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ABSTRACT

This paper reflects on the 50th anniversary of the 1968 Washington DC Race Riot, a pivotal moment in the history of civil unrest, activism, and the intersection of race, politics, and its resulting aftermath today. Specifically, it will address, the dichotomy of housing in African American communities impacted by the race riots following the assassination of Martin Luther King. This paper will also address the prevailing narrative for many African Americans about displacement, attributed largely to discriminatory public policy and government-sanctioned practices, barriers to create home, identity and memory, in the Shaw, Logan Circle, and Columbia Heights communities. We will provide a historical context of low to moderate income housing policy in these once considered underserved communities to their current housing challenges. It further examines the process of racialization through restrictive housing covenants aimed at maintaining discriminatory practices and segregation. It documents the individual and collective meanings of the oppression of people of African descent obtained from archival findings and how these once believed desecrated areas were the subject in images and narratives by and about African Americans, have now become popular enclaves of what is “hip and cool” (Hyra 2017) through a visual representation.

REFERENCES


Privacy as an enabler of well-being for individuals with Intellectual and Developmental Disabilities

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ABSTRACT

Given the estimated growth (over 4.3 million Americans) of people with Intellectual and Developmental Disabilities (I/DD), specifically Autism Spectrum Disorders (ASD) there is an immediate need to put more consideration on the environments they use. The adult sector is growing rapidly; a projected 500,000 are expected to reach adulthood within the next 15 years hence where they live as they get older and their parents are ageing too is particularly a concern. Currently, there is a demand for therapeutic homes to help enhance the quality of life (QOL) for this population and the situation is complicated given they receive limited governmental support after the age of 21 years. Finding suitable housing and employment is also a challenge given many in this population experience limitations with their interpersonal skills, social difficulties and sensory sensitivities. As a result their well-being is comprised; many who have made great strides in coping with their differentiated way of being digress. This exploratory study investigated avenues’ to meet these changeless. A comprehensive literature review on the design of housing and living settings appropriate for people with IDD was conducted. The Neuro-Considerate Design Model (NCDM) created by Dr. Angela Bourne (2013) was examined and used as a resource for the creation of design ideas for housing. The design prototype for a group living home presented in this project is an example of evidence based design. Evidence from the NCDM allowed for the creation of a design prototype that accommodates the populations differentiated cognitive processing and sensory sensitivities. The six categories of the NCDM: 1) communication, 2) engagement, 3) empowerment, 4) accommodation, 5) enriching, and 6) encouraging were seamlessly integrated into this thoughtful creative work. The evidence based design principles provide support for the design of a socially sustainable environment that help people with I/DD find purpose as they age in place. The design interventions proposed in this poster provide practicing interior designers, architects and educators with examples of how research can be used to inform design. Additionally, the recommendations noted provide researchers an opportunity to see how researchers’ research can be applied to practice.
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Poster Scholarship of Design Research - Design Practice & Process

*Using academic libraries to further student’s knowledge of environmental sustainability*

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**ABSTRACT**

In 2016, 34 percent of the Canadian population are millennials (Statistics Canada, 2016). Given the age of this population (16-39), it is safe to assume a high percentage are attending an academic institution. A common ground within all members of this population is the academic library. Academic libraries are just one of many buildings that consume an excessive amount of energy and contribute to the problem of climate change. Due to the size of the population that use these facilities, they can act as a vehicle to further students’ knowledge about environmental sustainability while decreasing their carbon footprint. This thesis provides an analysis on how the design of an environmentally sustainable academic library will further student’s knowledge about environmental sustainability. It focuses on the renovation of Fanshawe College’s academic library in hopes that it will launch a broader community conversation about environmental issues. The main goal of this thesis is to design an environmentally sustainable academic library, located at Fanshawe College, that will further student’s knowledge of environmental sustainability in hopes that it will launch a broader community conversation about environmental issues. In particular, this thesis aim to answer the following questions: - How does the academic library attract its users? - How can the academic library become a “3rd place” for students and the community? - How can environmentally sustainable design methods and techniques be implemented into the design to further student’s knowledge about environmental sustainability?

**REFERENCES**


ABSTRACT

Question Being Explored: “Is it the role of the interior designer to be the bridge between the client’s aspirations and vision and the ultimate design solution? If so, does he/she have the tools and knowledge to facilitate a proactive role in determining future space requirements, cultural goals and business process improvement?” Framework of Exploration: Based on over 44 years of experience, working for both architectural firms, real estate advisory companies and directly for clients/institutions, I have personally observed a dramatic evolution in the tools to establish pre-design requirements and “vision”. With the advent of personal computers and sophisticated building technology software, we are able to monitor, measure and analyze information in a way that has never existed before. As society adjusts to the arrival of user-friendly software, we as designers and environmental advocates, must also adjust our methodologies to embrace the new technology and provide our clients with design solutions that are grounded in empirical data and evidence that has never been available until recently.

Brief history of the role of the designer/interior architect: As early as the 1960’s, architects started to specialize in certain institutional sectors that required extraordinary experience and often unique vocabulary and functional analysis, including health care, criminal justice, higher education and laboratories. In all 4 instances, in order to establish a detailed program of space requirements to be used for design, the client first needed to establish a “functional program”, the number of beds or exam rooms, the number of prison cells, the number of classrooms or the number of laboratories. The people who took the lead on the pre-design services did not necessarily have an expertise in design, but rather specific experience in the sector, either as administrators or professionals practicing their craft in that discipline. As these roles became solidified, many architects start to partner with these people and to develop a broader expertise in both the subject matter as well as architectural programming. These experts still exist today within the profession. Conclusions: What we have found today is that those same methodologies can be applied to virtually every building type, particularly office design. We have then added even more depth to that expertise by studying behavior in terms of workplace strategies, We then added building and environmental measuring and tracking, migrating into the concept of evidenced based design. These are all exciting opportunities to expand the role of the designer and add credibility to our role as reflectors of society’s values. My personal goal
is to empower the interior designer to develop the expertise to lead the pre-design phase, even if they need to partner with an expert on the subject matter, e.g., health care. They need to understand how to establish a vision, to lead brainstorming meetings, to synthesize the available information and translate that information into a coherent and usable format for both the client and the designer.

REFERENCES

ABSTRACT

Representation is a reflection of disciplinary identity. ‘The interior’ transcends objective spatial definitions, embodying subjective experience; irregular, episodic, consisting of loosely related stories. Contemporary modes of representing the interior are fixed, static and intensely objective; a reflection of inadequate disciplinary identity. Privileging of the plan, section and axonometric modes of representation began at the Ecole de Beaux Arts, going so far as to outlaw the use of perspective until 1850 because it was not ‘objective and analytical’. The focus of representation of the interior has since been focused on the objects of architecture that define interior space; points, lines and planes. At its best, the experience of interior spaces is represented as a series of perspectival vignettes, as in Le Corbusier’s promenade architecturale. Essentially, a controlled ‘itinerary’ as opposed to a complex, multi-faceted, evolving, temporal experience. Contemporary photo-realist perspectives leave no room for subjective interpretation, an ‘uncanny valley’ of marketing imagery, merely an index of the process of digital production. Similarly, contemporary ‘cartoon-aesthetic’ illustrations of space are attempting to engage the subjective creative potential in the viewer by accessing the part of the viewer’s brain that is stimulated in childhood by bright colors and abstractions. However, these techniques remain overtly objective, preferring obliques and flat geometric patches of color. These contemporary extremes in representation are symptomatic of the absence of a critical discourse supporting the discipline of contemporary interior architecture. I have designed and tested an introductory Interior Architecture representation course with the objective of graphically elucidating ‘interior architecture’, searching for an eidetic mode of disciplinary representation. This course engages discourse from the landscape architectural ‘Eidetic’ drawings of James Corner and, more recently, from ‘Speculative Realism’ philosophies, in an attempt to divorce the architectural object from representational content and engage the multivalent complexity of the interior experience. In this exclusively freehand drawing course, beginning students develop the ability to address the transcendental nature of an interior experience by connecting their eye, mind and hand. The first half of the semester consists of a series of history/theory lectures complimented by freehand drawing exercises intended to contextualize a baseline set of abstract projection, notation and representational skills. The second half of the semester introduces conceptual freehand drawing in the fine arts,
introducing the students to transdisciplinary concepts of representation focusing on the subjective or transcendental; feelings, sounds, temperatures, attractions, etc. Students demonstrated a range of improved proficiencies in freehand drawing skills, identified objective and subjective drawing modalities and were able to articulate conceptual agendas underlying their hybrid drawings of interior conditions that transcend current objective digital disciplinary standards. The outcomes of this course imply that liberation from rote objective projection based representations taught in traditional core interior architecture curriculum increase the student’s awareness of the subjectivity of the interior; objective/subjective, measurable/immeasurable, perfect/imperfect, visible/invisible. A returned focus on the mind/eye/hand connection can give voice to the future discourse of the discipline as transcendent of the ‘object oriented’ nature of architecture.

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Ignasi de Sola-Morales, "Weak Architecture," Quaderns d'Architectura i Urbanisme 175.

Let them imagine a narrative about their client, design and space!

Professor Tina Patel

ABSTRACT

Introduction “If form follows fiction, we could think of buildings as a space of stories- stories of the people that live there, of the people that work in these buildings. And we could start to imagine the experiences our building create.” – Ole Scheeren (2015) One of the challenges for the interior design students today seems creation of meaningful spatial experience. To bridge this, the new Council of Interior Design Accreditation (CIDA) Professional Standards 2017, “Standard 8-Design Process”, expects interior design programs to provide the students with opportunities for innovation and risk taking and exposure to methods of idea generation and design thinking (8j and 8k). It is in this context this interior design senior studio project introduces one relevant design tool, ‘narrative’, to create an experiential and meaningful place for the users. The Project The project focuses on adaptive reuse of old historical brewery complex. The Rathskeller (Ratskeller, German: “council’s cellar”, historically is a name in German speaking countries for a bar or restaurant located in the basement of city hall or nearby), is one of the hidden jewels, located in this old historical building which is part of brewery complex. The entire site is more than just a collection of buildings, it defines life for a community in the area. The students worked in teams of two on the Ratheskeller project, they firstly toured the site and investigated thoroughly its history and context, both past and present. They traced the history of place and unfolded the diverse untold stories of the site. This was documented via photo essay. The students reflected on the photo essay and sketched the profile of their potential client. After the feasibility study of the site, the studio unanimously decided that ‘craft cocktail bar’ would be the best fitting typology for the Ratheskeller. The student teams then designed the vision, mission, their brand and the menu for the craft cocktail bar. They wrote a story about why this menu and brand aligned with their client and how it will translate into a spatial experience. The student teams proposed a competitive and innovative design solution (schematic level) for this client. One premise which was given to the students was that their client needed to be very sensitive to the sustainability, site and history of the place. They needed to defend this stance based on the narrative and spatial development. Students proposed a design solution for the craft cocktail restaurant which accommodates bar
area, variety of seating and a space approximately 350-400 Sqft which is an asset to the bar (some ideas for this space can be but not limited to: tasting space, educational space, private dining/tasting room etc.). The seating needs to be highly flexible, accommodating 2-6 people very easily. All exterior walls, structural components and the mural in the existing bar space need to remain as they are all deemed historic. This place should be able attract the neighborhood residents and should eventually become an icon for the City. Conclusion The students respond to the incorporation of narrative as a design element and instrument. Even though most students initially responded to the idea of narrative on an intuitive level, it seemed throughout the project something intriguing took place when narrative started to be adapted as a design tool, an exploration and design strategy. The resulting outcomes are not only emphasizing the affective aspects of built design, but also permeated the design teams thinking and ambitions. Some other benefits perceived by the instructor were: • They demonstrate proficiency in the exploration and generation of multiple alternatives during design decision-making. • Students develop skills in design process, research, thinking, writing and presentation. • The project enhances their verbal and visual presentation skills and team communication skill.

REFERENCES


Every day we are informed of the growing atrocities encumbered by the citizens of Syria in their war-ravaged country. We witness tens of thousands of people abandoning their homes and communities in the hopes of safety and a new life abroad. Even the most welcoming of countries speak of immigration infrastructure failures and inadequate resources to accommodate the sheer volume of Syrian people in migration. As governments search for ways to provide for the unprecedented number refugees and insure their health, safety and welfare communities work to weave migrants into an unfamiliar society. Language barriers, lack of work experience or available jobs and ill health frequently play a role in preventing refugees from fully integrating into a community. In urban communities, refugees are frequently camped in transitory shelters or dilapidated public housing districts. Such isolating circumstances often restrict opportunities for cultural immersion into the local society and erodes cultural traditions. Through the lens of design, interior designers play a key role in positively transforming everyday places to bring about environmental and social justice. Indoctrinating interior design students as global citizens transcends typical pedagogy and serves to further elevate the profession. This talk presents the pedagogy and results of a semester long sophomore interior design studio’s cultural immersion project addressing the Syrian refugee crisis in Malmo, Sweden. In tandem with lectures and evidence based design research students engaged in multicultural explorations and critiques. Transnational and multidisciplinary dialogues with peer colleagues and scholars from our institution and Malmo University provided first person insights into Malmo’s struggle to address the humanitarian crisis, environmental sustainability and initiatives for healthy housing. Malmo, Sweden maintains an open border accepting tens of thousands of refugees into the city from Syria and other countries. While attempts to integrate migrants into the community are made most refugees coalesce in overcrowded, community housing districts near Rosengård. After extensive research, the studio selected a site in the Hyllie neighborhood because of its commitment to sustainability, proximity to downtown, accessible transit system and large public venue across the street. The site, at the corner of Hylliestionsvog and Hyllieboulevard, is one of the last approved building sites in the city and perfect for creating an opportunity for cultural
convergence. Students were first tasked with exploring values around food and culinary customs as inspiration for an experiential “place” to serve as a point of cultural convergence for both the Syrian and Malmo communities. Tectonic and form making strategies were extrapolated from interpretations of cuisine or culinary customs to create architectural volumes that included commercial and residential spaces. Each student was randomly assigned a site on the city block resulting in overlaps and intersections of their initial architectural volumes. Much like negotiating a new cultural framework, the collision of architectural boundaries served as metaphorical investigations aimed at producing a unified yet plural and diverse form. The resulting urban installation's interior programs are the artifact of a community negotiation process, embedding and embodying all voices in the collective convergence of two very different cultures.

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THOMAS HALL & SONJA VIDÉN (2005): The Million Homes Programme: a review of the great Swedish planning project, Planning Perspectives, 20:3, 301-328
Changing Roles of Public Libraries: From User Experience (UX) to Augmented Reality (AR)

Asst. Professor Yu Nong Khew, Augustus Wendell Yu Nong Khew Asst. Professor Parsons
The New School

ABSTRACT

As materials become healthier and technologies begin to change and redefine a space, human experiences like emotions and physical attributes may remain similar. Students are asked to overlap the differences and similarities to redefine their thoughts on civic space design. Our second semester studio selected the city’s neighborhood library as our focus. In particular we asked Interior Design students to challenge the traditional models of libraries in relation to the emerging technologies of virtuality and computing. Throughout this semester the course has leveraged the study of designing, making and simulating to propel this question towards a semester end design proposal. The students were expected to think and create a new typology for a library based on the assumption that augmented reality will be the norm in the near future and that augmented reality is a new form of materiality. By crossing the disciplines of architecture, new media and interior design, the goal of the studio was to rethink and challenge the existing role libraries can play in the community.

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ABSTRACT

Bioleathr is a 100% compostable material invented out of the trans-disciplinary, international, and professionally diverse pollination of ideas. The material is an ongoing research and design project between a bacteria scientist and a designer. The long-term goal of the research project is to reduce construction waste through compostability, as well as design an alternative material that is healthier and less toxic. The main material for the creation of bioleathr comes from the medical field. The material is used in its gelatinous state as an accelerant for burn wounds to speed up recovery. It is also used in the cosmetic industry as a face mask. As a result of the original uses, there are leftover pieces of cellulous materials which typically get discarded. To reuse this leftover material, the strength, color and translucency were studied to transform this cellulose material into interior products. The organic material is currently undergoing design and development phases to reach its intended strength, durability and appearance while maintaining its 100% compostable nature. The goal is to create healthier interior environments for people, while reducing waste and landfill volume from the construction industry.
ABSTRACT

There are various limitations that the people of Saudi Arabia, particularly women face including, but not limited to, segregation and ban on women driving, inadequate job opportunities, and lack of training in various fields of education. Western activists believe that moving toward achieving equality for women, in the home, in the workplace, and in positions of education, health and political power, remain one of the most important challenges facing the Saudi government in the twenty-first century (Alsaleh, 2012; Aguirre, Hoteit, Sabbagh & Rupp, 2012). Through initial research of the Saudi Ministry of Economy and Planning Ninth Development Plan (2014) the researchers found current support for women’s education and validation of their intelligence and skills in contributing to the Saudi economy. This support could positively assist women in their career and job goals. Upon further investigation it became apparent that the art and design domains are growing in Saudi Arabia, making these fields of study beneficial for the country and its female population in particular (dominate field of study for female college students). However there are realities that shape the Kingdom of Saudi Arabia and differentiate it from other countries in the world. As Aldraehim (2013) explains, “Islam is the first element of Saudi Arabia’s culture and sets the moral principles and behaviors in its society through the Koran (the holy book) and the Sunna (the sayings and practices of the prophet Mohammed).” Hence the culture affects business enterprises in Saudi Arabia. The overarching goal of this study was to investigate the current business operations of interior design firms in Saudi Arabia and to answer the following research questions: RQ1: How are employees, in particular females, in Saudi Arabia able to obtain appropriate training that provides them with the uncategorized skills, in agreement with the Ninth Development Plan, needed to work in the interior design profession? RQ2: How is communication between males and females work sections facilitated within a stratified work environment and use of technology? Does the work environment actually suggest stratification and/or privilege? RQ3: What technologies and software can best be adapted in a firm to complete interior design projects? The research
started by identifying the number of established interior design firms in Saudi Arabia using the method of “snowballing” due to the lack of official databases. Twenty interior design firms were identified. The participants were professionals managing interior design firms specifically in the Cities of Riyadh and Jeddah. A mixed method approach was used with both qualitative and quantitative elements. The quantitative questions were utilized to gather information about the demographics of the firm including number of employees, male/female ratio, and education qualifications. For the qualitative portion, the participant answered in his/her own words open-ended questions such as how females secure transportation to and from work, and how female and male employees collaborate to complete projects if segregated. Survey distribution and Data analysis was conducted using the Survey Monkey. The descriptive statistical analysis was conducted for the quantitative questions. Findings indicate that females are able to access educational opportunities with interestingly 71.4%, obtaining their education internationally. And females were owning and managing firms even though culture dictates that male managers be employed. The qualitative questions were examined and coded manually to establish trends and common themes. Answers to qualitative questions were first written (by choice of participants) in English then translated into Arabic by a professional translator and then back translated into English to establish an accurate interpretation. Through open ended questions solutions for transportation and collaboration between males and females were explored with a variety of responses from participants.

REFERENCES


Spirituality is not regularly addressed in interior design classes, and yet, our belief systems (or lack thereof) are a fundamental part of the human experience, and one that cannot be overlooked by designers of the built environment. Additionally, daily life is incessantly distracted by vibrating and ringing mobile devices alerting us to every message, follow, like, Tweet, and breaking news story — effectively transporting us from our immediate experience. “Fear of Missing Out” (FOMO) becomes the status quo human condition, challenging student abilities to be present, critical observers of their environment and truly engaged in their work. Contemplative practices, including meditation, are one way to recognize when we are being distracted and reconnect with the present moment. Literature on this topic reveals the benefits of contemplative practices in higher education, however, little is written about the relationship between the interior design process and these activities. In this current scholarship of teaching and learning project, I ask what benefits students will recognize in their personal and academic lives when they are challenged with researching and designing spaces for contemplation. This past spring, 3rd year interior design students at Parsons School of Design created proposals for an inpatient hospice facility with a program requiring that space for contemplation be thoughtfully integrated for patients, families, and caregivers. It is my hypothesis that, by considering contemplative practices in their design process and project, the students would engage with these activities outside of class, and recognize the benefits of mindfulness in their personal and academic lives. Surveys were distributed to uncover the student response to these activities, and a follow up will be conducted in the coming fall semester to measure whether or not researching and designing for contemplation has had any long-term, recognizable impact on the students. This conference presentation will describe the literature around contemplative practice in higher education and design processes, the pedagogical models employed, the project design process and proposals, summarize findings, and present opportunities for further research.


Oman, Doug, Shauna L. Shapiro, Carl E. Thoresen, Thomas G. Plante, and Tim Flinders. "Meditation Lowers Stress and Supports Forgiveness Among College Students: A Randomized Controlled Trial." Journal
ABSTRACT

This paper explores how a student visit to the city of Venice can enhance essential concepts of “interiority” by challenging binary distinctions of inside and out. The contested term “interiority” can be used to characterize the inherent qualities of the interior - referring to all aspects of designing immersive space, independent of whether that space is literally “inside.” An emphasis on the idea of interiority offers students an expansive view of Interior Design that locates fundamental lessons of the interior in related disciplines such as urbanism, architecture, installation art, fashion, and performance. The basic problem being addressed by this paper is how to utilize the design examples offered by the city of Venice to reinforce basic lessons of Interior Design. The method that is proposed to address this problem is to find instances of “interiority,” by which principles of the interior can transcend strict spatial or disciplinary limits. This paper builds upon previous precedent work of the author on the topic by applying it directly to field work. The analysis of the outcomes results from specific student assignments to study interiority in Venice. The implications of the study are that by opening the eyes of the students to lessons of interior design beyond literal interior spaces, they can see interiority as a series of actions that describe an expansive world view. Over the last two decades, scholarship in interior design has expanded the discourse to explore what we mean by “interiority.” In “Towards a Definition of Interiority,” Christine McCarthy understands the term “interiority” to include categories of control, boundary, a twin to exteriority, habitation, bodies, time, and atmosphere. Others have explored the thermodynamic flow of atmosphere and fluids to question the clear boundaries between inside and out (Irigaray,) and how technological and cultural forces further break down the clean boundaries of where the “interior” is (Dou). Michael Benedikt suggests that we can perceive space as a series of enclosing relationships – interiors - or we can perceive it as a series of objects – exteriors - independent of whether we are inside or out (Benedikt). Such views offer alternative holistic visions that suggest strategies for interpreting Venice as a community of interiors. Venice is less a collection of discrete objects than it is a series of relationships and it offers immersive lessons in many fundamental aspects.
of interior design (Foscari). On their visit to Venice, students were asked to focus their studies on two distinct aspects of interiority: the spatial definition of room-making and the dialogue designs have with contingent conditions. Students reported on twenty-four categories of design elements that constitute research into the essence of interiority – the room, rooms-within-rooms, and how rooms are made within an existing fabric, context or setting. Looking for instances of interiority in Venice allows the entire city to offer lessons in interior design. When students are especially attentive to new experiences, they can expand their understanding of the discipline of Interiors and begin to transcend the boundaries we put around the subject of the interior.

REFERENCES


Teaching Designers to Think Critically: Using Metacognitive Reflection in the Design Studio

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ABSTRACT

Framework Research suggests that creative environments are successful in achieving student learning through the encouragement and development of metacognitive abilities. Teaching designers to explore their own cognitive processes in a systematic way helps them manage their own creative thought processes and develops their metacognitive knowledge. This provides designers with the knowledge of when, where and why to use specific thinking strategies or cognitive approaches. In order to be self-reflective about one’s own learning processes however, a student first needs to clearly understand the goals they are to accomplish. In the distinctive setting that is an interior design studio, how are expectations made clear? It is widely accepted that excellent design relies on many principles that are universal: balance, rhythm, and proportion are just a few of the elements in this category. There are other, more elusive factors, however, that are also considered when conducting assessment. Many of these are more subjective than objective, more qualitative than quantitative, meaning that effort alone does not guarantee a positive end result. Design is, after all, a discipline where the breaking of rules and traditions is often rewarded as “…learners are encouraged to progressively extend the arena of possibilities within which they operate, not to seek enduring solutions or answers but to open up unfamiliar territory and new ideas.” How can goals be made clear in this type of creative setting, nevertheless, allowing students to utilize self-regulated metacognitive reflection to improve their skill set? Methodology I have been teaching interior design studios at various levels for over a decade. During this time, I have often noticed that students are especially challenged by the less tangible nature of course requirements as they seek to improve. One of the methods I use to make them aware of my expectations is the distribution of a “Design Success Checklist” I created, recently published in “It Works for Me, Metacognitively”. This checklist notes behaviors, as well as procedural methodologies that successful design students exhibit. Suggestions on this list include obvious recommendations, like using evidence based design and providing functional solutions but also more obscure suggestions, like “never saying I didn’t know what to do next” and “not becoming too attached to your baby”. After this list is handed out, a reflection and survey are completed.
by each student, asking them to identify areas they feel they excel in and those they need to work on. Goals are established in this manner. The proposed presentation would discuss how to identify goals for a course and also how to implement the self-regulated metacognitive process I utilize, which is revisited at key points throughout the semester to determine if progress has been made. It has been observed that this method of reflection creates a feeling of student empowerment and leads to significant gains in the understanding of expectations. It also provides an exceptional step forward in creative development, moving students to become self-aware and independent future professionals.

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In practice, the design process often starts with the development of a concept; however, interior design students frequently misunderstand its identification and application in the design studio. Elusive in nature for the beginning designer due to the fact that it can only be ‘seen’ under the scrutiny of analysis, typically in an introductory history course, students struggle to effectively employ a concept to advance the design of a studio project. Examples of concepts defined in this sense include transparency, interlocking volumes, shifting planes, convergence, layering, and public/private (i.e., a strong architectural idea that forms the basis for the decisions made in the interior design process—both architecturally and in the FF&E selections). Even when the concept is applied in an upper level studio, it is somewhat difficult for students to understand not only why concepts are used, but also how to recognize them in an existing context. This conclusion was formed after analyzing results from a survey sent to interior design faculty at accredited institutions. The faculty recognized the importance of concept development in design education; however, they noted that the student’s grasp of a concept was not successful. The majority of the faculty indicated that while it can be ‘taught’ in a course, without consistent reinforcement, the idea of the concept rarely has a chance to crystalize. From the survey results, as well as an in-depth literature review on the topics of design process, conceptual design, and interior design education, it was evident that the development of a concept must weave throughout the curriculum from the foundation studio to the final capstone/thesis studio, with supporting courses that enhance conceptual development and provide meaningful connections between all levels of studio. Engaging the student in a visual, creative way that provides cognizance about the ideas and concepts of interior design is a three-pronged approach that, when integrated, helps them to develop a strong foundation in history, basic design vocabulary, and drawing. Studio courses act as a sort of laboratory to implement and explore concepts and ideas discovered in the supporting courses. Thus, this paper describes and illustrates a methodology, the HoLDS Method (History,
Language, Drawing, and Synthesis), for design professors to adapt in their curricula to introduce these concepts to students throughout their education. From this synthesis, the students’ knowledge and use of a successful concept evolves. By threading the various elements together (history, language, drawing) throughout the curriculum, students can then see, draw, describe, and engage concepts in their studio project. This presentation is illustrated with a case study of a curriculum modified to incorporate the method, with final capstone studio projects that are measurably stronger than the student work completed prior to use of this method (as evidenced by juror comments and final grades). The importance of this topic at conferences such as IDEC is to reach faculty that would benefit from the HoLDS Method within their curricula, as well as to provide the authors with further research and assessment of student work at other institutions after this method is adopted.

REFERENCES


ABSTRACT

“Our entire experience as a species over the past 50,000 years may be distilled into two words: how and why. These are the departure points of all inquiry, the slivers of insight around which cultures crystallize.” (Davis, p.7) Archeologists, ethnographers, anthropologists, and designers ask similar questions relative to cultural knowledge, technologies, and patterns of humankind. The opportunity to discover methods of cultural communication through artifacts (material and built environments) from cultures with extensive history offer new understanding and precedent for ongoing academic research, theories of cultural identity, and studio curriculum while informing meaning and making in interior design. Interior architecture is a compelling vehicle for the communication and transference of culture, grounded in design thinking and warranting the continued research of environments and its’ ability to serve as a tacit tool. ‘The particularities of place, when not valued and maintained, are far too easily rendered obsolete.’ (Buntrock, p.iv) The places designers create communicate collective ideas of a people, enabling the language of design to embody and realize culture as physical knowledge and experience.

This presentation shares student outcomes from an upper school design studio, aligned to the instructor’s research in material culture, cultural -identity, -communication, and -sustainability, using theories of global migration, design research, design process, and experiential exercises to inspire intrinsic cultural relationships between geography, material culture, social ritual, and interior space. Examples of student work from this optional design studio focus on 'place making for the transfer of culture' and illustrate the contemporary challenge to integrate design thinking as a means of bridging cultural knowledge. Class meetings included ‘making circles’ providing a shift in traditional studio design process with assignments that invited diversity while integrating analog and digital making and methodologies. Experiments varied from indigenous technologies including smoke firing of clay coil and pinch pots to laser etched handmade tiles to a carved soapstone workshop with a local indigenous artist. “the hand figures critically in human cognitive, physical and emotional development” (Wilson, p.58). A constructivist theory of education was used in order to support the multi-pedagogical studio approach based on the benefit derived from the experience of learning through discoveries that one makes for oneself... (1) increase in intellectual potency; (2) shift from extrinsic to intrinsic rewards; (3) learning the heuristics of discovering; and (4) aid to memory processing. (Bruner,
p.10). Hands-on in-class exercises used a variety of medium such as paper, clay, wood, yarn and stone to support the connection of mind and body (kinesthetic creation). For their individual design term project, each student developed unique interior solutions for the transfer of culture while exposing a diversity of cultural issues such as adaptive reuse, equity, education, homelessness, identity, language, Alzheimer’s, and inclusion. From an established program list ranging from ‘place of arrival’ to ‘place of transformation’ students chose (or created) a maximum of six ‘places’ for a specific culture of choice for development from schematic design through design development. Pre-design research involved case studies of a chosen significant global cultural center with site visits and course readings to support their individual culture of choice. Final submissions included self-directed concept, program and design development for a ‘transfer of culture’ connected to a specified geography and demographic.

REFERENCES


Not Lost in Translation: or: The Transnational Language of Design

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ABSTRACT

‘If we dig deeper and search for connections relationships are found. What is below and abstracted seems to be more fundamental. Much is gained by working from in to out.’ (Balmond, Template:02) This presentation shares the invited international journey to instruct a class of combined architecture, interior and landscape design students at a post-secondary academy in China. As the guest of the Beijing design school, delivering two lectures and one workshop with an assigned interpreter with no design proficiency, it quickly became evident that the survival of the message required a transnational language. Overlapping this educational visit, an international jewelry art biennale was being hosted within the main school gallery that provided the ideal inspiration and foundation for the full day workshop. Students were informed during one of the lectures scheduled earlier in the week (by the translator) that they needed to prepare themselves for the workshop by selecting and documenting (sketches and/or photographs) one jewelry piece. The ‘inversion of perspective’ relative to studying miniatures, as discussed by Bachelard in the Poetics of Space, opens the possibility for altered perception that can be critical to those creating new realities and is most fruitful when matched with an iterative and experimental process. ‘Observation, then, belongs in the domain of "several times".’ (Bachelard, p.156) Reminiscent of the idea of relative scale of the Universe in factors of ten (Eames, 1977) the morning of the workshop challenged students to dissect and analyze the elements and materials of their selected jewelry piece using sketch diagrams. In the afternoon students were asked to reassemble the elements of the analyzed jewelry and rethink the scale of an object worn on the body to one that could enclose, frame or transport the human form through spatial definition using related design elements, principles, and materiality from the original piece. The workshop revealed several learning opportunities for both students and instructor. Without the benefit of clarity in the spoken word and using the full length of the green chalkboard in the small classroom students watched patiently and curiously as a series of explanatory diagrams and drawings provided the visual translation of required tasks. Interestingly and unlike the familiar size of dedicated space for students working in the majority of North American post-secondary environments the proxemics and personal
space at this institution presented another type of challenge with as many as four students sharing the space we commonly expect one to inhabit. From his pivotal research into spatial perception, Edward Hall reminds us that the ‘distance between the perceptual worlds of two people of the same culture is certainly less than that between two people of difference cultures, but it can still present problems.’ (Hall, p. 69). Final presented student drawings, models and sketches in response to their visual instruction provided clear evidence to the relevance and power of a transnational language of design. ‘The unexpected connections we make might not last, yet stay with us forever’. (Sofia Coppola, Lost in Translation)

REFERENCES

ABSTRACT

The public nature of any interior is contestable; as urban sociologist William Whyte (author of The Social Life of Small Urban Spaces) quipped, “...a door is going to stop some folks.” The case studies examined in this proposal are interior privately-owned public spaces (POPS). The zoning ordinances that created them generally had three goals in mind- POPS would be accessible to all, support forms of passive enjoyment and relieve congestion on its busiest sidewalks. The language of the zoning code did not articulate a clear larger sense of what a public space should achieve beyond these uses; for example, that the design and programming should attract a broad swath of the population and provide opportunity for some form of social contact is only implicit. One popular programming approach has been to incorporate arts exhibition. In the proposed case-studies, the free exhibitions are sponsored and curated by an established arts or cultural organization, and change several times a year. The POPS at the Olympic Tower at 645 Fifth Avenue currently supports a café, seating, thru-block circulation and an exhibition program sponsored by the Onassis Foundation, a philanthropy created under Aristotle Onassis' will. The Whitney Museum of American Art maintained a branch in the POPS in the Altria building at 120 Park Avenue, across from Grand Central Terminal, from 1982-2007. The curatorial emphasis was on sculpture by living American artists, but included musical and dramatic performance as well. The POPS at 2 Lincoln Square is now the primary gallery space for the American Folk Art Museum, occupying what had originally been classified as a covered plaza. At first glance, this strategy seems uncontroversial, providing opportunities for what Whyte calls “triangulation”. Exhibitions create a rationale for sociability by providing an object in common for contemplation or comment. The work itself may engender an active dialogue amongst its viewers, in real-time and physical space. However- specific design choices regarding the exhibitions, their sites and their relationships to a larger context can have a substantial effect on the identity (gallery? park? sidewalk?) and publicity (the degree to which all feel welcome) of these POPS. Occupation of these spaces extends arts institutions’ outreach to a larger percentage of the population than the habitually-museum-going public. Historian Eileen Hooper-Greenville has argued that this is a foundational issue for museums, to be an “instrument of democratic education”, to temper their identities as “elite temple[s] of the
arts.” This latter identity is arguably attractive to the buildings housing POPS; the partnership with sponsoring institutions (organizations wielding formidable cultural capital) has had the secondary effect of elite associations for the building owners and the exhibition sites themselves. It is the balance between those functions- democratic instrument and elite temple- and their impact of public spaces to be examined. Elements as basic as seating arrangements, visibility, and programming adjacent to the exhibitions are handled quite differently in each site creating very different publics.

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*Identifying Transfer of Learning Pathways in Interior Design Education*

Associate Professor Brian Brooks, Eric Godoy, Chris Jensen, Allegra Marino Shmulevsky, Keena Suh, Scott VanderVoort, Chris Wynter

**ABSTRACT**

To facilitate the development of transdisciplinary learning in interior design education, a clear understanding of potential pathways of knowledge transfer across disciplines must be available. The study of knowledge transfer in interior design requires addressing the specific processes, tools and products of a visually-based curriculum. Currently, models for a comprehensive and easily accessible visualization system that enables assessment of learning pathways across courses, disciplines and levels as evidenced by student work are limited in their capacity to present this data. This research focuses on creating a visualization system to mine students’ work for actual and potential pathways of knowledge transfer and to evaluate its usefulness as a tool for self-reflection and assessment for and by students and faculty. This proposal emerged from an exploration of transfer of learning in a Faculty Learning Community (FLC). To map existing pathways in the transfer of learning, explicitly structured or not, the FLC collected digital samples of student work—from a variety of courses, freshman to senior year, across disciplines, and at different stages of project development. Prototypical visualization systems designed in this research studying pathways of transfer across disciplines and through different levels of coursework enabled identification of existing connections that may not have been obvious as well as untapped opportunities for knowledge transfer. To facilitate the understandings of paths of transfer, this dynamic web-based application will be further developed to be programmable through a range of filters, referencing tagged images from a database of collected student work. For example, the system might allow visualization of one student’s pathway through courses with a focus on color and light, from color theory in foundation arts, to classes focusing on color and materials, to integration of color in the designed environment in studio projects. As more data is collected, research will expand to include more examples of student work from a broader array of courses and participation from more students and faculty. Through surveys and interviews, faculty and students will be asked to assess their awareness of knowledge transfer—how this is defined, whether transfer is evident, how and where this occurs. Visualization tools will incorporate this data to generate
maps to further assess pathways of transfer. Connecting explicit assignment and course goals with actual outcomes will facilitate more immediate and specific critique of the work. Students will participate in studies to assess if heightened awareness through visualizing transfer in their own learning impacts the process and quality of work. The ability to easily archive, access, filter and visualize a body of student work has clear positive implications for interior design educators in enabling greater awareness of student outcomes, informing teaching methods that reinforce transfer in developing assignments, courses, and curriculum. For students, this reference system supports self-awareness and more effective application of their learning. The visualization system will not only provide a clearer overview and facilitate evaluation of goals and outcomes but also allow us to more easily identify innovative learning and teaching opportunities through previously unidentified connections critical for transdisciplinary collaborations.

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**ABSTRACT**

Issue In indoor environments, color is a significant factor that affects emotional and psychological reactions to humans. Color is also important as a visual component to represent designers’ intentions with respect to interior ambiance. Despite its significance, deciding color schemes to represent design intentions is still challenging for practical application for the real environment. The problem begins at the transition from the chosen two dimensional color scheme to the applied three dimensional color scheme. Without the consideration of integration of color, light and materials in the objects in a space, and thinking in terms of three dimensions rather than two dimensions, it is hard to explain the emotional effects of colors on humans and a designer’s desired intention in the space (Poldman, 2009). In order to understand a human’s emotion to the color integrated with light and materials on the objects in three-dimensional spaces, Shigenbobu Kobayashi’s color image scale is utilized. This study provides the practical framework for empirical research on the relationship between human emotion and the integration of three; color, light and materials, for future application. Purpose The purposes of study are 1) to understand the transition process and differences between chosen two–dimensional color schemes and applied three–dimensional color schemes 2) to address human perception towards the color integrated with light and materials on objects in three-dimensional spaces 3) to provide the practical framework for empirical research on the relationship between human emotion and the integration of three; color, light and materials, for future application. Implication Through this study, the significance of understanding the transition process from a two-dimensional color scheme to the applied three–dimensional color scheme is addressed for designing of indoor environments. Human perception toward to the color integrated with light and materials on objects in three-dimensional spaces is demonstrated so that it will be beneficial to consider human emotional reactions to the integration. Finally this study provides the practical framework for empirical research on the relationship between human emotion and the integration for future application. It will be
adapted to design processes of color selection for three–dimensional design related disciplines such as fashion, interior design, product design and architecture.

REFERENCES


“Transformations are effectual, where the customer change is in fact the product.” (Pine & Gilmore, 1999, p. 368) In 1999 Pine and Gilmore, authors of The Experience Economy (Harvard Business School Press, Boston, 1999) suggested that transformational services are to become the new economic service model after the experience economy. While we are still encased in the experience economy pursuing authentic experience, consumers in the future will seek out change services to assimilate their idealized persona. Unlike commodity or service providers, transformational services will use guides (employees) to lead aspirants (customers) through experiential phases to achieve product actualization (change). The design of the interior will play a significant role in change facilitation and assimilation. Transformational service environments will be designed to assist with the change process of revealing aspirations, staging experiences catered to individual needs; and providing support and follow through to maintain transformation. Technology and materials that adapt and provide multi-modal interaction add new challenges to these spatial problems. This graphic presentation will outline the conceptual nature of transformational services and their relationship to spatial use and organization. While there are currently no recognized authentic transformational services available for case study, some market areas are slowly moving towards the transformational service model. Those that market change, but do not fully align with the transformational service model may be termed pseudo-transformational. Previous unpublished research examining these services and their utilization of space will be expanded and summarized. Because change is the central product of a transformational service, current research on cognitive flexibility and adaptability to environmental change may also impact approaches to spatial use and organization. Combining these efforts provides the foundation for the conceptual model of, and approaches to, spatial organization for transformational service environments. The intent of this presentation is to provide designers, educators and artists a theoretical framework to engage with the concept of transformational service environments, for studio-based design scenarios, for the design of materials, products, interiors, or the services themselves, either related or not related to a specific industry or service area. Along
with the presentation poster, a one-sheet will be available for those interested in incorporating the transformational service environments concept into the classroom. This scenario building inquiry not only provides a fascinating study into the design and development of future interior and spatial problems, but that the query and problems themselves provide a framework to explore central questions about how society and humanity may function. Transformational services, and the transformational service environment will transcend current normative views of the interior and introduce new conceptions of the built environment.

Creative Scholarship

Design as Idea

*Space Scrabble: A Place-making Game*

Assistant Professor Matthew Higgins San Diego State University Matthew Higgins

**NARRATIVE**

This submission describes an approach to conceptual design that began as a simple teaching tool for freshmen students. It starts with the premise that design is simply a game with rules. Establish the rules and you can begin to play the game. We usually assume that design should follow functional rules, which point to a set of activity-based spaces with optimum sizes and layouts. But let’s consider a different game, one in which decisions made by the designer are either logical or capricious, while other steps in the design process are governed by chance or happenstance. Does this not sound more like ‘real design’ than the deterministic models we usually offer students? My game is called Space Scrabble. It has been developed in various ways, but each version shares some common characteristics. First, the designer establishes a grid (a logical decision). Second, he or she creates a personal ‘alphabet’ of different plan fragments or zones that conform to this grid (a capricious decision). These elements are reflected and rotated to build up a complete set of possible variants, which are then ordered and numbered (logic). Finally, the design begins, using a random number generator to place each element within a predetermined grid set (chance + caprice). Elements can be overlaid using further ordering rules (see fig. 1). It can be seen that the design rules oscillate between
choice and fate, leading to an unknown outcome defined by known parameters. The balance between choice and fate is one of the variables in the game. Initially, ten panels were developed as exemplars for my students, showing the visual effect of randomly overlaying one element on another (fig. 2). These revealed an odd characteristic of the Scrabble game: despite their random creation many observers claimed to see order within the chaos, possibly due to our innate desire to find order in complex forms. This ambiguity was further heightened by the addition of shadows to the Scrabble elements, and also the inclusion of randomly assigned empty grids (fig. 3). When viewed in detail, the illusion of order is even greater (fig. 4), suggesting linkages of form and space that appear to be intentional. The second version of Space Scrabble heightened the visual chaos by using a triangular grid, which neutralized the ordering tendency of an orthogonal grid (fig. 5). Even so, the detail still retains some semblance of deliberately fashioned space, with a perceived hierarchy of spaces, focal features and surface layering (fig. 6). The third version enlarges the scale to encompass an entire neighborhood. Using overlapping color tints arranged around a geometric grid, the game can simulate the distribution of urban density from the periphery to the center (fig. 7), or a city’s growth over time (fig. 8). The alphabet of elements are impressionistic, inferring zones rather than solid form, serving as a commentary on the interplay between intention and chaos in the formation of the built environment. Space Scrabble has been used as a teaching tool in two formats. In the manual version, plan fragments are printed on acetate sheets and randomly distributed to the class. Each student creates a design using their particular element set, and writes a descriptive tour of the spaces (fig. 9). In the digital version, designs are generated by highlighting each grid square and accepting or rejecting the randomly generated element (fig. 10). In both cases the game offers freshmen students the opportunity to think about form and space in its purest sense, as a journey of discovery. The students’ narratives show a balance between interpretation - what does this space mean? - and elaboration - how can I reinforce this assumed meaning by adding surface finishes, lighting and other details? It celebrates chance as a feature of the creative process and the importance of spatial experience as a key driver in the formulation of design concepts.