MAKING COMMUNITY

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Scholarship of Teaching & Learning - Teaching & Pedagogy

Midwest Region
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Where Making and Emotion Meet in Embedded Memories

Students rely on their computer to create their designs, instead of their heart, their hands and their embedded memories, often referred to their “gut feelings”. People are re-discovering craft and making as new, providing a tangible connection to the items and spaces we find memorable and human -centered. Emotional Design, as defined by Don Norman (2004) connects the visceral, the behavioral and the reflective as we interact with any design. “Emotions are inseparable from and a necessary part of cognition” Much of this is unconscious, and often connected to a long-lost memory. We crave an aesthetic that moves us and provides comfort. Cognitive scientists understand that emotion is a necessary part of life; emotions are managed by neurochemicals, that modify perception, decision making and behavior. “Integrated Embedded memory is any non-stand-alone memory. It is an integrated on-chip memory that supports the logic core to accomplish intended functions” (Integrated Circuit Engineering, n.d.) From this simple idea, that memory does not stand alone; that it is indeed connected to all other human attributes, comes an assignment that explores how a student brings their past to the future and embraces emotions as an important aspect in their making. The concept of using the deep personal memories to encourage a creative product was employed. In one course, the students engaged in the process of tapping into those emotions, for advocacy of the future, the profession, the community and ultimately for themselves. The students in this class was a blend of undergraduate and graduate, each bringing their own unique view to their projects. Through the process of memory explorations, each student discussed some very buried memories and emotions. With each tear shed, their peers gained empathy to their individual stories and recognized how the final manifestations of their past provided insight into their current creative selves. In the second class, an international journey, new memories were forthcoming to explore. Students soaked up a new culture and this impacted their outlook on their own futures. The assignment was designed to respect their past while embracing their future. A simple question was posed to them- What tangible item would they create that celebrates the moment they are in now, as seen from their 50- year old self? Students in the first class created a visual representation of their lives showing where they have been and where they intend on going; with prototypes made from crude materials, brought to the class for feedback. In the second class, the students used photography to journal their trip and was given a yard of imperfect raw silk to fashion into a product that celebrates the wabi-sabi theory. Both classes displayed their work and memories in gallery shows; students came with their hearts on their sleeves, prepared to lay bare their intimate memories in order to move forward to the future. In the process, they gained empathy for one another, they proved to themselves how they can make their own path ahead a positive one and a happy one.

References:


Scholarship of Design Research – Technology

Midwest Region
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It’s Not a Doll House! Use of 3-D Printing in Professional Interior Design Models

As the design world continues to soldier through all the software and technology that is available to them (Dyar & Huber, 2015) where does 3-D printing fit into the picture? Dr. Rania Mosaad Saad (2016) states that “Non-industrial use of the 3D printing in interior design and furniture manufacturing can be stated as one of the latest innovative development.” With maker spaces popping up in communities and university libraries for the hobbyist and the engineering student what role does it play if any for the design industry. The architecture and construction industry is seeing everything from 3-printed concrete building materials to metal extruded façade designs (Hongxi, Ming, Haiyan & YeChan, 2018). In interior design new fixtures featured in retail stores are 3-printed (Archipreneur, 2018). Aside from furniture and interior materials what role could 3-D printing play in visual communication to the end users. The architectural field has used the 3-D printing to create scaled models that replace the white foam board and illustration boards of the past (Leach, 2017). Most often the model making is sourced out to 3-D printing studios and the cost is passed onto the client. However, what is the appropriate use for interior design? Is there a clientele for 3-D printed interior design scaled models? The author began to investigate the use of 3-D printing in interior design through a joint adventure with an entrepreneur who was moving into a new studio space for his 3-D printing studio and open source classroom. The entrepreneur sought design services for the new space. In return for space planning services, a model was developed utilizing both traditional model building materials with new techniques and technology including 3-D printing (cost covered by entrepreneur). The author investigated the use of prototyping utilizing both traditional materials with a CNC machine, 3-printing with thermoplastic and laser etching. The mix use of traditional and new model building materials resulted in a strong visual communication of the proposed final design however it was not durable (figure 1). The desire to mix media and methods in this prototype was create a degree of professionalism that 3-D printing in all plastic cannot provide. The pilot study prototype proved to be a spring board to a request made by University Housing at the author’s institution to develop 3-D models to use for showing potential students a variety of dorm layouts and how the provided furniture can be reconfigured to meet their needs. The 3-D models had to be durable and scaled at a useable size for the tour guides to use and for students to rearrange the furniture around in the model. With a small team of students and a grant from University Housing, the author worked with the entrepreneur and his studio to produce three 1” = 1’ scale models. The models were designed and constructed based on the lessons learned from the prototype. The result was a more durable model that required fewer materials and machines and more software to get the desired durable result with a much longer life cycle and less waste (figure 2). Initial qualitative data will be collected after 3-5 months of use by University Housing staff and tour guides. The model building process
including software and materials will be presented along with initial results from interviews conducted with University Housing staff and entering freshman students.

References:


Scholarship of Teaching & Learning - Teaching & Pedagogy

Midwest Region
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Advancing Healthcare Design Pedagogy: A Comparison of Two Healthcare Design Studios

Diverse teams comprised of researchers, physicians, hospital administrators, and designers are increasingly seeking evidence-based design solutions in order to promote optimal results in healthcare facilities. Having a well-designed physical environment has become vital to delivering quality care in the healthcare industry and to satisfying healthcare consumers. In response to the growing demand for well-designed healthcare spaces grounded in evidence, the healthcare/healing environment is quickly becoming a primary sub-specialty of interior design and has grown tremendously over the last two decades (Shepley & Danko, 2017). The demand for interior designers who are passionate about healthcare design, understand how to conduct and interpret research, and can demonstrate innovative problem-solving skills has prompted academic institutions to integrate components related to healthcare design into their programs or offer courses which allow students to gain experience in this area of design. This presentation will focus on two case studies reviewing healthcare design projects completed by college students enrolled in CIDA-accredited Interior Design Programs at two major universities in the United States. Students in both programs were required to participate in a national healthcare design competition as part of the annual upper level studio project. Each studio required students to employ the evidence-based design process (Center for Health Design, 2010), using research to inform design decisions for understanding the challenges in ambulatory planning and design in today’s rapidly evolving healthcare environment. Despite having many similarities in educational goals, the two faculty members took divergent teaching approaches with regard to incorporating evidence-based design in the envelope of the class: one being more prescriptive and the other more open in
presenting the design problem and parameters. The presenters will discuss how student work from each studio demonstrates methods for gathering credible evidence through precedent studies, case studies, observations, and peer-reviewed literature to meet student learning expectations of the Council of Interior Design Accreditation (CIDA)’s 2018 Professional Standards. This presentation will analyze the success of the evidence-based design process implemented in each course through evaluations of student work and will discuss the benefits, limitations and constraints of participating in a national competition. Insight into issues of educational content, activities, and pedagogy learned from teaching healthcare studios through the eyes of the educators will additionally be shared. Outcomes from this comparative case study revealed that designing healthcare environments provides interior design students with a unique set of opportunities and constraints that are inherently different from many other types of facilities. Tackling this type of complex project while in school allows students to develop specialized knowledge and critical thinking skills that may assist them in future job searches and positively impact their career trajectory. Outcomes from student evaluations and studio comparisons revealed that participation in the competition presented a number of opportunities and challenges. This presentation will provide the opportunity to engage in a dialogue between the presenters and audience members who are interested in design education focused on the built environment, with particular regard to health and healthcare facility design.

References:


Scholarship of Teaching & Learning - Design Practice & Process

Midwest Region
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Cross-class Curricular and Co-curricular Interactivity to Foster Community

Students entering college today bring digital experience through social networking, texting, and a “can do” attitude toward technology. As offspring of Baby Boomers, children born in the last two decades of the twentieth century have known relative peace and prosperity around the world until the more recent emergence of global conflict and terrorism (Howe & Strauss, 2000; How & Strauss, 2003). The confident and “me” centered Millennial maintains a startlingly individualistic attitude in the physical realm but readily join others through social media platforms. They challenge the status quo and those in authority as they embrace diversity and equality. These young people considered “digital natives” due to experiences with pervasive technology, also value rich, interpersonal experiences, and handmade objects (Prensky, 2001). They have been tightly
scheduled and encouraged to participate in abundant scholastic and extracurricular activities and thus have redefined the challenges and advantages of multitasking, bringing with them hovering, helicopter parents (Seppannen & Gualtieri, 2012). However, partly due to habits reinforced by technological use, they also have short attention spans. They learned in the era of “no child left behind” and as a result often lack critical thinking, writing, and other skills valued by older generations of faculty members. In adopting and adapting signature pedagogies that address the orientations and needs of current student, educators must learn ways to harness not only online approaches to learning but, as revealed in this presentation on design practice and process, a strategy for reaching digital natives by developing community. To accomplish the necessary curricular enhancement, program faculty collaborated with a wide range of partners to learn what might be required OUTSIDE the curriculum to best synthesize course information and put it into practice. The faculty also hosted a series of workshops to leverage collective resources within the institution, including development of explicit learning outcomes to shape both curricular and co-curricular efforts. Faculty tapped into additional resources and partners across campus to help with content in the co-curriculum, address student success, and other factors that result in high retention and graduate rates. All partners and collaborators helped facilitate the changes required to transform the co-curriculum as the faculty retooled and updated the curriculum. Within this broader framework of pedagogical change, faculty structured a series of explicit co-curricular offerings – community days, service opportunities, sharing sessions, and workshops – to frame the importance of learning through community. As a faculty, we posit these co-curricular moments enrich learning that occurs in class, especially when students connect to local and global communities as they explore ideas and learn about design in lecture, seminar, and studio. In this presentation, I will outline the co-curricular strategies adopted by the faculty, some of the successes and challenges inherent in the model, and the outcomes affecting students and faculty through a review of surveys gathered over a three-year period. In reflecting on and sharing this information, I hope to foster a conversation among session attendees to amass additional ideas and best practices that can be explored.

References:


Scholarship of Teaching & Learning - History & Theory

Midwest Region
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Connecting the Universal to the Local: History-Theory Case Studies as Community Builders

As new students encounter the objects, spaces, buildings, and places of the past in a design history/theory course, they learn from a wide range of source materials as they construct their own tapestry of understanding the past. As novice designers, these students draw lessons about design from time-tested models and admire great designers, often experimenting with studio projects “in the manner of” designers they study in the history classroom. The case study approach helps students to bolster their knowledge base, to focus their studies, and to ground their experiences in the realities of a built structure from the past. Based on both Beaux Arts and Bauhaus traditions for exploring the past, students undertake their studies with a goal of generating skills useful in the workforce, not history for history sake, but realized processes for analyzing buildings and generating practical visual, written, and oral products to support design practice (Boucharec, 2006; Drexler, 1977; Droste, 2006). From either tradition, students tend to focus on the building scale without dwelling in the details, a level of study that marks a distinction for the profession of interior design. In a typical history-theory classroom with a lack of specific content pertinent to the interior, the high-style architectural sites of the west present only one way of understanding the built environment. And this broad-brush approach does not necessarily reach aspiring designers who enter college as students in digital age and encounter a lecture-centered learning environment that harkens back to the nineteenth century if not before, with a “sage on the stage” at the center of the experience. In adopting more active and experiential approaches to teaching and learning history and theory to become a “guide on the side” (King, 1993), the faculty of our school have experimented with alternative methods to meet the needs of increasingly unique twenty-first century students who desire something more than an approach that assumes all students sit as homogenous empty vessels awaiting transfer of knowledge from a singular expert (Miller, Valle & Engle, 2014). In this scholarship of teaching and learning presentation, I will outline the case study assignment, discuss some of the challenges and opportunities that arose over the roll out of the assignment over the course of three years, and review some of the outcomes in tangible form to demonstrate the promise of this approach. I will also share the results of exit surveys from the course over a three-year period as well as data drawn from small group interviews centering around the case study assignment and the various modes of learning therein. I will discuss the implications for fostering the development of community within the course structure, the importance of introducing local sites to students as a way to test their learning about case study buildings further afield, and the outcomes for the program, packaged in a form to share with assessors who will evaluate the program for CIDA accreditation.

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Scholarship of Teaching & Learning - Design Practice & Process

Midwest Region

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Balance in Meeting Educational Goals and Community Goals through Engaged Projects: Reciprocity in a Second Year Design Studio

According to Boyer (1996), "the search for answers to our most pressing social, civic, economic, and moral problems" can be accomplished through community engaged scholarship. As such, community engaged learning experiences can provide opportunities for students to participate as citizens in their communities and allow them to practice design thinking and application to current issues. Community engaged learning experiences should seamlessly combine academic learning, community engagement, and critical reflection on experiences (Ash and Clayton, 2009).

Community engaged learning experiences, or service-learning, integrate reciprocity as a core tenet of practice. This understanding of reciprocity demands that all parties involved in community engaged learning experiences receive benefits from the engagement. Furco (1996) posits that, in service learning, reciprocity is not static, but benefits can move along the spectrum between community service, toward volunteerism, and field education, toward vocational development and different points during the engagement. Through a community engaged learning experience, students explored ways in which to enrich existing community, bring economic vitality to an underserved area, while remaining sensitive to potential problems of gentrification on residents whose voices might be marginalized. Students investigated the historically diverse uses of an abandoned tobacco warehouse, demographics of the existing community, problems and benefits of gentrification, and applicable environmental theories. Each selected theory was used to rationalize adaptive reuse design solutions for the warehouse. Students engaged in the local community by working closely with a private developer and a community development corporation to generate proposals for adaptive reuse. This engagement required that students explore perspectives different from their own to discover how design can make positive changes or cause long-term problems. As part of the engaged learning experience, we maintained an open dialogue about mutual benefits of engagement with the developer. This included a clear communication about specific learning outcomes that needed to be incorporated as part of the project brief. Because, as instructors, we were very forthright about potential limitations and benefits of working with second year design students, the developer became more concerned about providing a quality educational opportunity than communicating his perspective on the realities of the project. This was an unintended consequence of the project direction. This presentation will review the initial processes to form engaged learning opportunities and incorporate graphics depicting the student generated design solutions including programming notes, schematic design, and design development. Feedback from community members and students will be shared along
with a discussion about reciprocity in community engaged projects.

References:


**Scholarship of Design Research – Sustainability**

Midwest Region
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**A Center for Wellness: An Exploratory Investigation of Student Perceptions**

Wellbeing is becoming more critical on college campuses across the country. This is due in part to the understanding that it contributes to the sense of community, place, and purpose for students, boosting their self-esteem and, potentially, their academic performance (Al-Amari & Al-Khamees, 2015). Therefore, the goal of this study was to examine the Leonard J. Kaplan Center for Wellness, located on the campus of the University of North Carolina Greensboro 1) to determine what wellness meant to student users and 2) assess how wellness was represented within the building. As the promotion of wellbeing has become more critical on college campuses, more research literature has become available on the subject in terms of elements that are proven to promote wellness. In fact, eight elements have been shown from interdisciplinary literature to promote wellbeing in commercial spaces: natural daylight (Fournier, 2010), sense of community (Cicognsni, 2008), access to drinking water (Gonzalez-Gomez, et al. 2013), use of color and materials (Kwallek, 2005), views of nature (Grinde and Patil, 2009), indoor plant-life (Han, 2009), access to healthy food and drink (Hanaa, 2015), and promotion of physical fitness (University of Minnesota, 2007). The convenience sample for this qualitative exploratory study was 72 students. The web-based questionnaire consisted of 36 items within two sections. The first section addressed the importance of eight element while the second section asked participations to identify aspects of the space (through heat mapping) that represent wellbeing. The two sections of this study, questionnaire and heat mapping, led to key findings. The questionnaire section of the study found that students found access to healthy food and drink, physical fitness and exercise equipment, and access to drinking water were the most important. The heat mapping section of the study found that students chose sense of community more so than other elements, and that access to healthy food and drink, as well as daylight were chosen the least, leading to the assumption that being visually prompted with images will provide a different answer than a written questionnaire. This study contributes to future studies pertaining to Wellness Centers in university settings as well as the planning of future Wellness Center facilities. By taking this research, designers and planners of university Wellness Centers can better understand which elements promote wellness and have a positive impact on the wellbeing of student users.
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Scholarship of Design Research - Design Practice & Process

Midwest Region
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History-based programming: A Critical Heritage Approach to Community Design

Relevance / Problem History’s role in design problems requires thinking about more than fact and material. Limiting the knowledge used in the design process to an authorized heritage asserts false parameters that prioritize incomplete past understandings over current-day social, culture, and technical realities (Smith, 2006). Design programming requires critically positioned understanding of a design situation addressing present-day values and the meaning of the past. First-person narratives based in present-day, individual understandings of the past reorients history to critical, user-based descriptions of value. The narrative process engages with history’s long-term obligations, inherent partialities, and emerging ideas in social production while challenging authorized heritage discourses. As a result, design gains social context, relevancy, and resiliency. Context Interiority and preservation design overlap. Interiority includes ways that social community are maintained through design processes and physical spaces. Critical heritage and preservation rely on integrated understandings of history’s relevance to present-day communities. When interiority and preservation intersect, the resulting situational understanding requires a designer to expand the range of issues considered in programming. Further, increased awareness of social context alters what is considered relevant and meaningful in addressing the design problem. A critical approach to interiority, preservation, and design is required to produce design for a diverse society (see Smith, 2006; Smith & Campbell, 2018). Method Two projects explored how a history-based programming process could be part of community-engaged design practices. The separate projects included open-ended interviews, student-led participatory design activities, and contextual historical and archival research. The interviews asked participants to define history,
its use in their daily lives, and the history of the respective community they identified as significant. Students used grounded theory to analyze interview transcripts prior to planning programming and participatory design processes. Participatory processes and background research actively sought to expand the diversity of viewpoints considered. Students completed early phases of work for each project before the projects were shifted to professional firms. Consent was recorded for each participant. Data included researcher observation and student work products. Outcomes The data suggests integration of user-based descriptions of history's value shapes design and programming processes in three ways. First, the addition of otherwise unknown voices more completely describes who the user is. Second, the expanded knowledge forces designers to make a conscious choice in responding to the stated values of multiple others. Third, the use of participatory design processes to inform programming increased the understanding of stakeholders about the diverse and varied viewpoints within the community. The use of critical and individual histories at early stages of the case projects influenced the focus of the design efforts. The clients’ design goals became more inclusive and socially aware. Advancement of design knowledge Critical and individually-based understandings of value and history provide ways to diversify how designers respond to a design problem. Using methodologically sound approaches to collect and analyze present-day information from clients is a staple of design programming (Carmel-Gilfilen & Portillo, 2015; Danko, Meneely, & Portillo, 2006). With the acknowledgement that design requires more diverse, inclusive, and critically aware interaction between designers and users (Travis, 2018), designers have a responsibility to use more critically grounded understandings of clients’ values and goals to diversify design. The use of history-based programming provides one potential tool to achieve this goal.

References:


Enhancing Student's Cognitive and Affective Learning in Design Studios Through Peer Assessment and Cohort Groups

A fourth-year capstone studio focused on unique student projects presents pedagogical challenges and opportunities. With each student focusing on individual interests and goals, the range of facts, conditions, and design objectives are multi-faceted and expansive, creating an assessment challenge for instructors faced with extremely diverse circumstances. To facilitate the efficacy of assessment and quality of the studio learning environment, two faculty members developed a peer assessment process as a core component of the studio learning experience, which will be illustrated through this presentation. The process initially involved creation of cohort groups, each comprised of four to five students whose projects focused on similar project types (education, hospitality, etc.), theories (home, community, etc.), location, or scope. Just as a professional designer turns to team members rather than the team leader for idea generation and feedback, the intent was to encourage students to use their cohort group to inform their own design process. Similarly, occurring the semester prior to graduation and transition to the professional world, a main goal was developing students as generators, not just consumers, of intentional and meaningful critique. The student response was immediately positive and enthusiastic. A survey revealed that peer discussion had greater potential to address issues of assessment, so the cohort groups were formalized throughout the semester with peer-to-peer experiences as a major source of feedback and information. Additional student surveys revealed that the peer assessment and discussion process had a major impact on the individual and collective student experience, beyond cognitive benefits of knowledge acquisition. Formalization of the peer assessment process positively influenced student confidence, excitement, motivation, and attitude. It became obvious that the process was promoting higher forms of thinking, but also generating positive emotional and behavioral aspects of student learning valuable to the educational experience. Review of educational theory and literature reinforced the fact that peer assessment and discussion have multiple benefits in higher education and unique benefits in the interior design studio. The process of peer assessment strongly reinforces higher forms of thinking associated with the cognitive domain of Bloom’s Taxonomy (Bloom et al., 1956; Anderson, Krathwohl, et al., 2001), and it further supports learning across factual, conceptual, and procedural levels of knowledge. It also specifically enhances student design skills and professionalism through the process of analyzing, evaluating, and creating. An equally valuable, and surprising, result of the peer assessment process in the design studio was the level of support and enhancement of the affective learning domain (Krathwohl, et al, 1964) and related taxonomies, such as receiving, responding, and valuing. Students revealed that receiving and providing regular peer feedback was enhancing interest in their own projects and projects of their peers. Students also revealed an increasingly positive attitude about their work, the studio environment, and increased motivation for creating high quality work. Based on this success, the same peer review process involving cohort groups has been implemented in a first-year, first-semester studio with similar results of increasing cognitive knowledge, but also enhanced self-confidence and emotional maturity.
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Scholarship of Teaching & Learning - Globalism & Multiculturalism

East Region
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International Design Collaboration: Building Blocks for a Renewed Global Village

Education Advisory Board, Rochester City Schools, she developed curriculum and student mentoring programs for at-risk youth in interior design focused courses. Owner of HTD Environmentally Responsible Interiors, her professional focus is on standardization of sustainability in the homebuilding industry. Heidi is a CIDA site volunteer and an active member of IIDA and IDEC.

In August 2017, violent protests in Charlottesville VA, brought the topic of radical racism back to the forefront of our national dialogue. Internationally, the 2016 Brexit vote and US elections were driven by dialogues that supported racial, religious and xenophobic fears. The United Nations has stated that xenophobia and racism are increasing globally: “We still live in a world where we witness politicians and leaders using hateful and divisive rhetoric to divide instead of unite societies”1. It is clear that despite the global village depiction, a growing rift exists within our national and international communities. College campuses, microcosms of society at large, are litmus tests for the impacts of these tumultuous political times. On many college campuses racial radicalism and anti-semitism is on the increase putting our communities at risk of further violent outbreaks .2 Can design education become a critical agent in shaping a culturally sensitive global mindset in our student citizens allowing a discourse favorable towards building a global community? Our project investigates how design collaborations through international cyber studio projects in undergraduate programs can nurture values of citizenship within a global community and understanding of our differences. Human dimension serves as the foundation of intercultural dialogues in a collaborative design project requiring students to recognize the needs of the “other”. Students work together to identify similarities and differences in cultural viewpoints, developing a global design perspective resulting in a final collaboratively determined outcome. In May 2016, faculty in Saudi Arabia and the U.S. initiated an annual cyber design charette bringing students from around the globe together. The initial implementation focused on Middle-East/U.S. relations, in following years European and Central American Universities were included. 122 students representing 12 nationalities from sophomore to graduate level have participated in this endeavor to expand global understanding. Intermixed teams of students were assigned a broadly formatted design task on an unfamiliar topic: an intentional barrier to overcome. Left deliberately vague, the program encouraged a variety of interpretations with emphasis on process over product, driving
students to collaboratively develop communication methods, context, content, and outcome. Supporting self-directed learning, teams had to explore means to overcome the given barriers with outcomes respectful to participating cultures. Through the project format and topic, students were compelled to bridge intercultural barriers, and create personal connection, extending beyond traditional design studio collaborations. In-process student interviews and post project surveys supported the evaluation of student experiences. Stereotypes were overcome with a realization that the “other” is not that different from the “self”. “I was concerned about cultural barriers, but I was excited for the opportunity to work with students internationally […] My mind was changed after we first skyped […]. I realized we were not that different and that it would not be that challenging to communicate […].” - student 2016 “... people have different ideas and opinions. And it’s ok that they may be different from my own.” - student 2017 The design discipline can play a pivotal role in breaking intercultural barriers, enriching global communication, community and tolerance. Looking inwardly and outwardly, design collaborations allow students to develop a culturally sensitive global mindset with the potential to revitalize and support a healthy and productive global village.

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Scholarship of Teaching & Learning – Sustainability

Midwest Region
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Turning the Inside Out: Transformative Sustainability Learning in the Design Studio

Countering the common perception that interior design can be characterized as mere aesthetic application of colors and textures in spaces defined by four walls, a floor, and a ceiling plane, various examples of studio projects, from a tree crutch to a community garden, will be explored in this presentation to examine theories and practices of interior design at work in exterior circumstances. Moreover, by investigating notions of “interiority” the presentation will reveal that students at any level of a design program can focus on “design” as a noun and verb (Lawson, 2005) through emphasis on human psychology, behavior, experience, and interaction. In line with the sentiments of Stanley Abercrombie (1977): “The earliest human environment, we are told, was a garden, and a garden is still a particularly inviting and provocative place…The student of interior design can learn from gardens, sometimes the indirect approach to a subject by way of reference and correspondence reveals something a more straightforward encounter does not” (pp. 2). Hence, by taking students outside the classroom and beyond the boundaries of traditional projects, their perceptions of the profession and the potential impacts they can have on broader communities
expand through transformative sustainability learning. In design education and practice, the term “sustainability” is popular but not well understood or explored in comprehensive and meaningful ways. According to Cuddeback (2015) there is a need for design education to recognize and rebuild a balanced connection to the natural environment through human inhabitation and stewardship. While a model that explores and champions the profession’s innate connection to the outdoors is ethical and vital, much more is required for the experience to be truly transformative. The methods of Sippos, Battisti, and Grimm (2008) reveal a framework that engages the “cognitive (head), psychomotor (hands) and affective (heart) domains of learning that facilitate personal experience for participants resulting in profound changes in knowledge, skills and attitudes related to enhancing ecological, social and economic justice” (pp. 69), for interior design educators, which will unpacked and applied in this presentation. Thus, the intent is to expand the way in which interior design educators understand, teach, and provide experience centered on “interiority” and “sustainability” so students leave a classroom or a studio with transformative knowledge and a capacity to inform. What is more, this expanded horizon reveals a series of collaborators, including Landscape Architecture, Sustainable Agriculture, community partners and members, as well as city officials to enhance development of professional skills while creating a unique project to diversify portfolios and resumes. Hence, rather than sitting in a classroom devoid of contact with the natural world, exploring both the ins and outs of environmental opportunities helps educators and students understand that the design of “interiors” as human experience and behavior does not necessarily occur bounded by four walls.

References:


Scholarship of Teaching & Learning – Teaching and Pedagogy

Midwest Region
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Immaterial Material: Hybridizing and Digitizing a Finish Materials Course

Materials are fundamental to interior design, both as a medium for thinking and making as well as the physical elements that construct and finish a space. In line with the thoughts of Karana, Pedgley, and Rognoli (2013): “Painters paint with pigment; writers paint with words; designers paint with materials. A diverse palette, a mastery of words, and a comprehensive grasp of materials are, for each, tools of the trade – necessary professional skills” (pp. ix). Thoughtful selection of finish materials requires understanding physics of perception, environmental factors, and
properties that correspond to health, safety, and welfare of end users (Farrelly & Brown, 2012). Highly relevant to practice and integral to the definition and scope of “interior design” provided by the Council for Interior Design Qualification (2004), accredited programs dedicate at least one full course to the subject. Compacted into one semester, a challenge exists for educators to effectively introduce all interior finish materials while providing significant exercises and assignments to help students retain pertinent information. As a compounding factor, materials available to interior designers continuously change with technology and trends, causing manufacturers to regularly develop and discontinue product, which also negates the possibility of a current textbook or materials collection. Responding to these contexts and to effectively reach 21st century learners, a hybrid (or blended) course structure was developed to engage mixed modes of delivery and deliverables for a finish materials class. Dzubian, Hartman, and Moskal (2004) not only found that “Blended learning helps instructors evolve as designers of active learning environments, thus becoming much more facilitative in their teaching” (pp. 10), but by optimizing a combination of face-to-face and online environments, student learning outcomes are comparable to, if not better than, fully online or traditional face-to-face instruction. As evidence, when asked what they liked best about the finish materials course, one student (2016) anonymously commented: “The interactiveness. Rarely a repeat day, which makes it fun + I pay attention + learn more.” What is more, by effectively engaging students and encouraging involvement in learning, this approach has the potential to increase access and improve productivity (Meyer, 2014). Another student in the finish materials course (2017) noted aspects of the course they found most helpful: “Online material submissions,” and, “Providing basic material information and codes.” Qualitative data and specific methods utilized in the finish materials class over a four-year cycle will be outlined in this presentation to reveal explorations that provide broad foundational material knowledge along with strategies for engaging the community of industry partners and trends. Ultimately, this approach not only made the course material more accessible and approachable but generated a network of students and representatives as well as a sustainable system of learning and pedagogy through digital platforms. Within a variety of contexts that convey and connect information, students gained an understanding that materials transcend mere aesthetics and became versed in codes and specifications with the ability to apply and discuss materials as concept and as key components of projects on a deeper level.

References:


Design as Art – Creative Scholarship

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Community Through Trauma

The Slave House on Gorée Island serves as an important architectural artifact to those identifying within the black diaspora. In this creative scholarship, the authors present a visual exploration of The Door of No Return, through the lens of the primary author, a black scholar with African ancestry. Reflecting on the symbolic significance of this journey, and through visual and verbal narratives, the authors will engage in a performative exploration of identity and community development passed to subsequent generations through the shared historical trauma (Brave Heart, et.al, 2016) and cultural memory (Ciocea & Cârlan, 2015) of this living monument to the public memory of the Trans-Atlantic Slave Trade (Ciocea & Cârlan, 2015). Image 1: The Door of No Return acts as a sacred place that connects those in the black diaspora whose families have carried historical trauma for generations. The building materials of the structure act as a witness to the realities of each experience and hold the last bit of humanity of those who would live and die within the middle passage. Standing in the doorway, I could understand the want and need of scholars and activist of this shared ancestry to define a community outside negative racial constructs but based in African iconography in the few places that historically reflected self and the interconnectedness of the historical trauma felt in the diaspora. Image 2: The threshold of The Door of No Return was their first step into becoming something different and thus the beginnings of this new and unique community who replanted their identity as Black. For me, standing on this step was as if I were reliving the past and feeling the movements of each being that inhabited the space before me. They would be the base of our community. Image 3: The door presents itself as the portal that stands as the last symbol of identity and belonging for those interconnected by this traumatic ancestral past beginning in this very space. This passage is the point of fracture where human beings were stripped of their home, community and identity, all phenomenologically central to a sense of belonging. Image 4: Each doorway in The Slave House progressively separated humans from their African identity and communally linked their descendants to this space. By passing through each room in The Slave House, the enslaved were forever transformed into something neither fully of where they were nor of where they landed. This shared past, based in the historical trauma of the Trans-Atlantic Slave Trade, anchors those in the black diaspora to this place and to this identity. Image 5: My journey through the Slave House and encountering each architectural feature represents not only the historical trauma and cultural memory developed through forced separation but also a journey to reclaim an identity, a sense of belonging reared in one nation and tethered to another.
Thinking Global? Authentic Engagement Drives Culturally Competent Designers

Interior design studio courses are a critical launching point for students. There, they develop the skills and abilities to perform professionally whether it be locally, nationally, or abroad. Cultural competency has become a priority for working in today’s diverse global economy. CIDA professional standards direct educators to help each student broaden their global perspective and further their knowledge of other cultures (CIDA, 2016). The challenge is how to implement a culturally responsive pedagogy into the design studio classroom. This study introduces a novel teaching experience in which students from the Middle East region worked jointly with the Swedish Ambassador to design an environment that both symbolizes and strengthens ties between the two entities. The project, named “House of Sweden,” involved designing Qatar's new Swedish Embassy-Culture House in an unusual context; one which emphasized using the students’ design skills to strengthen real-life diplomatic and economic relations between two uniquely different countries. Common responses to designing for foreign cultures often fail to recognize the interpersonal, subjective nature of the intended culture as it is defined and redefined by cultural members (Hadjiyanni, 2013). However, re-orienting the project-based instruction with authentic-learning techniques helped students feel engaged with a real-life, socially charged, design problem; not just fantasy scenario. Cultural exchanges, field trips, lectures, and critiques with Swedish Embassy officials and dignitaries supplemented the Qatar-based students’ inquiry into all things ‘Swedish.’ The cross-pollination of two very different cultural expertise (the ‘local’ versus the ‘guest’) raised students’ awareness and cultural competencies as evidenced by their work and attempts to “make it look Swedish.” As a result of the open engagement with Swedish and local cultural natives, students redefined their worldviews and expanded their perceptions of what global design actually feels like in the design of buildings and spaces. Overall, The Swedish House collaborative design studio validated the importance of exploring solutions based on complex levels of information with the authentic input of those from different communities and cultural backgrounds.

References:


