SPONSORS
### SOUTH REGIONAL LEADERSHIP

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional Representative</td>
<td>William Riehm **</td>
<td>Mississippi State University</td>
</tr>
<tr>
<td>Creative Scholarship Coordinator</td>
<td>Lyndsey Miller *</td>
<td>Mississippi State University</td>
</tr>
<tr>
<td>Regional Conference Proceedings Coordinator</td>
<td>S Dawn Haynie *</td>
<td>Georgia State University</td>
</tr>
<tr>
<td>IDEC Grants &amp; Awards Committee Regional Rep</td>
<td>Jeanne Diehl-Shaffer **</td>
<td>Seminole State University</td>
</tr>
<tr>
<td>Student Design Competition Coordinator</td>
<td>Amy Crumpton *</td>
<td>Mississippi State University</td>
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<td>Communications Liaison, Regional Reporter</td>
<td>Tommy Crane *</td>
<td>Valdosta State University</td>
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<td>Networking &amp; Membership Committee Rep</td>
<td>Stephanie Sipp **</td>
<td>Florida State College at Jacksonville</td>
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<tr>
<td>Nominating Committee Representative</td>
<td>Lisa Tucker **</td>
<td>Virginia Tech University</td>
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<td>Graduate Student Scholarship Coordinator</td>
<td>Jane Hughes *</td>
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<td>Regional Conference Chairs 2016</td>
<td>Janis Brickey</td>
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<td>Deborah Belcher</td>
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<td>Regional Conference Chair 2017</td>
<td>Hessam Ghimari</td>
<td>Appalachian State University</td>
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</tbody>
</table>

* Term Limits end 2017  
** Term Limits end 2018
SCHEDULE

Saturday, October 8, 2016

6:00 PM  Complimentary cocktail hour for hotel Guests
7:00 PM  Dinner on own

Sunday, October 9, 2016

10:30 AM - 12:30 PM  Transportation provided from hotel to campus
                      Van leaves hotel at 10:30, 11:30, and 12:30.
                      Van will leave hotel at 10:30 for Main Street Tour.

11:00 AM - 4:00 PM  Registration (MTSU) See Map for location and parking options

11:15 AM - 12:45 PM  Main Street Historic Walking Tour
                      Arrive MTSU by 10:45 Central to Register and load vans to tour.

1:15 PM - 1:45 PM  Welcome and Introductions

1:45 PM - 2:45 PM  Keynote Address: Erica Weeks, The greenStudio
                      Points in Practice

2:45 PM - 3:00 PM  Refreshment Break

3:00 PM - 4:30 PM  SESSION 1
                      Creative Scholarship
                      Projection Mapping in IARc
                      Emily Miller and Felicia Dean
                      Dwelling in 165 sq feet: The process of designing a tiny house on wheels
                      Alana Pulay
                      Presentations
                      Experience and Memory: Exploring the Connection between
                      Representation and Place Attachment
                      Michael Chisamore
                      Living Documents of the Past: Using Videography to Record Architectural
                      Heritage
                      Jessica Etheredge, Catherine Kendall, Tonya Miller, and Dana Moody

4:45 PM  Transportation provided from MTSU to the Oaklands Mansion

5:00 PM - 6:30 PM  Oaklands Mansion Reception and tour

6:30 PM  Transportation provided from Oaklands Mansion to hotel

2016 IDEC South Regional Conference | Spaces in Harmony  Murfreesboro, TN
Monday, October 10, 2016

8:00 AM - 8:30 AM  Transportation provided from hotel to campus
Leaving at 8:00 and 8:30 AM

8:30 AM - 9:00 AM  Registration (MTSU)

9:00 AM - 11:00 AM  SESSION 2
Creative Scholarship
“A” is for Advocacy: Educators Making the Grade
Dana Moody, Jessica Etheredge, Catherine Kendall, Tonya Miller

Harmonizing the work experience: Regional Approaches to addressing Work Experience
Amanda Gale, Stephanie Sickler, Shari Park-Gates, Doug Seidler, and Victoria Canady

11:00 AM - 12:30 PM  Presentations
Comparing the influence of LED and fluorescent lighting on early childhood student engagement in a classroom setting
Alana Pulay and Amy Williamson

Turning Frustration into Positive Motion: Understanding the Negative Physical, Social and Psychological Effects of Technology to Create Harmony within Interior Architecture Classrooms
Catherine Kendall, Jessica Etheredge, and Dana Moody

The Role of Therapeutic Environments in Improving the Quality of Life of Patients with Alzheimer’s Disease in Care Facilities
Hessam Ghamari, Eva Clauss, and Courtney Sullivan

12:30 PM - 1:30 PM  Lunch Lobby

1:30 PM - 2:00 PM  Vendors/Sponsor Information

2:00 PM - 3:00 PM  Transportation provided from MTSU to Nashville

3:00 PM - 4:30 PM  Tour: Earl Swenson Architects’ Offices

5:00 PM - 8:30 PM  Dinner and Invited Speaker
Lauren Roberts, Visa Lighting
The Ageing Eye

8:30 PM  Transportation provided from Nashville to hotel
Tuesday, October 11, 2016

8:00 AM    Transportation provided from hotel to campus
            Leaving at 8:15 AM

9:00 AM - 9:15 AM    Announcements

9:15 AM - 9:30 AM    PECHA KUCHA
            The best and worst of 48 Hour Design Challenges
            Peili Wang and Liset Robinson

9:30 AM - 10:30 AM   Regional Business Meeting

10:30 AM - 10:45 AM  Refreshment Break

10:45 AM - 12:15 PM  SESSION 3
            Creative Scholarship
            Legion Brewing: A Friendly Interior
            Jeanne Mercer - Ballard

            Lucas Design/Build
            Matthew Wagner

            Hound Ears Club: Celebrating 50 Years of Contributions to the
            High Country
            Jeanne Mercer - Ballard and Dianna Cameron

            Presentations
            Movable boundaries - Reducing Stress and Enhancing Students’
            Learning Experience in India
            Rachana Palakurthi and Helena Moussatche

            The Participatory Design Process as a Means of Promoting a Culture
            of Sustainability
            Tonya Miller

12:30 PM - 2:30 PM   Lunch and Sponsor Presentation, IIDA TX/OK, Elizabeth Thompson
            IIDA National: Houston Student Conference

2:30 PM - 3:30 PM     SESSIONS 4
            Presentations
            Harmonious Pedagogy: Teaching Sustainable Design at Historic
            Adaptive Reuse Sites
            Cathy Nowicki and Kristi Julian

            Music in Architecture
            Jane Hughes

3:30 PM    Transportation provided from campus to hotel
Keynote & Invited Speaker Biographies

**Erica Weeks** is a licensed architect in Tennessee and California with more than 13 years of experience in the profession of architecture.

Erica Weeks is a licensed architect in Tennessee and California with more than 13 years of experience in the profession of architecture. Since 2011, Erica has been employed by greenSTUDIO, the sustainability consulting division of Hastings Architecture Associates, LLC in Nashville, TN. greenSTUDIO provides sustainability consulting as well as LEED facilitation and certification services. Erica is a graduate of the University of Tennessee, Knoxville, holds her NCARB certificate, is a member of the AIA, and maintains her LEED AP BD+C, LEED AP ID+C, LEED AP ND (Neighborhood Development) and LEED AP for Homes credentials. Erica is a trained practitioner of, and one of the first 100 design professionals in the United States to achieve, the “EDAC” credential for Evidence-Based Design Accreditation and Certification. Erica’s expertise is in the research and specification of sustainable materials, application of sustainable strategies, and project team coordination.

Holly Baird, USGBC Director for Tennessee will also be available to answer questions about LEED and WELL opportunities. Holly is active in IIDA and TN IDEA.

**Lauren Roberts** is a former lighting designer currently based in Milwaukee, WI. Having spent 9 years with prestigious firms such as GWA Lighting, Francis Cauffman Architects and SBLD Studio, she has a variety of studio experience. She has worked on numerous projects including, commercial, hospitality, retail, education, exterior facade, and landscape lighting while always focusing on healthcare, her true specialty and passion. She is LC and EDAC certified and a dedicated member of the IES Healthcare Committee. Lauren Roberts, LC, EDAC, IES; Visa Lighting; Healthcare Market Development Manager; Milwaukee, WI

**Lighting for Elders and the Aging Eye**

As our population continues to age so do our eyes. The visual requirements of older persons are much different than the younger population. Increased light levels, attention to contrast, detail and the healing attributes of lighting are all important factors in designing lighting for the elderly. This presentation will identify ways in which the eye ages, common diseases and what we can do with lighting as a tool in designing for the aging eye.
CONFERENCE AWARDS

OUTSTANDING ABSTRACT PRESENTATION AWARDS

“Experience and Memory: Exploring the Connection between Representation and Place Attachment”
  Michael Chisamore, University of Memphis

“Comparing the influence of LED and fluorescent lighting on early childhood student engagement in a classroom setting”
  Alana Pulay and Amy Williamson, Oklahoma State University

OUTSTANDING CREATIVE SCHOLARSHIP AWARD

“Lucas Design/Build”
  Matthew Wagner, Virginia Tech

OUTSTANDING PANEL AWARD

“Harmonizing the work experience: Regional Approaches to addressing Work Experience”
  Amanda Gale, University of North Carolina, Greensboro
  Panelists: Stephanie Stickler, University of Alabama
            Shari Park-Gates, Auburn University
            Doug Seidler, Marymount University
            Victoria Canady, UNC Greensboro

GRADUATE STUDENT SCHOLARSHIP AWARDS

Emily Miller, University of North Carolina, Greensboro

Rachana Palakurthi, Savannah College of Art and Design
# TABLE OF CONTENTS

**ABSTRACT PRESENTATIONS | SCHOLARSHIP OF DESIGN RESEARCH**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experience and Memory: Exploring the Connection between Representation and Place Attachment</td>
<td>2</td>
</tr>
<tr>
<td>Michael Chisamore, University of Memphis</td>
<td></td>
</tr>
<tr>
<td>The Role of Therapeutic Environments in Improving the Quality of Life of Patients with Alzheimer’s Disease in Care Facilities</td>
<td>4</td>
</tr>
<tr>
<td>Hessam Ghamari, Appalachian State University</td>
<td></td>
</tr>
<tr>
<td>Eva Clauss, Appalachian State University</td>
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<tr>
<td>Courtney Sullivan, Appalachian State University</td>
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</tr>
<tr>
<td>The Participatory Design Process as a Means of Promoting a Culture of Sustainability</td>
<td>5</td>
</tr>
<tr>
<td>Tonya Miller, University of Tennessee, Chattanooga</td>
<td></td>
</tr>
<tr>
<td>Movable boundaries - Reducing Stress and Enhancing Students’ Learning Experiences in India by Addressing Territoriality Needs</td>
<td>6</td>
</tr>
<tr>
<td>Rachana Palakurthi, Savannah College of Art and Design, Savannah</td>
<td></td>
</tr>
<tr>
<td>Helena Moussatche, Savannah College of Art and Design, Savannah</td>
<td></td>
</tr>
<tr>
<td>Comparing the influence of LED and fluorescent lighting on early childhood students engagement in a classroom setting</td>
<td>12</td>
</tr>
<tr>
<td>Alana Pulay, Oklahoma State University</td>
<td></td>
</tr>
<tr>
<td>Amy Williamson, Oklahoma State University</td>
<td></td>
</tr>
<tr>
<td>Musical Conduit: An Intersection of Harmony and Rhythm in Space Facilitating Group Identity</td>
<td>16</td>
</tr>
<tr>
<td>Jamie Slenker, University of New Haven</td>
<td></td>
</tr>
</tbody>
</table>
ABSTRACT PRESENTATIONS | SCHOLARSHIP OF TEACHING & LEARNING

Living Documents of the Past: Using Videography to Record Architectural Heritage 18
Jessica Etheredge, University of Tennessee, Chattanooga
Catherine Kendall, University of Tennessee, Chattanooga
Tonya Miller, University of Tennessee, Chattanooga
Dana Moody, University of Tennessee, Chattanooga

Music in Architecture 22
Jane Hughes, La Roche College

Turning Frustration into Positive Motion: Understanding the Negative Physical, Social and Psychological Effects of Technology to Create Harmony within Interior Architecture Classrooms 28
Catherine Kendall, University of Tennessee, Chattanooga
Jessica Etheredge, University of Tennessee, Chattanooga
Dana Moody, University of Tennessee, Chattanooga

Harmonious Pedagogy: Teaching Sustainable Design at Historic Adaptive Reuse Sites 30
Cathy Nowicki, High Point University
Kristi Julian, East Tennessee State University

ABSTRACT PRESENTATIONS | CREATIVE SCHOLARSHIP

Hound Ears Club: Celebrating 50 Years of Contributions to the High Country 37
Jeanne Mercer-Ballard, Appalachian State University

Legion Brewing: A Friendly Interior 43
Jeanne Mercer-Ballard, Appalachian State University

Projection Mapping in IARc 54
Emily Miller, The University of North Carolina, Greensboro

Dwelling in 165 sq. feet: The process of designing a tiny house on wheels 56
Alana Pulay, Oklahoma State University

Lucas Design/Build 60
Matthew Wagner, Virginia Tech
**PANEL DISCUSSION**

*Harmonizing the work experience: Regional Approaches to addressing Work Experience*

Amanda Gale, University of North Carolina, Greensboro  
Stephanie Stickler, University of Alabama  
Shari Park-Gates, Auburn University  
Doug Seidler, Marymount University  
Victoria Canady, University of North Carolina, Greensboro

*“A” is for Advocacy: Educators Making the Grade*

Dana Moody, University of Tennessee, Chattanooga  
Jessica Etheredge, University of Tennessee, Chattanooga  
Catherine Kendall, University of Tennessee, Chattanooga  
Tonya Miller, University of Tennessee, Chattanooga  
Beth Miller, University of Tennessee, Chattanooga
ABSTRACTS

SCHOLARSHIP OF DESIGN RESEARCH | Presentations
Experience and Memory: Exploring the Connection between Representation and Place Attachment

Michael Chisamore, University of Memphis

Abstract
Simone Weil regarded connection to place as "the most important and least recognized need of the human soul" (1). The way that an undifferentiated environment becomes a meaning-filled "place" for an individual, or a culture, involves a process of attachment requiring significant association and meaningful connection, usually over time. How place-making attachment occurs is pivotal for understanding existing environments and designing meaningful new ones. In The Nature Principle, Richard Louv highlights the importance of truly knowing our surroundings by noting that, "We cannot preserve what we cannot love, we cannot love what we do not know and we cannot know what we do not see or feel or touch or taste" (2). This ability to truly engage the world is not guaranteed given the structure of modern life. An understanding of how people construct meaning from their environments is valuable in design. The difficulty for the designer, is that meaning is derived not just from concepts, but from direct sensory and emotional encounters with the environment over time. Drawing can be used as a means of teaching design students how people engage environments through sensory experience and memory.

The comparison of experience and memory drawings from several design classes, provided insight into how direct experience differs from memory as a means of understanding the built environment. Yet both are inter-related and have bearing on our ability to understand and thus assign value to those environments. In the "Drawing from Experience" exercise, students were asked to document their experience of a space pictorially. This engaged students in a process of abstraction and translation of their direct experience that allowed them to see more in the environment than the casual observer. Students saw this enhanced sense of experiential understanding as a means to connect with users through a more proactive designed experience.

The "Drawing from Memory" exercise asked students to document a space from memory using graphic and written information. They explored the memory of a place using a way of knowing different from direct experience, and produced outcomes distinct from the experience drawings. The memory drawings made greater use of holistic life connections, and a sense of scale and use that was tied to stage of life and interpersonal relationships. Both projects used the sensory experience of form, scale and materiality as the means of understanding; but the memory drawings included a filter that caused the student to make different choices and describe the space utilizing different tools including metaphor and narrative. However, critical analysis of both drawing techniques pointed to a distinct role for individual and collective memory to function in each. Through these two techniques, students developed a clearer picture of how people engage and attach meaning to environments.

References (Chicago)
Grandmother & Papa’s House, Memory Drawing

Ernestine and Hazel’s, Experience Drawing

I walk in. It smells like that and coffee. I walk into the kitchen. The wall is painted the same color as the back of the fridge. The window is open. Sunlight filters through and the light is bright. I turn on the radio and leave the fridge open.

The fridge is full of food. The sun is shining and the air is warm. I walk out to the porch and enjoy the view. The porch is covered and it feels safe.

Ernestine and Hazel’s. The memories are strong. It feels like home.
The Role of Therapeutic Environments in Improving the Quality of Life of Patients with Alzheimer's Disease in Care Facilities

Hessam Ghamari, Appalachian State University
Eva Clauss, Appalachian State University
Courtney Sullivan, Appalachian State University

Abstract
Alzheimer's Disease (AD) is a devastating condition for those afflicted and affects family members and caregivers. Approximately 5.2 million Americans were diagnosed with (AD) in 2015. Progressive cognitive decline in patients suffering from Alzheimer's disease (AD) requires special care that is often provided in care facilities (Willatt, 2010). Studies have shown that the characteristics of care environments directly affect AD patients' quality of life by reducing their level of stress (Sloane et al., 2002). Therapeutic environmental design is a framework that allows for taking into consideration the disabilities of patients suffering from dementia in the design, and include elements to assist residents of care facilities to better adapt to their environment. Thus, therapeutic environments improve the quality of life, autonomy, and daily functioning of the patients in care facilities (Day, Carreon, & Stump, 2000; Day & Calkins, 2002; Tilly & Reed, 2008, Passini, 2000, Kitwood, 1995, & Coons & Mace, 1996). Currently there is no cure for AD and there is an ongoing effort to understand the cause of AD. In the absence of any medical preventative, and therapeutic solutions, therapeutic environmental design to alleviate the suffering of patients with AD becomes crucial. Recent studies have illustrated the role of environmental factors such as lighting in promoting and inhibiting wandering and disturbing behaviors (Algase et al., 2010). Another study found that increasing the lighting level at the dining table and enhancing the visual contrast of tableware resulted in decreased disruptive behavior among residents with AD (Koss & Gilmore, 1998). More research shows that simple wayfinding and the use of global strategies are associated with more limited wandering behavior (Algase et al., 2004). While there is an increasing body of research that point to the role of supportive environments in increasing the quality of life for patients with AD living in care facilities, there has not been much research into the role of architectural and interior design elements in improving the quality of life of patients with AD. Our study provides an overview of the available literature on architectural design for patients with AD. This study, in particular, focuses on the findings of studies conducted on the roles of architectural and interior design, (e.g., lighting, color, wayfinding, and access to nature) in care facilitates, and provides a list of design recommendations in order to improve the quality of life of patients with AD. The most important architectural and interior design elements that contribute to the quality of life, health and well-being of patients with AD are pointed out and discussed.

References (APA)
The Participatory Design Process as a Means of Promoting a Culture of Sustainability

Tonya Miller, University of Tennessee at Chattanooga

Abstract
In their book Cradle to Cradle, William McDonough and Michael Braungart (2002) discuss the divide that has been created between man and the natural environment. They cite the Industrial Revolution as well as Western notions of civilization as reasons for this growing chasm. According to McDonough and Braungart (2002), “the Western view saw nature as a dangerous, brutish force to be civilized and subdued… taming the frontier took on the power of a defining myth, and ‘conquering’ wild, natural places was recognized as a cultural—even spiritual—imperative” (p.25-26). In recent years, the consequences of this type of attitude have become apparent. The fragile state of the natural environment has raised the collective awareness of its importance. In the field of interior design, this heightened awareness has translated into an increased emphasis on the need for sustainable design solutions. In regards to workplace design, the desire for a new workplace environment is often part of a larger effort to modify the inhabiting organization’s culture. According to Sanford (2011), much of the effort being devoted to organizational change in recent years has been driven by the realization that companies and organizations need to be more environmentally and socially responsible.

However, making a truly systemic change and embedding corporate and environmental responsibility into the culture of a company is still a long and challenging process (Senge, Schley, & Smith, 2006, p.4). According to a study by the Network for Business Sustainability, “93% of CEOs see sustainability as important to their company’s future success. Yet, most do not know how to embed sustainability into their company” (Bertels, 2010, p.3). For organizations undergoing new construction or renovation projects, the design process as well as the resulting design solution can play an important role in aiding the organizational change effort. This presentation explores the relationships between interior design, the design process, and the development of a more environmentally sustainable organizational culture. The case study project demonstrates how the addition of participatory design to the sustainable design process can help facilitate a more mutually beneficial relationship between occupants and sustainable workplace environments. Methods successfully applied in the past to community design projects (Sanoff, 2000) were applied in this case study to a sustainable workplace scenario. Technology outlets, such as blogs and social media, were also integrated with much success. Project participants unanimously agreed that the participatory process taught them something about sustainability, impacted their current behaviors, and encouraged them to think about and discuss their workplace environment. This newfound awareness, combined with an interior environment designed to support occupant well-being and environmentally responsible action, provides the framework for a healthy, symbiotic relationship.

References (APA)
Movable boundaries – Reducing Stress and Enhancing Students’ Learning Experience in India by Addressing Territoriality Needs

Rachana Palakurthi, Savannah College of Art and Design, Savannah
Helena Moussatche, Savannah College of Art and Design, Savannah

Abstract
This paper is aimed at enhancing design students’ learning experience in an educational interior design studio of a public institution in India in order to reduce stress. The main goal is to address the growing number of suicides in India among school and college-going students (Nair, 2014). By studying the impact of interior design classrooms on students’ stress level to identify elements to be altered through design intervention. Students’ stress is caused by three factors: 1) the exams’ pressure, 2) the students’ mental development being incompatible with their social surroundings and, 3) interaction between peers diminishing due to technology use (Nair, 2014). One could infer, then, that with this lack of social interaction, students would become more territorial as suggested by Altman, Rapoport, & Wohlwill (1980). Therefore, we hypothesized that territoriality could be an additional stress factor that needed to be studied. Different kinds of interventions are being made to prevent stress by many institutes in India but none of these are spatial design interventions. Therefore, we believe that environmental conditions might also be an influencing factor on stress levels. If the environment is not supporting students’ territoriality needs, stress would be increased (McCunn, 2013). The history of classrooms in India is divided into four different stages – Ancient times, Early Common Era to High Middle Ages, Early Middle Ages to Early Modern Era, and Colonial Era. Traditionally, the concept of classroom started with a Guru (teacher), and Shishya (students/disciples) on the open grounds where education is open to all (Lahiri, 2014). From ancient times to the early modern era, pictures show two types of classroom layouts: a linear formation of students in front of the teacher and a radial organization of students around a teacher. The linear formation can still be seen in current educational classrooms. From the colonial era on, it is also observed that people are more open to different styles of seating arrangement. This research identifies five of the most impacting territorial factors (territoriality, stress, audibility, visibility, and functionality) in interior design studio classrooms and utilizes design research to inform a design process that suggests possible design interventions to address the problems found. Research methods consisted of interviews and observations that used behavioral mapping as a recording technique. Based on the research findings, prototypes were developed for two different size studios in both progressive and conventional layouts. Prototypes for desks and seating adaptation as well as desk and seating redesign, were also proposed. By following the codes, the redesigned classrooms are intended to reduce crowding and enhance the learning experience not only for students but also for teachers. Designing the studio classrooms in both conventional and progressive layouts offer teachers a flexibility of choice based on their preferred teaching style. By providing the institution with the option of desk and seating adaptation or redesigning ideas, these proposed alternatives give administrators flexibility to stay within a budget and satisfy their students’ needs, or to offer a completely different experience with new desks and seating in the studio classrooms.

References (APA)

1. Note: Arranged from highest to the lowest frequency of factors in each user group – Students, Principal & Professors, and Behavioral Mapping.


Illustration 1.1. The environmental learning pyramid (Interview findings)
2.

Figure 1.1. Interior design studio, existing floor plans of Studio A and Studio B
Figure 1.2. Conventional floor plans of Studio A and Studio B with different furniture layouts
4.

Figure 1.3. Progressive floor plans of Studio A and Studio B with different furniture layouts

Illustration 1.3. Perspective of a Progressive Layout Design Solution for Studio B
### General Student Information

<table>
<thead>
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**Term Dates**: 20-JUN-2016 to 25-AUG-2016  
**Expected Grad Date**: 25-AUG-2016  
**Expected Grad Term**: Summer 2016  
**Expected Grad Year**: 2016

### Degree(s) Information

- **Subject**:  
  - Subject: ARTH  
  - Course: 701  
  - CRN: 40991  
  - Course Title: Contemporary Art  
  - Credit Hour: 5.00  

- **Subject**:  
  - Subject: ILLU  
  - Course: 730  
  - CRN: 40442  
  - Course Title: Digital Solutions for IBlue  
  - Credit Hour: 5.00

### Enrollment Course Summary

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***As of summer 2010, a graduate student registered for 10 or more quarter hours is considered full-time. Prior to summer 2010, 10 quarter hours was half-time. Undergraduate students registered in 15 or more quarter hours are considered full-time.***

### Enrollment Messages

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<th>Less-Than-Half-Time Status</th>
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<td>4-4 quarter hours</td>
</tr>
</tbody>
</table>

### Authorized Signature

![Signature]

**Office of the Registrar**: (912) 525-6212 or (912) 525-6213; registrar@scad.edu

**FICE Code**: 021415
Comparing the influence of LED and fluorescent lighting on early childhood student engagement in a classroom setting

Alana Pulay, Oklahoma State University
Amy Williamson, Oklahoma State University

Abstract
Numerous studies suggest a correlation between school building quality and children’s academic success. A variable within the physical classroom environment that contributes to school building quality is the interior lighting. Due to budget constraints and age, most American public school classrooms have fluorescent lighting fixtures installed. A new lighting technology, LEDs (Light Emitting Diodes), is becoming popular in commercial facilities across the United States due to energy efficiency. It is known that lighting influences worker productivity and mood in a workplace but since children process stimuli faster than adults due to smaller body size (Evans, 2006), it is unknown whether LED lighting would have the same influence in a classroom setting. Our research question is to determine if student engagement behavior is influenced in a classroom lit with LED lighting compared to the same classroom lit with typical fluorescent lighting. An ABAB research study was performed in a Pre-K and Kindergarten Child Development Lab (CDL) classroom on a mid-western public land grant university campus (Figures 1, 2, 3, & 4). Upon university IRB and parent approval, 24 students, aged 3 to 4 years old, were observed by 3 researchers in an observational room with 1 way glass (Figures 5 & 6). New ballast and the control lamp “A” (fluorescent lamps at 4100K CCT) was installed in the classroom the night before the study. Normal class activities continued for two weeks as an adjustment period. The following two weeks, data was collected using non-participant observations of student engagement behaviors utilizing the Emergent Academic Snapshot Observational Method (Early et al., 2005). Student received a “1” score if they were engaged in the activity and a “2” if they were not, while also accounting for other activities and variables. At the end of data collection period, LED lamps at 4100K CCT (Lamp “B”) were installed in the classroom during the night. Normal class activities continued for two weeks as an adjustment period. Data collection followed for two weeks. This cycle continued for 5 months from January, 2016 – May 2016. Data were imported into SPSS and analyzed. The average engagement behavior score was calculated for each student under Lamp A and Lamp B. A paired samples t-test compared mean differences in engagement behavior between the lamp types. Preliminary results indicate that engagement behaviors were similar under the LED lighting and fluorescent lighting. However, more analysis needs to be completed to determine if gender is a factor, if there is a difference in students with learning disabilities, and if correlations are present with other variables in the classroom environment. A strength of this study was that it was performed in an existing classroom, the subjects were blind to the experiment, and it took into account other physical environment variables. Upon completion the results will be disseminated to the CDL directors. Results will lead to further investigations between the interior lighting and student behavior.

References (APA)
Appendix:

Figure 1: Lamp A Looking Towards Whole Group Area

Figure 2: Lamp B Looking Towards Whole Group Area
Figure 3: Lamp A Looking at Small Group Time Areas

Figure 4: Lamp B Looking at Small Group Time Areas
Figure 5: View of Observation Room from inside classroom. (Lamp A)

Figure 6: View of classroom from Observation Room. (Lamp B)
Musical Conduit: An Intersection of Harmony and Rhythm in Space Facilitating Group Identity

Jamie Slenker, University of New Haven

Abstract
Harmonic proportions are pleasing to the ear. Combined with rhythm, the ancients aspired to understand the connection with emotion dating back to Socrates and Plato. The inclination to replicate these numerical ratios in architecture, mimicking what is aurally pleasing to deliver visual pleasure, has been explored for centuries dating back to the likes of Palladio, Alberti, and Bramante. Although in ancient Greek philosophical exploration it was endeavored to incline people toward an emotion or behavior associated with the Modes and melodic organization, today we use music in therapy, not as some sort of medicine, but rather as a means to connect and identify with a group. In this way, music is an expression of shared social experiences that define values and emotional or cultural significance for self-definition. To further illustrate the connection between music and interior design, the notion is explored that music does not exist as an entity at any given moment, but rather occurs linearly over time. While a piece of architecture largely can be seen at once, an interior is explored in the same manner as music, through the process of observation over time, walking around, through, and above it. The whole of each matter only exists in the memory of the listener of music or performer of interior environments. This presentation will analyze universal music processes and principles through case studies, historical analysis and literature reviews to guide a design process for creating space that conveys and fosters group identity. The result of which revitalizes a community through their own musical culture. The design process is specific and repeatable, using the visual harmony and rhythm of vernacular music to inform an authentic architecture of the community. By facilitating a program that mediates shared social experiences, and a design solution that fosters the processes of contact, interaction and communication, the users of the space form a distinct group identity, which revitalizes and reconnects the community fabric and soul.

References (APA)
ABSTRACTS

SCHOLARSHIP OF TEACHING & LEARNING | Presentations
Living Documents of the Past: Using Videography to Record Architectural Heritage

Jessica Etheredge, University of TN at Chattanooga
Catherine Kendall, University of Tennessee at Chattanooga
Tonya Miller, University of Tennessee at Chattanooga
Dana Moody, University of Tennessee at Chattanooga

Abstract
GoPro camera technology was created to give surfers the ability to film and photograph themselves and their environment in action. Due to its ease of use, small size, and flexibility, GoPros soon became the photography and video tool of choice for extreme athletes across disciplines (The GoPro Story, 2015). Universities the world over are making use of GoPro camera technology in the classroom. Typically, these universities are using GoPro cameras to record events, lectures, or experiments in academic settings (McCaslin, Young, and Kesireddy, 2014). But, what can this type of technology do for interior designers and those who study architecture? This study investigates the role of using GoPro camera technology to increase interior design student critical thinking while creating a recorded living document of historic buildings. In this study, interior design students enrolled in their 4th-year Senior Thesis course and those enrolled in their 3rd-year Residential Studio course were required to use GoPro cameras attached to hardhats to record the first time seeing the historic building, thereby creating a living document of the structure in its present state. They captured the architectural details and materials of the historic building, the interior flow of circulation, as well as the students’ impressions and reactions as they experienced the space first-hand. Often, video clips from the building walk-through were integrated into videos used to present their final project ideas. Students presented their solutions to local building industry professionals and owners who evaluated the projects for critical thinking skills, evaluation and assessment of hard data, and creative transformation of the data into a driving design solution. The inclusion of GoPro videos gave students more well rounded presentations that have the potential to make real world impact in the urban fabric of the community. In conclusion, data collected from the rubrics showed an increase in the students’ understanding of human-centered design, communication skills, building systems, regulations, and historic architectural details as compared to previous years without the integration of GoPro technology. Students also showed a higher level of critical thinking due to the integration of GoPro technology. Without the GoPro technology, these learning outcomes could not have been met with the same level of professionalism and innovative quality. The researchers plan to further this study by integrating GoPro technology into other courses where reflection and critical thinking are a key component.

References (APA)
Appendix (project outline, project statements, expected student outcomes)

Appendix A

<table>
<thead>
<tr>
<th>Pedagogical Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Students will be able to gather and evaluate research to solve the problem.</td>
</tr>
<tr>
<td>B. Students will be able to effectively communicate their design solution.</td>
</tr>
<tr>
<td>C. Students will be able to demonstrate creative thinking and originality.</td>
</tr>
</tbody>
</table>

Appendix B

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students completing this course have a firm understanding of:</td>
</tr>
<tr>
<td>A. Global Perspective For Design</td>
</tr>
<tr>
<td>B. Human-Centered Design</td>
</tr>
<tr>
<td>C. Design Process</td>
</tr>
<tr>
<td>D. Collaboration</td>
</tr>
<tr>
<td>E. Communication</td>
</tr>
<tr>
<td>F. Professionalism and Business Practices</td>
</tr>
<tr>
<td>G. History</td>
</tr>
<tr>
<td>H. Space and Form</td>
</tr>
<tr>
<td>I. Furniture, Fixtures, Equipment, and Finish Materials</td>
</tr>
<tr>
<td>J. Environmental</td>
</tr>
<tr>
<td>K. Building Systems and Interior Construction</td>
</tr>
<tr>
<td>L. Regulations and Guidelines</td>
</tr>
</tbody>
</table>
Living Documents of the Past: Using Videography to Record Architectural Heritage

Appendix C

Phase 1 - Historic Structures Report/Outline

You will create a mini-historic structures report on your selected building. This will require library and courthouse research, and onsite documentation. Use your textbook, *Recording Historic Structures*, as a reference on how to collect data and create the report. Chapter 2 and 3 are a must-read and will help you get started.

All photographs and drawings must be clear and easy to read and understand.

The historic structures report will be turned in to the professor in the form of a bound booklet. The format of the booklet will be as follows:

Cover Page
 Acknowledgements
 Table of Contents
  I. Introduction
      Purpose
      General Information
          Location
          Present owner
          Present Use
          Significance
      Methodology
  II. Historical Information
      Area History
      Building History
          Date of Erection
          Architect
          Original & Subsequent Owners
          Original Plans & Construction
          Alterations and Additions
  III. Architectural Information
      General Statement
      Architectural Character / Structure Identification
      Condition of Fabric
      Description of Exterior
      Description of Interior
      Description of Site
  IV. Reflections, Recommendations and Conclusions
  V. Appendix
  VI. References

Things to include in the appendix might be deeds/wills, maps, photographs of existing conditions, historic photographs, site plan, floor plan (original or existing), elevations, architectural details, material samples (if available).
Appendix D

<table>
<thead>
<tr>
<th>Phase 2 – Building Site Visit/Video</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>You and your professional mentor will conduct a site visit on your selected building. This site visit will be recorded from beginning to end using the GoPro cameras. The recorded site visit will be used to further document the building’s current state, structure, architectural details, as well as your first impression of the building. Using the initial site visit recording, you will then create a final video documenting the historic building, its architectural features, and your impression.</td>
<td></td>
</tr>
</tbody>
</table>
Music in Architecture

Jane Hughes, Converse College

Abstract
The problem was how to teach the “principle of rhythm in design” to a group of freshman interior design students mixed with non-majors in an exploration studio format. My prior inclination when thinking of rhythm was in regards to music; can music help me teach rhythm in structural form? I was looking for a way in which I felt comfortable and knowledgeable in teaching this topic so I began researching ways in which music may have influenced architectural design and how I could easily explain this concept and it be understood. I developed an assignment based on a slide share presentation I came across on the internet. I would use music to introduce rhythm as a principle of design: rhythm in structure is discussed and considered through the understanding of rhythm through music and its application to a physical structure. The assignment begins with the student selecting a piece of music that they are drawn to, for exploration. The students begin by graphically mapping out the musical scores dynamics, rhythm, and texture, into a “visual” score which graphically suggest the music. The students were then asked to do the same process but with the exterior or interior image of a building. They selected an image and began to map the dynamics, rhythm, and texture of the building into a map of the “visual” experience of looking at the building. In the final step of this assignment, students were asked to turn a new piece of music into a visual graphic and to represent that graphic of their visual music into a facade of a building. The students were to incorporate their interpretation of dynamics, rhythm and texture into a unique design which would provide visual interest; allowing them to further recognize that this technique can be used to impart rhythm as a principle of design into the physical shape and design of a structure, either interior or exterior. It is my hope to take this idea to an upper level course and develop a collaborative project building on this idea of music in architecture, between the interior design department and the music department. The student projects were graded using a rubric developed from the project assignment. Learning Outcomes: • Creative and functional interior design solutions generated using the design process • Manual and computer generated methods of graphic visualization competently used to portray their solutions • Verbal explanations of their interiors Demonstrated through: • Two dimensional sketches/renderings • Graphic illustration of their musical and design analysis. • Graphic illustration of their facade solution incorporating the dynamics, rhythm and texture identified in their final piece of music. The teaching methods employed during this project included a PowerPoint presentation with lecture, group discussion, and individual work with students, class pin up and critique, along with formative evaluations given in the way of verbal feedback via faculty and peers, and summative evaluations in the form of a graded rubric.

References (APA)
**DES 282 Intro to ID**

**Spring 2016**  
**Room 101, Milliken**  
**Due: April 18th, 2016 BOC**

**Interior Design Aesthetics = Principles and Elements of Design Related to Interior Components.**

- **Principles of Design: Rhythm**
- **Creative Application Rhythm**
- Objective is to understand rhythm through music and physical structure.

“Renaissance architect Leon Battista Alberti said that the same characteristics that please the eye also please the ear. Musical terms such as rhythm, texture, harmony, proportion, dynamics, and articulation refer both to architecture and to music. **Rhythm** in music is patterns of sounds in relation to a beat; repetition of elements - openings, shapes, structural bays- establish regular or irregular rhythm in architecture. Musical **texture** refers to layers of sounds and rhythms produced by different instruments. Architectural texture appears in different materials. **Harmony** is balance of sound or composition and balance of parts together. **Proportion** is relationship between parts; in music it is distance between notes or intervals. **Dynamics** is the quality of action in music or in a building’s facade or mass.” (Pathaw, M. (2014, October 21). Rhythm in architecture. Retrieved July 01, 2016, from http://www.slideshare.net/mariopathaw/rhythm-in-architecture)

1. **Create a graphic visual of a musical score**

Pick a piece of music. Take a piece of trace paper and several colored markers. Listen to the music. Turn the paper horizontally. Make a diagram reading from left to right that shows its dynamics. Take another horizontal sheet and mark the rhythm. On a third sheet make texture layers of different sounds that you hear when you hear them (i.e. voice, drums, and instruments). Use different color markers and different shapes and symbols and lines for speed, loudness, regularity. Finally, looking at all three auditory maps combine them into one single **visual score** which graphically suggests the music.

2. **Create a graphic visual of music on the façade of an existing building.**

Select a picture of a building. Just as in part one, where you listened to music, map the dynamics, rhythm, and texture of the building façade on three different images of the same building. Label each. On the final image combine all three diagrams into a map of the experience of looking at the building.

**Evaluation**

Thorough completion of the assignment.
Assignment #1: student work

Song: Oceans by Hillsong UNITED

Dynamics

Texture

Rhythm

Dynamic

Texture

Rhythm
Interior Design Aesthetics = Principles and Elements of Design Related to Interior Components.

- Principles of Design: Rhythm
- Creative Application Rhythm

Objective is to understand rhythm through music and physical structure.

3. Final Rhythm Exercise

In this last assignment, select a new piece of music. Create a new visual graphic of the music using the three steps of dynamics, rhythm and texture, as before. Then you are to take that visual graphic and use it to create a unique schematic design which provides visual interest to the façade of a building.

Example 3:


Please hand sketch your final schematic design if you feel more comfortable. Try and be creative and let’s see what you come up with.

Evaluation

Thorough completion of the assignment.
My Soul, Your Beats
Josephine Grimmer
Mountain Resort
### Project Component and Criteria

#### Part 1: (30% of grade)
- Select a musical score
- Identify the dynamic, rhythmic and textural qualities of the music by adding color elements to help you visually identify
- Combine all three auditory maps into one single visual score which graphically suggests the music.

<table>
<thead>
<tr>
<th>Beginning</th>
<th>Developing</th>
<th>Competent</th>
</tr>
</thead>
<tbody>
<tr>
<td>There is no distinguishable evidence that exploration beyond the simplest of attempts were made.</td>
<td>There is evidence that further exploration was attempted; but further exploration would benefit the designer and their work.</td>
<td>There is evidence that demonstrates that thorough explorations beyond the fundamentals were developed into a clear and strong client profile and appropriate solution.</td>
</tr>
</tbody>
</table>

#### Part 2: (30% of grade)
- Map the dynamics, rhythm, and texture of the building façade on three different images of the same building.
- On the final image combine all three diagrams into a map of the experience of looking at the building.

<table>
<thead>
<tr>
<th>Beginning</th>
<th>Developing</th>
<th>Competent</th>
</tr>
</thead>
<tbody>
<tr>
<td>There is no distinguishable evidence that exploration beyond the simplest of attempts were made.</td>
<td>The submission shows evidence that further exploration was attempted; but further exploration would benefit the designer and their work.</td>
<td>The submission is exciting and demonstrates that explorations beyond the fundamentals were developed into a clear and strong visual solution.</td>
</tr>
</tbody>
</table>

#### Part 3: (30% of grade)
- Pick another piece of music
- Diagram the music using the same technique as before
- combine the three diagrams into one diagram as before
- Turn your diagram into a façade or front face (elevation) of a building; by turning the shapes into different architectural forms

<table>
<thead>
<tr>
<th>Beginning</th>
<th>Developing</th>
<th>Competent</th>
</tr>
</thead>
<tbody>
<tr>
<td>There is no distinguishable evidence that craftsmanship beyond the simplest of attempts were made.</td>
<td>The submission shows evidence that a further degree of craftsmanship was attempted; but further attempts would benefit the designer and their work.</td>
<td>The submission is exciting and demonstrates that craftsmanship beyond the fundamentals was developed into a clear and strong visual message.</td>
</tr>
</tbody>
</table>

#### Presentation: (10% of grade)
- Print sheet with diagramed music and a sketch of the building façade, for presentation.
- Verbal presentation of your schematic design.

<table>
<thead>
<tr>
<th>Beginning</th>
<th>Developing</th>
<th>Competent</th>
</tr>
</thead>
<tbody>
<tr>
<td>There is no distinguishable evidence that attention to the programming requirements beyond the simplest of attempts were made.</td>
<td>The submission shows evidence that further attention to the programming was attempted; but better attention to detail would benefit the designer and their work.</td>
<td>The submission is exciting and demonstrates that attention to the programming was followed and developed into a clear and strong design solution.</td>
</tr>
</tbody>
</table>

**Overall Total:**
Turning Frustration into Positive Motion: Understanding the Negative Physical, Social and Psychological Effects of Technology to Create Harmony within Interior Architecture Classrooms

Catherine Kendall, University of Tennessee at Chattanooga
Jessica Etheredge, University of Tennessee at Chattanooga
Dana Moody, University of Tennessee at Chattanooga

Abstract
Introduction: Technology is an increasingly important part of education and our daily lives. Overcoming time and space, technology allows students to communicate faster, maps out directions, and puts the world at their fingertips. Students within interior architecture programs can design and change floor plans instantaneously, visualize ideas, and communicate solutions clearly; but while technology holds many positive aspects, it also has a negative side. One would think that technology strengthens relationships, fosters more effective interpersonal communication and creates more socially adept humans, but some technological advances are causing distraction, stress, and increasing isolation. All the while, design students often think that technology is the end all. The purpose of this study was to define the negative physical, social and psychological effects of technology on interior architecture students and explore strategies for change.

Methodology: Initial findings were garnered through observation of students within multiple interior architecture classes over the past few years. Objective analysis of relevant literature was undertaken to establish a theoretical framework to identify causes of negative physical, social and psychological traits commonly seen in design classrooms and research questions to pose for possible solutions. Findings: Higher education students have long been characterized with the physical and psychological trait of stress (Howe & Stauss, 2000). According to the American Psychological Association in 2013, students today have higher stress levels than the national average and feel constant pressure. In fact, the number of students now entering college with psychological issues such as depression, anxiety disorders, social problems and self-esteem has increased significantly (Hernandez, 2006). The high degree of rigor within interior architecture programs is commonly noted as stressful (Alawad & Slamah, 2014). This stress ties to another common psychological trait, perfectionism (Brustein, 2013). Many students have a need to impress that causes them to set unrealistically high standards. While perfectionism is not a bad thing in and of itself, there is a fine line between high achiever and over achiever. Design classes are all about the process, not will I get an “A”. While the traits above may not be caused by technology, they are certainly exacerbated by it. Other student physical, psychological and social characterizations are thought to stem directly from technology. These characterizations are short attention spans, decreased memory, lack of social skills and difficulty handling emotions (DeLoatch, 2015). Strategies such as project structure, feedback, engagement, leadership, and guidance provide some areas to address the negatives effects of technology within interior architecture programs.

Outcome and Summary: The college years have long been labeled as one of the most stressful periods in a person’s life. Experiences during these years, especially in professional programs such as interior architecture, can exacerbate stress and anxiety often distracting students and instructors from the creative process. As educators, if we understand the costs of technology and can minimize the negative effects within the classroom, we can help students go beyond just surviving. Frustration can then be turned into positive motion, thereby increasing enjoyment in academics and allowing students to flourish in the creative process.

References (APA)
how-to-treat-perfectionism-in-therapy
Harmonious Pedagogy: Teaching Sustainable Design at Historic Adaptive Reuse Sites

Cathy Nowicki, High Point University
Kristi Julian, High Point University

Abstract
Various methodologies are routinely employed to teach the functional and aesthetically pleasing interaction between user and the built environment. Understanding is evidenced through a successful and harmonious design solution. Tech savvy “Millennial” design students constantly using “Smart Phones” to access the internet and obtain instantaneous information sometimes prove difficult to engage using traditional teaching methods such as lecture or slides. Research relating to Experiential Learning has indicated that students benefit from seeing and physically interacting with actual spaces that show the subject matter being disseminated. Students studying Interior Design and Architecture in Rome during a summer semester were given a series of assignments and exercises to supplement in-class Sustainability lectures, requiring they visit actual ancient and historic sites to experience how long term adaptive reuse works and how it indicates a successful and sustainable design solution. Subjects included water acquisition, path, use, reuse, and discharge, building materials and methods, design, use and reuse, energy generation and use, and interior spatial analysis, purpose, and success. Students were then asked to provide an analysis of the designs and purpose of the sites via poster format, and discuss how what they observed could influence their own design thinking. Students indicated that they felt that they benefited from the physical interaction with the ancient and historic sites, and that actual interface with the spaces assisted in their comprehension of the subject matter, was interesting, and enjoyable.

References (APA)
## Task Descriptions

**Tentative Project Plan / Schedule**

(this schedule is subject to change based on availability, times etc.)

Part 1  Water: Source of All Life. Sourcing, delivery, use (drink and energy), reuse, return. (all water / aqueducts @ Forum, etc.)

Part II  Adaptive Reuse & Sustainable Materials (Pantheon, removal of exteriors ancient buildings to ornament churches (Church visits. St. Clemente pagan temple to catholic church St. Peter’s construction)

Part III: Disposal: Waste removal: To be or not to be: Disposal of Trash: Necropolis, catacombs, shard hill ... McDonalds here and there and EATaly or other local supermarket.


## Date / Week

<table>
<thead>
<tr>
<th>Date / Week</th>
<th>Task Descriptions</th>
</tr>
</thead>
</table>
| Week 1      | **DISCOVER**  
**Water Efficiency and Management**  
**Global Connections** |

### DISCOVER

**Water Efficiency and Management**

**Global Connections**

<table>
<thead>
<tr>
<th>Monday: June 6</th>
<th>Overview of Course</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exercises:</strong></td>
<td></td>
</tr>
<tr>
<td>Discuss <strong>Discover, Investigate, Evaluate</strong> Exercise</td>
<td></td>
</tr>
<tr>
<td>Global Issues Trivia</td>
<td></td>
</tr>
<tr>
<td>Making Global Connections</td>
<td></td>
</tr>
<tr>
<td>Image of the City Sustainable Scavenger Hunt</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Class: 8:30-12</th>
<th>Site:</th>
</tr>
</thead>
</table>
| Aqueduct park (bus passes needed)  
Trevi Fountain  | Trevi Fountain  |
| Afternoon walking tour with entire student group  |  |

## Tools

<table>
<thead>
<tr>
<th>Tools</th>
<th>Sketching and Photo Journals; Observations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Online Platform Wiki</td>
</tr>
<tr>
<td></td>
<td>Computer Skype, Skype recording</td>
</tr>
<tr>
<td></td>
<td>PowerPoint</td>
</tr>
</tbody>
</table>
Aqua Antica: Water throughout the Ages Assignment

Tuesday, June 7:
Class: 8:30-12
Walking Tour
Site: The Cloaca Maxima, Roman baths, Colosseum
Discuss Exercises:
- Is it Sustainable?
- Yes and No: Observe 5 yes and No’s for Sustainability

BBC NEWS | Science & Environment | Waste around the world
www.bbc.co.uk/2/hi/7746001.stm
Throw away Britain. Pay-to-throw ... Many countries now operate pay-as-you-throw systems, but there are even different approaches within that.
- Compare and Contrast Local Areas in Italy
- From Issue to Opportunity: It’s All Connected

Wednesday, June 8:
Field research Assignment for Aqueduct Park (background information made on trips to Tivoli, Orvieto Trip and Cave Tour and Ostia Antiqua and previous few days’ site visits.)
- Complete German American team projects
- Summary, notes, PowerPoints, post to Wiki
- Complete Compare and Contrast
- Complete Scavenger Hunt
- Complete Yes and No Exercise

Thursday, June 9:
- Complete German American Team projects:
  Final project preparation for Sustainable Goals and Practices

Friday, June 10:
Work Day

Assigned Readings for following week:
EcoDesign Basics on Cradle to Grave vs. Cradle to Cradle
http://www.greenprophet.com/2008/12/cradle-grave/
The Wisdom of Time

### INVESTIGATE
Sustainable Design

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30-9:30</td>
<td>Opening of the 1st Virtual Conference on Sustainable Goals and Practices</td>
</tr>
<tr>
<td>9:30-10:00</td>
<td>International Team 1: Pollution Prevention</td>
</tr>
<tr>
<td>10:00-10:15</td>
<td>International Team 2: Sustainable Marketing</td>
</tr>
<tr>
<td>10:15-10:25</td>
<td>International Team 3: Sustainable Design</td>
</tr>
<tr>
<td>10:30-10:40</td>
<td>Break</td>
</tr>
<tr>
<td>10:45-10:55</td>
<td>International Team 4: Product Marketing</td>
</tr>
<tr>
<td>10:55-11:10</td>
<td>International Team 5: Social Sustainability</td>
</tr>
<tr>
<td>11:15-11:25</td>
<td>Wrap up</td>
</tr>
</tbody>
</table>

**Monday, June 13:**
- Project Work Day

**Tuesday, June 14:**
- Project Work Day

**Wednesday, June 15:**
- **Class:** 8:30-1 Human Sustainability
- Papal Audience

**Thursday, June 16:**
- **Class:** 2PM Guided visit of S. Priscilla Catacombs (guide is provided with entry fee) and a visit to the Capuchin Crypt that morning.

**Friday, June 17:**
- Free day for students

**Assigned Readings this week:**
- Class Handouts and links
  - [http://www.noaa.gov/oceans-coasts](http://www.noaa.gov/oceans-coasts)
  - [http://oceanservice.noaa.gov/podcast/june14/mw126-garbagepatch.html](http://oceanservice.noaa.gov/podcast/june14/mw126-garbagepatch.html)
  - [http://www.businessweek.com/2000/00_23/b3684001.htm](http://www.businessweek.com/2000/00_23/b3684001.htm)
  - [http://www.businessweek.com/2000/00_23/b3684001.htm](http://www.businessweek.com/2000/00_23/b3684001.htm)
### Week 3
**June 20-24 2016**

#### EVALUATE
Adaptive Reuse and Design
Pollution Prevention

<table>
<thead>
<tr>
<th>Day</th>
<th>Class Time</th>
<th>Location</th>
<th>Activity</th>
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<tbody>
<tr>
<td><strong>Monday, June 20:</strong></td>
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<tr>
<td>Class</td>
<td>Walking tour morning</td>
<td></td>
<td>The Vatican Gardens tour reserved for 11am on Monday</td>
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<td>Sustainability of the Vatican</td>
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<td>Vatican City has made huge strides forward in renewable energy, leading the way in commitment to solar power in many ways. In fact, Daily Energy Report highlights the fact that, with the completion of its solar power project, the Vatican is in one way the planet's most environmentally friendly nation.</td>
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<td>Let There Be Solar Panels: 3:00</td>
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<td>Tour of Vatican City Solar array, Pope Paul VI audience chapel, &quot;Nervi Hall,&quot; tour</td>
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<tr>
<td><strong>Tuesday, June 21</strong></td>
<td>8:30-12</td>
<td>Monte Testaccio</td>
<td>Piazza Navona (Fontana dei Fiumi), Palazzo Massimo alle Colonne, Città dell’altra economia</td>
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<tr>
<td>Class</td>
<td>8:30-12</td>
<td>Monte Testaccio</td>
<td>Buy Use Toss? What do I do with that? Exercise</td>
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<td>Piazza Navona</td>
<td>Roman rubbish dump reveals secrets of ancient trading networks; Once an ancient pottery dump, Monte Testaccio is now one of the largest archives of Roman commerce in the world</td>
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<tr>
<td><strong>Wednesday, June 22</strong></td>
<td>8:30-12</td>
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<tr>
<td><strong>Thursday, June 23</strong></td>
<td>8:30-12</td>
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Class: 8:30-12
San Clemente: Adaptive Reuse

Final Presentations
Friday, June 24

Free day for students

Assigned Links and Readings this week:
Article by NOAH http://www.noaa.gov/what-marine-debris
http://www.noaa.gov/oceans-coasts

Discussion Topics:
Sharing Abundance
“Design is the First Signal of Human Intention”
What is our Intention as a Species?
What is our Plan? No Species Left Behind?
What is our Infinite Game?
Are We Creating Gas Chambers?
Are we Creating a Giant Toilet?
Competition as a Way of Cooperating
Survival of the Fittest: How do we Fit Together?
What Do We Want to Grow?
Is the Air and Light in Italy Better?
The Wisdom of Time
http://www.slowfood.com/
http://www.campagnaamica.it/rete/Pagine/mercati.aspx
http://www.eataly.net/it_en/who-we-are/about-eataly
http://www.cittadellaltraeconomia.org/

Additional References


Final Class Presentations to Students and Faculty:
Hound Ears Club: Celebrating 50 Years of Contributions to the High Country

Jeanne Mercer-Ballard, Appalachian State University
Dianna Cameron, Appalachian State University

Narrative
Hound Ears Club: Celebrating 50 years of Contributions to the High Country is an exhibit designed, curated and installed at a regional art and history museum by a professor and a student. One of the designers was researching an architect whose work was prominent at the Hound Ears community when the General Manager asked if she would be interested in designing the exhibit. She then solicited the help of others at her University, including the arts management program, which resulted in the involvement of a student to help design the exhibit. The student is now the Director of exhibitions and collections for the museum where the exhibit was held. The designers decided that they wanted to make sure that those who experienced the exhibit would get a feel for the gated community that it represents, even if they had never visited. In order to accomplish this, three major features of the community were identified: views, overlooks and recreation. These features were incorporated into the exhibit with large focal point murals of significant views within the community including a mural of the clubhouse, a replica raised deck using details from one of the community's prominent architect's deck designs which created a "view" to a golf course photo mural, and the inclusion of a putting green. The first photo mural provided the entry focal point and backdrop for the exhibit signage. This mural focused on the clubhouse building which is the heart of the community. The plan of the exhibit included four areas of organization: History and Introduction, Social/Club Colony Life, Recreation, and Architecture. This helped to lead visitors through an organized exhibit of curated materials with a circulation plan that was efficient for both a large private reception and small tour groups. The History and Introduction area included the clubhouse photo mural and displayed artifacts that were important to the Hound Ears community, such as the dog sculpture. Many informative panels gave an introduction and history of the community. Additionally, a small monitor was incorporated on the left side of the wall as a transition to the Recreation area. The monitor played a video of the rock climbing competition that is held annually at Hound Ears. The Recreation area contained many images of the golf course, tennis, the swimming pool, skiing, and artifacts, such as old sports equipment from golfing, tennis, and skiing. An interactive putting green allowed activity in the exhibit and some friendly competition for visitors. The Social/Club Colony Life area contained many images from social events and philanthropic efforts, some of these in their original scrapbooks. Gowns and artifacts from the sixties and seventies were displayed in the glass display cases. Newsletters and other published artifacts were also displayed. The Place/Residence/Architecture area contained several features. The most prominent feature was the replica of a deck section using details from one of the residences. Decks are a feature of almost every residence and create unique views in this mountain landscape. Other features included a carved door from one of the residences, analysis of the architectural features of the community, and two vitrines. One vitrine included a display of carvings and carving tools of a resident who created many unique carved doors and hound carvings. The other vitrine included information and tools from the architect who designed the clubhouse and many of the residences in the community. The exhibit successfully provides visitors with the "feel" of the Hound Ears community, celebrates its first fifty years, and manages circulation for both large and small groups.
HOUSD
EARNS CLUB:
Celebrating
50 Years of
Contributions
to the High
Country
HOUND EARS CLUB: Celebrating 50 Years of Contributions to the High Country

Existing gallery

History and Introduction

Large clubhouse photo mural as viewed from entry.

SCHEMATIC PLAN

2016 IDEC South Regional Conference | Spaces in Harmony Murfreesboro, TN
Large golf course photo mural focal point as viewed from interactive putting green.

Recreation

Architectural research analysis panels and posters; an original carved door and vitrines of artifacts from an artist/carerer and prominent architect who designed the clubhouse and many residences.

Place/Residence/Architecture
Large golf course photo mural focal point as viewed from replica deck.

HOUND EARS CLUB: Celebrating 50 Years of Contributions to the High Country

Place/Residence/Architecture

Architecture: Details and Craftsmanship
Legion Brewing: A Friendly Interior

Jeanne Mercer-Ballard, Appalachian State University

Narrative

Legion Brewing’s motto is “Friends and Beer” and at the first meeting, the client requested a friendly interior. He wanted the interior to be warm, welcoming, laid back, inviting, and not fussy. He also wished it to be environmentally-friendly and desired the use of honest, solid, reclaimed and salvage materials. He challenged the designer to use several 2x10s, steel “I” beams, casework (for holding instruments and sheet music) and signage which were on site from the building’s former use, an instrument and music store named Brodt Music. An old piano was placed in the back corner and “friends” can make themselves “at home” and plunk away. Several Brodt music signs and letters are also reused. The concept for the interior is “honesty” thus using solid, exposed materials as often as possible. Another challenge on the project was that the client is a contractor, which had pros and cons, but he was very open to new ideas. He questioned every design decision and often revised the design during construction as you can see in some of the final images. The Taproom interior also pays homage to the building’s past use as the reclaimed pallet wood ceiling is an abstracted piano keyboard and the vertical details of the half-walls and screens also mimic the keyboard. One of the biggest challenges in the space was the 9'-2” existing ceiling height from the concrete floor slab to the concrete ceiling in the Taproom space. The designer detailed a ceiling that would warm the space, hide low profile LED downlights and conduit while maximizing the height. The bar top used end grain reclaimed wood, the die is reclaimed wood, and the bar footrest is a repurposed “I” beam. Tables and booths are also constructed from reclaimed and salvage wood and the seating is a variety of used chairs from salvage stores. Existing instrument and sheet music cases were repainted and used in the Taproom as storage and sales shelving. On the cases are displayed pickled goods for sale and many board games for the “friends” to play. Even the restrooms used reclaimed materials as the walls were partially tiled with old toilet tank lids adding a bit of fun to the interior. Toilet partitions were designed with reclaimed wood. All new light fixtures are LED with a warm color temperature making the existing concrete floored space feel more comfortable. The existing floor was originally to be stained a warmer color, but was cut due to budget although the client hopes to stain the floor in the future. Existing “Brodt Music” signage was refurbished and reused including a nineteen-forties neon sign on the roof. In the Brewery, the existing wood barrel vault ceiling was exposed and provides character for the space. From the Taproom, you look down into the brewery space and the warm tile pattern created for this clean space. The reclaimed, repurposed, reused, honest materials, and lighting combine to create a warm, inviting, friendly atmosphere for the friends.
LEGION BREWING
Drawings showing reuse of existing 2x10’s and pallets for ceiling and millwork.
TAPROOM BEFORE

TAPROOM BEFORE

LEGION
BREWING

TAPROOM BAR

EAST BARELAVATION

D-2: 3/8"=1'-0"

BAR SECTION DETAIL 7'-0"

BAR SECTION DETAIL 8'-0"
TAPROOM BACK BAR
TAPROOM DINING AND BOOTHs
RESTROOMS
FINISHES AND MATERIALS

RECLAIMED AND SALVAGE MATERIALS INCLUDE:

- LUMBER
- PALLETTS
- CASES
- “I” BEAMS
- TOILET TANK LIDS
- CHAIRS
- SIGNAGE
- AND MORE
All LED sources with warm color temperature

LIGHTING

LIGHTING LEGEND

A - LED SURFACE MOUNTED DOWNLIGHT
B - LED SURFACE MOUNTED ENTRY LIGHT
C - CUSTOM "INSTRUMENT" PENDANT FIXTURE
D - CUSTOM "INSTRUMENT" WALL SCENES
E - CUSTOM "TAP" WALL SCENES
F - EXISTING LIGHTING SYSTEM
G - LED LINEAR STRIP LIGHT (4544, 1-36V)

NOTES:
- ALL "TAP" WALL SCENES LIGHTED TO A GENERAL CONTROL PANEL WITH THE CONTROL LOOP SHOWN.
- NOTE ALL LED DOWNLIGHTS ON IMMEDIATELY.

LEGION BREWING
Projection Mapping in IARc

Emily Miller, The University of North Carolina at Greensboro

Narrative
This project is a circulation mapping project combined with projection mapping. Circulation mapping is widely used throughout the interior design field to understand how the circulation patterns occur throughout a particular space. Projection mapping (also known as video mapping or spatial augmented reality) is a projection technology used to turn objects into a display surface for video projection. This type of technology is becoming increasingly popular and is used by large companies such as IKEA and Nike. I completed this project in my advanced digital design course. I created the project as part of the introduction to my thesis in exploring circulation patterns, in applying the technology of projection mapping to this concept in an attempt to better display circulation patterns as a designer. In order to projection map, there must be a surface that is projected onto. In this case, I observed a busier part of the studio space in our Interior Architecture department over a week long period. I used the floor plan of that space to create my projected object. Due to angled surfaces better displaying projects as opposed to flat surfaces; I used the tables, desks, walls, and stairs as varied heights of triangles. My first step was quickly hand drawing the space and mapping the circulation of students, facility, and visitors of the environment during the observation period. The next step was using the program, Rhino 5, to recreate the studio environment as a three dimensional digital object. From this I was able to convert the file to be used on the CNC machine. The studio environment was milled on the CNC from a large piece of white foam. When the CNC machine was finished milling, the surface was sanded to have a smooth finish, cleaned, and mounted to be hung on the wall. The last step was to translate the circulation patterns onto the surface. I used Photoshop to show where areas were more populated or where students seemed to walk to most often during each observation period. The circulation is coded by color for each day of observations. The final step was to use the program, Adobe After Effects, to create a video that could be projected onto my CNC milled studio environment. As a final product, people are able to understand how people are circulating through this particular area of the building through the changing of colored triangles and lines. The triangles that are filled represent the busiest areas of the environment at the specific time observed and the lines represent the students and faculty circulating at the time of observation.
circulation mapping in iarc

The concept of this project is to map the interaction among users of the building with their environment through circulation patterns. Projection mapping will convey the users through the specific community spaces or personal spaces.
Dwelling in 165 sq feet: The process of designing a tiny house on wheels

Alana Pulay, Oklahoma State University

Narrative
The Tiny House on Wheels, a mobile living structure under 200 square feet, concept is quickly becoming more mainstream with an increase in cost of living and purchasing land, a decrease in access to open space, awareness of energy conservation and living debt free is a goal of many. This is a personal documentation of the process of design and build a tiny house on wheels. As an interior designer, the process of designing is intriguing, especially when constrained by a small footprint that must be road legal yet include space to accommodate hobbies, be energy efficient, and adhere to a budget. Budget was of extreme importance for this project since funding cannot be attained for tiny houses through traditional formats such as a mortgage or RV loan as this type of construction does not fall into any certain housing category. The design process of this tiny house started by examining previous floorplans by both popular tiny house builders as well as Recreational Vehicles (RV’s). After inventorying personal possessions and itemizing equipment for hobbies, floorplans were developed for an 18’ trailer, 22’ trailer and 24’ trailer not knowing building cost (Figure 1). The plan for a 24’ trailer was selected after getting cost estimates (Figure 2). The floorplan was designed based upon the occupant’s lifestyle and the desire to not have any dual purpose furniture pieces. A “garage” was designed to accommodate large scale items used for personal hobbies such as bicycling, skiing, backpacking and other various other items that, due to their cleanability, would not be desirable in one’s living area. Stairs were also needed to accommodate not only the occupant’s comfort but also an aging cat. Due to dietary and personal enjoyment, a fully functioning kitchen was designed around smaller size appliances that require less energy than their traditional counterparts since future plans for the structure include going off grid. Due to the nature of this type of building structure that needs to withstand road travel a contractor specializing in tiny house construction was found, after numerous failed attempts, which was willing to build according to pre-designed plans. I discovered through this process that most tiny house builders are design-building contractors and do not use AutoCAD. Instead they use other lesser known computer drafting programs, thus sharing construction documents and working drawings was a difficult process. Construction started on December 12, 2015. (Figure 3). The construction process was typical in which items were backordered or delivered damaged, which was a dilemma when working on a timeline. To make the deadline, the builder took the liberty to create some items on his own accord, thus the finished product isn’t to specifications. The project was completed and delivered on January 30, 2016 in which the owner took occupancy immediately (Figures 4, 5, & 6).
Appendix

Figure 1: Multiple floorplans and elevations of various ideas

Figure 2: Final Floorplan
Figure 3: Tiny House Framing During Construction

Figure 4: Completed Front of Tiny House
Figure 5: Tiny House Kitchen (photo credit of builder)

Figure 6: Tiny House Interior (photo credit of builder)
Lucas Design/Build

Matthew Wagner, Virginia Tech

Narrative
Lucas Design/Build is a personal project that has been uniquely influenced by my experiences from teaching interior design. The project was initially intended to be a simple update to the original kitchen of a 1964 brick ranch style house. From there, the project quietly evolved from a simple kitchen redo to an entirely new house. The two courses I teach are 3rd year Interior Design Studio and Construction Documents for Interior Design. Construction methods and detailing have always been a priority for consideration in both of my courses. My experience in practice prior to teaching interior design helped lay a fundamental baseline for my understanding and position as a designer. My recent experiences with Lucas Design/Build have allowed me to think about design differently; the hands-on process requested new approaches to creative problem solving and learning. I found myself uniquely positioned during this project as I regularly shifted modes from design educator to designer and maker. The balance of studio/lecture thinking and design/build thinking became an unexpected catalyst for new avenues of thought. Since Lucas Design/Build began, I have noticed an increased demonstration of “buildable” designs within my academic studio. Students are taking initiative by methodically designing details to further develop their understanding of design, as well as diagramming structural components and material assemblies. I attribute my recent design/build experience to this; I also attribute the questions and research my students’ have developed to the way I think about my own work. The Lucas Design/Build project was a renovation which included the consideration of existing conditions, complete interior demolition, interior layout, materials research and finishes, solar orientation, air flows, indoor air quality, mechanical systems, lighting, acoustic control, maintenance, and long-term durability. In this presentation I will highlight and share specific examples of the Lucas Design/Build project as well as specific examples of student work; all which have provided various levels of design influence and design thinking.
NEW // KITCHEN AREA

KITCHEN ELEVATIONS
ABSTRACTS

PANEL DISCUSSIONS
Harmonizing the work experience: Regional Approaches to addressing Work Experience

Author: Amanda Gale, University of North Carolina at Greensboro
Panelists: Stephanie Sickler, University of Alabama
         Shari Park-Gates, Auburn University
         Doug Seidler, Marymount University
         Victoria Canady, University of North Carolina at Greensboro

Abstract
It is our responsibility, as educators, to prepare students to enter the field with the necessary education to succeed. Not all education takes place within the classroom. Often it is the internship, a form of experiential learning or practice-based education that most substantially impacts a student’s formal education and professional development (Black, 2000). The purpose of this panel is to facilitate an exchange of information about harmonizing students’ work experiences. It is hoped that the discourse from this panel will support the study’s initiative to deepen the level of understanding of the role and impact of both formal internships and other work experience in our region. The internship is more than educational practice. It is purposeful professional experience within an academic framework. Internships can be beneficial to the program as well as to the students. Although work experience is not required by CIDA, according to the 2017 CIDA standards, internships are listed as a component that will add to “the curriculum, teaching methods, learning experiences, and opportunities made available to students,” (CIDA, 2016, p. II-11). There are 13 (4-16) standards, in which, internships can be utilized (CIDA, 2016). According to DesignIntelligence, (2015), 52.7% of respondents said that is very important that a new graduate has previous work experience. Over the last four years, DesignIntelligence’s surveys have listed prior work experience as one of the top three most important factors for entry level designers entering the workplace (DesignIntelligence, 2015, 2014, 2013, 2012). This study seeks to determine to what end programs in our region are addressing this important educational component while balancing work experiences. To accomplish this task, a review of curriculum requirements of the 44 CIDA accredited programs in the South region was conducted. Findings showed that every program offered at least an elective course, while the overwhelming majority (73%) required students to achieve work experience prior to graduation. The course requirements varied from credit hours, timing, and number of hours of work experience. The number of credits ranged from 0-8 credits, with three being the most common. The required number of hours ranged from 120-400 hours of work experience. The courses were offered beginning in the summer after the second year to a culmination course after the spring of the fourth year. This panel will report the detailed findings and explore current methods for integrating work experience at various institutions. The members on this panel, representing four CIDA-accredited programs throughout the South region, will share their experiences while exploring the impact of internships. Each panel member provides a unique perspective based upon his or her experience(s) as a student, professional practices teacher, internship coordinator, and Department Head. Questions to be discussed with the panel and audience include: · What are the challenges of requiring an internship as part of the curriculum? · What are the course requirements (hours, credits, supervisor credentials) for work experience? · What support is provided in preparation and placement? · What evidence / deliverables are required as part of the work experience? · What value does work experience provide?
References (APA)
“A” is for Advocacy: Educators Making the Grade

Author: Dana Moody, University of Tennessee at Chattanooga
Panelists: Jessica Etheredge, University of Tennessee at Chattanooga
Catherine Kendall, University of Tennessee at Chattanooga
Tonya Miller, University of Tennessee at Chattanooga
Beth Miller University of Tennessee at Chattanooga

Abstract
We’ve all been there before. Someone asks us “What do you do?” We say “Interior Design.” and, like clockwork, the typical response is “Interior Design. That sounds fun! You should come over to my house.” Just once I want someone to respond with “Interior Design. That is very interesting! I can’t imagine what the world would be like if people like you weren’t around to ensure the safety of the public and productivity of businesses.” But alas, the fact is, the public does not know what a professional interior designer does beyond decorating and does not associate interior designers with the minimum professional competencies needed to protect the health, safety, and welfare of the public (Moody, 2012). The public’s perception of Interior Design is largely based on media images that make little to no distinction between someone with professional qualifications and someone armed only with good taste (Moody, Petty, & Giglio, 2015). To reinforce the occupational stereotype, most design media focuses on the aesthetic part of interior design, failing to recognize the value that the design gives to the end-user (White, 2009). To change perceptions, strategies must be created and implemented to educate the public about interior designers’ contributions to protect the health, safety, and welfare of the public (Moody, et al., 2015). Unfortunately, formed perceptions of a profession do not change quickly, and may take decades to evolve (Shapiro & Jacobs, 2011). Marshall-Baker (2004) states that interior designers will not achieve professional status until others perceive their work to be of value to society. For a service to be perceived as valued, it must have an impact on the general good of society and fulfill needs that relate specifically to the health, safety and welfare of the public (Marshall-Baker, 2004). As interior design educators, we have an opportunity to play a significant role in changing the public’s perception. As we educate our students, we can train them to be advocates for the interior design profession. This starts by teaching them to communicate the value of their designs, how they improve quality of life, and how they protect the user, not only in their project presentations, but in day to day conversations. Creating interior design professionals who can communicate the impact of what they do in a positive way is like creating an army of advocates for the profession. Proven strategies used by other professions should be considered as we teach our students to communicate using a language of advocacy. Research identifies several forms of influence used to successfully change public perceptions of a profession. These include: (1) Priming and framing: when communicating to someone about an occupation, one should use stories that are easy to understand and that the person can relate to, (2) Online information processing: one should be sure that the information can be quickly and easily verified online, (3) Perceptions of risk: one should always stress the potential risk versus what there is to gain, and (4) The effects of emotions: one should avoid giving out dry facts...instead one should connect the information to the person’s emotions (Moody, et al., 2015; Shapiro & Jacobs, 2011). This panel is designed for interior design educators interested in changing the public’s perception of interior design. It will be made up of leaders in interior design education with proven records of advocacy. Each member will give guidance as to how interior design educators can build strategies to create strong advocates of their graduates. The goal is to provide successful examples that can be incorporated into any interior design curriculum.

References (APA)
Marshall-Baker, A. (2004). A new paradigm: Getting the public to value interior design may require a shift in the way we, as both human beings and interior designers, view our...

