Ogee to iPad | Endurance by Design: Fusing Precedent with Prospect

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The Scholarship of Integration: As Viewed Through the Lens of the Boyer Model

Erin Adams
Western Carolina University
Poster

In 1990, Ernest Boyer published Scholarship Reconsidered, in which he argued for abandoning then traditional “teaching vs. research” model on prioritizing faculty time, and urged colleges to adopt a much broader definition of scholarship to replace the traditional research model. According to Boyer, the traditional definition of scholarship (new knowledge through scientific breakthroughs, journal articles, publication of books) presents too narrow a focus. Instead, Boyer argued, scholarship should also encompass the application of knowledge, the engagement of scholars with the broader world and the way scholars teach. The Boyer Model suggests that the new version of ‘scholarship’ should include four categories: discovery, integration, service and teaching (Boyer, 1990).

In 2007, University name withheld adopted Boyer’s definition of scholarship to replace traditional measures of research for tenure and promotion considerations. This model now offers a platform to include cross-disciplinary, collaborative efforts as an accepted form of scholarship. This poster will focus on one faculty’s interpretation and assimilation of Boyer’s Scholarship of Integration, as outlined in an ongoing student project, and highlights the possibility of an alternative form of scholarship.

The interior design department at University name withheld has coupled with the Motion Picture and Television Production (MPTP) program to create an interdisciplinary opportunity for design students to practice design on a much larger stage. As a requirement for graduation, each student in MPTP must write and direct their own motion picture film. Although the student-writer/director possesses an intimate knowledge of his character(s), he was seldom able to successfully translate this knowledge into a holistically designed space that truly encompassed the essence of the character(s). To increase ‘believability’ of senior thesis films, interior design seniors were brought in during the film’s preproduction stage to professionally design each scene.

As design students move through the traditional design phases, they are given the opportunity to apply their design knowledge in a real-world setting. They explore alternative methods for design process documentation (from MPTP), work with ‘clients’ and sub-contractors (grips, lighting hands, set builders), specify materials and finishes, gain a working-knowledge of scheduling dilemmas and experience the challenge of tangible budget constraints. In the course of a single semester, design students are able to present their design solutions to the ‘client’, become an active participant in the construction and installation of their design and see their final designs come to life on
the silver screen. This interdisciplinary, collaborative project is at the heart of the Boyer Model’s Scholarship of Integration and is currently beginning work on its eighth film. This project has proven to be a win-win for both the MPTP and interior design students, as well as the faculty leading the process.

This poster will showcase imagery documenting the creative processes used in motion picture design, include samples of design student work, and foster a one-on-one dialogue that considers cross-disciplinary projects as an opportunity for non-traditional scholarship.

References

A Narrative-Style Traveling Exhibition on Homelessness and Design’s Potential to Create Change

Jhoana Mae Antiquino and Jill Pable
Florida State University

In the United States the issue of homelessness is becoming more prevalent, with an estimated 649,917 people experiencing homelessness on any given night (US Department of Housing & Urban Development, 2010). Many of the homeless flock to shelters, but are turned away due to over capacity (National Coalition for the Homeless, 2009). In addition, the few shelters and transitional housing that exist lack programs that enable homeless individuals to get back on their feet, and become contributing citizens again.

The design industry has a great potential to contribute to environmental solutions for homelessness, developing greater outreach to the other 90% of the population that design has neglected to serve (Design for the Other 90%, 2011). For example, new designs for shelter facilities may offer further comfort than current building styles do. Thus, this proposed master’s thesis project was developed to heighten awareness of the plight of homeless people to interior design students and interior design professionals, as this author believes design can do much more than currently accomplished to ease the discomfort of this situation. The project involves the design of a narrative-style traveling exhibition to bringing awareness about the issue specifically to the interior designers and design student population. Using a narrative approach, the design of the exhibition will be developed to meet three criteria: inform with accurate information, change negative perceptions of this issue, and describe various concrete means to take action.

This thesis project will be executed in three phases - interviews using narrative inquiry, development and creation of the exhibition, and lastly a post-evaluation of the developed exhibition by the study constituent. At the time of this presentation, the interview content will be completed.

In the first phases, design professionals, homelessness experts and homeless persons themselves will be interviewed to gather various point of views about homelessness. These interviews will frame the content of the narrative-style traveling exhibition. The second phase is the development of the exhibition space that will communicate the need and means to address homelessness through design, and provide examples of how to increase involvement resulting in change. Using the narratives from the various individuals interviewed, the exhibition will convey the lived experience of homeless individuals and the impact of the built environment. The exhibition will be developed virtually using 3D software. Lastly, the same individuals from phase 1 will tour the exhibition in a guided, virtual fashion and provide feedback regarding its effectiveness in conveying information, prompting attitude change and calling for action.
The study’s overriding objective is to produce an evolution in the mindset of interior design students and interior design professionals regarding homelessness through a narrative-style exhibition. The ultimate goal of the project is to inform, change opinion and challenge those within the interior design industry to become advocates of this cause using their design skills. This presentation will share the results of interviews and provide a preview of the exhibition that will result base on an independent studio project completed.

References


Holistic Architectural Criticism: Examining Hadid’s Vertical Linkage

Ruth Beals and Robyn Allwright
Converse College

Architectural criticism, long the realm of men, has focused on aesthetics based on art and design theory, formal order, and spatial expression. The buildings under criticism were typically designed by nationally and internationally renowned male architects for economically advantaged users. While form and aesthetics have been highly critiqued, the functional qualities that affect the users have been overlooked and therefore negated. A new architectural criticism system is now available for application that includes criteria to qualify the function of a building and evaluate how the interior supports the users. Application of this criterion will provide opinions on the potential and actual success of the building’s ability to serve its users, as opposed to prior criticism that focused on a building’s appearance.

This qualitative study applies one component of this new architectural criticism system, the staircase, to two existing buildings designed by architect Zaha Hadid: the Lois & Richard Rosenthal Center for Contemporary Art in Cincinnati, and the MAXXI, the National Museum of the 21st Century Arts in Rome. Both buildings were designed to house areas for the public viewing contemporary art and performance spaces, for education, for meetings, and for those who operate the facility. The staircases form a system that links these different areas and provide the experiences of vertical movement and transcending spaces for the users. The staircases’ design and the users’ experience of passage are evaluated on their functional qualities, such as supportive use application of human factors, issues of environmental psychology, and safety. The study is illustrated with graphic examples of these qualities, gained through a research methodology employing on-site observation.

The results of this study are significant due to the introduction of a new, holistic architectural criticism system by a female interior design professor, which is based on integrating criteria reflecting the building’s quality based on the use and users, as well as its aesthetic design and appeal. The staircase is one of nine criterions integrating the behavioral sciences. This feature was chosen for the initial study of this new criticism system due to its importance as the representative of vertical movement between static levels, and its prominence in a public museum being accessible to an extensive variety of people.

The buildings used for this study were selected due to the ability to integrate onsite data collection research methodology including observation and archival documentation. Historical reference and critical evaluation were applied during on site observation in real time. Findings were the ability to apply a new architecture and interior design criticism system, and the strengths of the staircases’ design in the functions of vertical movement and linkage.
References


Massa, Nicholas. Personal interview. 29 May. 2012


“Zaha Hadid, Contemporary Arts Center, Cincinnati, Ohio.” Arcspace.com. 4 June 2012
Intervention and Validation in Design Education Success

Janis Brickey
Middle Tennessee State University

The foundation studio initiates the student synthesis and application of a new approach to learning and problem solving popularized in the phrase “the language of design”. As educators, we often tell students that they will learn a new language through drafting, model building, and projects to communicate interior design ideas and solutions to client problems. Rengel (2007) described the studio as the place where appropriateness of decisions is developed (p. 5). Each student arrives with a learning style or approach to learning new knowledge and skills. In order to understand students of a controlled admissions program cohort, the Kolb Learning Style Inventory (1985) is administered in the first week of studios at a CIDA accredited program. Educators and business trainers use the twelve-question instrument to quickly assess whether students approach learning through combinations of concrete experience, reflective observation, abstract conceptualization, or active experimentation.

Information from the inventory results are shared and discussed with students at the completion of their first project. Students who are a combination of active experimentation and concrete experience (Accommodater style) learn more quickly by feeling (more intuitive) and doing (hands on). Often their first project solutions are not well thought out or they will eagerly execute their first idea. The students who are Assimalators (reflective observation and abstract conceptualization or learning through thinking and watching) often will take too much time to think and submit a brilliant idea with faulty craftsmanship. Suggestions are provided in each new situation to help foster other learning approaches.

This exercise is part of a larger study on the impact of interior design education on student success. Tucker (2007) reported a change in learning styles in architecture students. The preliminary information from the longitudinal study that includes administration of the studio in the first and final senior studios will be presented. Students self reported a change in their approach to problem identification and solving as a result of their interior design education. Data from the foundation and senior studios Inventories will be compared. Additional data on student retention related to learning style will be presented.

The dynamics of each studio group is critically important for subject delivery. By ascertaining the learning styles during the foundation studios, faculty can adapt feedback and encouragement. The impact of student thinking and their evolving approach to problem solving as a result of their education is important to validate. Since retention and graduation rates are increasingly tied to funding and program supports, early interventions may promote greater student success rates.

References


Increased Well-being and International Contributors

Sabrina Frey
Queens University

Jill Pable
Florida State University

The topic of people’s overall health and happiness has been gaining increased attention and press in recent years. The proof that ‘happy people live longer’ has been given by many studies that investigate the contributions of subjective well-being (SWB) to health and longevity. Some studies have explored areas that may contribute to SWB such as health care systems, eating habits, and physical attributes among other factors.

In the past the well-being of a country was measured merely by its Gross Domestic Product (GDP). Many scholars define good cultures as those in which health and happiness flourish, so many economists are now incorporating findings from psychology and the behavioral sciences into SWB research. Thus, wellbeing is now increasingly recognized as a legitimate and important topic to understand and promote and is also being considered as a measure of a countries well-being.

As one of a designer’s primary responsibilities is to promote the welfare of its clients, it is reasonable to assume that it is also a designers’ responsibility to investigate and add useful information to the body of knowledge about SWB and its potential connections to the built environment. As advocates for healthier environments it seems logical to research the living environments of societies who report an elevated state of SWB to evaluate how their values are expressed in their living environments. Further, could the manifestations of those expressions be a contributor to their elevated sense of well-being?

Global-scope surveys of SWB consistently identify residents of the Nordic countries as the happiest and healthiest in the world. These elusive societies are often noted as the most progressive in areas such as technology and education, however little is published about how they live. This presentation will reveal findings from exploratory research into Nordic peoples’ traditions and habits that are related to their welfare and elevated SWB. The research specifically evaluates how these traditions and habits are expressed in their living environments. In so doing, the study identifies residential elements that contribute to the perceptions of elevated SWB. The literary findings coupled with the qualitative research findings should help add to the interior designer’s body of knowledge regarding improved welfare, an important but also sometimes neglected element of the health-safety-welfare paradigm.

The presentation will showcase living environment features and norms gathered from extensive interviews as well as examples and conclusions from the study. The interviews with Nordic residents and the photographic documentation provided in
answer to the research questions can be used by design educators to teach their students about global populations and the contributors to an elevated state of well-being. The author will also discuss the findings to help educators expand their understanding of SWB and the living environment. The response and award granted to the posters presented at the National IDEC conference in 2012 show a high level of interest in this area.

References


Experiential Learning: Real Client, Real Problem, Full-scale Solution

Mary Ren’ee Hearn and Paula Smith
International Academy of Design and Technology

David Kolb defines experiential learning as “the process whereby knowledge is created through the transformation of experience”. There are two different schools of thought for teaching - the classical setting where the instructor “imparts” his or her knowledge, the students listen and then are tested on what they have “learned” from the lecture. Experiential learning, although not a new concept, is a process where the student learns from their involvement. It engages the senses, intellect, and emotions. It becomes a meaningful learning experience that takes the information through a process of exploring ideas and concepts, reflecting on those concepts, experimenting with the concepts which then results in understanding why the information is relevant to the their understanding. The student is engaged, understands the information and process and remembers the information.

This experiential project focused on human factors, anthropometrics, and accessibility. Students of_____ used experiential learning by working with a disabled person and redesigning her kitchen. Although her small apartment kitchen is ADA-compliant, her very specific anthropometrics and disabilities made it difficult for her to function in it. Although students conducted preliminary research, on-site observations, as well as a personal interview, they were not able to understand if their designs were effective or ineffective. The students’ independent design solutions revealed they did not grasp the problem and solutions needed to make this kitchen functional for this disabled person. Scaled drawings and even scale models did not seem to help them “see” problems with their designs.

The instructor decided to take a fresh approach to experiential learning. Instead of working independently, the students worked as a team, and before finalizing drawings or scale models, they built a full-scale mock-up of the small kitchen out of salvaged cardboard. These two factors made all the difference in the success of the project solution. A design charrette, facilitated by the instructor, allowed the students to collaborate and bring together the best of their independent ideas into a strong potential solution. The full-scale mock-up also proved vital to the learning process. As students build, they used a wheelchair to test the reach and clearances, revising and optimizing the original design as they went. The details that previous classes had missed were caught and solved during this portion of the project, resulting in mastering all of the project’s learning outcomes for every student involved.

To test the success of the project, the client came to “test-drive” the mock-up and gave them feedback. Each student then had the opportunity to generate their own set of drawings and make additional changes based on the client’s critique. The client was delighted with the design. The experiential learning was achieved by working as a team.
for a real client, and building at full scale, helped these students make a successful connection between the problem and solution.

References

Beyond the Plan: Exploring Alternative Design Processes

Travis Hicks
University Of North Carolina at Greensboro

Introduction

As designers we are all too familiar with the design process of starting with a programming document, re-interpreting the program into a series of bubble diagrams, converting the bubbles into hard-lined plan shapes, and then extruding these plan shapes to make a finished three-dimensional design. This is the textbook way of generating a schematic design; however, the textbook needs to be re-written to respond to emerging digital technology, alternative design theories, and evolving aesthetics.

Objective

The objective of this paper is to propose alternative design methodologies for consideration by academics and practitioners. Given that designers are often products of their design education, this presentation will also look at the prevailing design methodologies in the history of design education and frame the current trends within this historical context.

Theory

American design education is grounded in the French Ecole des Beaux-Arts and Germany’s Bauhaus. Many academic exercises still executed in American design studios can find their roots in one of these two sources, often traced from one instructor to a student turned instructor. These academic foundations give students their abstract skills in design. It is in “design fundamentals” studios that students are encouraged to explore new design concepts and to follow unconventional design methodologies through traditional pedagogical techniques traced back in time.

As beginning design students advance beyond the foundational studios, however, the more abstract concepts recede to make room for the complex overlay of building program, engineering systems, materials and methods, building codes, and other functional and technical requirements. In this critical stage of personal development, designers tend to translate these complexities into an extruded bubble diagram. Existing literature concerning the design process offers students and practitioners alike few alternatives to this “extrusion” approach.

Alternatives

The presentation will elaborate on a number of alternative methodologies, with examples of each.
These alternatives include 1) a three-dimensional model approach; 2) a sectional design process; and 3) a computational approach. While interior design has always existed in three-dimensional form and space, the third dimension is often an afterthought. Designers utilize plans, elevations, and sections to generate three-dimensional form and space; however, three-dimensional models, either hand-made or computer generated, can be the primary generator. Current trends in BIM reinforce the need for designers to be able to work three-dimensionally.

In addition to working three-dimensionally from the start of a project, designers should also be exposed to processes of working in section. The section is often the least explored attribute of interior spaces. A design process that exploits the section will ensure that interior spaces are rich and vibrant in the third dimension.

A current trend is in the computational design of form and space. The power of digital technology in generating forms through mathematical algorithms has generated new formal and spatial geometries, and advances in digital fabrication make these computer-generated forms realizable in physical form.

No singular design process will resolve all problems associated with a given project. This presentation will offer a range of approaches and suggest commonalities among the various methodologies and ways to translate these methodologies for students and practitioners.

References


Ten Constructs for a Confident Interior Design Student

Allan Hing
Art Institute of Atlanta

The idea for the paper is from the Matthew Frederick’s book, 101 Things I Learned in Architecture School. This book covers design, drawing, creative process, and presentation. To repeat 101 things for interior design students would be redundant and similar to many “things” in Frederick’s book. This paper’s aim is to identify ten broad constructs which students can use from concept to final design. The constructs or guidelines can serve as a checklist in a student’s creative process. The outcome is confident and competent interior design students who have a critical understanding of how their designs are successful.

Following are the ten constructs and their significance:

• The importance of a concept. Concepts are the seeds of a design and the “concept is the main idea influencing the steps taken and decisions made during a project’s design phase”. (Malanar and Vodvarka, 1992, p. 75).

• The plan. The plan is the primary tool which students use to organize and develop space. The strength of the plan is the ability to study the space in entirety and to tie all the plan elements together. The plan’s major weakness is the plan is a two-dimensional tool.

• The parts to the whole. Unity and harmony are principles of design and are equally important in interior design. “Beauty is due more to harmonious relationships among the elements of a composition than to the elements themselves”. (Frederick, 2007, p. 51)

• The power of color and light. “After the design element of space, color and light are probably two of an interior designer’s most powerful design tools”. (Kilmer, 1992, p. 122)

• The centerline as an organizational tool. The centerline functions as a useful tool in circulation and placement of objects in space.

• Treat history as a friend. The role of precedent in the design process and its value to evidence-base design.

• Planes in a three-dimensional space. A space is composed of six planes and the interior designer has the opportunities to manipulate and finish each plane. “Whether a wall, floor or ceiling, a plane will define and organize space. It controls its visual and physical limits, directs movement, contains texture and manipulates light”. (Brooker, 2007, p. 152)
• Finishing a design – the second look. Analogous to tying a ribbon around a box. Details can complete a design and reinforce the parts to the whole.

• Understanding how every line is built. The knowledge of how things are built gives creditability to the student and to the design.

• The need for an edge. What makes a design special or unique? It can be the design of the space, the placement of elements, and/or the selection of FF&E and colors. What makes the space memorable or makes my heart skip a beat? Each construct will be explained with images and two successful senior student projects that followed these ten constructs. (See Appendix) Finally as educators, how do we build confidence for our students when they require both technical and aesthetic knowledge?

References


Dean Isham
East Tennessee State University

Problem Statement

Each generation of new students has unique characteristics that challenges design education to evolve in order to engage students in learning the design process. The latest generation has a set of characteristics that is particularly daunting. Beginning design students (bds) are leaving K12 educational systems obsessed with standardized testing, ever dwindling exposure to art/design/drafting, and transitioning to design programs where problem solving, critical thinking and creativity are emphasized. This new learning environment quickly becomes overwhelming because open-ended questions are the norm; design processes that stress exploration and creativity, and the most confusing of all are multiple solutions that are all equally valued. To lessen the frustration that happens in every bds studio, a safe environment needs to be established where there is not one “right” answer. An environment where, “I am not done yet” (Lin, 1996) is encouraged and “failing often to succeed sooner” (Architectural Record, 2008) is the main learning objective of the studio.

The object of this teaching and learning forum is to present a framework for a bds studio project that leads students through their initial exposure to the design process using Abductive Learning Theory (Appendix A, Patel, 2012). The framework is applied as a learning method to assist students in learning how to take seemingly unconnected information and skills to solve a complex problem. To aid them in developing a creative solution students were given a problem well outside of their life experiences so that they would not relying on their past problem solving skill sets (Lehrer, 2012).

Methodology

Analysis Phase

Immersion/Engage/Explore Stages – Students use familiar research methods to begin learning about the Lakota culture through web searches, DVD’s, etc. then presenting findings to class in a class prepared PowerPoint (CIDA Standard 2 – Global Context, Standard 5 – Collaboration, Standard 6 – Communication).

Strategize Stage – Introduction of project (Appendix B). Discuss how research leads to a starting point for design. (CIDA Standard 4 – Design Process).

Synthesis Phase
Imagine/Create Stages – Students applying the elements and principles of design to their collected research through the use of a process board. Daily group and individual critics help students' progress through the design process. New research is added to expand the needed Immersion/Engage/Stage Phase. Final presentation includes a Presentation board, model, and process board (CIDA Standard 3 – Human Behavior, Standard 4 – Design Process, Standard 6 - Communication, Standard 9 – Space and From, Standard 10 – Color and Light).

Analysis of Outcomes

Benefits of this framework were significant. Students learned how to fluidly move between wide varieties of design skills (sketching/drafting/models/verbal/diagraming). These techniques have had large impacts on the creativity found in later studios because of an understanding the importance of an abductive design process. The constant switching between sets of design communication skills reduced the frustration of trying to be “creative” and allowed students to use abductive reasoning to connect and reassemble information into a final solution.

References


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Birmingham International Mass Casualty Simulation: Using Practical Experiential Activities to Improve Student Success

Kristi Julian
Virginia College

Demetriss Locke
Tallahassee Community College

The Federal Aviation Administration requires airports to have an emergency response plan that coordinates with local law enforcement, rescue and firefighting agencies. Airports must exercise this plan every three years in order to simulate the circumstances of a disaster to practice emergency response.

The U.S. Department of Education and various accrediting bodies are holding institutions of higher education accountable for retention and graduation rates. Faculty at these institutions must utilize innovative teaching methods to positively impact student success inside and outside of the classroom (Kuh, 2003). One way to engage students inside and outside of the classroom is by having students participate in assigned co-curricular activities like the emergency response airport drill, which provides a crosswalk from theory to actual practice. This level of engagement allows for a critical thinking approach which should provide students with the tools necessary for reasoning, problem solving, and sound decision making. Critical thinking then affords unique opportunities for behavior change, especially during these times in which we must be prepared for any form of a Mass Casualty Incident (MCI), be it terrorism, bioterrorism, Katrina, devastating tornado's etc. It is crucial for educational stakeholders to stay abreast and model correct reaction/relief protocol in the community during a MCI.

Students enrolled in Nursing, Interior Design, and Cosmetology programs participated in a Mock Airport Disaster drill during the Spring 2012 quarter. During the drill, makeup was applied so that students resembled an accident victim and they were given a card to wear that identified their injury. They were spread out in the grass around the accident area and told to act as if they were really hurt to allow the medical and rescue agencies to respond to the situation.

The research question asked: What is the frequency and percent of responses for all participants on how classroom engagement with other disciplines through a practical experiential activity, affects student success and retention?

The Student Retention Survey was administered to students (N=108) who participated in the emergency response drill. The survey investigated their perceptions of class attendance as it relates to student success and decisions to attend class before and after the airport drill simulation. The survey also sought to understand those factors that students reported as being paramount when merely deciding whether or not to attend
Findings revealed that most students (60%) were more eager to attend class when professors used field based experiences to connect theory with practice. Students (83%) also reported being more motivated to attend class after the airport disaster drill.

The experience at the Airport Mock Disaster drill served to fill several areas of classroom content in a simulated environment. Material from our textbook that applied to the airport clinical was critical thinking in practice, planning and specification, consensus building, team work, community service, social and behavioral norms, theories of human behavior, implementing and evaluating and multi-discipline collaboration. Other topics that also related to this simulation involved textbook content on information processing and behavior as well as stress and coping.

References


Design Practitioners' Prospect of Evidence-Based Design (EBD)

Caren Martin
University of Minnesota

Purpose

Evidence-based design (EBD) is "the process of basing decisions about the built environment on credible research to achieve the best possible outcomes" (The Center for Health Design, 2012). EBD goes beyond normative, i.e., traditional design methods that consist of information gathering from soft sources, precedent, and best practices. Merriam-Webster defines prospect as, "a mental picture of something to come: vision" (2012). Exploration of design practitioners' prospect of EBD identifies their baseline knowledge of this process innovation. EBD has been implemented primarily by healthcare designers. Most designers of other building typologies have not adopted this innovation, though benefits of EBD cross building types. If this transference does not occur, how can designers achieve the measurable outcomes being demanded by clients (Whitemyer, 2010)?

Method

Two distinct surveys were conducted, using different instruments. The first survey instrument (see Figure 1) was implemented as an in-person interview to leadership (principals/partners) of 10 metropolitan-area, multidisciplinary, diverse building type firms. Questions focused on the firm's understanding, implementation, and future intentions regarding EBD and their utilization of "soft" sources and/or research findings. The second survey instrument (see Figure 2), a self-administered questionnaire (fall 2011, spring 2012) explored practitioners' understanding of EBD at the start of a 6-hour continuing education course about EBD. Both samples consisted primarily of non-healthcare designers.

Findings and Discussion

All practitioners interviewed had substantial experience (11+years) as did those who completed the questionnaires (84%). Findings from the first survey of practitioners (n=10) indicated that firms are generally aware of the term "evidence-based design," but half could not define EBD. Three response categories (vague/uninformed; some understanding; informed) were established. Responses that were categorized as vague/uninformed were typified by descriptions such as, "oh dear...taking certain solutions and evaluating [them] to track outcomes so I could recommend that to another client." Responses that were categorized as some understanding included, "[EBD takes] knowledge (some of it research) and experience...combined together and applying it to your situation to create a better outcome." And responses categorized as informed included, "[EBD is] design based upon qualified research, based on findings, not intuition." Responses from the self-administered questionnaires (n=74) were then
categorized. Findings indicated that a lower percentage of practitioners who filled out the questionnaires provided vague/uninformed responses (38%) as compared to the responses from interviewed practitioners (50%); however, a greater percentage of those interviewed were informed (30%) than those who completed the questionnaire (17.6%) (see Table 1).

Comparing use of soft sources and research findings, 46 practitioners (n=74) who completed the questionnaire indicated they exclusively rely on industry, trade magazines and other publications, professional organizations, and colleagues for information. These findings parallel results from the practitioner interviews, confirming concerns by Dickinson and Marsden (2009) that practitioners do not engage in the use of research findings, a foundation of EBD. Overall, findings indicate that nonhealthcare practitioners’ prospect of EBD is unclear. Identifying the baseline of practitioners’ understanding of EBD provides a point of departure for an investment in educating current and future practitioners invested in the creation of inspiring, supportive environments.

References


Just Pin It

Jillissa Moorman
University of Northern Iowa

Every student develops their own approach to solving design problems successfully. However, while every student may resolve a challenge in a different way, the basis of a design is like the foundation of a structure. As in the building of a strong structure, the foundation is critical to the longevity of the structure. In this way, the inspiration and concept development of a design is like the foundation of a building. With strong inspiration and concepts, comes the development of strong projects. Concepts and inspiration can come from all places and be present in many forms. In the past, it was common for clients and students to find inspiration from travel, magazines, or books. With advances in technology, concept development has sped up with more access via online websites. However, the method for sharing those inspirations and finding credible design has remained limited based on the users’ abilities to search for their desired inspirational content. Within the last year, new social photo sharing websites changed how inspiring images are shared and exchanged on a national and international level.

“Pinterest is a pinboard-style social photo sharing website that allows users to create and manage theme-based image collections such as events, interests, hobbies, and more. Users can browse other pinboards for inspiration, ‘re-pin’ images to their own collections or ‘like’ photos” (Pinterest 2012). According to Warner Spencer (2011), users have the ability to upload or search for images and then store and organize them onto Pinboards. Founded in West Des Moines Iowa by Ben Silbermann, Pinterest’s mission is to “connect everyone in the world through the ‘things’ they find interesting via a global platform of inspiration and idea sharing.” (Pinterest 2012). In August of 2011, Time magazine listed Pinterest in its “50 Best Websites of 2011” article (MCCracken, H., 2011).

With this emerging technology of photo sharing, interior design majors now have more access to even more inspiring images, designers, and significant spaces relating to design on a global basis. So the question is, how, or do we, as educators capitalize on this photo sharing technology within our classrooms? Is Pinterest a help or hindrance with creative concept development during the process of design? This paper examines those questions and methods for which Pinterest can be incorporated into the classroom at all levels of design education. In addition to exploring Pinterest this paper also suggests strategies for incorporating Pinterest into interior design projects in order to maximize conceptual development and execution of design ideas.

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No Interior Design Student Left Behind: How Does CIDA Influence Our Curriculum, and What Can We Learn from It?

Jane Nichols  
High Point University

Erin Adams  
Western Carolina University

Travis Hicks  
University Of North Carolina at Greensboro

John Linn  
High Point University

Panel

A majority of interior design education programs in North America seek and retain accreditation through the Council for Interior Design Accreditation (CIDA). The Council evaluates interior design education programs on six-year cycles, and programs typically prepare three to six years prior to the accreditation visit. Many programs have additional accreditation criteria through organizations such as the National Association of Schools of Art and Design (NASAD), the National Architecture Accrediting Board (NAAB) and others.

Most education programs, departments and schools across institutions of higher learning in the U.S. and Canada are under extreme financial pressure to ‘do more, with less’, without compromising education quality and while accommodating students who are often unprepared for university education. Add to that the significant expectations associated with accreditation and the result is overly burdened department chairs and faculty, striving to maintain accreditation compliance while delivering an enormous amount of content. Still, the professional goals of stimulating student creativity and motivating originality remain high on the design educator’s agenda.

Providing documented evidence of student learning outcomes is a standard means of evaluating the success of an education program. To this end, do we sometimes find ourselves determining the format of the compliance evidence required before we thresh out the learning objectives, or how best to teach and inspire students to grasp and synthesize knowledge? There is some danger in developing curriculum that is so prescriptive that we sacrifice flexibility, spontaneity or worse, the joy of teaching. We aspire to strike the equilibrium CIDA suggests, “A sound curriculum for professional interior design education must provide a balance between broad cultural aspects of education…and the specialized practical content integral to the profession…” (2011-2, p. 2). But how can we be creative and still compliant, with over one hundred CIDA indicators, multiplied and spread across four education levels? What curricular and
pedagogical strategies have programs successfully implemented to conform to compliance while maintaining individuality?

The invited panelists; chairs, coordinators and interior design educators from both private and public institutions across the region, will begin a dialogue of how CIDA accreditation informs and transforms our interior design curriculum. We hope to engage the audience in a lively debate about the hazards, benefits and spirit of CIDA accreditation and curriculum reform, and to share our experience and knowledge.

Our line of inquiry will include:

Are we accomplishing our mission of preparing interior design professionals in the way we hope to? Or are we designing our curriculum and content as appropriately sized pegs to fit the shapes as designated by accreditation councils? Are we providing wildly exciting learning opportunities for problem-seeking design, or are we ‘teaching to the test’ in order to check 102 indicator boxes? How does CIDA compare with other accreditation requirements? Should we expect more, do less, or, have we struck the perfect balance of rigor and education innovation? Most importantly, what can we learn from one another about curriculum development and inventive teaching methods that reinforce our documentation and support accreditation compliance?

References


Behavioral Response to Furniture Layout/Arrangements in a Library Study Environment

Islam Obeidat, Saif Obeidat, and Sy Shin
Texas Tech University

Students often use library settings to study and have little control over the furniture layout/arrangement of such a setting. While they are studying, these design elements can impact students’ mood, satisfaction, motivation, and performance levels.

What are the behavioral responses to furniture layout/arrangements in a library study environment? This question focused on how the typical student uses the library study area, focusing on study tables and computer workstations. The purpose of this study was to investigate behavioral responses to furniture layout / arrangements in the library. This study determined an optimized functional layout that students/users can fit into a build environmental design in the library.

In this study, we observed how students utilize the space and how they respond to the build environment. Observation of the space utilization was timely recorded during the library hours. We used a non-obtrusive observation method, recording duration of using spaces/areas, taking field note, circulation maps, photography, and proposed design layout. Results were illustrated with diagrams and graphs that explicate these factors: 1) proximity, 2) clusters, 3) interactions, 4) territoriality, 5) patterns of movement/behavior, and 6) time affecting duration of stay and circulation in the library study environment. Findings were discussed in aspects of observation background, duration of stay within the space, noise factors, circulation patterns, and behaviors. This revealed how users become accustomed the space as functional study area, and how the functional spaces were related to behavior responses.

References

An Assessment of Interior Design Theory Education at the Undergraduate Level

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Savannah College of Art and Design

In order to understand how interior design theory is taught in the undergraduate classroom, an analysis of the course offering at all Council for Interior Design Accreditation (CIDA) accredited undergraduate programs in the United State and a survey of interior design department heads was undertaken to understand how, or if, the material is taught. Design theory is defined for this paper as a group of principles that govern how to execute the design of a space in a manner that is an improvement to the well being of the inhabitants. As design theory is an emerging field of design research with some design theories developed from the other social sciences, this paper covers the most prominent theories in the interior design profession. By analyzing CIDA’s impact on design theory education and the presentation of design literature from inside and outside of the classroom, a determination can be made on whether CIDA is driving the research of design theory or if the design community is in the driving seat. With the recognition from the review of literature on design theory that the topics were new in the field and the educational design community is at odds as to who should be conducting the research; this analysis seeks to learn from the current design educators what theories they taught and if research is being encouraged in the classroom. An additional analysis will conclude if the survey participants’ answers reflected the current curricula.

Though 60% of accredited interior design programs in the United States offer a dedicated design theory courses in their curriculum, some schools incorporate the design theories into various courses. This conclusion can be reached by noting the number of accredited programs compared to the number of programs that offer dedicated design theory courses, specifically, color theory, sustainability, environmental theories, and general design theory classes. The department head survey informs us that 71% of respondents believe that they teach color theory in their departments. Thus, if color theory is taught in the interior design programs and only 26.7% of CIDA accredited programs in the United States offer a dedicated color theory class, then we can conclude that the majority of accredited programs teach color theory inside of other classes even though the majority of programs offer some dedicated design theory class. Sustainability is the highest-ranking dedicated design theory class in five of the seven regions; however, when ranking importance of design theories by department heads, both color theory and sustainability were ranked equally high. In conclusion, ninety percent of professors surveyed believe design theories, other than color theory, are important to the undergraduate student. Interior design educators see the needs for continued research in the field; many feel interior designers should do the research, not the social scientists. The body of design theories has the opportunity to grow and contribute to the body of knowledge that sets interior design apart from other design professionals. Dedicated theory classes offer the best opportunity to develop the research of today and future researchers.
References


Everything You Ever Wanted to Know About Teaching, Research, and Service but Were Afraid to Ask

Stephanie Sickler
University of Alabama

Travis Hicks
University of North Carolina at Greensboro

Panel

Participants:

Lisa Tucker
Virginia Polytechnic Institute and State University

Ren’ee Hearn
International Academy of Design and Technology, Nashville, TN

Introduction

Being a college professor requires a wide range of knowledge and skills beyond those based in the professor’s particular discipline. In addition to knowing one’s own discipline, professors must learn how to seek and find grant funding, balance a schedule of teaching with other activities, maneuver through the tenure review process, and contribute to a campus community, for example. In this proposed panel discussion interior design educators, from junior faculty to administrators, will address the questions that many academicians would like to ask but do not. The panel will address those aspects of teaching, research, and service that are particular to interior design instruction while also placing interior design education in the context of larger academic units and the broader academy.

Two co-moderators will lead the discussion by establishing a background and framework of teaching, research, and service based on published resources for faculty members, including work from Ankerson and Pable (2008). Teaching will be framed by several examples of pedagogical and instructional theory. Research will be framed by a brief overview of the types of research commonly found in interior design. Service will be approached from the perspective of service as a natural outgrowth of teaching and research.

In addition to this broader framing of teaching, research, and service in the context of interior design education, the co-moderators will draw upon an online survey of IDEC members from the South Region. This online survey will reveal a short list of common
questions and issues that are relevant to educators in IDEC South while establishing anonymity. The proposed panel discussion will give voice to some questions that educators might not ask in their particular circumstances, and the panel of experienced educators will address the most common questions or concerns.

Sample Questions to be Addressed

- What strategies will improve one’s ability to juggle teaching, research, and service?

- What are the kinds of support and/or resources that one can expect to have as a junior faculty member?

- How does one prepare for the re-appointment or preliminary review for tenure? - How does one prepare for the tenure review process?
  - What are some ways to integrate one’s teaching, research, and service?
  - How can people in non-tenure-track positions prepare themselves for tenure-track positions?

- How does one weigh the time commitments for various responsibilities against expectations for tenurable activities?

- How do junior and senior faculty members maintain identity and passion for their work against the competing demands of teaching, research, and service?

- How do junior/senior faculty position themselves for leadership/administrative roles?

Implications

It is hoped that through this experience faculty at any experience level can learn from one another to strengthen their own goals of teaching, research and service. Through nurturing our relationships within our discipline we can help ensure the future of interior design education.

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More than Just a Studio: Examining the Effectiveness of a Community Service Learning Project Using the Community Service Self-Efficacy Scale

Stephanie Sickler, Casey Faulkner, and John Peaslee
University of Alabama

Introduction

Programming can be difficult for young designers, especially when challenged with designing for the homeless, the aging, or persons of differing cultures. As the Council for Interior Design Accreditation (CIDA) has strengthened its emphasis on students’ global perspective for design (CIDA Professional Standards, 2011), it is pertinent to enhance the learning experience for students by engaging them in community-based projects which might accomplish this goal. Much literature has highlighted the effectiveness of service learning initiatives (Conway, et al., 2009; Reeb, 2006; Reeb, et. al, 1998; Simons & Cleary, 2006), but with little focus on interior design students. Given the potential to increase sensitivity toward future work with such clients, design students seem logical beneficiaries of this type of engagement.

Purpose

The purpose of this presentation is to highlight a current, engaged scholarship, studio project in collaboration with a local Veteran’s Affairs (VA) Hospital. In addition to site visits and research required by the project’s program, students are required to complete at least ten hours of community service at the VA over the course of their project. Research suggests (Conway, et. al, 2009; Simons & Cleary, 2006) that through their service experience students will develop a greater sensitivity toward the end user and gain an expanded awareness of cultural differences between themselves and the veterans at the hospital. With more insight into their client, students could develop a greater empathy for the needs of the patients and are expected to produce richer and more sensitive designs solutions as a result.

Methods

In coordination with our local VA hospital, its design team, and Executive Director, students were invited to use the VA facility for studio projects and to examine their cutting-edge, assisted-living cottages and other buildings which are becoming a model for other facilities around the country. Students were also invited to complete community service projects on site during the semester to gain more experience with the veteran population. To assess the impact of the project on the students’ experience, a faculty member not teaching the studio course) is using The Community Service Self-Efficacy Scale (Reeb, et. al, 1998) to measure students’ response toward community service before and after the experience at the VA. Several demographic questions have been
added to the scale and in addition, students will complete a variety of reflection exercises as part of the course program, which will then be coded by the researcher.

Discussion

Student learning outcomes are expected to be enhanced by this project and strengthened further by the reflection exercises. Though still in progress, preliminary results of this experience can be of benefit to others looking for similar collaborations. It is also hoped that insight can be gained from other educators who may have completed similar projects. Overall, the goal is to encourage a community partnership for our students that will spark a lifelong desire for community outreach, richer design solutions, and a cultural sensitivity highly desirable in the realm of design.

References


Reviewing Revit: Student Use, Educational Goals, and Professional Practices

Roberto Ventura
Virginia Commonwealth University

In the profession, Building Information Modeling (BIM) computer programs, in particular Revit, are fast becoming the dominant design and production software of choice.

In our department, Revit is quickly becoming the three-dimensional design software of student choice. Students appear to overwhelmingly prefer Revit to other three-dimensional digital software for production of design documents. However, student work rarely features documents and visualization executed exclusively in Revit.

Among our faculty, an anecdotal skepticism exists with respect to student use of Revit, namely that the design exploration process is curtailed by the advanced detail required by the software to build preliminary models.

As educators teaching in the midst of this software transition, we need to examine the impact of this software on the design process and design learning. In particular, how does student use of Revit influence their exploration, understanding and communication of concept, design ideas and philosophy? Whereas BIM modeling programs offer much to the production and coordination of design documents and professions, a question exists among faculty on the role, impact, and effectiveness of programs like Revit on the design process and learning.

The scholarship seeks areas of intersection between educational goals, faculty perceptions, student uses and professional practices with respect to the implementation of BIM software and Standard 4 of the 2011 CIDA Professional Standards, Design Process.

First, the study examines the last five-years of student Revit practices, motivations, goals, and results through surveys of the current and graduated students.

Then, the study records faculty and professional responses to the same or similar questions.

With this information, the study presents and compares responses between the three groups. In particular, three hypotheses are of significant interest:

1. Students prefer Revit because of its capacity to generate three-dimensional digital models of high precision.

2. Professionals prefer Revit because of its capacity to coordinate construction documents and specifications.
3. Faculty prefer analog modeling (drawing, building physical models, etc.) methods to Revit because of its perceived inflexibility in developing an iterative design process.

This study will then act as a seed for the development of pedagogical initiatives to reinforce the overlaps between the three subject groups and to resolve the gaps between educational and professional goals, building off of the work of Asojo & Pober.

References

Social and Circulatory Spatial Use in Assisted Living Facilities

Alden York
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Jessica Goldsmith
University Of Florida

This study explores how assisted living residents' walking behaviors are affected by the social spaces and activities within their facilities. Older adults in an assisted living community depend on the facility to provide an environment that accommodates their needs. If social spaces and activities are not stimulating enough to evoke residents to travel to them, it could impact their health in a negative way (Lu, 2010). The researcher visited an assisted living facility and conducted open-ended interviews with residents, observed residents’ social activities, completed surveys with residents and administrators, and documented the facility’s layout. The surveys were given to 10 residents while interviews were held with 6 residents able to maintain focused concentration throughout the interview. Results indicate that residents’ health was directly affected by the social activities provided by the facility. If residents were not enticed to leave their rooms to attend social activities, they lost social interaction and a subsequent health decline from lack of exercise and depression. For some residents, walking to social activities was their only daily exercise; they relied on the facilities’ activities. For those who were attending the social activities and scheduled exercise times, a dependency in the facility was seen during their residency. These findings are significant to interior designers, facility planners, and coordinators looking to increase usable space and activity areas to encourage residents to participate and increase daily exercise. This is also important for families and residents to understand the true purpose of alternate housing facilities and their ability to maintain or improve quality of life.

References

Larger than Life: Design/Build Is Just Child's Play

Jonathon Anderson
University of North Carolina Greensboro

Project Background

“Larger than Life” is an exhibit in a children’s museum that was designed and built by a studio group of undergraduate and graduate students. This studio based project was a vertical studio, combining third and fourth year students with graduate studies. All undergraduate students were selected for this course though an application process. A studio partnership with the children’s museum built on a standing commitment to design/build and community engagement. The objective of the project was to educate children and families about the emerging possibilities of using technology to make/build/create as technology driven processes are becoming more evident in the daily lives of today’s youth; which is ultimately impacting their academic environments and future professions. The result of the course was a project that built and permanently installed for kids to interact with.

Project Statement

“Larger than Life” is an exhibit in the children’s museum which will help to further the mission of the Museum and to assist parents and children in exploration and play. The proposed project offers visitors of the children’s museum an interactive experience, as children play and learn to navigate through a larger-than-life landscape. Children follow their natural sense of curiosity to discover their individual pathways, venturing through sky-high blades of musical grass, scaling mounds of stepped terrain, and sliding through an exaggerated exhibition of our natural world. This unique exhibit stimulates children through a sensory exploration of scale; harnessing critical thinking skills and imagination to create an enriching experience all of their own! The exhibit contained tactile, visual, and auditory elements and will allow children to interact with technology and experience processes and products of digital fabrication.

Design/Build process

This group of students was responsible for the design and build process. The students had a particular challenge in front of them as they had to build an installation that would hold up to the abuse of children playing and exploring every inch. The students looked to combine traditional and non-traditional methods of building. A large portion of the project was completed using a digital fabrication facility. Digital fabrication allowed students to cut out pieces of the installation with exact precision and use a method of building parts and assembling the whole in the museum space.

The students quickly responded to this challenge and rose to the challenges ahead of them. The students used the digital models that they created to control the CNC router.
and laser cutter. All of the programming for these machines was completed by this group of students. This is not an easy task for an experienced designer or fabricator. The students proved they are committed to learning new technology and building methods. One thing is for certain, the future practitioners in the interior design field will drastically change the field.
Larger than Life: design/build is just child’s play

Category – design as an idea
Size – 16’ diameter + 11’ tall
Budget – $8,250 materials only
Material – pool noodles, pvc, mdf, paint, osb plywood

Computer rendering completed by students – presented to clients for their approval
Final installation - open to the public at the museum.

Final project completed by students. – Details of the grass stalks, mounds, and slide
The design process

The Build process
Into the Mist

Lisa Tucker
Virginia Polytechnic Institute and State University

The photographs are not altered in any way; they are the product of a beautiful subject and happenstance. The otherworldly quality provided by ancient cemetery, Balnuran of Clava, burial cairns of Kerb in the Scottish highlands and early morning mist tells a story. Red sandstone slabs form a circle around the cairns which provide passage from one world to the next. Located near the Culloden battlefield outside of Inverness, the site is timeless and—in the absence of people to indicate the century—ageless. Built between three and four thousand years ago, little is known of the original use of the site other than as a place of burial. The formation of the rocks, cairns and paths follow the patterns of the sun and reveal a series of colors, textures and formations. On a misty morning such as this, the stones and trees seem to come alive and one can feel the pull of another time.

The effort it took to build this and the serene setting that has lasted for thousands of years ask us to believe there is more to life than the here and now. This speaks to us of something much larger than us and to which these ancient people felt connected. They honored their dead as a part of the cosmos taking the sun and stars into account in the careful arrangement of this permanent home for the departed.

Captions

1. The Cairns
2. Burial Cairn close up with standing stone
3. Red sandstone
4. Standing stone with trees and stones beyond
5. Burial mound
6. Alignment of stone outside of cairn
7. Detailed texturing of the stone (use-unknown)
8. Dancing trees
9. Standing stone surrounded by trees
10. Edge of site with stones and trees in rows
Ogee to iPad  Endurance by Design: Fusing Precedent with Prospect
Destructive Beauty

Saral Surakul
University of Georgia

My artwork reflects the dark aspect of everyday life’s issues. In my work, I abstract the social and cultural matters that influence me to create stories of my own. The Destructive Beauty depicts the profound obsession, consciousness, and attempt of being perfect in our society. Ideal images of beauty created by public media effect people from every walk of life. We are told what attractiveness is and what it is not. Someone may easily take this beauty standard beyond limit leading to devastated results.

In “Destructive Beauty,” the scenes bear a resemblance to a disarrayed table or shelf in an old laboratory. They are full of Vintage medical illustrations, postcards, apparati, and stuffed animals. The lighting is dimmed and enigmatic, almost eerie. The cluttered objects do nothing to obscure images of beautiful dolls in various poses. Proud or despaired as they seem, they are trapped in their own hallucinating world; the world that is made of their own misery. Dolls, though often made to be beautiful objects, occasionally generate an uncanny valley effect which gives viewers a repulsive response; they are the key elements to create a dialogue between the works and viewers.

The images are digitally created by transferring manual sketches into 3ds Max where the models are shaped. The detail sculpting, such as fabric winkle and facial details, is done in Autodesk Mudbox. Back in 3ds Max, the textures, lights and cameras are introduced. The images are printed on canvas to mimic the feel of traditional paintings. The Destructive Beauty series is as follows:

I want to be perfect

Plastic surgery is one of the popular means to achieve ideal beauty. Like some Hollywood stars, the figure portrays the addiction of the process. The doll is stitching herself in commonly modified places. The overlaid octopuses and stitches start to claw before taking over the entire canvas. Though the medical procedures can beautify the body, they have no effects on the mind.

Narcissistic

Mirrors are good friends of the narcissistic. This psychological condition is the starting point of the destructive beauty. The image bares an image of a doll studying herself. The removed faces of pictures in the frames, the cone of vision, and the narcissus flowers suggests the effect of self-absorption.

Anorexia
Excessive food restriction caused by fear of weight gain leads to many health complications. Although not losing the appetites, the anorexic restrain the amount of food intake. To communicate the terror of subject, the doll’s lips, as well as the human images, are stitched. The superimposed eels hint at the subsided hunger. Anorexia can be a life-long battle.

The final gallery setup involves a random video projection of ballet positions on the images from three projectors. The juxtaposition between the graceful movements of the ballerinas and the images serve as a link to communicate the dichotomy between beauty and destruction. The final installation communicates the conceptual and visual renditions of the subject in a new dimension.
Category: Design as Art
Title: Destructive Beauty
Medium: Digital rendering
I want to be perfect.
Digital rendering on canvas
24” x 36”
Details

Anorexia
Digital rendering on canvas
24" x 36"
Ogee to iPad  Endurance by Design: Fusing Precedent with Prospect

The Gallery Proposal

Image and video projection
Mesh and Nurbs

Ricardo Navarro
Miami International University of Art and Design

The images in this series are of an exploration of movement in a physical world using the computer process of mesh and nurbs. The fascination with computer modeling lead me to question, do we really understand what these nurbs and meshes do when we manipulate them in a computer? The images show how nurbs and meshes work in a physical world. The sculpture photographed was built using one-ply chipboard and T-pins. The chipboard was covered with ½” x 1” guidelines and the T-pins were inserted at each intersection. The flat chipboard was then bent and manipulated in the shape of a wave to understand how the manipulation of a mesh or nurb happens in the physical realm versus just the computer. There were three models built evolving from one curve to the final model using various curves using a variation of radii. The models were then photographed to expose the physical interpretation of the mesh and nurbs. The process developed freedom of interpretation to the model and allowed for the complexity of what these nurbs and meshes do in our digital world. It was a process of concretizing model based design investigation with specific computer based technology and allowed a new direction to be experienced, the space and detail within. The model works highlights a powerful sculpture of movement that is truly created within the computer at each instance it is using a mesh or nurb. Within the language of mesh and nurb I see potential for discovery.
“inside”

Tommy Lambeth
University of North Carolina at Greensboro

As humans we often seek the security and consistency of boundaries, using these demarkations to find physical orientation and emotional balance. Inside our minds exist entire worlds of our own making: opinions, views, emotions, prejudices, preferences, experiences, dreams.... The inherent relationships therein create emotional spaces no less real than physical ones. The edges, materials, priorities, and proximities are not unlike those of actual spaces.

For the past seventeen years I have been creating self-portraits as a way of expressing the "containers" that I feel that I create to define myself as a person: father, husband, brother, son, designer, teacher, department chair....all roles that I embrace. Nonetheless, I create a "container" of expectations for each of these roles, trying to be consistent through the resulting overlaps and contradictions. Aligning these containers of expectations within my native psyche is often a struggle, and signs of that struggle are evidenced in the marks, forms, colors, and materials of the self-portraits.

I have elected to present these mixed-media images in a slide show format in an attempt to emphasize the changing images and connectivity of one self-aware moment to the next. Though the images were created over an expanse of time, the slide show and text were created during the past two months. The self-portraits are presented thematically, rather than in chronological order. The accompanying text is also original and intended to guide the viewer through the images.
An Identity for Mass Production

Claudia Aguilera Guardado
University of North Carolina at Greensboro

Mass production consists of making several reproductions of objects using assembly line techniques. But how many of these products contain a story behind their production? Nowadays many products are leaving behind the memories and traditions that once characterized them.

I have designed a stool based on a cultural craft of El Salvador: Petate, handmade woven rug. The design process included not only the analysis of the structure, function and aesthetics of the artifact, but also its cultural identity thus communicating a meaning to the product. Therefore, the stool became an embodiment of a story, imparting an experience that is not commoditized.

The stool’s shape is based on the folding strips of the indigenous rug and interpreted as patterns using cardboard. The final structure was designed as modular shape that can be replicated and rotated.

After exploring several possibilities with the patterns, a pentagon shape was formed by overlapping and folding one single strip several times. This modular structure goes from 2D to 3D by folding it down the middle, and when opened creates the structure that is used as leg for the stool. Three of these modular structures are put together with a fourth piece, the top, which wraps and interlock the shapes. The project included three goals: to be ready to assemble (RTA), to be collapsible, and to be flat-packed.

This project plans to develop a communication between craft production and industrial manufacturing processes, linking specific characteristics that manage the transition. After analyzing properties of cardboard, it was chosen to be the media to design the stool especially due to its capability to be folded. Cardboard is an eco-friendly option and its folded structure can hold up to 200 lbs.

The production process started from a small scale model and moved towards a full scale digital fabrication model. Through this manufacturing process, the design incorporated a tab system with the purpose of reinforcing the structure. The modular shape was unfolded and drawn in Rhinoceros 4.0, and then printed on cardboard in a laser cutter printer for precision.

The assembly was conducted in two simultaneous processes. First, all the internal parts of the three legs were glued and pop-riveted together, creating the main structure of the stool. Second, the outside pieces were glued together. When both parts were ready to be assembled, they were glued to the main structure.

The stool’s construction, cost, and its target consumer may vary depending on the material chosen. Being lightweight and eco-friendly yet sturdy, cardboard stools are safe and appropriate for children’s environments. This prototype was tested at the Children’s Museum.
“An Identity for Mass Production”

Mass production consists of making several reproductions of objects using assembly line techniques. But how many of these products contain a story behind their production? Nowadays many products are leaving behind the memories and traditions that once characterized them.

I have designed a stool based on a cultural craft of El Salvador: Petate, handmade woven rug. The design process included not only the analysis of the structure, function and aesthetics of the artifact, but also its cultural identity thus communicating a meaning to the product. Therefore, the stool became an embodiment of a story, imparting an experience that is not commoditized.

The stool’s shape is based on the folding strips of the indigenous rug and interpreted as patterns using cardboard. The final structure was designed as modular shape that can be replicated and rotated.

After exploring several possibilities with the patterns, a pentagon shape was formed by overlapping and folding one single strip several times. This modular structure goes from 2D to 3D by folding it down the middle, and when opened creates the structure that is used as leg for the stool. Three of these modular structures are put together with a fourth piece, the top, which wraps and interlock the shapes. The project included three goals: to be ready to assemble (RTA), to be collapsible, and to be flat-packed.

Petate: [Nahuatl word Petlatl] Type of woven rug used in Central America and Mexico, Produced from palms.

Pictures credits: Fotosdeelsalvador.com
This project plans to develop a communication between craft production and industrial manufacturing processes, linking specific characteristics that manage the transition. After analyzing properties of cardboard, it was chosen to be the media to design the stool especially due to its capability to be folded. Cardboard is an eco-friendly option and its folded structure can hold up to 200 lbs.

The assembly was conducted in two simultaneous processes. First, all the internal parts of the three legs were glued and pop-riveted together, creating the main structure of the stool. Second, the outside pieces were glued together. When both parts were ready to be assembled, they were glued to the main structure.
The stool’s construction, cost, and its target consumer may vary depending on the material chosen. Being lightweight and eco-friendly yet sturdy, cardboard stools are safe and appropriate for children’s environments. This prototype was tested at the Children’s Museum.
The production process started from a small scale model and moved towards a full scale digital fabrication model.

Through this manufacturing process, the design incorporated a tab system with the purpose of reinforcing the structure. The modular shape was unfolded and drawn in Rhinoceros 4.0, and then printed on cardboard in a laser cutter printer for precision.
Board Served - Board Approved (Half-Pipe 9-piece Coffee Set + Skateboard Deck Serving Tray)

Tad Gloeckler
University of Georgia

Project History

The Skateboard Art Project was part of a fundraising arrangement to help enable the expansion of a local Skate Park. Skateboard decks would be transformed into works of art, and then be sold/auctioned to help fund the Skate Park expansion. Fifty-five local artists were presented with skateboard decks and loose guidelines for deck transformation. The project organizer instructed artists to “alter/decorate/add to/take away from/whatever” the skateboard decks.

A local art gallery agreed to show the artist altered skateboard decks. The art exhibition would be titled “The Board Room”, and opening night was scheduled four weeks after the skateboard decks were delivered to artists.

Concept Development

Design commenced with absolutes! A skateboard deck would be fundamental to the artwork, artists had four weeks to complete their work, time and location were secured for showing the completed work of all artists, and the gallery exhibition title “The Board Room” was already established. The conceptual design stage of my artwork intensely considered the skateboard deck, but a less obvious design generator also emerged – the exhibition title -“The Board Room”.

Conceptual ideation was stimulated by a perceived irony of skateboarder subculture, and the art exhibition title “The Board Room”. One might be considered free-spirited, or anti-establishment; and the other corporate status-quo. This enigma expands when you consider the requirement for the two bodies to formally converge. The skateboard group must confront an organized body of administrators or investigators to seek approval for additional development of their skate park facility.

Experiential Orientation

“Board Served – Board Approved” (artwork title), is an assembled collection of objects that deploy to suggest an imaginary coffee ceremony. The artwork includes elements of passion, persuasion, submission, and charm; qualities humorously proposed as conditions for a skateboarding group to win support for their facility expansion.

Secondary artwork title information “Half-Pipe (9-piece) Coffee Set + Skateboard Deck Serving Tray” helps a viewer immediately understand the object. The coffee pot, cups, plates, and serving tray are all non-conventional forms and/or materials.
A “Half-Pipe” is the primary structure featured in skateboarding competitions and performances. In cross-section, the half-pipe appears as two quarter-circles with a flat segment in-between.

The skateboard deck is a significant component of the final design. The deck was turned upside down so that curved board ends (now pointing downward) coupled with the rectangular handles create a comfortable and protected space for hands. Wood dowels elevate the skateboard tray from the table surface. The dowels match the size and location of the holes already existing in the skateboard deck (four holes are present at front and back of skateboard deck for attachment of wheels). The table top and table base form an integral part of the project experience.

Materials: found object – skateboard deck, wood (solid maple, birch-veneer plywood, pine, wood dowels), clear acrylic, stain/sealer (multiple colors)

Dimensions: including table - 50" high, 33" wide, 22" deep

Completed: 2012
Conceptual ideation was stimulated by a perceived irony of skateboarder subculture, and the art exhibition title “The Board Room”. One might be considered free-spirited, or anti-establishment; the other corporate status-quo. The enigma expands when you consider the requirement for the two bodies to formally converge. The skateboard group must confront an organized body of administrators or investigators to seek approval for additional development of their skate park facility.

The finished product is an assembled collection of objects that deploy to suggest an imaginary coffee ceremony. The artwork includes elements of passion, persuasion, submission, and charm; qualities humorously proposed as conditions for a skateboarding group to win support for their facility expansion.
Designing for “The Big Screen”: A Departure from Function and Aesthetics

Erin Adams
Western Carolina University

After practicing residential design for the past 15 years, the world of Academe seemed a difficult adjustment and finding the time to practice design while teaching proved to be a complex challenge. After forging a relationship with the School of Stage & Screen at (University name withheld), I was able to discover a new creative outlet for practicing interior design. Each student in the Motion Picture & Television Production (MPTP) department must complete a short film as their thesis project in order to successfully complete the program. I began my collaborative work as Set Designer on each film a number of years ago.

My most recent project, entitled “Moses Cove” presented a unique challenge for me as an interior designer. Typically, our design sensibilities lead us to create wonderfully unique interior environments that marry our clients’ needs with form, function and aesthetics. My work on “Moses Cove” required me to do the exact opposite. I was tasked with the challenge of creating an authentic meth lab/ crack house for this film. During the programming phase, a significant portion of my research was completed with the help of the local police department. I was allowed to ‘tour’ meth labs that were recently busted and view items confiscated in the evidence rooms in order to ensure that my designs were true. I designed and supervised the building of a set created in our newly acquired Stage & Screen stage.

Designing and re-creating an authentic meth lab certainly presented a unique challenge and one that I had not yet had the pleasure of experiencing in my previous design repertoire. Like any traditional design job, it required a significant amount of research, a good understanding of the client’s needs (the main character/ manuscript author), and constant supervision of the contractors hired to build the project.
Image #1: Exterior shot of the fabricated Meth Lab

Image #2: Interior shot of Meth Lab living room
Image #3: Interior shot of Meth Lab dining room

Image #4: Set windows backlit to create the illusion of daylight outside
Image #5: Interior shot of dining room into kitchen

Image #6: Authentic drug paraphernalia on loan from police department
From Sand and Fire: Forms to Capture Color and Light

Alex Poorman
Appalachian State University

Creating sculptural glass forms from shards of colored glass takes patience, practice and persistence. The focus of the project is to explore the materials and processes as the molded forms and colors interact to create groupings of glass sculptures. The final product is part design and part unpredictable reaction. Working with nearly molten glass presents design challenges and creates beauty.

This project was to create two sculptural groupings. Two fundamental color palettes were used: monochromatic in the green group and complimentary in the purple/blue-yellow group. The design was converted into pieces of colored and clear glass by cutting pieces to fit the flattened pattern. The design must consider overlapping transparent colors which can only be planned to an approximate location due to the firing. This is not simply a two dimensional exercise. The three dimensional forms must be visualized to predict how light will interact with colors as the final shape also creates overlaps. Understanding color mixing and transparency is essential. In creating these sculptures, an initial square sheet was utilized to create a finished form where the pointed tips were visible. The design placed a dominant contrasting square in each of the four corners to emphasize the pointed tips. The squares skewed during firing which further emphasized the final diamond-shaped points.

Final shapes must be designed around a molding process that the glass can achieve while molten and then return to a solid state without breaking or encapsulating the mold. The process requires two, twenty-four hour firings. Each time the temperatures must be precisely controlled or the glass will not survive the process. Firing requires a wide margin of error since the glass moves freely in the kiln in an often unpredictable manner. Repeating the processes on test pieces with subtle changes brings a greater chance for success and a level of predictability.

Layers of glass pieces are first fuse-fired into a single sheet and then molded into their finished form by a second firing. In this project, the final form is created upside-down while inside the kiln by perching the fused sheet atop a cylindrical mold. As the temperature increases, the glass slowly melts downward over the mold to the final shape. The sheets and mold sizes, shapes, and kiln temperature must be considered during the initial design or the molten glass will end up fused to the kiln floor. The annealing process slowly returns the glass back to room temperature and a solid state. During annealing, if the temperature changes too rapidly, the piece will shatter. The mold is carefully removed revealing the final form when the piece is turned right-side up.

The finished forms are often used as focal points with candles placed inside each piece. Once again fire returns to the glass, only this time to capture the light and please the eye.
From Sand and Fire: Forms to Capture Color and Light

Complimentary - Purple/Blue - Yellow Grouping
Monochromatic - Green Grouping
Felt Form Studies

Helene Renard
Virginia Polytechnic Institute and State University

My work focuses on felt as a spatial medium. This series of pieces explores shaping space with felt and celebrates the material’s tactility and versatility. "Felt Form Studies" begins with several object-scale studies that create structure, using seams. The "Cone Studies" were generated in the development of the full-scale space, "Cone of Silence." The "Cone of Silence," a soft and sound-isolated sanctuary for one person, was part of an exhibit entitled "Big Felt: Collaging Interiors." The show was advertised as “an assemblage of highly tactile, interactive, site-specific spatial constructs” seeking "to explore the limits of felt as a building material while considering how felt might mediate the relationship between the built environment and the human occupant."

In the process of investigating the seam as a structural element, and as a result of the interaction between the "Cone" and gallery visitors, I have made many exciting discoveries. While the "Cone" requires reinforcement to stand with its larger end down, (thus comfortably accommodating a person seated on a chair inside) it is self-supporting with its larger end up (as seen in the second "Cone of Silence" image). The "Cone" turned halfway inside out is self-supporting and creates two concentric layers of interior space. I am intrigued by the possibilities of the folded cone or tube as a formal paradigm and am interested in more fully testing seams as structure and as space-shaping tools.

These observations motivated the design of the three "Folding Tube" pieces. I used a needle-punched (as opposed to wet process) low-density felt that might be called the "muslin" of felt, in that it stands in for a more precious felt when a pattern is being worked out.

I began "Folding Tube 1" with a 6’ long rectangular strip of felt, and removed ovals from the center section to create an unfolded torus, or donut shape. "Folding Tube 1, Unfolded" and "Folding Tube 1, Interior" reveal the flexibility of the felt form and can be imagined as occupiable spaces. The third image shows the form created when the final seam is completed.

"Folding Tubes 2" and "3" are cut from a 6’ x 3’ piece of felt. The interlocking patterns create no waste, and the oval shapes from "Tube 1" are incorporated into the form of "Folding Tube 3." I discovered that these two forms lend themselves to play with light, and can be transformed into many different configurations. Images of "Folding Tube 2" and "3" demonstrate the forms’ capacity for containing light. Again, these images allow us to speculate what such an interior might feel like, or how it might be constructed.

Seams, scale, and felt as a spatial medium are the themes of "Felt Form Studies." These pieces play with texture, light, seams, and transformations of form. The work is made in pursuit of ideas that will lead to innovation in interior design and raises the question: How might structured felt surfaces meet the architectural shell and more actively shape our interactions with interior spaces?
Design As Art

*FELT FORM STUDIES*

Industrial felt, thread

Cone Studies
Cone of Silence
Folding Tube 2

Folding Tube 3
The Other Side of the Mask

Thomas Houser
University of Georgia

This 1400SF installation is subdivided into 8 spaces with 105 photographs, 8 monitors, 6 videos, 3 digital projectors, 8 sound tracks, 34 speakers, original poetry recorded in English and Italian, original music recorded in a Tuscan chapel, and made with 80 sheets of MDF, 30LF of mirrors, and 17 suspended panels.

This site-specific installation addresses issues raised in my poem "The Other Side of the Mask:" contradictions we project, active and passive illusions, self-deceptions. It addresses the world as we see and attempt to portray it. Cynically, it’s about being trapped.

The gallery includes two rooms accessed through double-doors referencing masks with monitors mounted outside and inside each door. Six looped videos play continuously, including positive and negative observations from diverse locations in North America, Europe, the Middle East, and India. Topics range from quiet waves on an Arabian shoreline, to muck in an Italian fountain, from trips through a trailer park, to forays along packed roadways in New Delhi, to quiet viewing of Pomodoro’s Sphere spinning at the Vatican. Positive images are portrayed outside the masks; negative within.

Like masks, work room interiors are rawer and less polished than their exteriors. Speakers, electrical wires and hardware are exposed. Surfaces are unfinished. While working in these enclosed rooms feelings of shelter give way to entrapment.

A panel of 24 backlit images in the East room offer representative drawings produced during the project’s development. Scraps of paper and receipts evidence the installation’s development. Inside the West room, another panel records facial expressions made by dozens of people reacting to key words in the poem: squint, search, mock, panic, hurt, hope, pain. Digital images were altered to emphasize emotions behind the expressions.

An angled corridor on the West side offers a positive, and dramatic, series of large digital photos captured at dusk in the Arabian desert, opposite a series of 24 images of mostly disintegrating objects and abused environs. Seven-pointed stars dip down overhead. The centers of the stars reference the rainbow. Sound compresses as the viewer travels along the narrowing corridor, while stars lower along the vertically arched exterior of the West room. A similar corridor on the East side addresses the “gazing,” if not “staring” we do from within our masks. Compression here comes from the narrowness of the corridor: Artwork literally “in your face.”

Along the gallery’s South side, eight laser-cut masks offer opportunities to look into mirrors. Both are positioned to make this seemingly simple task difficult.
Throughout, a cacophony of spoken, environmental, and musical sounds abounds. Audio tracks include recitations of the poem and musical performances of the plaintiff "Misereri" from "A Quest," a unison mass I composed. Overlapping disparate sounds from six simultaneously broadcast videos: water gently lapping a shoreline, graffiti-splattered trains clamoring through the Italian countryside, fanfares blaring through cobble-stone canyons in a walled medieval town, and a muezzin intoning a seemingly contradictory call to prayer at a typically western Dubai shopping mall.

"The Other Side of the Mask:" We’re always there.
Illustrations 1 and 2: Installation Panorama and Plan View. The view begins at the Southwest corner of the gallery showing 5 of eight masks, and pans right to include the Western interior room, a glimpse of the Desert Suite, a video projection of Pomadore's rotating Sphere on the North wall, and the entrance to the Eastern room at the right. Ceiling panels are represented by red lines on the plan.
The Other Side of the Mask

Life within a mask is a safe haven.
I can float with no one knowing who I am.
Squin, search, stare, hide.
Judge, mock, cover-up — and hide.

It’s a lonely path.
I can’t get out lest someone knows who I am.
Wend, seek, lose, stay hidden.
Wonders; panic, prowl — and stay hidden.

It’s a cold refuge.
I can’t feel for my cover-up.
No touch, no smell. [Dark, dank, hiding place.]
No breeze, no light. [Slate tunnel of a hiding place.]

Searching the mirror makes me tremble.
I fear what’s on the other side of the mask.
Ghosts, demons, plots, threats?
Help, hurt, hate, pain!
Saint, sinner? [Do I dare gaze?]

My mask feasts others.
It pens my Phoenix;
Keeps me hidden from my soul.
[Who is my reflection?]

I must shed this mask — unfetters my Psyche.
The clitch of loneliness is too cool.

I need to feel moonlight’s warmth;
See night’s haze lifting;
Escape Erebus’ path and Echo’s doom.

Please...
Help release this knot.
I beg.

Illustration 3: The Other Side of the Mask, an original poem by the artist, serves as the basis for this installation. This image is a detail of the exterior Southeast end of the Eastern interior room. The image has been cropped to facilitate reading of the poem in this document.
Illustration 4: Mask-clad doors leading to interior rooms. The doors on facing interior spaces stand ajar in this image. The degree to which they stood open was determined by the end-users.
Illustration 5: Images within the West room reflect emotions elicited by key words in the poem. There are 24 backlit images in 40sf panel on the West wall and 1 composite 60"w image on South wall.
Illustration 6: View Inside East Room. 24 backlit images track project development at the left. A corner of a 5’w image is at the right. The remainder of that panel is shown in the next illustration.
Illustration 7: The Desert Suite installation passage looking South (top) and North (bottom).
Top image shows 3 of 4 large-scale desert photos and 2 of 8 masks on stands. Bottom image shows 3 of 4 large-scale desert photos and the 40sf backlit panel. The seven overhead panels increase in size from North to South. They help distort the sense of scale as they recede in the lower image.
Illustration 8: 24 images of the 40square foot backlit panel on the wall opposite the large desert scenes shown above.

Row 1: Shifting dunes
Row 2: Roadside litter
Row 3: Indigenous Arabian peninsula wildlife
Row 4: Make-shift house, a deteriorating truck, and a camel
Row 5: Parched and new litter
Row 6: Human, wildlife and vehicular tracks in coastal sands
Illustration 10: The 24 images of the 40sf ‘watching” backlit panel.
Accouterment

Charles Ford
Samford University

Le Corbusier once stated, “To take possession of space is the first gesture of the living.” It is an expression of our life habits and personalized style. Even at the earliest ages, we begin to define our spaces, mimicking them to some degree from our environment surrounding ourselves with items we associate most. During the summer of 2011, the client’s child expressed his desire to have a worktable in an area of a den, which he affectionately calls his ‘house’. It is a small corner of the den in which he has caringly arranged boxes of toys, paper, pencils, and other paraphernalia.

In this project, I explored the use of steel, acrylic, and wood to formulate a functional and an architecturally inviting style. The relationship of materials tells a story and turns ordinary function into a living piece of art. The legs are crafted from blocks of rough-cut ash tapered to receive the constructed iron-tubing frame and braced utilizing three-quarter inch threaded stock. The acrylic top is affixed atop three-quarter inch square tubing painted a contrasting canary yellow. The acrylic illustrates a light reflectance against light absorbance.

Readily manufactured table types lack unique personality. It was my desire that the worktable, more specifically, the materials used to construct the table tell a story, becoming an expression of the child’s personality and turn ordinary function into a living piece of art. This furniture piece explored the use of mixed media to support a need, further defining individualized space and become an expression of uniqueness.

Media: iron, acrylic plexiglass, and ash
Content(s) - Drawer #3

Tad Gloeckler
University of Georgia

Drawer #3 is a fragment of a larger project. The entire project, titled “Content(s)”, starts as a cleanly crafted, chest high piece of wood furniture with seven drawers – a dresser. The viewer intuitively understands the utility of this object, but the contents of each drawer initially remain a mystery.

The entire project is very comprehensive and difficult to communicate in ten images/pages. However, each of the seven drawers transforms into a stand-alone object/sculpture, so the project is presented in pieces.

Content, is a compelling word with multiple and potentially divergent meanings. “Not desiring more than what one has” (The American Heritage Dictionary, 1982), is one possible definition. And “something that is contained in a receptacle” (The American Heritage Dictionary, 1982), is an alternate definition, also directly associated with this project. One definition implies emotional satisfaction. The other definition makes reference to objects. This project expands the definition to the accumulation of objects, and accelerated consumption.

When “Drawer #3” is removed from the dresser a textile pattern is first apparent (a reference back to dresser utility). Plaid is the featured pattern for this drawer. The drawer contents/components are guided through a series of mechanical manipulations and transform into a sculptural abstraction of an earth life-form. Drawer #3 intends to suggest an ocean animal. The textile pattern also makes a relationship with the manipulated object’s final form. The intention is not to be obvious or representational; the goal is an intuitive reaction to a biological quality. The drawer still features storage compartments integrated within the abstracted animal sculpture, but space is compromised by the manipulations and resulting transformation of the drawer.

Content(s) - Drawer #3 is interactive sculpture. The visual transformation from simple drawer to complex biological assemblage is intended to emotionally alert the viewer to fundamental lifestyle and environment issues. Living examples of the ocean animal suggested by “Drawer #3” depend on human compassion for their survival. Is the balance of natural systems and contemporary lifestyles lopsided in our favor? What should fill compromised drawer space? What personal possessions compare in value to our shared earth and earth life-forms? Do we place personal convenience above humanistic concerns?

Materials: wood (solid maple, solid cherry, maple-veneer plywood, cherry-veneer plywood, birch-veneer plywood), stain/paint (multiple colors), steel

Dimensions: Drawer #3 (closed) - 5” high, 25” wide, 16” deep
Drawer #3 (full open) – 20” high, 40” wide, 30” deep

Completed: 2012

References

Drawer #3 is removed from dresser – then placed on stand and pedestal. The top surface of the drawer suggests a textile pattern (a reference back to dresser utility). This drawer features a plaid pattern.

The following images are presented in order. The images attempt to show the manipulations required to reach the final sculptural form.

Transformation begins at a small opening on the drawer’s side.
Transformation continues on the opposite side of the drawer.
Ogee to iPad
Endurance by Design: Fusing Precedent with Prospect
Drawer in final form.
Alternative Shared Housing Retrofits for the Elderly and Persons with Disabilities

Jane Nichols  
High Point University

It is estimated that by 2030, the U.S. population will reach 350 million and there will be a need for a total of 155 million homes. During the next forty years, the U.S. is projected to experience rapid growth in its older populations, doubling the number of Americans aged 65 and over. A large percentage of those 155 million homes will be needed to house the elderly.

Aging-in-place is a widely held lifestyle preference of the elderly population in America, presenting a growing demand for houses that have been built or modified to accommodate changing functional needs and health status of the elderly and mobility-impaired. Physical design can permit or constrain an individual’s capacity to adapt to the functional loss in abilities associated with aging, therefore, homes for older adults need to be accessible and enable residents to functionally perform Activities of Daily Living (ADL).

An effective way to support older residents is by converting existing houses to minimally assisted living residential facilities. Group or Shared housing involves a group of unrelated, independent older individuals living together and sharing household duties and companionship. The Group Home maintains the qualities of a residential home, while the residents share a kitchen, dining space and lounge area(s), but each resident has an individual private bedroom and bathroom. It usually includes a private suite for a full-time caregiver. Sharing the services and costs of a live-in caregiver can be financially effective, as elderly residents’ need for caregiver assistance changes over time. The live-in caregiver offers continuity and familiarity that can add to the residents’ quality of life.

Housing diversity including Shared/Group Homes promotes “residential continuity across the life space” and spares the interruptions of and damage to the social capital networks that can be associated with relocation (Frumkin, 2004, p. 195). Shared /Group Homes are remodeled houses within existing neighborhoods, alleviating the need for elderly residents to leave their communities while providing them with frequent opportunities for social interaction. Being embedded in social networks has been associated with preventing the onset of dementia, and the buffering effect of social networks ameliorates depression and protects cognitive function. “Social capital is a special concern for the elderly, for whom social isolation is a predicament and depression an affliction” (Frumkin, 2004, p. 195).

The Shared Home may be one large home that is split between two elderly couples that no longer require the same amount of square footage they once did. This can be an informal living arrangement, or building a demising tenant wall can formally split the
space. Retrofitting existing housing stock is an affordable and sustainable alternative to nursing home placement and allows adults to age-in-place gracefully. Advocates for inclusive housing believe it is one way to increase the stock of affordable housing as demand grows and funding continues to decline. It can also mitigate the impacts of housing foreclosures by creating occupied homes from those previously vacant and in financial arrears. Design solutions depict Group and Shared Homes as appropriate housing alternatives for aging-in-place.
ARBORDALE By Donald A. Gardner
Architects, Inc.
Plan #DDHDG29452, 3566 Sq. Feet

A TRADITIONAL 4-BEDROOM HOME
CONVERTED TO A GROUP HOME WITH A
CAREGIVER - SUPERVISOR'S SUITE

Original Plan- 2nd Floor

Original Plan- 1st Floor

Additional Modifications as required:
Change door swings and add pocket-barn doors;
remove bathroom partition walls for limited
wheelchair/walker accessibility; create all roll-in
showers from tubs; eliminate remaining staircase;
create a spacious 2nd floor parlor-hall. First floor
bedrooms suite can accommodate a married couple.

REVISED Plan- 1st Floor

REVISED Plan- 2nd Floor

OPTION 1: ADD CEILING TO VAULTED
1ST FLOOR FAMILY ROOM TO ENCLOSE
FOR A 2ND FLOOR TV LOUNGE

OPTION 2: ADD CEILING TO VAULTED
1ST FLOOR FAMILY ROOM TO ENCLOSE
FOR A LARGE CAREGIVER-SUPERVISOR
BEDROOM SUITE AND SWITCH THE
SUPERVISOR'S SUITE TO ADDITIONAL
RESIDENT BEDROOM WITH A ROLL-IN
SHOWER

ADDITION OF BATHROOM &
CLOSET TO CREATE CAREGIVER-
SUPERVISOR'S SUITE
Landsdown Place by Garrell Associates Inc.
Plan #90129, 5055 Square Feet:

A Traditional 4-Bedroom Home Converted to a Group Home with a Caregiver-Supervisor’s Suite

Original Plan - 1st Floor

Original Plan - 2nd Floor

4-Bedroom Home Divided Into Two Provides Two Separate Single Family Homes With Two Bedrooms Each

The Edgewater Slater Design Group

Addition of Sound-Proofed Demising Wall Creates East-West Side Split for Two Families

Enclosed Central Foyer Entrance

Shared Garage, Deck and Porch
Globalization

Saral Surakul
University of Georgia

My works deal with social interpretations and the consequences of their effects. As technology progresses, the global relationships among people, culture and economy become increasingly possible. The phenomenon rapidly enhances the world economy. As the boundaries have been blurred, the speedy economic growth among Asian countries leads to the improvement of life quality and the reduction of poverty. Everything, nonetheless, has more than just the bright side. The sudden wealth transforms their citizens into a materialist society while moral value is decreased.

Inspired by this concept, I began this series of digitally rendered images portraying the negative aspects of globalization in Asia. They address the shifting social and cultural views among Asians. Each figure dresses in its national attire fused with Steampunk elements, the cultural genre inspired by the steam power period, as the history of globalization began after the industrial revolution. The images bear a resemblance to a scene from a dark fantasy. The application of complementary colors connotes the contradiction between the old and new social values.

Cultural Revolution

This piece is inspired by the news of a Chinese teenager who sold his kidney to buy an iPod. In contrast to the olden days when China strongly opposed western culture, the modern Chinese embrace the affluence. The value of objects indicates social status. The combination of a Dan, the female role in Chinese opera, and the hi-tech objects symbolizes the perishing old world. What should be valued?

The Abyss of the Mind

Being the first developed country in Asia, the changing Japanese society dramatically alters people’s interaction. The competitive business world creates both winners and losers. Driven by isolation and depression, the suicide rates in Japan are high. How much are the minds twisted? The piece is inspired by Momijigari, a Kabuki play, in which the princess is transformed into a demon. The demon puppeteers control the consciousness of the princess in the before and after images suggests the conquest of misery over the will to live.

The Ocean of Greed

The fast growing business in Thailand from 1990s leads to several major business opportunities. Hourly stock market reports on television are nothing uncommon. No one wants to lose a chance to strike a jackpot. Is money god? Inspired by the mural of the Himmaphan, the Thai mythical forest, the image of a Thai fairy sitting on the back of a
robotic fish in the gold-filled ocean greedily collecting the coins reflects the cultural contrast and the negative social evolution.

Brain Drain

A brain drain of skilled workers caused by Globalization seriously effects India. Qualified professionals migrate to developed countries for higher wages and better living conditions. The Hindu Goddess symbolizes the search for better lifestyles as the wild elephant is converted to the robotic counterpart. The shortage of brain power continues.

As world boundaries are continuously blurred, moral and cultural values fade incessantly. The pros and cons of globalization will continue.
Category: Design as Art

Title: Globalization

Medium: Digital rendering
Stitched

Saral Surakul
University of Georgia

The political crisis in Thailand had begun since Prime Minister Taksin Shinawatra was unexpectedly ousted from office in a military coup and the riot caused by the opposition party supporters known as the “Yellow Shirts”. In December 2008, Democrat Party leader was chosen as prime minister without calling elections. The incident lead the anti-government formed by the urban intelligentsia and pro-Taksin group to set off the second protest against the new government in April 2010. The group was known as “the Red Shirts.” The protest lasted for two months and finally ended with violent eviction by the army in downtown Bangkok. The incident left at least 50 dead and many injured. Such violence had never before happened in history of modern Thailand. As the situation subsides, the government proposes a memorial project to honor the past incidents. The news gave me an inspiration to create a design proposal for the memorial.

How can the memorial heal a big gash among the Thais? The thinking process began with three keywords: wounded, stitched, and healed. My design focuses on the strong political conflict between the Red and Yellow Shirts (wounded). Regardless of the political differences, everyone still belongs to the same nation and the way to reunite the nation is to find a conciliation point where everyone peacefully lives together (stitched). Once combined, the important mission is not to forget the past and look into the future for the better and stronger Thailand (healed).

The statement above creates the primary ground for the memorial. The emphasis is placed on metaphorical, referential, and iconic aspects of the design. I intend to create a memorial space that is simple, memorable, and meaningful. The two political groups are implicated as curve bridges that come from separate directions and beliefs crossing each other to form an elliptical shape before merging into one. The bridges alter the visual experiences until one approaches the top where the spectacular view of the river begins to reveal. Each bridge also serves as the memorial entry representing the past incidents. The concrete floors bear lines from patriotic songs. As the memorial is a part of the Memorial Park on the bank of the bloodline river of Thailand, the Chaopraya, water is an important element. The waterfall pillar in the elliptical space suggests the present peaceful stage allowing visitors to interact with water which brings it to life. The hill is created to conceal the structure and house the pool for the waterfall. The merging bridges, the implication of the future, form an observation deck over the river where the stitched wound has been cured. The iconic steel and bamboo roof structure is a tapered extrusion of the floor plan. Bamboo is selected for its own conceptual and structural weaknesses and strengths. It is weak by itself but strong when bundled together.

The Stitched memorial is a reminder of the unfortunate events with the hopes and dreams that the country will be healed and history will never repeat itself again.