ABSTRACT

The “recognition of interior design as separate from architecture is primarily a twentieth century phenomenon following the emergence of interior decoration as a ‘new’ profession in the latter part of the nineteenth century.”1 Prior to this point in history, architects were responsible for designing both the exterior and interior of a project. “Increased complexity in the design of interior environments ... demanded a more focused expertise and skill set related to sustainable interior materials, ergonomics, interior lighting and other aspects of the built environment focused at the interior scale.”2 The training of architects has not changed to keep up with these trends, however. In a recent survey it was found that “...on average, only 0.44% of program content (in architecture schools) is dedicated to curricula focusing on knowledge and skills in shaping interiors.”3 Changes in the industry, coupled with gaps in the education process makes collaboration with interior designers inevitable but tensions arise in many pairings due to disagreements over where lines are drawn in the design process. As a result, “…the existing relationship between disciplines is (often) more combative and protectionist than it is collaborative.”4 As interior design educators, there is much that can be done to assist in the preparation of students for their professional careers and teaching collaboration skills is vital. How can architecture and interior design students learn from, and communicate with one another? How can they recognize when they need to reach out in order to make their own projects stronger? This presentation will review lessons learned from six years of an annual collaborative project between architecture and interior design students. The length of the project varied from three to five weeks and the project changed annually. Pedagogy was modified, the way the faculty worked together changed, and the way the teams were created
was altered as more was learned. Each year the process became stronger and more beneficial to students. This past year was the most successful collaboration yet. Post collaboration surveys of the sixty students who participated revealed that 94% thought their interdisciplinary partners taught them at least a “moderate” amount of knowledge about their discipline. 85% learned at least a “satisfactory” amount of information from their partners and 96% felt that working with another discipline at least “somewhat strengthened” their final design. Even after the collaboration was completed, the students were observed working together, asking each other’s opinions. The most telling of all, however, was that for the first time the schedule needed to be adjusted to accommodate the students’ requests in both disciplines to collaborate again after the assignment ended. The students clearly understood the value of working together and wanted more time together. One project can never hope to solve all potential issues between two disciplines, but it would seem that it certainly can lay a solid foundation of mutual respect that has the potential to carry forward into future work and hopefully, the professional world.

REFERENCES


Presentation

Scholarship of Design Research - Teaching & Pedagogy

A Case for Slow Study Abroad

Associate Professor Lisa Phillips Philadelphia University Lisa Phillips

ABSTRACT

It is likely that many students have experienced fast travel and frantic pacing when time is of the essence on short study abroad programs. Being rushed on transportation, spending one or two nights in a hotel and living out of a suitcase in the rush to see multiple cities rarely offers the optimal opportunity to experience a culture. By contrast, Alison Caffyn, an advocate for slow travel, believes that one can experience a place more profoundly the longer you stay, having a more “authentic experience”1. It is about finding “… out more about the natural and built heritage, local cuisine, traditions, and some of the special qualities of (the) destination.”2 Slowing down the pace allows a visitor to appreciate each sight and moment independently.3 To this end interior design students have recently participated in Nexus Abroad, a unique three week summer study abroad opportunity on our campus that allows faculty from across the colleges to join specialties and teach several courses collaboratively while in an overseas location. Now in its 4th year, almost a hundred undergraduate students, from all levels and a wide array of majors have participated in this very special program. The location and professors change each year, with competitive applications being reviewed to consider the best candidates for the program. Although various countries in Europe were the destinations for the first three years, in 2018, Nexus Abroad traveled to distant India. At no time during the travels did the group spend less than four nights in any one city. This has become an unwritten “rule” of the program, to heighten learning and allow students the opportunity to become familiar with their surroundings. Nexus Abroad is highly immersive by its nature, focusing on engagement into the culture. As an example during the recent travels to India, students interacted with a fashion designer, sat in on a case at a high court, had a personal audience with the owner of one of the most iconic theaters in Mumbai, watched sari makers practice their craft and visited an open prison where they were able to interview a prisoner. These experiences go beyond tourism. Nexus Abroad is about gaining an informed understanding and thoughtful perspectives about how and why a community functions as it does. Nexus Abroad is not about rushing from site to
site to snap photographs. Rather, it is about sitting down to have meaningful conversations with locals and finding time to journal, sketch, reflect, and people-watch while wondering how we are different, and more importantly, how we are similar. On a post travel survey 100% of the students reported that their study abroad experience was effective in enabling them to gain knowledge of the political, economic, and cultural developments in India. Likewise, 100% felt that their travels in India helped them to engage with, and be open to, people, ideas, and activities from other cultures as a means of personal development. The focus of this presentation would be a comprehensive overview of this interdisciplinary program and its advantages and complexities.

REFERENCES


ABSTRACT

As Revit becomes the industry standard for the architecture and design industry, it is essential for design students to graduate with working knowledge of the software and be able to effectively use Revit for both construction documentation and visualization. Revit, a BIM (Building Information Modeling) software, originally developed by Revit Technology Corporation and purchased by Autodesk in 2002 has become the leader in BIM developed construction projects. In 2006, the U.S. GSA (General Services Administration) began requiring the delivery of BIMs for major federal building projects. The federal government mandate has accelerated its adoption among many firms. Yet, firms have struggled to adapt to the complexities and challenges of creating BIM projects, using inefficient methods. Even more, academic programs are not consistently preparing Architecture and Interior Design students for the rigors of developing effective Revit projects appropriate for producing construction documents and high-quality rendering. Challenges to effectively teach and practice Revit extend from: the hasty adoption of BIM in the U.S. after decades of using established standards and methods of traditional CAD, the proclivity for Revit to be Architecture centric (not Interiors friendly), the complexities of BIM making the software difficult to learn, and the foundational knowledge of building and construction methods required to accurately develop 3D BIM models. Co-presented from the perspective of a full-time faculty member, and a full time Interior Design practitioner (and adjunct faculty member) this investigation seeks to address the specific challenges of preparing students adequately using Autodesk Revit in practice, without sacrificing creativity and strong design development and to offer practical solutions for course work development as well as integrating Revit into existing interior design program curriculum. The primary challenges: • 3D modeling in Revit requires a deep understanding and application of building construction methods, far more than required for traditional CAD software. • A BIM specific way of creating construction documents, namely parametric data
interconnectivity. • The different quality and type of deliverables for student projects versus real world building projects – where Revit is tuned for real world projects. When these challenges are not met students either perpetuate incorrect procedures that requires retraining once employed, or students fail to learn Revit to the extent they avoid using it, and offer thus offer little benefit to their new employer. Preliminary Findings and Recommendations: • Students benefit from completing Building Technology and Visualization courses before learning Revit. • Programs should refrain from inserting Revit as a module into an existing visualization course or sequence, but instead evaluate how Revit can be fully integrated in to their program. • Programs should develop a course that simulates real world processes of a design firm prepares students to use Revit effectively on commercial projects once graduated. Such as providing legends, templates, standard details and teaching order of operations, as firm would do. Working with a local firm to obtain template files and Revit examples can be extremely helpful to students. • Teach students to build Revit projects that anticipate coordination and sharing with other designers and consultants. When these challenges are addressed with thoughtful curriculum development, Interior Design students will enter the workforce ready to be productive and effective designers.

REFERENCES


ABSTRACT

The Idea This presentation reports on a uniquely collaborative approach to redesigning an existing University’s Inn and Conference Center. The unusual programmatic requirements challenged students with designing dual occupancy rooms for dormitory use during the academic year but with the ability to market to the public within days of semester closure. The Design Problem The Inn, currently a 3-star hotel, struggles with identifying new market demographics. Construction constraints included immovable plumbing and electrical chases, low ceiling heights, maximum width hallways and cellular block construction. Beyond ADA compliance, it was unfriendly from both Universal Design and Deafspace perspectives. The Intersection of Disciplines Interior design students teamed up with hospitality students engaged in facilities management and service courses to collectively evaluate the existing conditions and staffing requirements. The CEO and management of the Inn were real life “clients.” The Iterative Nature of the Design Process The students prepared quantitative and qualitative data to inform understanding of the environment, the occupants and staff. Students toured the building and conducted interviews respective to their areas of expertise. Hospitality service students shadowed and interviewed staff and facilities students took an in-depth tour recording building operations. Interior design students engaged in experiential exercises performing tasks related to living and navigating within the space. The research including maneuvering through rooms and halls from a wheeled and ambulatory position performing set tasks, recording experiences and rating the difficulty. Students ate in the cafeteria with earplugs to simulate
reduced hearing capabilities and evaluated the experience. Hospitality students collected data regarding the deaf and hard of hearing (DHH) student population and performed interviews. All research findings were shared, analyzed and discussed. Through an iterative design process, interior students presented working concepts evaluating design decision making for programming, aesthetics, facilities expenditures, practicality and service. Findings Analysis of experiential research activities indicated that ease of operations, mobility and intuitive use were not adequately represented within the existing rooms and hallways, particularly from wheeled devices. Interviews revealed that immoveable objects were hindrances to both the millennial student population who value ease of personalization and to staff who reset the rooms for rent. Experiential data, tour feedback and interviews revealed that lines of sight and visual communication for the DHH community was insufficient. Precedent research determined that social spaces were lacking and limited the marketability of the rooms. Ideas which Model the Future of the Discipline Design proposals identified new formats for dormitory living that promoted socialization yet retained privacy with an ease for flipping the rooms for market. New demographics for market included trendy microhotels, luxury youth hostels and unique accommodations for business travelers. Infused within the proposals are the seven principles of universal design and Deafspace concepts. It is this last aspect that is most relevant to the future of design. Trends come and go, especially in the hospitality sector, but it is the collective consideration of our multidisciplinary team to design for all people all the time, that is the model for the future of the discipline.

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ABSTRACT

In recent years, the sustainable design has become one of the most critical aspects to design a magnificent building. Even though implementing sustainable design has many positive impacts on the environment and people’s health, it has negative consequences in some countries such as Saudi Arabia. Most designers relate the sustainable design to the modern design, and that makes buildings similar to each other. This study discusses ways of ingratiating Hijazi cultural elements and materials in the residential buildings into sustainable design. It concentrates on three elements, Mashrabiya, Dome, and Fountain. It explains the relationship between Hijazi culture elements and sustainable design. How can Hijazi cultural elements help designers to solve the high temperature in some areas like Saudi Arabia. It shows how designers can use Hijazi elements and materials in order to perform a culturally sustainable design. It gives several examples of a building that use Hijazi elements and materials in modern way and approve that Hijazi culture can help country. It provide several buildings that using Hijazi cultural elements to create a sustainable design. That approve the concept of sustainable Hijazi culture design. Designers must reflect the identity of the country in their design to save the community culture.

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Presentation

Scholarship of Design Research - Technology

*Intercepted Drawings: Learning from the Expertise of Experts.*

Assistant Professor Shai Yeshayahu Ryerson University

**ABSTRACT**

One early morning, during the summer of 2005 while walking on 53 St. from 6th Avenue and in passing Saint Thomas church to wrap around the corner of 54 St. and 5th Ave., the line to purchase the tickets seemed endless. Hours passed before anyone entered the Museum of Modern Art [MOMA] but, the excitement to view Pixar’s “back of the house” work was too exhilarating to bypass. Once inside, seeing Pixar’s creative design work through frames of storyboards, magnifying lenses, carousels, screens, clay sculptures, 3D printers and digitally generated film clips, became an overflow. One had to gasp for air to slow down and grasp the bits of intelligence laced together among original drawings, models, and applied technologies. As through MOMA’s detailed and surprising curation about the collective power of knowledge and tools applied for the creation of Pixar films, the content of this paper explains a teaching approach developed for interior design student [ID], in response to the following questions - Are curators pedagogist? Are pedagogies curated? The plausibility of a yes to both these questions leads one to instigate __When is an ID education curated? How does an ID educator choose to forward a teaching agenda that fosters imaginative ways to develop and communicate ideas for the twenty-first century? To start, this paper stands apart from the profoundly contested pedagogy of the late 80's triggered by Bernard Tschumi’s “paperless” studio and poised against John Hejduk’s “paper and pencil first,” dogma, to defend the premise that digitization savviness, like pencil, mouse, or stylus are not enough to form and inform ideas. Semantics about the teaching methods for how to draw and think with instruments would obstruct the conscious potential inherent in curating a sequence of lessons geared to help students distinguish the particularities of expertise. Mostly, because if technique and instrumentality become critical fusions, a logical conclusion of work ensues:  

• One curated brief, evidencing how to form and inform the ways future designers understand, analyze and evaluate the mechanics necessary to draw.  

• Five instruments index by a master; Brunelleschi, Durër, Galileo, Zahn, and Jobs detailing the opportunities inherent in making peeping holes from 1400's, grid-frames from the 1500's, compasses and camera obscura from the 1600's which are now embedded in a smartphone or tablet of one's choice.  

• Ten selected works showcasing the
fundamentals of three-dimensional drawings as rendered with instruments regardless of their origin. • One teasing logic about a game of thought that plays with 3D imaging using ancient and emerging tools to make 2D work that yields a single 3D pop-up book like a children’s toy. All work, as listed, definably details the mix and match of instrumentality under processes that enable students to shift from the flatness of 2D to spatial forms of drawing 3D. It demonstrates outcomes that support curated pedagogies.

REFERENCES

Point and Line to Plane, Wassily Kandinsky, 1926
Religion and Interior Design: The Impact of Islamic Religion on Interior Design

Ashjan Halawani Howard University Ashjan Halawani

ABSTRACT

Religion is something that people believe in and follow sincerely. That belief gives people the power, which makes them act in a particular way. Obviously, religion affects people's life. It affects their thinking, behavior, and the living style. However, religion and interior design are linking to each other in a significant way. The design of the buildings can be affected substantially by religion. Many designers do not make a connection between religion and interior design, and this may cause a negative impact on people who live in particular spaces or locales. Looking at different religions in different cultures, each religion creates its own rules in buildings. Many aspects could be affected according to religion. The building's direction, the room's location, and the interior design limitations are some of the aspects that are determined according to religion. Thinking about different religions, Islam is one of the religions that has significant effects on buildings. Saudi Arabia is one of the countries that has a unified religion, which is Islam. Examining the buildings there, most of them are following the same rules in buildings. Buildings in Saudi Arabia follow a substantial principle, which stems from Islamic principles. However, this is not the case with all of the buildings. Some buildings do not follow these principles, and this may be a reason for losing identity. Therefore, a designer's knowledge of Islamic construction rules helps them to consider Islamic regulations while building in Saudi Arabia. This may have a positive impact on people who live there. This research project explores ways the Islamic religion can affect the interior design religion effects in Saudi Arabian houses. It illustrates the critical rules in buildings, which aid designers to develop their design according to Islamic states. This study explores the dynamic ways of how designers can design interiors of houses in Saudi Arabia on religious principles.
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Presentation

Scholarship of Teaching & Learning - Teaching & Pedagogy

Teaching for the Transfer of Learning: Intersections in a Multidisciplinary Learning Environment

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

ABSTRACT

To foster transdisciplinary learning in Interior Design education, a clear understanding of existing pathways of knowledge transfer across disciplines must be available as well as methods to identify and envision new intersections and collaborations. Transfer of knowledge between courses within the discipline is often assumed, and lack of opportunities for faculty from different disciplines to converge impedes engendering new, synergistic connections. This presentation reflects the goals and methodologies of a Faculty Learning Community (FLC)-a topic-focused learning group-as a model for facilitating the study of knowledge transfer and contextualizes Interior Design education within a multi-disciplinary learning environment, revealing opportunities as well as challenges. Working with the definition of Transfer of Learning as the application of concepts and processes learned in one context to new contexts, the FLC explored teaching for the transfer of learning-across disciplines, across studio- and non-studio-based courses, and at different academic levels-to identify existing and potential intersections and pathways of learning. This study proposes strategies for how faculty can contextualize their teaching, learn from the pedagogical strategies of colleagues, build community, and support students in developing metacognitive learning skills that can transfer within an academic environment and beyond. Over the course of a year, thirty-three faculty participated in one of ten "Transfer Sessions" to share a project they teach, focusing on learning elements they conceived would transfer into and out of their course. Faculty-led sessions consisted of participants teaching at various levels of learning and across disciplines-art, design, humanities, and sciences-framing cross-disciplinary perspectives. Participants identified existing intersections and new opportunities for knowledge transfer in and among their classes. The "Transfer Sessions" empowered faculty to engage in a collaborative and participatory process
that expanded their knowledge of a variety of courses and stimulated dialogue for sharing ideas about projects, teaching strategies, and learning processes. A question, for example, that evolved during the process revolved around how language, visual and verbal, may or may not be consistent across disciplines. Vocabulary, for example, may be shared but also have discipline-specific meaning that may not be adapted or understood across the curriculum. The data gathered from these sessions enables the FLC to research how transfer supports students' abilities to develop research and analytical skills, creative processes, to construct and respond to feedback, translate between visual, spoken, and written languages, and develop self-assessment skills. One method of exploration developed by the FLC mapped elements that may be transferable among represented courses. These descriptive maps reveal intersections of skills, concepts, and vocabulary as well as various pathways of learning. Other visual mapping of processes revealed an emphasis on IDEATION, ITERATION, AND PRESENTATION across disciplines and levels. By better understanding the context in which we teach and with greater awareness of transferable elements across a diverse curriculum, educators can make learning more explicit, more effective. Students' abilities to transfer knowledge builds self-reflexive, process-oriented, and innovative thinking that transcends prescriptive modes of working, crucial in responding to evolving technologies.

REFERENCES


ABSTRACT

The problem addressed here is that many students’ solutions do not accurately address or reflect users’ needs. Many students don’t research users because it is not part of their scope. Students make up users’ needs. This is a problem. As educators, it is our responsibility to teach students to conduct research to understand their users. This is challenging because studio projects are fabricated, and users’ needs are provided in a brief. Students are not applying human experience and behavior when designing. Users perform functions in distinct ways or as a collective. This sense of unique tone becomes a consideration that influences the expression (Rengal p.101). As interior designers, we must consider our role in constructing environments that offer the best user experience (Institute for Human Centered Design.org). One strategy to address the lack of user inclusion asks students to complete in-depth research assignments where they become inspired and create original design solutions. Assignments that include user/expert interviews, surveys, questionnaires, and simple post-occupancy evaluations assist in obtaining critical user data (Robinson and Parman, pp. 142-157). The simplest way to identify user’s wants and needs is through surveys. Surveys can help identify unmet needs and reveal opportunities (Clark and Saw, p.4). Speaking to users and experts directly offers a deep understanding that results in empathy and the desire to create unique design solutions. Researching potential end users, expert designers or anyone who has important insights can assist students to think about how their design impacts people (Robinson and Parman, pp. 143-146). Observation user research methods include shadowing, place or person-centered mapping through experiment or simulation, site visits, or field trips that identify both negative and positive design decisions. Students can research specific users and then share their in-depth findings with a class. Design scope must include researching users and implementing their needs. This effort will result in a rewarding intersection between the user need and
student’s development of an original design. CIDA noted in a recent accreditation report that research completed by my students led to well-informed design solutions that result in projects that had design intent that deeply considered the wellbeing of the occupants within those spaces. Students that had a deep understanding of the user were inspired to complete original design. One student’s solutions included sleep pods for overworked employees, custom climate-controlled workstations, and opportunities for more openness and spatial privacy. A second project included fusing a gap between users attending an art exhibit and a tattoo studio. This user gap was expressed in material and lighting application. A third considered the importance of teaching children to grow and cook their own food. This student’s design expresses a symbiotic relationship in connecting the user to nature and the outdoors. My student outcomes show that user research provided a stronger understanding of what was needed to develop a successful design response. User research assisted in developing early project goals and objectives, concepts and students had an easier time making decisions about design. In the end, results were original and unique.

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Presentation

Scholarship of Design Research - Design Practice & Process

Towards an Immaterial Interior: Beyond Competitive Representations

Assistant Professor Emily Pellicano Marywood University Emily Pellicano

ABSTRACT

This presentation will explore how the object-oriented ontology (OOO) philosophy of Graham Harman, more specifically how his ‘immaterialist theory’ may contribute to the revitalization of Interior Architectural discourse and its representation in the post-digital era. OOO is often misunderstood as placing the human in opposition to the object, as privileged observers looking upon objects from the outside. This poor assumption has infected the Architectural disciplines, producing shortcomings prevalent in contemporary representations of the interior. The interior is typically represented through the use of a perspectival projection system, be it digital or analog. This inherently objective drawing type privileges one stationary observer, attempting to re-represent what one person may see from one fixed location and moment in time in a given space. Rather than representing the complex symbiosis that is the interaction of the human and the objects of the interior as constructing one another, the perspective assumes a competitive relationship where the space nor the viewer are benefited by their union. This ‘competitive’ form of representation does little to further the discourse of the discipline of Interior Architecture as a synthetic experience. Using Harman’s “Axioms of Immaterialism” as a framework, this presentation will explore contemporary practices that engage ‘immaterial strategies’ for interior representation, suggesting potential futures for the disciplinary identity of Interior Architecture. ‘The Axioms’ are as follows: Change is intermittent and stability the norm. Everything is split up according to definite boundaries and cut off points rather than along continuous gradients. Not everything is contingent. Substances/nouns have priority over actions/verbs. Everything has an autonomous essence, however transient it may be, and our practices grasp it no better than our theories do. What a thing is turns out to be more interesting than what it does. Thought and its object are no more and no less separate than any other two objects and therefore they interact rather than “intra-act”. Things are singular rather
than multiple. The world is not just immanent, and it’s a good thing, because pure immanence would be oppressive. The OOO philosophy has inspired the work of architects for nearly a decade, manifest primarily as a digital mode of producing forms devoid of the human, in both the process of their production (via algorithm) and product of the digital process, resulting in often post-human imagery. It is through selected works from designers and artists including; Freeland Buck, Doug Aitken, Do Ho Suh, and Ann Hamilton, that the exploration of the interior through the lense of the OOO philosophy has the potential to inspire the future of Interior Architecture and Design, where the boundaries and contingencies of architecture are our context and where we must synthesize the ‘surprise and opacity’ of the interior.

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