

re Evolution  
re Formation



**peering past the present:**  
*visionary aspirations on the future of interior design*



**CONFERENCE PROCEEDINGS**

*Papers*

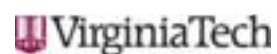
*Posters*

*Teaching Forum*

*Works of Creative Scholarship*



**IDEC South Regional Conference**  
17-19 October 2007. Virginia Tech, Blacksburg, VA



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**Number of Submissions Reviewed:** 33 Abstracts & 8 Works of Creative Scholarship

# **'Transitional Healing' – A New Interior Design Typology in Support of Mental Wellness and Treatment for the Military Family Unit**

Heather Boylan Drew  
Savannah College of Art and Design

## **Purpose**

This study seeks to provide new perspectives on the vital role of interior design for mental wellness and treatment for the military family unit. Can interior design impact the user and their journey toward mental wellness? Research, development and design exploration of 'Transitional Healing,' a new interior environment typology is proposed, one that would support current and future mental health issues faced by U.S. soldiers and their families.

## **Context**

The war on terror has created a new population, one that will require a lifetime of healthcare services (Marchione, 2007). Their injuries are typically not visible, but have a traumatic impact on personal well-being and interpersonal relationships as well as continued contributions to society. The wounds cut deep within the recesses of the mind and spirit, and fall under the medical category of mental illness.

According to the United States Department of Veterans Affairs (2007), of the 1.36 million soldiers returning from Iraq and Afghanistan, more than 25 percent have been diagnosed with post traumatic stress disorder (PTSD), depression and/or anxiety. Many of these men and women return in a state of transition from war zone to home, feeling "isolated, defective and no longer full-fledged members of society" (Catherall, 1992).

Impact on the family is inescapable (Scurfield, 2007). Anxiety, depression, stress, fear for the soldier's safety, loneliness, and anger are felt by all family members before and during deployment (National Center for Post Traumatic Stress Disorder, 2007). With their return home, families experience the veteran's violent rage and other behavioral changes, altering their patterns of living, feeling and thinking.

The challenge is to create an environment that supports services and education for the soldiers and their family members before, during and after deployment. The American Psychological Association Presidential Task Force (2007) reports that the current delivery efforts by military mental health providers are insufficient to meet the psychological health needs of deployed soldiers and their families. The question is what type of mental health facility can be considered adequate for these users?

## **Review of Literature**

As the Father of Medicine, Hippocrates defined healthcare as a balanced lifestyle addressing body, mind and spirit. He integrated pathogenic practice with holistic treatment that included theater, music, exercise, good nutrition and spiritual connection in environments immersed with fresh air and natural light (Huelat, 2003, p. xii). A physical manifestation of this philosophy is The Sanctuary of Askleopios (third/fourth century B.C.) in the ancient Greek city, Epidaurus. Renowned as a place of

healing, it featured individual buildings and structures connected to nature and the essence of recovery, yet each with their own character of design and space (Wikipedia - Epidaurus, 2007).

Healing environments with ties to nature can also be found in nineteenth century architecture for the insane. These paradoxical structures of mass featured open views of nature as well as good lighting and air quality. At the Steinhof Psychiatric Hospital in Vienna (1907), the entrance presented occasion, transparency and welcome that progressed into buildings organized around a central axis (Topp, 2005). Housing units were constructed on the edge of the complex allowing family members to participate in family-care treatment. The ideals of this era were short-lived. 'Retreats' became asylums (circa 1940); prisons of maltreatment, cruelty and isolation, overcrowding, and stigmatization (Wikipedia - Psychiatric Hospital, 2007).

Today, community-based mental health services are the preferred delivery method for treatment. Centers are typically decentralized and small scale, with interior spaces designed to influence behavior through psycho-environmental and social-ecological models (Devlin, 1992). Location within the community plays as important a role as providing a human atmosphere: one that encourages the user to seek education, advice or treatment ("The Changing Role of Mental Health Facilities," 1998).

As Gallagher (1993) describes in *Power of Place*, "we need places that support rather than fragment our lives, places that balance the hard, standardized and cost-efficient with the natural, personal and healthful" (p. 19). This echoes Hippocrates' philosophy that for a state of health to exist, the spirit, mind and body must be in balance.

## **Methodology**

Following Visocky O'Grady (2006) design research guidelines, research accomplished thus far for this project consists of a qualitative exploratory study encompassing primary and secondary strategies. O'Grady defines primary and secondary research with regard to proximity and specificity of information sources as opposed to methods used in succession.

Secondary strategies for this research consist of precedent studies identifying the evolving pattern of mental health facility design and literature review of evidence-based design theories applied to healing environments and sensory design.

Primary strategies include comparative case studies (Yin, 1989) of two mental health community clinics, one military and one civilian. Three site observations and interviews with staff (N=5) were used to collect information. Observations were a minimum two hours in each facility and focused on entrance transition, patient wayfinding and responses, space planning and overall sensory impressions of interior environments. Content analysis of observations and interviews (Nuendorf, 2002) indicate design guidelines for the project.

## **Findings**

Research shows that for soldiers and their families, issues are access and stigma. Family members usually seek guidance and treatment through multiple entities and facilities, mostly outside the military community. The top mental wellness programs that do exist are for soldiers only and access is limited.

Among the general U.S. population, nearly two-thirds of all people with diagnosable mental disorders do not seek treatment and "stigma surrounding the receipt of mental health treatment is among the many barriers that discourage people from seeking treatment" (Ruzek, 2007). This perception is magnified in the military community where mental illness is viewed, by many, as weakness and perceived as negatively impacting career (Scurfield, 2007).

Observation and analysis of two Savannah, Georgia mental health facilities, one military and one civilian, confirmed the fragmentation of care for the military family unit and indicated possible methods to assuage stigma.

**Civilian Clinic (figs. 1-2):**

- Serves only adults, including active duty soldiers and spouses.
- Part of residential-like community of brick structures with short, interrupted transitions from parking to entry (e.g., dead-end sidewalks).
- Interior integrates thoughtful details and symbolic gestures of nature, natural light, material change and aromatherapy. However, holistic essence the owners were trying to achieve is interrupted by a large, clinical glass window for sign in; views of patients charts on the visual horizon.
- Waiting areas include soft furnishings, fountain/pond, background music and aromatherapy.
- The corridors wrap around a central administrative core, with therapy rooms and offices located off small niches. Artwork and wall sconces provide focal points.

**Military Clinic (fig.3-5):**

- According to the clinic psychologist on staff, typically provides services reactive to current situations. The users are predominantly soldiers who are typically ordered to receive treatment.
- Main entrance features four staged transition from outside (exposed to tempered) to inside (enclosed to exposed) with natural light and variation of ceiling height.
- Behavioral Services entrance is three staged and clinical upon entry with no variation of material, color, or ceiling height. Natural light enters only through entry doors. Attempts to temper stigma through private entry is mitigated by the Behavioral Services sign.
- Waiting and group therapy rooms are utilitarian with hard furnishings and no engaging aesthetic or architectural elements.
- U-Shaped corridor path is non-descript with walls and floor blending in sea of beige.

The military facility is below current standards of its civilian counterpart, excluding exterior transition. The civilian clinic incorporates a variety of design features that indicate support to the idea of mental wellness through the provision of opportunities to connect body, spirit and mind.

**Conclusion**

Overall, the military mental healthcare system needs to raise its standard of care through designed environments that promote and contribute to the wellness of body, spirit and mind. This paper proposes a coherent community/family-centered environment of 'transitional healing' – a base for mental wellness for the military family that establishes a sense of place, trust and familiarity for the users (soldiers, spouses and children) before, during and after the war zone (Fig. 6).

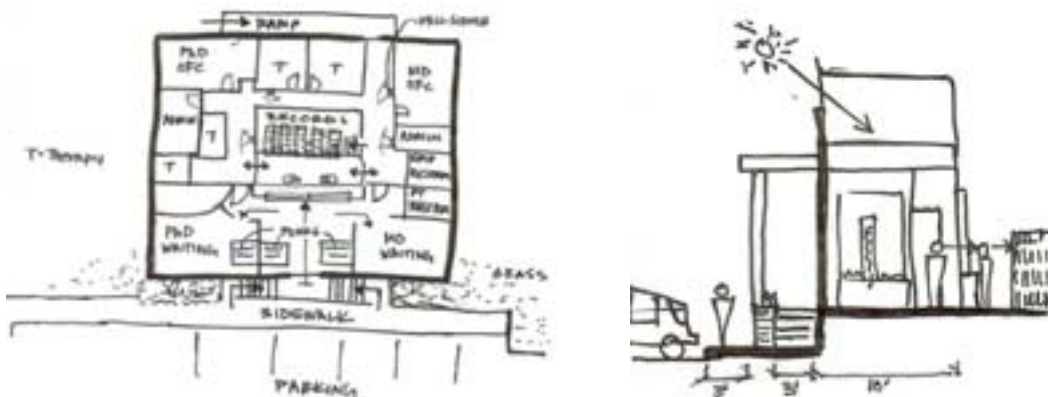
This psychosocially supportive design emphasizes patient-focused care using small, human-scale, non-institutional, pre-fabricated buildings arranged as a small, interconnected community. The center would be a tenant on the military base, an environment familiar to the user. Its site and transitional elements would set the stage for a holistic, non-clinical atmosphere promoting interactive therapy and discovery that is sensitive to the stigma associated with mental wellness treatment. For the users, it establishes a sense of place before deployment. The initial environmental experiences of security and support make an imprint and form a subconscious bond of trust so the return is familiar when healing is required. Sensory stimuli further engage and connect body, mind and spirit.

People (family) are the “essential link between the body and the mind which embraces the spirit” according to author Huelat (2003, p. 33). It is these bonds of love between people, nurtured by a sympathetic environment, that are the true antidote for life’s challenges. This model is based on the principle that healing environments are, in essence, people places and we, as individuals, are interconnected; “woven within a society that develops and thrives together” (p. 34).

### Visuals



Fig. 1 – Main Entrance – Civilian Mental Health Clinic



Figs 2. – Plan and elevation views of the civilian clinic. Short and/or interrupted transitions are softened by sensorial elements such as flowing water, aromatherapy, natural light, material and color variation.



Fig. 3 Front Entrance - Military healthcare facility (Source: <http://www.winn.amedd.army.mil/tahc.html>)



Fig. 4 Behavioral Services Entrance – Military healthcare facility

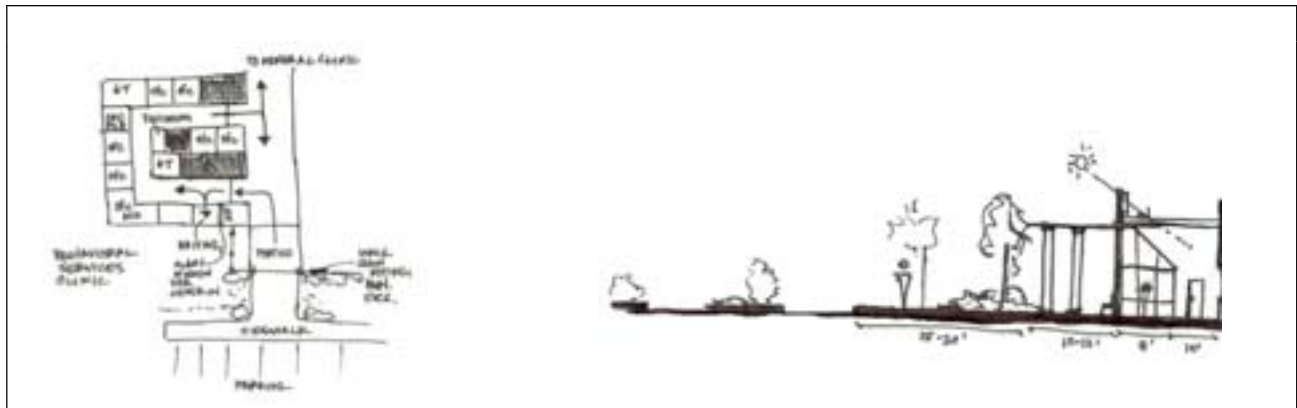


Fig. 5 – PLAN TO COME and elevation views of Military healthcare facility. Longer and multiple transitions with soft landscape, columns and pathways

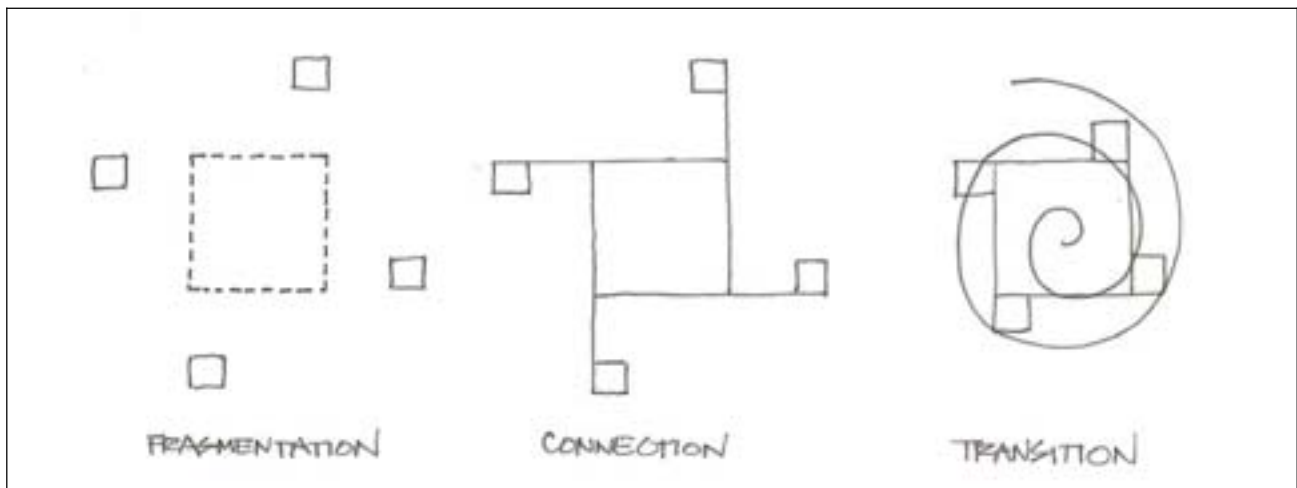


Fig. 6 – Diagrammatic interpretation of 'Transitional Healing' beginning with fragmentation of family, mental health services, and spirit. Connection is enabled through an environment that facilitates the recovery journey, one that supports and affords each transition of healing for the individual as well as the family unit.

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## Engaging Context and Representation in Interior Design Education – Part A

Robert Michel Charest  
The University of North Carolina at Greensboro

### Positioning Context and Representation

Design seldom unfolds in a vacuum and the nature of this *act* varies greatly depending on the context. When planning an artifact to be built, a myriad of environmental and physical conditions must be taken into consideration. Often overlooked however, is the “other” context— a.k.a. the multidisciplinary nature of design. It takes a whole design village to *raise* a built artifact. Consultants, contractors, craftspeople, legal as well as financial professionals, clients and the intended occupants are all part of any given project. By an incredible leap of faith, in design education representation steps-in as the all encompassing surrogate. We accept, by convention, that the complete code for constructing a complex object, as well as its context, is imbedded in *blueprints*.

For reasons such as time constraints, construction costs, sustainability and the availability of space on a campus, design explorations occur mainly in the form of representation. Out of necessity, a design's *blueprint* becomes its final iteration and the built artifact is bracketed or implied. One way to deal with this condition is by openly stressing the *gap* which exists between a represented and a fleshed artifact.<sup>1</sup> In special circumstances, context and representation can be holistically engaged in education—the community oriented design-build studio. When potential projects are economically unviable, this does not mean that they are not worthwhile. It simply means that they do not offer the potential for profit—at least not a desirable profit. This is very fortunate because economically unviable projects in the corporate world spell opportunity for University service-learning. Universities are ideal for such projects since they consist of inexhaustible and invaluable resources.

### Community Oriented Service-Learning

Community oriented service-learning offers a positive outcome for all involved by providing resources to fulfill community needs that would otherwise be left unattended. The academic curriculum is also enhanced, regardless of the field of study, in three critical areas of student development; “relevant and meaningful service to the community”, “purposeful civic learning” and “enhanced academic learning”.<sup>2</sup> Notably, service-learning differs from professional internships or volunteerism since the activity always takes place within a curricular infrastructure.

Clearly, representation and context weave indiscriminately in and out of potential, as well as practicable design work. Potential design refers to the nature of academic projects and its “conceptual” body work. In contradistinction, practicable speaks to the “professional” nature of design work. In potential work, the site of reception for a given design, remains in the representational realm. Although service-learning is ideal for engaging design in a holistic way, the curriculum breath and sequencing of most programs limits the possible number of such experiences. Downtime is necessary to plan projects, recover between efforts and tend to residual issues that usually spill over into the previous, as well as subsequent semesters.

## Urban studio at UNCG

Urban studio 01—909 Dillard Street was the first design-build effort at UNCG's department of Interior Architecture. The community partner, the City of Greensboro's Department of Housing and Community Development (HCD), provided funding through a grant proposal. The deserving couple, Lillie and James Marshall, became the recipients of a replacement home on their property. The Marshalls had been living in the Glenwood neighborhood for nearly fifty years in a home that had deteriorated badly. Prior to demolition, the house had no heating or AC, no running water and no reliable electricity. The roof was caving, the floors were not sound and a river ran through the basement. The City relocated the Marshalls, stored their belongings, demolished their home and graded the site. Urban studio was responsible for designing and building a home tailored to the Marshalls' needs. The new house is 1050 square feet, has two bedrooms, one bath and is constructed of insulating concrete forms. Two chief characteristics set urban studio apart from most design build programs. The first stems from our Schools vision and the second from our department's core values. Since the School of Human Environmental Sciences promotes interdisciplinary work, urban studio has partnered with the department of Social Work to assist the Marshalls and to collect data for future projects. Innovation being a core value at the department of Interior Architecture, 909 Dillard Street was custom detailed inside and out with the intent of exploring responsible design as a response to the paradigm of sustainability.



In a community oriented design|build effort, the continuous interaction with individuals and organizations is part of the project's context. In contrast, students in an "orthodox" academic studio usually present to peers, educators and professionals whom inherently partake in the vernacular of architectural discourse; a discourse that can be overwhelmingly hermetic for the layperson. When *thrown* into context, students realize that "conceptual" design jargon fails miserably at conveying clearly their intent. Though representation artifacts help in clarifying a designer's intent, today's sophisticated devices produce highly seductive images which conceal much of the important information to a layperson. During urban studio 01 client reviews, physical models seem to convey the intent better than digital perspectives or plans. Student interaction with craftsmen, licensed contractors, design professionals, the media, material suppliers, code enforcement inspectors, etc. unveiled *another* paramount context.

In *real* space, materials possess a tangible value, are not odorless, have a discernable texture and are greatly affected by gravity. Scheduling implies more than getting all syllabi required perspectives rendered and sample boards completed. Out of the vacuum, a delicate

orchestration is necessary for a project to come to fruition. In situ, weather is unpredictable and unforeseen circumstances, such as continual rain preventing *dry-in*, have a huge impact on a project. Mediating between all of these circumstances is an eye-opening experience. Budgets and programs in practicable projects are not only prescriptive but also require continual adjusting—they are iterative parts of the design process and not only performed once. A student's work not depicting cabinet specs has little impact during reviews and would probably go unnoticed. In the realm of design | build, missing specs will culminate in a kitchen without cabinets.

An auxiliary component—the build itself—in a design | build studio gives students invaluable insight into the inner-workings of a project being built. Beyond the build, urban studio students were proactive in on-the-fly fundraising, tool maintenance, budget/schedule tracking, client/media liaison, etc. Though these skills are not directly related to a designer's *métier*, grasping them has an obvious impact on any given project. Being familiar with the work of a carpenter, an electrician or a lumberyard project desk clerk changes a young designer's grasp of designs "big picture". Hands-on experience not only enlightens students on the contextual nature of designing but also promotes a better understanding of representational devices *a post priori*.



Building on the experience of our first project, urban studio 02—*my sisters' house*, in partnership with YWCA Greensboro, is currently in the planning stages. This multi-phased effort, is scheduled to begin in the Spring of 2008 and be completed in the Summer of 2009. Phase I will consist of a 4000 square-foot maternity group home for five underage mothers and their children. Phase II would add some independent living units for young mothers over the age of eighteen who are homeless but in need of less support as they transition to independence. Subsequent phases include a daycare facility and a joint internship center for two local University social work programs. Urban studio 02 will lead a design | build consortium consisting of two Universities and one community college.

### **The Research Piece—a Postscript**

If design | build and service-learning sound strangely synonymous it is because they are. Evidently, it is not difficult to make a convincing case for either in terms of accelerating academic service and teaching. However, for some the legitimacy of service-learning research remains in the realm of assessing service-learning as a teaching and service tool. In evidence to the contrary, urban studio is currently conducting research beyond the impact of design | build experiences on the design curriculum. One of the studies involves an economic viability assessment of profit and non-profit partnerships in affordable housing neighborhood development. A second, deals with affordable housing models (infill and rehabilitation) in inner

cities. The third aims at developing guidelines for the design of group homes funded by the North Carolina Housing Finance Agency. Urban studio is also sharing research credit with UNCG's Department of Social Work and YWCA Greensboro. Part B of this paper will include the dissemination of research methods and collected data from these investigations. Research seldom unfolds in a vacuum.

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<sup>1</sup> Charest, Robert Michel. "Exploring the Gap – or What lies Between Interior Architecture Work and its Artifacts." A Beginner's Mind: 21<sup>st</sup> National Conference on the Beginning Design Student Proceedings. San Antonio: The University of Texas at San Antonio College of Architecture, 2005: 65-72.

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## **From Seminar to Studio – Implementing a Design/Build Philosophy Across the Interior Curriculum**

Robert Michel Charest and Patrick Lee Lucas  
The University of North Carolina at Greensboro

Interior design education takes place in a variety of venues, which usually fall into one of two structures. One, the “traditional” setting and the other, as part of a School/College of Design, Art or Architecture. The authors define traditional setting as an environment where the teaching of interior design unfolds in a School/College of Family and Consumer Sciences, School/College of Human Environmental Sciences, etc. The main distinction between the two is the encompassing discourse. One revolves around the “human” sciences and the other privileges a theory of aesthetic. This dichotomy is neither good or bad – only very different. Since most of the context in design is woven into the formal language of art and architecture, it has always been tantamount for *interiors* to partake in this meta-discourse. The “language” in question typically infuses Schools/Colleges of art or architecture. However, much of the aesthetic theory in traditional settings must be generated and proactively sustained by the immediate faculty. Though the *housing* of an interior design program plays a significant role in establishing curricula, this paper aims at demonstrating that a design-build philosophy can bridge the discourse gap in any program setting. The crux of the matter is transcending “graphic” representation in order to explore design holistically—from schema to minute detail. Grasping design-build, much like the myriad of skills involved in becoming a designer, requires reiteration and reinforcement across the curriculum. Design-build should not be a single moment of epiphany for students, but rather unfold coherently in the studio, as well as in support courses.

In the department of Interior Architecture at The University of North Carolina at Greensboro, the paradigm of making permeates the program. This is based on the premise that once is never enough and that something which is only “said” seldom sticks. Since an apprentice’s ability to grasp complex knowledge grows from freshman to graduate, it is imperative that a design curriculum be structured to reintroduce material throughout the semesters. However, it is imperative that each reiteration include incrementally accelerated challenges. Design education also benefits exponentially from active venues, which promote making, rather than passive environments such as lecture halls. According to Edgar Dale’s Cone of Learning, after two weeks, the retention rate for a student “doing the real thing” is eighty-percent. Conversely, the same student is likely to retain only twenty-percent of the material covered in a lecture after the same time has elapsed.<sup>1</sup> Building on this, UNCG’s department of Interior Architecture offers a series of design-build experiences that span the curriculum and challenge students at various levels. Moreover, there is evidence that this proactive paradigm has begun to spread to the School and University level, as well as to the City of Greensboro community.

Though we are based in a more “traditional” setting, students experience design-build projects in foundation, intermediate, and thesis level studios that form the spine of the program. In these courses it is most easy to see where the act of making can bear upon each student-designer’s work ethic and studio habits as they advance through the curriculum. In first year, our students come to understand materials and methods for making as they explore different kinds of wood, metal, cardboard – and even bamboo – as the response to environmental design challenges as various as ritual trays, light fixtures, and room enclosures. The focus here is on learning about the philosophical and physical limits of materiality as expressed through hand- and machine-made

artifacts. As students progress to the second year studios, they carry this knowledge of meticulous craft to a studio project that moves to a much larger scale. In doing so, studio instructors ask that students work together in teams to build something larger than the individual efforts of first year: campus produce spots and inhabitable “30+2” structures (livable micro-environments), all of which shared the privilege of a public unveiling on a campus location, bringing the practice of building to the university community. In intermediate level studios, the practice of building deeply informs studio options as individual instructors offer projects in product design, where students regularly participate in the manifestation of seating and other furniture pieces; in exhibition design, where students produced a full-scale architectural exhibit on modernism in the local community at two sites; and in the department’s own urban studio [us], where students designed and built a single-family house for a deserving elderly couple in a neighborhood near the university. Like the second year build design-build projects before them, these interim studios incorporate a public aspect to the iterations produced, from displays of the work within the building, to venues outside our building on campus and in the community. Thus the act of making permeates the immediate and near environs of the community, brought full



circle in thesis projects from both undergraduate and graduate level studios: new bus stops for the community, faculty office furniture, outbuildings in a historic neighborhood adjacent to campus, an emergency housing “kit”, and a chair for no less than the President of the University of North Carolina system. In all of these efforts, apprentice designers transformed portions or entire proposals from paper to reality, activities integral to the design process that actualize design discourse and challenge students to think – and act – far beyond the traditional confines of drafting board or computer screen.

Our department has also engaged the design-build approach outside the design studio, in the more “traditional” lecture hall and seminar room. Learning from the introduction of the design-build ethic in studios, course instructors have embraced the philosophy and interwoven “reality checks” in a diverse array of lecture and seminar courses. In the drawing studio, students construct their own drafting boards, build platonic solids as drawing prompts, and manifest portfolio cases for work. In systems courses, students regularly construct fully detailed house models at a large scale, and one semester produced “the thing in itself,” a material artifact to celebrate a ritualized notion (In one instance, a “thing” serves as an outdoor seating pavilion in another as the key seating piece in the building’s student lounge). Companion lighting courses provide ample opportunities for students to study lighting effects through the construction of fixtures and environments in which the effects are measured. Even students in the history/theory course sequence get in the building business by putting on display a three-dimensional timeline to focus on experience of light and form (in brown cardboard) rather than on dates and images. In all of these support courses, making moves learning from an exchange of ideas, materially fleshing them into built objects, spaces, and places that give concrete form to the department’s mission to “transcend the accepted definitions of interior spaces, their

appearances, their functions, human interactions within and outside them, and their impact on the world.”<sup>2</sup> In doing so, we hold that our students not only can think about design but activate those thoughts in tangible ways to transform design as a time-honored tradition in the academy and beyond. With coherent instruction as a goal, faculty across the curriculum embrace the making “paradigm” to provide department, school, and university leadership in good design practice as a part of everyday life. In opening the conversation to the university and the community through the material world, we hope to build good vision for a functioning world where design and designers champion the cause not only in more cerebral pursuits but also in well-grounded and constructed realities.



Arguably, much of a designer’s apprenticeship, regardless of the curriculum’s emphasis, revolves around making – be it drawings or models. Unfortunately, design education also assumes that the objects we intend to build are “givens” and entirely prescribed within the “graphic” documents we generate in their place. Needless to say, this assumption is more than a slight exaggeration. Because of this, the authors firmly believe that a “doing the real thing” philosophy affords students the ability to engage the full potential of their chosen *métier*. Students improve their craft and are able to grasp the intricacies of design work more effectively after the simplest of building experiences. All of a sudden the assembly of a pair of two-by-fours is both magical and makes experiential sense. At the very least, far more sense than a pair of bright red or lime green “hexed” rectangles on the plasma screen of their laptop.

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<sup>1</sup> Dale, Edgar. Audiovisual Methods in Teaching. (New York: Dryden Press, 1969).

<sup>2</sup> UNCG Department of Interior Architecture Mission/Vision Statement, 2005.

## **Design Communication and Web-Based Structures: The Design Dialogue Blog Project**

Lindsay Clark and Veronica Fannin  
Florida State University

### **Blogs as Learning Tools**

Today's students are born into a world of rapidly developing computer technologies. They casually go about their daily lives with the help of walkie-talkie cell phones with built-in MP3 players and video cameras with a direct link to the World Wide Web. They have a better ability to multi-task than the previous generation and may, in fact, have trouble processing educational systems based on strictly linear thinking (Richardson, 2006). As more computer-savvy students make their way to colleges, some institutions see a need (Williams, 2004) to enhance traditional pedagogical methodologies with web-based structures (Bowman, 1999). For example, many universities, including University of Iowa, Rice University, and Harvard University, have embraced blogs as learning tools in the classroom (Williams, 2004).

Blogs—or web logs—are a form of free online self-publishing wherein thoughts are shared via individual entries, much like an old-fashioned pen and ink journal (Richardson, 2006). More than simply a soapbox (Williams, 2004), a blog can be an interactive learning system for social networking (Richardson, 2006). An interactive learning system is one that involves active learning through interaction with many different sources, including fellow students and scholars, and in a variety of mediums. It must also provide the student with an opportunity for self-reflection as well as external feedback (Sabry, 2003, p. 444).

Web-based structures encourage this type of learning because they allow users to link related concepts in a non-linear format. "Therefore, it is conceivable that such systems provide the potential for presenting instructional information more effectively than traditional linear methods of delivery, because the interrelationships between units of information can be explicitly illustrated within the web structure (Graff, 2003, p. 407)." The most effective online learning environment includes embedded images, sounds, and video to engage different learning styles (Bowman, 1999).

Within a blog, both original entries and comments by readers may contain hyperlinks to outside sources (Williams, 2004). This extends the interchange of information from the blog to the blogosphere, or the Internet at large (Richardson, 2006). The ability to mark entries with key words, called tags, creates blog-centric communities that aid students in compartmentalizing related information and narrowing down the large, often intimidating, scope of the Internet (Williams, 2004). This allows visitors to create unique experiences by searching for information via keyword tags and choosing links to follow.

Blogs are not only journals for reflection and forums for collaboration; they are also exercises in critical thinking. The analogy of the blog to the soapbox is somewhat accurate: in a blog, a student speaks confidently from a solitary platform, unlike open discussion boards in which a student is often discouraged from speaking up (Williams, 2004). Blogs are more informal and therefore less intimidating than other methods of student-web interaction. Most importantly, blogs allow for reflection and criticism, ultimately replacing dull diatribes with rich, diverse dialogues (Stefanac, 2007). In an academic setting they empower students to develop an

individual, scholarly voice, to formulate clear, concise thoughts, and ultimately to reflect upon how these thoughts are perceived by a large web audience.

### **Methodology: The Design Dialogue Blog Project**

Because blogs are relatively easy to use, they may shrink the technological gap between instructor and student and eliminate some of the barriers between instructor and technology. Unlike traditional web pages, it is not necessary for users to understand HTML code or ftp protocols in order to begin blogging—it requires about as much expertise as sending an email (Richardson, 2006). Despite this relative simplicity, interior design faculty have been hesitant to incorporate blogs into the standard curriculum because they were unfamiliar with the technology.

In Spring 2007, the authors were provided an opportunity to make web tools less intimidating when they developed an interactive installation think piece entitled "The Design Dialogue Blog." The goal was to design and implement a learning tool with a spatial component as part of a "Theory to Action" assignment in a Design Theory and Criticism course. The project took a foreign technology and transformed it into something familiar to its academic participants. More specifically, a digital blog in cyberspace was transformed into a tangible blog in the physical world. This spatial experience accommodated an often-overlooked population of non-linear (or global) learners: "for Global learners, who tend to learn in large blocks and absorb material seemingly randomly, it [is] necessary to provide the learner with the big picture, and connections between the parts (Sabry, 2003, p. 451)."

In order for the project to be successful, participants would ideally interact on an individual level while having simultaneous access to the big picture. By simplifying the concept of "blog" into its three most significant parts—blogosphere, comments, and tags—the essence of a blog was retained along with a concurrent awareness of the dialogue as a whole. The three blog parts were translated into devices with which a design student's mind would already be familiar.

The *blogosphere* shifted from cyberspace to interior space; in this case, the main lobby of our department building. Students used hand-written notes to *comment* upon the actual lobby space. These notes were written on strips of masking tape with black permanent markers—an unattractive, but durable posting solution that could be removed at the conclusion of the project. Students *tagged* related comments by connecting them with lengths of string, sometimes from one end of the room to the other.

In designing the explanatory signage for the Design Dialogue Blog, the details of the project and directions to participants were limited to facilitate an organic and realistic blog experience. In doing so, inadvertently, another aspect of blogging was allowed to surface: the troll. A troll is a troublemaker or unwanted participant whose comments and actions are detrimental to the community. Blog authors, or moderators, are often confronted with the difficult decision to censor or allow such unwanted activity (Shapiro, 1999). In this tangible blog, all comments were closely monitored, but the moderators did not feel the need to act as censors. Irrelevant and sometimes inappropriate comments were handled well by the community without administrative interference.

Participants—students and teachers alike—made contributions throughout the weeklong duration of the Design Dialogue Blog. The end result was a walk-through conversation full of interior design criticism, complaints about looming deadlines and, occasionally, seemingly irrelevant song lyrics. Comments asked, "Is this the best lighting for this space?" and, pointing to

graffiti, "Is this Interior Design?" The foyer became a spirited commons that boasted message threads such as, "This is ugly," and "I like this."

To the moderators' delight, interior design students went above and beyond expectations and built upon the tools that were provided. Some participants used the masking tape to delineate observed traffic flow patterns in the lobby. In this way, a conceptual tool used in preliminary sketches became a new way to analyze the spatial experience.

### **Implementing a Design Dialogue**

The Design Dialogue Blog Project initiated a lively departmental dialogue that grew organically from active participation. This success indicates that, with some improvements, this tangible "web-based" structure can be used as a practical teaching strategy.

Student feedback revealed the need for more initial guidance. Just as students may feel intimidated by new technology, some were hesitant to take part in the design dialogue; they were familiar with the tools but not the application. "Disorientation in a web-based environment has frequently been compared to feeling lost in physical space (Hammond, 1987) (Graff, 2003, p. 408)." Web designers often provide a site map for visitors to their web sites. In order to orient a new participant to the tangible blog experience, a map of sorts may also be necessary. Students enjoyed the opportunity to interact in a public forum. They also reacted positively to the new "technology" introduced by the authors. For more information on implementing a design dialogue with your students, please visit the website:

<http://www.clarkcraft.net/learning/blog.html>.

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<sup>i</sup> Troll is Internet slang. See Wikipedia ([http://en.wikipedia.org/wiki/Troll\\_%28Internet%29](http://en.wikipedia.org/wiki/Troll_%28Internet%29))

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# How Interior Design Celebrates Taiwan Culture by Allowing it to Continually Evolve

Hou-Chun Chen  
Savannah College of Art and Design

## Purpose

This study explores how interior design can involve, inspire and reconnect Taiwan's society to their own cultural root, as well as afford workers in high load environments a qualified 'third place' that improves their work performance. It focuses on the programming of a cultural gallery in Taipei 101 Financial Center.

## Context

Taipei 101 International Financial Center is the second highest skyscraper in the world. Opened for occupancy in 2004, its facilities include a one hundred and one-floor Financial Center and a six-floor retail mall. Due to Taiwan's economic decline in recent years, Taipei 101 administrators need to attract more consumers to the mall as well as more domestic and international companies to the Financial Center.

In recent years, with globalization and the striking financial performances of many Asian countries, Taiwan faces the possibility of losing its standing within the global economy. Yet, at this juncture, Taiwan has the opportunity to re-define itself as a creative force within the global city networks (Xue 2006). Developing a Taiwanese cultural creative economy seems the next opportunity for Taiwan's economic regeneration.

Additionally, due to the intensified worldwide competition for work, the current adult generation in Taiwan are hard workers, constantly seeking change and advancement in the workplace. As a result, they absorb tremendous pressure and face a series of workplace-related stress disorders similar to the ones that afflicted the Western world at the end of the twentieth century (Lan, 2003). Some sectors of Taiwan's society are also concerned that continuous Westernization reinforces individualism and might disconnect the current generation from its own traditions and culture. (Hwang, 2006)

A response to these problems could be a 'third place' environment (Oldenburg, 1999; Waxman, 2006), in the form of a Taiwanese Cultural Gallery targeting three key areas: local cultural popularization, aesthetic education and stress release. The gallery could assist Taipei 101 Financial Center in the promotion of its image to the world and its endeavor to attract more consumers.

## Literature Review

Oldenburg (1999) coined the term of "third places" by identifying them as informal public gathering places, where people are allowed to simply enjoy the company and interaction with others. Third places, he wrote, "host the regular, voluntary, informal, and happily anticipated gatherings of individuals beyond the realms of home and work" (Oldenburg, 1999, p.16). Waxman (2006) showed that Oldenburg's characteristics of third place such as "playfulness" and "conversation" may not fit every situation. According to her research, some people prefer to come into a space and sit in the corner of a room without any interest to interact with anyone.

They like to watch and listen to the conversations of others instead of joining them (Waxman, 2006, p. 48).

Presently, around one-fifth of United States employees spend significant hours working outside of a traditional office monthly. Some of them prefer working in a third place, such as Starbucks, instead of home. Others use a restaurant or even local library. According to an interview from USA TODAY (Cava, 2006), third place users feel that working from a place like a coffee shop is less stressful and more productive than being in an office.

A coffee shop environment seems to be the current Western model for third place. Is this model also adequate for Taiwanese workers or is there opportunity to create a new 'Eastern third place?'

## **Methodology**

The research combined qualitative and quantitative approaches focused on two major areas: Taiwanese culture and user needs for third places. A visual analysis of cultural artifacts (O'Grady, 2006) helped define significant elements of the Taiwanese culture and a survey questionnaire sent through the Internet to 100 workers currently working in Taipei city were used for user assessment. The survey included both closed-ended and open-ended questions addressing workers' needs for a third place. A total of seventy five (N=75) Taipei workers responded to the survey.

## **Findings**

Art is the mirror of the society; it reflects cultural characters, cultural processing, and introspection to the culture and society. Taiwan's society has progressed from a mid-twentieth century period of breaking away from Chinese tradition, through an interim period of seeking back local culture, to the most recent phase, an introspection and focus on the relationship between self and environment (Hwang 1998). The following examples from the visual analysis illustrate this progression:

- The 1960's painting by artist Xau Ming-Hsien (Figure1) shows a formal subversion of Chinese painting tradition, representing Taiwan's distancing from Chinese ideology and philosophy. During this same period, Taiwan's artists began to develop individualism as a character trait, which was not yet integral to the local culture but perhaps influenced by Western modernism.
- The 1970's painting (Figure 2) by artist Hong Tong shows his use of his native place as a creative theme. Retrieving Taiwan's cultural roots, he utilizes traditional folk's vivid colors into a more abstract organic form. The painting represents the diverse and energetic character of Taiwan's own culture.

The analysis shows that the openness of insular Taiwanese, contrary to the closed Chinese society, allows its culture to float between its own contradictions and naturally achieve a balance by producing abundant cultural artifacts. On the other hand, the current cultural introspection and focus on the relationship between self and environment serve to remind Taiwanese of their traditional rural value system, which is grounded on Confucianism and Taoism. These two ethical and philosophical systems stress the need of a harmonic relationship of self and nature as well as of self and the others by considering them interdependent. According to Li

(2000), the harmony of Taiwan's society is based on three balanced relationships: self harmony, natural harmony, and the harmony of interpersonal relationships.

The analysis of artwork also suggests that artwork seems to have a significant cultural value in current Taiwan's society and this hypothesis was confirmed in the responses to the survey questionnaire. From the 75 respondents, 70 were Taiwanese and 5 were foreigners. Forty-six respondents were females and 29 were males. Here are the findings:

- All respondents confirmed that Taiwanese now work eight to ten hours per day but 58 percent of them feel low pressure from work as opposed to the 26 percent who feel that work makes them feel extremely pressured. Preferred methods for releasing pressure from work included: socializing with friends (20%); exercise (21%); and enjoying audiovisual activities (30%). Thirty-six percent of respondents would like to have an audiovisual room in their workplace, but 30 percent would prefer an art gallery and 15 percent would rather have a small concert space.
- Only 27 percent of respondents believe they could work out of office and 80 percent of those would prefer working in a coffee shop, suggesting a possible Western influence. However, from the remaining 73 percent of respondents, only 40 percent indicated their preference to work at a coffee shop. Twenty percent of those respondents would rather be in a natural environment and 10 percent would choose an art and aesthetic environment to work and not a coffee shop.

These findings suggest a cultural resilience to Western influences. Artwork appreciation and spiritual practices showed as important elements of Taiwanese workers culture today. Even though the great majority of respondents did not think of an art appreciation environment as a third place, almost 70 percent of respondents have acknowledged releasing their work pressure through meditation and art work appreciation. Around 89 percent of workers stressed that learning art and aesthetics increases their working efficiency and life quality, and the same number expressed a desire for a periodical exhibit of Taiwanese contemporary art in close proximity to their workplace.

## **Conclusion**

A new typology of third place is needed in Taiwan, one more adequate to Eastern cultures than the current Western model of the coffee shop, as Waxman (2006) described. These findings confirm the initial hypothesis that a facility combining art exhibition with work supportive settings would be more acceptable to Taiwanese. However, the research also shows that areas for spiritual practice can be added to the program as a venue to attract more workers in Taipei 101 Financial Center. Meditation and aesthetic contemplation settings would provide them with an 'Eastern third place.' Such a facility would support Taiwanese workers' interest in recovering their cultural values and, at the same time, it would help all workers relax from workplace pressure by moving their work to a different environment. All Taipei 101 workers could then enjoy both the Taiwanese cultural roots and the current Western practices that release stress from work.



**Figure 1:** Xau Ming-Hsien "Image B" 1963



**Figure 2:** Hong Tong "Spirit Guardians" 1974

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# Gendering Process of a Profession: Interior Design

Kristin M. Maki  
School of Architecture + Design  
Virginia Polytechnic Institute and State University

## Introduction

The term gender has many different implications as well as many different associations. Gender for the purpose of discussion, is defined as a cultural construct based on and reinforced by differences in our biological sex. Gender is understood as a category for analysis by expanding the definition to include the intention that gender is a way to signify relationships of power. To say an occupation is "gendered" is to imply that two key elements must exist. First, the gender distribution of employees is significantly biased; at least 75% are men or women. Second the work itself is typically instilled with gendered meanings and defined in gendered terms. (Kanter, 1977)

What does it mean to be a female dominated profession and what does it mean to say a profession is gendered? This analysis will utilize both Joan Acker's theory of gendered organizations, and Barbra Reskin's theory of sex segregation in the workplace to create a framework for understanding and identifying the context of the process of gendering within the profession of Interior Design. This study incorporates both organizational theory; which examines organizations as planned, coordinated and purposeful actions of human beings to construct a common tangible or intangible product and occupational theory as a study of how employment practices construct sex typing in relation to other job characteristics.

The gendering process by definition, "means that advantage and disadvantage, exploitation and control, action and emotion, meaning and identity, are patterned through and in terms of a distinction between male and female, masculine and feminine." (Aker, 1990:146) This is seen and structured in concrete activities that take place everyday, what people say and what people do all have gendered implications.

The result of the gendering process is the feminization of any one profession or occupation. Interior design is recognized and considered a traditional female occupation since its recognition as a semi-profession in the early 20<sup>th</sup> century. "The lady decorator dominated the popular image of the profession at a time when economic independence was socially unacceptable for such women. Rather than describing it as work, interior decoration was frequently characterized as an extension of a woman's nature. The gendering of spaces and practices played their part in producing the idea of 'woman', opposing female intuition to male rationality within a binary system of gender." (McNeil, 1994:631) The close connection between home and decorating legitimized women's involvement in business and the public sphere. With the increased number of women entering the labor force, this occupation whose production had previously been the domain of the trades and businessmen was feminized and was represented as a female activity. This association to the private sphere and domesticity is not simply reflected in the practice of interior design, but actively produced by it. Socialization factors influence typical female stereotypes, which in turn describe or construct appropriate behaviors for women. This includes what type of occupations, education or institutions that women may belong to or participate in. Sex boundaries that structure the paid labor market are constructed, in part through the labeling of specific skills and interests as appropriate for men or for women. (Aker, 1990; Reskin 1993)

## **Sex Segregation of Occupations**

Sex segregation in occupations can be defined as the concentration of women and men in certain occupations. Segregation is no longer just the separation of physical space, but is a fundamental "process" in creating social inequality. The characteristics on how groups are sorted help to contribute continued differential treatment and symbolize dominant or subordinate status within occupations. Segregation also assists in the unequal treatment by subjecting groups to different reward systems. By ensuring mutual ignorance of their respective contributions, it preserves the illusion of equality allowing the dominant group to instigate segregation, set its limits, and permit exceptions (Myrdal 1944, 1962:575). It is important to understand both the consequences and implications that sex segregation have in relation to the Interior Design profession. Consequences of the perception of a traditional female occupation include the tendency toward lower pay, low or no benefits or on the job training, have fewer promotional opportunities and are less likely to have opportunity to be in positions of authority. (Reskin, 1993:242) The disparities in the segregation of predominantly male and female jobs helps to establish a legitimate social problem, fundamental to the process of social inequality and the continued perpetuation of sex segregation. Women's concentrations in different job-types are one of the most dramatic expressions of sex differentiation. (Reskin, 1993: 265) Cultural values and socialization often push females into certain job types. Society helps to perpetuate this by defining jobs as acceptable and unacceptable as female occupations. Most of the time women will pattern their behaviors on attitudes toward work environments on learned behaviors within the home. Reskin's theory argues that certain, "differences in the sexes" socialization may contribute to their concentration in different occupations by fostering specific occupations labeled as appropriate for their sex or create aversions for those jobs defined as inappropriate, creating working conditions common in sex-typical or sex-atypical jobs." (Reskin, 1993: 255)

## **Organizational Theory**

Utilizing Joan Acker's theory on gendered organizations, we begin to conceptualize how Interior Design can be categorized as gendered profession. We must be first being willing to accept that all organizations are inherently gendered through their operational structures and processes. The term process in this sense should be understood as a sequence of involved events, taking up time and space, which lead or should lead to the production of some outcome. The processes of gendered organizations revolve around several constructs; they are inherently written and operate in concrete organizational activities whether these organizations are gender explicit or gender neutral and they have a direct connection to both class status and racial implications. Ackers theory posits that these four processes have emerged to explain gendering and are included within organizations, (1) the production of gendered divisions, that organizational practices create the patterning of jobs, wages, hierarchies, power and subordination. (Kanter, 1977a). The perception is that men and woman are suited for certain types of work. (2) That gendering involves the creation of symbols, images, and forms of consciousness that justify and more rarely oppose gender divisions. The reproduction of these images and forms are continually reinforced in our society through television, films and advertising. (3) Interactions of individuals reproduce gender in organizations. Gender is based on a perception of duality, where men are perceived as dominate and women are subordinate. Multiple forms of dominance and subordination are enacted to create alliances and exclusions. The dynamic formed can be understood for example as the dominate supervisor to that of the subordinate co-worker. Gender is reproduced even if the interaction takes place between women and women, men and men, and women and men. (4) Involves the process of how individuals construct the understanding of an organizations gendered structure and opportunity, as well the demand for gender appropriate behaviors and attitudes.

“Sexual games are integral to the play of power at work, and success for women depends on how they negotiate their sexuality” (Pringle,1989:176) This helps to reproduce divisions and images even as it ensures individual survival. Women who are managers often take on the characteristics that are attributed to the stereotype of manager.

## **Explanations/Discussion**

There are several possible explanations for the continued gendering of the Interior Design profession including, the idea that as long as the role of ‘designer’ is viewed in terms that can be defined as female, men will hesitate to enter into the occupation in fear of becoming feminized themselves. Society places ‘norms’ for appropriateness in relation to femininity and masculinity, allowing that it is more acceptable for women to adopt “masculine behaviors” than it is for men to adopt “feminine” behaviors. (Sayer, 2005) Traits associated with the stereotype of women are not valued in the work field, leading to a sense of overall lower prestige or understanding of the occupation to be a “semi-profession” making men less likely to enter that occupation. The underlying assumption is that given a free choice, men will work predominantly in male occupations, due to low wages and the prestige factor. Examining the profession of Interior Design within a gendered framework allows for new ways to theorize about the aspects of it as an occupation and how its organizational structures reproduce and construct gender ideologies within our society. This framework also opens up the potential for a new discussion bringing gender back into the profession of Interior Design. Future research could potentially examine how gender, race and class intersect in the understanding the creation of the identity of the Interior Designer. This framework also opens a dialogue towards the discourse of diversity in the profession and the practical implications for creating policies to support this effort.

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## Crummy Houses: A Call for Change

Greg Tew  
School of Architecture + Design  
Virginia Polytechnic Institute and State University

In a 1987 interview with Karen Stein, Philippe Starck talked of the project that interests him most – solving “the problem of those crummy little houses that disfigure the landscape.”<sup>1</sup> Philippe Starck’s description of housing seems right for the United States with one exception – the crummy little houses are not so small. In fact, the crummy little houses have ballooned in the 20 years since Starck’s statement of interest in the issue. U.S. Census data shows an increase in median home size from 1,755 square feet in 1987 to 2,248 square feet in 2006.<sup>2</sup> This is an increase of 493 square feet or 28%. In a world increasingly concerned with resource depletion and the environmental damage caused by our consumption, the steady increase in house size in the U.S. is unconscionable.

Based on the Starck interview, three questions are relevant: are the houses we are building crummy, do they disfigure the landscape, and is there a reasonable alternative for higher quality living in median priced homes. I will argue that the answers are yes, yes, and yes. And I will argue for a shift back to “little” houses to solve the problems of crummy, disfiguring and resource depletion.

One could argue life at home has never been better – we have more bathrooms, higher efficiency mechanical systems, and generally better technology throughout the house. But, Starck seems to be speaking of *design* in his complaint of crummy houses that disfigure the landscape. Of course many houses are beautifully designed, but on the whole, when judged by people with advanced knowledge of art, design, and/or architecture, the design of a typical new house in the landscape is pretty crummy. House design today tends toward faux grandeur rather than visual harmony. The result, too often, is an architecture of clumsy mimicry – an architecture of mutant “Chateaus” and “Tuscan Villas” – rather than an architecture of honest responses to culture, geography and material. So yes, the design of new houses is generally crummy.

Do these houses disfigure the landscape? Yes. The easiest way to make this point is to view the suburban landscape from above. A typical suburban neighborhood viewed from an airplane (or Google Earth) has been keenly compared to Frankenstein scars with the driveways as stitches, the road as disfiguring cut.<sup>3</sup>

By contrast, houses in traditional neighborhoods of small lots with sidewalks and alleys linked to the center of a town, such as Charleston, SC, are far less scarring and blend more harmoniously with nature. Again, Starck had it right; the crummy houses disfigure the landscape.

There is a long list of reasons why the scarring and crummy pattern of housing development emerged and proliferated, but they cannot possibly be addressed in this venue. However, one could substantiate a list that would include a gamut of social, political, and financial reasons including the notion that a suburban home is the American Dream, desire for better schools, white flight, mortgage subsidies, transportation subsidies, and leveraged wealth creation. Many if not all of these justifications are alive and well and continue to drive sprawling expansion. Whatever justification we have had – good, bad, or insidious – our new understanding of global warming and resource depletion requires immediate change.

On to the third question, is there a reasonable alternative for higher quality living in median priced homes? Again, we have the problem of subjective interpretation of value laden terms. In a time when a city dweller is exposed to about 5,000 ads a day<sup>4</sup>, words like quality have essentially lost meaning. Five-thousand times a day, we are told that everything imaginable is new, improved, the best, and will improve the quality of our lives. Realtors are in on the game. The message is essentially this: if a house has granite countertops and a whirlpool bath the house is spectacular, the highest quality. If the listing agent feels the need to push a little harder, they can always compare it to a Tuscan Villa. For those of us that make a career of evaluating quality it is hard to understand the purchase decision that seems to go: whirlpool tub, granite countertops, Tuscany. Hmm. Sounds good. I'll take it.

The auto industry plays the same game so it must work. Auto companies ironically name cars after romantic images of places without cars. You can buy a Nissan Murano, named after a Venetian island that has no roads much less cars. And you can buy a Sienna Minivan from Toyota that shares the name (though with an extra "n") of a Tuscan hilltown that doesn't allow cars in its historic center. With the marketing hype and loose use of language and cultural reference it is easy to loose track of the things that actually provide true quality.

Automobile references are useful in a study of housing quality, because our highly dispersed and scarring development of the landscape requires their use. The use of cars requires parking for them, and in turn, houses have grown not only in "heated" space but also in space for indoor parking.<sup>5</sup> All of this comes with great cost. Consequently money that might be available for true quality in design and construction is diverted to make a cozy home for the family fleet of Buicks. True quality in a home can be argued as design that reflects the uniqueness of place with materials and details that add value in the same way we recognize higher quality in a Mercedes-Benz when compared, for example, to a Chrysler PT Cruiser. Like a PT Cruiser, today's crummy house is a flimsy plastic copy inspired by a warm memory of quality from a time that has past. In the same way that the PT cruiser is a sad substitute for the lovingly hand-built hotrods that inspired it, today's spec-built house is a hastily stapled together assembly of "looks like" materials that fail miserably when compared to the original. Molded fiberglass showers don't really look like or have the substantial feel of tile, "wood-grained" vinyl siding fools few, and a photograph of cherry wood laminated between layers of resin will never have the feel of solid hardwood flooring.

So if we take as a given that the "crummy" materials listed are less expensive, logic follows that in order to upgrade house quality at the same purchase price, house size would have to decrease. Again using the car analogy, housing in the US has evolved toward the equivalent of buying two \$17,000 PT Cruisers instead of one \$34,000 Mercedes.

The equivalent of Mercedes quality in a house is not just a question of better materials. Design skill will be essential if we are to get equivalent utility in smaller homes. But a reduction in the mass of new houses would also provide a huge environmental payoff. Consider the savings if we were to roll house size back a little further than that of the Starck declaration in 1987 to November 7, 1973.

Why November 7, 1973? On that day, President Nixon launched Project Independence, with the goal of achieving energy self-sufficiency by 1980.<sup>6</sup> To compare now and then, the difference in house size is 723 square feet – 2,248 square feet now (2006 census data) and 1525 square feet then (1973 census data). How significant is 723 square feet? Using the number of housing starts in 2006 (1,654,900<sup>7</sup>), 723 square feet represents about 1.2 billion square feet of space that would not be built. For reference, the twin towers of the World Trade Center had about 10 million square feet<sup>8</sup>, so rolling back median house size to 1973 levels would save the construction

equivalent of 120 World Trade Centers in the US every year. Or, the construction saved annually would roughly equal all of the housing (not just single family) in the entire city of Phoenix, Arizona.<sup>9</sup>

The lifecycle savings of smaller homes would further add to the environmental benefit. Not only would we save the embodied energy in the materials needed to build a city's worth of less space each year, we would have that much less space to heat and cool year after year. Moreover, some of the cost savings of building small house could be used to far exceed government mandated energy efficiency requirements with active solar, geothermal, and other highly efficient methods of operating our homes.

Using the median price per square foot (\$85.44<sup>10</sup>), 723 square feet represents \$61,773 of potential "Mercedes" level value-added quality for the smaller home. Since so much of the cost of a house is fixed – the foundation, framing, wiring, rough plumbing, insulation, and gypsum board – \$60,000 in savings would allow for at least a doubling of quality in all of the finished materials and details – roofing, siding, windows, flooring, cabinetry, paint, hardware, plumbing fixtures, etc. Consider flooring. You could install \$3.00/sf carpet in the 2248 sf house for about \$6700. The carpet would need to be replaced every 5-10 years. Or, you could install \$8/sf sustainably harvested hardwood flooring in the 1525 sf house for \$12,200 that would last for the life of the house. The added initial cost of hardwood would be about \$5,500. Sixty thousand dollars goes a long way, particularly given the fact that in a smaller home less of each material (other than appliances and plumbing fixtures) would be needed.

Is a national shift toward smaller but higher quality homes likely? Not in the short run and not without policy changes (change is most needed in the area of transportation subsidies that artificially lower the cost of living in the suburbs). Is there reason for hope? Yes, homes in "New Urbanist" communities – a prominent alternative to the scarring sprawl of crummy houses – sell at a premium.<sup>11</sup> To end the scarring of our landscapes and to move toward sustainability we must embrace quality over quantity in our homes. If we can cross this quality versus quantity barrier, energy savings and the pleasure of living in a home of true quality would be a bonus that we enjoy day to day and would help to ensure a better life for future generations.

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<sup>1</sup> Stein, Karen (Mid-Sept 1987) *The World according to Starck: Portfolio*, Philippe Starck. *Architectural Record*, vol. 175, no. 11, pp. 102-107.

<sup>2</sup> US Census. Median and Average Square Feet of Floor Area in New One-Family Houses Completed by Location. Retrieved 10/6/2007 from <http://www.census.gov/const/C25Ann/sfttotalmedavgsqft.pdf>

<sup>3</sup> Mandy Tew, personal communication, approach to landing on a flight to Atlanta, GA, 2006.

<sup>4</sup> Story, Louise. (January 15, 2007) *Anywhere the Eye Can See, It's Likely to See an Ad*. *New York Times*. Retrieved 10/6/2007 from <http://www.nytimes.com/2007/01/15/business/media/15everywhere.html>

<sup>5</sup> US Census. Type of Parking Facility of New One-Family Houses Completed. Retrieved 10/6/2007 from <http://www.census.gov/const/C25Ann/sfttotalparking.pdf>

<sup>6</sup> US Department of Energy. Energy Timeline. Retrieved 10/6/2007 from <http://www.energy.gov/about/timeline1971-1980.htm>

<sup>7</sup> US Census. New Privately Owned Housing Units Authorized by Building Permits in Permit-Issuing Places. Retrieved 10/6/2007 from <http://www.census.gov/const/bpsa.pdf>

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<sup>8</sup> Global Security.org. World Trade Center - New York City 9-11 Terrorist Attacks. Retrieved 10/6/2007 from <http://www.globalsecurity.org/eye/wtc.htm>

<sup>9</sup> Hello Phoenix. Phoenix Arizona Census and demographic information. Retrieved 10/6/2007 from <http://www.hellophoenix.com/Census.Cfm>

<sup>10</sup> US Census. Median and Average Price per Square Foot of Floor Area in New One-Family Houses Sold by Location. Retrieved from <http://www.census.gov/const/C25Ann/soldmedavgppsf.pdf>

<sup>11</sup> Victoria Transport Policy Institute, New Urbanism. Retrieved 10/6/07 from <http://www.vtpi.org/tdm/tdm24.htm>

# The Architects Small House Service Bureau and Interior Design

Lisa M. Tucker  
School of Architecture + Design  
Virginia Polytechnic Institute and State University

## Introduction

The single-family, detached house epitomizes the American Dream. As such, it has received a great deal of study in several academic realms including environment and behavioral studies, anthropology, sociology and housing. This particular dwelling type captures the spirit of the United States and represents a free and affluent democratic society. Homeownership in the U.S. reached an all time high during the 20<sup>th</sup> century. The dream of homeownership was made accessible to most Americans as a result of several federal initiatives introduced in the early 20<sup>th</sup> century.

## Purpose and Method

The purpose of this paper is to provide an overview of the Architects' Small House Service Bureau and its contributions to the field of interior design in the early 20<sup>th</sup> century. As an agency founded by a group of Minnesota architects in 1914, the ASHSB sought to provide a solution to the shortage of affordable middle class housing in the U.S. By 1919, the Bureau had offices throughout the U.S. and received the endorsement of both the American Institute of Architects (AIA) and the Department of Commerce (DOC). During this time, the members of the Bureau produced hundreds of plan sets and monthly bulletins to assist homeowners with their housing choices. The monthly magazine The Small Home, in conjunction with the published plan books--Your Future Home, How to Plan, Finance, and Build Your Home, and others--dispensed valuable information to potential homebuyers across the nation.

In accordance with Michael Crotty's guidelines for social research, the primary framework for this research is an interpretive historical approach that is constructivist by nature.<sup>i</sup> There is no one truth that can be proven; rather, this is a possible interpretation of the facts and documents. According to Groat and Wang, "even as the narrative is nearing completion, 'you must keep an eye on events and publications for the latest relevant facts.'"<sup>ii</sup> The narrative constructs a reality based on the sources available at the time in an effort to answer the questions posed by this research. In this context, the documents of the AIA and ASHSB will be viewed as a mode of transmitting intention and meaning of architects from the past to shed light on their views of interior design. Phenomenology involves a returning to the origins of things themselves—in this case original documents—in an effort to understand anew a specific phenomenon. According to Crotty, "phenomenology asks us to 'set aside all previous habits of thought, see through and break down the mental barriers which these habits have set along the horizons of our thinking...to learn what stands before our eyes.'"<sup>iii</sup>

The research itself involved extensive archival investigation at the American Institute of Architects (AIA). Records from the early 20<sup>th</sup> century were analyzed to determine the relationship between the AIA and the ASHSB. A content analysis of many of the publications produced and distributed by the ASHSB reveal a specific design approach to the domestic

interior at the beginning of the 20<sup>th</sup> century which coincided with the developments within the home economics movement and other reformative ideas about the family home.

In House, Form and Culture, Amos Rapoport claimed "the assumption behind any historical approach is that one can learn from the past; the past is of value philosophically as well as in making us aware of the complexity and overlapping of things."<sup>iv</sup> This paper tells the story of the ASHSB and places it within its larger historical context. It is important to note that interior design was barely a profession in this period (1919-1934), so the study of its early history often involves the work of architects and others. Architects of the ASHSB specialized in interior design including kitchen design, bathroom design, and over all advice on good design for interiors, and thus provide a piece of interior design history in the U.S.

## **Literature Review**

Abundant amounts of research have been conducted on housing and home under the auspices of many disciplines. Barbara Lane's recent treatment of the housing and dwelling field covers many of the research directions related to housing including: meaning of place, methods of research, phenomenology and other theoretical positions, and the impact of culture on meaning of the home.<sup>v</sup> Much of the past research in architectural history as it relates to housing falls within the framework outlined by Nicholas Pevsner summarized in his famous statement "A bicycle shed is a building. Lincoln Cathedral is a piece of architecture."<sup>vi</sup> More recently, historians have begun to concern themselves with what Rapoport calls the vernacular<sup>vii</sup> and what N. J. Habraken terms "the field"<sup>viii</sup> –the buildings of the everyday that surround us. The majority of these buildings are dwellings: apartment buildings, townhouses, and single-family dwellings.

While the literature related to housing is extensive, little has been written about the ASHSB or its impact. To date, only one master's thesis (Lisa Schrenk, University of Virginia 1990) and a single article (Thomas Harvey, 1991) have addressed the ASHSB. Neither discussed the interior design aspects of these designs and the group's publications nor dealt with the broad impact of the interior design done by the ASHSB.

As a plan book service, the ASHSB fits into a larger context of literature on the pattern book. Daniel Reiff has written a thorough account of the history of pattern books in the early 20<sup>th</sup> century in his book Houses from Books: Treatises, Pattern Books and Catalogues in American Architecture, 1738-1950: A History and Guide. Other sources on the history of the pattern book include Dell Upton's article for the Winterthur Portfolio "Pattern Books and Professionalism: Aspects of the Transformation of Domestic Architecture in America, 1800-1860."

While the ASHSB is occasionally mentioned, it is treated as another of the plan book producing agencies prevalent in the early 20<sup>th</sup> century. What distinguishes this particular group, however, is its ability to get the endorsements of both the Department of Commerce and the American Institute of Architects, albeit for a short time. The involvement of licensed architects in all design work also distinguished this group from its competitors of the time.

## **The ASHSB and Interior Design**

Several of the written materials produced by the ASHSB include advice and direction on the design of the interior spaces of the house. These range from instructions for kitchen design to basic decorating tips. In How to Plan, Finance, and Build Your Home (1921), there is an entire chapter devoted to these issues entitled "How to Furnish Your Home in Good Taste." Several

topics together compose this chapter including: Good Taste Results from Common Sense, Furnishings Form Background for People, Gaudy Patterns Should be Avoided, Selecting and Placing the Furniture, Arranging and Hanging Pictures, Advantages of Built-in Furniture, Beware of Horizontal Lines, How to Make Rooms Appear Larger, Use Strong Color Sparingly!, and Beauty Comes from Simplicity.

A later chapter in the same publication describes the design and arrangement of the ideal kitchen "Your Kitchen Planned to Save Time, Steps, Labor: The latest up-to-date ideas on kitchen arrangement, 'routing steps,' grouping tools to save miles of needless walking." This chapter includes subtopics such as: Why Small Kitchens are Best, How one Woman Saved 105 Miles, Detached Pantries Poor Investments, Grouping Tools Gives Efficiency, Location and Height of Sink Important, and Ice Box; Rear Entry, Dining Alcoves.

Similar advice is provided on landscaping yards and mechanical equipment for the home. Other specific articles within this particular book include "Good Taste and Savings; Bad Taste and Waste and "Painting Your Home—Inside and Out." The plans themselves are divided into three-room, four-room, five-room, and six-room examples. Each design includes a plan for each floor with dimensions, and an exterior 3D rendering accompanied by a couple of paragraphs explaining the design benefits of the specific design.

Your Future Home (1923) contains designs presented in a similar fashion to How to Plan, Finance, and Build Your Home as well as advice on how to select your home and site, financing, and how to read a set of plans. The first part of the book is devoted to an explanation of the need for an architect. "Persons who imagine that money is to be saved by dispensing with the services of an architect usually place themselves in the hands of some firm which undertakes to combine the functions of architect and builder. Unfortunately, however, a builder is rarely a good designer, nor should he be..."<sup>ix</sup>

Authentic Small Houses of the Twenties (1929) edited by Robert T. Jones, the Technical Director for the ASHSB, includes designs for 254 homes. In this publication, renderings are sometimes replaced with photos of actual houses built from the specific design. This publication differs from the earlier two in that it also includes interior views of the proposed designs. These perspective views include window treatments, furniture, art work and other accessories to instruct the homeowner as to how to properly treat the interiors of these well-designed homes. The majority of the interior vignettes feature a fireplace in the perspective, although stairways, bedrooms, and dining rooms are also occasionally depicted. A handful of designs also include interior photographs of completed houses.

The ASHSB monthly service bulletin, The Small Home, often provided homeowners and homebuyers with more specific interior design direction. The April 1923 volume includes interior and exterior photographs of a model home built by the Bureau for public relations purposed to educate the public about the Bureau's mission and design goals. The caption accompanying the interior photographs reads "these photographs show the complete way in which this demonstration house was furnished. Certainly the living room, kitchen and breakfast nook have the appearance of a home ready to live in. And the house shows how good taste in furnishings and building is possible by the proper use of materials and equipment assembled from common stocks but assembled uncommonly well."<sup>x</sup> An article in the same issue provides advice on how to select the woodwork for your home because a house without it "would be like a skeleton without flesh."<sup>xi</sup> The August 1923 issue discusses flooring options including cork, linoleum, rubber and wood. The article compares the choices in terms of resiliency and other qualities and advises homeowners to "Mix brains with your floors."<sup>xii</sup>

The type of advice being dispensed by the ASHSB parallels that of the domestic reform movement. Beginning with the 1890s, the home economic movement created demand for changes to house design. According to Gwendolyn Wright, there were 195 schools with home economic programs serving 17,778 students by 1919. The leaders of this movement, who preferred it be called "domestic science" or "household administration" viewed the home as a laboratory in which the function of the space informed each detail. "Built-in conveniences abounded: bookshelves and cabinets in the living room, fold-down tables, benches, and ironing boards in the kitchen; medicine cabinets in the bathroom; and more closets throughout the house."<sup>xiii</sup>

The interior images and design descriptions included in the literature of the ASHSB reflected these concerns and demonstrated the use of new functional features throughout the home. The Small Home monthly magazine included multiple advertisements throughout for interior appurtenances that could enhance the function of the home. General Electric, a frequent contributor, advertised its toasters, light switches, outlets, and other inventions designed for home efficiency. Other advertisements included information about and photographs of medicine cabinets, built-in kitchen "dressers," dressing tables, and fold-out ironing boards.

Thus the ASHSB provided a great deal of information to the public and incorporated extensive advice on the furnishing of the interior of the home. Through interiors including designs for interior details the ASHSB demonstrated direct architectural involvement with interior domestic design.

## Endnotes

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<sup>i</sup> Michael Crotty *The Foundations of Social Research* (London: Sage Publications, 1998).

<sup>ii</sup> Linda Groat and David Wang *Architectural Research Methods* (New York: John Wiley and Sons, 2002), 138.

<sup>iii</sup> Crotty, 80.

<sup>iv</sup> Amos Rapaport, House Form and Culture, ed. Philip L. Wagner, Foundation of Cultural Geography (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1969).

<sup>v</sup> Barbara Miller Lane *Housing and Dwelling: Perspectives on Modern Domestic Architecture* (London: Routledge, 2007).

<sup>vi</sup> *ibid.*

<sup>vii</sup> Amos Rapoport, *House Form and Culture*, ed. Philip L. Wagner, Foundation of Cultural Geography (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1969).

<sup>viii</sup> N.J. Habraken, *Palladio's Children*, ed. Jonathan Teicher (London: Taylor and Francis, 2005).

<sup>ix</sup> ASHSB. Your Future Home. (1992; Washington D.C.: American Institute of Architects, 1923).

<sup>x</sup> ASHSB. "Pittsburgh Bureau Builds Model House." The Small House, April 1923: 5-7.

<sup>xi</sup> ASHSB. " The Small House, April 1923: 15.

<sup>xii</sup> ASHSB. "Selecting the Floors for Your Home." The Small House, August 1923: 16.

<sup>xiii</sup> Gwendolyn Wright. Building the Dream: A Social History of Housing in America (Cambridge, Mass.: The MIT Press, 1981) 160.

## Interior Design Studio Culture: The Legacy of the Beaux Arts

Lisa M. Tucker  
School of Architecture + Design  
Virginia Polytechnic Institute and State University

As the need for interior design education expands, educators look to existing models for how to structure interior design curricula. One of the models commonly being used is a studio-centered curriculum as used within architectural education. This paper addresses the history of this typology and its applicability to interior design.

One of the best resources for the early history of architectural education in the United States is Arthur Clason Weatherhead's doctoral dissertation *The History of Collegiate Education in Architecture in the United States*.<sup>1</sup> Weatherhead divided architectural education prior to 1941 into three distinct periods: formation of early schools and first attempts, demonization of the principles of the Ecole des Beaux Arts and the present "Modern" style. Prior to Modernism, architectural education in the U.S. was modeled after two primary influences: the Ecole des Beaux Arts and the educational systems in place for architects in Germany and England, though the Ecole influence was much stronger.<sup>2</sup>

The Ecole des Beaux Arts is addressed by Arthur Drexler's seminal work on the Architecture of Ecole des Beaux Arts that consists of a collection of essays that outline the history of the Ecole and its primary emphasis on the plan and monumental building type.<sup>3</sup> In his article for the collection "The Teaching of Architecture of the Ecole des Beaux Arts", Richard Chafee outlines the history of the formation of the Ecole. Originally formed in 1617 under the King of France, the purpose of the Academy was to increase the King's glory and to work on the royal buildings. The King appointed the members of the Academy who were then elevated to the level of philosophers from mere craftsmen.<sup>4</sup> The end result was that the making of the physical building was separated from the philosophy and drawing of the building design. The Academy, and later the Ecole, focused on drawing as the preeminent skill of the architect.

Of particular impact to the profession of architecture in the United States and to the system of architectural education in the U.S. is the project types assigned at the Ecole des Beaux Arts. During the first class, students received design assignments for schools, museums, hotels, theaters and large houses (large country houses and manors). The "equisse" problem focuses on a small singular space such as the entry to a palatial hall, a boutique or a clock tower. The Grand Prix, or final project, included projects such as an addition to a grand palace, a façade design "equisse" problem, and a monumental public building assignment for a museum, hospice, an embassy building, or university or other building of higher education.<sup>5</sup> Students were trained solely to work on public building particularly those associated with the government and royal land holdings.

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<sup>1</sup> Arthur Clason Weatherhead. "The History of Collegiate Education in Architecture in the United States." Columbia University, 1941.

<sup>2</sup> Weatherhead, 1941.

<sup>3</sup> Drexler, Arthur, ed. *The Architecture of the Ecoles Des Beaux-Arts*. Edited by Museum of Modern Art. New York: The MIT Press, 1977.

<sup>4</sup> (Drexler, 1977)

<sup>5</sup> (Drexler, 1977)

At the Ecole, students attended lectures, received projects and had their work critiqued in design juries by practicing professionals and educators. All design work was done at an off-site atelier run by a master architect. Oftentimes several students were assigned to a single atelier.<sup>6</sup> This model of architectural education sounds remarkably similar to the one still practiced in programs throughout the U.S.

The Ecole des Beaux Arts had a lasting impact on the education of an architect and the practice of architecture in the U.S. First, the project types assigned by the Ecole are the same project types still designed by most architects in the U.S. Second, the atelier model is that used within the design studio format of education in the U.S. Students are assigned to specific studio groups and are led by a master architect (in this case a design educator) through a project which is then critiqued by a formal jury process involving educators and professionals. Like the Ecole, entry into the architecture profession is highly selective. An emphasis on drawing and theory separates the architect from the craftsman. A history of the development of both the architecture profession as well as architectural education in the U.S. reveals many of these same approaches since the very beginning of the profession.

What professionals and educators of architecture in the U.S. have not examined fully is the original roots of the Ecole system. This was a group of architects who provided training specifically to work on buildings for the King of France. The U.S. is a democracy, thus patronage by royalty is not a possibility for architects in the U.S. The French system of training architects within the Ecole did not address buildings for people other than those in the royal circle or those used to reflect the power of the monarchy. This as the basis for a profession in the U.S. is flawed on several counts and helps to explain why architects have failed to engage the housing design market in the U.S. It further explains the plight of the architect with regard to educating potential clients and the client-designer relationship problems often cited in studies of the architecture profession.

Magali Safarti Larson speaks to the issues of patronage and the monumental building preference of architecture in her article entitled "Emblem and Exception: The Historical Definition of the Architect's Professional Role."<sup>i</sup> Larson chronicles the history of the architectural profession and its historical association with the production of monuments under the auspices of a monarchy or in service of religion. According to Larson, the conditions which permitted architecture to develop required large-scale projects under state sponsorship. These conditions led to the financial resources and need for an expert, in this case an architect. Larson proceeds to identify the evolving conditions of architecture from Vitruvius through the post-Renaissance period. Within this context architect, as a professional, served a particular need mediating between "telos" (form and function) and "techne" (construction) of buildings. The architect was able to achieve this under three conditions: (1) he showed a mastery of technology, (2) the power structure of the time required his services, and (3) social stratification in the society allowed for the development of intellectual specialists with their own body of theory. The earliest example of this was Vitruvius' *Ten books of Architecture*.<sup>ii</sup> During the Renaissance, Alberti, Palladio and others sought to codify the truths of architecture. According to Larson "Once it had been thus endowed with a theoretical foundation, architecture had to be studied."<sup>iii</sup>

By the late sixteenth century, the first academies of architecture were established and architects began writing about practice for other architects. Passage into the profession became increasingly difficult to achieve. As mentioned above and reiterated by Larson, "under royal patronage, in France, a minority of 'magistrates of the beautiful' could thus affirm its autonomous control over the symbolic and aesthetic dimension of architecture, and routinize it in the academy."<sup>iv</sup>

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<sup>6</sup> (Drexler, 1977)

By the seventeenth century, with the shift in military tactics in Europe, the military engineer became its own specialized profession and with this the divide between *techne* and *telos* begun in the Renaissance was finally severed. Architecture abandoned *techne* for *telos*.

Several themes from Larson's article should be noted. First, architecture has historically been a profession requiring patronage of either the church or state. Second, architects have historically risen to prominence through their mastery of historic style and an understanding of architectural theory. Finally, "architectural objects are special among other buildings because they embody charisma in one form or another."<sup>v</sup> An architect's stature depends on his borrowing of and use of this charisma.

"Patterns of Education for the Practice of Architecture" as included in the 1954 report conducted by the American Institute of Architects entitled *The Architect at Mid-Century: Evolution and Achievement* reports on the number of American architects who attended the Ecole.<sup>vi</sup> Ten attended in the 1860s, 26 in the 1870s, 25 in the 1880s and a record 110 in the 1890s. "A few, like Louis Sullivan, did not cherish their experience, but most—both those who had persisted through the whole program and those who had only taken design problems in an atelier—returned home fired with a missionary zeal to recreate the Ecole-atelier systems in the United States."<sup>vii</sup> By 1894, the Society of Beaux Arts Architects had been formed in the U.S. with 72 members. Alumni of the Ecole were added to the staffs at MIT, Pennsylvania, and Cornell, and Columbia reorganized incorporating three internal ateliers. The majority of early programs were located in the northeast with seven there are two others in the Mid-west. By 1911, eleven additional programs had been established. Forty-seven programs were in existence by 1947. "The Society of Beaux Arts Architects failed to secure the establishment of a national school, but it won an even greater influence of American architectural education as the use of its design competitions reached national scope."<sup>viii</sup>

The AIA report presents an overview of the first decade of the post 1941 period of architectural education. Early interest in the "International Style" and the work of the Bauhaus increased substantially with the hiring of Walter Gropius at Harvard University in 1936. "Although the Bauhaus point of view naturally prevailed, the result was nevertheless a new phenomenon, for it operated within the American collegiate system."<sup>ix</sup> Two years later, Mies van der Rohe was appointed to head the school of architecture at IIT, thus expanding the Bauhaus influence on architectural education in the U.S.<sup>x</sup> This Americanized-Bauhaus approach continues to have influence of the structure of architectural education in the 21<sup>st</sup> century.

While the majority of new architects today have attended an accredited school of architecture, on-the-job training continues to be a major component of the education process for new architects. In some states, such as New York, it is still possible to become licensed without a formal architecture education. When the AIA report was published in 1954, 23 percent of American architects had not attended a school of architecture. Another 13% had been grandfathered in under new legislation and did not meet current licensing criteria.<sup>xi</sup>

The legacies of the Ecole des Beaux Arts tradition are evident in the studio environment today: the studio setting, the design pin up and jury, the desk crit, the charette and the type of projects used in studio courses. In its effort to legitimize the profession, many interior design programs have adopted this model for the interior design studio. In many ways, this may not be serving the direct needs of the profession. Interior designers most often work in design teams as a part of a larger design team on a project. Coordination, communication, and interpersonal skills are highly valued in an interior designer. The level of competition built into the Beaux Arts model may not be the best model to serve this purpose. Architecture schools have come under increased scrutiny for their failure to prepare graduates for real-life experiences. One of the traditional strengths of interior design has been its ability to respond to client needs and to work

collaboratively. Team-work and the physical environment in which to do this are necessary. Interior Design educators would do best to apply what they know about interior design and the influence of space on human behavior to create a learning environment that promotes team-work, collaboration, communication and reduces interpersonal competition.

## End Notes

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<sup>xi</sup> AIA, 1954.

# Designing for Connectedness: Place Attachment and the College Student

Lisa K. Waxman  
Florida State University

## Introduction

For many students, college is a time for exploring and expanding, both academically as well as socially. The opportunities may seem endless. However, students often find themselves on unfamiliar campuses and sometimes very far from home. Along with the transitions that take place during the college years, students often experience heightened stress as many are working part-time, balancing college courses with workplace demands (American College Health Association (2005). This paper will focus on the college experience, with specific emphasis on the features of the built environment that lead to feeling of "rootedness" and attachment to the campus as well as the surrounding community. Studies have indicated that many students are clearly in need to places to connect, relax and restore themselves. The design of the built environment has the potential to enhance these opportunities.

## Review of Literature

Studies indicate students need places to take a break from the stresses of college life. The American College Health Association (2005) reported the greatest impediment to academic performance was reported by students to be stress. The same report found that 37.3 percent of students worked 1 to 19 hours a week and 22.9 percent worked over 20 hours a week. Over one-third of entering college students reported feeling frequently overwhelmed (Keup & Stolzenberg, 2004). Reports of stress beat out illness, sleep difficulties, depression, and alcohol use as factors hindering performance. The *Boston Globe* reported that many schools have increased staffing at counseling centers (Gately, 2005). Other schools have developed courses on dealing with stress, added depression screening days, offered students online help, and undertaken an array of efforts to assist students. Clearly, stress is a huge influence on the college student's life. Although good design will not remove all the stress in a student's life, the opportunity to find spaces that provide restoration may contribute to overall well being.

How can the environment provide places for students to recharge? Are social opportunities important to this process of relaxing and restoring? In discussing social and civic life in American, Robert Putnam (2000), author of *Bowling Alone*, stated "that social networks have value" (p.19). Putnam explained that social networks contribute to the "civic virtue" of the community and are especially powerful when "embedded in a dense network of reciprocal social relations" (p. 19). Social capital, a term used frequently by Putnam refers to the concept of connectedness among people living in a community. Stumpf (1998) wrote in a similar vein emphasizing the value of community connections. He stated, "In civilized communities, every person assumes part of the responsibility for life there" (p. 96). Although students may only spend four years in a college community, feelings of connectedness can have a positive impact on feelings of well being. These feelings of connectedness may lead to action seen in acts of reciprocity with people looking out for one another. Social capital is more likely to be generated when people have the opportunity to connect and interact with those who live in their community.

Oldenburg, author of *The Great Good Place*, wrote of the value of place experiences in contributing to the quality of human interaction. He introduced the concept of third places,

those places other than work or home that help get you through the day (Oldenburg, 1989). Frequent use of third places has been shown to correspond to feelings of attachment to community (Waxman, 2006). When people had a regular place to go several times a week, they were more likely to report feeling a part of the community. Feelings of placement were also linked with overall well being and satisfaction with community life.

Feelings of attachment to the community can be of value to college students as well. Although the primary mission of the university may be to provide opportunities for learning, learning takes place in many ways. Oldenburg (1997) suggested that learning takes place in three contexts. These included “the classroom, where experts impart knowledge to novices and instruct them, ...[through] private reflection...call it contemplation, pondering, or thought...and conversation with others, especially with one’s peers, but also with people who are different: younger, older, richer, poorer, wilder, funnier, more political, [and] less educated” (p 91). Oldenburg has argued for years that conversation should be encouraged and the design of gathering places should be of high priority. Regarding college campuses, he suggested that colleges should plan places for informal discussions and gathering places on campus. He added, “Too many colleges do not tap into the power of one’s companions” (p. 91). Banning, Clemons, McKelfresh, and Waxman (2006) had similar recommendations suggesting student affairs and campus auxiliary personnel find ways to design campuses to meet the social needs of students.

## Research Questions

This study addressed the places in which college students find opportunities to connect, relax, and restore. The primary research question was *what enhances the opportunity for college students to connect with the community in which they live?* Supporting questions included:

- Where do college students gather (other than work and home) and develop informal social contacts?
- Where are the opportunities for friendship formation?
- What causes young adults to develop feelings of connection and attachment to a place?
- How can the built environment support opportunities for connecting?
- Do these social experiences provide opportunities to relax and restore oneself?

## Procedure

This study explored these questions with the goal to better understand the role of the built environment in establishing connection to community. University students were asked to discuss the places they go that are not home, not work, but the places that helped “get them through the day.” Students were asked to describe these places, provide details about the design, and discuss the value of the place in their lives. Students could choose indoor or outdoor places in built or natural environments. More specifically, they were asked:

- How often do you go?
- What is your primary activity while there?
- What design features help the space meet your needs?
- Overall, what does this place mean to you?

This data was gathered over a three year period through a journal project on a web-based discussion board as part of a class titled “social/psychological aspects of design.” During the three-year period, over 350 students participated in the discussion, providing insight into the places they value, and their reasons for visiting those places.

## Findings

The top four places included spaces surrounding bodies of water (beaches or lakes), gyms, coffee shops, and restaurants. A number of other places rounded out the top ten including bars, parks, religious spaces, the mall, other retail spaces, and even their cars. The top reasons for going to these places included:

■ Socialize	36%
■ Relax/Rejuvenate	29%
■ Enjoy Food & Drink	15%
■ Escape/Time Alone	8%
■ Study/Read	6%
■ Exercise	3%
■ Other	3%

It was also interesting to note the percentage of indoor and outdoor places selected with 69% being indoor.

■ Outdoor	31%
■ Inside	69%

Interestingly, 84% of the places students chose places located off-campus. Frequency of visits showed that seventy percent visited at least once a week. Although they reported that socialization was the most common stated reason for visiting, a surprising number sought a place for relaxation and rejuvenation. This need for relaxation and rejuvenation was also found in a study by Waxman, Clemons, Banning, and McKelfresh, (2007). Students appear to be looking for a place to find relaxation and restoration, which often includes people watching, meeting with friends and finding quiet time. This presentation will highlight the student's top choices as well as discuss emergent themes and stories surrounding their place preferences.

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## Interior Design: Its Roots in Theory

Marilyn Whitney, ASID

Virginia Tech & Savannah College of Art and Design

We cannot instigate a revolution without understanding where we came from and how we evolved to our current position. This presentation reexamines the development of interior design as a profession over the last 30 years by looking at the theory from which interior design springs and how feminization of the field is an asset in giving the field its unique viewpoint in the built environment. This research is the background information for a dissertation on licensing for interior designers and is grounded in the theory of professions documented by Eliot Freidson, Andrew Abbott, Magali Larson, and Steven Brint. This presentation also builds on The Body of Knowledge document by Caren Martin and Denise Guerin. They state that interior design's theoretical base is the theory of human behavior. In addition, while the preponderance of a single gender in the practice of interior design concerns many educators and practitioners, the feminization of the profession and its theory base gives it unique qualities that appeal to clients and even professionals who hire interior designers for their projects.

As interior designers continue to work toward licensing, they have done a good job of explaining how what they do affects the health, safety and welfare of the public, but that definition needs to be broadened to define what is unique about interior design compared with other professions in the built environment. This presentation is the ultimate praxis of theory because it defines interior design using its most unique components: the theory on which it is based and the preponderance of female practitioners, which, as this paper will demonstrate, give the build environment a different and much needed perspective to humanize spaces.

### Theory of Professions – Interior Design

The theory of professions outlines some of the indicators and components of professionalization. The indicators include: cognitive thinking, non-routine mental operations as part of daily work, autonomy of the work environment, and control over how that work is completed. They also include advanced technical training and a resulting elevated prestige. The process of professionalization includes capturing the body of knowledge, formalizing that knowledge with advanced education, accrediting that advanced education, establishing an examination, forming professional organizations that both consolidate and promote the profession, and licensing, certifying, or registering of professionals by governmental agencies. The following is a chart showing the components with the dates when interior design established those components.

<b>Components of Professionalization</b>	<b>Dates Established</b>	<b>Organization formed by Interior Design</b>
Professional organizations	Formed early 1900s	Multiple societies formed which coalesced into Association for Interior Designers in 1931. Formed, split, and coalesced again, into American Society of Interior Designers in 1975. Formed, split and coalesced into International Interior Design Association

		and ASID
Unique body of knowledge	Established as education develop 1920 through 1990s	Documented in 2006 by Martin and Guerin.
Post secondary education	1921	Beginnings of programs in 1921 at land grant universities. Huge growth in programs and enrollees in universities.
Accrediting educational Programs	1970	Foundation for Interior Design Education and Research, now Council for Interior Design Accreditation
Independent examination for minimal proficiency in practice	1973	National Council for Interior Design Qualification
Code of ethics	1970s	For ASID, Institute of Business Designers when formed.
Licensing	Puerto Rico 1973 Alabama 1982	By 2007, 26 Jurisdictions

In 1987, the white paper written by the American Society of Interior Designers (ASID) stated that interior design became an independent profession during the building boom after World War II, but the chart demonstrates that the last components necessary for licensing were not in place until 1973 with the implementation of the NCIDQ examination. While other states such as California began the legislative process as early as the 1950s and Puerto Rico required licensure beginning in 1973, the first state to achieve licensing was Alabama in 1982. It was when the Alabama coalition did a presentation at the ASID National meetings in 1983 that a nationwide effort toward licensing for interior designers began in earnest.

Part of the struggle toward licensing was developing a concise definition of interior design to help the legislators understand how the profession affected the health, safety, and welfare of the public. Once the health, safety, and welfare issues were addressed, it became important to be able to explain how interior design is separate and unique from other professions in the built environment. This presentation discusses the second aspect of this definition. What makes interior design unique from architecture? Because many architects also claim the interior as their sphere of influence, they currently oppose interior design licensing efforts.

### **Theory of Interior Design**

In The Body of Knowledge document, Martin and Guerin state that interior design's theory base is human behavior and function. This is important because it separates and differentiates interior design from other professions based on esthetic theory. Interior design deals in the micro-environment of how people occupy spaces. In addition, the theoretical roots of interior design are based in sociology and psychology, which this presentation takes a step further to say come from its beginnings in Departments of Home Economics in the 1920s. The importance of these programs allowing women to attend college cannot be overemphasized. These new programs for women expanded from extension service programs at land grant universities throughout the United States and gave an acceptable conduit for young women to receive advanced education and establish careers outside the home. But, with the Second Wave of the Women's Movement in the 1960s, programs originating in Home Economics came under fire from within and without for accenting the home aspect and not stressing the scientific nature of the program under that umbrella. In the 1970s and 1980s many departments changed their names

to Consumer and Family Sciences, Human Development, or Human Ecology. These name changes reflected the scientific nature of their programs, but in changing their names, many programs also denied their roots in the feminine. This presentation posits that interior design is a unique profession precisely because of its development in the female-oriented Home Economics programs of the 1920s through 1960s. While there were programs developed in Art and Architecture Departments the preponderance of the interior design programs were in Home Economics and the study of behavior in a sociological model became the keystone for this new profession.

### **Feminization of Interior Design**

While diversity in gender of the profession of interior design is a necessary goal, the fact that the profession developed in a feminine environment again gives it a unique viewpoint as it developed as an independent profession in the United States and Canada just after World War II. This feminization gives interior design additional strengths that cannot be minimized. Anne Vytlačil in her article "The Studio Experience: Different for Women Students" discusses the strengths that women bring to the built environment. While she is discussing women studying architecture in the studio environment, the strengths she lists are also inherent in interior design.

Compared with the individualistic and competitive academic view of architecture, women's tendency to approach design issues with greater flexibility and greater aesthetic tolerance for social implications seems clearly more appropriate to contemporary practice. The responsiveness and design accommodation that may be perceived as liabilities in the traditional studio may become advantages when applied to the practical realities of the profession. Sensitivity to existing context, combined with an understanding of user needs and a willingness to accept and incorporate varying opinions, can contribute substantially to the successful execution of a contemporary architecture project.

It cannot be denied that the field is currently 80% female and, whether practiced by men or women, this paper suggests the feminine perspective gives interior design innate feminine traits that are indispensable and indivisible from the practice of the profession. Again, these traits differentiate interior design from other professions by humanizing the built environment and make interior designers an indispensable part of the building team. Further examination of the differences in gender in relation to interior design can help to encourage more men into the field.

### **Conclusion**

Since the mid 1980s, interior design has struggled to achieve licensing in many jurisdictions. In order for the legislators to understand why interior designers need licensing, a definition must address both the health, safety, and welfare issues of interior design, and how it is a unique and independent profession. This definition must be simple, concise, and easy to understand in a two-minute presentation. An example might be: Interior design practitioners are concerned with the micro-environment of how an individual occupies a space in a safe environment. This requires knowledge of psychology and sociology as well as the health and safety codes. They use their knowledge of behavior theory and function to maximize the environment for each individual who occupies the spaces whether it is a residential or commercial environment.

As long as interior designers dodge their roots and how that background makes what they do unique and valuable, interior designers may continue to sound to the legislators as if they want to be architects. What they really want is to be interior designers who offer their unique services to the built environment.

# **Maximizing Spatial Flexibility Within Educational Environments: Designing Transportable Schools for Disaster Relief**

Meghan Woodcock  
Savannah College of Art & design

## **PURPOSE**

This paper asserts that flexibility can take on the role of an organizational device that addresses a complex array of functional issues within the interiors of educational environments. Specifically, it focuses on the development of an educational facility as a system of modular components; exploring the idea of transportable, adaptable design models for schools as an answer to two key problems: 1) Inadequate post-disaster response for educating displaced students and 2) Recurrent functional issues within this type of interior environment.

## **CONTEXT**

Currently, educational facilities are one of our most unpredictable future environments. Enrollments are fluctuating, instruction delivery is changing, and the built environment is straining to keep up with the rapid advances in technology. Additionally, urbanization and natural disasters are cause for large student migrations; in 2005 alone, hurricanes displaced over 350,000 school-aged children (Pane, 2006).

Increasingly frequent social and environmental shifts are accelerating the rate at which human activity and behavior is changing. These changes are stressing the capacities/and capabilities of our interior environments, as it is becoming more difficult to define and predict even the most specific and common functions. Implications arise that fixed interiors may be too limiting and that confining certain environments to specific uses may actually be dysfunctional; creating inadequacy almost immediately upon implementation of the initial design.

Unable to predict exactly how educational and environmental trends will play out in the future, designers have a responsibility to recognize this inability as a key decision driver in the planning and development process. A large number of schools continue to be designed with interdependent, fixed components that, when posed with change, often require significant demolition, cramped/makeshift conditions or inadequate/undesirable add-ons.

The physical setting can be an obstruction to educational change and the entire program of education: community, instruction, and support needs to be designed and organized to expand and contract, relocate and perhaps even disappear. The long-term viability and sustainability of these facilities depends upon their ability to be reinterpreted with minimal disruption, cost, or compromise of the educational programs.

It is the challenge of the interior designer to produce adaptable systems able to economically and rapidly meet the changing demands of educational facilities whether caused by pedagogical evolution or population shifts; whether the result of urbanization or disaster.

## **REVIEW OF LITERATURE**

While traumatic for everyone, natural disasters can be especially traumatic for children and youth (New York University Child Study Center, 2006). The need to relocate after a disaster, sometimes more than once, creates specific coping challenges for children and is at least partly responsible for increased social, environmental, and psychological stresses (Lazarus, 2003). This

mobility of children, specifically among schools, can have long-term implications for children's academic and career attainment (Astone and McLanahan, 1995; Lash and Kirkpatrick, 1990).

In 2005, Hurricane Katrina displaced 372,000 K-12 students, the majority of whom were forced to move in order to continue to attend school (Pane, 2006). Many of these receiving schools were already at capacity and absorbing these students strained school staffing, supplies, and available space (Pane, 2006). In addition to placing burdens on school resources, behavioral and academic problems were also reported. Within Louisiana, principals disclosed that displaced students were more likely than others to suffer from interpersonal conflicts, violate school rules and require mental health counseling (Pane, 2006).

Another method adopted to serve these displaced students was housing them in portable classrooms provided by FEMA. After 300 schools were damaged in Mississippi, the state's Department of Education requested 475 classroom units to serve as replacements (FEMA, 2006). These came in the form of double-wide trailers added to existing schools or arranged in large groups. Questions and concerns were raised regarding poor indoor air quality, vulnerability to weather conditions, and constant maintenance. Equally important were the implications of their architectural "sameness" and subsequent lack of character. Living and going to school in and amongst rows of trailers, which make no connection to community or history, evokes feelings of monotony and contributes to a diminished sense of place (Salvesen, 2002).

Following family, schools are the second most important institution for helping these children to regain a sense of stability (The United Nations Children's Fund [UNICEF], 2006). Although the school environment is just one component of many interacting factors, student success rates increase when their environment is comfortable, safe, secure, and organized to enhance interaction (Earthman, 1999). Separating these children from their social circles, placing them into overcrowded facilities, or housing them in disconnected, characterless trailers may further lower the morale of displaced children (San Diego State University, College of Education, 2006). This low moral may cause reduced effort on the part of the students and the teachers, thus endangering the likelihood that these children will complete their schooling.

## **METHODOLOGY**

The researcher used a qualitative methodology which encompassed a variety of research methods (Creswell, 1994).

### *1) Comparative Analysis of Precedents*

Six nationally recognized facilities exemplifying community/ cluster-based classroom arrangements were selected for comparative analysis in order to effectively guide design decisions. Specific programmatic requirements and relationships were examined in order to reveal successful (or unsuccessful) examples of past solutions.

### *2) Exploratory Case Study*

Observation of a local elementary school was conducted in order to answer questions regarding program, circulation, adjacencies, aesthetic qualities, and teacher student interactions within permanent educational facilities.

### *3) Focus Group*

A visualization activity was conducted with 30 children as a strategy to raise awareness of users needs. Fourth grade students were asked to draw their ideal classroom on an 8-1/2" x 11" sheet of white paper.

## **FINDINGS**

The comparative analysis of precedents revealed common patterns in community and/or cluster-based designs. Trends included: internalized circulation serving as a spine for academic clusters, transition areas from circulation into classrooms, large community areas located farther from classrooms, and smaller, individual common areas located near or within clusters.

Observation of a local elementary school helped to further understand the functionality and adequacy of elementary school design characteristics and patterns. A site visit revealed typical double-loaded corridors with classrooms clustered in groups of four located on separate hallways. This particular organization combined with CMU wall construction prohibited any reorganization of spaces resulting in undesirable adjacencies between grade levels and administration.

Lack of visual interest within the interior environment of the elementary school motivated staff members to personalize the facility with a variety of common residential décor. Wreaths, valences, and fake flowers adorned the lobby and reception area in an effort to warm up the sterile environment and create a more “home-like” feeling. Additionally, monotony and symmetry made mental organization of the space difficult and subsequently hindered orientation.

The visualization activity showed desired learning environments as envisioned by fourth-grade students. The 30 drawings illustrated realistic and imaginative interpretations of ideal classroom layouts: one student included live animals, another included calming music, and a third drawing illustrated a school facility plan that replaced classrooms with a “funhouse.” A prevalent theme amongst the 30 drawings was a hierarchical breakdown of space. A large percentage of the students (N=21) designated smaller areas for specific activities within the classroom with the most common activities being: art, reading, games, and technology. Almost all were isolated into the four corners of the classrooms and two of the students created a third space, locating a reading tent and a reading house within the reading area. Additional commonalities included one large, centralized area for general instruction and comfortable seating options such as bean bag chairs and couches.

## **CONCLUSION**

The findings of this preliminary study thus far support the hypothesis that there is a gap between the educational needs of displaced students and what is available to them following a natural disaster. Placing them in trailers or relocating them to overcrowded schools may address concerns for order and stability by quickly restoring a sense of normalcy, but it does little to help children redevelop a sense of belonging and attachment. The problem then appears to be unrelated to the actual idea of “temporary,” but rather the temporary conditions themselves.

The author suggests that there are interior specific design failures related to the quality, flexibility, character and organization of these temporary environments. How they are created, retained and conveyed are the challenges that need to be addressed. A project proposing a new solution, using these issues as key design drivers, is currently under development and still ahead is the task of determining the specific limitations of a transportable learning environment that better supports the users' needs. Is it possible to design an entire educational facility interior that optimizes well-being and instruction while being independent from a building's overall structure? Can the design be easily and quickly assembled and disassembled in order to be reconfigured to a variety of sites and circumstances?

If so, could these conditions then carry through into the way we redesign interior environments within permanent educational facilities? Ideally, this could proportionally reduce long-term costs related to demolition, construction, and labor through its flexibility. Monies saved through a more adaptable, transportable model could then be redirected to other educational needs improving learning outcomes and resulting in a stronger educational program.

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## Design Theory and Research at the Undergraduate Level: A Lost Cause?

Joan Dickinson  
Radford University

*"Get in the habit of analysis – analysis will, in time, enable synthesis to become your habit of mind."*

Frank Lloyd Wright

Design in the 21<sup>st</sup> century has become increasingly complex, and interior designers are often challenged with creating environments that house diverse individuals. In many instances, design for these situations could be improved through the use of empirical research and theory (Guerin & Thompson, 2004). Yet, most freshman interior design students who have been exposed to Home and Garden TV have very little understanding of the profession (Waxman & Clemons, 2007) let alone the contributions of research or theory. To the undergraduate student, research is employed to describe a search on the Internet, a walk-through of a building, or frankly any activity that involves information gathering (Marsden, 2005), while theory seems to be a term that baffles the mind. To academics, however, a critical component of research is the scholarship of discovery (Boyer, 1990).

The purpose of this poster session is to present a two-part course that covers design theory and research at the undergraduate level. A key part of both classes is to ensure that students understand the difference between information gathering (i.e., programming) versus empirical research and the value both contribute to design. Students gain knowledge on human behavioral and architectural theory and theories connection to research. Most importantly, students actively complete a small research project that contributes to the body of knowledge. Course syllabuses, reading assignments, and examples of student work will be displayed during the poster.

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## **A Designed Environment for the Aging Gay, Lesbian, Bisexual and Transgendered Community**

Chris Johnson  
Georgia Southern University

"I only came out in my 50s. I was fairly open and out. Now I'll be 75 in February, and I find myself going back in again, which is a little distressing," she said. "I never would have thought 10 years ago that I would have retreated, so to speak. But sometimes, it doesn't seem to be safe. "

- Virginia, *San Francisco Chronicle*, January 2005

Since the conceptual development Liberty Place was created in 2003, the world has changed, and quickly. More specifically, it has aged. Included in its aging population is the first generation of openly gay, lesbian, bisexual and transgendered (GLBT) persons to become retirement age, become elderly, and become feeble.

Where will RuPaul go to retire? Where will the thousands or tens of thousands of drag queens in places like Knoxville, Des Moines, Santa Fe or Fort Lauderdale go? There is no place for them. Of the few retirement homes opened since 2003 (at which time there were none) marketed to the GLBT community, none have been designed for the GLBT community. The physical, social, and socio-physical needs of those communities have not been addressed. Perhaps to address the possibility of long-term adverse financial risk, or a lack of understanding of the social opportunity present in this new form of public/private space, these homogenous and indistinguishable places are planned as real estate investment for public or private trust, not as a response to the needs of the community for whom they are being developed: Drag queens don't golf.

In addition to the different physical needs for the social engagement of the GLBT community, and practical needs of its population (such as specialized healthcare), there lies here critically the opportunity to physically engage in the design and construction of gendered space considered in academia, but never realized in any way that has impacted the way we as architects, designers and planners consider the spaces we shape.

The private and municipal facilities currently being rushed to satisfy the demands of the Out-Loud-Proud GLBT generation, while they can by design help to minimize the hostility and abuse of those lucky enough to live in urban centers where they are being developed (Los Angeles, San Francisco), and lucky enough not to be put on the waiting lists for those few hundred beds, those few hundred beds are not enough to satisfy the demands of the GLBT community.

### *Here, There, Everywhere*

In a publication explaining that it could not acknowledge same-sex unions in the 2000 census as it had in the 1996 census as a result of the 1996 Federal Defense of Marriage Act (H.R. 3396), the U.S. Census Bureau nonetheless acknowledged that "clearly, we could not ignore the fact that same-sex spouse responses were going to be recorded on Census 2000," and explained how it went on to interpolate same-sex spouse responses into the census for same-sex unmarried partners. While Congress might not recognize same-sex marriage, the Census Bureau went out of its way to acknowledge data in a way that recognized the reality of how Americans define themselves.

A review of the data compiled in that Census shows that not only is the GLBT population not distinctly urban, it is the opposite: self-identifying same-sex couples appear in every state, in most every county of the nation, their livelihoods nearly as diverse as their legally married heterosexual counterparts, their existence as part of the suburban landscape acknowledged and mapped as an unintentional but direct counterpoint to the conclusions of most GLBT urban-based and urban-focused theorists. Indeed, as property owners, the suburban GLBT community presents a more permanent, thoroughly enmeshed community force than their urban counterparts. It is important to note that in addition to not providing the opportunity for same-sex couples to directly self-identify, the Census provided no opportunity for members of the GLBT community who do not identify as part of a union to identify themselves at all.

Same-sex couples represent from just under one half of one percent (0.47%) of the general population in North Dakota to 5.14% in the District of Columbia. Of the 17 states reporting at least 1% of the population in same-sex couple households, several are notable for not having any distinctive major urban concentration at all, including Vermont, New Mexico, Nevada, Oregon, Rhode Island, Arizona, Maine, and Colorado.

The reality of the GLBT community as it ages (and grows as a self-identifying population) is that it persists throughout our nation, and that architects, designers and planners throughout our country, not just those in urban centers, should be taking advantage of this opportunity to reconsider how different communities interact within and with the built environment: What are the needs and expectations, and how might they be realized?

#### *Does Form Follow Function?*

The structures and communities being designed for the general public, but being marketed to the GLBT community, are insufficient to meet the social, political and personal needs of the people within those communities. While they share most of the same basic human qualities with those who identify themselves as participating within the societal "norm", the GLBT community shares a history, present and future unique to itself, one which calls for a design outside that norm. Mark Wigley, responding to the terrorist attack of the World Trade Center, acknowledges that:

"The embarrassing truth is that the traditional architect is empowered rather than challenged by such events. Architects are in the threat management business. For all their occasional talk about experimentation, they are devoted to the mythology of psychological closure. But the only architecture that might resist the threat of the terrorist is one that already captures the fragility and strangeness of our bodies and identities, an architecture of vulnerability, sensitivity and perversity."

Almost a decade before Wigley, theorists exploring Queer space (as it was then defined through cultural studies pioneers) had already begun to "recognize that an underlying homophobia by design constrains and even maims queer people, resulting in a complex limitation of movement and self-expression" (Ingram, 3).

However, over a decade later, as the most visible and enduring symbols of humanity—buildings—are created for explicitly for the aging GLBT community, they fail to respond to the complexity of that community. "Status is embedded in spatial arrangements, so that changing space potentially changes the status hierarchy and changing status potentially changes spatial institutions" (Spain 233), and efforts within the academy and urban centers have reached the apex of their ability to effect change outside those

spaces, leaving suburbia as the next frontier for responsive change, and architects, designers and planners as the pioneers of that change.

Members of the GLBT community, while currently enjoying a period of relative acceptance (or indifference) in mainstream media, have been and continue to be victims of personal and collective terrorism. The firebombing of the Otherside Lounge in Atlanta in 1997 received wide publicity as a result of its linkage to other bombings in Atlanta around the time of the 1996 Olympics; less widely reported in the media is that the group whose members claimed responsibility for that bombing, the Army of God, continues its aggressive stance towards the GLBT community, defining homosexuals on its website as "sick, sex-perverted, sodomites...[who] cannot keep their filthy hands off children." Neither the bombing in Atlanta, nor the many other hate crimes that happen to GLBT culture every day, come as a surprise to its members.

It is interesting to note that the abuse of the GLBT community within traditional facilities for the aged is adapted to more readily by the individuals of that community than by their white heterosexual counterparts, most of whom face discrimination as part of the aging class for the first time in their lives. The physical and mental abuse encountered by them for the first time as they enter into a period of their lives when they need the assistance of others to survive has been a constant in the lives of many of the GLBT community, who have lived with the constant fear of abuse.

The fear, terror, and self-hatred that have too often characterized the lives of the GLBT require a unique suburban landscape in which its members may age in dignity, an architecture with interior spaces that acknowledge and respond to the GLBT family—its strengths, fears, perversions, history, and dreams (its humanity).

Liberty Place, the conceptual development begun in 2003, began that exploration, and the work begun there is even more urgent today. Cookie-cutter environments of non-responsive forms are emerging upon our landscape at a time when the opportunity for responsiveness and the engagement of designers in a greater understanding of how we might all live better is quickly passing us by. An advanced understanding of how to better accommodate the needs of the GLBT community will not only benefit that community, but by expressing in a physically visible form, demonstrate how all the subcultures that form our society might benefit from environments designed for them, instead of because of them.

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## Tying lighting design concepts to lighting software through interactive learning modules

Tina Sarawgi

University of North Carolina at Greensboro

Today, lighting design software tools have improved considerably in their accuracy and graphical user interface. They allow designers to iteratively explore different scenarios related to lighting, producing graphics and reports that help examine and communicate the benefits of a certain design scenario. The probability of efficient use of electric light and daylight, and energy conservation could be higher when lighting solutions are rigorously investigated through such tools in the design of interior environments. However, it is unfortunate to find that the use of lighting design software is notably limited in the design academic community (Sarawgi, 2006). Only 42.9% of interior design and 43.3% of architecture educators use them in their lighting design related courses. This poster presentation will discuss and demonstrate a lighting software learning modules project designed to address this shortcoming.

The learning modules are a self-paced discovery environment, not tied to specific software programs. They are based on the premise that all lighting design software programs are based on radiosity or raytracing or a combination of both (Advanced Lighting Guidelines, 2001; Rea, 2000). If these software concepts were suitably linked to lighting design concepts, designers would feel less intimidated in using the programs. The learning modules are thus divided into three main components (see Figure 1) with topics hyperlinked to one another. The purpose of the interactive modules is three-fold: to demonstrate the capabilities of lighting design software, encourage interior designers to design using photometrically sound lighting software tools, and to integrate lighting in the overall design process.



Figure 1. The diagram above shows the three principal components of the project: lighting concepts module (fundamental knowledge on lighting), software concepts module (related lighting design software knowledge), and lighting application module (application of knowledge from the other modules for specific lighting tasks).

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## 18th AND 19th CENTURY SUSTAINABLE DESIGN TECHNOLOGIES IN THE EASTERN U.S.

Lisa M. Tucker  
School of Architecture + Design  
Virginia Polytechnic Institute and State University

A survey of historic buildings in the eastern part of the United States provides an excellent overview of sustainable design practices that were once in use. This paper will look at one plan type, the single-pile, center-hall plan, as used in the 18th and 19th centuries in the eastern United States. Building examples show that local craftsmen and builders followed vernacular practices that led to cooling in the summer, heating in the winter and the use of locally available materials which were plentiful. Multiple examples from across the rural landscape demonstrate self-supporting and self-contained complexes that maximized location specific features.

The call for sustainable practices within the design fields today—including the construction of homes—often focuses on the use of new technologies to solve the problems we have created with regard to our natural resources. An excellent article which describes several of the different theoretical frameworks for thinking about sustainability is "Reinterpreting Sustainable Architecture: The Place of Technology" by Simon Guy and Graham Farmer. In the article, Guy and Farmer provide six different frameworks they have identified as to how people approach sustainable building design. The six typologies are as follows: eco-technic, eco-centric, eco-aesthetic, eco-cultural, eco-medical and eco-social. Each type considers one area emphasis to be of predominant concern.

This paper looks to eco-cultural, vernacular day-lighting and ventilation strategies, plan organization, porch placement and other technologies as a readily available solution to current material and construction deficits in the construction of new homes.

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## **Evolution Defined: The Charrette in a Hospitality Studio**

Janis Brickley  
Middle Tennessee State University

### **Abstract**

In the evolving framework of hospitality design, the final studio experience for 38 seniors began with a survey on their perceptions of needs and preparation for professional practice. Issues such as confidence, sketching experience, and technology were common. During the three segments of the studio (restaurant and lounge design, lobby and front office layout, and guest room design) just-in-time supports were provided to enhance learning and pre-professional development. A pilot charrette format was introduced with the office/front desk segment to address student and instructor concerns. The charrette was designed to emphasize the versatility of design solutions in the spaces, reduce inhibitions about quick sketching, introduce new software (Sketch Up™) to enhance presentations, solidify programming development concepts for future design team brainstorming, and to promote an open studio experience in a restrictive CAD lab environment. The students produced a series of sketches and preliminary layouts and participated in a peer evaluation.

### **Methodology**

An open ended survey was developed (Salant & Dillman, 1994) to ascertain graduating seniors' perceptions about their needs to be addressed in the final studio experience. From this qualitative approach, students expressed issues with sketching and rendering, programming, and general preparedness for the field. In addition, they identified issues about their design education experiences.

One of the issues identified was the use of teams for design projects. In the present format, these are not cross discipline teams and many expressed discomfort with teams. Instructor experience and research on fostering the development of successful teams included Parker's Team Player style inventory (Parker, 1996). In order to prepare students for future cross discipline teams, Parker's inventory and a short explanation was provided early in the semester to help individuals identify personal characteristics that influence their participation in teams.

All of the upper division studios are held in a traditional computer lab. The exchange of ideas and creativity is limited by the environment. One of the other issues expressed was the lack of communication beyond a limited number of close contacts and the limitations of the present physical environment.

After the development of the restaurant project, three studio sessions were designated for a charrette experience on the offices and front lobby area. The class syllabus included a lengthy section on office and lobby design that needed redesign within the framework of current trends and practices. The dual impact of business and technology has changed the operations and front desk venues for designers, staff, and guests and the course information needed to be updated. In order to emphasize the continued evolution of these areas for future designers, a format incorporating preprogramming, sketching, and an open studio charrette was designed for this portion of the studio experience. Throughout the experience, the value of brainstorming to apply appropriate technology and information was emphasized in this area of hospitality design.

A lecture on different hotel types and operations with web based examples and variances in office operations were given using categories (Kliment et al., 2001). In addition, an overview of Rengel with an emphasis on identifying the dominant issues in programming was provided (Rengel, 2003). Students were asked what dominant issues had to be addressed early in their respective restaurant programming.

On the first day of the charrette, students in each of three studios were instructed to approach the next three studios with the understanding that the client wanted to investigate the feasibility of adding a 195 room hotel to the restaurant/lounge development plan. Two possible locations based upon the shell of the original food service project were presented. Students were provided with two oversized (9" x 11") posted notes and instructed to record on the first sheet all of the information that they knew about their respective projects that could impact the feasibility study and on the second sheet pertinent questions that a design team would need to know in order to proceed into the design development stage.

During this time, students were randomly divided into teams based upon their team player styles by the instructor (Parker, 1996). They met for ten minutes to discuss their common known information and they were asked to vote as a team on the top five issues or questions. A common list of factors was developed from two to three teams per studio on the dry erase board.

Two outcomes were observed and discussed at this juncture in the charrette. The first observation was that different team player styles produced lists worded and formatted in accordance with their individual styles. The second observation was that individuals and teams produced credible and educated lists. Students had expressed concern that they would not know how to function in a cross discipline team. The instructor emphasized that regardless of background and training that the wording and presentation of ideas was influenced by the team dynamics and individuals should manage their respective strengths and weaknesses for success in the field during brainstorming sessions.

The next phase included an overview of the importance of sketching in predesign programming and how Pales work validated that sketching was a critical tool for new designers to demonstrate (Pable, 2007). Illustrations from textbooks on sketching were shown that sketching in the professional world is different from a formal perspective presentation (D'Amelio, 1984; Doyle, 2007; Koenig, 2006). Students were assigned the task to develop a quick concept statement, general floor plan, and four sketches to illustrate concepts for the front desk, lobby, and office areas for their fictitious client. One of the sketches was to be developed in a wireframe layout from Sketch Up™ of the one predetermined space, the manager's office. Approximately one half of the senior class was enrolled in a new course featuring SketchUp™ and PhotoShop™. The more experienced users prompted the new users and all were encouraged to explore the software and hand sketching situations.

On the second day, students worked on their respective layouts and sketches. Some explored using Sketchup and others used AutoDesk™ to produce three dimensional quick sketches. Others used trash paper and developed freehand sketches using their layouts. In contrast to earlier studio sessions, open exchange of ideas and approaches were overheard by the instructor. Students requiring help on sketching and programming were helped by the instructor and peers.

On the third day, students assembled their sketches on recycled 30" x 40" sheets of foam core and displayed their individual boards around the desk of the CAD lab. Each student was given

the opportunity to evaluate peer work and to provide comments. Appreciation for individual talents and approaches was expressed by many and students shared techniques and ideas.

### **Summary**

In the beginning, the students opposed the charrette stating that they could not sketch, they were uncomfortable in a team experience, or that they required more time on the final presentation of their restaurant/lounge project. During the course of the experience, the students came to appreciate and acknowledge the value of the approach. The major class project for the semester was the restaurant/lounge and as a result of the charrette experience, more students used SketchUp™ in their final presentations. In addition, the quick sketch and programming for basic layout in a quick framework was viewed as a positive experience. Several students stated that the exercise helped them to approach a problem in a shorter time span and it was good to see the results of peers. Finally, students were encouraged to engage in an open exchange and evaluate each other's work in a nonthreatening environment. In practice, many new designers are hesitant to engage in this type of experience. A desired long term outcome of this pilot would be that the students are more comfortable in this stage of design development in cross team presentations.

### **Enclosures**

#### **IDES 4770 Survey (Given the first day of studio)**

##### **Purpose of Survey:**

1. What design related work experience do you have at this point in time?
2. What design related work experience do you hope to gain in the next six months?
3. What other work experience do you have?
4. What are your five strengths in the design field? List them and state why.
5. If you could not list five strengths, what are your biggest weaknesses? List them and state why.
6. What excites you the most about going into the field?
7. What do you think that we need to work on in this class to better prepare you for the field?

### **Student Handout**

Agenda: Introduction and Setup

Introduction of project aids

Record your first five steps to approach this project

Record three questions that you think are important

Team breakout session: Discussion Team Consensus on Approach: Training Versus

Space Requirements

Front Desk with two stations (Sketch)

Location and style important to reflect the target market perceptions

Indicate layout and design through series of sketches

Seating in Lobby area for two groups of five each (Sketch)

Create areas with ceiling height changes, lighting, and flooring

Interesting lobby design/layout to reflect theme of site through restaurant theme

Area for two restrooms -- approximately 440 square feet each

Area for One family restroom 120 to 140 square feet

Area for Circulation patterns

Provide Directional Arrow to Guest rooms and corridor for access

Provide Directional Arrow to Banquet Rooms  
Offices

Manager's Office 15' – 0" x 17' x 0" x 10' – 0" (Sketch)

- One Desk 36" x 72"
- Credenza unit or Built-in for laptop printer, and storage/display
- Desk Chair
- Two side chairs for guests
- Grouping with seating at table with chairs OR sofa/lamp table/chair grouping
- Consider wood flooring with a decorative rug
- Add one window (in relation to location in Option Selected)

Assistant Managers: Space for two in semi-private office

Conference/Meeting Room

Sales Director

Shared sales personnel office (space for two)

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## Bridging Worlds: The Service-Learning Model in Design Education

Robert Charest  
University of North Carolina at Greensboro

More Universities are affording students the opportunity to gain hands-on experience while contributing positively to the community through service-learning projects. The civic benefits for students and the community are always self-evident regardless of the academic unit involved—from social work to communication studies. Far less recognized is the discipline-specific accelerated learning associated with service-learning. Active forms of learning are far more effective than methods which solicit passive involvement. Edgar Dale's "Cone of Learning" rates "doing the real thing" as the most active level of learning involvement, with 90% information retention after two weeks and reading as the most passive level, with only 10% retention after the same period. The successful service-learning model revolves around three inter-woven criteria: relevant and meaningful service to the community; purposeful civic learning and **enhanced academic learning**. Naturally, the level of involvement required in a design education service-learning experience varies greatly from one taking place in a department of social work. This teaching forum aims at sharing some of the many discoveries emerging from an upper-level studio service-learning endeavor. The salient points of which will be:

- locating a community partner
- preparing the students
- legal and liability issues
- expectations and reality
- documenting the experience
- the importance of reflection
- the aftermath

## **Using the past to peer past the present : history + the interiors studio**

Patrick Lucas  
University of North Carolina at Greensboro

It is often said that we must learn our history as humans in order not to repeat the past as we encounter each other and the circumstances of our everyday lives. As the most intimate containers for human experience, building interiors hold a special place of cultural memory and afford students in studio the opportunities to undertake design as a human-centered process and product. Through this teaching forum, I demonstrate concrete connections from the history classroom in and as part of the design studio as a means to re-energize the studio and as an occasion to re-form design practice entangled with the experience of the built environment. Moving beyond site analysis and precedent study, powerful connections between history and practice in the studio awaken design discourses and provide concrete and explicit examples of linkages to the past without compromising visionary futures for the profession. I argue that this tangible connection through history to the vast sum of human experience remains the single greatest challenge for students in our current educational system. In this presentation, three innovative rubrics across different studio levels suggest various modes for encountering design history in practice: [1] of clocks and clouds, an upper level studio project focusing on expressing time in built form; [2] coming full circle, a precedent analysis process used in second year studio; and [3] and it's about time, a first year studio project to design space by abstracting the essence of historical sites as a point of departure.

## of clocks and clouds

---

the timeless way....It is a process that brings order out of nothing but ourselves; it cannot be attained, but will happen of its own accord, if we will only let it.

– Christopher Alexander

### **orientation**

Now that we have made a visit to the design site, you have at least some sense of the ripe design opportunities that exist within the complex of buildings at the site. This project affords you a specific site and existing building to encounter in your investigations of time in, alongside, and as a means to understand architecture. Remember that the focus for this project is the development of interior space and your proposal should reflect this orientation.

### **opportunity**

Working within a recently abandoned industrial site, you will re-purpose the building complex on site. A manufacturing facility has decided to relocate to the site because of the poetic sense of the built environment there. You are to support your design work with your intimate knowledge of the site, your detailed analysis and reconnaissance in gathering information about the production of the object to be manufactured at the facility, and your brilliant use of design principles and elements to support such work.

Remaining within the building envelope, this will be a project primarily about the shaping of interior space through both conventional and unconventional means. In addition to satisfying programmatic needs that you will derive, one tangible aspect of the project will be to demonstrate from within the building some sign to passersby of the kind of work that occurs within the facility. Simultaneously, this symbolic and metaphorical gesture will “mark time” for the facility.

To rise to the occasion in shaping this facility from the inside out, you will create thoughtful design work: sketches, drawings, sketch models, models, computer manipulations, and renderings to fully represent your design for this project in the best light possible. To support this fine work, you will compile an essay to describe your analysis and design efforts, articulate a design concept to describe your work, present your work to your peers and to guest critics for evaluation.

### **essay**

To support your design work, carefully craft an essay of at least 1000-1500 words (4-6 pages). This essay should begin with your design concept and a thoughtful articulation of the issues you addressed during the course of the project. After massaging your writing through numerous drafts, a final version of the essay should be typed and submitted with your final project.

**precedent analysis :**

observe + describe + record + analyze + communicate ...

**... mass + form**

determine the basic form and component parts of the building

**... unit + whole**

consider relationships of various parts and the whole composition of the building

**... additive + subtractive**

show relationships between solids and voids in the building

**... material + finish**

recount predominant colors and textures of the building

**... repetitive + unique**

note repeating elements, details, and spaces of the building

**... tectonic + mechanic**

demonstrate how concealed/revealed structure/systems impact the building

**... circulation + use**

illustrate the sequence of events as a person moves to and through the building

**... natural light + artificial light**

document how light impacts interior and exterior perception of the building

**... symmetry + balance**

speculate how symmetry and balance are/are not achieved in the building

**... geometry + arrangement**

ascertain principles that help organize the building

**... plan/section + plan/elevation**

diagram interrelationships among various views of the building

**... hierarchy + system**

establish a means to understand arrangements for ordered space in the building

**... gesture + symbol**

suggest indications of cultural and social meaning inherent in the building

**... parti + concept**

distill observations to a single idea to explain the manifestation of the building

**... values + hopes**

substantiate ideas materialized by the building

## project #4: it's about time....

*Seeing comes before words. The child looks and recognizes before it can speak. But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by [a visual world].*

*John Berger, Ways of Seeing (1972)*

### the intent

This project bridges two courses, IAR 221, history, and IAR 102, first year studio. The purposes are manifold: to integrate material from one course with active exploration in studio, to see history as interpretive rather than factual, to work as a team, to work at a large scale, to explore paper and adhesion, to address issues related to structure, to design at the level of the individual, small group, and, ultimately, within a larger group, and to think conceptually.

### the project

We will experience all this by developing a three-dimensional expression of a particular period in time as determined by your assigned discussion groups in the history course. These expressions will be installed in the corridor adjacent to studio. Each group/time period will be assigned a particular section of the corridor.

### the parameters

Materials are restricted to corrugated cardboard, brown craft paper, and black and white pen, pencil, marker, paint, or ink. Each of the group projects should include images as well as an overall form. These images will be hard copy, i.e., on paper and not digital, and may be traced, drawn, or copied.

Do not exceed the space allotted for your group and the height of each project should not exceed 8' - 0" without a discussion with the faculty involved in this project. All existing door openings, fixtures, and corridor clearances (height, width, floor) shall be preserved and kept clear of obstructions. When the project is taken down (in late April), no permanent trace (or damage...) of your installation will remain on floor, ceiling, or wall.

### the process

Your research and understanding of the project has begun with the exploration of your assigned period in the history course and discussion groups. From this work, you need to make a decision about a design concept that you believe would be expressive of your assigned time period, and develop visual imagery (drawings, models, + + ) that will enable a description of your idea to your group-mates.

After each student presents an individual design concept (or concepts), the group will make a decision regarding a single design concept that will guide their work. This may be a concept adopted 'as is,' or may become a culmination of more than one concept (but be careful that you ultimately end up with a concept and not a linear conglomeration of all ideas presented by the group members).

**Using the past to peer past the present : history + the interiors studio**

Patrick Lucas  
University of North Carolina at Greensboro

Develop a model (or more) of the group concept, and prepare to present that to the class. As a class, discuss the 11 proposed projects and develop a concept that will guide the development of these 11 into a single installation. This means that each proposed group project may be modified to create a dialogue with other groups' projects.

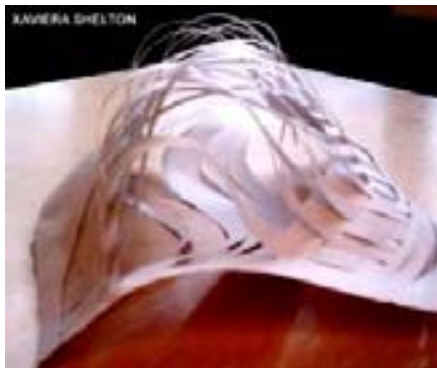
Prepare, revise your model as necessary and work with the other groups to model the installation.

Last, make, make, make, re-make, re-make, re-make, build, build, build, install, install, install.

## Helping Freshmen Reconceptualize Interior Space through Experimentation with Folding Architecture Techniques

Jonathan Trapp  
Georgia Southern University

One of the many challenges of teaching a foundation-level interior design studio course is to help new students understand and manipulate interior architectural form and space, and physical model making can be an especially effective exercise to help students understand interior space in a three dimensional way. Another challenge for the instructor is to enable students to “think beyond the box,” or to experiment with interior space rather than simply manipulate culturally received ideas of interior space. To do this, I introduced the “folding architecture” method currently utilized by such avant-garde designers as Greg Lynn and Hani Rashid. Over the period of a week, students read and discussed Sophia Vyzoviti’s 2005 booklet *Folding Architecture* as a guide. The students then embarked on creating a series of their own models using the technique, which in this case had only two constraints for each model: (1) the students could use only a single piece of 8.5” x 11” ivory paper and an Xacto blade, with no adhesives; and (2) the students could not “cut out” or remove any part of the paper, but simply use such techniques as folding, creasing, twisting, and slicing. This project was successful in enabling students to begin thinking of architectural and interior space in non-Euclidian terms very different from the usual freshman models. Students then were introduced to digital photography and PhotoShop, which they used to format their assignment as a poster or portfolio page.



CS: Art

### **Composite 1**

Medium: digitally manipulated photo montage printed on glossy photo paper (original size 13" X 19")

Amy Boyett  
Florida State University



*Composite 1* began as an exploration of the question: Can a single graphic image meaningfully represent an artist's collection of work on a given subject? To begin this process, I determined that I would need to start with the work of an artist other than myself in order to maintain some level of distance from the work and any emotional attachment. For this first composite, I chose to use a photographic collection from an artist I truly admire. The subject of this collection is an abandoned civil war warehouse located in Darien, GA. The artist, who was in this case my mother, had several wonderfully composed photographs (most of which are studies in texture and form) that collectively capture the unique qualities of this historic building and site. The challenge was to create a composition of these images that wouldn't "read" as an advertisement for the collection, but would rather embody the character of the collection and ultimately the original subject itself.

Using Adobe Photoshop CS, I began the process of digitally manipulating the selected photographs to create the composition. In order for the viewer to be able to experience the essence of the collection, it was determined that the photographs within the image would have to flow somewhat seamlessly into one another, thereby creating a unified composition. This proved to be more challenging than originally expected.

Throughout the process, I found myself becoming attached to each photograph's unique composition and simplicity, making it difficult to cut out parts or manipulate them in order to fit the arrangement I was trying to create. I did, however, feel that I was capturing the essential qualities of the collection, with an emphasis on texture and form, as the artist had intended.

The final image pays homage to the artist and the subject, yet also injects a sense of my own personal take on the collection. Once the images started to flow together and the individual photographs faded, I felt a new sense of ownership for the piece and a responsibility to distinguish it as my own art. Upon that realization, I discovered that as artists and designers, we will always be influenced and/or inspired by the work of others, and that attaining ownership of our own art means first acknowledging the origin of our inspiration rather than denying it in an effort to achieve originality in thought and design. Through this piece, originality was a natural product of the acknowledgment of my own inspiration.

CS: Art

***Discovery of Self: The Security of Familiar Space and Belongings***

Medium: Ink and Pencil on Bristol board

Shari Park-Gates  
Auburn University



This is a visual essay about the discovery of self and the role our personal spaces play in our willingness to participate in exploration. This work is inspired by the age old hero's journey that brings about transformation and illumination. The essay illuminates the importance of personal spaces and belongings in relation to the confidence and courage of the hero or heroine who takes a mythological journey. Just as Captain Jack Sparrow wanted to sail through his dark netherworld adventures on his ship the Black Pearl; Luke Skywalker armed himself with a light saber, had his friends around him, and took a great portion of his journey through the galaxy in Hans Solo's fictional space ship the Millennium Falcon. Countless other heroines have sailed through their escapades relying on personal spaces to supply a large measure of security during hardships.

These drawings illustrate the imaginary journey of a small child through a starry night dream world filled with challenges and fearsome creatures. She leaves the known limits of her world full of confidence with friends and personal familiar spaces surrounding her. The adventure is a fantasy, a journey of the imagination. She dreams the excitement of swinging on the moon and sailing through the night sky filled with cloudy figures while safe in her bed. Later she straddles her friendly carousel horse and wields her magical umbrella daring to slay the whimsical dragon. Once she has met the challenge of discovering her own audacity midway between familiar and unfamiliar surroundings she sails back to a cheering crowd in her home environment. This follows the typical theme of mythological tales. Similar to mythology where the hero is repeatedly enabled by his personal spaces and possessions, incredible security is evoked by our "real life" familiar spaces. This series of fanciful drawings describes the monumental impact our physical and social surroundings have on our courage to take a risk. It speculates that a certain sense of quality attachment to our personal space allows for a more eager exploration of the unknown. The willingness to discover oneself and the power of invention may require both support from secure surroundings and an unfamiliar challenge.

CS: Art

## ***Alone in a Crowd***

Medium: ink

Eric Wiedegreen  
Florida State University



For many years I have led Summer Study Abroad tours with interior design students. While there is always excitement in exposing young minds to the wonders and beauty of the world, such tours take a toll on the leader. A single day may be made up of dozens of decisions, hours of walking and talking, often having to deal with weather conditions that are too hot or too wet. Some respite from constantly having to "lead" is critical. What I have deeply depended on for that magic time to myself has been sketching.

It started out as simply needing to do myself what I was giving my students as a daily assignment: document what you truly see; and create a sketchbook that records your visual experiences that can cement your study abroad for years to come. I quickly came to depend on the 30-60 minutes it took to create a detailed sketch as time to recharge. Unlike other activities, one can only sketch by themselves. Granted, someone may be sketching next to you, but each sketcher's involvement keeps them in their own world.

When sketching becomes a vital element in a day's activity, **what** one chooses to sketch becomes important. I was quickly drawn to capturing space, not just sketching objects. I loved the interaction of people in public spaces. I start by finding a spatial composition with a clear foreground, middle ground and background. It is ideal if I face away from the sun, preferably sitting in the shade in a location outside pedestrian or vehicular traffic. This is not always easy to find. I do not like to sketch the same space twice over multiple visits. I only draw actual people observed in the foreground and middle ground. I favor the clarity of line only, rather than incorporating value. I rarely use more than one pen per sketch. And, oddly, I have self imposed the restraint that I must complete a sketch once started (no starting over!) Thus, more time is actually taken up with **looking**, rather than **drawing!**

Until recently, I have never viewed my sketchbooks as a body of work to be shared. They were like diaries, personal experiences that just meant a lot to me. I have often thought that in a house fire, after saving loved ones and pets, I would try and save my sketchbooks. They are

some of the few “things” one picks up in life that really could not be replaced. They have no monetary value, yet are priceless.

The story goes that the architect/designer Le Corbusier, a firm believer in sketching, once purchased a small box camera. He took one picture and immediately realized that the equipment had taken over the act of “seeing” for him. He felt that only sketching allowed him to really “look at” the subject in question, to really see the mass and form, the shade and shadow, the colors, values and textures... the full composition. I could not put it in better words.

I can look at most any of my sketches and immediately call to mind where I was, the time of day, the weather conditions, and that extraordinary aspect of place that drew me to sketch this particular view. When photographs have faded, digital pictures are lost in a computer crash, and my hand will perhaps be too shaky to form line on the paper, I will have my sketchbooks to really remember my travels. I can always be back in Venice, alone in that wonderful crowd.

CS: Design

### **Huffman House Bed and Breakfast**

Interior Design, Commercial-hospitality

Lisa Tucker

School of Architecture + Design  
Virginia Polytechnic Institute and  
State University



The Huffman House project started with an historic home constructed during two phases. The first phase dates to ca. 1840 and the later addition to ca. 1900. The owners of the project contracted the designer to create a bed and breakfast since the property was located within hiking distance to the Appalachian Trail.

After viewing the property, it became evident that the property could be considered for listing on the National Register of Historic Projects which would in turn make it eligible for State and National Historic Tax Credits, a significant financial incentive.

The first phase of this project involved writing a National Register Form and obtaining listing on the National Register and State Register. While the forms were under review, programming and schematic design for the bed and breakfast were underway. Early on, the owners and designer decided that to achieve the status of a fully operational bed and breakfast, additions were required for bathrooms and a larger kitchen.

The addition to the rear of the house comprises approximately 1600 square feet and includes a gourmet kitchen, laundry area and mudroom on the first level and a hosts' suite on the second floor. In order to maintain National Register status, the design followed the Secretary of the Interior Standards for Rehabilitation. Working with the State Historic Preservation Office, the historic register status was maintained and tax credit applications were approved.

The project is located along two streams and its orientation on the property provided the inspiration for the project. Rooms were located to take advantage of views and breezes, flowing easily from one room to the next. A distinction between public and private spaces was a key feature of the design.

The color palette reflects the historic paint colors of the time and includes rich reds, ochres, and Prussian blues on the interior. Each guest suite includes its own private bath with a two room

suite located in the 1900-era section of the home. The innkeepers have their own suite which includes a master bedroom and bath as well as a private office, laundry areas, and personal storage.

Throughout the design process the designer and owners met at the property to receive inspiration from the seasonal changes, local wildlife and sun patterns. Windows, doors, porches and sunrooms were distributed to take advantage of the peaceful and beautiful surroundings.

In addition to the main house, the property includes a pre-Civil War barn that is mortised and tenoned heavy timber construction, several farm outbuildings, an historic chicken coop, and late-nineteenth-century store which served at the local post office, local telephone exchange, and community meeting place during its lifetime. The connections between the buildings on the site provided a rich prototype for creating a meandering circulation that followed the path of the stream—mimicked both in the addition circulation patterns and in walking paths across the property.

CS: DESIGN

***Living Smaller and Simpler:  
A ReFormation for a Very Special  
Client***

Interior Design, Residential

Patricia Walton  
Georgia Southern University



The concept for this project is “living smaller and simpler”. The client and her family were embracing a major change in the inevitable process of aging. The design solution focused on space, storage, accessibility and the client’s spiritual well-being. The application of universal design and “aging in place” concepts became more real and personal.

The client, my 83 year old mother, was independent and in good health as we began this reorganization of her life and living quarters. By her own decision to simplify her life, she was downsizing from a custom built 3,300 sf home on the intercoastal waterway to an 800 sf one bedroom apartment in a luxury retirement community. More than a typical design project, this undertaking involved the cataloging and distribution of an entire household including the personal belongings of a family. As it turned out this was a very prophetic choice. One month after completing the move, the client was diagnosed with lung cancer and began chemotherapy treatments. At present she has been forced to rely heavily on her family and is dealing with personal issues of strength, stability, mobility, and chronic pain. Fortunately her new living environment provides the basic needs as well as safety, physical stability, and emotional support.

Design objectives were function, need and personal preference. The intention was to select items that would maintain the client's independence, comfort and safety coupled with supporting her spiritual and emotional well-being. The process began with identifying basic existing pieces that would fit in the new home, then selecting multi-purpose pieces that would be functional while offering additional but much needed storage. The client's beloved collection of oriental rugs, original artwork, porcelains and sculpture was first paired down to what would bring her joy in the new home. The remaining pieces were distributed through a family lottery/auction process which involved photographing and cataloging all the pieces. The catalog was emailed to the four children for preference “bidding”. Due to extensive planning and move management, the distribution of all belongings and the final move to the new apartment was smooth and manageable. In terms of a post-occupancy evaluation, this 800 sf space continues to be emotionally and physically supportive as the client's physical condition evolves.

The potential of interior design and its myriad components became even more evident and took on new meaning with this seemingly small yet very involved project. I am continually impressed and encouraged by the power of design and its ability to better our lives.