



IDEC Midwest Regional Conference Chicago, IL - October 12-13, 2007

Teaching in an Ever-Changing World: The Roles of ID Educators & Professionals

Friday, Oct. 12th: IIDA Executive Offices - Merchandise Mart

8:30 – 9:15 Registration and Continental Breakfast

9:15 – 10:00 Introduction – Terry Uber, Kent State University

Welcome - Migette Kaup, Midwest Regional Chair, Kansas State University

Opening Remarks - Cheryl Durst, Executive Vice President/CEO, IIDA

IIDA Knowledge Center - Jane Larkin, Librarian

10:00 – 11:00 Roundtable – The Education of the Consumer

Jillissa Moorman - *“Allowing Imposters to Educate the Public?”*

Pamela Evans - *“When the Bubble Bursts: Consumer Perception and Reality of the Interior Design Major”*

Barbara Anderson - *“Decoration ≠ Design AND Information ≠ Knowledge ≠ Wisdom”*

11:00 – 12:30 Lunch

12:30 – 3:00 Architectural River Cruise

Chicago Architectural Foundation

3:15 – 4:00 Featured Paper

Jill Pable - *“A ‘Smoldering Tension’: Implications of Objective Approaches to Knowing for Interior Design Identity”*

4:00 – 4:30 Presentations

Vibhavari Jani - *“Interior Design Educators’ Role in Developing the 21st Century Curriculum”*

4:30 – 5:00

Barbara Anderson – Round Table - *“Redefining Beauty: Interior Design’s Role in Transforming Cultural Ideals in the Conceptual Age”*

Saturday, Oct. 13th: Columbia College Chicago Ferguson Theatre/Lecture Hall, 1st Floor

8:30 – 9:15 Continental Breakfast

9:15 – 10:45 Presentations

Linda Nussbaumer - *“Designing for the Baby Boomers”*

Aditi Hirani - *“Learning styles and preference for technology”*

Tasoulla Hadjiyanni – *“Conceptual design – A pedagogy for developing and communicating complex ideas in a complex world”*

10:45 – 11:00 Break

11:00 – 12:30 Presentations

Peggy Honey - *“Perry’s Scheme for Intellectual Development: Implications for Interior Design Educators”*

Seunghae Lee - *“Teaching Computer Graphics for 3-D Presentations in Interior Design in this Fast Changing World “*

Vibhavari Jani - *“Why nothing seems the same? Impact of New Technology on Interior Design Education and its Delivery”*

12:30 – 2:30 Lunch/Business Meeting & Conference Wrap-up

Invited Roundtable – The Education of the Consumer

The following presenters were invited to a joint round table based on a special call for abstracts addressing issues of ***The Education of the Consumer and Its Effect on Interior Design Curriculums***. This session is intended to initiate dialogue on the conference theme – “Teaching in an Ever-Changing World” – through brief narratives and commentary, with the majority of the session devoted to interactive dialogue among the conference attendees. This round table is not part of the peer-reviewed presentations for the conference. It has been designed to provide an opportunity to present observations and opinions on the topic in an informal setting and enable participants to engage the topic in a structured, but open manner.

Round Table Presenter 1: Allowing Imposters to Educate the Public?

by Jillissa Moorman, Graduate Student, Art and Design: Interior Design Department, Iowa State University

Feathers, hay, faux flowers, wine labels, cardboard, broken mirrors, paintballs, sand, and records; what do all of those objects have in common? Over 3 million people watched those items be glued, shot, stapled, or nailed to walls on different episodes of Trading Spaces, with the exception of the sand, which was used to cover a whole living room floor. While licensed designers may have a problem with those items posing ADA, health, safety, or welfare issues; the “designers” on television have no problem with carrying out extravagant, off the wall, and often poor designs that are created for nothing more than pure drama. Rhea Wisherop, an interior designer and also a home owner on the episode of Trading Spaces where hay was glued to the wall, said she brought up the fact that their neighbors' living room was a health and safety hazard. "The designers and producers weren't hearing it. They just didn't care," she said. "The baby the next day was gagging on the hay. We loaded the bookshelf up with books and the next day it was pulling out of the wall. What if that fell on the kids?"

E.R. is a show where doctors are portrayed on television by actors, and on several design shows airing across the country, interior designers are being portrayed by actors as well. The difference is that when the doctors perform surgery, it isn't real, when the “designers” do a room it is actually being transformed. The public has been watching, educated, and misled all at the same time, for too long about what interior design actually is by what can be viewed as, imposters.

The author of this proposal is currently working on a thesis and has been performing extensive research about television shows, “designers” and their backgrounds, and how the public views the “designers” and design shows. The statistics of the study thus far, indicate an overwhelming majority of the public (over 1700 surveyed from 6 continents) believe that the individuals claiming to be interior designers have gone to college and are trained in interior design, when in fact not even roughly 8 to 15% of designers on television airing in America today have any formal training in interior design, let alone any other closely related area of design.

The question to you is... Who is allowing these imposters to masquerade as interior designers and “educating” the public for the mere sake of ratings and thus ruining credibility of certified designers and what educators work so hard for? What organization is standing up against these blasphemous design shows? Would a production crew allow an uneducated and fake doctor to perform real surgery and broadcast it across the country? No? Then why are phony designers allowed to perform “real” interior design and “educate” the public? Think about it....

Round Table Presenter 2: When the Bubble Bursts: Consumer Perception and Reality of the Interior Design Major by *Pamela K. Evans, Ph.D., College of Architecture and Environmental Design, Kent State University*

It is a typical first day of school. The air is fraught with the nervousness of the 70 freshmen interior design majors beginning the first day of college. The fresh faces exude a mixture of anticipation and nervous jitters as they eagerly await the arrival of the instructor of their first interior design class. Being children of the 21st century each of them has viewed HGTV programs and has read the multitude of shelter magazines that have motivated them into choosing the fascinating career of interior design. The young adults have been intrigued by the ability of one individual, the "Interior Designer", to create in less than an hour an environment for a family. It seems that all one needs to possess is a good sense of the aesthetics. And of course they have that, since they have been told they have an artistic flair and everyone has always liked the way they dress and the way they have decorated their bedroom.

You can almost read their minds as the anticipation of experiencing the first project in design begins to build! Wow, what will it be? Maybe they get to go to someone's office or home and help them choose furniture? Or wait maybe it's something better!

In walks the professor. Even that is different. "Now I have to call my teachers either Dr Something or Other or Professor Something or Other. I know I can do this. After all it is what I have wanted to be for years... an Interior Designer." Dr. Something or Other proceeds to distribute a syllabus (what ever that is) and the eager faces begin to wane. "Why do I have to read all of this theory stuff?" "In fact what is theory? All I want to do is help someone arrange a living room and that has nothing to do with this book!!"

Fast forward to the beginning of the second semester, the faces are still eager but a little more adult and a whole lot more tired looking. The one thing that has changed is the number of faces. In fact it is about half of the enrollment in September. The numbers after one semester in professional programs that do not have strict first year enrollment guidelines can expect to lose approximately 40-50 percent of their freshman class. This loss of students impacts the budgets of each and every program. It can in fact drive the determination of faculty lines. No students in classes can lead to no faculty to teach. This lack of qualified educators can impact delivery of a professional program. In no uncertain terms, the media is affecting the bottom line of academic programs nationwide.

Now that the media has driven enrollment numbers high for entering freshmen, what happens when the bubble bursts for the students when they realize the high academic and professional responsibilities for the major? Where do these students go for a degree when they opt out of interior design but still have an interest? Do interior design educators need to consider different levels of training for the profession to accommodate the talents and interests of the various students?

Are there other professional academic program models that interior design can study to help direct the thoughtful process in directing the education of the interior designer? And last, but certainly not least, how do we counteract or change the perception of the interior design profession posed by the media? Or do we?

Roundtable Presenter 3: Decoration ≠ Design AND Information ≠ Knowledge ≠ Wisdom by Barbara G. Anderson, Department of Apparel, Textiles and Interior Design, Kansas State University

In this post-information age, educators must not confuse information with knowledge or knowledge with wisdom. Higher education is no longer the primary place granting access to information. As a result of the transformations brought about by the technological revolution *information* is free, or nearly so, to all who have access to broadcasts and the Internet. Misinformation through technology is a major problem.

Broadcast media misinform viewers because they portray interior decoration as if it is interior design. Interior design educators must not share the public's confusion. The decoration of space is not the same as the design of space. Interior design education must focus on interior design's most important purpose in society—that of *creating interior space that sustainably supports quality of life* for occupants.

Unfortunately, the transformation that has been occurring in professional education as a result of the information age is not as thorough, transparent, or consistent as it should be. Earning a university degree as a way to prove individuals have attained access to *information* (and perhaps knowledge) necessary for an entry-level professional is not enough in the post-information age. Educators must focus on helping students make meaning of information and knowledge so that they will have the capacity to act as wise and ethical professionals. The goal of interior design education should be to help students become wise and enlightened professionals capable of making decisions, and guiding the choices others make, so that we do the right things rather than the wrong things for the future of the earth.

Notes for Roundtable:

Featured Paper:

The following paper is part of the peer-reviewed presentations accepted for the Midwest Conference. Based on the relevance of this abstract to the conference theme and the comments from the reviewers, this paper was selected to be featured as an opening to the scholarly work accepted.

A “Smoldering Tension”: Implications of Objective Approaches to Knowing for Interior Design Identity by Jill Pable, Ph.D. Department of Interior Design, Florida State University and Tracie Kelly, Candidate for Master of Fine Arts Degree Department of Interior Design Florida State University

JID editor Paul Eschelman has described a “smoldering tension between the creative/subjective and the rational/objective sides of design. ...It is as if there are two separate... schools of thought vying for dominance, rather than two complimentary dimensions of the same process seeking balance”. (2004, pp. v.)

Objective thought considers detectable experience the *sole* source of valid information. Modern scientific method springs from this philosophy. In contrast, *subjective thought* uses knowledge gained independently of tangible experience, such as intuition and emotion.

Interior design's identity must be understood in the context of this objective-versus-expression debate. This proposal argues that renewed acknowledgement of expressive ways of knowing is necessary if interior designers are to serve as intercessors for objective culture. This role may be necessary in the coming post-objective 'integrative' epoch that is challenging the current 'command and control' structures of science and technology (Van der Ryn, 2005, p. 151).

The emerging interior design field has logically sought to justify itself using objective strategies to achieve respect and legal recognition because western society assigns credibility to objective ways of knowing. New philosophies and established systems acknowledge design's tacit adoption of objectivism:

- The *evidence-based design* movement seeks to “parallel evidence-based medicine”, bringing objective predictability to expensive design choices (Hamilton, 2007, pp.1).
- Jurisdictional licensing strategies and the “health, safety and welfare” classifications of the interior design continuing education system underscore the primacy of objective priorities over subjective ones. Responding to state mandates, courses that embrace artistic/expressive concepts are classified as ‘welfare’ with lower priority and acceptance than ‘health and safety’ courses such as building codes.

Using objective discovery methods within design is a tactic few would argue. Its benefits for improved performance in healthcare and other types of environments are undisputed in the ability to reduce costs, increase efficiency, and accommodate a host of user requirements. However, as feminist scholars note the dangers of ‘androgynizing’ women's contributions in order to gain male-dominated system acceptance (Havenhand, 2004), drawbacks may exist to interior design's overuse of the objective model of knowing:

- The term ‘interior architecture’ co-opts a more socially acceptable objective orientation. It seeks validation through acquiescence of interior design's inferiority, jeopardizing the unity of interior design's identity.
- Interior designers' denigration of interior decoration implies the objective model is superior to the ‘expressive’ approach of the decorator.

The interior design profession embodies both expressive and objective reasoning in its activities. The artistic shaping of space and the embrace of historical, cultural and emotionally subjective influences holds value. Excessive objective model adherence can lead to solutions stunted by empirical procedures' limitations, a fractured professional identity, and continued suppression of interior design's true nature. Interior designers may gain little in limiting themselves to believing or valuing only what can be seen-- life may be more complex and multi-dimensional than this approach allows. A renewed dialogue to infuse interior design identity and intention with both objective and expressive ways of knowing is needed.

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Friday, October 12, 2007 - Paper Presentation

Interior Design Educators' Role in Developing the 21st Century Curriculum

by Vibhavari Jani, School of Architecture, Louisiana Tech University

In this paper the author argues that design educators have been successful in producing skilled designers who are technically competent to design safe and healthy environments but not as successful in preparing civic-minded, culturally aware, knowledge seekers and thinkers. This opinion is based on the observation of design students' work at author's own and at other institutions, and discussions with other educators who agree that most Interior Design programs in the US today focus on providing technical skills, but lack value education and do not incorporate important issues that will govern the 21st century. For instance, it is evident that along with opportunities, global economy brings challenges of dealing with diverse cultures and population. But are we embracing cultural diversity or engage students in providing culturally appropriate design solutions?ⁱ Global warming and natural resource depletion are the two greatest challenges our students will face in their life time. Yet besides specifying green materials, they do not seem to be interested in finding other solutions. Have we failed in creating awareness and interest about our environment in them? Poverty and peace remains to be the most difficult tasks to be resolved in the 21st century. Are we encouraging students to partake in activities for the welfare of the society?

The purpose of this paper is to raise these and many other important questionsⁱⁱ to bring forth the challengesⁱⁱⁱ Interior Design educators face and role we need to play in the development of the 21st century Curriculum. The author hopes to generate a healthy discussion about:

1. Does our current design curriculum fulfill the needs of the 21st century?
2. What changes we needed to make to meet the challenges?

In this paper, the author will discuss the history of Interior Design education and offer reasons for its validity at the time, compare it with the current state of education, and raise questions about its limitations to prepare the conceptual framework of the paper. The author will also discuss literature reviewed for suggestions and treaties proposed by design educators and scholars to meet future challenges and examine the new technologies and innovations that are changing our profession and how it will impact the delivery of design education.

In conclusion, the author urges educators and administrators of the design programs to embrace holistic thinking in the development of a new design curriculum appropriate for the 21st century. The author believes that despite constant changes, the primary goal of education remains unchanged: "to produce a good person" and propose incorporating "**Value education**" *at the foundation level*. The discussion will follow as to why the author foresees a need for a systemic change that incorporates "**Universal Human Values of Tolerance, Respect, Love, Compassion and Prosperity.**"^{iv} The author concludes that educators need to treat challenges we face today as opportunities to further our mission of imparting "knowledge." If educators unite and put forth the energy and ideas to reform design education, together we can help in creating a safe, healthy, joyful but most importantly; a just and peaceful world.

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End Notes

ⁱ Author was intrigued by Carol Trosset's study "*Obstacles to Open Discussion and Critical Thinking: The Grinnell College Case*," in which she indicates that "The majority of students not only thought that balanced discussion of these [diversity] issues was impossible but feared that a single viewpoint would dominate -- and feared reprisal if one spoke against that perspective." (p. 46). She also stated that "Exploring new ideas, encountering people with different values, learning a new discipline's way of thinking, and having someone point out a flaw in one's argument -- these can be *uncomfortable* experiences." (p. 49). This triggered the question in author's mind: "*are we embracing cultural diversity in our design curriculum or engage our students in providing culturally appropriate design solutions?*"

ii Other important questions are:

- Have we developed a common design language that our students learn and later will use to communicate with clients? Are we preparing good communicators?
- Are we preparing leaders or followers?
- Are we encouraging research and experimentation in our classrooms and studios that promotes innovations?
- Are we providing continuing educational opportunities to our alums?
- Are we encouraging collaborations with other disciplines?

iii Author identified five values that most people identify with. Each individual possesses or relates with these values in a different way and may define it differently as well, but primarily, these values are:

- Economic
- Social
- Cultural
- Civic
- Spiritual

Author also relates these values with challenges the Interior Design educators face today. For example, our students want to become successful designers: most students relate success with making money. Our students also recognize the need to learn technical skills because they feel that if they master these skills, they will find a better job and therefore make more money. This creates a huge pressure on all Interior Design programs to provide CAD and other software and technical skills. Most undergraduate programs include 120 to 124 credits of course work. Besides Interior Design curriculum requirement, each program has to meet core curriculum requirements as well, so there is no room to add many new courses. The technical skills are so in demand that at times design educators and administrators give in to the pressure of adding more technical skills oriented course work and do not offer new design courses that require experiential learning, provide opportunities for reflection and engage students in intellectual discourses. The result: we produce skilled technocrats, but not compassionate designers.

iv Author adapted the term “Universal Human Values” from Wendell Bell who gives lists of near-universal human values which have stood the test of time in “*Values, Objectivity, and the Good Society, Volume 2 of Foundations of Futures Studies.*” However, author developed the following “Universal Human Values” in context of interior design education:

1. Tolerance: for all cultures, religions, races and people and difference of ideologies and values (Relates to Global Issues)
2. Respect: for knowledge, new experiences, ideas and thoughts (Relates to Education and New Innovations)
3. Love: for all living, breathing organisms (Relates to Environmental Awareness)
4. Compassion: for anyone in need (Relates to Civic Engagement)
5. Prosperity: for all (Relates to Social Justice)

Author was also inspired by Sissela Bok, who in her book “*Common Values*” suggested “developing limited set of values so down-to-earth and so commonplace as to be most easily recognized across societal and other boundaries. To the extent that they are acknowledged as common and respected as such.”

Round Table Discussion:

Redefining Beauty: Interior Design's Role in Transforming Cultural Ideals in the Conceptual Age by Barbara G. Anderson, Department of Apparel, Textiles and Interior Design, Kansas State University

Interior design educators have taken a leadership role in the sustainability movement. We are teaching ecological design and preparing graduates to be a force in the sustainability revolution. There is a nagging conflict, however, between the traditional role of interior designers and the achievement of a sustainable future. Interior designers provide services to an affluent clientele. The work of interior designers often includes the design of excessive spaces with lavish furnishings, fixtures, and finishes. These are the interiors that get both professional and public acclaim. The opulence of today's admired interiors is a striking contrast to the restrained consumption that will mark the sustainability revolution. What has to change in the way interior designers think, work, and are educated to transform the profession and make sustainability possible?

David W. Orr (2002) says that ". . . ecologically smarter design. . . does not amount to a fix for all that ails us"(134). Orr eloquently writes of "...the eventual collision between unfettered human desires and the limits of the earth"(134). Orr proposes a solution to materialistic excesses:

In the largest sense, what we must do to ensure human tenure on the earth is to cultivate a new standard that defines beauty as that which causes no ugliness somewhere else or at some later time (134).

If, as Orr asserts, beauty must be redefined as that which has created no social or environmental ugliness, how do we apply Orr's new standard of beauty to interior design? How should interior design educators respond to this call to redefine beauty so that we can achieve sustainability? Orr is clearly recommending that we find a way to see the excesses of consumption that distinguish our time in a different light.

Daniel Pink's (2006) book, "A whole new mind: Why right-brainers will rule the future," lays out the current shift of power due in part to the abundance of our time:

The last few decades have belonged to a certain kind of person with a certain kind of mind—computer programmers who could crank out code, lawyers who could craft contracts, MBAs who could crunch numbers. But the keys to the kingdom are changing hands. The future belongs to a very different kind of person with a very different kind of mind—creators and empathizers, pattern recognizers, and meaning makers. These people—artists, inventors, designers, storytellers, caregivers, consolers, big picture thinkers—will now reap society's richest rewards and share its greatest joys (1).

In describing the shift that is taking place, Pink (2006) asserts that abundance has created a greater desire for the "R-Directed sensibilities—beauty, spirituality, emotion"(33). Pink's thesis is good news for interior designers. Designers will be in greater demand in the conceptual age, but what role will we play in redefining beauty so that we can achieve a sustainable existence? What will beauty mean to interior designers in the conceptual age? How do we teach future interior designers so that they conceive of "beauty as that which causes no ugliness somewhere else or at some later time"(Orr, 134)?

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Saturday, October 13, 2007 - Paper Presentations

Designing for the Baby Boomers by Linda Nussbaumer, PhD, Department of Apparel Merchandising and Interior Design, South Dakota State University

As the aging population increases, so does their need for options in housing. In a 1997 National Nursing Home Survey, 13% of the total population was 65 and older. As this population continues to age, the “baby-boom” generation will steadily join them at a significant rate (Retirement News, 2000). Baby boomers will expect different options, i.e., opportunities to live out their lives in home-like environments. In the United States 2000 Census, there were almost 35 million people 65 years and over [seniors], which is 12.4% of the total population (U. S. Census Bureau, 2002). Between 2010 and 2030, seniors are predicted to increase from 39.4 million to 69 million doubling the senior population by 2030 (Szymanski, 2002).

Many communities have planned for this change while others have not. Many have only built nursing homes or assisted living facilities. Prior to needing medical care, the present senior generation has been choosing assisted living, independent living, congregate living, continuing care retirement community, active adult communities, and more (AARP, 2005; ALFA, 2003). However, not all communities have these choices. As baby boomer ages, they may have very different perception of housing needs than past generations. Therefore, this project examines the attitudes of baby boomers toward senior housing.

This project included community focus groups and individual survey questionnaires. Communities in the Midwest were chosen on the basis of size and location—maximum distance from researcher’s base. Focus group participants were chosen based on their openness to realize future needs of the community, openness to share their opinions, and willingness to participate in projecting the future of housing in their community. To select focus group participants, the project director worked with community leaders such as the mayors, bankers, lawyers, chamber of commerce, and/or churches leaders to determine individuals who may be willing to be part of focus groups. Focus group interviews primarily included open-ended questions. Questions related to 1) perception of the present available housing and 2) types of senior housing that participants would like to see in the community.

One thousand individual survey questionnaires were mailed to a random sampling in the Midwest; a 10% return was realized. The survey questions established demographics: location, age range, and occupation. Then, questions were related to the individual’s retirement timeline, place they intend to live in retirement, expectations for senior housing, and perceptions of present available senior housing.

Focus groups are still in process. However, clearly, some communities are planning for change, while others are still working with existing senior population—not anticipating change. Education of these communities and planning for a different generation is crucial. Results from this study will be shared with participating communities. Each community will receive a summary report and a comparison to other communities. Findings will help communities determine appropriate future housing. Likewise, individual survey questionnaires analysis is in process. All findings will be presented at the conference. Also, through this study, designers will be able to assist communities and individuals develop appropriate housing that will benefit the individual and the community.

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Learning Styles and Preference for Technology: by Aditi Hirani, Department of Apparel, Design, Facilities and Hospitality Management, North Dakota State University

Purpose

A multidisciplinary profession, interior design practice requires employing several faculties and skill sets. The nature of the profession is reflected in the educational setting that addresses several pragmatic and creative aspects of the profession. The interior design program tends to attract several learning styles and personalities of students. While it may not be possible to tailor the instruction for each individual student, it may be possible to design the method of instruction to address most learning styles allowing students to experience other ways of processing information. This exposure to other styles will aid them in the professional practice of design. According to Felder "instruction designed to address a broad spectrum of learning styles has consistently proved to be more effective than traditional instruction, which focuses on a narrow range of styles" (2005).

Multimedia integrates more than one medium into some form of communication or experience delivered via the computer (Reeves, 1998). An enhancement of multimedia; interactive multimedia has the ability to cater to several learning styles since it employs several media such as audio, video, animations and interactions. This study aims to understand the relation between the learning style of students and their preference for employing technology for teaching and an interactive learning tool.

Methodology

Students enrolled in two sections of a design fundamentals class were asked to participate in the study. The learning style index developed by Richard M. Felder and Barbara A. Solomon was used for a pre-test of learning styles. The post-test of the study was conducted in two parts. The students were given a CD-ROM with a mock graphic user interface and a set of handout for two different design principles. After viewing the CD-ROM and reading the handouts, the students were asked to fill out an attitude inventory to ascertain their preference for the two learning tools.

In addition to the attitude survey, the students were asked to assess the CD-ROM (Figure 1) as a learning tool. The attitude survey addressed specific aspects of the CD-ROM as a learning tool, while the assessment tool addressed the design and functionality of the CD-ROM. Based on the reviews received, the CD-ROM will be re-examined for possible flaws and changed for better learning. A chi-square analysis was conducted to understand the relationship between the students' individual learning style and their preference for using an interactive learning tool.

Summary

In terms of future implications, this study hoped to understand the relationship between the learner styles of interior design students and their preference for an interactive learning tool. Successful interior design is a process of researching design and art theory, developing

concepts, and creating designs addressing both aesthetic and technical concerns. In order to teach problem solving, synthesis, critique, and utilization of the varied skill set, educators must study how different types of knowledge are imparted and how students learn from these methods.

References

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Conceptual design: A pedagogy for developing and communicating complex ideas in a complex world by Tasoulla Hadjiyanni, Department of Design, Housing, and Apparel, College of Design, University of Minnesota

With an increasingly more “design savvy” public, design education faces new challenges like providing students with opportunities to develop both as individuals and as designers while overcoming the often multitude of media-generated misconceptions about the design process and its outcomes. Complicating the matter further is a complex world that faces unprecedented security, environmental, and social justice concerns. The questions are: “How can design education respond to these challenges?” and “Where in the curriculum?” This paper supports that the conceptual design phase can be: a) the forum in which students explore who they are and what they aspire to be, and b) a communication instrument that educates the public about design’s role in society.

Little has been written about the teaching of conceptual design, particularly as it relates to interior design. Adding to the complexity is the variability in opinions on what constitutes a concept; how it can be generated; and the extent to which a design should be based on the concept (Moore, 1995; Lum, 2003/2004; Aspelund, 2006). Amidst all this questioning, it becomes difficult for faculty to find and adopt pedagogies on how to teach concept and to coordinate with other faculty so as to teach concept in a coherent manner.

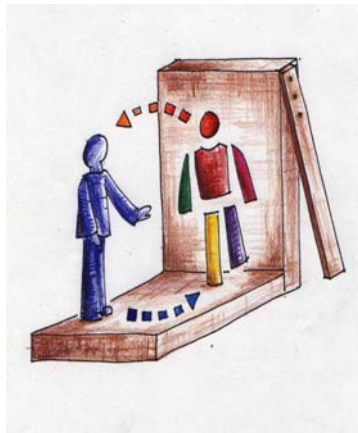


Figure 1. Empathy builds support

Refined over six years of studio teaching in both the architecture and interior design programs of the University of Minnesota, the proposed pedagogical method hopes to fill this gap in the literature and to set the stage for a dialogue around conceptual design. This approach perceives the concept as an idea derived after a thorough research of the typically complex issues surrounding the project on hand. Being able to guide any form of artistic inquiry, the findings are transformed into complex concepts that account for variability as well as change, i.e. concepts that are inclusive and dynamic.

Three descriptors are used to develop and communicate these complex concepts: a title, a statement, and a visual (Figures 1 & 2). The title captures the essence of the concept in a few words. The concept statement elaborates on the idea behind the concept, building on what the title alluded to. Lastly, the visual, which can be a sketch, a diagram, a model, or any other visual manifestation a student chooses, helps students organize and



Figure 2. Common threads

synthesize their thoughts in something with fewer prerequisites than a building—the sketch for example, does not have to meet codes or programmatic guidelines. As such, the visual acts as a stepping stone between the concept and the architectural translation that follows. With multiple ways to tell the story behind the concept, it becomes easier to convey the idea to others and to illustrate its relevance to the project and the proposed solution (Figures 3 & 4).

Examples from upper level interior design studios highlight the process employed; class exercises; and the challenges and opportunities afforded through a pedagogy that pushes students' critical thinking skills, expands their design vocabulary, enables them to make a difference, and builds confidence in themselves and their field.



Figure 3. Translation of 'Empathy builds support' into a universal design kitchen.



Figure 4. Translation of 'Common threads' into a culturally sensitive house for the Hmong.

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Notes on Presentations:

Perry's Scheme for Intellectual Development: Implications for Interior Design Educators by Peggy Honey, Department of Apparel, Textiles and Interior Design, Kansas State University

During graduate school, future college educators generally receive a good deal more training in their discipline than as educators. As a result, educators who care deeply about teaching are forced to invest a lot of time and energy finding helpful resources. This paper presentation describes an educational theory that is particularly enlightening to educators seeking effective ways to help students mature through the learning process.

In the late 1950s and early 1960s, William Perry and his colleagues at Harvard conducted thousands of longitudinal interviews with students about their college learning experiences. An extensive qualitative analysis of the interview data revealed that all students, regardless of personality or area of study, move through nine distinct stages (or positions, as Perry calls them) from which they view the world. Since Perry's original research, his conclusions have been replicated by dozens of scholars exploring epistemological theory, and have become fundamental to understanding how learning occurs. William Moore (2002) asserts, "Even after thirty years of extensive and varied scholarship, the Perry scheme continues to reflect the most critical dimension to educators' understanding of learning and students' approaches to learning" (p. 18).

Perry compares the earliest positions in his scheme to an "Eden-like" world of absolute truths dispensed from authority figures. As students' learning matures, they are forced to leave the safety of Eden behind. Gradually they develop the ability to recognize the value in diverse viewpoints and learn to consider new concepts and ideas against unique and ever varying contexts. Ultimately their intellectual maturity is indicated by their willingness to commit to their own personal value system and use it to make sense of contradiction and confusion.

Ken Bain, in *What the Best College Teachers Do*, (2004) says "the best educators thought of teaching as anything they might do to help and encourage students to learn" (p. 49). Good college teachers want students to take responsibility for their own learning and to be able to think critically and problem solve. Familiarity with Perry's scheme helps the educator recognize where the student is coming from and to empathize with the student's response. Teachers of first and second year students, for example, are apt to forget that a student at an early position is *absolutely unable* to step outside of their worldview and perceive that *multiple* solutions, some better than others, are viable. They simply want the teacher to tell them what to do. Ignoring this fact results in frustration for the teacher and resentment and even anger from the student. Rather than labeling a student as unintelligent, stubborn, or lacking in ability, an educator can work to create the type of learning environment that can gently encourage the student to progress.

During this presentation Perry's nine positions, and the intriguing transitions between them, will be briefly described with discussion centering on the implications for interior design educators. Using the Perry framework, one sees learning as more than simply acquiring the content; learning is intrinsic and unique to the learner and dependent upon qualitative shifts in their worldview.

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Teaching Forum:

Teaching Computer Graphics for 3-D Presentations in Interior Design in this Fast Changing World by *Seunghae Lee, PhD, Interior Design Program Department of Visual & Performing Arts, Purdue University*

The ability to visualize design ideas in three dimensional formats is a critical competency that interior design students need to obtain. The 3D presentation skill helps students themselves develop the ability to think volumetrically. In addition, the 3D presentations facilitate designers' effective communications with other people as understanding paraline drawings is not necessarily intuitive skill for most people who are not trained professionally in the field (Onstott, 2005). Council for Interior Design Accreditation (CIDA) standards indicate that students must be able to communicate 3-dimensional space and form, such as in perspectives, paralines, and models (computer-generated or manual) (CIDA, 2007).

As technology develops, interior designers who seek to create computer-generated 3D models have a variety of options for effective tools or programs such as AutoCAD, 3D Studio Max, Architectural Desktop, PhotopShop, SketchUp, etc. The advancements of 3D programs have enhanced interior design students' level of 3D presentation quality (Song, 2007). When designers know how to use the tool effectively for interior design, it offers accurate and realistic renderings of still images and animations with high quality to designers and clients. Such animations of designed interior space can especially be impressive to clients and more increasingly expected (Pile, 2003).



These computer-generated virtual models can take much less time to create than rough physical models. In addition, 3D virtual models allow us to make changes and adjustments, easily and quickly cutting down on costs. Another benefit of using powerful computer graphic programs in interior design is that designers can create animation of interior space and present their design virtually so people who see the animation can feel as if they are in the space. Designers can communicate their design ideas with clients more effectively when they can show images that are close to the final result and prevent later disagreements or disappointments caused from clients' misunderstandings of the design.

This teaching forum will share an animation instruction project from a sophomore level 3D computer graphics course in Interior Design that utilizes 3D Studio Max as its primary program. The program offers strong and powerful modeling tool and rendering engine that can generate high quality 3D presentations. The course consists of eight different projects to instruct 3D

presentation skills. This forum focuses on the final project which takes about four weeks to finish. Students are already familiar with modeling, texturing, and rendering through previous projects in class. Students should design a space of his/her choice, build a model in 3D with 3D Studio Max, design lighting, render with radiosity, make an animation file, edit the animation with Moviemaker program, and submit the final project. The project guideline and evaluation criteria are attached to this document to show this project in more detail. Student project examples in movie file formats will be shared in the presentation. Only still images are attached to this document due to the submission guideline for still image file formats only.



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Paper Presentation:

Why Nothing Seems the Same? Impact of New Technology on Interior Design Education and its Delivery: *by Vibhavari Jani, School of Architecture, Louisiana Tech University*

This is an uncommon time for artist and designer education (Carlson, 2005). Advances, availabilities and relative affordability have brought new technologies into design curriculums that offer the promise of fantastic changes. As Carlson (2005), indicates “(we) can seize this moment and move our institutions and the education of new designers in stimulating directions if we martial our energies and ask apt questions of our faculty, our colleges, and our communities of practice.”

The purpose of this paper is to outline these new technologies, discuss its impact on the Interior Design education, and explore the affect digital technologies had (and continues to have) on how we teach design. By doing so, author hopes to generate a healthy debate concerning if the digital technologies is helpful or harmful to our students? The author also brings attention to whether these technologies impact and reshape us human beings. In this paper author will discuss:

- An overview of design education from the vintage point and technical advancement in representation and visualization.
- Current Literature reviewed and researched to understand new trends and technologies and its impact on design education and the profession of Interior Design.
- The use of Web-based technologies for information delivery, interaction and communication with students and clients, and how it impacts students’ learning and project outcomes.

- How wireless technology (both synchronous and asynchronous) changes the way we teach, collaborate, and distribute information.
- How digital technologies impact on students' thinking and design process?
- The differing methods of integrating digital technologies in studio and other theory (lecture) classes.
- Ultimately, to what extent can these technologies open up new possibilities for design educators in stimulating students' interest to explore new design strategies, or does digital technology only replace previous skill sets?

In conclusion, the author will share personal outcomes of integrating new technologies in design projects using examples of students work to show:

- How the old visual communication techniques are becoming extinct and how this new technology changes the way our students visualize, design and present their projects?
- How virtual, walk-through models used during the design process and for final project presentations had gained hold of our students' way of thinking?
- How are digital cameras, scanners, cell phones, I-pods and thumb-drives, smart boards and rapid prototyping technologies used in studio projects for knowledge sharing? What are the advantages of these gizmos? What are the pitfalls?
- How CNC routers, laser cutters and 3D printers help students in realizing their designs?

In conclusion, the author will also discuss the pros and cons, rewards and frustration of each new technology by providing student work examples to assist other instructors in evaluating what would be the best technology for their own classroom and share the lessons learned while experimenting with the incorporation of these new technologies.

Carlson, L. (2005, November), *Meta-designing from within: Building change in art & design education*. Position paper presented at the Positive Design Working Conference, Cleveland Ohio, Retrieved 2006 from <http://weatherhead.case.edu/design/PositionPapers/Lance%20Carlson.doc>.

Notes on Presentations: