I DEC Exchange
a Forum for Interior Design Education

A Collaborative Success: 2013 Natural Talent Design Competition
2014 Annual Conference: March 6 - 8 in New Orleans
Conceptual Space Making at Drexel University

Image: Zigzag by Igor Siddiqui, Assistant Professor at The University of Texas at Austin, in collaboration with Deborah Schneiderman, Associate Professor at Pratt Institute. The installation was commissioned by the Art Fair Company for the 2013 Metro Show art fair in New York City. Photography by Frank Oudeman.
MESSAGE FROM THE PRESIDENT

John Martin-Rutherford, 2013-14 IDEC president

One of the most important reasons for becoming an IDEC member is the opportunity it creates to learn from each other. Certainly the IDEC Exchange is evidence of the value of membership. Recently I reread old releases of the exchange and, as I did so, became more and more proud of the work we do. And as my chest became larger in order to contain all that pride, I realized that the work required to give us this value comes from the volunteers who devote a great amount of time, technical ability and intellect to the effort. We are indeed fortunate that we have had such an engaged group of people to produce this newsletter from which all of us benefit. Jonathan Anderson and his team deserve our highest accolades and support.

Each time an issue of the Exchange is produced, it represents scholarship, academic achievement, and a whole lot of work. These volunteers are the heart of what makes IDEC the most important organization for interior design educators and I cannot thank them enough for giving me the learning experiences I have enjoyed in the past years. Our upcoming conference in New Orleans next March (which, by the way, is shaping up to be a super-wonderful experience) will be an opportunity for each of you to seek out this group of members and thank them personally for all their efforts. This has been a busy year and will continue to be. It is nice to sit back, read and reflect on what we are doing and, in the process, thank those whose extra efforts have contributed so successfully to our organization.

Much is happening in our industry now and over the next few months changes affecting us will be announced. CIDQ (notice that the organization is no longer NCIDQ, although the exam is still called that), CIDA and IDEC are all working hard to make changes in their organizations and processes that will make things better for us all. We are all eagerly anticipating the positive changes. I hope everyone has begun the fall term successfully and that all are looking forward to brilliant conclusions.

John
I hope that the fall semester is going well for all of you. I would like to encourage you to join the editorial staff of the newsletter and help promote the news. Please do not hesitate to contact me if you have questions or would like to see something changed or added to the newsletter.

This issue of the IDEC Exchange provides a great overview of the annual conference that was held in Indianapolis and a few provocative articles around this issue’s theme – COMPANY. I have greatly enjoyed reading about the IDEC community’s research endeavors and accomplishments. We are currently accepting future theme ideas. If you are interested in writing a theme for a future newsletter, please email me a title, a 500 word narrative, a bio, and an image. Please also remember to email me throughout the year with any newsworthy information.

Thanks to Hannah Mendoza for being this issues copy editor and Julia Rozenberg for the graphic layout. A special thanks to the IDEC staff for all their help and continued support. I hope you all enjoy this issue of the IDEC Exchange and continue to contribute to this wonderful newsletter.

Cheers,

Jonathon
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In design, the word company immediately triggers associations with the world of commerce and professional practice. Considered more broadly, the term describes an array of possible relationships – joining, affiliating, and gathering various entities into groups, alliances, and other forms of organization. It has been said that a person is best known by the company they keep. This old chestnut posits that one’s identity is most readily interpreted through the lens of social relationships and implies that a person’s association with others shapes their character. If the choice of companionship in fact defines individuals, could the same be said for disciplines?

Interior design has confidently emerged as a standalone academic discipline and profession, while its identity continues to be impacted by its relationships with architecture, fine arts, and the social sciences among others. In conventional practice, the interior’s most immediate companion may be the architecture that defines its physical boundaries, but it is as intimately involved with the practices and industries that generate the materials, products, and other artifacts used for its self-articulation.

In academia, the identities of different interior design programs seem to vary depending on their larger institutional affiliations. The character of a program within an art college, for example, may be perceived differently than one that is a part of a school of human ecology. Indeed, each program’s particular strengths tend to reflect the qualities of its larger framework. In the age of interdisciplinary teaching, research, and practice, the choice of company is all the more deliberate and meaningful. New collaborative models are redefining the conventional company structures of professional practice, while the complexity of new realities necessitates the formation of novel alliances across disciplinary boundaries. For interior design as an evolving body of knowledge, the continuous task is to broaden its boundaries through new relationships as well as deepen its intellectual foundations through discipline-specific inquiry. In this context the question is not simply whose company it is that we seek, but also what kind of partner the discipline aspires to be.

As a theme, the term company provides a broad framework for critically examining how interior design is impacted by a range of its affiliations within, across, and outside of its disciplinary boundaries. Through a series of examples from teaching, research, creative scholarship, and practice, the aim herein is to articulate some of the particular ways in which interior design education transforms the agency of the discipline as it confronts new influences, challenges, and opportunities. Beyond the usual suspects, who are the discipline’s new allies? With whom have we partnered? How do innovative forms of collaboration work and what do they look like? With whom do we trade disciplinary expertise? What theorists, philosophers, artists, and scientists currently influence our thinking? What tools are we borrowing from others? Who invites us to contribute because they think that we know something that they don’t? In other words – in whose company have we been recently?

Image: Zigzag by Igor Siddiqui, Assistant Professor at The University of Texas at Austin, in collaboration with Deborah Schneiderman, Associate Professor at Pratt Institute. The installation was commissioned by the Art Fair Company for the 2013 Metro Show art fair in New York City. Photography by Frank Oudeman.
Dr. Seda Dazkir was awarded her PhD in June 2013 from Oregon State University, School of Design and Human Environment. Her dissertation title is: The Design, Meaning, and Use of the Turkish salon. While at OSU she studied under professor Dr. Marilyn Read. She also recently co-authored the article “An Exploration of Design Students’ Inspiration Process” in the College Student Journal.

For more information please visit:

http://ir.library.oregonstate.edu/xmlui/handle/1957/40628
http://www.questia.com/library/1G1-337070508/an-exploration-of-design-students-inspiration-process

The Florida State University Department of Interior Design is proud to announce top national awards achieved by their Master of Fine Arts graduate students in 2013 for their thesis research and creative works.


2013 American Academy of Healthcare Interior Designers National Student Research Award (for MFA thesis): Amy Griffin

2013 Top North American finalist in the Interface International Biophilia Competition: Amanda Cleveland

2013 Donghia Scholar for Furniture Design: Eva Caro

The Florida State University graduate studies in interior design offers the Master of Science First Professional, the Master of Science Advanced Professional, and the Master of Fine Arts degrees that prepare students for design practice and/or teaching and research.
Two BFA students from New York School of Interior Design (NYSID), Anne Aristya and Alevtina Vinokur, were awarded the prestigious Angelo Donghia Foundation Scholarship for 2013. They were two of the twelve winners from among over 200 competitors for the $30,000 award that covers senior year tuition, board, and maintenance, and books and other requisite student materials. The Angelo Donghia Foundation, Inc. was established by Angelo Donghia, an internationally recognized interior designer.


New York School of Interior Design (NYSID) announces its fall 2013 lineup of exhibitions, lectures, and book signings with some of the most respected leaders in architecture and design.

The Journal of Interior Design and the Arts & Humanities Citation Index

This past year, the Journal of Interior Design (JID) received the exciting news of acceptance into the Arts & Humanities Citation Index. Below is an interview with Elizabeth Boyle, Assistant Editor with Wiley Blackwell explaining this achievement.

The Journal of Interior Design was just accepted into the Arts & Humanities Citation Index. Can you explain what this means to our readers in laymen terms?

The Arts & Humanities Citation Index is a citation index with abstracting and indexing for more than 1,700 arts and humanities journals, and coverage of disciplines that include social and natural science journals. It provides researchers, administrators, faculty, and students with quick, powerful access to the bibliographic and citation information for journal articles in the arts & humanities. The evaluation process at Thomson Reuters is very involved, and they only accept about 20% of journals that apply, so acceptance by them is a mark of quality and prestige. This is fantastic news for JID as acceptance into the Index will improve the journal’s discoverability and our ability to measure citations. It is another way for us to monitor the success of the journal!

Katie Gaines, Wiley Blackwell Senior Editor, explained the selection criteria. The three primary criteria are the quality of published research, the international composition of the review board, and consistent on-time publication. The criteria equally contribute to listing and the journal’s rigor and careful review process are important to this new status. The tireless efforts of the Editor-in-Chief, Dr. Margaret Portillo, as well as those of Wiley Blackwell have resulted in the journal’s listing. Dr. Portillo should be commended for her dedication to the journal’s publication. Likewise, Associate Editors Bridget May and Janetta McCoy, and the members of the review board have worked diligently to support the journal’s success.

What have been the major accomplishments for the journal over the last year?

We are pleased to report that JID’s readership and circulation has grown substantially over the past year. The journal is now available in 3,200 institutions worldwide through Wiley’s licensed subscription program. The journal is also available in 5,116 institutions in the developing world via Wiley’s philanthropic initiatives. JID has an impressive international audience, with Australia, New Zealand, Turkey, and China as some of the top countries that download articles from the journal. In 2012, articles from JID were downloaded 22,916 times, a 22% increase from 2011. The journal achieved an overall renewal rate of 96%, exceeding the average renewal rate of 94% for Wiley’s Social Sciences and Humanities journals. We look forward to continued growth for JID in the year ahead.

The Journal of Interior Design Announces Upcoming Symposium and Special Issue Schedule through 2018!

Symposia address emergent topics and allow scholars to explore these critical trends in carefully focused events. Providing these opportunities to the IDEC membership is an important initiative of the Journal of Interior Design. This past summer, the Board worked to identify relevant issues and is eager to share the upcoming topics.

2014  Raison d’Être II
2015  Culture and Design
2016  Healthcare Design
2017  Design History
The 2014 Annual IDEC Conference in New Orleans is the perfect site for *Raison d’Être II: Crafting a Global History of Interior Decoration and Design* symposium. Hosts, Drs. Bridget May and John Turpin have a history of great symposia under their belts! Following the IDEC conference, scholars of design history will gather for an extra day and a half of paper presentations and discussions. Eighteen papers from authors from across the globe will cover the profession of interior design in America and Europe, Design and the State, as well as Furniture History and Design. The symposium is open to anyone and registration will occur through the IDEC Conference registration website. Additional information is forthcoming.

As a way of fostering these critical events, the *Journal of Interior Design* will continue to provide startup funds for symposium hosts. As Board of Director chair Jennifer Webb stated, “These funds allow the hosts to begin on a solid economic foundation and help keep the costs low so that more scholars can attend.” The journal’s Board of Directors will be issuing calls for symposium hosts. IDEC members and networks are encouraged to submit proposals that encourage scholarly discourse and/or advance the interior design body of knowledge.

Even more importantly for the Journal and its readers, the symposia provide an exciting focus for the annual special issue. Editor-in-Chief Meg Portillo summed up these opportunities, “The scholarly interchange and energy generated in the JID symposia held in conjunction with the annual IDEC conference naturally feeds into our annual special issue which is dedicated focused themes of timely and significant scholarship. This model has worked incredibly well over the past three years, drawing in a wide range of research and scholarship from seasoned and emerging voices.” Successful symposia such as *Design for a Small Planet* and *Raison d’Être I* resulted in special issues, concentrating related high-quality research into a single issue slated for the first issue of each annual volume.

We are particularly excited about a first ever collaboration between the *Journal of Interior Design and Interiors: Design Architecture Culture in the Raison d’Être II* symposium. Collaboration created a wider audience for submissions and hopefully attendance at the event. Both journals will publish their special issues at the beginning of 2015 from a selection of papers presented at the conference and those that answer the special issue call from each journal. Authors may submit to either journal. If you missed the deadline for the symposium, you can still submit research for the special issues and should reference the journals’ respective websites for detailed submission information.

Thinking about preparing a paper for submission to the *Journal of Interior Design*? This workshop will focus on the process of getting an article published in JID and will address issues that apply to academic publishing in general, such as positioning your manuscript for success in the review process and interacting effectively with editors. We will discuss how to review the submission guidelines, structure a manuscript, as well as, the writing and revision process. A new feature of this year’s workshop will be specific recommendations for improving writing quality in areas ranging from overall organization of the submission to the sentence structure. We will share concrete examples and strategies for improving clarity and cohesion in your academic writing. The workshop continues to offer an annual forum for authors of all levels to focus on the art and craft of academic writing. Make sure to register early for this popular workshop as seating is limited.
ANNE ARUNDEL COMMUNITY COLLEGE INTERIOR DESIGN STUDENTS WIN AWARDS IN NATIONAL COMPETITION

Four Anne Arundel Community College (AACC) students won awards participating in the prestigious MADE: In America Lighting Design Competition sponsored by Maryland’s own national award winning furniture and lighting company, Niermann-Weeks. Students in AACC’s construction detailing class were selected to participate based upon the award winning work of AACC students enrolled in other courses taught by Professor Dimitra Tangires.

Katherine Houchins-Holsclaw of Denton, Maryland took first place with her Crystalaria Lantern. Inspired by ocean forms, the fixture is a graceful pirouette of crystals suspended from a metal latticework evoking a seashell. Student Devon Dickens created the Sans de’Faunt Chandelier, an elegant cascade of metal and glass leaves from which tiers of glass beads are suspended. Kim Sullivan created the Laurel Leaf Chandelier an elegant and timeless pendant. Student Cathy Terranova created the Regency Trellis Sconce inspired by a garden bench of the same period. Each student was awarded an Honorable Mention.

All of the students participating in the competition had their story boards displayed in an invitational exhibition of select student work at Chicago NeoCon 2013 this past June at the Merchandise Mart. Award winning designs by AACC students participating in earlier MADE: In America design competitions and in other prestigious competitions sponsored by the American Society of Interior Designers (ASID), AIAS and NKBA were also included in the exhibition. Over 40,000 design professionals and industry executives attended the event.

Following Chicago NeoCon, Niermann-Weeks sponsored the AACC exhibition in conjunction with the inaugural All American House created by the National Trust for Historic Preservation’s MADE: In America. Students were invited to attend a special event at Woodlawn to be featured in Home and Design Magazine. Niermann-Weeks furniture and lighting was specially selected for inclusion in this historic show house for its unique compatibility with this William Thornton designed masterpiece of American architecture.

AACC’s Architecture and Interior Design program offers an Associate of Applied Science degree with options in Architecture, Construction Management and Interior Design. Certificate programs in Interior Design; Advanced Interior Design; Architectural CAD; Architectural Illustration; Construction Management; Construction Management Entrepreneurship and Landscape Architecture are also offered. For more information call 410.777.2442 or visit www.aacc.edu/architecture
For the second year, the Interior Design and Architectural Technologies Programs at Forsyth Tech Community College placed 1st and 2nd in the Natural Talent Design Competition, a statewide sustainable building design competition with submissions from 2- and 4-year colleges and university, hosted by the North Carolina Chapter of the US Green Building Council. The participating schools in 2013 included: Appalachian State, College of Albemarle, Cape Fear Community College, Duke University, East Carolina University, Forsyth Tech Community College, and Wake Tech.

The design challenge for 2013 focused on the sustainable reuse/redesign of an existing industrial site in Raleigh, NC to serve as a central train station for the region. The Forsyth Tech teams consisted of interior design and architectural technology students in their final semester of design studios. Gisele Taylor Wells, Interior Design Program Coordinator, and M. Todd Shoaf, Architectural Technologies Program Coordinator, brought their students together for this semester long project to create a real-world project experience of collaboration across the related disciplines. This is the third year that the programs have combined their students for this competition and the second year that they have won first place.

For more information on the competition visit: http://www.usgbcnc.org/?TriangleDesignCom
RAISON D’ETRE 2: CRAFTING A GLOBAL HISTORY OF INTERIOR DECORATION AND DESIGN


Sunday, March 9, 7:45 am – 5:45 pm and Monday, March 10, 7:45 am – 12 noon

$125 per person (attendees encouraged but not required to attend IDEC conference)

$75 graduate students

The symposium centers on the history and development of interior design as a profession and discipline around the world. We are pleased to announce that scholars from eight countries will be presenting papers at the IDEC post-conference symposium on a range of truly engaging topics.

Full list of presentations online at http://www.idec.org/idec2014/symposium.

Both the Journal of Interior Design and Interiors will be considering papers from this pool as well as those submitted by others who respond to the call for JID and Interiors’ respective special history issues to be published in 2015.

Symposium supported by Bloomsbury Journals

**DAY 1**

**BROAD TOPICS TO SET THE STAGE**

8:05 – 8:35 Dozois, Paula History in Theory: An Educational Practice

8:40 – 9:10 Teston, Liz A History of Design Activism

9:15 – 9:45 Orthel, Bryan Ordinary Wallpaper: The Use of History and Interior Space in Identity

9:45 – 10:00 DISCUSSION

10:00 – 10:15 MORNING BREAK

**THE PROFESSION IN EUROPE**

10:15 – 10:45 Turner, Helen Untitled (ancient Pompeii)


11:20 – 11:30 DISCUSSION

11:30 – 1:00 LUNCH BREAK

1:00 – 1:30 De Vos, Els The diverse profiles of the interior architect avant-la-lettre in post war Belgium

1:35 – 2:05 Fisher & Sparke The Picker House: Charting the Boundaries of British Architectural and Interior Design Practice in the 1960s

2:05 – 2:15 DISCUSSION
THE PROFESSION IN NORTH AMERICA

2:15 – 2:45  Zenti, Sarah  Make Yourself at Home: Ellen Swallow Richards and the Professionalization of Domesticity


3:20 – 3:35  AFTERNOON BREAK


4:10 – 4:40  May, Bridget  Training the Interior Decorator in the United States 1860-1920

4:45 – 5:15  Alshihabi, Diane  Beaux Arts Architects & American Interior Design: Fostering a Nascent Profession Through French Traditions and American Literary Works

5:15 – 5:40  DISCUSSION

5:40 – 5:45  WRAP-UP / SESSION ENDS AT 5:45

DAY 2

FURNITURE

8:05 – 8:35  Schilling, Britta  Imperial Designs: British Furniture for the Colonies

8:40 – 9:10  Villanueva, Maria & García-Diego, Hector  Furniture Design as a Spatial Strategy in the Interwar Period: Four Cases of Spanish Furniture

9:15 – 9:45  Daniel, Ronn  Herman Miller’s Action Office: Corporate Interiors in the Cold War


10:20 – 10:40  DISCUSSION

DESIGN AND THE STATE

10:40 – 11:10  Serulus, Katarina & Gimeno-Martínez, Javier  Design and the State: A Theoretical Account on the Role of the State in the Creation of Design Cultures

11:15 – 11:45  Cunningham, Erin  Ruling on the Profession: Interior Design in the Courts

11:45 – 11:55  DISCUSSION

11:55 – 12:00  WRAP-UP

12:00 noon  SESSION ENDS
In 1946 the Royal Academy of Antwerp created the first degree of interior architecture in Flanders. This paper sets out to discuss the different profiles of interior architects and their realizations. I will map the various definitions of interior design in the post-war period, which gave shape to the identity and position of the discipline in Belgium nowadays.

**Dr. Els De Vos**

**Jules Wabbes and the modern design of American Embassies**

The American post-war policy of renewing or building their embassies was shaped in accordance to a modern design conception that fostered an image of the US as a future-oriented country. The Foreign Buildings Office (FBO) of the State Department in Washington was responsible for the approval of plans both for new buildings and for interior design. Whereas the architects for the new buildings were usually American, this was not always true for the interior designers. For instance the Belgian Jules Wabbes (1919-1974), interior designer, furniture creator and businessman based in Brussels, was called upon to collaborate in the design of new interior spaces for some American diplomatic institutions, such as the Embassies in The Hague (The Netherlands), Rabat (Morocco), Dakar (Senegal), Brussels (Belgium), London (United Kingdom), Port-au-Prince (Haiti), the consulate general and the American cultural centre in Brussels and the consulate general in Tangier (Morocco).

The paper will discuss, on the basis of new archival research, the role of Jules Wabbes in the design process and in the realisation of interior spaces displaying The Hague embassy (architect Marcel Breuer) as case study.

**Fátima Pombo**

**Hilde Heynen**

**A History of Design Activism**

**A History of Design Activism** frames the historical context of ethical design. By tracing philanthropy in design from Ruskin to Papanek to Design Corps, it addresses how design activism has evolved from a paternalistic to an inclusive endeavor. As others before have asserted, design is a basic human right. This presentation calls on interior designers to recognize the history of design activism and to be design activists in their own communities.

**Liz Teston**
Javier Gimeno-Martínez (VU University Amsterdam) and Katarina Serulus (University of Antwerp) are interested in how the state has shaped the private domain through state-related design institutes and the implementation of design policies. On the IDEC symposium, they will present a theoretical framework on the role of the state in the creation of design cultures in which they juxtapose theories from philosopher Michel Foucault and historian Fernand Braudel.

Katarina Serulus  
Javier Gimeno-Martínez

Defining A Profession, Designing An Image: The Evolution Of The Decorator In America

This presentation will trace the eclectic and sometimes eccentric history of the interior decorating profession, from its 18th century antecedents, to Elsie de Wolfe and the legendary “lady decorators” to the present-day professionals. Citing the role of design education in facilitating the transition from “women’s work” to a serious practice, it will focus on the ways in which social, economic and cultural factors on post-World War II America redefined the parameters of the practice -- giving rise to “superstar” decorators, a network of trade sources, and an identity shaped by deft marketing and supportive media.

Judith Gura, Faculty Member and Design History and Theory Area Coordinator, New York School of Interior Design

Designing an Identity for Nantucket: The Jared Coffin House and White Elephant Hotels by William Pahlmann Associates

In the early 1960s, William Pahlmann Associates was commissioned to renovate and update two hotels on the island of Nantucket, Massachusetts. Eschewing a strictly traditional or modern style, Pahlmann was known for his eclectic approach to interiors that mixed furnishings, decorative objects, and fine art from different periods and cultures in an informal manner. The rehabilitation of the Jared Coffin House and reconstruction of the White Elephant are physical manifestations of an attempt to interpret Nantucket’s storied past while fashioning a new, modern identity that would attract wealthy, cultured patrons.

Morris Hylton III, Assistant Professor of Interior and Director of Historic Preservation Program, University of Florida
CALL FOR POSITION
EDITORS OF THE IDEC EXCHANGE

All IDEC members are encouraged to join the Editorial Staff of the IDEC Newsletter: the IDEC Exchange and serve as the RESEARCH EDITOR, EMERGING TALENT EDITOR, COLLABORATION EDITOR, or INTERNATIONAL EDITOR.

Purpose
The editors of the IDEC Exchange play a pivotal role in collecting content for the newsletter in the realm of service.

Roles and Responsibilities
The editors will have responsibility for coordinating, writing, and searching for newsworthy stories related to their respective editorial position. The IDEC Exchange is published three times a year, once in the fall, once in the spring, and once in the summer. These people will be responsible for collecting/writing 2-4 stories for the newsletter. Each story should be between 100-500 words and include many images.

As part of the newsletter editorial staff, this person is required to join one conference call, with the rest of the editorial staff, per issue. The calls usually last one hour or less. All editors work closely with the Editor-in-Chief if he/she may need help.

Eligibility
Per IDEC policy, this is an open call to all IDEC members to participate, made in an effort to invite both established IDEC members as well as new members to contribute to the future of interior design education. It is desirable that volunteers have prior experience in the content area they are interested in representing.

How to Apply
To be considered for these positions, please email Jonathon Anderson, Editor in Chief, at Jonathon.r.anderson@gmail.com

Please include a 2 page CV
Editors will be chosen based on strength of her/his qualifications with consideration given for the diversity of experiences s/he would bring to the board. All applicants will be notified via email.
Dear Colleagues in Interior Design Education,

IDEC Foundation officers and members of the board remind IDEC members and friends that the Foundation is a 501©3 entity, with donations being 100% tax deductible.

Now is the time to make your 2013 contribution to the IDEC Foundation, supporting the continued vitality of the *Journal of Interior Design* by contributing to the *Anna Brightman Fund*, or the quality of keynote speakers at the IDEC conference by contributing to the *Wilhelmina Boldt Fund*. You can also support the education of the next generation of educators by making a donation to the *Graduate Scholars Fund*, providing grants for graduate student participation in the IDEC conference, or to the *Carole Price Shanis Fund*, providing grants for advanced study by interior design educators or practitioners. IDEC fellows (and their friends) can support the IDEC College of Fellows in its efforts to enhance interior design education by contributing to the *IDEC Fellows Fund*. Two funds jointly endowed by the late Norman Polsky and IDEC are focused on supporting goals identified by the IDEC board, notably the IDEC Special Projects Grant (*IDEC/Polsky Family Supporting Foundation Fund*), and supporting graduate students and faculty doing research (*Polsky/Fixtures Furniture/IDEC Fund*). Donations to the Foundation’s *General Fund* are also gratefully accepted.

Since online giving capability through Donate.Net is currently unavailable as the system is being reconfigured and streamlined for greater efficiency, donations to the IDEC Foundation can only be made by check or money order, and sent to IDEC Foundation the treasurer:

Robert Meden
Marymount University
2807 north glebe road
Arlington, VA 22207

Thank you for supporting the important development activities that the Foundation annually initiates on behalf of IDEC!

*Theodore Drab*
*IDEC Foundation President*
For more than 50 years, the Interior Design Educators Council has met annually to learn, inspire, and advance the interior design profession. This 2014 annual conference, will be held March 6 - 8 at the Hilton Riverside, New Orleans.

Key features of the IDEC conference are presentation, poster and panel sessions on the Scholarship of Teaching and Learning, the Scholarship of Design Research and Creative Scholarship. Popular interactive sessions include the Village Market listening session is where roundtables will share experience on pressing issues facing interior design and Pecha Kucha Night, a fast-paced focus on creative teaching ideas.

Included in the schedule is time to network with colleagues, view student work, meet with exhibitors, and interact with representatives from NCIDQ Examination. At a closing banquet on Saturday evening, IDEC will present its professional and presentation awards as well as announce winners of the Student Design Competition and Interior Design Video Competition. Pre- and post- conference education session topics include course planning, research design methods, analytical sketching, Adobe software, CIDA, and Journal of Interior Design writers workshop. Tours are organized to two area plantations, the French Quarter and New Orleans neighborhoods.

Additionally, two publications, Journal of Interior Design and Interiors: Design, Architecture, Culture, are hosting a two-day symposium, “Raison D’Etre 2: Crafting a Global History of Interior Decoration and Design,” on March 9 and 10. Research papers will be presented on the topics of the interior design profession in Europe and North America, furniture, and design and the State.

The IDEC Annual Conference is open to everyone in the interior design industry including educators and students at design schools, colleges and universities; interior design practitioners; industry partners; and publishers. Continuing education credits are awarded for most sessions.


Thank you to this year’s conference Visionary Partner SHERWIN-WILLIAMS.

Interior Design Video Contest focuses on education and practice

Once again, IDEC has partnered with the CIDA, IIDA, NCIDQ Examination, and Interiors & Sources magazine to host the 2013 interior design education video competition. The international competition calls for the creation of a three-minute video that will demonstrate the importance of established interior design education and examination standards.

This year’s video theme is: How does interior design education intersect with the practice of interior design?

Three winners will be announced and each will receive a cash prize, certificate of achievement, an opportunity to have his or her video hosted on sponsor Web sites along with recognition in an issue of Interiors & Sources magazine.

All videos must be completed and uploaded to the IDEC website by February 1, 2014. For more information on the contest and instructions on how to submit a video, visit www.idec.org/videocompetition.htm.

IT IS TIME!

IDEC 2014 membership renewal opens November 1 is due December 31.

idec.org/renew
As a 26-year veteran practitioner I kept the “usual suspects,” realtors, tradespeople, organizations such as ASID, local Chamber of Commerce, etc. All of this has changed in the last seven years. As a freshman faculty member in an Interior Design Program the company I keep is radically different. Courses that stand out the most with respect to new allies and innovation are Multicultural Design and Sustainable Design.

Multicultural design’s very essence is to expand the student’s vision to a global perspective. Learning about Non-Western cultures, traditions, religions, and how they influence the architecture and design of that culture. I wanted my students to connect to the culture not just learn about it. Inviting enthusiastic international students eager to share their culture, family and traditions developed into wonderful presentations of dancing, family photos, favorite foods, and dressing in traditional everyday wear. These new allies connected my design students to the culture and the international students themselves.

Our local USGBC chapter connected me to a speaker to present on building information modeling and energy assessment. Students need to be exposed to the language of sustainability as well as have a basic understanding of new technologies and other disciplines. This developed into the company of engineers. Students from multiple disciplines interior design, construction management, and engineering as well as physics majors were in attendance.

Interior design as a term and as a profession needs to expand the company we keep with a diverse global lens. Where do we fit? Where are we going? This is our opportunity to align ourselves with the company that inspires and challenges us to bring deeper meaning to what the interior designer currently generates for inhabitants of the interior environment. We are the profession that creates the human connection to the built environment.
The Florida State University College of Visual Arts, Theatre & Dance announces the upcoming 2014 Art & Design for Social Justice Symposium. The Symposium is sponsored by the Department of Interior Design and Department of Art Education and will take place on the Florida State University campus in Tallahassee, Florida on Martin Luther King Day, January 20th, 2014.

The Art & Design for Social Justice Symposium focuses on how the tools and inherent abilities within the areas of art and design can be used to address issues confronting less advantaged groups within our local communities, states, regions, or around the world. The event is designed to generate synergy, spawn collaborative projects among participants, create new scholarly initiatives, and allow examination of the roles that art and design play in the telling of broader social narratives. The call for proposals was released in the summer and the submittal period closed October 4, 2013.

The Art & Design for Social Justice Symposium, now in its 7th year, is national in scope with a double blind review policy for research and creative proposals. Accepted narratives are published in the symposium’s proceedings, available online http://interiordesign.fsu.edu/Symposium/

Past presentations include:
- Building Social Capital Among Designers, Suzanne Cabrera and Patrick Lee Lucas, University of North Carolina at Greensboro
- The Affordable House: Making Design Competitions More Effective at Affecting Change, Ron Dulaney, West Virginia University
- Pillars of Justice: An Examination of Courthouses and Their Role in the Search for Justice, Brenda Waugh & Paulette Moore, Center for Justice and Peace at Eastern Mennonite University
- A Home for Everyone: Transforming Small Spaces to Accommodate Multiple Household Types, Adrianne Kautz, Florida State University (graduate student)

The event is also punctuated by inspiring performances on social justice-related themes from Florida State University’s well-regarded Dance and Musical Theatre programs.
Abstracts were solicited for presentations on topics that reflected how art and/or design, broadly interpreted, serve as avenues of solution seeking for issues of social justice. Proposals were also anticipated from fields other than art and design including medicine, social work, criminal justice, law, music, theatre, and dance. The call was also open to currently-enrolled graduate students or those who have graduated within the past year.

Details of the symposium, including past proceedings, are located at http://interiordesign.fsu.edu/Symposium/
Conceptual Space Making at Drexel University

by Diana Nicholas

Graduate Studio A is a first year studio in the Master of Science program in Interior Architecture & Design at Drexel University. This beginning studio at the end of the first-year sequence is co-taught by Professors Nicole Koltick and Diana Nicholas. The studio focuses on conceptual thought and the practice of making in service to spatial development. Students undertake three opportunities, or projects, in the course: Portal, Labyrinth and Repository. The work shown here is from the final opportunity: Repository. The students were asked...
to develop a project that conceptually related to a collection of machines, crystals, or minerals. Given the choice to select which category interested them, the students then developed ways of viewing and interacting with that category. Work for the studio was produced iteratively both digitally and by hand to develop their spatial constructs. Students were asked to engage with their designs critically and to develop strategies for approaching conceptual space making.

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Work by: Megan Sickles
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