

Sustaining Our Future: What's Next for Interior Design Education?

Proceedings for the 2009 IDEC Midwest Regional Conference - Chicago

2009



IDEC
Midwest Regional Conference
October 16-17, 2009

Hosted by

HARRINGTON
COLLEGE OF DESIGN

CONFERENCE SCHEDULE

"Sustaining our Future: What's Next for Interior Design Education?"

Friday, October 16

IIDA Headquarters

222 Merchandise Mart, Suite 567
Chicago, IL 60654

8:00 – 8:30 Registration

8:00 – 8:30 Continental Breakfast – Sponsored by



8:30 – 9:30 Invited Paper

How Advances in Information Technology Effect
Current and Future Approaches to Teaching and Learning
Amy Roehl (formerly Dahm), Texas Christian University

9:45 – 10:45 Presentations

An Integrated Brand: Developing Cross Disciplinary Methods in Retail Design Education
Laura M. Morthland and Cathryn Studak, Southern Illinois University, Carbondale

The Interior Design Studio: Value vs. Reality
Wendy VanderNoordaa & Connie Dyar, Illinois State University

11:00– 11:30 Presentation

Methods of Incorporating Civic and Social Responsibility into Design Curricula
Jillissa Moorman, University of Northern Iowa

12:00– 1:00 Lunch - Sponsored by



1:00– 2:00 Presentations

Mapping Relationships Between “Pre”-ceptions and “Post”-ceptions of Airports
Clifford Gentry, Iowa State University, Ames, Iowa

Characteristics and Culture: Research Identification in
Undergraduate Interior Design History Course
Janice Kimmons, University of Nebraska - Kearney

2:00-2:15 Afternoon Break

2:15 – 2:45 Presentation

Defending the Professional Jurisdiction of Interior Design:
IDEC's Role in Countering the Anti-Regulation Movement
Michael Dudek, Kansas State University, Manhattan, Kansas

5:15 Reception hosted by Gensler/Steelcase

11 East Madison Street, Suite 300
Chicago IL 60602

Gensler's new LEED Platinum offices at the Sullivan Center
State and Madison in the historical Carson Pirie Scott Building

Gensler
Steelcase



CONFERENCE SCHEDULE

Saturday, October 17

Harrington College of Design

Room 106

200 West Madison Street, First Floor, Room 106

Chicago, IL 60606-3433

8:00 – 8:30 Continental Breakfast

8:15 – 9:15 Presentations

The CIDA Accreditation Experiences: Weber State University's Journey to Accreditation
Kristen Arnold, Weber State University, Ogden, Utah

Transforming the Meaning of Residential Design: A Case Study of Unique Student Projects
Jillissa Moorman, University of Northern Iowa, Cedar Falls, Iowa

Break

9:30 – 10:30 Presentations

CO2 Measurement for Demand Controlled Ventilation and Sustainability: A Case Study
Seunghae Lee, Zhiyuan Li, & Matthew Beaman, Purdue University

An Evaluation of Interior Design Students' Sustainable Design Solutions
Kara Freihoefer, Deborah Schneiderman, & Jose Bernardi, Arizona State University

10:45 – 11:15 Presentation

"Freecycling™" Your Way Out of the Design Library
Connie Dyar, Diane Schuster & Jody Carmany, Illinois State University

11:30 – 1:30 Lunch and Business Meeting

Lunch sponsored by Harrington College of Design

HARRINGTON
COLLEGE OF DESIGN

Conference Wrap-Up

Invited Paper:

Based on the relevance to the conference theme this paper was selected to be featured as an opening to the scholarly work accepted.

How Advances in Information Technology Effect Current and Future Approaches to Teaching and Learning

Amy Roehl, Texas Christian University

Introduction

It is no secret that competition is fierce in the increasingly global market. Interior design students graduating today face issues emerging from the global nature of the economy in addition to challenges specific to the professions involved in creating the built environment. Excellence in interior design education is critical to the future success of a profession that vies for work, now more than ever with both established players (architects, project management services, space planning services) and non-traditional competitors such as management consultants, marketing consultants, industrial designers and fine artists. (Coleman & Sosnowchik 2006) We must ensure that students graduating with degrees in interior design are marketable as they embark on their post-graduation interviews. More importantly, it is critical that the foundations are laid during their academic training that will take them past the interview to successfully navigate the current and future workplace.

The world we live in today marks the starting point of a future characterized by unrelenting “discontinuous change”. Discontinuous change is defined as sudden change that cannot be predicted. It is threatening to traditional authority and power structures, requiring agile shifts in the way that things are currently being done and have been done for years. (Martin 2009) Becoming comfortable with the discomfort of uncertainty is a crucial skill for current and future leaders in all areas of business. (Johansen 2009) Those who teach and manage with the approach that tomorrow’s demand will require only an extension of today’s skills and processes will quickly fall behind.

The question of how to teach for effective learning in this new age requires a collective effort that will take years to realize. As we make discoveries and achieve successes, conditions will continue to shift more rapidly than we can imagine. As a result, unprecedented issues and situations will come forward that will raise new questions and present fresh challenges. In this paper I outline how advances in information technology affect the knowledge that society values, the outlook and behavior of today’s student, the way that business is conducted, shifts in design processes, and ultimately, the way we approach teaching for effective learning.

Conditions affecting both business in general and the design industries in particular must be examined. These industries include architecture, interior design, and graphic design. Although there are circumstances specific to each discipline, architecture and interior design are so intertwined that I infer some issues written about in the context of architecture to also be applicable to interior design. The term “designer” is used throughout this paper in reference to professionals involved in all design fields required to create full-scale, three-dimensional space.

The four years of the typical undergraduate education is arguably a short time to lay the foundations necessary to prepare young students for a career in design. Those who teach design are acutely aware of the rigor required to effectively educate students in the complex subject of creating three-dimensional space. This paper addresses forces at play that effect today’s design student moving beyond the essential competencies needed to be a well-rounded designer. These basic competencies required to be successful both in design and in business include people skills, business competencies, thinking capabilities and of course, aptitude in design. (Abramowitz 2008) Conditions and complexities in the design and business world resulting from advances in information technology require new skill sets both integral to and in addition to those described above.

Design Fluency and Literacy as Vital Business Skills

The future for designers is bright. “Innovation has become recognized as a pivotal management tool across virtually all industries and market segments.” (Coleman & Sosnowchik 2006) This demand for design thinking is evidenced by the global rise of D-Schools, which often involve the merging of business and design curriculum. *Business Week* recently published “D-Schools The Global List” highlighting the top 60 D-Schools in the world. Stanford’s program, founded by former CEO of IDEO, David Kelley encourages master’s level students of all disciplines to participate in classes where design processes are taught and carried out by interdisciplinary teams. Business leaders pay upwards of \$12,000 to attend an abbreviated 5-day workshop to cultivate their design-thinking abilities.

In their report for CIDA “Interior Design Trends and Implications” Cindy Coleman and Katie Sosnowchik acknowledge the increasingly “strategic and consultative” nature of the design business. “Expanded, non-traditional entrepreneurial services are embraced.” (Cramer 2008) Clients expect design solutions that provide positive outcomes for their organization and support their culture by promoting collaboration and innovation. Coleman and Sosnowchik point out “a base in business, behavior, sociology technology and environmental factors” is essential for success in today’s design

industry. Some schools of architecture (where design processes are integral to the education) have responded to this need with 16 US Universities now offering a combined Master of Architecture and Master of Business Administration. The integration of an MBA reflects the increasing value of the designer viewed as a critical business player. Master's programs for interior design, take note of this trend! Help students realize that design processes used in studio-based classes may be applied to problem solving in multiple areas of their school and work life.

“Design fluency and literacy will become the newest highly desirable business skill to connect disparate disciplines for maximum effectiveness.” (Martin 2009) Design thinkers will become essential leaders in untangling the ever shifting, ever expanding information accessible on the web. The ability to extract pertinent information and organize it both in written and graphic format will continue to be a vital business skill. Additionally, increased expectations for competency in visual communication are fueled by the visual nature of daily interactions. Conversations and critique of assignments both in and outside the studio are vital to producing students who are thinking equally about the content and the quality of visual communication.

Information Technology's Role in Gen Y's Perception of Information and Knowledge

Shifts in the Creation and Dissemination of Information

As educators, it is important to be aware of external forces shaping the minds of our students. Much has been written about the effects of the highly supervised and overly praised millennial generation. The other key player at work on young people's behavior and thought processes is technology. The implementation of Web 2.0 in the early 2000s enabled a shift in the way that information is created and disseminated. It is important to be aware of how the results of this new condition affect the way that students perceive information and knowledge. By understanding that today students' thought process and reference points are very different from our own, we can consider new approaches to how we teach for effective learning.

Increased Media Transparency and Breakdown of Authority

The initial form of the World Wide Web was primarily a one-way stream outlet. The first iteration of the Web was essentially a vast depository of information that could be accessed and read by

the consumer, but presented minimal opportunity of the user to correspond with the authors of the material. It was the introduction of Web 2.0 that enabled complete interactivity of users.

In today's blogosphere where anyone can contribute content in individualized blogs, wikis, personal broadcasts, and chat rooms, traditional hierarchies are breaking down with a decrease in deference to authority. In the recent past, information was communicated via one-way stream outlets such as television, radio, and print media. Subject matter generated by a trusted "authority" such as a news station or newspaper was conveyed from authority to receiver with no interaction between the two. News outlets no longer control information that is communicated to the public. Anyone can create and upload "news" where viewers can comment on the content as it is being broadcast. A community of participants now corresponds with each other around the globe in real time. Content formerly developed by specialists is now generated by anyone, anywhere, anytime.

The message is that everyone's contribution is encouraged and valued. How can the participatory nature of current culture where the individual voice is accepted and valued be translated in to the classroom? As media promotes the value of the individual voice, consider that students expect to contribute. Use student-generated content as a source of course content.

Breakdown of Single Authorship and Rise of Collective Intelligence

New web resources are threatening the survival of traditional resources as the collective increasingly determines content with a breakdown in singular authorship. Collective intelligence, defined, as "the aggregate knowledge that emerges from the decentralized choices and judgments of groups of independent participants" is the force driving today's content. (Tapscott 2008) As an example, Wikipedia houses editable web-based documents that are continuously edited by multiple contributors. On Wikipedia, an article is considered to be "complete" once participants stop arguing. Unlike traditional information sources such as journals and encyclopedias, Wikipedia's site is filled with disclaimers as users work to collectively negotiate definitions. Metcalfe's Law explains the public perception of Wikipedia as an increasingly valid resource, "the more people who use something the more valuable it becomes." (Wikipedia 2009) The ability to add content on the Internet increases public acceptance that multiple contributors collaborate to create knowledge. With this in mind, it is understandable that Gen Y does not have the same buy-in to authority as previous generations.

Blur of Fact and Fiction

Does our ability to access information anytime, anywhere increase our overall knowledge or has it led to a perceived sense that we know more than we actually do? In his article “Manufacturing Confusion, How more information leads to less knowledge” Clive Thompson cites this era as “the disinformation revolution.” Similarly, Mark Edmunson’s recent *New York Times* article, “Geek Lessons, Why Good Teaching Will Never be Fashionable” considers that “The great enemy of knowledge is knowingness. It’s the feeling encouraged by TV and the movies and the Internet that you’re on top of things and in charge.” Students may perceive that they are well informed without understanding that actually being well informed is a very different condition.

Professor Robert Proctor, a Historian of Science at Stanford coined the term “agnotology” to describe the study of culturally constructed ignorance. This phenomenon is fueled by the accessibility to numerous individual opinions. Compounding the problem is the barrage of mass marketing by organizations with specific agendas. In the past, it took money to carry out a marketing campaign. Today you only need access to a blog to preach your beliefs. At the click of a mouse, special interest groups promote and distribute their particular agenda.

So why are people confident that they know more than they actually do? The psychological term “selective exposure” gives some insight as to why any given marketing campaign results in buy-in from particular groups. “Selective exposure”

describes a human coping mechanism that enables us to tune out information that does not align with our core beliefs. (Manjoo 2008) Studies show that “we steer clear of information that contradicts what we think we know.” (Manjoo 2008) Just about any topic you wish to take a side on has ample backing through communities on the Internet. Whatever it is that you accept as “the truth,” you can find advocates who will support and encourage your core beliefs.

Implications for Education

The ability to post anything on the web improves transparency (“secrets” are harder to keep) and at the same time creates chaos (where to find “accurate” “facts”?). In the past, businesses promoted their control of information and knowledge as a key selling point. Many companies have taken a leap of faith by opening their previously guarded resources to a worldwide pool of knowledge workers. By doing this, they are able to infinitely expand their thinking power in exchange for a

monetary reward to those who solve the problem at hand. These companies have discovered that the benefits of sharing information and promoting collaboration far outweigh previous advantages of keeping company secrets. A new critical skill as outlined by future forecaster Bob Johansen in his book, *Leaders Make the Future* is the ability to filter mass amounts of information in order to make pertinent decisions. The ability to seek and synthesize information quickly is now marketed as the new competitive edge.

So how do we teach students to be seekers and synthesizers of information? Young people already do this intuitively, but we must realize that certain desirable behaviors that occur in students' "private life" may not be carried out in the students' "school life." For example, referencing multiple resources before drawing conclusions may come naturally under certain circumstances (whether or not they buy a certain book on Amazon) but may not intuitively translate when the student does not have an inherent interest in the subject matter or outcome (for example writing a history paper). Discuss how their intuitive behaviors might translate into "the classroom." Use this to encourage research, question sources and debate information.

Research supporting design solutions geared toward positive outcomes for clients is a valuable business tool for selling design. Evidence-based design provides critical arguments in design decision making for clients. Leading firms now employ PhDs and other staff focused on research to support design initiatives. Students must understand how to build a fact-based case to defend their design decisions. Educating students about what constitutes "research" is more important than ever. Knowing where and how to locate research findings quickly is key. Combat agnotology. Promote discussions about fact verses opinion. Encourage students to read conflicting opinions. Encourage self-awareness about the conditions that shape how they see the world. Help students to understand the kinds of biases they have and how that influences whether they accept or reject information.

Realizing that this generation does not have a natural buy-in to authority is an important key in how teachers approach dialogue with students. Consciously or unconsciously students might question whether the instructor along with the textbook and set of lectures can provide the knowledge needed on any given subject. Providing assignments requiring research and allowing for open questioning and debate are essential. Stop telling. Start suggesting. Ask students why an assignment may be relevant to them and to their short (and long) term success. Coach students to ask more and better questions.

Information Technology's Effect on Design Process and Project Delivery

Shifts in Design Process as a Result of Building Information Modeling and Integrated Project Delivery

According to a 2008 *DesignIntelligence* survey implementation of BIM software (such as *Autodesk Revit*) has reached a tipping point. Leading firms will complete their adoption of BIM software by 2010 (Cramer and Gaboury 2009). The shift from computer aided drafting to building information modeling allows for increased collaboration between disciplines on the extended project team earlier in the design process. Integrated project delivery involves starting the project with an integrated team that works together throughout the project lifecycle and ending the project with an “integrated closeout.” (AIA California Council 2007) While integrated project delivery involves more than the use of software, the ability of BIM software to assimilate information including detailing, specifications and material calculations early on in the project forces a move toward revamping the traditional phases of design.

Considering that the expanded project team works more closely and sooner in the process, James Cramer writes in his *DesignIntelligence* article that architects “will increasingly be evaluated for team play, collaboration, and leadership chemistry.” Professionalism and leadership skills are important for interior designers to be perceived as informed, educated, seasoned professionals who create value for the project. An informed graduate should have at least a basic understanding of their role in the context of the extended project team. Helping students cultivate an understanding of design as a team sport verses a game with a singular star player is essential. Searching for and experimenting with how to execute effective team-based and interdisciplinary project strategies in (and outside) the classroom is more important than ever.

Another effect of implementing BIM software is increased pressure to reduce the time required to move through the design process and to produce a set of construction documents. Demand from clients for more and better product in less time has always been a challenge. As software continues to expedite and consolidate processes, clients will continue to demand faster results. Time management including the ability to effectively prioritize is rarely addressed in traditional academic settings, yet is a critical skill for success in the current and future workplace.

A greater understanding of the relationship of parts to whole is demanded when using BIM software. While traditional drafting software enables students to focus only on a plan, elevation, or a detail, BIM software builds projects in three dimensions. BIM software offers the ability to connect specifics about materials and other building components simultaneously as the design is being drawn. The notion of a student graduating to become just a “space planner” may no longer be an option. Understanding parts to whole, comprehension of the components of three-dimensional space as more than plans with extruded walls becomes more important than ever. Firms interview both interior design and architecture graduates for coveted design positions. In order for interior designers to compete for these roles, learning how to develop spaces as rich three-dimensional entities including an understanding of architectural detailing is critical.

Effects of Technology on Team Structure and Dynamics

Technology has made possible the ability to work with anyone, anywhere. The traditional team that sits in the same physical office carrying out multiple projects is no longer the norm. Both in design as well as in other businesses, teams of experts are brought together for specific projects and then dispersed once that project is complete. Flexibility and fluency in adjusting to multiple personality types quickly is required. While some of the ability to maneuver team dynamics is learned through experience, using exercises that increase students’ self-awareness of their own personality type and behavioral tendencies may be helpful.

Effects of Outsourcing of Technology-Based Production on Western Workers

Exchanging large image files over the Internet has made outsourcing of 3d renderings and other drawing production services possible. Drawing production is increasingly contracted out to firms in countries such as China, Singapore, Russia and Mexico where fees are as little as 25% of western hourly billing rates. More and more, technology skill providers are partnering with large western firms for long-term relationships on specific projects. (Harding 2008) In order to remain both relevant and employable the western worker must add value that the skill-based worker cannot provide. A thorough understanding of design theory and strategy with a focus on developing thinking and design skills is more important than ever now that production skills can be bought for a fraction of the cost of a Western employee.

Another result of technologies enabling real-time communication is that project managers today manage teams with members located in multiple countries. Navigating international business requires

the ability to understand and work effectively with disparate cultures whose communication styles, viewpoints, values and desires vary greatly. Janet Reid of the consulting firm GlobalLead says, “By 2016 every leader will have to be culturally dexterous on a global scale. A big part of that is knowing how to motivate and reward people who are very different from yourself.” (Fisher 2009) Although colleges and universities work to create diverse student populations, many current US graduates continue to attend high schools and colleges with culturally homogenous student populations. Discussion and assignments promoting sensitivity and understanding of varied cultures is critical as these students move out into a multi-cultural workplace and world.

Advances in Information Technology Provide New Possibilities for Education

Use of New Technologies for Learning

How to teach for effective learning is a challenging question. Education scholars have debated teaching theories and strategies for years. Major schools of thought include, but are not limited to: behaviorist theories of learning (presentational instruction), cognitive theories of learning (tutoring, guided learning-by-doing) and situated theories of learning (mentoring and apprenticeships in communities of practice). (National Research Council 2000)

How to teach for effective learning *today* is layered with further complexities. Emerging challenges and opportunities present themselves as a generation raised on the Internet moves through the educational system. Technological innovations raise concerns about capturing a generation’s attention “in the classroom” when ubiquitous distractions are so engaging. At the same time, technology presents opportunities for learning that did not exist in the past. For example, today there are more free web-based tools available for creative learning than ever before. While using new technologies for teaching and learning can be enticing, the use of technology in and of itself is not a teaching strategy. Before choosing to work with specific media and technologies one must first ask what the desired learning outcomes are.

When it comes to education, technology is often discussed as “good” or “bad.” The relevant question to ask is what opportunities for learning can this new technology provide that other media cannot? For over 15 years Chris Dede, professor at the Harvard Graduate School of Education has studied the design and practice of educational solutions using new technologies. Every time he is exposed to a new technology he wonders how it may be used for learning. Dede promotes “fluency in

multiple media and in simulation-based virtual settings” providing students with a wide range of tools with which to communicate and problem solve. This mirrors a critical future leadership skill of being able to seamlessly dive into both real and virtual worlds. (Johansen 2009) Many students have already shaped their own experiences through game playing in virtual worlds. The near future of gaming will mix the physical with the virtual world. Young people will soon be playing in the real, physical world with the use of hand held devices that provide a virtual overlay. Business researchers are taking note as skill sets applicable to future business are actually being built through gaming.

The Education-Career Relationship

Today, most students invest in higher education with the primary purpose of preparing for employment. (Hoskins & Newstead 2003) With this in mind, making learning relevant to the larger picture of students’ professional goals is an important aspect of how teaching is approached. This statement should not be interpreted as a promotion for teaching interior design as a skill-based trade but “ Ideally, curricula should be shaped with a high degree of relevancy to the profession. Graduates should expect academic experiences that meet the expectations of employers. Education, accreditation, licensing exams, and professional practice should be linked in mutually beneficial arrangements . . . and while this link may suggest merely a trade school connection, it should also be expressive of the profession’s equally important lofty ideals.” (IDEC East 2009)

Howard Gardner, who fathered the theory of multiple intelligences, considers “the ability to solve problems in real life” an important component of intelligence. (Christensen 2008) The teacher’s role shifts from dispenser of content to mediator of discussion. Instructors who focus on testing approaches that reward students for remembering facts may consider relevancy where the ability to access information anywhere, anytime is the norm. We must question the effectiveness of releasing students who have been “successful” in school into a world where problems do not present themselves as multiple-choice questions with a single answer.

Dede promotes discussions among students about learning gained from their daily life. He encourages viewing their experiences outside the classroom as a contribution to their education. “When students leave school they go into life and in life, learning is not the same as it is in school. We need to make learning in school more like learning for the rest of life. Otherwise we don’t prepare students well to infuse learning into what they’re doing everyday.” (Dede 2009)

Individual and emerging learning styles have an effect both in the classroom and in the way today's graduates navigate the work world. While educators seek new approaches to teaching, corporations simultaneously investigate ways to work with and successfully mentor this incoming generation. In his book, *Not Everyone Gets a Trophy*, Gen Y expert Bruce Tulgan assists managers to decode millennial behavior in order to develop best practices for managing their newest colleagues. Tulgan fully believes that Gen Y can be the most productive generation to date if older generations learn how to lead and mentor them.

Tulgan promotes helping young employees to understand context. This includes helping new teammates to understand their role in the context of the department, the department in relation to the overall organization and how specific assignments relate to projects. "One of the major criticisms of instruction today is the low rate of transfer generated by conventional instruction." (National Research Council 2000) Students might feel more invested in a particular assignment if they understand the work to be relevant to their ultimate success. Expectations that students are reading the course objectives outlined in the syllabus and creating connections between courses on their own is not realistic. Be more explicit in helping them to understand the context of what they are learning in relationship to the bigger picture.

Project Connect dp+e, Working to Connect Design Practice with Education

This paper has provided a basic overview of the effects that technology has on shifts in the way information and knowledge are perceived today, how contemporary business is conducted and how we might think about using technology for current and future education. While work in the classroom and studio provide the necessary foundation for skills and processes applicable to the students' future career, exposure to working professionals is a critical component to completing the picture for the student. Interacting with designers who are in the thick of the reality of practice validates information discussed in the classroom. "It is not unusual for a student, years later, to recall a certain site visit or exposure to a speaker as a preeminent influence upon their knowledge and inspiration for practice." (Ankerson & Pable 2008) Sometimes it takes hearing from a professional to convince a student that information is "correct" or "true."

Several years ago I taught at a school located in a dynamic urban environment, dense with opportunities to connect students with practicing designers. The following year, I taught on a traditional university campus located several hours from an urban center. Field trips were no longer a matter of

walking out the door and down the street. Instead, scheduling an entire day away from school required students to be pulled from all of their classes. It was at this time that I became acutely aware of the need to find a way to connect students with industry professionals.

My work today focuses on bringing designers to students through web-based video. Video is a way to bring experts into the classroom. Distribution of videos on a website makes this resource easily accessible and user friendly. The site is currently provided free of charge making it cost effective for teachers and students. After a year of work on editing a large amount of video footage, the website is finally ready to launch. I am curious to see what happens once the site goes live. Feedback about how people are using it will help to make it a better, more effective tool as the project evolves.

Last year a prototype for the website was presented at the IDEC Midwest Regional Conference. This year, the newly updated version of the website will be shown for the first time at the IDEC Midwest's 2009 Regional Conference in Chicago. My research in preparation for this paper has prompted many thoughts about how this site might be most effective. In addition, I am eager to receive initial feedback from conference attendees.

Ultimately, any instruction must involve a hybrid of teaching and learning styles. Today, we must take a critical look at our own methods and strategies and ask whether or not they continue to be effective and relevant. Internationally recognized designer Bruce Mau posts his company's manifesto online for all to see. Mau writes, "Love your experiments (as you would an ugly child). Joy is the engine of growth. Exploit the liberty in casting your work as beautiful experiments, iterations, attempts, trials, and errors. Take the long view and allow yourself the fun of failure every day." (Mau 2009) We must all be reminded and encouraged to make our own experiments as contributions to further design education. The goal is to produce the very best young designers possible as we move into a bright, yet highly competitive and uncertain future.

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Presentations – Friday, October 16, 2009

An Integrated Brand: Developing Cross Disciplinary Methods in Retail Design Education *Laura M. Morthland & Cathryn Studak, Southern Illinois University, Carbondale*

The last U.S. Economic Census posted sales generated from retail trade at over three billion dollars (U.S. Census Bureau, 2005). According to the article “Up to the Challenge: 2009 Top 100 Giants” (Davidsen, Girmscheid, & Leung, 2009) retail design ranks as the interior design industry’s fourth largest grossing sector and its projected fees for 2009 will once again top the two hundred million mark. These numbers clearly indicate that the impact of retail trade is significant to the overall health and viability of the U.S. economy as well as the profession of interior design.

In today’s expanding global markets the financial success of retailers, and professions directly linked to retail, depends in large measure on integrated branding strategies which seek to connect the shopping experience of a retailer’s built environment with the brand identity experienced in conventional advertising and marketing campaigns as well as within expanding cyber environments. The success of managing these integrated brand streams requires the cooperation of several independent groups including; retail merchants, fashion designers, interior designers, graphic designers, advertising executives, etc. Each of these groups has a unique perspective of the retail experience relative to their profession. However, in order to fully maximize sales power, each group must be brought into a common understanding of the client’s specific retail philosophy and desired brand identity. In their chapter on designing retail facilities Piotrowski & Rogers (2007) underscore the importance of communication between interior designers and their retail clientele. “The design of retail facilities depends heavily on the designer’s ability to understand the retail business and the specific business of the client” (p. 195). They also resolutely state that “Personal shopping excursions do not provide the interior design student or design professional with sufficient information and experience to understand how to create an effective and functional retail interior design solution” (p. 192).

This paper examines an emerging teaching approach which supports the growing need for integrated brand strategy and brand management. It chronicles an approach to establishing brand integration in the classroom through interdisciplinary work with students of fashion merchandising and students of interior design. Students in both disciplines are taken through a series of classroom techniques including; an interdisciplinary focus on business related vocabulary, touring of physical examples which showcase branding strategies “in action” in local shopping environments, and joint project endeavors which enable students to practice creating strategic, integrated approaches to retail design.

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The Interior Design Studio: Value vs. Reality
Wendy VanderNoordaa & Connie Dyar, Illinois State University

The Interior Design Studio Environment: Value vs. Reality

Would the computer lab of the science and technology field have outdated computers or software? Would the school of nursing offer techniques and instruments that were used twenty-five years ago? The studio classroom is to the interior design student what the computer or software is to the technology student.

Extensive research has been done in the fields of education and psychology regarding the correlation between classroom environment and learning. Research shows that the learning process is enhanced by natural elements (fresh air, sunlight, green spaces, and natural views), adequate personal space, and minimal noise levels. Some universities are responding to the broad base of evidence that the physical classroom affects students, teachers and the learning process.

In the field of interior design, the classroom is a studio environment. The typical university classroom and the studio classroom differ in aspects of layout and equipment and class time duration. Even though the layout and setting are different than the conventional lecture hall, the evidence regarding the correlation between classroom environment and learning still applies. In fact given the core values of interior design profession, the studio classroom may impact design student learning more acutely than the conventional student.

The body of research related to the evaluation of educational buildings of design and architecture is small, which is surprising due to the focus of these fields of study on providing environments that are functional, beautiful and enhance the user's life. In the field of interior design CIDA, the accrediting organization for universities offering interior design, defines standards for the physical design studio classroom, which must be met and maintained to retain certification.

The purpose of this study is to gather information from interior design programs throughout the United States, in order to access the value given to the classroom studio environment by interior design program administrators. The investigation further explores resources and funding sources for maintaining and updating the design studio. Non-probability sampling methods were conducted using a purposeful sample. The population for this research was selected from universities in the United States that house an interior design program as represented in Interior Design Educator Council (IDEC). This study on the design studio environment is an exploratory project and a cross-sectional research, using a Likert scale survey based on research by Nasar, Preiser and Fisher in *Designing for Designers: Lessons learned from schools of Architecture* (2007). Survey questions were utilized to ascertain interior design administrators' satisfaction with the design studio environment and resource concerns at their institution. Additionally open ended exploratory questions were designed to provide information regarding the original research questions, which are:

1. Do interior design administrators feel the interior environment impacts the learning processes in interior design studios?
2. Does perceived satisfaction, indicating the value of quality design in the studio environment correlate to funding of actual renovation of the interior design studio?
3. Have institutions with interior design programs allocated financial resources in the past five to ten years to renovate existing interior design studios?
4. When financial resources have been allocated, have renovations included sustainable practices?

5. Is there a difference between amount and source of funding for renovation of interior design studio space for CIDA accredited vs. non- accredited institutions?
6. Do interior design administrators have a long-term plan involving maintenance and upgrading of the studio classroom; ensuring the studio classroom reflects the core values of the interior design profession?

Hypothesis:

University level Interior design departments, in the United States, will address aesthetic, environmental, human and temporal concerns in their studio classrooms. Their studio classrooms will model these core values to the interior design students as well as the university at large. CIDA accredited universities will pursue these more diligently than non-CIDA accredited universities.

Data collection is in process and initial findings will be presented. The results of the study may add to the rather small amount of current literature written on the topic of higher education studio design and impact funding for future renovations.

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Methods of Incorporating Civic and Social Responsibility into Design Curricula
Jillissa Moorman, University of Northern Iowa

Interior Design programs across the country all have fundamental concepts and directions which aim to promote student knowledge, ability, and skill in the area of design. With the addition of general education, most programs seek to provide a well rounded foundation on which students are able to build their professional careers. However, some of the largest and most significant design problems facing society today are not those which include selecting the right furniture or preparing extravagant design plans, and on a broader spectrum, are not even classes included in a general education. Interior Design studios often create imaginary projects which students develop over the course of the semester. Design programs stress the need for health, safety and welfare for all people through design, yet too often don't address the billions of people that truly do need design focused on health, safety and welfare. "The biggest challenge is yet to come....Now there is beauty on the outside; how do we come back and build the infrastructure within the human soul?" (Coles, A., pg 160 book: design like you give a damn)

Over the course of previous years, there have been several well known humanitarian programs created to address better design for all people. Such programs as Archeworks, and Massive change, are shakers and movers within the world of design. But further exploration is needed for incorporating how societal design problems can be addressed and solved within every design curricula across America. As Bruce Mau stated in 2005, "Design is needed in the places that can least afford it".

According to the UNHCR in 2005, the UN High Commissioner for Refugees estimates that there were 9,200,000 refugees in the world in 2004, and 25,000,000 internally displaced persons in at least 49 countries. "An estimated 100,000,000 children live on the streets in developing worlds," according to the International Child and Youth Care Network in 2004. "3,300,000,000 people in the world are without proper sanitation facilities and 1,700,000,000 lack access to clean water", as found by the Aquatic Sciences in 2003. These are all numbers which can be reduced through better design, starting with interior design students across the nation.

Is incorporating real life design problems into interior design curricula relevant? The word relevant is an understatement, it is critical. The shocking and thought provoking presentation corresponding with this abstract examines how actual neglected design needs facing society can and should be incorporated into interior design programs and classrooms through field studies, active learning, experimental design projects, and design oriented community service both in and outside of the studio environment, furthering the knowledge and leadership of students through designing for those who genuinely need good design. The presentation will examine incorporating civic and social responsibility into design curricula will change and shape the nature of education, enhance design programs, and increase student awareness and knowledge design issues throughout the world.

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Mapping Relationships Between “Pre”-ceptions and “Post”-ceptions of Airports
Clifford Gentry, Iowa State University, Ames, Iowa

According to Gibson’s Theory of Affordances (Gibson, 1977), perception of the environment inevitably leads to some course of action. Affordances, or clues in the environment that indicate possibilities for action, are perceived in a direct, immediate way with no sensory processing. How does one innately understand how to maneuver and circulate through an unknown space? What factors or experiences can one apply from past experiences to assist in the decision making process? How are these individual tasks developed into a schema which will be used in the future to make similar decisions between spatial and environmental cognition? (Kaplan, 1973)

This study addresses the relationship between affordances of the built environment and the linkages between a “pre”-ception and “post”-ception cognitive maps drawn from one’s anticipation and actions through an airport. The airport environment provides a solid, structured foundation of specific and orderly events in which one has to progress. Although wayfinding and circulation through an airport is identifiable, one still has numerous opportunities to get off course. (Edwards, 2005)

The premise of the theory that the more travel experience one has, the more one recognizes the affordances of the airport environment and experience. This paper will make a case that “pre”-ception and “post”-ception cognitive maps will have an influence of public spaces of the airport environment.

As a first step of the process, senior-level interior design students will draw an “image”, labeling significant elements of what they expect to perceive at a specified airport. Secondly, the design students will be surveyed and asked to develop a “pre”-ception of what the experience and expectations at a particular airport would entail. (Lynch & Rivkin, 1959) Following their return, the students will be asked for their “post”-ception of the space and their airport experiences. Linkages between the “pre”- and “post”-ception drawings and surveys will be drawn by the investigator.

By bringing these unconscious decisions one makes when traversing in an unknown environment, a case study will be developed to identify the linkages between the occurrences of what will occur and what does occur within the airport. As these linkages are brought to the attention of the student designers, the emphasis of the built environment affordances can be brought to the forefront of the student’s design decisions, particularly in emphasizing wayfinding and circulation design on public spaces through materiality.

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Characteristics and Culture:
Researched Identification in Undergraduate Interior Design History Course
Janice Kimmons, University of Nebraska - Kearney

The history of interiors is an integral part of an interior design program: knowing where we come from, so to speak, helps to establish where we are now as individual designers as well as members of larger cultural, political, and geographic communities. The assignment at the core of this presentation was created to help sophomore-level students learn to critically examine the characteristics of style found in historical periods from the ancient time to the present, in cultures from around the globe. By doing so, they come to understand how cultures have evolved and influenced one another, and they also leave the class with a —toolkit|| of characteristics to use as professional designers. The project also helps the students develop research skills, hone their ability to support conclusions with reliable information, and strengthen their writing skills.

There has been some exploration into appropriate ways to teach design history (Patton & Zinkhan, 1998; and others). However, at the core of the history of furniture is learning to know what one is seeing: identifying the characteristics of style. Learning to identify a piece of furniture as to style and influences based on its elements—from the shape of a table leg and the back of a chair or the crown molding above a door—can help a student determine the cultural origin (and even the future evolution) of that style.

Six influences on design are used as a basis for the discussion of culture related to design: physical conditions/climate, geography/trade, scientific inventions, historic/political events, economic/social conditions, and religion (Weale, 1982). In class discussions, conditions in each historic period are related back to these influences and examples of furniture pieces and interiors are used to illustrate the influence. This assignment is designed to bring the student from the level of remembering to evaluating in Bloom's New Taxonomy (Forehand, 2005). Simply recalling and memorizing information rarely lasts beyond the exam, but applying the information, analyzing, and evaluating the conclusions can trigger true learning.

The interior design history course in which this assignment is used is designated as “writing intensive” by the university. Typically, sophomore students have not had enough experience in academic writing at the level required for this assignment, so the project gives specific direction in the execution of the paper, as well as specific requirements for achieving the grade of “A.” Since college students of today have a sense of entitlement for high grades, they often don't understand that just meeting the basic requirements of an assignment is insufficient for an “A” (Kucko & Gabb, 2000). Communicating with them in unambiguous ways can avoid difficulties later.

In this presentation the author will present a brief description of the university requirements for writing-intensive courses as well as the project's specific requirements. Other materials will be provided to further explain the results of the assignment, along with examples from students. The author will also lead a discussion of how assignments of this type (and others) can reach the same objectives.

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Defending the Professional Jurisdiction of Interior Design:
IDEC's Role in Countering the Anti-Regulation Movement
Michael Dudek, Kansas State University, Manhattan, Kansas

Issue

The Interior Design Protection Council (IDPC) and The Institute for Justice (IJ) have mounted an effective campaign to repeal existing, and obstruct pending, interior design legislation¹. Given the political complexities and the scope of ever changing regulations it is easy to underestimate the actual success of the IDPC's deregulation effort. The Interior Design Educators Council (IDEC) has proffered scholarly counters to the IDPC/IJ propaganda effort (Martin, 2008) however, IDEC has not formulated an official position nor have they developed an effective response protocol. Hence the anti-regulation effort to obfuscate and malign the profession of Interior Design in the court of public opinion continues virtually unabated. Most recently IJ has filed suit in Florida (Locke v. Shore, 2009) challenging that state's legislation. Clearly this is a significant challenge to the regulation effort and, by default, the entire professional jurisdiction (Abbott, 1988). Our profession is under attack. How will IDEC respond?

Discussion

The most pressing concern for interior design educators is the continued denunciation of the Council of Interior Design Accreditation (CIDA) and the National Council for Interior Design Qualification (NCIDQ) and their tacit inclusion in the so called "Interior Design Cartel" (Carpenter II & Ross, 2008). This blatant denigration of the accredited education, experience, and examination process in the IDPC/IJ campaign is causing current and future students to question its validity. How we address this fallacy and frame our response is crucial and already subject to IDPC scrutiny (Morrow, 2009a).

In order to provide sufficient context for this discussion two overarching aspects of the regulation effort must be considered. First it is incumbent on the academy to undertake a swift and thorough assessment of legally regulating our responsibility to protect health, safety and welfare as a means to define our professional jurisdiction. We must collectively assess the success and value of this effort. We must also consider the pros and cons of licensure to determine if we are truly deserving of governmental regulation. If so are we seeking it for the right reasons and how can IDEC facilitate the process? Second, because the profession is represented by two disparate organizations, ostensibly with the same mission and inherently limited influence, IDEC must fill the role of representing the entire profession. A recent *Journal of Interior Design* article by IDEC leadership offered a cogent argument for unification of ASID and IIDA (Kucko, Turpin & Pable, 2009) however unification, if it occurs, will take valuable time and resources.

Summary

It is the intent of this paper to prompt the Council, as the first order gatekeepers of the professional jurisdiction, to reconsider our response to this threat. Unfortunately the traditional scholarly debate, while essential, has been subsumed by the more accessible, but far less objective, on-line model of disseminating ad hominem opinions presented as fact. This necessitates consideration of a new public relations paradigm. Additionally this paper will introduce the following topics for discussion:

- Defining IDEC's role in the professional jurisdiction
- Becoming strategic instead of reactive or defensive
- Synthesizing IDEC/NCIDQ/CIDA intellectual capacity and resources
- Developing a common message
- Developing a plan of action

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Notes

¹ Lacking a single neutral source for current and historical data of interior design legislative activities it is difficult to provide a reliable and objective assessment of the influence of the anti-regulation effort on ID legislation. However, in assessing recent legislative activity (2006-2008) and observing patterns of activity and organizational effort on both sides of the issue it is the author's opinion that the anti-regulation effort has had a major influence on the previous, albeit tenuous, success of the pro-regulation effort. From the period 2006-2008 there were 71 efforts to enact either title or practice legislation of which only one was enacted. (Morrow, P. 2009b)

Presentations – Saturday, October 17, 2009

The CIDA Accreditation Experiences: Weber State University's Journey to Accreditation *Kristen Arnold, Weber State University, Ogden, Utah*

Sustaining the future of design programs involves maintaining quality education in public universities. With rising costs and expenses related to university studies, prospective students often seek acceptance to those schools accredited by national or regional accrediting agencies. Likewise, students often seek similar acceptance to individual programs within the university based on its specialized accreditation reputation alone. Such is the case of the specific program of interior design. Weber State University embarked on a journey to obtain Council of Interior Design Accreditation (CIDA) in 2005. This accreditation entails meeting rigorous national standards and providing evidence for quality program indicators. These critical components are often foreign to interior design faculty who have strong discipline-specific knowledge about design principles and teaching methods. Two Weber State faculty members describe the university's accreditation experience from building entry and support with stakeholders to preparing and reflecting on their accreditation site visit. The authors describe how an early self-study effort streamlined and enhanced the accreditation process. Due to limited information on accreditation efforts available to design educators, grounded theories and recommendations are provided to support other institutions and participants as they begin their journey with the accreditation process. Specific recommendations based on Weber State University's experience are provided.

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Transforming the Meaning of Residential Design: A Case Study of Unique Student Projects
Jillissa Moorman, University of Northern Iowa, Cedar Falls, Iowa

Residential design is a specialized form of interior design related to the specific application of design principles to a personal residence, or rather, a home. While this statement is accurate, in almost every situation the definition of home is narrowed to apply to the preconceived notion of what a home looks and feels like, restricting residential design from the kinds of living conditions millions or even billions of people experience every day. From poverty to unsanitary conditions to a lack of a home at all, people who need quality design the most, live without access to interior design. These conditions will limit or damage our global future if we're unable to transform the meaning of residential design to include concepts of social responsibility and community involvement and to encompass the full scope of living conditions this world experiences. The transformation of residential design starts in the class room where students should be encouraged to think outside of the boundaries of a traditional residential design studio.

This presentation takes a look at how we can begin to transform the meaning of residential design through student education. Discussions of student surveys and research will provide insight to students' perceptions of residential design. By surveying people that would benefit from socially and civically responsible residential design, we can best come to understand the needs and design goals that should dictate priorities and justifications in design. In addition to surveying the users, students are able to experience client interaction and develop critical listening and communicating skills. Student projects can then be planned around the needs of target groups to incorporate multi-disciplinary efforts in interior design, family studies, sociology, etc. Projects should encourage students to balance innovative thinking with limited budgets, sustainable design, and realistic constraints.

In addition to educating students, these projects have potential to create solutions to real world social issues by sharing quality design with a wider range of people and demographics, develop trust and relationships within communities, and educate communities about the true purpose of design: addressing the health, safety, and welfare of all people within a built environment.

This presentation will share many types of residential projects currently underway. Some examples to be shared would be designing mobile housing units for use due to unforeseen natural disasters like recent hurricanes in the Southeast US or record flooding in the Midwest, creating housing solutions for the homeless or drop-in housing for Tibet, Vietnam, India, and parts of Africa, and learning experiences through active participation with Habitat for Humanity. Each project will be looked at individually to attempt to quantify the impact on both the students and the community.

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CO₂ Measurement for Demand Controlled Ventilation and Sustainability: A Case Study
Seunghae Lee, Zhiyuan Li, & Matthew Beaman, Purdue University

This project is to measure indoor CO₂ concentration level using wireless sensor networks to investigate the potential energy savings by controlling ventilation based on the CO₂ level. The purpose of this experiment was: 1) to examine differences in CO₂ concentration levels between different measurement locations, 2) to examine differences in CO₂ concentration levels over time, and 3) to explore possibilities to incorporate demand-controlled ventilation based on the CO₂ level into the existing HVAC system to save energy.

The American Society of Heating, Refrigerating and Air-Conditioning Engineers (ASHRAE) Standard 62.1-2007 specifies minimum ventilation rates and other measures to provide indoor air quality that minimizes adverse health effects for human occupants (ASHRAE, 2007). It permits the resetting of the outdoor air intake flow to depend on the indoor CO₂ concentration level. This strategy is commonly called CO₂ based Demand-Controlled Ventilation (DCV). It controls ventilation based on actual demand to save energy (Murphy & Bradley, 2008). The indoor space where occupancy levels vary widely will have the most benefits from DCV. Most HVAC designs for outdoor air delivery are based on the peak occupancy, and DCV controls the outdoor air delivery to be reduced when there is less occupancy, which will lead to less energy use (Mui & Chan, 2006).

The wireless CO₂ sensor networks (Figure 1) that were used in this study can offer several unique benefits. The system enables multiple placements of CO₂ sensors to simultaneously monitor individual zones throughout the space. In addition, the wireless CO₂ sensors can be installed easily in the existing building where the retrofit installation of CO₂ sensors is difficult and costly, as well as new constructions.

This case study was conducted for 42 hours in a university theater, and the measurements were collected from 8 different locations in the theater. The locations of CO₂ sensors were carefully selected to examine if there are differences in CO₂ concentration levels, depending on the location. Results showed that CO₂ concentration levels varied approximately 100 ppm when the theater was not occupied and raised up with about 250 ppm maximum differences during the peak occupancy. The peak occupancy was when a play was on for two hours and thirty minutes, and the theater was in its full capacity in its occupancy during the play. These results suggest that: 1) energy required to condition the outdoor air can be reduced using DCV with wireless CO₂ sensors in indoor spaces where the CO₂ concentration level varies and especially where the space is not occupied at their design occupancy most of time and 2) although ASHRAE 62.1-2007 does not include any requirements for multiple installations of CO₂ sensors, they may need to be placed in multiple locations as the CO₂ level varies depending on the location. Another issue to note is that designers need to reconsider the ASHRAE standard for the breathing zone (3-72 inches above the floor) measurement because it is impractical in spaces such as theaters and lecture halls that have high ceiling heights due to slopes.

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An Evaluation of Interior Design Students' Sustainable Design Solutions
Kara Freihoefer, Deborah Schneiderman, & Jose Bernardi, Arizona State University

Interior design programs and educators need to take moral responsibility to develop appropriate curricula, increase knowledge, and create values related to sustainable development. Educational systems must ensure that the future is saturated with environmentally conscious designers (Ruff and Olson, 2007, para. 9; Cortese, 2003, pp. 17). Ultimately, students' universal knowledge of building elements will contribute to the development of efficient buildings and encourage effective communication amongst clients and the design team (Winchip, 2007, pp. 147).

To improve on the current teaching strategies of sustainable development researchers need to evaluate students' design solutions. Previous research examined universities' involvement and instructors' understanding of sustainable development; future research needs to examine students' sustainable design solutions to comprehend fully if the current teaching strategies are effective. This study uncovers students' understanding of sustainable design by evaluating their design solutions. The study examined 28 senior-level interior design students' sustainable design solutions through a conceptual design assessment (CDA).

The CDA questioned students on six categories related to the design and planning of a commercial application. The categories are: land and building type, space planning, illumination, daylight and views, building control and envelope, interior materials, finishes and furnishings, and water and parking amenities. Each category comprised of three to ten subtopics related to the category's topic. A total of 33 subtopics were presented to the students, each subtopic consisted of three different scenarios. The scenarios varied from conventional to eco-efficient design strategies; one scenario was the most sustainable.

Example:

Category 2, Space Planning

Subtopic 2.6, Room(s), Purpose(s), & Size

- a. I design small rooms that service one purpose and promote privacy
- b. I design rooms with adequate square feet that services multiple purposes
- c. I design oversized rooms to service the need of many purposes and for future expansion

The students were randomly divided into two groups. The CDAs administered to both groups were the same with the exception of the instructions. Both groups were instructed to design for a commercial application in the southwestern United States and asked to select the design scenario that they would base their design decision on. Group one, however, was given the additional instruction to incorporate sustainable concepts into the building's design and group two was not. The results from the CDA were quantitatively analyzed to provide statistical significant differences between the two groups selections.

Overall, the results of the CDA indicate that out of the 33 subtopics presented, students from group one, on average, selected 22.29 or 67.53% sustainable solutions and students from group two, on average, selected 19.79 or 59.96% sustainable solutions. Although an independent t-test did not reveal a statistically significant difference between the two groups' means, the average percent of the students' sustainable selections from both groups were low. The results also uncover which categories of the CDA the students excelled and lacked in selecting the sustainable scenarios. The findings suggest that more integrated research on the students' sustainable design solutions needs to be conducted to evaluate students' comprehension and improve teaching instructions of sustainable development.

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“Freecycling™” Your Way Out of the Design Library
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Many interior design programs in these tough economic times do not have sufficient help in managing and sustaining an up-to-date design library. The library can become riddled with current product mixed in with discontinued finishes. Most programs have a system of intake but lack a solid plan for removal that has a green focus. Design students can detect quickly what looks dated and often will not dig past the old to find the new product. Millennial’s, with their inclination towards technology, will often find a great finish online only to discover that it was in their schools library; therefore increasing waste.

Interior design firms and graduating design students will frequently donate duplicate samples or those they no longer need to student design libraries. With interior designers leading the call for sustainable practices this is a way to help young design students with their design projects to ensure they are minimizing contributions to the landfill. But what does the design program do with unwanted finish samples?

One Midwest interior design program not only needed to “clean out” but had to down size from 285.5 stacked lineal feet of sample storage to 100 staked lineal feet; all which was part of a move to a temporary space during renovations. Only 35 percent of the samples could be moved to the temporary space. This posed an overwhelming task yet, provided an opportunity to model sustainable practices to students, University constituents and the community. These populations are often motivated to be green however do not know how to use the sustainable tools or even aware of the tools that are available that could be a mouse click or a touch pad away.

The plan that was finally initiated started with a small opportunity that blossomed into an idea on a marker board by a graduate student, IIDA Campus Center President and the Program Coordinator. With the help of student IIDA members and building service workers the team was able to bring the “idea” to fruition by boxing the 35 percent of library to be moved and diverting 85 percent of what was left from the landfill by “Freecycling™”, donations to AIA Young Architects and industry recycling programs. Only two 65 gallon dumpsters of samples were disposed of through a traditional waste management program. “Freecycle™”, “a grassroots and entirely nonprofit movement of people who are giving (& getting) stuff for free in their own towns” (n.d.), served as one of the most successful tools available to achieve a sustainable goal. It is a web based program with recycling as its primary objective.

The idea was so effective it has become part of a yearly plan and will be implemented as part of a service learning experience for students. An idea on a marker board can be a part of numerous University sustainable initiatives not just exclusive to the design library. On campus interior design organizations can serve the University as a whole by donating their green knowledge and time contributing to sustainable initiatives on campus including “cleaning out”.

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