

Friday, October 17th

Millennials as Students: Why They're the Way They Are!

Peggy Honey & Barbara Anderson, Kansas State University

9:30 – 10:00 @UNL / 10:30 – 11:00 @MUOhio

When considering the shifting landscape of interior design education, it quickly becomes apparent that technology's reach affects more than *how* we teach interior design; it also affects *who* we teach. Dramatic shifts in cultural, familial and educational norms, all influenced by technology, have created a unique generation of students. This paper looks at the character traits of today's students and the challenges they present to educators who are dedicated to making significant and lasting change in the lives of their students. How do we better understand who they are? What can we do to encourage them to be more competent and successful human beings during our limited time of potential influence?

A lot of media attention has focused on this generation, and much of it is unflattering. Dubbed millennials, the net-generation or generation NeXt, these students are the products of over-protective baby-boomer or Generation X parents. Their lives have been shielded from disappointment and criticism by their "helicopter" or "snow plow" (Taylor, 2006) parents who swoop in to smooth their children's paths. Their primary and secondary education has often been more concerned with "buoying a student's feelings than teaching anything useful" (Carlson, 2005). The end result is often an inflated view of their own talent and worth, too little respect for authorities or anyone who feels differently, and an inability to bounce back from and overcome obstacles.

The average millennial college student spends over 3 ½ hours each day watching television; time that could be spent studying (Bauerlein, 2006). In fact, most college students hold very little expectation of ever having to do anything that is not entertaining or, at least, pleasant. They are wired for fast stimulation, not careful reflection (Taylor, 2006). Well connected to both their parents and their friends via cell phone and internet, they are, nonetheless, often isolated from college life and society at large. (Bauerlein, 2006). The inevitable consequence is that millennials are too often unprepared for the real world upon graduation. Employers complain that novice employees "appear unable to delay gratification and think long term." They, millennials, don't want to start at the bottom and have to deal with the ordinary and mundane as they work their way up the career ladder. (Levine, 2005).

Today's student will probably fare very well in a fashion-focused, trend-following interior design curriculum. But, if "the goal of interior design education should be to help students become wise and enlightened professionals capable of making decisions, and guiding the choices others make, so that we do the right things rather than the wrong things for the future of the earth," as Anderson (2007) asserts; then educators must figure out how to engender lasting and meaningful change.

This paper will share what the research is revealing about millennials and the challenges that face us as educators. It is hoped that this paper presentation will precede a round table discussion that both presents and elicits successful methodologies for moving the millennial closer to becoming a wise and enlightened adult.

References (APA)

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Notes:

Function Shift: Facets of Design Teaching and Learning in the Digital Age

Thelma Lazo-Flores, Ball State University

10:00 – 10:30 @UNL / 11:00 – 11:30 @MUOhio

Interior design education and practice is constantly evolving with the shifting discoveries in technology, diverse innovations in the industry, complex patterns of social, economic and environmental interdependence, and the emerging issues shaping the design landscape. According to Dolence and Norris, “higher education will have parallel transformation as the society moves from the Industrial Age to the Information Age”. (Fink, p.11) Within this premise, teaching and learning structures have progressively developed from the traditional design studio to accommodate new notional study formats and other successful venues such as on-line learning and hybrid models. The last two learning environments pose significant challenges in the creation, sharing and building of new design knowledge and insights. A closer review of other experimental design education environments in the Far East and Europe demonstrates a broad spectrum of creative approaches that embraces digital technology. Several facets of instruction and learning such as organization, framework, development and interaction are set to create a new spatial paradigm of dialogue and discourse within the electronic agora.

This research seeks to examine how information technology impacts the creation of significant teaching and learning experiences within an interior design program. A survey questionnaire for design students has been developed to initially map out the collective perceptions of technology on two major educational matrices; the components of teaching and the taxonomy of significant

learning. The four components of teaching included subject matter knowledge, instructional design, teacher-student interactions and course management, while the taxonomy of significant learning contained six categories related to foundational knowledge, application, integration, human dimension, caring and learning how to learn. (Fink, p.22-30) The questionnaire was initially distributed to over sixty students from freshmen to senior levels. Contextual examination of the survey results was supported by literature review of primary and secondary sources relevant to design education and the use of technology. Previous survey results gathered in spring 2008 which classified levels of satisfaction among freshman and senior students were also used as reference materials for cross-evaluation and validation. Further, some design learning environments in the Far East and Europe were also reviewed on how they use digital technology to develop a broad spectrum of creative teaching and learning strategies. Several facets of instruction and learning such as organization, framework, development and interaction were taken into account to identify prevailing commonalities.

Results of the study revealed that various technological advances bring both positive and negative transformations which continuously become a challenge for instructors and students. It was also discerned from this research that knowledge building, contextual thinking and student conformity may vary in quality brought about by the transition from face to face dialogues to digital - based engagements, as well as the integrated automation of information delivery and retrieval. Findings also construed various perceptions and issues surrounding the creative approaches to teaching, the level of commitment exhibited both by teacher and student, the concept of instructional time, and the substantive extent of applied critical thinking explored and developed by students. In summary, the study showed that the intervention of technology is significantly shaping the quality of interior design teaching and learning, subsequently creating a new paradigm of design dialogue and discourse within the electronic agora.

References:

- Cox, Bill. (1996). *Practical pointers for university teachers*. London: Kogan Page Limited
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- Fink, L. Dee. (2003). *Creating significant learning experiences*. USA: John Wiley and Sons Inc.
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Notes:

Using technology to teach design fundamentals - current use and faculty perception. *Aditi Hirani, North Dakota State University*

10:30 – 11:00 @UNL / 11:30 – 12:00 @MUOhio

Purpose: Educational technology has been the buzzword for quite a while with much debate focusing on its effectiveness in teaching. As important as it is to measure student success when using technology, it is equally important to know the perception of instructors with regards to the effectiveness, hindrances as well as the suitability of using technology in classes. The aim of the study was to examine the current use and faculty perception of technology in teaching interior design fundamentals class.

Comprehension of design fundamentals represents an important part of the interior design curriculum. The Council for Interior Design Accreditation specifies the importance of design fundamentals for design students. Standard three states that “students have a foundation in the fundamentals of art and design; theories of design, green design, and human behavior; and discipline-related history” (Council for Interior Design Accreditation Professional Standards, 2006). Further more the indicators for this standard elaborate that a student must “demonstrate understanding of design fundamentals including: design elements (for example, space, line, mass, shape, texture) and principles (for example, scale, proportion, balance, rhythm, emphasis, harmony, variety)” (Council for Interior Design Accreditation Professional Standards, 2006). This study focused on the faculty teaching design fundamentals since the class forms an integral part of every interior design curriculum.

Methodology: A survey was conducted to determine the current use of technology by faculty teaching design fundamentals. Instructors currently teaching interior design classes at CIDA accredited schools in the United States were asked to complete a survey online. The survey focused on:

1. The current use of technology in the class
2. The perceived effectiveness of the technology
3. The frequency and nature of use
4. Potential hindrances

The survey was posted on Survey Monkey and an email request was sent to program coordinators as well as relevant faculty. Preliminary results indicate that 88% faculty thinks that understanding of design fundamentals is important for design students. Most instructors use some technology in their classes, significantly presentation software such as Microsoft Power Point® and web-based course management such as Blackboard®. With respect to hindrances to using technology a mixed response was received ranging from lack of time to use technology to lack of available resources on campus to facilitate technology use. Further analysis is needed to clearly understand the perception of faculty with respect to technology use.

Summary: Faculty and students form an integral part of the educational system and learning process. It is important to explore better ways to teach students in a technological rich era. However, it is equally important to determine faculty perception towards the use and effectiveness of technology in teaching. Further studies need to be conducted to ascertain faculty perception of using technology in advanced design classes, especially studio based classes. Needless to say integrating technology in a studio class would need a research-backed approach to teaching.

References:

Council for Interior Design Accreditation Professional Standards, revised 2006

What factors influence the elderly's acceptance of Smart House

Yu-Fong Lin, University of Wisconsin at Madison

11:00 – 11:30 @UNL / 12:00 – 12:30 @MUOhio

Purpose: The purpose of this study is to explore what factors could influence the elderly's acceptance of Smart House (SH). By evaluating factors in people, environment, technology, and society sections, we can find what factors have direct or indirect influences on the beliefs, attitudes and acceptance of SH by the elderly.

Methodology: The main research method is content analysis. Using content analysis to collect various data and to analyze which factors influence the elderly's opinions and acceptance about living in SH and using related Smart House technology (SHT).

The conceptual framework of the Smart House: The main conceptual framework of the SH includes detection, monitoring, control, transmission, and communication. These functions produce a protection umbrella offering appropriate protection and support to the residents who live in the SH. In addition, this protection umbrella will establish a bridge connected with the outside world, such as connecting with hospitals, care centers, etc.

Factors influence the acceptance of the elderly in SH: SH includes the house and technology. Hence, before installing SHT into a house, different conditions needs to be considered, including the structure of the house and life style of the residents. The elderly have different needs based on their various social, physical and mental problems (Shi and Singh, 2004). Technology also plays a major role in SH. Currently, more and more electric and digital devices are installed into peoples' houses that will have various influences on humans, technology, and the house (Mann, 2005). On the other hand, installing SHT into peoples' houses is a national issue because the wild application of SH will produce many issues and challenges in both country and society (Pragnell, 2000). According to these issues, we found that people, technology, environment, and society have a strong relationship of the interaction.

1. People section:

Factor 1: SH should meet the needs of the elderly, not jeopardize their needs.

Factor 2: Trust can influence elderly peoples' beliefs and attitudes about living in SH.

Factor 3: Using user involvement and participation can help elderly inhabitants to understand SH.

2. Environment section:

Factor 4: Genius loci at the house will influence SH elderly inhabitants' attitudes and behaviors.

3. Technology section:

Factor 5: The issue of the market of SH will influence the acceptance of SH by elderly inhabitants.

Factor 6: SHT should be easily for elderly users to use.

Factor 7: Education and training can help the elderly to operate SHT easily.

4. Society section:

Factor 8: SH need governmental and social support.

Factor 9: Policy makers' attitude will influence the application of SH.

Conclusion: This conceptual model of factors affecting SH elderly inhabitants' acceptance of SH can offer a guideline for the government, policy makers, designers, providers, and related researchers to make appropriate policies and design more perfect SH for elderly inhabitants to take advantage of. At the same time, finding what factors influence the acceptance of SH by

elderly inhabitants will be very useful in helping interior designers design and modify SH in the future.

References:

Mann, W.C. (2005). *Smart Technology for Aging, Disability, and Independence*. Hoboken, NJ: John Wiley & Sons, Inc.

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Pragnell, M., Spence, L., & Moore, R. (2000). *The market potential for Smart Homes*. York: York Publishing Services Ltd.

Shi and Singh. (2004). *Delivering Health Care in the United States: A Systems Approach (3rd Edition)*. Jones and Bartlett Publishers Press.

Notes:

Comfort: Evolution of the Cardboard Chair Project from Handmade to Digital (with a little help from our friends) Kay Boehr & Jason Ayers, Park University – Missouri

1:15 – 1:45 @UNL / 2:15 – 2:45 @MUOhio

Because this university does not have shop facilities, projects in the furniture design class were limited to small scale models until fall, 2004, when a new adjunct instructor instituted the cardboard chair project. Using cardboard, box cutters and glue, students constructed full-scale prototypes of their chair designs. In an effort to make the project more affordable for students, and to improve the quality of the design experience as well as the quality of the end product, we solicited help from the professional community. One semester an architect donated cardboard, sat on the jury and selected six chairs to exhibit at his office. Another semester, a furniture representative attended the critiques and provided his showroom for a public exhibit. The most significant support came from the design manager at a cardboard container company in the form of donated cardboard and technical assistance. In 2007, the container company allowed students to use their new cnc (computer numerically controlled) cutting table, shortening their production time and improving the quality of the end product. Students were able to produce drawings of components on AutoCAD, modify them using the computer program connected to the cutting table, and cut multiple components in a short period of time.

Three significant aspects of the project will be discussed in the teaching forum:

1. The Project Description

Presenters will discuss the project goals, which have been consistently focused on the design process over the four years that the project has been assigned. Students develop a design for a chair that meets ergonomic criteria. They prepare concept drawings, scale models, a process booklet and presentation boards. They construct a full scale prototype.

2. Completed Projects: From Handmade to Digital

Presenters will show photographs of student designs as they have evolved from the intensive labor of hand cut components to the use of digital cutting equipment. Presenters will discuss the changes in process resulting from the use of digital technology.

3. The Project as a Public Relations Tool

The chairs have been exhibited three times at the university and twice in public venues. The presenters will discuss the value to the student and to the interior design program of exhibiting this work to the university community and the general public, as it expands and deepens their understanding of interior design and increases awareness of our program in the architecture and design community.

Notes:

Testing Video as a Vehicle for Design Education

Amy Dahm, Texas Christian University

1:45 – 2:15 @UNL / 2:45 – 3:15 @MUOhio

Marc Prensky, designer of video-based games for learning, coined the terms “digital natives” to describe the millennial generation raised on technology verses “digital immigrants” who learned technology later in life (Prensky, 2001). Prensky reported digital native students frequently indicated that their education was not worth paying attention to as a result of non-engaging lectures. The digital immigrant instructor who continues to communicate in a pre-digital, outdated language must contemplate a new methodology in order to connect with a student population that speaks in an entirely new tongue.

In addition to Prensky's findings, the advent and popularity of YouTube brings to mind an opportunity for using video as an educational tool. This project considers the possibility that video may provide a more engaging approach to learning than the traditional classroom lecture and thus a greater possibility for initiating interest in a topic. The exploration of the effectiveness of video as a medium for teaching interior design poses the question, “Can better comprehension be achieved by hearing and seeing design professionals on video vs. listening to a conventional classroom lecture?”

The first set of videos, filmed in May and June of 2008 were inspired by the author's previous classroom discussions about working in the interior design industry. Even the basics of daily work life can seem abstract to young students who have never worked in an office environment.

In an effort to help students understand the inner workings of the design office, the first phase of the project (to be completed in the fall of 2008) includes videotaping and editing interviews with designers on topics such as *Areas of Specialization*, *Daily Work Life*, *Studio Structure* and *The Design Process*. The second phase of this project will begin in the spring 2009 semester at which time videos will be accessible to instructors interested in test-driving the videos in their classrooms. Instructors will be able to download videos directly off of the project website. Faculty and students utilizing the videos will be asked to evaluate their effectiveness as learning tools by responding to a pre and post-viewing online survey. By viewing selected video clips and the online survey prototype, the IDEC Midwest Regional Conference can provide a valuable forum for discussion and feedback for phase one of this project.

At the conclusion of the spring 2009 semester, the data from the surveys will be analyzed.

Should the survey results indicate that the videos are effective learning tools, they will be made available via the project website to any instructor who wishes to integrate them into their course. The next stage of the project would commence in the summer of 2009 with the production of a subsequent set of videos on industry-relevant topics. The structure of the project is such that videos and other media could be added indefinitely to the website. The long-term goal of this venture is to create a rich educational resource for interior design educators as a way to inform prospective and current students about the profession.

References: (The Chicago Manual of Style)

Prensky, Mark. 2001. Digital natives, digital immigrants. *On the Horizon*. MCB University Press 9, no. 5: 1-6.

Notes:

Thinking in Circles? Discover the Labyrinth as a Problem-Solving Tool for the Design Process *Katja Marquart, University of Wisconsin – Stevens Point*

2:15 – 2:45 @UNL / 3:15 – 3:45 @MUOhio

Designers are often challenged by the fickle nature of the creative process. Typically working against stress imposed by deadlines, client requests, and the ever-feared creative block, designers must be adept at maintaining focused attention to a given task while remaining flexible, creative, spontaneous, and ultimately productive. The fortunate designer is one that has found a successful prescription for overcoming this challenge. This generally includes time spent away from the project, allowing the problem to simmer in the mind while attention is directed towards other activities, such as exercising. Time and attention directed away from the problem is an important part of the creative process, and allows for the voice of the muse to be

heard (Csikszentmihalyi, 1996). For design students working in the studio, activities that provide this outlet are generally not feasible when their presence is required during class. Tools that aid in developing and refining elusive ideas are extremely helpful for both students and designers. The labyrinth pattern is a simple, unique tool often used for problem-solving. For designers and students, it can be implemented as part of the design process, providing a unique way to overcome the challenges of idea generation and development.

Labyrinths have a long and rich history. These ancient patterns exist in a variety of forms and applications, and have evolved into modern tools with numerous uses. They have been found in cultures around the world and throughout time, with earliest documentation found in the Minoan culture, second or third millennium BC (Kern, 2000). As a built form, decorative object, and cultural metaphor, labyrinths have been represented in many ways. These include physical representation through such means as: graffiti, tile work, decorative motifs, finger-tracing patterns, and as walking paths; to less obvious representations in the forms of dance and literary motif. In contemporary applications labyrinths are most often created as walking paths or finger-tracing patterns. The labyrinth pattern defines a unique space, offering individuals a focused place for personal reflection and centering, as they physically experience walking or tracing the labyrinth's winding path.

As problem-solving tools, labyrinths offer a blend of sensory and spatial experiences that help generate a flow of uninhibited thought. Contrary to mazes with numerous paths and dead-ends, labyrinths consist of one path that is followed towards a central place and back again to the point of beginning. Negotiating mazes engages the left brain in decision making as the correct path is discovered. Following a labyrinth pattern requires no decision making, thus lending itself to a more right-brain experience. When a labyrinth path is followed while keeping a question or problem in mind, the experience often results in a series of meaningful insights (Lonegren, 2001).

This paper covers a brief history of labyrinths and how their use has evolved in contemporary settings. More specifically, the paper focuses upon their application as problem-solving tools for students and designers. Methods for incorporating the labyrinth pattern as part of the design process both in and outside of the classroom will be discussed.

References (APA)

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Notes:

Saturday, October 18th

Hot Spot Coffee Shop: Design Collaboration between Interior Design and Graphic Design Students *Kay Boehr & Masoom Khawaja, Park University – Missouri*

8:30 – 9:00 @UNL / 9:30 – 10:00 @MUOhio

This interior design program is in the Department of Art and Design. Three majors; Fine Arts, Interior Design and Graphic Design, share a series of freshman year core classes, but beyond the core classes, students have little contact. In the professional world, interior designers work with professionals from related disciplines such as architecture, engineering, and graphic design. The opportunity to work with designers in a related discipline is rare in school. Two professors in Interior Design and Graphic Design developed the first cross-disciplinary project, a restaurant, in spring, 2004. Teams of two interior design students and one graphic design student worked together to develop a theme and image for the restaurant. The interior design students on the team worked in their studio class to design the restaurant interior and the graphic design member of the team developed the components of the advertising campaign; including logo, menu, communication materials, advertising poster and take-out package. The completed projects were exhibited at the university, and a reception was held to celebrate the collaboration.

Since 2004, the cross-disciplinary project has been used in several different classes by several different teachers. Projects have included an international artifacts museum for the university, a clothing store, and new space for the art and design departments.

The 2008 version of this project was especially successful and will be illustrated and discussed in this teaching forum. This project, Hot Spot Coffee Shop, was a design collaboration between teams that included one junior level interior design student and one senior level graphic design student per team. The team developed the store brand identity, expressed in an image collage prepared by both team members. The interior design student was responsible for space planning, furniture and finish selections, design details, and counter and/or display fixture design. The graphic design student designed the identity system (logo, business card, letterhead and envelope), advertising poster, menu and cup label. The interior design presentation boards incorporated graphic design imagery. The projects were displayed during the University's Research and Creative Arts Symposium at the end of the semester. Several projects were selected for display during the university's board of trustees meeting in May.

While any team project presents challenges, a cross-disciplinary team project adds unique challenges, including lack of understanding of the other profession and difficulties in communicating when classes do not meet at the same time. The unique opportunity of a cross-disciplinary project is that it increases the students' understanding of related disciplines, especially reinforcing the concept that the design process is universal, and idea generation (schematic design) and editing (design development) are practiced across disciplines.

The two faculty members who initiated the original project and have been involved with the project over the past five years will describe the 2008 project, showing images of completed projects. They will discuss the challenges and opportunities this project provided, along with plans for future improvement to the project format.

Notes:

300 OAK SHORES ROAD: A devout design manualist becomes a digital convert

Mike Dudek, Kansas State University

9:00 – 9:30 @UNL / 10:00 – 10:30 @MUOhio

This project started as a simple addition to an existing lakeside cottage. It evolved into a 4,300 square foot expansion and ultimately resulted in a 4,900 square foot new structure. I was responsible for guiding the client from initial design meeting to defining the final design solution. It is my first residential project and the first in which I used 3-D modeling software (Google™ SketchUp) to both design and communicate intent.

Program: The clients are empty nesters seeking to build their dream home in which they can age gracefully, entertain friends, accommodate family members for extended stays and even offer cooking classes. They desire a contemporary, clean and simple style both inside and out. The kitchen and dining functions are to be the heart of the house. The master bedroom suite is to be a spacious sanctuary located on the main level. A 2 bedroom/2 bathroom suite is to be available for guests. A large deck and pool are to be integrated and readily accessible from the interior spaces. Configuring all interior spaces to have equal access to the view is critical.

Context: Perched on a bluff overlooking Tuttle Creek Lake the site is dominated by a striking vista of the lake. A small 60 +/- year old cottage existed on the site and every effort was made to salvage the most useful portions of that house. However this proved to be too limiting and costly to justify its inclusion in the final design. Prime views from the site are “upcreek” and “downcreek” which demand a 180° easterly vantage. The site receives plentiful AM daylight but the bluff blocks PM daylight particularly in the winter. Given the site slope and limited access via the north, the north facade becomes the only visually/physically accessible portion of the house. However, the view of the house from the lake and dam dictates that the east façade becomes the symbolic *front* of the house.

Design Process: The contextual analysis and initial plan ideation process was performed manually (see att.) which allowed for numerous and expeditious site and plan iterations for client review and comment. Once a basic plan and massing solution was agreed upon Google™ Sketch-Up was used to explore exterior and interior design options simultaneously. The ability to immediately visualize the impact of exterior design iterations on the interior space and vice versa was a revelation to this designer. Initially the Sketch-Up views were used as the basis for manual “tweaking” of the design (see att.) and as the design was finalized so to was the Sketch-Up model. To explain the design intent and present options to that end, SketchUp was used live in client meetings. SketchUp proved to be so intuitive and facile that real time adjustments were made upon the clients input. More complex revisions however were noted and made later. This presentation will focus on the design process and this author’s digital modeling ah-ha moment.

Result/ Status: The house is under construction with an anticipated completion date of November 2008.

Notes:

Untitled Teaching Forum

Ron Phillips, Ruth Brent Tofle, and So-Yeon Yoon, University of Missouri

9:30 – 10:00 @UNL / 10:30 – 11:00 @MUOhio

Until recently, doctoral education in the environment & behavior area was limited to on-site, face-to-face programs. This forum will identify the characteristics of an innovative online doctor of philosophy program with an environment and behavior emphasis, its structure and its course offerings. In addition, a discussion of online doctoral education will be facilitated.

Program Characteristics: The research-based online doctoral program continues the knowledge seeking tradition of onsite programs. It is an opportunity for those who because of their professional locations and situations could not otherwise pursue doctoral-level education. The program is open to anyone who holds a baccalaureate degree from an accredited institution who is interested in environment and behavior research. While substantive research lines of inquiry associated with faculty interests are frequently selected for dissertation research topics, students are encouraged to explore research content that is personally relevant and germane to theory testing and/or theory development. The curriculum contains theory, methods, and cognate coursework planned by the student and his/her dissertation committee and advisor. This highly specialized approach exploits the inherent intellectual diversity among students and stimulates dynamic dialogues across a wide variety of research interests and philosophies.

Program Requirements: Seventy-two credit hours (semester basis) are required beyond the baccalaureate degree with 30 of these credits counting for a Masters Degree. Up to six additional credits can be taken at another institution or if one's Masters program coursework extended beyond 30 credit hours, six additional credit hours may be counted toward the 72 hour requirement. For students with limited or no background in the design disciplines, Departmental courses constitute the majority of their coursework. Students with design backgrounds are encouraged to develop a strong cognate area outside of the Department coordinated with Departmental core courses.

Discussion:

The Meaning of Threshold: A preliminary typological study of the symbolism of entry *Lindsay Clark, Kansas State University*

10:00 – 10:30 @UNL / 11:00 – 11:30 @MUOhio

This presentation represents findings from a preliminary typological study of theories related to "Threshold", conducted as part of a larger typological study of the theories of Christopher Day. The aim of the study was to inform and assist interior design practitioners in implementing abstract design theories through the analysis and interpretation of a specific set of Day's ideas. The method employed content analysis to develop a typology for the classification of theories. It then deconstructed and interpreted the results using the elements and principles of design as a

language familiar to design practitioners. As a result, the study generated a series of conceptual design sketches accompanied by descriptive narratives. Specifically, this presentation will share those findings related to the class of "Threshold".

Some architecture and interior design theorists view the threshold as one of the most significant parts of a space. This threshold can be present in a door, doorway, entry, gate, hallway, or anteroom. An understanding of the meaning and importance of threshold in establishing spatial identity can assist interior design practitioners in creating a better interior environment.

Day and other contemporary theorists have provided a foundation of literature supporting the psychological significance of the built environment in the development of psychological wellness. It is the opinion of this author that while these concepts are valuable to interior designers, they lack sufficient explanatory examples. Thus, they are less likely to be adopted by practitioners. Additional examples of interior-specific applications could be of use to the interior design community. Therefore, it was the purpose of this study to take a preliminary step in applying these abstract concepts to the practical solutions of interior design.

This exploration yields useful results for practitioners and educators. Specifically, this presentation will share the resulting typology rubric for theories related to "Threshold", including a keyword guide for a variety of theorists' works. This rubric will be made freely available to interested educators, practitioners, and theorists and feedback on all aspects of the study will be welcome. This presentation will conclude with a participatory discussion of the potential implications of the study's results.

REFERENCES

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Notes:

Adapting Instruction to Today's Design Students: A Roundtable Discussion

Peggy Honey & Barbara Anderson, Kansas State University

10:45 – 11:15 @UNL / 11:45 – 12:15 @MUOhio

Today's college students are different. They view themselves and the world differently from past students and this perspective impacts their preparation and motivation to learn. As a result, many of the traditional teaching methods used in higher education are no longer effective. The literature on teaching and learning supports this claim; educators must learn to use different methods and techniques to meet students where they are in order to be successful in teaching this generation (Barr & Tagg, 1995).

The dramatic differences between this generation and any previous generation are deeply rooted in the major cultural changes of the last 50 years. Among the challenges interior design educators face is the consequence of relentless self-esteem programming that has taught today's students to feel good about themselves, no matter what, and results in an inflated view of their own talent and worth, too little respect for authorities or anyone who feels differently, and an inability to bounce back from and overcome obstacles (Taylor, 2006).

Additionally, today's students approach their education as consumers, constantly evaluating whether the effort is worth the reward. They are acquisitive, not inquisitive. Thus they view attending college as a process of acquiring credits, things that must be accumulated in order to get a degree and ultimately a job, not an opportunity to gain intellectual maturity. As consumers, they want instant gratification, are always trying to negotiate for the best deal, and are resentful when disappointed (Taylor, 2006).

Millennial college students hold very little expectation of ever having to do anything that is not entertaining or, at least, pleasant. They are wired for fast stimulation, not careful reflection. (Durden, 2005). The inevitable consequence is that they are too often unprepared for the real world upon graduation. Levine, (2005) asserts that employers complain that novice employees "appear unable to delay gratification and think long term." They (millennials) don't want to start at the bottom and have to deal with the ordinary and mundane as they work their way up the career ladder.

What can interior design educators do to meet the challenges of the millennial student? The interior design studio has long been an effective model for active learning; but even so, today's skeptical student is likely to remain aloof from any serious developmental change unless he or she is convinced that the effort will pay off. The challenges abound!

The authors of this roundtable proposal are also proposing a paper presentation that will describe the characteristics of the millennial generation and how these characteristics impact the college experience for students and educators. Should this proposal be accepted, the authors will lead a roundtable discussion (preferably after the paper presentation) by presenting methods that they are implementing based on the current literature's proposed best practices. Participants in the roundtable discussion will be encouraged to share the strategies that they have found to be helpful in communicating with and motivating the current millennial generation students. There is no doubt that design education—especially the studio teaching format—provides significant opportunities to connect with millennials in meaningful ways.

References (APA)

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