



Global Design Perspectives Conference Abstracts

Interior Design Educators Council
Southwest Regional Conference
Norman, Oklahoma
November 2 – 4, 2006

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(Front Cover Image Source: Globalization: Culture and education in the new millennium by Marcelo Suarez-Orozco, Desiree B. Qin-Hilliard (ed.), (c) 2004 The Regents of the University of California, Published by the University of California Press)

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Categories of Submission

Submissions for the conference were made in the following categories and formats:

- ◆ paper
- ◆ presentation
- ◆ poster
- ◆ teaching forum
- ◆ roundtable

Paper

A paper is characteristically formal in structure and format. The author(s) develops and delivers substantiated theories or studies from which findings are presented that provide insight into a topic advancing the body of knowledge in the discipline. A paper is based on well-developed inquiry about interior design theories, methods, processes, teaching or practice issues, etc. The audience provides the author(s) with critique and feedback that may lead to reflective thinking on the issue, refinement of the work and subsequently dissemination of the information. If a topic is fully developed with suitable background and systematic inquiry, then "Paper" is the appropriate submission category. Time: 30 minutes including questions.

Presentation

Topics include presentation of empirical or design/research findings, exploration of educational method(s), theory development, critical analysis of designed environments, or similar subjects. The goal is to stimulate discussion on a relevant topic of interior design. The audience exchange stimulates creative and critical inquiry to enable the author(s) to advance the idea. If an idea is a new topic, an exploratory idea, an application, or a subject that is experimental in nature, then "Presentation" is the appropriate submission category. Time: 30 minutes including audience interaction.

Poster

While typically similar to papers, posters are intended to foster one-on-one exchange between members, offering experiential interaction and providing visual images as stand-alone information. The author(s) develops appropriate visual information that expresses the idea or tracks a process relevant to interior design topics in teaching, method/process, theory, practice, etc. Each poster will be allocated a 36" tall x 48" wide floor or table space and should be provided with mechanisms to stand upright in either location.

Teaching Forum

The author(s) will give a five-minute presentation describing innovative teaching methods, ideas, or projects.

Roundtable

Perspectives are presented on a topic identified by the moderator and responses are generated to provide diverse perspectives on issues of interest and importance to the membership. Time allocated to roundtable discussion is 20 minutes including discussion.

CONFERENCE PROGRAM

Thursday, November 2, 2006

- 5:00 – 6:00 p.m. Registration, **Sam Noble Museum**
- 6:30 p.m. Sam Noble Museum for Welcome Reception Wine and Cheese
- 7:00 p.m. Welcome Address – Dr. Nancy Mergler, Senior Vice President and Provost, University of Oklahoma.
- Opening Address - In Search of 'We': Connecting Communities Thru Design by Dr. Chris Howard
Max and Heidi Berry International Programs Chair, Associate Director of the International Programs Center, Vice President for Strategic & leadership Initiatives and Director of the Honors College Leadership Center at the University of Oklahoma

Friday, November 3, 2006

- 7:30 – 8:30 a.m. Breakfast, **Main Food Court**
- 8:30 – 9:30 a.m. Keynote Address: Designing The Multicultural Cultural Interiors of Capitalism and Power by Dr. Nnamdi Elleh
Professor of Architecture, University of Cincinnati Professor at the University of Cincinnati College of Design, Art, Architecture and Planning. Dr. Elleh was a Samuel Ittleson Fellow at the Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington, D.C. Author of African Architecture, Evolution and Transformation and Architecture and Power in Africa.
- 9:30 – 10:15 a.m. Papers
- Jani – Teaching Non-Western Design to Provide Global Perspectives: Lessons Learned
- Asojo – Community, Technology, and Environment: Cross-Cultural Design Collaborations via Distance Learning
- 10:15 – 10:30 a.m. Break/View Posters
- 11:15 – 12:00 p.m. Papers
- Powell – Edward J. Wormley: A Mid Century Modernist with a Global Perspective
- Jani – “But Tell Me: What Our Past Has to do With the Present and the Future? A History Teacher’s Journey to Create a Link to the Past and a Bridge to the Future.
- 12:15 – 1:30 p.m. Lunch, **Main Food Court**
- 1:30 – 1:45 p.m. Teaching Forums – Collier and Peggram – Teaching Volumetric Elements through Prefab Housing Design for Hurricane Victims
- 1:45 – 2:30 p.m. Paper – El Kharbawy – Bridges Across the Abyss: Remembering

Sandra Teague

Presentation – Wilson – The Seattle Public Library: A Signature: Building Casts a Global Web Over a City and Institution

2:30 – 2:50 p.m.

Paper – El Kharbawy – Modernity for the Poor: Paradigms of Environmental Design in Developing Countries

3:00 – 3:15 p.m.

Break/View Posters

3:30 – 4.30 p.m.

Tour of Goff House in Norman (Ledbetter House)

6:30 p.m.

Dinner at 747, Campus Corner

Saturday, November 4, 2006

8:00 – 9:00 a.m.

Breakfast, **Main Food Court**

9:00 – 9:45 a.m.

Presentation – Wallack, Webb – Suggesting new title: Stress at the End: Influences on Senior Student Expectations

Presentation – Collier – Teaching Design Through Student Travel

10:00 – 10:15 a.m.

Break

10:15 – 10:30

Presentation – Edwards – Creating Place: A Studio Methodology to Enhance a Global Perspective

10:30 – 12:00 p.m.

Business Meeting and Awards

12:30 – 3.00p.m.

Lunch at Oklahoma City Art Museum and Tour of OKC Memorial with Hans Butzer, OKC Memorial Designer

Welcoming Address

Dr. Nancy L. Mergler, Senior Vice President and Provost
University of Oklahoma

Opening Address

In Search of 'We': Connecting Communities Thru Design

Dr. Chris Howard, Max and Heidi Berry International Programs Chair, Associate Director of the International Programs Center, Vice President for Strategic & leadership Initiatives and Director of the Honors College Leadership Center at the University of Oklahoma

Keynote Lecture

Designing the Multicultural Interiors of Power and Capitalism

Dr. Nnamdi Elleh, Associate Professor of Architecture
School of Design, Architecture, Art & Planning (DAAP), University of Cincinnati

PAPERS

Teaching Non-Western Design to provide Global perspectives to Our Students:

Lessons Learned

Vibhavari Jani

Louisiana Tech University

Purpose

A recent survey of IDEC¹ members suggests that non-Western² perspectives are not given importance in the Western Interior Design curricula³. The author believes that our students learn these social biases early on from the society they live in. The educational institutions they attend validate these biases by ignoring non-Western perspectives. These biases create social injustice⁴, discrimination, hatred and fuel conflicts in the world. The author believes that if educators provide non-Western perspectives in teaching, these biases can be decreased. To test this belief, the author started providing non-Western perspectives in design courses to see if it can really change students' perception about non-Western cultures. The purpose of this paper is to document author's efforts to introduce non-Western perspectives in design education to decrease biases. In this paper, the author will discuss methodologies employed to introduce a non-Western culture and results of author's efforts, observations and findings.

Process

¹ Interior Design Educators Council

² The author defines "non-Western" as cultures outside of western European tradition. Discussions about non-Western design education began at the 1986 IDEC meeting. 20 years later, authors' survey on this subject suggests that the status of providing non-Western perspectives in interior design curricula is a mix of progress and frustration.

³ Many universities today organize study abroad programs for their students to provide "global perspectives," yet very few offer programs in Asia and fewer still, provide dedicated courses on Non-Western traditions. Even the interior design textbooks do not provide in-depth information about Non-Western cultures and its contribution in the field of art and design, non-Western Design projects and designers.

⁴ The term "social justice" was coined by the [Jesuit Luigi Taparelli](#) in the [1840s](#), based on the teachings of [Thomas Aquinas](#). Social justice is a concept that describes the advancement of society towards a just world.

To create interest in non-Western cultures, author decided to expose students to India⁵, and how Indian people live, work, and embrace life. The goal was to create awareness in students regarding Indian culture, architecture, and design philosophy. With the help of the University, the author developed various design exercises, exhibitions (Please see *attachment 1* for photos of “Discover India” exhibition), a dedicated course on “The Arts and Culture of India,” and designed a month long series on India⁶. (Please see *attachment 2* for the posters and schedule of events.)

Efforts

The author developed an exhibition design (Discover India) project for design students to provide form and place making experience utilizing Indian design philosophy. This assignment was divided in three components: an Exterior Bazaar⁷ including an Entertainment Stage⁸, a large Exhibition on Indian Art, Architecture and Culture and an Inter-Faith Temple⁹. Through this design exercises, author wanted to teach how all five senses can be stimulated to provide tectonic, visceral and sensory experience.

The author also designed and installed “India: My Country, My People” and “Textiles and Costumes of India” exhibitions at the local public library to create awareness about Indian Art, Architecture, and Culture.

With the help of the University, the author developed a month long symposium¹⁰ on India and various departments sponsored cultural events including an Indian Classical Music Concert, a Lecture Series on India¹¹, a Movies Series¹² and a Brown Bag Lunch Series¹³.

⁵ The University is sponsoring a series on China this year (2006-2007). The selection of India was based on several factors, including India’s cultural diversity, emerging economic power, its size, its democratic government, and the sizable Indian student enrollment at the University.

⁶ The Series was called: “*Shaping the 21st Century: Focus on India.*”

⁷ The Idea was to recreate an Indian street depicting “bamboo bazaar⁷” where Indian food⁷, grocery and artifacts could be sold.

⁸ Entertainment stage was designed for Indian performers who can perform music and dances on the stage near the market. Music from both North and South India was performed to show the country’s cultural diversity, as were the dance varieties including very popular Punjabi Bhangara a folk dance from the state of Punjab.

⁹ Interfaith temple was designed to represent the five major religions of India.

¹⁰ The Symposium was called: “*Shaping the 21st Century: Focus on India.*”

¹¹ A historian, a writer, and a management consultant were invited to talk about current issues on India.

¹² Classic and contemporary movies were shown.

The author also developed a new course “The Arts and Culture of India¹⁴.” Students read Indian literature, listened to Indian music, cooked and tasted Indian food, attended symposium on India so that they can experience every thing India has to offer.

Methodology

The author employed Kolb’s experiential learning, reflective thinking, active learning, abstract conceptualization (Kelly, C., Kolb, D., 1997), and experimentation methods to engage students in design, discussions and critically thinking about India, but most importantly, thinking about their own values, faith, and philosophy of life and design to compare it with Indian values so that they can understand the similarities and differences between the American and Indian culture.

The experiential learning theory (Kelly, C., Kolb, D., 1997) includes associative real life situations and the use of critical reflection as a learning tool¹⁵. The active learning¹⁶ (what Kolb termed as concrete evidence) involves direct exposure and interaction to a real-life situation. The reflective observations¹⁷ include reflection on the “real-life” experience. Thus, learning begins with an experience, continues with reflection, and leads to action. It provides learning viewed as a practical component of life. During abstract conceptualization¹⁸, students draw conclusions about the real-life experiences. In the last phase, active experimentation, those conclusions are tested¹⁹. (Please see *attachment 3* for teaching tools utilized by the instructor.)

¹³ In house experts and professors talked about their travel, research and professional experiences in India.

¹⁴ To reach large strata of the student populations, this course was open to all Honors students of the University.

¹⁵ Kelly, C., Kolb, D., (1997). The theory of experiential learning and ESL. The Internet TESL Journal, 3(9), 1-5.

¹⁶ Kolb, D. A. (1984), Experiential learning experience as the source of learning and development. Englewood Cliffs, New Jersey: Prentis Hall.

¹⁷ Kelly, C., Kolb, D., (1997). The theory of experiential learning and ESL. The Internet TESL Journal, 3(9), 1-5. Kolb, D. A. (1984), Experiential learning experience as the source of learning and development. Englewood Cliffs, New Jersey: Prentis Hall.

¹⁸ Kelly, C., Kolb, D. (1997). The theory of experiential learning and ESL. The Internet TESL Journal, 3(9), 1-5. Kolb, D. A. (1984), Experiential learning experience as the source of learning and development. Englewood Cliffs, New Jersey: Prentis Hall.

¹⁹ Nussbaumer, L.L., & Guerin, D. A., (2000). The Relationship between learning styles and visualization skill among interior design Students. Journal of Interior Design, 26(1) 1-15. Dickinson, J. (2004), Nursing Home Design: A student Challenge and Call for Change. Journal of Interior Design, 30(3) 31-55.

Observations

The author observed that initially the design students²⁰ were very excited about the opportunity to design an exhibition on India thinking it would provide opportunities to select textiles and artifacts for the exhibition, visit with Indian families, taste Indian food, celebrate Indian festivals and watch Indian movies. Their enthusiasm started fading when they realized the amount of research, and time required to understand Indian design philosophy, architectural components and systems, and testing their ideas and materials. Students realized how much work was involved in inventory and cataloguing items, construction and installation of exhibits utilizing the Indian materials. They also realized that their preconceived notion about what constitutes an “exhibition” did not work, and thinking outside of the box to provide culture specific solutions for this exhibition proved to be difficult for them²¹. In the end, they decided not to install the exhibition.

The students in “*The Arts and Culture of India*” course²² were very excited about learning about Indian culture. They wanted to be challenged intellectually, spiritually, emotionally, and physically and wanted to attend India Symposium programs to learn every thing about India as it gave them the opportunity to experience India in their own environment. They discussed their spirituality, religious beliefs, and faith and compared it with the Indian students on campus to see how Indian people live in harmony with each other despite diversity of religions. The author also found that these students liked hands on experience on how to build/construct their ideas utilizing the culture specific materials available to them because these experiments made them understand materiality, tectonics, and other design related issues quickly.

End Results

The author adapted creative expression as a tool for learning and encouraged students to think aloud, create, and perform. End results?: an art student produced paintings about her feelings and reflections about India, an architecture student designed and produced an Indian chair, a psychology student produced a quilt, a history student embroidered a sari(six yards of

²⁰ This class was offered to only Interior Design majors.

²¹ The students initially designed this project individually and proposed very ambitious schemes but these proposals were very decorative based, when asked to pair it down and work in groups, couldn't make unanimous decisions and did not investigate other alternatives for the exhibition design after their initial design conception. The precedent studies locked them into thinking this project as museum design project rather than an exhibition design project. The inter-faith temple group felt it was too simple a project and couldn't provide another dimension to their design, while the exhibition design group split because of disagreement and unwillingness to complete the project by few of the students. Only exterior bazaar group kept their enthusiasm until the end and produced construction drawings for installation of the Bazaar.

²² This was an honors class, open for all disciplines and departments of the university.

fabric!), an interior design student researched, learned and performed Indian dance, a graphic design student produced a book on her findings on India. Every one enjoyed discussing, debating and expressing their opinions in a creative manner!

Since the exhibition project was not completed by the design students, the author designed and installed the “*Discover India*” exhibition. Approximately 1400 people graced the exhibition opening and appreciated the efforts and the message of the exhibition and the tranquility of the inter-faith temple²³. The author collaborated with the local public library to enhance these programs and gave lectures on Indian art, architecture and textiles. The author also offered Indian cooking classes and held Indian story time session for the local children at the library²⁴.

The course on “*The Arts and Culture of India*” was very successful and gave the author hope that there might be peace in the world someday! *The India Symposium*²⁵ was very well received and supported by the University and local community.

Findings

1. Author found that when encouragement and prodding does not work in generating discussions, provoking works well! Introduce controversial opinion/s to get attention: it breaks the ice and generates great debates and fruitful discussion!
2. Encouragement works better with young minds than enforcement of the rules. Be open and approachable so that students can offer suggestions to improve their learning experiences. Boast about their achievements as often as you can. It helps in improving their attitude and learning ability. Provide pointers to improve their weaknesses and strengths, encourage them when they are trying to improve their weakest skills and appreciate their efforts when they are trying something new.
3. Introduce Non-Western perspectives in an interesting manner. Show them that the whole world is theirs to explore, and they would like you to organize study abroad programs!
4. Do not change agreed upon deadlines, accept late or lesser quality work, discuss your design biases with students. Last, but most important: do not expect change to occur quickly. It takes time to change attitudes and get desired results. Don't give up!

²³ Interfaith temple provided a sensory feast of incense, lamplights and flowers.

²⁴ These activities will not have been possible without the help of the local Indian Association.

²⁵ The India series was sponsored by the Universities academic affairs office, student affairs office, the history department, the English department, the School of Architecture, the College of Liberal Arts, the College of Administration and Business, the International Student Organization, the Indian Association of North Louisiana, the Association of Indian Students, the Student Government Association, the McGinty Trust, the Lambda Rho chapter of Phi Alpha Theta, and the American Foreign Policy Center.

Conclusions

The author found that exposing students to Indian culture helped in opening students' hearts and minds to see things from different perspectives²⁶ and resulted in generating respect for Indian culture and diminishing biases. Without being exposed to other cultures, students live in a cocoon, limiting their personal and professional growth. Educators should sensitize student to think about a global environment where all cultures have something to offer, and encourage them to think critically about their own values, culture, way of life and their built environments and then compare it with other cultures. These efforts in long run demystify assumptions and misconceptions about what constitutes a proper way of life and leads to decreasing and slowly eliminating biases. Providing a global perspective on design and encouraging students to think out side the box opens their minds to accept similarities and embrace differences of various cultures and makes them think about and understand another human being's point of view and to observe, think and reflect before reacting to different ways of life and living. This kind of tolerance, in long term will open their minds to embrace differences that exist in various cultures and be ready to listen and implement changes that are necessary to live in harmony with one another.

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²⁶ Author asked students to observe the specific visual characteristics of objects and places unknown to them to show how they relate and interact to form the aesthetic quality of the visual environments in hope that some day they will see the bigger picture too.

Kolb, D. A. (1984), *Experiential learning experience as the source of learning and development*. Englewood Cliffs, New Jersey: Prentis Hall.

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Hamilton C. & Parker C. (1997). *Communicating for result: A guide for business and the professions* (5th ed.). Belmont, CA: Wadsworth.

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Attachment 1. Photos of Discover India Exhibition.

Shaping the 21st Century: Focus on India

Monday, March 13, 2006–April 11, 2006
 Hale Hall
 4-7 pm: Opening of “Discover India Exhibits” and social

Tuesday, March 14, 2006
 George T. Madison Hall, Rm. 105
 6 pm: Film screening—Gandhi

Thursday, March 16, 2006
 Student Center, Rm. 223
 7 pm: Lecture—“The Economy of India”
 Azita Persechini, Florida Atlantic University

Monday, March 20, 2006
 International Student Office, Toliver Hall
 12 pm: Brown bag lunch with Mitch Kern, Assistant Professor of Photography

March 20, 2006–April 20, 2006
 Toliver Gallery (2nd floor, west end)
 1-5 pm: Opening of photo exhibition by Mitch Kern
 “Pieces of India” and reception

Tuesday, March 21, 2006
 George T. Madison Hall, Rm. 105
 6 pm: Film screening: Jaisagar

Friday, March 24, 2006
 Student Center, Rm. 223
 2 pm: Presentation—“Music of India”
 Stephen Slawek, University of Texas at Austin
 8 pm: Reception

Monday, March 27, 2006
 International Student Office, Toliver Hall
 12 pm: Brown bag lunch
 Tamara Powell, Assistant Professor of English

Tuesday, March 28, 2006
 George T. Madison Hall, Rm. 105
 6 pm: Film screening: Devdas

Thursday, March 30, 2006
 Student Center, Rm. 223
 7 pm: Lecture—“Literature of India”
 Deepika Ghani, Emory University

Monday, April 3, 2006
 International Student Office, Toliver Hall
 12 pm: Brown bag lunch
 Václav Jiráň, Assistant Professor of Interior Design

Tuesday, April 4, 2006
 George T. Madison Hall, Rm. 105
 6 pm: Film screening: Rang De Bassari

Thursday, April 6, 2006
 Student Center, Rm. 223
 7 pm: Lecture—“India and Pakistan”
 Timothy Hoyt, Naval War College

Monday, April 10, 2006
 International Student Office, Toliver Hall
 12 pm: Brown bag lunch
 Dr. Samuel Diaz, Assistant Professor of Computer Science

Tuesday, April 11, 2006
 Main Roof of the Student Center
 4-7 pm: International Student Organization
 Food and Cultural Festival

Louisiana Tech University

Sponsored by: Department of History, Department of English, School of Architecture, School of Art, College of Liberal Arts, College of Administration and Business, International Student Office, Student Organization Committee, Office of Academic Affairs, SAGEWAY Trust, Louisiana Philharmonic Orchestra, Phi Alpha Theta, American Foreign Policy Center, Honors Program, Association of Indian Students, Indian Association of North Louisiana, International Student Association, SOA

Attachment 2. Poster and schedule of events for Symposium on India.

The author incorporated following teaching tools for various projects:

Site visits: Students were encouraged to visit Indian families in town to view Indian Interiors, art objects, costumes, textiles and taste Indian food.

Interviews: Students were encouraged to interview Indian students on the campus to gain better understanding about Indian culture, religions, and way of life.

Reflective Thinking: For both course, students were required to keep a journal that allowed them to reflect on their active learning experiences. The journal was used as a tool to document observations and provided a medium in which students could think critically about their real-life encounters. Sketching was encouraged, so was cuttings from art, architecture, interior design and other magazines. The students were asked to express their feelings, likes, dislikes, document their ideas to facilitate reflective thinking. Most students diligently followed instructions and enjoyed keeping a journal of their thought process, feelings and observations and used it as their source book for ideas, materials and information about India.

Literature Reviews: Students were encouraged to review variety of literature, including books on Indian art, architecture, culture, religions, literature, philosophy to expose students to various aspects of India and Indian perspectives. Specific reading assignments were given before each period/ topic was introduced to provide information to students, increasing their

involvement and interest in particular period/topic. The use of library, Internet, and personal resources were encouraged for research. Depending on their interests, students read “In Light of India” essays on India by Octavio Paz, “Siddhartha” by Herman Hess, “Gitanjali” poems by Rabindranath Tagore, “Passage to India,” “Art and Architecture of India.” This led to interesting discussion at times!

Creative expression: The author abandoned the research paper format and adapted creative expression as a tool for learning. Students were encouraged to think, create, perform and students enjoyed doing so. Every one enjoyed discussing, debating and expressing their opinions in a creative manner! Students first individually and later on in a team environment designed 3 different exhibition components: exterior bazaar and an entertainment stage, an exhibition on Indian art, architecture and culture and a temple to show unity and diversity of the religions. The design process allowed students to apply the knowledge gained through various methods described above in their final designs, thus encouraging them to actively propose ideas to change peoples’ misconceptions about India.

Audio-visual presentations: The author introduced presentations incorporating audio & video clips to simulate students’ interest. Author showed movies, played Indian music, and encouraged students to review art, architecture, design and painting books, touch textiles, experiment with various mediums to express their feelings.

Celebrate Festivals: Students were encouraged to celebrate Diwali, a festival of light so that they can compare how Indian festivals are celebrated, and can be exposed to Indian customs, traditions, and especially art and music that is such an inherent part of Indian life.

For “The Arts and Culture of India” Course, the author utilized combination of lecture/discussion: Author encouraged active participation of students by posing controversial questions, asked students’ opinions after showing visuals, encouraged students’ comments, and fostered an open, friendly environment where students can provide their feed back of their likes, dislikes, discuss their views, compare and analyze information provided by the author.

Community, Technology, and Environment: Cross-Cultural Design Collaborations via Distance Learning

Abimbola Asojo
University of Oklahoma

Introduction

This paper illustrates how distance learning is utilized to breakdown geographical barriers and expose design students to cross-cultural and global issues. Two design studio collaborations with Technikon, a South African institution and a British client of Nigerian descent from 2001 to 2005 are discussed. The first project occurred between spring 2001 and 2002. Interior Design students engaged in an affordable housing design in Africa via video-conferencing with an institution in South Africa. The project required students to design affordable housing in response to problems identified in slums and squatter settlements in South Africa and Nigeria. The second project occurred in fall 2005. A design studio involved students designing the lighting for a house in Nigeria via web-conferencing for a British client of Nigerian origin. The goals of the projects were to expose interior design students to cross-cultural and global design issues via distance learning technology.

Global Design Discourse

For the past decade, higher education has experienced increased emphasis upon internationalism and learning in a global community (National On-Campus Report, 2004). In a report titled *Building Community: A New Future for Architecture and Practice* sponsored by the Carnegie Foundation for the Advancement of Teaching, Boyer and Mitgang (1996) note “the need for inclusiveness is more urgent than ever. Repeatedly, we were told by practitioners and educators that much of the future of the profession lies beyond U.S. borders, in developing nations and in non-Western cultures” (p. 96). Furthermore, Leigh and Tremblay (2002) note “Globalism, a comprehensive consideration of events, actions and consequences, is affecting the interior design profession whether interpreting clients needs, designing and planning diverse spaces, specifying products, or constructing the interior built environment” (p. IV).

Discussions about international design education began in the 1986 Interior Design Educators council annual meeting. Fairbrass and Harris (1986) encouraged interior design educators to integrate international activities into their classrooms by exposing students to other cultures, their history, and life styles. The fall 1994 Futures roundtable in Chicago, Illinois consisted of 16 participants representing interior design practice and education who met to determine trends in the profession (Hasell & Scott, 1996). The resulting list included areas such as technology, art and culture, education, the environment, and business. Global cooperation, business values, cultural diversity, and technology were noted as important areas to be addressed by interior design profession (Hasell & Scott, 1996). All these trends suggest the increasing need to engage interior design students in the global design discourse.

Virtual Environments and Global Design

The cross-cultural collaborative design projects discussed in this paper evolved from the idea to engage students in design exploration within global contexts. Technology is utilized as a means to overcome the inability of students to visit settings overseas to experience the design problem firsthand. The goals of the projects were to develop an understanding of virtual learning environments and investigate how such environments enhance student learning about cross-cultural and global design issues despite geographical barriers.

Affordable Housing in South Africa and Nigeria

In spring 2001 and 2002, interior design sophomore students were involved in designing affordable housing in response to issues identified in low-income communities in South Africa and Nigeria. Students were given the option to select any of the five settlements studied; Browns farm, Crossroads, Kyaelitsha, Agege, and Makoko. In the initial design stages, video-conferencing sessions were held to critique the schematic sketches. The major critiques noted at the sessions were that the initial sketches developed by the students focused rarely on traditional influences. Rather, students based a lot of the stylistic influences on the Cape Dutch architectural style of the apartheid government in the case of South Africa and on the British colonial influences in the case of Nigeria. A lot of the traditional architectural styles and influences in South Africa and Nigeria are undocumented and were thus difficult for students to research. After the video-conferencing session, the student redesigned their proposals after recognizing the need to respond to the cultural, social, climatic, and material technology issues discussed and elaborated upon by the South African team during the video-conferencing session. The final designs were presented and critiqued in a final video-conferencing session with interior design students, architecture students, and faculty of Technikon, South Africa.

Lighting Design of House in Nigeria

In fall 2005, interior design third year students were involved in designing the lighting for a house in Ibadan, Nigeria designed by the author. Prior to the first web-conferencing session, students were introduced to the project requirements, client information, and architectural drawings. Details about the project and architectural drawings in CAD were uploaded to learn.ou.edu, an online asynchronous teaching database. Students had a web-conferencing session with the client at the inception of the project. In the web-conferencing session, students learned more about the client, Nigeria, and types of activities to be accomplished in the proposed building. The students had to familiarize themselves with the metric system, since that is the system utilized in Nigeria. Additionally, the CAD files they were given were drawn in metric, this facilitated their understanding of the metric system. The final designs were presented in a web-conferencing session with the client.

Summary

Cross-cultural collaborative design studio experiences are imperative for students who intend to practice in a culturally diverse nation and an ever-shrinking global village. The Affordable housing project in South Africa and Nigeria, as well as the lighting design of the house in Nigeria offered interior design students global learning experiences and the opportunity to

problem solve in different cultural settings. The process was facilitated through the use of video-conferencing and web-conferencing technologies. Current technological advances make projects like this increasingly easier to integrate in interior design curriculum. They provide international experiences for students who cannot participate in actual physical exchanges in foreign countries. Due to increased participation of the interior design program in distance learning, the University Information technology service plans to fund a long distance lab to be located within the college building.

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Figure 1 - Images from video-conferencing session



Figure 2 – Low-income prototypes designed by Interior design sophomores

**Edward J Wormley:
A Mid-Century Modernist with a Global Perspective**

Brian Powell

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Purpose

In the mid-twentieth century Edward J Wormley was considered a leader of modern furniture design and was featured in major publications alongside Eames, Bertioia, Nelson, and Saarinen. By the end of the twentieth century his renown had diminished into obscurity because of a number of factors. These same factors now contribute to his furniture reaching record prices and new acclaim. The purpose of this paper is to examine the factors that led to his initial success, how they pulled to his work into obscurity and how those same factors have created renewed interest in the man and his work.

Context

Edward J Wormley (no period) worked from 1931 until 1970 for the Dunbar Furniture Company, designing anywhere from 50 to 150 pieces per year. Dunbar rose from relative obscurity to prominence in the luxury furniture mass market propelled by Wormley's designs which straddled the line between traditional and modern, appealing to both groups. (Greenberg). Wormley created adaptations of historical furniture including the klismos and Hitchcock chairs, and his version of Richard Reimerschmid's 'chair for a music room,' is now a part of the collection of the New York Museum of Modern Art.

A comparison of his work with those with which he was considered equal reveals some of the reasons for his fall into obscurity. Studying the marketing, materials and forms, construction methods, cost, and context of his furniture contributes to an understanding Wormley's work. His designs were marketed to a high end mass market residential consumer. His materials were exotic and costly woods, his construction methods showed an understanding of woodworking techniques and fine craftsmanship, and his designs were costly. By contrast, his fellow mid-century furniture designer Charles Eames produced work that was democratic, innovative in construction methods, cost effective to produce and inexpensive, and was marketed to both the residential and commercial consumer.

Wormley produced several thousand furniture designs in limited production runs during the four decades when he was his most prolific. By contrast, Eames produced only a handful of furniture design during the same period, but in mass quantities. Because Wormley's work was expensive, produced in limited quantity and not immediately recognizable except to a highly educated design-conscious consumer, his work and his name fell into obscurity during the last part of the twentieth century. Following his death, the prices his designs achieved at auction reached stratospheric prices. Among design cognoscenti his furniture is highly desirable, because of the very reasons they fell into obscurity; limited production runs, quality craftsmanship, construction of rich materials, and obscurity.

Summary

The social climate at the beginning of the twentieth century is moving toward the traditional in terms of societal values. Wormley also considered his designs conservative, blending modernism with an understanding of history. The renewed interest in his furniture coincides with society's renewed interest in conservatism and tradition. Wormley's softly interpreted version of modernism is once again finding a place in the homes of consumers looking for modern designs that blend fine craftsmanship, rich materials, and an understanding of history.

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“But Tell Me: What Our Past Has to do With the Present and the Future?” A History Teacher’s Journey to Create a Link to the Past and a Bridge to the Future

Vibhavari Jani

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Issue

The history of Interior Design draws upon several different fields of scholarly study. It is based in architectural history but incorporates elements of the decorative arts, including paintings, sculptures, furniture, metal work, glass, ceramics, and textiles which are often collected and displayed separately²⁷. Yet, Interior Design History textbooks do not provide in-depth information about these elements or it’s history. Often, one has to refer to various books to find resources for one or all of these elements. Regardless to say, History of Interior Design is not an easy subject to teach or learn. It is no surprise that design students see Interior Design History as a burden and do not show much interest in learning about the past. How and why do they develop this attitude?

Purpose

The author believes that educators can play a crucial role in renewing students’ interest in history and felt the need to introduce innovative methods of teaching the age-old material. The author wanted to show direct connection between historic design and new innovation and wanted to encourage students to look beyond the surface and dig a little deeper to develop a healthy respect towards History. The author felt that if the educators can show that the historic designs has been the foundation for the new development that led to current ways of thinking about Design²⁸, students might see the connection of History with the new innovation in a modern context²⁹. To test these ideas, the author started experimenting.

The purpose of this paper is to document the author’s efforts to change the paradigm for teaching the History of Interior Design. In this paper, the author describes how junior and senior level Interior Design students were encouraged to avoid the stereo typical way of learning History in a CIDA³⁰ accredited program. The author will also discuss methods and tools utilized to pursue students to take interest in History.

Literature Review

It is a well known fact that the modern Masters were devoted students of historic design. Yet, the modern “less is more” philosophy may lead our students to believe otherwise. In his book “Interior Design,” Plie (2005) explains: “*The leaders of Modernism rejected the excessive decoration and imitative approach of the 19th century and rebelled against it*³¹” (4 -71), giving an impression that they didn’t respect the old traditions/styles. Pile (2005) also notes: “*In their*

²⁷ Pile J., (2005), Interior Design, New Jersey, Prentice Hall, 4-71.

²⁸ Pile J., (2005), Interior Design, New Jersey, Prentice Hall, 4-71.

²⁹ Pile J., (2005), Interior Design, New Jersey, Prentice Hall, 4-71.

³⁰ CIDA: Council for Interior Design Accreditation

³¹ Pile J., (2005), Interior Design, New Jersey, Prentice Hall, 4-71.

*rebellion against imitative design; over enthusiastic followers often seemed to encourage an indifference to historical study*³²” (4-71). This may be one of the reasons students think learning from the past is not important.

To confirm this suspicion, the author asked various students: “*Do you like historic interior environments?*” All most all students said that they did not. When asked why not? The reply was unanimous: “*excessive ornamentation.*” Most students felt that all old buildings, especially the interiors looked alike and therefore learning about Historic interiors was a “*waste of time.*” The author’s efforts to convince them that “History creates a link to the past and a bridge to the future” seemed too “metaphorical” and one student went as far as asking: “*But tell me: what our past has to do with the present or the future?*”

Process

To understand students’ dislike for history, the author conducted an informal survey³³. When students were asked: “Do you like to learn about historic facts?” most students said that they did not³⁴. When asked: “*Why not?*” Students confessed: “*it was hard to remember so many dates, styles/ periods, designers and who did what, when and why?*” They also confessed that they “*tried to remember this information for the exam and forgot it quickly.*” The author realized that the age old method³⁵ of teaching and testing contributed to this dislike. Author abandoned the testing method and developed creative assignments to rejuvenate students’ interest in history.

Methodology

The author proposed change in teaching methods and implemented solutions that were appropriate for the students. This paper will discuss:

³² Pile J., (2005), Interior Design, New Jersey, Prentice Hall, 4-71.

³³ The author performed this informal survey during the advising period. Each student was asked the same questions:

1. Do you like History? If yes: why? If not, why not?
2. What made you dislike it so much?
3. Do you remember any information you learned from your previous art and architecture history classes?
4. Do you like period based interior environments?
5. What changes would you suggest to improve your learning experiences and make it more interesting and attractive?

16 out of 20 students surveyed said they didn’t like history because of their previous instructor’s teaching and testing methods. All 20 preferred a different method of examination, and preferred hands on learning method better than memorizing dates and designers and re-iterating it on paper as multiple choice test method.

³⁴ At the author’s institution, students have to take two art and three architecture history classes before taking interior design history, so some of the information was redundant for them.

³⁵ The author admits, as a student, slides after slides with the same old information is boring to view and hard to remember. Multiple choice tests do not foster understanding of the subject matter. Testing memory of students regarding dates and styles is not an ideal way of utilizing students’ creative energy.

- The objectives and goals of these experiments. *(Please see attachment 1)*
- The instructional tools and methods utilized by the instructor and its impacts and effectiveness on students' learning. *(Please see attachment 2)*
- The creative assignments developed by the instructor and students' learning experiences. *(Please see attachment 3, 3A -3C)*
- Author's observations/findings. *(Please see attachment 4)*
- Lessons learned: "Dos and don'ts" when teaching the "History of Interior Design." *(Please see attachment 5)*
- Example of students work. *(Please see attachment 6)*

Summary

The author found journals to be very insightful, and a useful tool to measure the success of the teaching methods. The creative assignments proved to be helpful in generating interest in history. The teaching methods and tools described in this paper proved helpful in engaging students in debates, discussion, critically thinking about the past, present and future and helped in changing their preconceived notion about history and its contribution in the current and future innovations. Students became open to view and learn historic designs from many different perspectives.

Students read and reviewed literature, researched and discussed various periods, styles, architects and designers, influence of various religions, customs and its impact on design traditions, and construction and produced various innovative designs and insightful journals. Rather than dreading to come to the class, students seemed enthusiastic, and the author hopeful, and came out of the class invigorated.

The author found satisfaction in becoming a link to the past (historic designs) and a bridge to the future (young minds) and hopes that the lessons learned after 3 years of experimentation, will help other educators in infusing new enthusiasm in an old subject.

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Bridges Across the Abyss: Remembering Sandra Teague

El Kharbawy

University of North Carolina

Since September 11, 2001 the question of Islam and its culture has been thrust into world consciousness with amazing insistence. The gruesome, pathologically motivated suicide attacks and mass murder by a small group of deranged militants have convinced too many of us that large swaths of the globe are occupied by underdeveloped, incompetent, and doomed peoples whose cultures and civilizations are deeply opposed to the values of the modern world: democracy, and human rights-and that a "clash of civilizations" is, therefore, inevitable.

On the other hand, and after ruefully swallowing gross stereotyping of their cultures and identities by cartoonists and columnists for (what seems to be) centuries, Arabs and Muslims around the world are now reassessing their own culture and religious practices; alliances and allegiances that had for centuries been accepted uncritically and followed on faith are now being questioned and understood for their significance and purpose.

The result is an emerging consciousness which has given rise to an invidiously dogmatic ideological environment, a deeply forged and yet formidably convincing web of ideas both in the "East" and the "West" within which certain (sanctioned) cultural expressions find acceptance and recognition, while others do not.

This paper consists of two complementary and loosely related parts. The first section, which I will entitle "Islam and Modernity" consists of a few observations and a hypothesis about the interrelation between modernity and Islam. This hypothesis will serve as a theoretical framework for the second part which tells the story of a small group of American students at the who worked in a design studio last Spring to memorialize Sandra Teague, a graduate of who was killed on September 11, 2001 aboard the infamous flight 93.

My primary objective is to draw from the experience lessons for understanding the relationship between (Western) modernity and a rapidly changing Middle East, and for sustaining human interaction across the medium of cultural difference. A secondary objective is to draw scholarly and professional attention to the complex (yet habitually abstracted and simplified) human reality of people in the Middle East, and investigate their much needed contributions to a more modern, and civil world.

**Modernity for the Poor:
Paradigms of Environmental Design in Developing Countries**

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This paper examines the question of whether the emerging environmental agenda, and in particular the "Cradle-to-Cradle" paradigm put forth by William McDonough and Michael Braungart, can be productively thought of as the new, global paradigm for affordable design education and practice.

McDonough seeks to renew vows between the environmental movement and industry on the premise that their alliance can produce "smart design," and that "smart design" can promote social and economic development in an increasingly urbanized world while preserving life systems and maintaining environmental quality.

The revolutionary impact of this simple -and profound-idea on science, industry and design is undeniable. But with it came controversial schemes to turn C2C into a global doctrine (complete with a book, (nine) commandments, a community of disciples, institutional framework) with universal applicability. This is far more drastic in its effects and consequences. Equally radical are attempts to C2C, i.e., to promote it globally as a panacea (the paradigm) for every problem, everywhere, or as a "Second Industrial Revolution" which can produce wealth equitably, and good environments economically worldwide-brave propositions the global application of which is rife with many complexities.

Using recent and original data from the U.S., China and parts of the Middle East, I offer a different perspective. I argue that C2C (the modern environmental agenda in general) embodies the potential for a universal non-paradigm, an anti-ism loyal only to diverse, adaptable work, and economic only insofar as it applies indigenous wisdom, technologies and resources. Not an exclusive paradigm of set values determined a priori, but rather an inclusive, pragmatic set of practices which emerges a posteriori out of all the work created by designers at different times, places, and cultures in response to real, local conditions.

The Case of Egypt

At base I argue that the authority of intellectuals, governments, corporations or scientists cannot succeed in selling a "Second Industrial Revolution" globally, unless they remember and act on the individual experiences of others. One personal experience clarifies this thesis fully. Traveling with a throughout Egypt this summer, I saw many villages with no drinking water, open sewage streams in the streets, and people burning garbage to produce smoke to repel the flies and mosquitoes. My friend (who is a design professor at Cairo University) tells me that more and more Egyptians leave their villages for the illusory opportunities of modern living (in metropolises such as Cairo, Alexandria, and other big cities). Of course, as they do so, they give up the wisdom of generations of forebears in living sustainable lives; they rely on new types of resources and skills for modern living, foolishly lavish consumption and in many cases the results are unfortunate.

Just recently, a published paper from one of Cairo's more prestigious university hospitals links increasing cases of lung cancer and fibrosis to long-term exposure to asbestos dust. Egyptians know this, yet, the asbestos industry continues to soar in Egypt (growth in 2004 was estimated at 28%)-and the construction industry remains a huge sector of the Egyptian economy.

Several environmental groups and the Asbestos Institute have been lobbying the Egyptian Government incessantly for the much safer use of Chrysotile instead of blue asbestos, under controlled conditions. But they are finding that it is very difficult to impose environmental standards in Cairo where, to reduce production costs, even simple safety regulations are flouted regularly.

The textile and agriculture industries (two other important sectors of Egypt 's economy) are also big environmental offenders. The use of chemical dyes such as Urea formaldehyde resins in textiles and engineered fertilizers are poisoning people, literally. Just last month, hundreds of people were hospitalized in Cairo (187 recorded deaths) from eating vegetables and fruits grown with poisonous fertilizers. (Al-Wafd, 20 June 2005)

Still, C2C is a tough sell in countries like Egypt. The politics of it is rife with justified and some unjustified complexities. For peoples who have not yet reaped the benefits of the first Industrial revolution, a Second Industrial Revolution is a quite quixotic proposition (if one looks at China's modern economic boom, or India's, or Egypt's one sees much evidence of this belief.) The common Egyptian or Indian or Chinese knows that the first Industrial Revolution produced wealth and material well being ... but not for them. The West was better off for it, but 60-70 percent of the world's population wasn't. History books (rightly or wrongly) teach young Egyptians that the developed world's industrialization was achieved by their de-industrialization! Today, they're joining the "civilized world" at long last; returning them to adobe houses, however noble the intentions, is a very questionable proposition.

For the "under-developed" world (the term itself sounds like an admission of responsibility), talk of indigenous wisdom, natural ventilation, solar energy, recycled water, and bad, bad plastics remains purely academic, and very hard to sell. And this is a story one hears everywhere in the world. Until the question of economic equity is settled, and the potential of C2C to generate wealth equitably worldwide is proven, asbestos moguls will continue to make more sense globally than "friends of the earth."

This, I argue, is the only globally applicable agenda that the Environmental Agenda needs today: an economic not ideological agenda. The meaningful sequel to C2C will be written by an economist, not a designer.

PRESENTATIONS

THE SEATTLE PUBLIC LIBRARY: A SIGNATURE BUILDING CASTS A GLOBAL WEB OVER A CITY AND AN INSTITUTION

JoAnn Wilson
Texas Tech University

What makes this building globally significant, and what has it done for Seattle?

This paper investigates Rem Koolhaas' design for the Seattle Public Library, inside and out, to discover how it has made the library a global icon and has, in its bold attempt to solve a public crisis, joined a long list of signature public libraries that continues to grow and spread in space and time around the world and throughout history. The paper also examines the library's effect on the public, taking into account funding for the project, the importance of publicity, and initial response. Since the success of this project and many others like it has the potential to not only preserve an institution as old as the library but revitalize city life and encourage international tourism as well, a discussion of its implications for future directions and possibilities could hardly be avoided.

The investigation is effected through a personal visit to the site with photographs and personal evaluation, an analysis of publicity attending the opening of the library, newspaper and magazine accounts of the project's genesis and evolution, and reactions of local and national critics. A look at other signature libraries past and present, the importance of international tourism and of technology, and some discussion of the political contingencies of library design in general is included.

Does an icon have the power to preserve an institution as old as the library in its traditional state as a solid, physical presence without fossilizing it? This paper suggests that, through innovative design of the library building, inside and out, the best of the past can be preserved while still leaving space for the promise of a virtual, global future to flourish and evolve within it.

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Senioritis Sufferers: Help Available
Catherine Wallack and Jennifer Webb
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Introduction

Each year, a significant number of students in their final semester express frustration with their design projects and, with surprising frequency, perform below previously demonstrated adeptness. This phenomena has been identified as senioritis. Students cite a lack of interest, inability to accomplish tasks in a timely manner, and conflicting responsibilities relative to pending graduation. With an improved understanding of the phenomena, faculty can better address these issues to improve studio performance and to enhance the students' final semester in the interior design program. The purpose of this project is to determine the causes and nature of senioritis among interior design students and to generate classroom responses to the malady.

Background

This phenomena at the college level has received little attention by researchers. Existing literature on senioritis primarily addresses the transition from high school to college. The literature cites early college admissions (Dunn, 2001) as a catalyst for the malady and the perception that the final semester will not impact the future. Most recommendations are centered around a self selected but rigorous academic program (i.e. Chmelynski, 2003 – 2004) and providing adequate stimulus. Some universities are also requiring that students report their final semester accomplishments and justify poor performances prior to freshman enrollment (Hoover, 2003).

However, the transition from college to the workplace is especially challenging. Similarities are centered around the exhibited characteristics and include apathy, poor performance and reduced participation. Most importantly, the causes are significantly different for most college seniors. Most of the literature only addresses the financial pressures these students face. Certainly, many of them regret leaving friends (Mauer, 1982) and have anxiety about moving to a new location. However, the literature on college to work transitions suggest more serious issues. Financial concerns are overwhelming as many students begin to understand for the first time their student loan responsibilities (King & Frishberg, 2001). Students often underestimate the total cost of their loan and overestimate both their future income as well as the amount available for loan repayment. Additionally, many students are pressured to make other significant life course decisions such as marriage and may also feel anxious about their chosen career direction.

Unlike college bound high school students, college seniors do not typically have the relief equivalent to college acceptance during their final semester. The playing field is not always even for the career bound senior. Some secure jobs well before graduation while others search well after graduation. This disparity creates additional tension. These differences are particularly visible in the close knit cohorts that studio experiences often create. Interior Design students face the additional stress of creating design portfolio and searching for employment in distant locations. Issues of post graduation employment, relocation apprehension, financial obligations relative to graduation and change of status from student to wage earner are just a few of the issues.

There are a number of approaches for easing the school to work transition. Research suggests that addressing the transition from college to work earlier in a student's academic career can be helpful (Maurer, 1982). There is also evidence that suggests the positive relationship between academic stress, depression, and physical illness can be offset by both emotional and informational communication (Macgeorge, Samter, & Gillihan, 2005). These strategies do not address the more immediate issues in the senior classroom relative to performance.

Method

Sample. A convenience sample of interior design graduates have been contacted for participation. No student contacted has graduated more than five years previously.

Instrument. The instrument included questions concerning the existence and symptoms of senioritis. Respondents were asked if they had suffered from senioritis. Those that responded positively were asked what causes and symptoms were apparent. Those that responded negatively were asked why they believed they did not suffer from this malady. Students were also asked what they believed contributed to the syndrome. These categories included personal concerns outside of school, academic concerns and financial obligations. Students were also asked about career decisions and the transition to work. Questions were both closed- and open-ended to allow for a range of responses.

Data Collection. Respondents were contacted by email and asked to respond to the list of questions.

Outcomes

The outcome of this presentation will be a summation of recommendations from the literature, the student survey, and the audience for reducing and managing the effects of senioritis in the senior interior design studio. By understanding senioritis, we hope to improve the semester and its outcomes by creating environments that: (1) foster a more positive and productive studio experience for both the students and instructors, and (2) stimulate the production of exemplary work reflective of their comprehensive design education.

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Teaching Design through Student Travel Teaching & Pedagogy

*Creative Process, Criticism, Current Issues, Curricular Development, Design Specialties,
History, Research Methods, Theoretical & Conceptual Development*

Don Collier
Texas Tech University

Purpose/Issues

How can a student with limited exposure to the history and practice of interior design, experience the urban design environment?

The solution is a special problems class. The students explore on site, the historical, cultural and environmental aspects that molded the practice of interior design in a specific city/area.

The University is not located near a design center and exposure to the history of design is limited. Cities are selected for their rich design history, ease of access, and public transportation, Chicago in 2004, New York City in 2005, Boston and the New England Area in 2006, and San Francisco is planned in 2007.

The expected learning outcomes were as follows:

1. To consider the historical aspects of design and the impact on current trends.
2. To investigate design trends and philosophies being practiced in a city.
3. To increase the palette of design solutions a student can utilize.

The course scheduled during Spring Semesters is a seminar format. Students are assigned research projects ranging from city resources, historical design, major design firms, museums and entertainment. During Spring Break, the class travels to the selected city for seven days. The schedule includes a design oriented photo scavenger hunt, museums, historical design sites, design showrooms, design firms, hospitality facilities, design publications and networking receptions with design professionals. The remainder of the semester is spent in presentation of research findings and reports on design firms. Students are instructed to produce a presentation book outlining the essence of the major design elements of an city/area. With the use of digital cameras, sketches, post cards, brochures, verbal information from tour guides, and research information the students compile journals/working notebooks.

The tours are designed site specific, example, the Boston/New England tour was scheduled in chronological order to the history of design in the New England Area. The tours provided visual references from Colonial, Federal, Victorian, and the Revival Periods to the modern periods.

Each student was required to complete legal documents, a hold harmless agreement, medical forms, and a behavior contract.

Summary of Results

The students produced the following; research reports on a specific site, journals outlining and documenting the experience, presentation poster outlining the site report, notebooks documenting the design ideas of the city/area, power point presentations on the design firms visited.

In the student evaluation of the course a student commented:

“This is what learning should be, learn in the classroom and experience in a hands-on approach. It was a fabulous valuable experience.”

As a direct result of the three years this course has been taught more than 20 students have found full time employment with major firms in the Chicago, New York and Boston Area. In addition, numerous possibilities for internships have been identified.

**Creating Place:
A Studio Methodology To Enhance a Global Perspective**

Jean Edwards

University of Louisiana at Lafayette

“The home provides an image of the past. Moreover in an ideal sense home lies at the center of one’s life, and center... connotes origin and beginning.” – Yi-Fu Tuan (p. 128)

Writing in the *Journal of Interior Design* in 1998 Jane Kucko calls for a reevaluation of the role of residential design in interior design curriculums. She identifies the potential value that education in residential design provides students in the area of the creation of “place” or *genius loci*. Noting that learning “... to create a sense of place can be a difficult challenge and one that takes maturity and keen awareness of detail and human nature” (Kucko, 1998, p. iv), she proposes that residential design has the potential to offer students the opportunity to learn about place making in a context with which they have some existing experiential familiarity. Kucko (1998) concludes “Residential design becomes the proving ground, the experience with the familiar, that allows students to move from personal beliefs to understanding the nuances of place making for nonresidential clients as well” (p. iv).

The Context

Residential studio projects today have additional challenges, particularly when approaching them as opportunities for place making in a global context. Students’ ideas about residential design are informed more often by HGTV shows and the hyper-interiors of the commercial market place, than they are by their own living experiences. Although students often tell us that their interest in interior design began with the experience of “doing” their own rooms at home, their interest focuses on the appointments and décor of residential design rather than on the actual experience of “dwelling.” Consequently, their vision does not yet incorporate the profound or poetic possibilities inherent in the concept of “home.”

The ability to “move from personal beliefs” into areas outside personal preference and familiarity is a skill essential to effective design, not only in the local, regional and national context, but especially in a global context. One of the primary challenges of the beginning interior design studio, therefore, is to move students beyond the clichéd design responses that the TV design culture promotes. To meet this challenge it is necessary to expand the context and to encourage investigations that go deeply into the unfamiliar and unknown. This necessitates the development of a pedagogical framework and vocabulary for organizing and understanding students’ explorations outside the realm of their familiarity and comfort. The methodology of such a framework has been explored in a second year design studio and is the subject of this presentation proposal.

Project Methodology

The conceptual basis for this exploration is the phenomenology of “dwelling.” Conceptually, “dwelling” can be understood both as a noun (a place of abode) and as a verb (to live in a place).

In both cases the idea of “place” is central to the understanding. “Dwelling” as place suggests both generalities of shelter and particularities of location. Hence, studies of vernacular or “rooted” architecture throughout the world and throughout history provide clues to the roles that spatial organization, materiality and resonant detail play in the creation of a particularized sense of place.

For this studio project students read the essay “The First Roof” by Murray Silverstein (1993) in Dwelling, Seeing, Designing: Toward a Phenomenological Ecology, edited by David Seamon. This essay explores the roof form as an archetypal pattern that varies through time and place, but remains “a pattern which unites the roof and the earth it rests upon with the space inside and around it” (Silverstein, 1993, p. 79). The reading also introduces the idea of cultural specificity within the context of a universal pattern.

In the next phase students begin individual investigations selected from one of five cultural categories, all pre-modern and most non-Western: 1) pre-urban tribal cultures (African, Native American, Asian and Middle Eastern); 2) ancient urban cultures (Mesopotamia, Egypt, Greece and Rome); 3) Oriental traditional urban cultures (Islamic, Indian, Chinese, and Japanese); 4) European Medieval culture; or 5) European Renaissance culture. Derived from 6,000 Years of Housing by Norbert Schoenauer, these categories were assigned by the instructor; each student then selected a particular culture and dwelling type within the assigned category.

Pedagogical Framework

The following framework provides the pedagogical underpinnings of this project and can be adapted to other projects. The framework consists of three successive levels, each relating metaphorically to the acquisition of language skills and processes of cognitive development. The first level, *Transcription*, involves the fundamental apprehension of new knowledge: through note-taking and preliminary drawing in a representational mode, students familiarize themselves with the “grammar” of the culture they are studying. Direct “transcriptions” in the form of drawings from photographs or from existing drawings immerse students in the details of the “foreign” material. These “transcriptions” eventually form the basis for a move to the next level, *Translation*. Students develop three-dimensional low relief studies that begin to “translate” their “transcripts” into the beginning of a spatial and material language.

In the third and final level, *Interpretation*, students begin to incorporate their own experience and understanding into an interpretive design response. The final three-dimensional spatial models represent the integration and transformation of knowledge gained from their explorations and their own ideas of making space and place. The results move beyond the narrow confines of the familiar and into the unpredicted and unexpected.

Conclusion

Students’ investigations derived from sources as widespread as Tibet, Chad, Egypt, Japan, and Eurasia, and stretched in time from the ancient to the medieval. Examples of student work demonstrate the process, and reveal the growth of understanding and sophistication that the students underwent over the course of their investigations. The final design responses show that students have not merely copied existing models, but they have transformed those models into fresh responses that are neither predictable nor predicted. The resulting models represent the

beginnings of specific and resonant “places,” relating both to the original exterior (foreign) context and the evolved inner (personal) context.

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TEACHING FORUM

Teaching Volumetric Elements through Prefab Housing Design for Hurricane Victims

Don Collier

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Issue

How can the student who has been working in two dimensional designs cross over into understanding the concepts of three dimensional design and the volumetric elements?

The solution is a studio project. The students are to design a prefabricated house for the victims of Hurricane Katrina. The student is to explore the concept of pre-manufactured housing that could be delivered to a site and be ready for occupancy with minimal construction time. The plan is to be based on a 12 ft. X 12 ft. X 12 ft. cube module. The prefabricated house was to fit on a lot size no larger than 60 ft. wide by 100 ft. deep. The house program included 3 bedrooms, 2 baths, living and dining/kitchen areas, and a connection to the outside through use of exterior decks.

Climate and lifestyle issues of the gulf coast area are to be addressed.

Process

The students are first introduced to a power point presentation on the history and current trends of prefabricated housing. The students then explored the concept of volumetric elements through the manipulation of scale cube modules to achieve the requirements of the program.

Summary of Results

Using the volumetric elements the student produced a project including floor plans, sections, and perspectives that exemplified a structural system consisting of three dimensional massing. The project outcome was a design appropriate for the gulf coast region and other similar geographic areas.

POSTERS

Lofts of the Future – 2026
Kathryn Wasemiller
Abilene Christian University

Abstract

Third-year interior design students were asked to study, analyze and employ interior design techniques in the development of a solution for a 21st Century loft residence in the year 2026. Students were led to explore the needs of the loft owner, a music professional, within a 2800 square foot volume oriented space on the top floor of a high rise futuristic building in a major city. Students individually identified a single song from various assigned genre of music, using it to interpret and apply influential aesthetics for their design solution. Scaled study models were constructed to enable exploration of level changes within the twenty-foot tall interior space during the preliminary design phase, while avoiding creation of a two-story solution. Students investigated and employed modern technologies likely to be commonplace in the futuristic context. Complementary furnishings, features and finishes were determined. Computer aided design was utilized to resolve space planning needs, report lighting schematics, and to portray the resulting interior solution. Students embellished sketch-mode perspectives generated by computer with hand rendering. Final presentations illustrated a functional, creative, and decorative solution for a 21st Century home, including a full complement of modern 21st Century technologies. Project solutions were submitted both digitally and on physical boards during oral presentations. This final semester assignment led students to think with creativity, integration and freshness as a result of the futuristic and music inspired context. A combination of technologies and skills were blended to encourage students to value computerized and hand generated skills.

**Youth Hostels:
Untapped Design and Tourism Opportunities**

Megan Ellis
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The 18-30 year old college student group represents \$4.6 billion annually in travel spending. In 2004, the state of [state] reported more than 45% of overnight visitors were in the 35-54 age group and 75% of all visitors described their travel party as family. [State] could attract the 18-30 year old budget by appealing to the young, single individuals' travel requirements. A significant cost in anyone's travel is that of lodging. In other parts of the world, young adults are encouraged to travel by the provision of youth hostels. The purpose of this project was to (1) analyze hostel concerns, operations and amenities, and (2) design hostel prototype for [location].

Hostelling International-USA (HI-USA) is the American affiliate to the International Youth Hostel Federation; these guidelines were examined for application to the prototype design. Six hostels in the United Kingdom were selected for uniqueness and location and were photo documented by the researcher. Interviews with hostel employees and guests were completed. Findings indicate that building age, cosmetic appearance, and vandalism were concerns. Amenities cited as necessary to hostel guests included good facilities, self-catering kitchen, lockers, common room, internet access, cleanliness and location. This poster presentation will provide a visual summary of these research findings and their application to the prototype design.

Enhancing Global Design Education Through International Travel

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Abstract

Kucko, Prestwood, and Beacham (2005) note “Institutions of higher learning recognize the critical importance of developing students as international citizens” (p. 27). Their consortium for design education (CODE) focuses on providing students with global design perspectives through virtual design charettes and actual physical exchanges in Canada, United States, and Mexico. The framework for CODE provides an opportunity for students to be immersed into other cultures through technology and actual physical exchanges. The CODE model challenges Interior design educators to offer international exchange opportunities to design students.

This presentation highlights two courses undertaken over the past two years by an Interior design program to offer students global design learning experiences through international travel. The first travel course took place in summer 2005. Ten students accompanied by three interior design faculty traveled to London, England and Paris, France. The second travel course took place in summer 2006. Seventeen students accompanied by three interior design faculty traveled to Rome, Florence, and Venice in Italy. The objectives of the courses were for students to observe firsthand the historic development of design by visiting several monuments and landmarks. In both courses, students were required to document the places visited via sketching and photographs. Each student was required to submit a paper, poster, and PowerPoint slide presentation incorporating the sketches and photographs upon return to the United States.

Both travel courses offered students a global design perspective. The three countries visited presented numerous examples of Ancient, Classical, Medieval, Renaissance, Victorian, Modern, Post Modern, Deconstructivist Modern, Expressionist Modern, and High-tech design precedents. In addition, students were exposed to several aspects of historic preservation, adaptive reuse, and sustainable design principles. Overall, this presentation session will illustrate why academic experiences like these are important in an ever shrinking global village. The experience has increased international awareness and exchanges in this interior design program. In spring 2006, the program had six interior design juniors studying abroad in England and Italy for a semester. This presentation session will provide a model for design educators interested in international travel courses.

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Group picture with students and faculty in Piazza del Miracoli with Leaning Tower of Pisa in background (May 2006)



Group picture with students and faculty in Paris with Eiffel Tower in background (July 2005)



Group picture with students and faculty at the Architectural Association, London (July 2005)