Gamification is the application of game elements in a non-game environment (Deterding, Dixon, Khaled, & Nacke 2011). It is the concept of applying game mechanics and game design techniques to engage and motivate individuals to reach their goals (Dicheva, Dichev, Agre, & Angelova, 2015, p 75). Gamification has been growing in the educational market since the early 2000's. More recently, the desire and interest for gamification has exploded (Hamari, Koivisto & Sarsa, 2014). Gamification has become an integral part of higher education, with many colleges and universities striving to find applications for gamification within their own courses (Leaning, 2015). A qualitative and quantitative survey was constructed and disseminated to interior design educators, with the goal of determining to what extent gamified content is currently implemented, and the statistical benefit, if any, of the application. Research on gamification in higher education and the results from the survey are discussed. The study found that while interior design educators showed an overall interest level in adding gamified elements, they lacked the time, resources, and supporting research to appropriately incorporate gamification.


An Investigation into Where BIM technology is Taught in Undergraduate Interior Design Programs.

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ABSTRACT

Interior design is in the midst of major transformations which have significant implications for design practice and education. First, designers are increasingly required to solve complex interdisciplinary problems based on societal demands. They are also being asked to reach past traditional borders and step into more interdisciplinary roles (McCoy, 2014). In addition, our current world state has put creativity and innovative problem solving at the forefront of public perception as the must have skills for anyone in any field, opening new job possibilities and putting pressure on interior design curriculum to teach these new skills (Manget, Michael, Taylor, & Zablit, 2010). The ability to use Building Information Management (BIM) software is among these new skills. BIM is a data driven, parametric 3D modeling software that integrates architecture, engineering, and interior design work in real time at full scale, requiring new levels of interdisciplinary collaboration and understanding of the building process. The software is also used to create construction drawings which is the primary output of building design professionals, including interior designers. Over the last 10 years, the ability to use BIM software has transitioned from being a cutting edge skill to an essential entry level interior design skill. Although interior design faculty have expert building construction knowledge, the recency of the software transition and the drastic changes it has brought to the way professionals in the field work have left programs struggling with where in the degree cycle to place BIM instruction and how to teach it (Roehl & Shannon, 2013). To begin addressing this problem, qualitative research methods were employed for this study through the use of a self-administered online questionnaire to assess the state and placement of BIM instruction in interior design programs in the US and Canada as reported by faculty members who have taught BIM within the past 5 years. Thirty-six instructors participated in the survey. Out of the programs that participated, it was reported that 31% of the students are juniors and a majority (42%) are sophomores who are enrolled in these BIM courses. The survey also requested instructors to describe the ideal placement of BIM software in the degree cycle and to describe
BIM integration challenges they face. Three themes were prevalent in instructor comments: First, many of the instructors would like BIM to be introduced sooner in the program if they teach it later than the sophomore year, the faculty would like more training with the software and they would like more time spent on instruction of the software’s capability, whereas currently 47% only have one dedicated BIM instruction course. Overall, the results show that while interior design programs are working to integrate BIM instruction into degree programs, significant variation exists in terms of placement in the degree cycle and levels of faculty satisfaction with when and how BIM is taught. Further research into best practices for BIM instruction and on how to best support design faculty members teaching BIM is direly needed.


Rethinking Campus Voids as Informal Learning Spaces to Promote Creativity and Collaboration

Yuliya Laptkova Milagros Zingoni

ABSTRACT

Since their origins, university campuses have revolved around the traditional classroom settings. These spaces were created for a one-way transfer of knowledge from the professor to students, and for the person in front of the room to have a full control over the audience. Being able to memorize and repeat were the major requirements for students of that time. The new “knowledge era” expects students to be more independent, possess creative and collaborative skills, and be able to deal with fast-paced and constantly changing professional and personal environment. This inevitably leads to an educational shift from the traditional pedagogy to less structured, informal ways of learning. Despite this paradigm shift campus design has not adapted to address the changes. Environmental and physical atmosphere on campuses continue to be dictated by behavioral control settings that are inherent to formal classroom spaces and lecture theaters. Spaces beyond that realm, such as lounges, hallways, courtyards and food courts are rarely considered “learning” spaces and are designed as “ancillary” zones to support the central role of traditional classrooms. The disconnection between student learning needs, campus amenities, and infrastructure is further aggravated by the lack of understanding of students’ perceptions of a successful informal learning environment. Moreover, they are rarely involved in the early stages of campus transformations and preliminary design. The current study attempts to fill this gap by exploring students’ perceptions on what environmental settings support informal modes of learning and are conducive to creativity and collaboration. The study utilizes qualitative approach and triangulates using open-ended survey, semi-structured interviews, and case studies specific to the context of the interviewed students. The findings are then analyzed and translated into a set of design guidelines. The guidelines are further applied in the design of conceptual collages, showing how campus void spaces can be transformed into informal learning spaces conducive to creativity and collaboration.


ABSTRACT

The opportunity came about through a class of students interested in set design. This was an opening to explore new boundaries of interior design in a studio class project setting and was sufficiently challenging for seniors to benefit. “Interiors are the leading edge of the “Experience Economy.” The user’s experience is now central to the process of making decisions about volume, color, materials, lighting and furniture. The capability of interior architecture to convey messages and stories about spaces will build on brand identity, not only in retail and hospitality environments, but across the spectrum of interior settings. Datamining and application of research will increasingly guide design decision making, enabling the designer to understand the role of cultural and economic variables.” Problem being addressed: Experience or interaction design projects are unusual in interior design educational settings. The objective was to create a senior studio project to engage students and their interests, while connecting to professional interior design themes. The process would challenge students’ imagination and invention in designing spaces, structures, materials, and lighting, and require them to look beyond what has been done in various theme parks and build upon those to create special solutions. Method or strategy used to address the problem: A project was devised in which the students create an experience in a theme park setting, a psychological “trip” that the visitor will feel as they encounter each part. A movie, comic book, superhero, book, video game, or toy was selected, and an experience designed that captured the essence of those characters or story. Characters were brought to life so that persons unfamiliar with them would be attracted and want to learn more. This culminated in an attraction where fantasy became reality, stimulating the visitors’ emotions. The concept of an Interaction diagram to illustrate and plan experience sequences was introduced, modeling the dynamic aspects of a system including complexity and sequence. An opportunity to design the experience structure from the inside out emerged from the design process. Building systems, egress, and way-finding all followed out of the student’s central idea. From idea to a plan to presentation, students enclosed and shaped space in the process. Operating in teams of 3-4, students branded their section of a theme park, while each developed a specific experience. Analysis of the outcomes: Solutions were evaluated on how well the branding carried through all of the team’s experiences. This
mimicked the professional client expectation that work produced by a team appear consistent, as though from a single hand. Teams jointly planned and presented a large scale, visually arresting presentation similar to what might be required in a professional design competition. An opportunity emerged to explore new boundaries of interior design involving “the experience economy” in a studio class project setting. This project choice brought together the best of creative enactment in a way that illustrated the primacy of interiors for interactive spaces.


Questioning, thinking and making together, a cross disciplinary experience between PhD students in Education and Masters students in Interior Architecture

Zingoni, Milagros Earl Aguilera

ABSTRACT

The present educational system in the United States is based on a factory model of learning and assessment. Students, within this perspective, are seen as “raw material to be shaped by the educational factory into a quality product” (Serafini, 2002). As such, teaching becomes a form of training and schools become a form of an assembly line both aimed at churning out quality students of a certain, pre-determined standard. The current culture of high stakes standardized testing functions in this model as a form of quality control that negatively impacts students and teachers (Hedges, Laine, & Greenwald, 1994; Herman & Golan, 1990). This article describes the outcomes and the experience of a multidisciplinary learning experience between Masters students in Interior Architecture and PhD students from the School of Education during the 2015 Fall semester. The article also explains the teaching philosophy and methodology that enabled this experience. The multidisciplinary teams, applied Studio Based Learning methodology to explore the practice of new atmospheres of learning as a symbiosis between new pedagogies and spatial organizations and environmental settings. Students collectively and individually investigated how one develops a sustaining “Practice” and creates substantive work. In this context, practice was introduced as a noun, not a verb. Not as something to do, but something someone has, something someone is. Practice is the path upon which students travel. Ultimately practice is the path to mastery. Ultimately, the master and the master’s path are one. While doctoral students in Education seek new knowledge and questions existing practices, graduate students in Interior Architecture don’t simply replicate the core disciplinary knowledge, but seek to advance it through their own insight, offering new ways of seeing and inhabiting the world. Throughout the course, students were asked to consider the translation of their consciousness as a human being into an expanded professional context - to vision the depth of their values and beliefs about Interior Architecture, test them, and bring them to life through critical work. Each student was encouraged to doubt, question givens, and to generate
keen alternatives to what the learning experience and learning spaces should be today. If Interior Architecture refers to the human scale relative to the built environment while studying and addressing the complexities associated with the relationship between a person - space- activity, between people, and with oneself (human behavior) and if Education refers to people’s experience in acquiring and implementing new knowledge while studying and addressing the relationship between person- space- activity, what is the intersection between both disciplines? How can together understand, create and shape new ways of learning; both experimentally and spatially? This cross disciplinary experience enhanced the design and education students learning outcomes because of the impact of intraprofessional experience on student learning and their ability to generate holistic solution to a typology and pedagogy currently in flux. The result was a win-win experience that empowered students from education and Interior Architecture to become social changers, and exposed them to an understanding of interdisciplinary collaborative practice while recognizing that it is imperative to work together to develop a new emerging taxonomy in learning environments and experiences. The studio sought out the conscious designer, rather than the trained designer, to identify and propose solutions to the unprecedented conditions of our rapidly changing world.


Understanding lighting design through observation and the experiential value of manipulation and experimentation in the lighting lab

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ABSTRACT

Title: Understanding lighting design through observation and the experiential value of manipulation and experimentation in the lighting lab Through an exploratory approach, this project begins by observing, analyzing and documenting the atmospheric qualities of light and physical conditions around us, using them as tools for expression that take on a much broader meaning and highlight the sometimes forgotten or missed elements that surround us, unveiling the secrets of why we perceive comfort or discomfort in the spaces we reside. The analysis is then used to test the conditions and re-imagine these qualities for a newly designed interior environment. The first assignment is field research. Specific light and space art installations at local art museums are provided as field locations, students visit the installation, take photographs and sketch the atmospheric qualities of the piece incorporating the surrounding context. Sketches are expected to be more abstract in nature. They are then required to write an essay that provides a comprehensive analysis of the light quality in and surrounding the installation, artistic intention through light and the experiential analysis of the piece. Some of the prompts provided for the assignment are: Start out with a general perceptual description of the piece. How does it work? Discuss the artist’s intention with the installation and light qualities How was it achieved? How does the piece respond to the architecture around it, what is the context? Explain the significance of the context, talk about color, texture and material choices. How does the lamp source play a role in how the piece is perceived? What role does the luminaire play in the performance of the light? The next assignment is to test these conditions. In lieu of having a lighting lab on campus, this part of the project had been achieved through additional field exercises. To locate comparable light conditions and sources that provide a consistent or contrasting argument to the success or failure of any condition and document how that is achieved. The documentation incorporates the technical qualities of
light, i.e. lamp type, color temperature, color rendering, lumen count, wattage and controls. With a new lighting and materials lab on campus, this phase of the project will now take place in an experiential lab setting (A floor plan is included in the appendix and I will have photographs for the October conference). The lab includes adjustable full room settings to accommodate the mimicked experience and the ability to adjust and adapt to alternative conditions with both daylight and electrical light. The teaching benefit is considerable in that it provides a common place for these conditions to be tested through active group learning in the classroom. Color temperature equipment, LED, fluorescent and incandescent lamp types and projection are available for comparison and contrast in small and full-scale applications. A control system has been implemented for students to interact and manipulate the lighting system with their handheld electronic devices. The final assignment utilizes these observations and tested conditions to design a new interior space. With the ability to test lamp types, color temperature, controllability, etc., in the lab, students get an experience based learning that prepares them to be less intimidated by the technical aspects of lighting design.


Yayoi Kusama, Infinity Mirrored Room- The Souls of Millions of Light Years Away 2013, The Broad Museum

James Turrell, Breathing Light 2013, LACMA

Robert Irwin, Miracle Mile 2013, LACMA

Chris Burden, Urban Light 2008, LACMA