

An Exercise to Encourage Articulation of a Personal Ethical Position in Matters of Interior Design

Interior design educators play a significant role in the advancement of the profession of interior design. One area of emphasis in advancement of the profession has been to hold practicing interior designers to a code of ethics as a pre-requisite for professional membership in associations. Consistent with the professions of architecture and landscape architecture, these professional codes of ethics apply to business practices. This emphasis on business practices contributes to the sense of fair play within the competitive environment of the profession (Davis 1991, as cited in Lisman, 1996, 160). The broader moral framework of principles (things like beneficence, equality, autonomy, etc.) is well not represented in these professional codes of ethics but it should be (Bayles, 1989 as cited in Lisman, 1996, 162).

The Council for Interior Design Accreditation's recently revised standards for professional values includes the expectation that students in accredited programs will learn both professional (business) ethics and environmental ethics. We've all been teaching professional ethics—but now we need to teach environmental ethics. I propose that we take the opportunity to take an even broader perspective on ethics. This presentation will share a way to encourage students to consider and articulate a personal ethical framework for their approach to interior design. The assignment uses a small group discussion method to explore ideas about ethical implications in interior design that go beyond professional codes of conduct addressing business practices. The process allows students to consider, discuss and begin on a path of greater awareness of their personal ethical position in matters of interior design.

References

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Barbara Anderson

Project Statement: Personal Ethical Position for Interior Design

Note to instructor: This assignment is for upper-division students, preferably students that have taken a professional practice course where business ethics have been addressed. I originated this assignment while teaching a course in historic preservation theory. We had been reading several things on stewardship, attitudes toward material goods/artifacts and their cultural value or meaning—we had been comparing and contrasting the historical and contemporary points of view. I sensed that we needed to connect this information to the students' knowledge of the practice of interior design and make it more personal to each student. (Our goal was not to develop a normative statement of ethical ID practice.)

To get started I described a presentation I had seen on business ethics and the hierarchy of business ethics the speaker had listed. Foundational in the business ethics pyramid was that the enterprise made money, then that it was legal, then that it provided for shareholders...etc., then finally at the top there was philanthropy. There was no indication that there should be any societal good (beyond providing goods and services) in business considerations until the final level of the pyramid. I told the students I hoped that would not be how they thought of interior design's priorities.

I asked the students to do the following:

Based on the knowledge they had gained through education and through their life experience consider how each of them would articulate his or her ethical priorities on matters related to interior design in the form of a hierarchical pyramid. (To clarify what I meant by a "hierarchical pyramid" I suggested the examples of the "old food pyramid" and "Maslow's hierarchy of needs.")

To prompt their thinking I asked them to consider what the foundational, or most important, thing all interior design projects must achieve or be. Some students immediately said that it should meet the client's and users' needs. I suggested they might want to re-think that—if it didn't meet HSW codes and regulations but met client/user needs would that be acceptable? I asked them to consider where our obligation to design and build environmentally sustainable and environmentally rejuvenating interiors/buildings fell in the hierarchy? Sustainable clearly seemed near the bottom of the pyramid for most students, but for some students rejuvenating buildings were more important than sustainable ones and this quality found its way into the base of the pyramid. We had a long discussion of aesthetics and where it belonged in the hierarchy. The students talked about universal design, psychologically-supportive design, and a number of other characteristics of design. Some of the most significant discussions were about programming and designing larger than needed spaces, remodeling just to change image, etc.

I thought this discussion was a great application of all that we had been discussing within the context of interior design as a profession. I know that several students took this exercise to heart and thought about it and worked it out for themselves for some time afterward. One student applied this way of thinking about her priorities on a programming and schematic design project she was doing in another class. I will distribute copies of her work as an example of how she applied these ideas to that project. I will also provide recommended readings to support this exercise.

Barbara Anderson

Roundtable Discussion: Environmental Ethics and Interior Design Education

The Council for Interior Design Accreditation Professional Standards includes ethics in Standard 2. Professional Values. In the revised standards the Council has added the expectation that students in accredited programs will learn “environmental ethics and the role of sustainability in the practice of interior design.” (FIDER, n.d., p. 8) Environmental ethics is defined as “the discipline that studies the moral relationship of human beings to, and also the value and moral status of, the environment and its nonhuman contents.” (Brennan & Lo, 2002)

At the Midwest IDEC meeting in fall 2005 we heard a presentation on integrating environmental ethics into the design curriculum (Anderson, B., Dudek, M., Honey, P., & Kaup, M., 2005) and we had a brief discussion led by Hank Hildebrand on the importance of environmental ethics in ID education. Yet environmental ethics as it relates to interior design seems, at best, nascent within IDEC.

Based on the presentations at IDEC conferences in the last few years it is apparent that sustainability is making its way into the curricula of interior design, yet there is almost no mention of environmental ethics when sustainability is presented. I suspect that this is because of our lack of knowledge of environmental ethics or at least a lack of confidence in how to include environmental ethics in our classes.

This roundtable discussion will provide an opportunity for Midwest IDEC conference attendees to share knowledge of environmental ethics as it relates to interior design and hopefully begin a dialog that will help us all teach our students more effectively.

References

Anderson, B., Dudek, M., Honey, P. & Kaup, M. (2005, October). *Integrating environmental ethics into interior design curricula*. Paper presented at the meeting of IDEC Midwest Regional Conference, Chicago, IL.

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Dialogue with the Creative Self

“Trying to Define Yourself is Like Trying to Bite Your Own Teeth”

-Alan Watts (1965)

Abstract

Who said it: “Trying to define yourself is like trying to bite your own teeth.”?

- a. Axl Rose
- b. Katie Thome
- c. Alan Watts

Alan Watts said it. Katie Thome borrowed it, though. Katie, 1st year interior design student utilized the quote to describe using “Katie, the Catholic school girl” as the subject of a series of studio projects concentrating on the translation of self-concept to design concept. Students were asked to look at their “insides” to draw ideas for conceptual development.

Can we start to design without building interior resources – “insides that see”? To build this ability, what if students use themselves as subjects for studio projects. Is exploration of self as subject an effective tool for developing sensibilities that advance the development "visual intelligence" (Findeli, 2001) in the design studio? By what means can individual qualities be translated to conceptual ideas? This paper examines the utilization of students' self-image for conceptual ideation in 1st year, second semester studio in a 3-part series of simply framed projects.

This series of studio exercises seeks to promote independent personal creative development through concept development in the early design processes. Conceptualization is new and often difficult for students particularly when foundation studios value both rigor and creative development. Beginning with what is most familiar to them students make connections for representation from their own self-images: personal experiences, feelings, qualities, and sensorial exploration. The connections become symbols: visual representations.

Viable, deep translation of self-image to conceptual ideation unbridles creative energy in surprising ways.

Introduction

In studio, the quote “trying to bite your own teeth” is a good analogy for the student awakening during the introduction of conceptualization process of early design phases. Intuition. Jerome Bruner (1962.) in *On Knowing, Essays for the Left Hand* describes it this way:

... act of grasping the meaning or significance or structure of a problem [project] without explicit reliance on the analytic apparatus of one's craft. It is the intuitive mode that yields hypotheses quickly that produces interesting combinations of ideas before their worth is known. It precedes proof ... a kind of combinatorial playfulness that is only possible when the consequences of error are not overpowering or sinful. Above all, it is a form of activity that depends upon the confidence of [mathematical] activity rather than upon the importance of right answers at all times. (p. 102)

Trained by prior educational systems, beginning design students are predictably linear thinkers understanding rules and following direction. As 1st semester interior design students, their prior training is reinforced through a core curriculum: history, technical drawing, 2-D composition and color theory, plus their basic LER coursework. In practice and in studio, rigor and creative ideation occur simultaneously in the early design processes. It is important to the development of the student to be able to function successfully in both rigor and process: good design is the result of both.

This qualitative study utilizes a grounded theory methodology and a number of coding procedures drawing parallels and contrasts to a semi-directional hypothesis. The hypothesis suggests that through self-reflective processes, students can develop intuition by interpreting personal qualities experientially to successful conceptual ideation from literal to abstraction, in both 2-D and 3-D interpretation. Further, students can become more creative and compassionate designers by identifying those skills in themselves.

Guiding individual discovery, instructors sought a methodology for “mining” the inner resources and providing a framework that supported translation of ideation to concept. In order to gauge student experience, upon project completion, students answered an anonymous survey of open-ended questions. Observations about these processes are detailed in this study.

Supporting the Creative Shift

What can be done to help students with this creative shift? Can a designer with a strong set of self-reflective skills, a well developed “interior landscape” interpret information and ideate rapidly? This designer is constantly resourcing “insides that see”. This inner collaborative draws from a multitude of sources: experiential, emotional, intellectual and spiritual. It appears that this creative shift, the ability to become aware, identify, and make connections of abstract ideas to visual representation begins in the self.

In Gyorgy Kepes' (1965) *The Education of Vision*, the necessity of this primary relationship of the artist or designer with self is described:

To give direction and order to this formlessness, we have to go back to our roots. We need to regain the health of our creative faculties, especially of our visual sensibilities. There is a reciprocal relationship between our distorted environment and our impoverished ability to see with freshness, clarity, and joy. ... our malnourished sensibilities can only lead us to perpetuate the malfunctions of the environment we create. To counteract this spiral ..., we have to re-educate our vision and reclaim our lost sensibilities. (p. ii)

How do we as instructors cultivate and nurture the creative processes that aid in conceptual thinking? How do we know what the processes are? How can we help students to see experientially? Can the student identify abstract qualities through self-reflection? Can these qualities be translated from literal to visual interpretation? Can students gain insight into their abilities from self-reflection?

Exploration of these questions in this thinly veiled attempt to understand and provide quality opportunities for beginning design students brings this exchange an opportunity to project our primacy of purpose forward through individual self-examination.

Limitations of the Study

Conceptual development has broad definition discussed endlessly by academes. For the purposes of this discussion, the definition of conceptual development is defined below and taken from course materials and objectives as well as our program mission. The working definition presented for students to use through the course of the project is a practical one. The purpose of this study is to examine ideation and conceptual development by individual exploration within the framework of these studio projects.

The results of the study are open-ended, based upon the evaluation of the projects by instructors by observing patterns, student performance, and individual outcomes. In addition, students completed an anonymous series of twelve questions sharing their insights. Conclusions were drawn based upon these results.

The researcher utilizes term “visual literacy” (Swann. 2002) to indicate the students’ ability to see at deeper levels, creating design responses that emanate from within, from unseen resources.

Review of Relevant Literature

The accountability of the design professions has changed. In practice and education, the old model of design process - concept development, programming, schematic design, design development, contract documents and contract administration - is no longer a linear, insular process. In response, the creative process by which design is produced has become redefined. Supporting the idea of developing “insides that see”, the cited articles support a circular methodology of design process.

A redefined design process is discussed by Alain Findeli in an article “Rethinking Design Education for the 21st Century: Theoretical Methodological and Ethical Discussion” recalling the theory of design education fostered by the Bauhaus instructors and then modified in the New Bauhaus (1937) by Moholy-Nagy. Findeli suggests that the paradigm of design practice and education has shifted from product-oriented approaches. (p.2) Findeli writes of Marholy-Nagy’s reference to “the key to our age [is to be able] to see everything in relationship” (p. 3), suggesting that the design studio is an appropriate theatre for providing opportunity to make connections between these complex systems by an internal dialogue whose outcome is any number of internal/external signals, symbols, and qualities. He states:

I believe that visual intelligence, ethical sensibility and aesthetic intuition can be developed and strengthened through some kind of basic design education....

Pierre Hadot reminds us in his writings that ancient philosophy [design] ...is a way of life, (“a mode of life, an act of living, a way of being”) and he describes “spiritual exercises” which were designed to realize a transformation of one’s vision of the world.....all aspects of one’s being: intellect, imagination, sensibility, and will. (p. 11-12)

Another viewpoint on self-reflection, an article by Cal Swann, “Action Research and the Practice of Design”, the questions the traditional problem/solution pedagogy with a modified approach that includes continuous self-reflection and evaluation by the designer. Swann references Donald Schon’s *The Reflective Practitioner* whose epistemology of practice examines and re-examines information and process, affecting how design problems and solutions are approached. According to Swann, “Reflection ‘in action’ and ‘on action’ can be described as ‘action research’.”(p. 50) Action research implies a circular design process rather than the traditional linear one. This approach accorded to Swann is empirical in nature but iterative indicating a re-examination of ideation and information and the synthesizing of solutions.

Swann indicates that this epistemology reveals a creative energy that emerges “from the ambiguities of an intuitive understanding of phenomena”. (p.51) He asserts that the “application of iterative processes that include re-evaluation, re-examination and reflection result in the utilization of a higher order of design solution often transcending “expected” results.” (p.52)

While Swann uses the terminology “visual literacy” corresponding similarly to Findeli’s “visual intelligence” and Kepes’ “education of vision”. Both “literacy” and “intelligence” indicate that this translation is resultant upon a number of internal processes. Kepes’ “education of vision” indicates an ongoing process.

Regarding student development of self-determination, an article by Kenneth M. Sheldon in the *Creativity Research Journal* titled “Creativity and Self-Determination in Personality” indicates that students with high self-determination or autonomy are often those whose creative response is highest. This premise corresponds to a studio environment where self-reflective processes and internal dialogue are nurtured.

This qualitative study examines the process of making creative connections for conceptual ideation

through intuitive and self-reflective processes.

Parameters and Description of the Study

A simply-framed, rapidly paced, 3-phased project, with four sections (sixty students) of 1st year - 2nd semester interior design students under three studio instructors. The focus of project outcomes was self-portraiture or representation of self through 2-D and 3-D visual communication. A voluntary, anonymous written survey of twelve open-ended questions regarding the projects was responded to by thirty-one of the sixty students after the conclusion of the projects.

Description of the Studio Project

Preparation. A shared lecture for four sections provided students' first exposure to the design process and phases. Three types of concept development were identified and defined:

1. Character concept: A process of identifying quality, essence, and sensorial exploration using representation for abstract ideas.

2. Organizational concept: The process by which the character and informational information became synthesized and spatially organized by four approaches: naturalistic, geometric, metamorphic, and abstract.

3. Thematic concept: A literal or "applied" interpretation that was easily recognizable. For example: a "Mexican" restaurant.

A significant amount of time was spent presenting and discussing the use of "design tools" for compositional and spatial development. They were identified as:

1. Elements of design: What we design with
2. Principles of design: How we arrange the elements
3. Design approach: The overall organization
4. (Character) concept: Essence, quality, senses, ideation, sensorial data

[Insert Figure 1 Here}

Project Phase 1 – Tell Me Who Are You!

General. "This in-class assignment is the beginning of a 3-part series of study with YOU as

subject....within a limited time-frame (1 Hour), you will construct a collage that expresses your self-concept”.

Instruction. Students prepared a list of words that described them constructing representational composition of these qualities utilizing found materials. Students were asked to translate this list compositionally through association and representation: essence, idea, or quality by employing design tools.

[Insert Figure 2 Here]

Project Phase 2 – Faces of Adam and/or Eve

General. Construct a short conceptual statement (metaphor, allegory, poetry) and utilizing character concept, create 4-12x12 self-portrait (or some other form of self-expression) in 2-D utilizing paper only.

Instruction. Students applied conceptual processes to translate the abstract qualities as described above with the following design tools.

[Insert Figure 3 Here]

Project Phase 3 – Faces of Adam and/or Eve Go 3-D

General. Students selected 1 of 4 self-portraits to develop to a final 12 x 12 x 12 model. Project required translation by drawing and rapid gestural modeling.

[Insert Figure 4 Here]

Observations on the Completed Work

The studio culture integrated holistic design processes supporting self-determination. All process work was hung on studio acoustical panels by students. As conceptual ideation and personal design skills emerged, these were acknowledged. Often, students were grouped together for short exchanges to problem-solve. Eliminating the idea of “wrongness”, instructors stressed design process and personal autonomy. These findings are supported by Sheldon’s article Creativity and Self-Determination in Personality when he cites Rank (1932, 1936) asserting that “in order to achieve our creative potential we must first overcome our social conditioning and develop a strong and autonomous will.” (p. 25)

Project outcomes were clear and consistent. Phase 1 project outcomes remained like high school bulletin boards, fairly literal. Phase 2 - self-portraiture remained recognizable as self-representation, but successfully utilized abstraction to indicate qualities. Outcomes in Phase 2 showed progression from literal to less literal representation; students were developing the ability to ideate and conceptualize. Interestingly, about one-third students viewed their series of four individual portraits as part of a group or series. Phase 3 – 3-D outcomes became extruded spatial constructs retaining conceptual qualities moving beyond the idea of self-portraiture to complete abstraction.

Instructors used a number of techniques to help students translate individual qualities for conceptual ideation. Introduced in lecture and actively reinforced and utilized in studio including:

1. Use of language for representation, engagement and transformation
2. Reinforcement and identification of intuition
3. Utilization of design “tools”

The use of language (poetry, written verse, metaphor, and quotes) in their compositions helped students engage individual qualities and assign symbolic representation. Language, written and spoken, facilitated transforming inside realization to outside representation. For example, an exchange might sound like this, “So, if you are describing yourself as gentle and quiet, what type of line quality might represent this?”

Through rapid-response design, students were able to intuit representation successfully. Students utilized design tools: the elements (“what we design with”), the principles of design (“how we arrange them”), or an organizational concept (geometric, metamorphic, abstract, etc.) In this way students were “forced” to intuit utilizing language, engagement, and representation.

Self-examination, self-reflection, and intuiting processes that supported conceptual ideation, student outcomes reflected visual thinking ability. These processes successfully supported the translation of inner-dialogue with facility through all 3 project phases. Student outcomes positively support the idea that visual intelligence can be developed through self-reflection.

The results of the student survey supported the use of written and spoken language as part of the process. Students appreciated the use of written language as part of the composition in Phase 2. Quoted from students, "Written phrases made the project much more complete because even if the work was unclear, we could rely on the phrases." and "Yes, because we got to add more to ourselves than just what the pictures portrayed." Students were able to identify and understand the use of conceptual language and the transference to symbols representation. Students did not believe that the use of language supported their translation from Phase 2- Self-portraiture to Phase 3 – 3-D. Quoted from student response, "It only [helped] did indirectly with how it related to the shapes chosen in the 2-D forms."

Regarding the conceptual design approach (character, geometric or thematic), students were often unsure. Many identified both the character approach and the organizational concept. This particular comment from students indicated confusion, suggesting that they did not correlate conceptual qualities with character concept. Students indicated that similar elements (shape, line, color, etc.) repeated themselves throughout their work: "a lot of organic shapes kept showing up in the [different] stages of my project."

A student comment that supports the premise of development of self-determination through the process states very succinctly, "My personal qualities of organization (compulsively), rigidity, perfectionism, etc. were expressed in the portrait I choose to explore in 3-D [phase 3]. These were expressed using mostly straight lines and hard edges, and tightly organized compositional elements. I became more aware of how these qualities affect my work and the duality of the positive and negative sides of my personality."

The overall experiences for students and instructors in this series of projects support correlation between self-reflection and the ability to engage the design process, particularly concept development. "Visual thinking" (Findeli. 2001) skills developed to a greater or lesser degree in nearly all students.

Engaging self-reflection and self-image appear to positively impact students development both intuitive processes and personal autonomy.

Open and supportive Interaction with students and instructors fostered self-determination. Studio culture encouraged growth reinforcing the idea of process as good, necessary and appropriate. Sheldon's research follows, "people who act for self-determined reasons within a given behavioral domain, or orient toward the environment in an autonomous way, function optimally." (p. 26)

In closing, student Katie Thome, whose paraphrase of Watts' quote about defining self was like biting one's own teeth, finished a very successful series self-interpretive with a very large smile.

References

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**Edward Hopper in Virtual Reality:
A Student Project in Advanced Computer Applications**

Integrating multiple forms of digital media throughout the design process is an important skill for design students. A critical part of succeeding in this is a student's ability to think creatively about how digital media and computer programs might be used to solve a design problem.

Students in a class for advanced computer applications explored this process through a project where two-dimensional and three-dimensional design problem solving skills were challenged. The project required students to select one painting by the artist Edward Hopper, reflecting either an outdoor or indoor architecture-related scene. Students then recreated this scene using a three-dimensional computer modeling program. Once the scene was modeled an image of the scene was produced, representing the same view as the original Hopper painting. Using Adobe Photoshop, students worked with various techniques to manipulate the image, recreating the sensory and visual qualities of the original painting. Once students were satisfied with their image, they produced a hard copy using digital printing techniques.

The integration of media and design processes throughout this project allowed students to exercise numerous skills. They analyzed a two-dimensional image in detail to understand how that image would be recreated in three-dimensional space. They learned basic three-dimensional modeling, lighting, and material techniques, followed by an introduction to graphic editing. Additionally, students were introduced to basic digital printing techniques to produce a high-quality image for presentation. As a whole, the project was very successful. Students had fun and enjoyed the creative challenge of using a variety of computer programs.

IA 470: Advanced Computer Applications in Interior Architecture

Spring Semester 2005-06

Project Three: Edward Hopper in Virtual Reality

OBJECTIVES

- To continue working with VIZ to create a three-dimensional virtual architectural environment from an existing two-dimensional image.
- To learn advanced digital editing and graphic design tools with Adobe Photoshop.
- To learn how to integrate Photoshop as part of the virtual design process with Autodesk VIZ.
- To learn a basic digital printing process from Photoshop with studio plotters.

INSTRUCTIONS

Part One: Select (from the images provided) one painting from the artist Edward Hopper. Write down the painting name, original size, date, and original medium. Find this image in a book (or make a high-quality color photocopy from the class book) to use as your guide for this project.

- Using Autodesk VIZ, reproduce the environment shown in the painting. Pay close attention to detail and try to be as specific as possible. *You do not need to include people in your environments.*
- Create **your own materials** in VIZ that closely represent the materials shown in the image.
- Light the environment as you see it represented in the painting.
- Create a camera to show the view presented in the painting.

Render this view as a still image with a size no smaller than 8" x 10" (you may choose from: 8 x 10, 9 x 12, or 11 x 14) **IMPORTANT: BE SURE YOUR IMAGE SIZE IS PROPORTIONALLY RELATED TO THE ORIGINAL IMAGE TO MAINTAIN THE CORRECT ASPECT RATIO.** Make your resolution no less than 300 pixels/inch. The following guide will help set up your *Render View* in VIZ:

8 x 10 = 3000 pixels wide x 2400 pixels high

9 x 12 = 3600 pixels wide x 2880 pixels high (actual size will be 9.6 x 12)

11 x 14 = 3300 pixels wide x 2640 pixels high (actual size will be 11 x 8.8)

Render your still image as a .TIFF file (render to file) **Save this image.**

Part Two: Using Photoshop, manipulate your image to further enhance its quality. Try to represent the character of the original painting as much as possible. You might play with various filters, color adjustments, brush strokes, etc, to enhance the color and material qualities of the VIZ image.

- **Save your work on a REGULAR BASIS.** You may want to save different versions of the file as you work further on the project.

Part Three: Source a high-quality paper (examples will be shown in class) and plot your image on one of the plotters in the IA studios. You might experiment with paper types and plotters to further refine the image quality and color. (We will go through this process in class)

Trim your final image if needed. Fold a large piece of blank paper and carefully store your image inside to avoid scratching the printed surface.

NOTE: FILES FOR THIS PROJECT MAY BECOME QUITE LARGE. RENDER TIME FROM VIZ MAY BE LONG. BE PREPARED TO SAVE YOUR WORK ON A CD OR INDIVIDUAL DISK AND IN MULTIPLE PLACES (SUCH AS YOUR H-DRIVE FROM SCHOOL AND PERSONAL COMPUTER HARD DRIVE).

Peggy Honey

Critique: Persuasive, Not Abrasive

The process of critique is an integral component of interior design education. Throughout each studio project the instructor guides the student's progress through multiple layers of criticism. Feedback may be as simple as the daily desk critique, or more structured as in a peer review, group critique or a final juried critique. Because of critique's impact on the learning process, it is imperative that the educator be skillful in making the most of each student/teacher interaction.

Clearly students respond to criticism in varied ways - some seek it while others try to avoid it. The instructor, who holds the power in the interaction, must walk the delicate line between being abrasive or being persuasive, between being honest and helpful, or simply being brutal. Getting the balance right for each individual will always be a challenge, but as educators, can we help by creating an environment where criticism can be positively received, internalized and applied?

This teaching forum will focus on communicating criticism in ways that help the student feel safe and respected. While some may argue that unflinching, blistering criticism prepares the student for the "real world," research on effective communication shows that when someone receiving feedback begins to feel unsafe for any reason, they are unwilling to believe and, consequently, learn from what they are being told (Patterson, et al. 2002).

Drawing upon literature from the design, education and business disciplines, the author will outline a process that facilitates an effective interaction between learner and teacher.

Patterson, K., Grenny, J., McMillan, R., & Switzler, A. (2002). *Crucial Conversations: tools for talking when stakes are high*. New York: McGraw-Hill

Critique: Sharing Ideas that Work

The author proposes that this Round Table discussion follow up the author's Teaching Forum on communicating effectively during critique. Experienced educators recognize that it requires a wide range of teaching skills and techniques in order to be an effective studio instructor. Learning what works for others and, in turn, sharing what works for you can enlarge the repertoire of skills and improve one's effectiveness as an educator. It is hoped that this Round Table will provide opportunities for all participants to gain from the varied experience and expertise of each other.

The author will facilitate the discussion by asking questions about typical but sometimes difficult instances of critique in the studio. For example,

“What techniques have you found successful in dealing with:

- the student who hides their work and resists the daily crit?
- the student who monopolizes your time with endless questions?
- giving enough help, but not so much that the design is inappropriately influenced?
- the student who has just totally missed the point in their presented project?
- the student who is defensive and justifies what they've done rather than listening and being teachable?”

Additionally, the participants might share techniques for making peer criticism more meaningful, or ideas for helping class members stay involved in the large critique and to apply the criticism offered to others to their own work.

While the author will facilitate discussion, it is hoped that the participants will feel free to pursue related questions of personal importance.