



PROCEEDINGS OF THE  
**SOUTHWEST REGIONAL CONFERENCE**

BAYLOR UNIVERSITY  
WACO, TEXAS  
OCTOBER 18-20, 2007

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## TABLE OF CONTENTS

**CALL FOR ABSTRACTS** ..... page 5

**CONFERENCE PROGRAM** ..... page 6

### KEYNOTE PANEL

***The Graying of Academe*** ..... page 9  
Moderator: Cynthia Mohr, University of North Texas; Panelists: Denise Guerin, University of Minnesota; Bruce Nacke, University of North Texas; Peggy Noakes, WHR Architects; Sandra Paret, HOK; Donna Vining, TAID/ID Legislation

### POSTER

***The Undergraduate Internship: Preparation for the Academy, A Case Study*** ..... page 11  
Adair Bowen, Baylor University; Elise Wasser, Baylor Undergraduate Student

### PAPERS/PRESENTATIONS

***Creating Tomorrow's Socially Responsible Designer Today*** ..... page 13  
Brian Powell, University of Louisiana at Lafayette

***Designing Green: How the Seeds are Sown in Interior Design Education*** ... page 14  
Johnnie Stark, University of North Texas

***Educating Precedents: Research Application, and Design in the Studio*** .... page 16  
Marie Gentry, Catherine Wallack, University of Arkansas

***The Art of Civility: Helping Design Teams Succeed*** ..... page 18  
Mitzi Perritt, Sally Ann Swearingen, Leisha Bridwell, Stephen F. Austin State University

***Training for the Profession*** ..... page 20  
Joann Wilson, Texas Tech University

***Digital Design Communication Techniques in Interior Design Education*** .... page 21  
Abimbola Asojo,, Elizabeth Pober, University of Oklahoma

***Interior Environments Between Change and Continuity: Interplay of Policy*** ..... page 27  
Cherif Amor, Texas Tech University

***Motivation and Design: Nurturing Creativity in Design Students*** ..... page 29  
Abimbola Asojo, University of Oklahoma

**PANEL**

***How Many is Enough? Are cheaper, faster, state-mandated educations really better?*** ..... page 37  
Moderator: Joann Wilson, Texas Tech University; Ted Drab, Oklahoma State University; Brian Powell, University of Louisiana at Lafayette; Cynthia Mohr, University of North Texas

**CREATIVE SCHOLARSHIP**

**Metamorphosis** ..... page 38  
Denise Bertoncino, Pittsburgh State University

**Canvas Alive** ..... page 40  
Ron Reed, University of North Texas

**CONFERENCE REPORT** ..... page 42

**Interior Design Education:  
Empowering the Future of the Profession  
Scholarship—Education—Dialogue**

Interior design education lays the foundation for the future direction of the profession. Design education, when supplemented with scholarly research and on-going dialogue, encourages critical and creative methods of problem solving and exploration of new and innovative technologies among teachers, students, and practitioners. The Call for Abstracts is designed to welcome educators from different perspectives. The conference invites individuals to submit abstracts that explore the discipline of interior design. Scholars are invited to submit work that is based upon pedagogy, history and theory, design practice, interdisciplinary collaboration, case studies, qualitative and quantitative research. Presentations reflecting innovative teaching approaches or methods, or exploration of new concepts and technologies related to interior design are welcome.

Submissions for the conference could be made in the following categories and formats:

**Papers/Presentations:** Exploration of research, pedagogy, concepts, teaching approaches, or theory by one or more authors. Presentations will be 20 minutes with 10 minute discussions. Cover sheet and abstract required.

**Posters:** Graphic format fostering one on one dialogue with conference attendees. Presentations will be assigned a 3 x 6 foot table for poster display. Cover sheet and abstract required.

**Creative:** Submissions in this category include: work in the visual arts; and work in interior design, either conceptual or completed projects. Cover sheet, abstract, and images are required.

**Teaching Forum:** A teaching forum can reflect innovative teaching ideas, methods, or projects. Examples of course materials and/or student work are expected. Cover sheet and abstract required. Handouts, course materials and/or student work should be submitted as supporting materials.

**Panels:** Panel proposals should be submitted by the moderator who will invite three to five presenters to participate. The topic should be one that would benefit from diverse opinions and open discussion, panel presentations will be 45 minutes in total. Cover sheet and abstract required. Include outline format of discussion topic.

**Student Track:** Undergraduate or graduate students can submit in above formats. Designed to provide opportunities for individuals who aspire to enter the academy to receive feedback and helpful suggestions. Presentations will be 20 minutes with 10 minute discussions.

21 submissions, 14 accepted for presentation, 66% acceptance rate

## CONFERENCE SCHEDULE

**Thursday, October 18, 2007**

Airport /hotel pick-up as requested

7:00—9:00 p.m.

**Registration and Welcome Reception**  
Harrington House Faculty Center  
Baylor University

**Friday, October 19, 2007**

7:30—8:30 a.m.

**Breakfast**  
North Village Conference Center  
Baylor University

8:30—10:00 a.m.

**Opening Panel Presentation—*The Graying of Academe: Crisis in Motion***

Panelists:

Cynthia Mohr, IDEC, SW Regional Chair, Moderator  
Peggy Noakes, WHR Architects, Inc., Dallas, TX  
Sandra Paret, HOK, Dallas, TX  
Donna Vining, TAID/ID legislation—Houston, TX  
Bruce Nacke, University of North Texas, MFA Graduate Education  
Denise Guerin, University of Minnesota, MS/PhD Graduate Education  
J.D. Carter, ASID, J D Carter Interior Designs, Odessa, TX

10:00—10:15 a.m.

Break—View Poster  
***The Undergraduate Internship: Preparation for the Academy A Case Study***  
Adair Bowen and Elise Wasser

10:15—11:15 a.m.

Paper/Presentation  
***Creating Tomorrow's Socially Responsible Designer Today***  
Brian Powell

Paper/Presentation  
***Designing Green: How the Seeds are Sown in Interior Design Education***  
Johnnie Stark

11:15 a.m.—12:15 p.m.

Paper/Presentation  
***Educating Precedents: Research, Application, and Design in the Studio***  
Marie Gentry and Catherine Wallack

Paper/Presentation  
***The Art of Civility: Helping Design Teams Succeed***  
Mitzi Perritt, Sally Ann Swearingen, and Leisha Bridwall

12:15—1:30 p.m.

**Lunch**—Texas Barbeque  
North Village Conference Center—Patio  
Baylor Campus

1:30—2:00 p.m.

Paper/Presentation  
***Training for the Profession***  
Jo Ann Wilson

2:00—2:20 p.m. Creative Scholarship  
**Metamorphosis**  
Denise Bertoncino

Creative Scholarship  
**Canvas Alive**  
Ron Reed

2:20—2:45 p.m. Break—Prepare to leave for tour

2:45—3:20 p.m. Travel to **Wilson Home**  
Temple, TX

3:30—4:00 p.m. Tour **Wilson Home**

4:00—4:15 p.m. Travel to **Wilsonart International, Temple North**

4:15—5:15 p.m. Tour of **Temple North Facility**

5:15—6:15 p.m. **CEU** Gwen Petter, ASID  
**Applications in Laminates**  
**Design and Influences**  
**Environment and Safety Issues**

6:15—6:30 p.m. Travel to Lorena, TX

6:30—8:30 p.m. **Dinner**  
Jessie Delight's Café  
Lorena, TX

8:30 p.m. **Return to Baylor Campus**

**Saturday, October 20, 2007**

7:30—8:30 a.m. **Breakfast**  
North Village Conference Center  
Baylor Campus

8:30—9:15 a.m. Panel: **How Many is Enough?**  
Jo Ann Wilson: Moderator  
Ted Drab, Brian Powell, Cynthia Mohr

9:15—9:45 a.m. Paper/Presentation  
**Digital Design Communication Techniques in Interior Design Education**  
Abimbola Asojo  
Elizabeth Pober

9:45—10:00 a.m. Break

10:00—11:00 a.m. Paper/Presentation  
**Defining Interior Design: Professional Vocabulary vs. Professionals' Vocabulary**  
Ted Drab

Paper/Presentation  
**Interior Environments Between Change and Continuity: Interplay of Policy**  
Cherif Amor

11:00 —11:30 a.m.

Paper/Presentation

***Motivation and Design: Nurturing Creativity in Design Students***

Abimbola Asojo

12:00—1:30 p.m.

**Lunch—Business Meeting and Awards**

Southwest Regional Chair—Cynthia Mohr

North Village Conference Center

Baylor Campus

## **KEYNOTE PANEL**

### ***The Graying of Academe***

Moderator: Cynthia Mohr, University of North Texas; Panelists: Denise Guerin, University of Minnesota; Bruce Nacke, University of North Texas; Peggy Noakes, WHR Architects; Sandra Paret, HOK; Donna Vining, TAID/ID Legislation

The proliferation of shelter magazines and HGTV combined with a strong economy are helping to create an environment of increased student numbers in Interior Design programs across North America. While there appears to be room at the table for these larger numbers of practicing professionals, Interior Design programs are facing a serious crisis, the graying of the faculty. At a time when the need for qualified faculty is most imperative, the numbers of qualified professors are shrinking. In a recent roundtable discussion with leaders of the major professional organizations and IDEC, it came as a surprise to the professionals that there was a problem. This panel discussion will center on identifying methods for recruiting potential graduate students and faculty, working with administrations, and methods of support needed from professional organizations.

There were many articles written at the end of the 20<sup>th</sup> century regarding issues facing interior design education in the 21<sup>st</sup> century by leaders in IDEC. Articles mention potential for issues arising from the liberal arts foundation of the traditional university; a move towards interdisciplinary education; a need for awareness of the changing global economy; a continued increase in technology; and a need for scholarship (Guerin, 1992). Another paper addresses the issues of humanism and the growth of aging populations; the acceleration of change; and the potential for conflict with the profession as institutions focus on critical thinking skills and the profession seeks to have new graduates "...be prepared to assume responsibility in the workplace the day after graduation" (Fowles, 1992). Others proposed that the future of design education rests in the creation of strong conceptual skills, the creation of new metaphors to guide new interiors, an expanded understanding of the business world, and the need to begin design education with young children (Dohr, 1992). The projected needs these articles identify, in many cases, are coming to fruition. There were no area specific articles found focusing on issues facing the interior design professoriate within academe. The very nature of our curriculums and responsibilities has caused us to focus our energies on dealing with the three parts of our positions (research, teaching, and service), effectively leaving us with blinders on regarding the affect of faculty attrition on interior design education as a whole. The growth of higher education in the 60s and 70s provided large numbers of highly qualified professors that in turn have supported the growth of our programs through the end of the last century. As that group of faculty near and enter retirement there is strong potential for a shift in the make-up of our faculties if we do not begin to address the need now. We have strong enrollments that are predicted to continue for the foreseeable future. Many programs are already instituting enrollment management plans in order to maintain the quality of education with current facilities and faculty. We are also facing changes in the structures of our institutions with increased bureaucracies and demands for accountability previously not a part of the autonomous role of the professor (Altbach, 1997).

Last year on the IDEC web site there were 45 universities with open positions, some of them for more than one opening. According to the IDEC listing of graduate ID programs there are 19 post-professional master level programs based in Art & Design; 18 based in schools of Human Ecology/Sciences or its equivalent; and 6 in schools of Architecture for a total of 43.

There are 8 programs offering the post-professional Ph.D. with six programs in Human Ecology/Sciences and two in Architecture. Programs need a mix of faculty with professional experience, higher degrees, and a commitment to the future of the profession. While a simple review of the numbers would lead us to think there are sufficient available programs to meet the projected need for faculty, the reality is that master candidates are not choosing to become educators. The situation is further complicated by university administrations that do not recognize the master's degree as the terminal degree, requiring the Ph.D. The profession does need researchers, but our accrediting body, CIDA, requires that some faculty have professional experience. The commitment to acquire both professional experience and a doctoral degree makes the task of finding new faculty much more difficult when coupled with the reality of economics. Schools located in large metropolitan areas may be able to draw part-time professionals into the classroom as adjuncts, but as Sashi Caan notes in a recent interview in the online edition of *Metropolis* magazine, she wants to include "incredible [practicing] designers to teach" in her program, but also mentions that problems result because they are not trained educators (Taraska, 2005). It is a problem with many layers, but one that is already in motion. We cannot wait to start identifying solutions.

The panel will discuss the following questions related to the issue:

1. 'How' and 'When' do we identify potential educators?
2. What can programs and the profession do to 'educate' our students about the potential of teaching as a career path?
3. What can IDEC and the profession do to facilitate upper administrations to understand the differing types of existing degrees?
4. What can the profession do to help encourage professionals to seek terminal degrees?
5. Do we need 'new' degrees in order to better serve the profession and prepare future educators? If so, what form may they take? What process will be required to make these changes accepted by all of the constituents?
6. What type of Task Force would help us to start the process of creating solutions? Who would best represent the differing constituencies?

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Altbach, P. G. (Ed.). (1997). *The academic profession: The professoriate in crisis*, New York, Garland Publishing, Inc.

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Dohr, J. H. (1992). The resource of vision for interior design education. *Journal of Interior Design Education and Research*. 17 (2) 5-7.

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Guerin, D. A. (1992). Issues facing interior design education in the twenty-first century, *Journal of Interior Design Education and Research* 17 (2) 9-16.

Taraska, J., Makovsky, P. (2005). Why Sashi Caan is overhauling interior design education. Retrieved September 12 from [www.metropolismag.com](http://www.metropolismag.com).

## **POSTER**

### ***The Undergraduate Internship: Preparation for the Academy A Case Study***

Adair Bowen, Baylor University  
Elise Wasser, Baylor Undergraduate Student

#### ***Purpose***

Design programs must develop curriculum that facilitates and advances student learning (CIDA, 2006). The undergraduate internship experience opens avenues to a wide variety of experiences and is an excellent vehicle for hands-on exposure to design practice. Students generally seek an internship specific to the residential environment or in specialized areas of commercial design. An internship to prepare the student to enter the academy as a design educator is rarely a chosen option. The purpose of this poster is to illustrate, by means of a case study, the opportunity at the undergraduate level to prepare for the academy through participation in a selected internship that enhances student learning in a specific area and allows the intern to develop skills necessary for academic teaching.

#### ***Rationale***

While the media influence of home design/decorating programs, and the proliferation of published periodicals related to the interior design discipline, have attracted more individuals to pursue a career in interior design, the number of qualified educators available to train these individuals has diminished. This decline is the result of a number of factors such as a large body of educators reaching retirement, academic issues related to terminal degrees recognized for teaching, salary differences reflected in chosen career paths (education vs. practice), lengthy recruiting timelines for replacement, and lack of incentives by the industry to encourage practitioners to pursue further education needed to enter the academy. To address this critical and timely issue surrounding the declining pool of interior design educators, design practitioners and educators gathered at NeoCon 2007 in a roundtable format in response to a Call for Action. Recognition of the increasing complexity of the profession, the need for qualified design educators to deliver the distinct body of knowledge required to practice, and the need for collaboration from all entities of the profession to generate new ideas to affect solutions was supported by attendees (J. Beachum, personal communication, June 26, 2007).

#### ***Methodology***

This case study exemplifies the benefits of an undergraduate internship that advances student learning in the area of architectural history, and also allows for the development of skills necessary for entering the academy as a design educator. The poster outlines the process, experiences, and outcomes associated with the internship from initial application, on-site training and guided research, mentorship, extensive hands-on communication with multicultural populations, and implications for graduate studies and a career in academia.

#### ***Summary***

As demonstrated in this case study, the internship advanced the student's learning and skills in the area of architectural history. While the internship was specific to an architectural/historical-based experience, the skills learned, developed, and practiced can easily be translated to multiple areas of design curricula in preparation for the academy. To assist in replenishing the pool of interior design educators, the profession must collectively explore undergraduate opportunities that will not only build on skills necessary for design

practice, but also support graduate education and the development of skills necessary for delivery of the body of knowledge to future generations of designers.

**References**

Beachum, J. (2007, June 26). NeoCon 2007: Declining pool of interior design educators-interior design profession engages in roundtable, personal communication to electronic mailing list, at <http://www.idec.org>

Council for Interior Design Accreditation (CIDA). (2006). *CIDA accreditation manual*. Grand Rapids, MI: CIDA

## **PAPER/PRESENTATIONS**

### ***Creating Tomorrow's Socially Responsible Designer Today***

Brian Powell, University of Louisiana at Lafayette

#### ***Issue***

This paper addresses the following question: How can design educators prepare our students to meet the challenges posed by our 21<sup>st</sup> century environment in socially responsible ways? Defining and sustaining a socially responsible practice are fundamental issues for designers, and especially for design educators and their students who represent the future of design. This paper seeks to illustrate that using projects to benefit the community within the first year design studio prepares the student for future practice that employs not only basic principles and elements of design, but also addresses principles of design ethics and social responsibility.

#### ***Process***

Typically, the final semester project for students enrolled in first semester first year design studio are large scale projects that emphasize making, connection, and materials along with a concept that sets the project direction. For the last few years, projects have also had the additional issue of benefiting the community, thereby setting the idea of social responsibility in the mind of the first year student. In the fall of 2006, students produced totems that served as an exterior sign for a local Boys & Girls Club.

Author John Tirman's 2006 book, 100 Ways America is Screwing Up the World states that America is responsible for leading not only us down the wrong path, but is bringing the rest of the world with us. Rather than using the 100 ways as a resource, the students used the final chapter to the book, 'Ten Things We Do Right' which states that virtues do exist in the American experience. These 'things' include US education excellence, critical thinking, aiding the weary, advances in science, support of human rights, and creativity.

In addition to the things that we do right, students focused projects on patriots; who is one and what figures in American history exemplify patriotic qualities. From their research, students created metaphorical totems about patriots and the things they did right that addressed principles of design, and served the community.

#### ***Summary of Results***

On a late fall morning over 100 totems, each about 12' tall, were placed on the grounds of the campus. From those totems 20 were selected and later placed as an entry "forest" at the entrance of the Boys & Girls Club. The children using the club immediately embraced the playful nature of the totems.

By creating projects that demonstrate the power of design to directly benefit the community, the faculty planted the seed within the student that design can be a tool for creating social change, a seed that will grow and mature today's students into tomorrow's socially responsible designers.

## ***Designing Green: How the Seeds are Sown in Interior Design Education***

Johnnie Stark, University of North Texas

### ***Purpose***

This paper documents the development of sustainability issues at the introductory level of interior design curriculum and focuses on fundamentals for commercial interior projects. The study acknowledges that specialized instruction is required to complete educational preparation for professional work, but, for the purpose of this report, assumes that foundational texts are important in forming an initial attitude toward sustainable principles and theories.

### ***Methodology***

In this qualitative study, a topical inventory is taken of a representative selection of interior design survey texts. The topics were informed by the Council for Interior Design Accreditation (CIDA) directive for the inclusion of sustainability issues as curriculum standards as identified by the Interior Design Educators Council (IDEC) Sustaining Design Taskforce and by the Taskforce authors' challenge to designers to take responsibility for sustainable design (Stewart-Pollock & Pillote, 2006). The inventory is organized in three tiers. The background section identifies descriptors of interior design discipline, formgivers of design, and attitudes toward history, society, culture, and nature. This category also delineates the role of the interior designer, paths for preparation, and measures for success or value. The next topical group targets commercial design, the design process, and selection criteria. The last category analyzes the context(s) in which sustainability is introduced. Presentation methodologies including organizational themes and conceptual models are also noted.

### ***Importance***

This presentation occurs in the context of a burgeoning awareness of design and a proliferation of green projects and products. Membership in the U.S. Green Building Council (USGBC) recently reached 10,000 companies, and the green building industry is now valued at \$12 billion (Beautyman, 2007). Interior design graduates are entering a professional world where sustainability is becoming a standard practice.

Based on the topical inventory, some texts presented interior design in the framework of historical periods, but most began by discussing interior design as a current profession. Designer roles ranged from artist and composer to problem solver and specialized consultant. A common theme was the development of a "trained eye" or an internalized evaluative skill enabling the designer to discern embodied meanings. (Abercrombie & Whiton, 2007; Pile, 2007; Slotkis, 2006) Sustainability was typically treated as an ethical issue but the level of integration with project types and processes varied. In some instances sustainability and universal design were grouped together as examples of social responsibility. Other settings included adaptive reuse, health concerns, and vernacular design. Sustainability as a philosophy ranged from material and product selection to a comprehensive project program to a fundamental view of all design. If used, conceptual models were typically linear, although life cycle analysis is one sustainable approach evident in survey literature.

### ***Relevance***

In conclusion, the interior design educator cannot assume that all texts are equal in introducing students to sustainable design. Subtle messages about fundamental topics may

complement or conflict with sustainable principles. New literature addressing sustainability in the context of interior design is being generated at a rapid pace. It is intended that this report become the basis for further study of the integration of sustainability into the interior design theoretical framework.

### **References**

Abercrombie, S. & Whiton, S. (2007). *Interior design & decoration, 6<sup>th</sup> ed.* Upper Saddle River, New Jersey: Prentice Education, Inc.

Beautyman, M. (2007, July 11). USGBC celebrates membership milestone. *Interior Design Newswire*. Retrieved July 18, 2007 from [http://www.interiordesign.net/id\\_newsarticle/CA6458993.html](http://www.interiordesign.net/id_newsarticle/CA6458993.html)

Pile, J.F. (2007). *Interior design, 4<sup>th</sup> ed.* Upper Saddle River, New Jersey: Pearson Education, Inc.

Slotkis, S. J. (2006). *Foundations of interior design*. New York: Fairchild Publications.

Stewart-Pollack, J. & Pillote, L.E. (2006). *Preliminary teaching manual for sustainable design education* [Data file]. Available from Interior Design Educators Council Web site: [http://www.idec.org/resource/SDT\\_Manual.pdf](http://www.idec.org/resource/SDT_Manual.pdf)

## ***Educating Precedents: Research Application, and Design in the Studio***

Marie Gentry, University of Arkansas  
Catherine Wallack, University of Arkansas

### ***Purpose***

It is essential that students recognize the relationship between concept and application. Utilizing precedent studies as a research component of design work helps students appreciate this relationship (Oxman, 2004). The study of precedents within studios offers important intellectual challenges. Unlike typical historically-based studies, students must go beyond visual identification and comparison in the studio. Depending upon the design problem, students must analyze the work on a variety of aspects such as spatial organization, concept, and hierarchy. The purpose of this presentation is to describe the role and value of the study of precedents within the context of beginning design studios.

### ***Method***

This presentation will explore the use of precedent studies in a second semester studio within an eight semester program, though this approach is utilized at all levels. There are different ways to integrate precedent studies into design work. In this studio, faculty initially present examples of precedent studies to illustrate the impact of concepts and other organizing strategies on the design of the building. Students are then assigned individual pre-selected buildings. It is important that the buildings are similar to the studio design project in terms of building type, scale, or function (Pasman, & Hennessey, 1999). Students engage in research using resources, including periodicals, books, and on-line sources. After studying the building and collecting images, students explore characteristics of their assigned building, e.g., walls, floors, ceilings, and materials palette, applying design terminology. Students distinguish the influences that are important in shaping the design of their assigned building. After analyzing the building in this manner, each student develops diagrams of his/her building to communicate concepts such as circulation, organization, hierarchy, and orientation. Assignments are presented to the entire class so all students gain exposure to multiple designers and projects. Immediate application allows students to make the link between research and design. In the next phase of the project, students use these analytical strategies to understand and develop their own projects (Eckert & Stacey, 2000).

### ***Importance of the topic***

The use of precedent studies is valuable in several ways. At the most basic level, precedent studies expose students to well-designed buildings. More importantly, students make the connection between concept and application by recognizing this relationship in others' work. Students often perceive aesthetics at the forefront of interior design. Critical examination of precedents shifts the student's focus from product to process. Although "looking" at good design is beneficial, precedent studies offer opportunities to develop analytical skills that are essential to the design process. By emphasizing precedent studies early in a design curriculum, students understand and appreciate the value of assessing a wide array of designed products and projects. As they progress in the program, this process becomes second nature.

### ***Relevance to the profession***

The use of precedent studies is relevant to the profession because in our increasingly complex and global society, highly developed critical thinking skills are necessary for design

practitioners. Research in the form of precedents is introduced as an integral part of the interior design process, an activity that is sometimes underemphasized in design curricula.

**References**

Eckert, C. & Stacey, M. (2000). Sources of inspiration: A language of design. *Design Studies*, 21(5), 523-538.

Oxman, R. (2004). Think-maps: Teaching design thinking in design education. *Design Studies*. 25(1), 63-91.

Pasman, G. & Hennessey, J. (1999). Random versus typological organization of precedents in a design task, *Proceedings of the 4<sup>th</sup> International Design Thinking Research Symposium*, Boston, USA: Massachusetts Institute of Technology.

## ***The Art of Civility: Helping Design Teams Succeed***

Mitzi Perritt, Stephen F. Austin State University  
Sally Ann Swearingen, Stephen F. Austin State University  
Leisha Bridwell, Stephen F. Austin State University

### ***Rationale***

Curriculum guidelines require team experiences for interior design students (CIDA, 2006). Moreover, successful preparation for *life* demands team experiences as students marry a partner, join a firm, work on a project team, serve on a committee, and participate in a community. Why do students often dread a major team project? The answer may be the probability of conflict.

Having an awareness of successful conflict resolution techniques is yet another required skill (CIDA, 2006). Some educators wonder how this skill may be taught. A possible strategy for teaching *peaceful* conflict resolution involves the teaching of civility—“courtesy, politeness, a polite act or expression” (Merriam-Webster, 2007). Some sources believe this skill is a dying art in American society (National Courtesy Council, 2007).

### ***Review of Literature***

Different authors describe civility differently, but the meanings are similar. Selzer (2000) lists the four tenets of civility as morals, ethics, manners, and etiquette. George Washington (2007) wrote 110 rules of civility and decent behavior such as “Show not yourself glad at the misfortune of another though he were your enemy.” Steinbrecher and Bennett (2003) emphasize the importance of a “heart-centered” approach in working with others. The National Civility Center (2007) acknowledges six principles for collaborating with others: positive viewpoint, common language, strong trust, shared humanity, valued process and result, and self-improvement.

### ***Methodology***

Team-building requires care. Before project commencement, students submit requests for team composition which engages them in team ownership from the onset. It also encourages assessment of work and personality traits conducive to team success. Randomized team formation bypasses this learning opportunity. The professor considers requests and fulfills them as possible. Students appreciate the professor’s accommodations, and the professor gains a smoother operating team—a win-win situation.

Additional activities prepare students for team membership. Traditional instruction as lecture or presentation establishes a sound foundation for the team experience. Grade sharing emphasizes the fact that the team’s effectiveness in producing a workable solution will impact individual success. Student information gathering on the project topic, compiled as a class resource with each student contributing one document and reading three others, highlights the strategy of “divide and conquer” for team productivity. Simple exercises in goal-setting and time management emphasize what can be accomplished when all work together for the common good. Simulations (Aviat, 1995) impress students with the value of diversity, i.e. two heads are better than one, while highlighting potential trouble spots in group interaction.

With an understanding of civility, educators may co-mingle the instruction of conflict resolution with team-building. Methods for integrating civility include assigned reading, peer

evaluation, personal reflection, team member analysis, attribute recognition, role play, team discussion, secret ballot decision-making, and team recreation.

### **Conclusion**

The design team is a microcosm of life, a thumbnail sketch of the professional world. Modeling civility for students equips them for coping with more than the team experience at hand; it equips them with strategies for successful interpersonal relationships in all aspects of life--the home, the workplace, and the community.

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**Training for the Profession**  
Joann Wilson, Texas Tech University

**Background**

This presentation will document a two-semester interior design internship process in which students apply written, verbal, and graphic skills necessary to acquire a position in the profession and to carry out the duties and responsibilities of that position successfully for one summer. These courses fulfill and apply the following Council for Interior Design Accreditation standards: Standard 1, Curriculum Structure, "... interaction with practicing professionals," and "opportunities for design work experience," and Standard 2, Professional Values, "The program leads students to develop the attitudes, traits, and values of professional responsibility, accountability, and effectiveness."

**Method**

The first course is a spring semester, one-hour course. The student is required to learn and apply skills necessary to acquire a summer semester internship in the profession. Some of the topics of the course include

Preparing business letters of inquiry, application, thank you, and regret.

Etiquette: the working lunch, the association cocktail, and the fund-raising dinner.

Professional dress: When is short too short, or casual too casual?

Acquiring the internship:

The initial contact

The wait

How many contacts is enough?

The deadline

The second course is a six-week summer internship in a professional firm. Over the period of the course students are required to submit documentation of work milestones. They include a statement of goals and strategies, a report documenting fulfillment of those goals, a daily and cumulative time log, a final notebook, a verbal presentation stating the organization structure of the firm, and a CD of their experiences.

**Outcomes**

Students discover that the working world is more demanding than school. However, they return to school with a renewed enthusiasm for their chosen profession. They now have work experience and market awareness. More importantly, they have professional contacts and an ability to use them—all of which makes this two-course experience one of the most important in the interior design curriculum.

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Council for Interior Design Accreditation (2006). *Accreditation Manual*. Retrieved July 15, 2007, from <http://www.accredit-id.org/accredmanual.html>

## ***Digital Design Communication Techniques in Interior Design Education***

Abimbola Asojo, University of Oklahoma

Elizabeth Pober, University of Oklahoma

### ***Introduction***

This presentation discusses pedagogical examples of digital design communication techniques in Interior Design education and future trends in academia. The influence of technology on graphic and asynchronous-synchronous communication in design education will be discussed. The graphic communication section discusses the impact of computing on two-dimensional drawing, three-dimensional modeling, rendering and animation and how these media influence design exploration and development. The asynchronous-synchronous communication section discusses the evolution of communication techniques and how computers support learning in a collaborative environment.

### ***Process***

Black and Waxman (2000) note “the last 10 years have shown exponential growth in the area of technology in design. Just as designers adapted to the integration of CAD into the daily practice of design, the Internet came on the scene with new challenges and opportunities.” Educators are responsible for structuring their curriculum with technology trends. The pedagogical examples discussed involve two different methodologies: graphic and asynchronous-synchronous communication.

### ***Graphic Communication***

Graphic communication is a vital tool for interior designers. In this curriculum, students are introduced to graphic communication with manual drawings. Computer generated drawing techniques are then introduced in several computer courses beginning with two-dimensional drafting (Figure 1), then three-dimensional modeling (Figure 2, 3 & 4), rendering (Figure 3 & 4) and animation. These skills are developed using AutoCAD, Photoshop, Architectural Desktop, Form.Z, and AutoDesk VIZ. With the development of this methodology of graphic communication, there is an impact on the speed and accuracy of idea generation providing more time for design development and volumetric exploration. The fundamental digital communication graphic skills are taught at the beginning levels and are then applied more rigorously in upper level studios. Students demonstrate volumetric and lighting design techniques with photorealistic renderings in upper level studios.

### ***Asynchronous and Synchronous Communication***

As a society, we have had a paradigm shift in the way we communicate. Maher, Simoff, and Cicognani (2006) identified asynchronous and synchronous modes as two ways computers support communication of design ideas in a collaborative design environment. In the asynchronous mode, designers can work at different times being supported by emails, internet, file transfer protocols, online databases, etc. In the synchronous mode, all participants are present simultaneously being supported by video-conferencing and web-conferencing. This program has utilized a variety of asynchronous and synchronous communication techniques. Online/web-based teaching tools such as Desire2Learn and Blackboard have been integrated. Video-conferencing and Web-conferencing have been utilized to breakdown geographical barriers and facilitate global learning. For example, design collaboration of the authors and students using video-conferencing with a South African institution and European client (Figure 5).

### Summary

It is important that educators provide students with knowledge running parallel to the needs of the profession. Professionals use technology because it is accurate, saves time, and breaks down geographical barriers. The authors illustrate how technology fosters student's ability to communicate and explore their design solutions with computer drafting, modeling, and rendering skills. In addition, it will illustrate how computers can facilitate learning in a collaborative environment. These trends are expected to continue as computing technologies become more sophisticated.

Figures 1 - 5

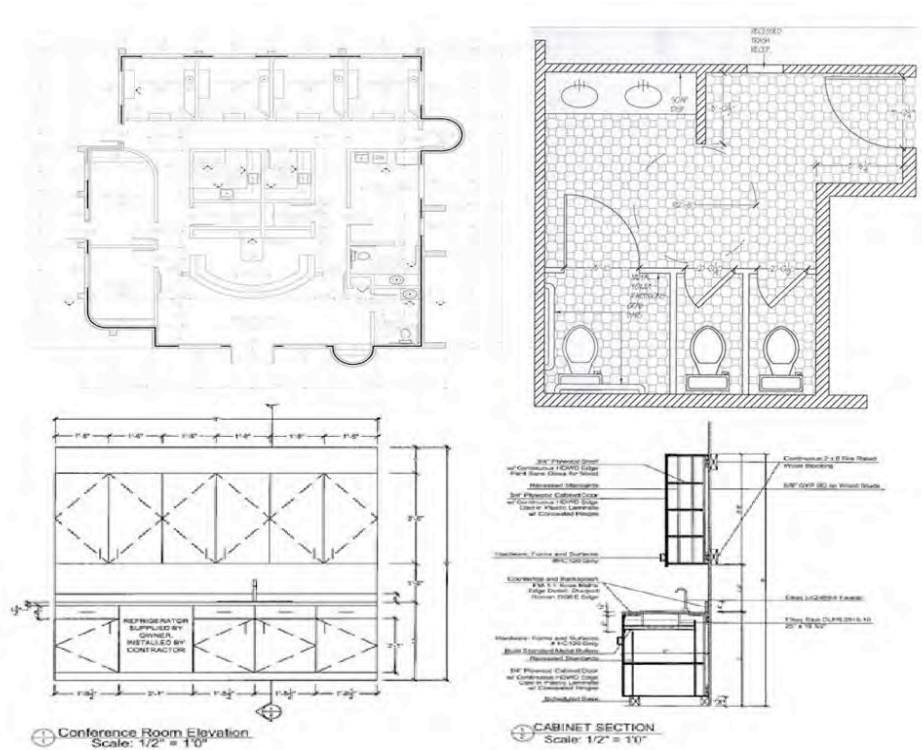


Figure 1 illustrates two-dimensional projects from ID 2763 (Interior Design Computer Applications)

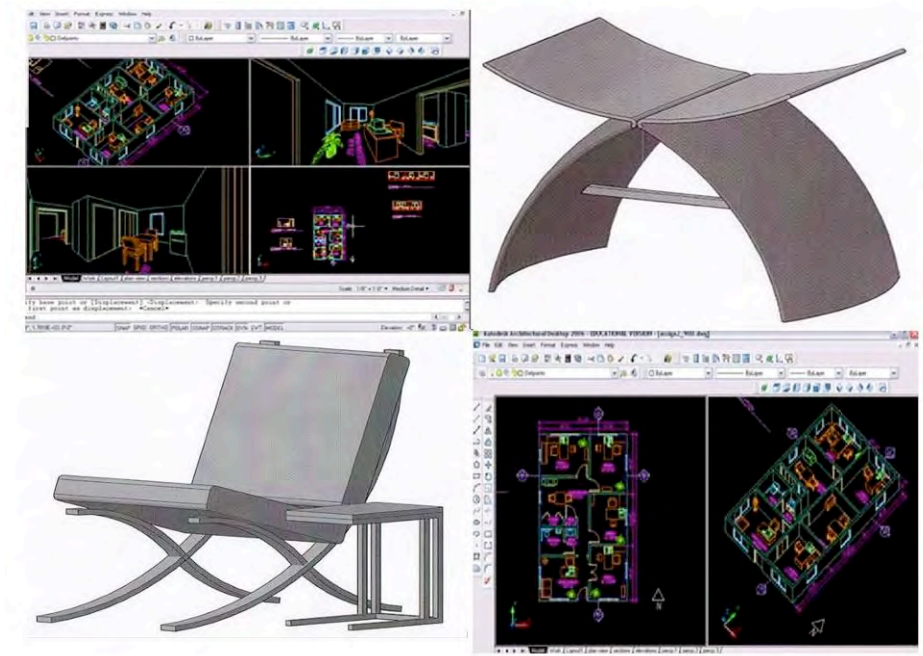


Figure 2 illustrates two and three-dimensional projects from ID 2763 (Interior Design Computer Applications)



Figure 3 illustrates three-dimensional modeling & renderings from ID 4763 (Advanced Computer Modeling)

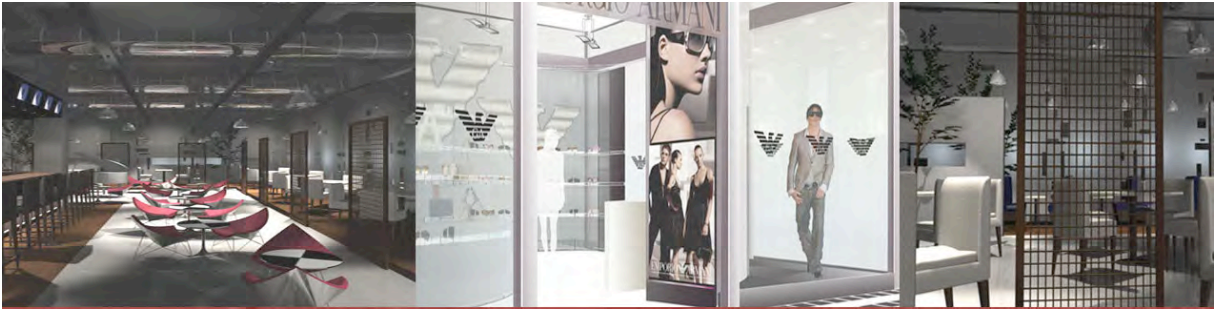


Figure 4 illustrates three-dimensional modeling & rendering from ID 4776 (Capstone Studio) and ID 3724 (Lighting Design Studio)



Figure 5 illustrates images from video-conferencing session with Technikon, South Africa

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***Interior Environments Between Change and Continuity:  
Interplay of Policy***

Cherif Amor, Texas Tech University

Constantine like many other cities in Algeria has witnessed dramatic and unprecedented social, cultural, economic, and built environment changes. This process started during the colonial period and was complicated by the policies of the post independence era. The French departure, after 130 years of occupation, left a large vacant housing stock. This coupled with the attraction of newly established industrial complexes triggered a massive influx of rural populations toward urban centers that generated an acute housing shortage.

Decisions makers, construing that the housing crisis was just a problem of numbers, ventured into a massive campaign of erecting and importing prefabricated, supposedly modern buildings. This gave birth to a new housing environment. The resulting built form not only thwarted and neglected local inhabitants' built environment needs, but also generated an unplanned environmental dualism.

This dualism was conspicuously reflected in the manifestation of traditional and modern settlements signaling the emergence of the macro-duality, in which process and product of both environments are totally discordant. On the one hand, a traditional environment that is subject to proscriptive rules of conduct, while on the other hand, a modern environment subscribed to prescriptive regulations and rules, generally dictated by the Housing Master Plan.

The purpose of this study is to understand how this change came about? What is socially and physically changing? What is promoting change? And what are the consequences of change? To do so, a qualitative study based on a comparative analysis of traditional and modern interior housing units was used. Ten traditional courtyard houses in the *Medina* (traditional settlement) and ten modern flats (modern settlement) in the estate of *Daksi*, generating altogether 56 family units, constituted the sampling population. Data were collected using interviews, questionnaires, and physical surveys that were analyzed using axial coding.

Findings show that the scale and pace of change was an unplanned phenomenon and sensed at two levels: social and physical. More importantly, it was found that colonization, modern technology, socio-economic factors, and lack of maintenance of the built form constituted the chief factors behind the promotion of change. Similarly, the process of change has engendered at the social level, social backlash, promotion of detribalization, heterogeneity of urban populace and its conflicts, and challenge to the traditional position of women and authority of elders. While at the physical environment level, it has resulted in a spatial duality not only at the macro level, urban fabric, but also at the micro level, interior environment, as well as a duality in the regulatory mechanisms.

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## ***Motivation and Design: Nurturing Creativity in Design Students***

Abimbola Asojo, University of Oklahoma

### ***Introduction***

Over the years, scholars have attributed creativity to personality traits, divine intervention, cognitive processes, social environment, knowledge, intellectual abilities, and motivation. This paper deals with two questions which pertain to design students. Firstly, does intrinsic or extrinsic motivation facilitate creativity in design students? Secondly, if so, how? To answer these questions, I will discuss the implications of intrinsic and extrinsic motivation on design creativity through an analysis of Amabile's Componential model whose stages are analogous to the design process. Pedagogical examples from design studio will illustrate how motivation can nurture creativity.

### ***Process***

#### ***Motivation and Creativity***

Creativity is a very interesting topic of wide scope and importance to all facets of society. On the individual level, creativity is important for solving daily needs. At the societal level, it is important for scientific inventions, innovation, and productivity. In design creativity is important. Spaces need to be functional, as well as aesthetically pleasing. Sternberg and Lubart (1999) identified the following six approaches as "paradigms that have been used to understand creativity – mystical, psychoanalytic, pragmatic, psychometric, cognitive, and social-personality" (p.4). However, they rightfully note these approaches do not exhaust all approaches to creativity.

Several scholars have discussed the importance of intrinsic motivation for creativity. Amabile (1996) formulated the Componential model which proposed four stages in the creative process: Problem identification; Preparation; Response Generation; and Response Validation and Communication (Figure 1). Amabile proposed "Intrinsic motivation is conducive to creativity; controlling extrinsic motivation is detrimental to creativity; but informational or enabling extrinsic motivation can be conducive, particularly if initial levels of intrinsic motivation are high" (p. 119).

So how does intrinsic or extrinsic motivation impact design? Aspelund (2006) notes that "the design process, regardless of discipline, has seven basic stages: inspiration, identification, conceptualization, exploration/refinement, definition/modeling, communication, and production" (p.1). The inspiration, identification, and conceptualization stages correspond to the problem identification stage. Design students require high levels of intrinsic motivation to begin designing. The exploration/refinement stage corresponds to the preparation stage. The creativity and viability of the final solution depends on the exploration of multiple options. The implications are design educators can promote additional exploration and refinement of student design ideas through synergistic extrinsic motivation, which will not undermine creativity, as long as intrinsic motivation is initially high.

The response generation stage corresponds to definition/modeling. The response validation and communication stage corresponds to the communication and production stages. Since the design has been established in the definition/modeling stage, some synergistic extrinsic motivation can help facilitate completion of the task without undermining creativity (Figure 2). Figure 3, 4, and 5 illustrate pedagogical examples in which intrinsic and synergistic extrinsic motivation facilitate creativity.

### Conclusion

Through a comparison of Amabile's Componential model to the design process, one can conclude that the opportunities to nurture creativity in design students through intrinsic or extrinsic motivation are numerous. Intrinsic motivation is important for the inspiration, identification, and conceptualization stages. Synergistic extrinsic motivation is beneficial during exploration/refinement stage. Intrinsic motivation is beneficial during the definition/modeling stage. Finally, some synergistic extrinsic motivation can facilitate the communication and production stages.

Figures 1 - 5

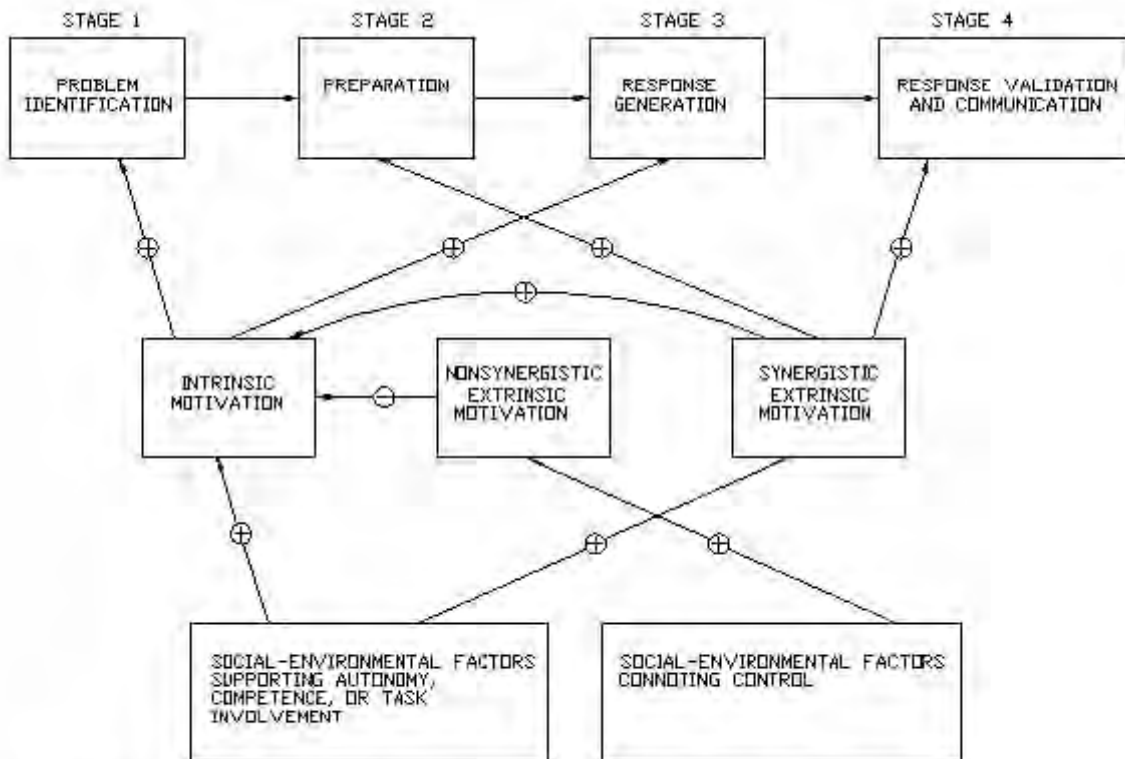


FIGURE 1 - COMPONENTIAL MODEL (SOURCE: AMABILE, 1996)

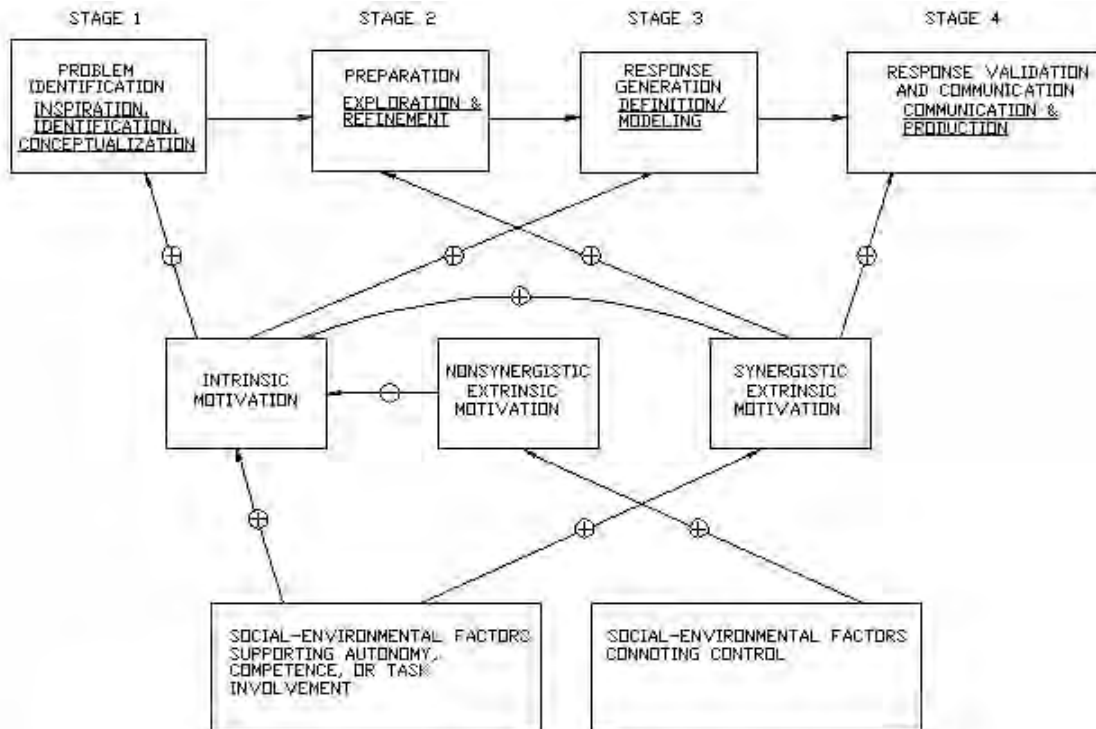


FIGURE 2 - COMPONENTIAL MODEL ILLUSTRATING AN INTEGRATION OF THE DESIGN PROCESS

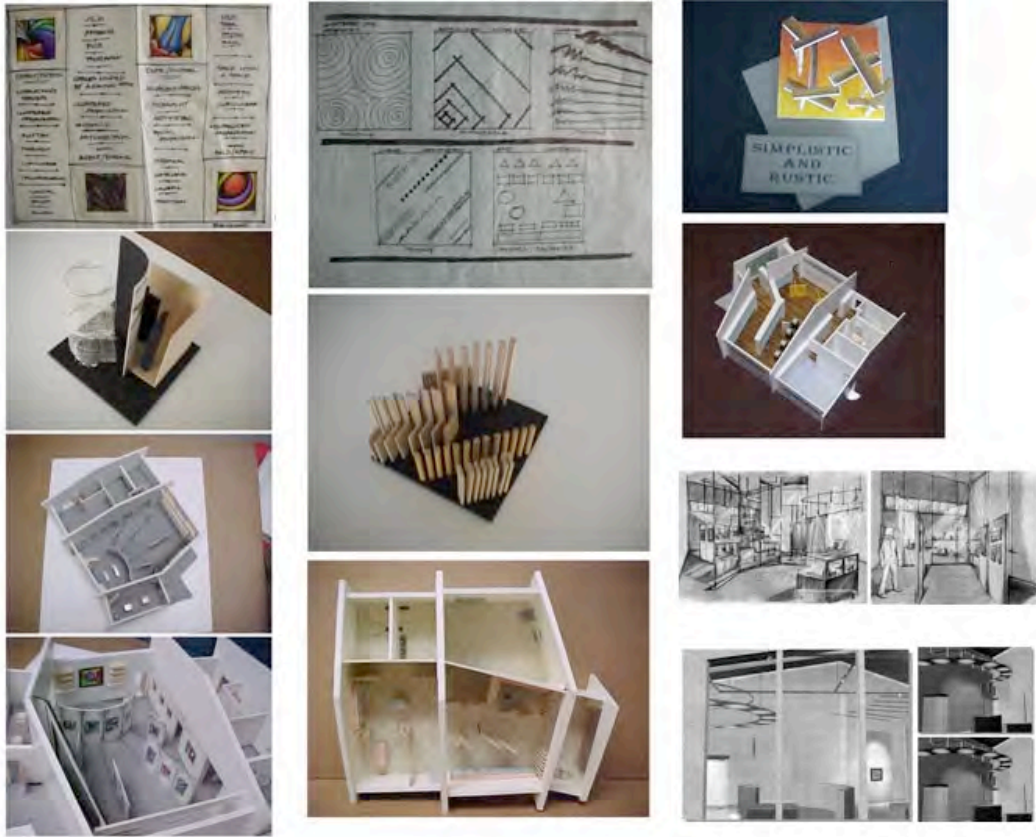


Figure 3 – Boley Museum of African-American Culture Interior design 2<sup>nd</sup> year studio project. Project examples illustrate students who explored multiple options ended up with more creative design solutions than those who limited their exploration. Intrinsic and synergistic extrinsic motivation was used to encourage exploration.

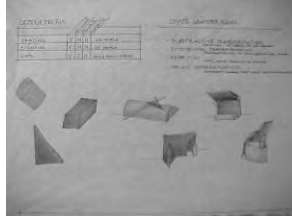
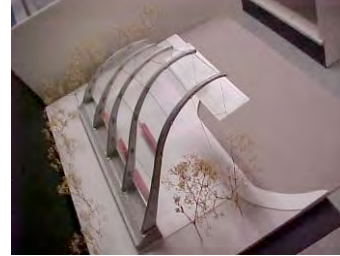
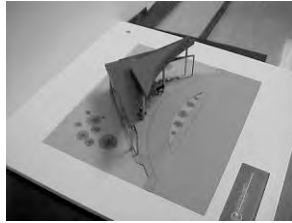
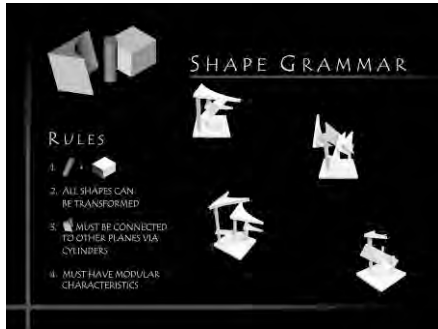


Figure 4 - Bus Stop in London Interior Design 2<sup>nd</sup> year studio project. Project examples illustrate students who explored multiple options ended up with more creative design solutions than those who limited their exploration. Intrinsic and synergistic extrinsic motivation was used to encourage exploration.

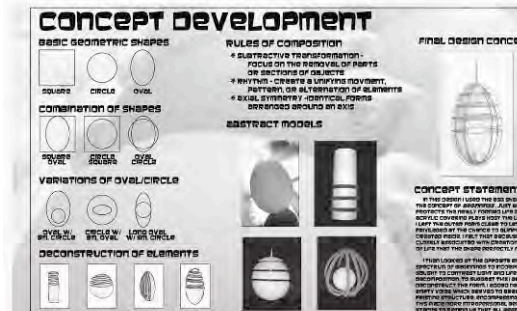


Figure 5 – Light Fixture Design projects from Lighting Design course, an Interior Design third year studio. Project examples illustrate students who explored multiple options ended up with more creative design solutions than those who limited their exploration. Intrinsic and synergistic extrinsic motivation was used to encourage exploration. One of the students was a finalist in the 2007 Luraline Fixture International design competition.

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## **PANEL**

### ***How Many is Enough?***

#### ***Are cheaper, faster, state-mandated educations really better?***

Moderator: Joann Wilson, Texas Tech University

Ted Drab, Oklahoma State University; Brian Powell, University of Louisiana at Lafayette;  
Cynthia Mohr, University of North Texas

This panel will explore the demands of state-mandated higher education enrollment policies generated by exponential population growth, shrinking state and private funding, and higher facility costs and weigh them against the traditional, tutorial-based studio experience expected of a professional interior designer. How these demands affect different colleges within the same institution, how they affect design students and their future employers, and whether higher education has chosen the best response to them are questions that will be open for discussion.

Panel Composition: This panel will consist of education leaders from three different states and three different types of colleges.

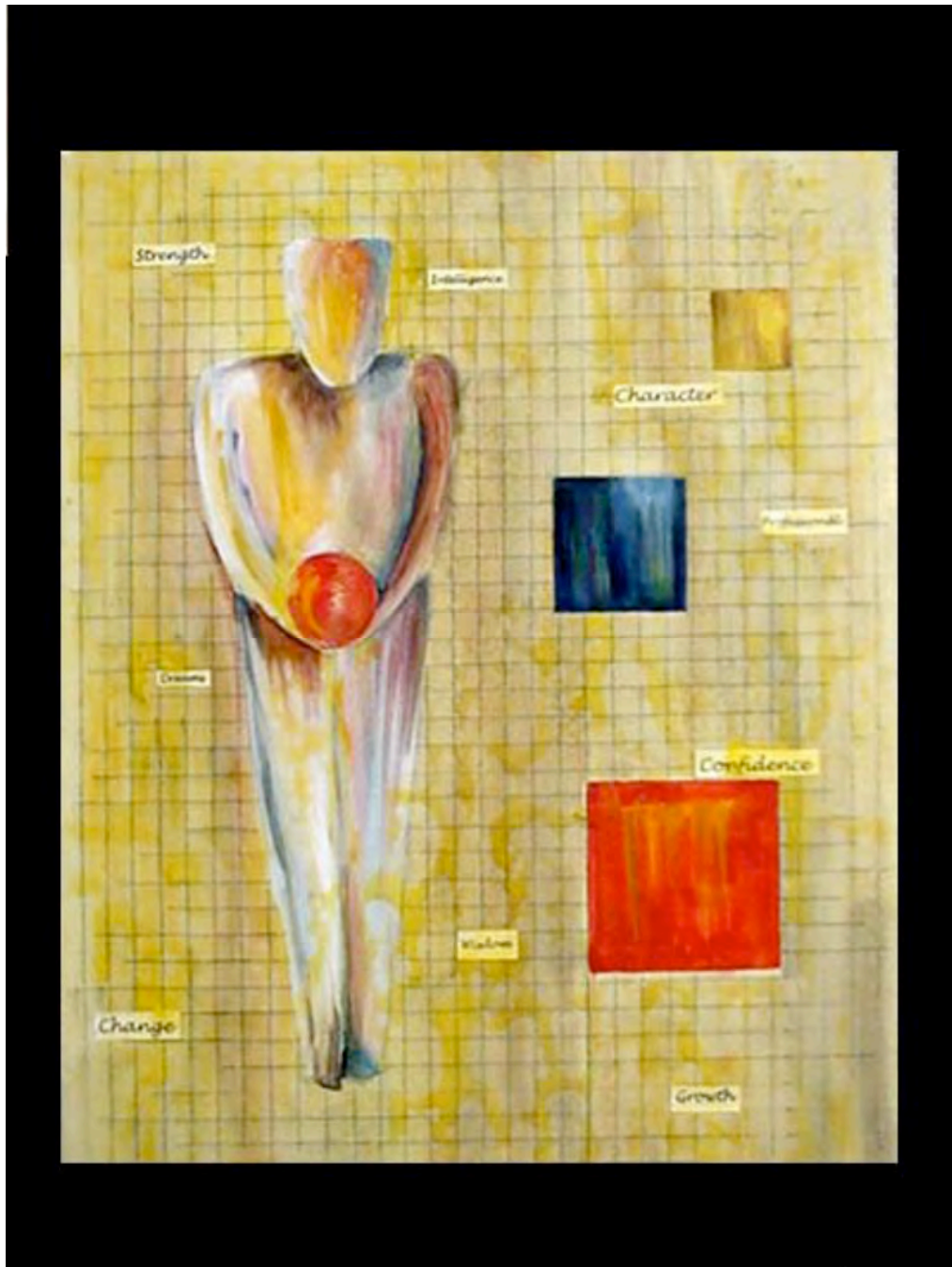
Questions to be discussed are:

- The catch basin: Must studio-based degrees be supported by broader-based, less competitive degrees in order to survive?
- The studio experience: Is the tutorial education essential or outmoded?
- The herd mentality: Does an interior design education require individuality?
- State contracts: The state of Texas, and others, has instituted a policy or contract to assure that students will graduate in four years. What are the implications of this mandate?
- Enrollment standards: Is it the role of accrediting bodies to establish quotas?
- Institutional provenance: Does the type of college matter?
- Additional questions and comments will be taken from the audience.

## CREATIVE SCHOLARSHIP

### Metamorphosis

Denise Bertoncino, Pittsburgh State University



18" X 20"  
Acrylics, graphite, glue

As an educator, I have watched student's metamorphoses as they move from unsure, questioning freshmen into confident, strong seniors. Each year it is like watching a play as it develops before your eyes. Like the metamorphosis of a butterfly from its cocoon to its new form, these students also have a powerful transformation and change through their college career. You share in their triumphs and their failures. You witness the character they develop and the wisdom that seems to come into their eyes as they see things from a whole new perspective.

The premise behind the design for this painting was to demonstrate the transformation that a student goes through from freshmen to senior year by use of symbolism and abstraction. A human form representing neither male nor female sits on the canvas projecting a non-recognizable person. A blend of colors is used to show light and darkness throughout the student's total experience. Geometric shapes such as the circle and square are the basis of many beginnings in creating form. The squares sizes, relationships, placement, and colors are used to show how we evolve during the process of growth and maturity. Variations of primary colors are used to represent the basis from which we are formed. Yellow is placed at the top to characterize the clarity, youthfulness, and energy as freshmen begin. Blue in the center shows the deepness of our character as it builds and grows. The depth and richness of the red signifies the full realization of intelligence, professionalism and maturity that students achieve in their senior year. The grid is used to show the complexity of the whole process as the student moves from one phase to another.

A variety of media was used in a layering process to establish the many layers a person will have within their life. Acrylics provided the base while graphite, paper, and glue were used in an overlapping sense. Words were chosen and placed in the grid to help solidify the metamorphosis process that students move through as they change and grow.

The round sphere cradled within the hands in a suspended manner represents the delicate balance of a person. It is a symbol of their inner mass and everything that is who they were, who they are, and who they will become through this transformation.

**Canvas Alive**  
Ron Reed, University of North Texas



30"x30"

*Acrylic, foam-core, spray paint, wood branches, and wire*

The presented work represents a hybrid form of painting and sculpture that finds its place among the many multi-disciplinary works developed between the design and art fields. The piece presents a study of color, meaning and symbolism of the struggle an artist endures to create a work of art. Here, the canvas personified, overwhelmed with being the receiver of another's idea; becomes alive, pulling the artist into the endlessness of creative thought. In this role reversal, the branch embodies purity and innocence of the artist. Her imagination seeking to create and evoke beauty on the canvas is suddenly interrupted; the canvas awakens, taking her inward. The organized 'symmetrical' orientation of the cutout portions of the art symbolizes a conceived plan and intent of the canvas to consume the object into its cotton web in stark contrast to the circular motion of the paint strokes. The 'structural' design harkens to the architectural/design nature of my profession and allows me to play with geometry and the more fluid qualities of fine art. My work is influenced by the stained glass work of Frank Lloyd Wright and geometric acrylic work of artist Robert Mangold.

The placement of positive and negative spaces juxtaposed with fluid three-dimensional 'appendages' play against a backdrop of circular strokes of red and red-orange creating a continuous motion of uncertainty and chaos. The contrast of strong pigments and materials

in red, black and white symbolizes the struggle between good and evil, chaos and order, life and death. Bold geometry backdrops with the white, organic form creating a sharp contrast pulling the viewer inward; a focal point for tension and drama. White together with the use a natural material represents life and truth of the artist. It is my belief that every design, regardless of its professional origins, represents truth. The roots of the branch, still attached, are intertwined within a circular shape (*"circle of life"*) attempting to free itself, however, the canvas wraps itself around the subject preventing escape. Red represents intensity, struggle, and power while the black represents the endlessness beyond. The canvas, *alive*, continues to wrap its appendages around the innocent prey...will she be devoured?

## CONFERENCE REPORT

The IDEC Southwest Regional Conference was held in Waco, TX October 18-20, 2007. Our host institution was Baylor University. Adair Bowen was the Conference Chair, ably assisted by Michelle Brown, Nikki Feilner and adjunct Terry Brown. John Turpin served as the Abstract Review Coordinator, and Cynthia Mohr, served as the Proceedings Coordinator. The theme of the conference, Empowering the Future of the Profession: Scholarship – Education - Dialogue, was addressed in the nine paper presentations, one poster, one panel, and two creative scholarship presentations. There were a total of twenty-one presentation submissions, with fourteen accepted for a 66% acceptance rate. The thirty-seven participants enjoyed the variety of presentations over the two-day event.

### Thursday

The conference began with an evening reception in the Harrington House Faculty Center on the beautiful Baylor campus. Participants enjoyed catching-up with old friends and made new acquaintances that the intimate nature of the regional meeting facilitates. The generous appetizers left little need for further repast.

### Friday

Breakfast and registrations began early on the first day of the conference. The presentations took place in the North Village Conference Center. We began with a Keynote Panel discussion, "The Graying of Academe." Panel Members were: J.D. Carter, ASID, JD Carter Interior Design; Denise Guerin, University of Minnesota; Bruce Nacke, The University of North Texas; Peggy Noakes, WHR Architects; Sandra Paret, HOK; and, Donna Vining, TAID/ID Legislation. Cynthia Mohr served as moderator. The remainder of the morning was dedicated to presentation on topics that ranged from *Social Responsibility* to *Civility*. Texas Barbeque was served buffet style and we were able to sit outside in the sun and enjoy the mild temperatures and fresh air. After lunch we heard one more presentation and enjoyed the presentation of the two creative scholarship submissions before we loaded into vans for the trip to Temple Texas and our tours of the Wilson Home and Wilsonart International factory. The group was amazed at the pristine condition of the house and the unique design features all using plastic laminate. These included wall surfaces that were scored vertically to 'hide' seams; early examples of bullnose edges; and a unique wall graphic that was uncovered when the house was being restored. One of the bathrooms had a two-sided sink that many commented upon. After our home tour, we traveled a short distance to the Wilsonart plant for our tour and a CEU focusing on trends laminate design and application. It was amazing to watch the process of creating the range and textures of this important interior material. After our tour and class, we climbed back into our vans and headed to Lorena, Texas for a lovely dinner at Jessie's Delight Cafe. The conversation was stimulating and the meal was perfection. The antique shops in this lovely small town stayed open just for us and there were many parcels with us on our return trip to Waco.

## Saturday

We had a hot buffet breakfast before we began our final morning there were four more presentations and one panel followed by the business meeting (minutes attached). We all enjoyed a boxed lunch during meeting. Service Awards were presented to Adair Bowen, Michelle Brown and Nikki Feilner for their marvelous work in creating a great conference. Adair Bowen was also presented a small gift. Brian Powell was presented with a service award for his work as Regional Chair. The Best Presentation Award went to Brian Powell, University of Louisiana Lafayette for his presentation “*Creating Tomorrow’s Socially Responsible Designer Today.*” As usual, there were many long goodbyes after the business meeting. It was a great conference and many thanks to Adair and her faculty.



*Best Paper Presentation winner  
Brian Powell, with Cynthia Mohr*



*At the Wilson Home in Temple Texas L to R: Dak Kopek in the Laundry Room; Valerie Settles in the Pink Bathroom at the two-sided sink; Leisha Bridwell with a metallic laminate cocktail dress: Denise Guerin...being Denise, even the doors were laminate.*



*Attendees enjoying the presentation about the Wilson Home prior to our walk through.*



*L to R: Nikki Feilner, Michelle Brown, Adair Bowen, with their certificates of appreciation presented by Cindy Mohr*



*Attendees prior to our Business Meeting...yes, the weather was that beautiful !*