. You propose several designs before the client lands on one. At key points in the design process, you provide cost estimates. Along the way the client expresses concern regarding the cost of the modern furniture. You offer to reduce your mark-up costs by 10% to keep the project moving along because you know that this will be a great project for marketing purposes and will likely lead to more work. You proceed with the design documentation and specifications and send the documents out for bids. The bids come back within the range you had anticipated in your estimates. During this time, the client does some of their own research on the furniture, discovering that they have found the “same” furniture for less than half of the price in the bid. You look into the source of the furniture to discover that it is a “knock-off” from China.

For a hands-on final project, have them create a business and assign a classmate as their first client. Mandate that they meet and provide design services to complete a small personal project. Each will serve as client and designer to collaborate and see the business of design from both sides. They will each create a business process, keep a time sheet, interview their client, specify and estimate a budget, mark up FFE, develop a contract with scope of services, and create transmittal, change order, purchasing, and billing documents. Final work will be presented to the client in a professional booklet and the client will provide immediate feedback. Each designer will calculate fees earned using their time sheets and an appropriate multiplier to determine how much money was made.

The feedback on this class comes for months to follow. E-mails flow in from new designers saying, “I am so glad we learned about the business of design...I feel more competent every day.”
