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# Table of Contents

**Paper Presentations**

The Strengths Quest™ Program Application in Interior Design Education Preparing for the Profession: The Internship Seminar: Michelle R. Brown and Adair Bowen.................................................................3

Speeding Up Design: The Influence of Technology on Creativity & Time Management in the Design Process: Greta M. Buehrle..........................................................................................................................5

Brain Compatible Learning Environments for Students with Autism Spectrum Disorders: Kristi S. Gaines, Zane Curry, Joann Shroyer, and Cherif Amor..................................................................................................................7

Bridging Professional Practice and Studio Courses: A Pragmatic, Collaborative Approach: Marie Gentry..........................................................................................................................................................9

Teaching the Oldest and the Youngest Students about Interior Design while Using Dolls at Intergenerational Summer Camp: Paulette R. Hebert and Sylvia Chaney.................................................................11

Courtyard, Culture and Design: A Comparative Analysis of Interior Home Environments of Gujarati, Yoruba, and Algerian Cultures Issue: Vibhavari Jani, Abimbola Asojo, and Cherif Amor..................................................................................................................13

Mid-Century Modern in Texas: Cynthia Mohr..................................................................................................................................................................15

Homeless Shelter Family Sleeping Spaces: Assessing the Context of Real and Perceived Crowding: Jill Pable, Ph.D..............................................................................................................................................16

Redesigning the Teaching Approach to *History of Architectural Interiors*: Jill A Schliesser........18

Ozark Modern: Fulbright Furniture and Regional Expression: Catherine Wallack......................20

*Creative Scholarship*

Homage to the Bluebonnet: *Lupinus Texensis*: Ron Reed.........................................................................................................................22
Poster Presentations


Designing Alzheimer's Special Care Facilities for American Muslims: Asem M. Obeiadat, JoAnn L. Shroyer, Cherif Amor, and Shelley Harp........................................................................................................26

Spatial Challenges: Needs and Requirements of TEACCH: Haroon Sattar..........................................................28

Conference Schedule ........................................................................................................................................30
The StrengthsQuest™ Program Application in Interior Design Education
Preparation for the Profession: The Internship Seminar

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Abstract
The StrengthsQuest™ Program is the result of the passion and commitment of the Don Clifton and Chip Anderson, in cooperation with the Gallup Organization, to bring a strengths “revolution” to higher education. StrengthsQuest (SQ) has a theoretical basis linked to a positive psychology perspective, is supported by strong educational practices (Braskamp, 2006), and based on six principles of human nature and behavior (Anderson, 2004). The focus of the SQ program is to help the student identify their five major themes (strengths). These strengths, coupled with skills and knowledge, have the potential to foster achievement and success (Schreiner, 2006). Once discovered, the student then can develop and apply these strengths in academics, careers, relationship, leadership, and other areas of personal and professional development.

Rationale for Application in Interior Design Education
In our institution, students are introduced to the program their freshman year in line with the university’s mission. To help students prepare for internships, develop strong written and oral skills related to career building, and to increase ‘sense of self’ as they pursue careers, we feel that application of this program had potential to strengthen educational practices in design studios.

Purpose
This presentation is to share the process and experience of using the StrengthsQuest™ program in the internship seminar. The program allows for the integration of a multi-disciplinary approach to career building as supported in Professional Standards 5, 6, and 7, set forth by the Council for Interior Design Accreditation (CIDA, 2009).

Process
Strengths Discovery
• Students identify their five major strengths prior to first class meeting.
• SQ program university coaches present program to students, supplying them with a brief description of the 34 major themes and engaging students in discussion and role playing activities to facilitate understanding and benefits (Gallup, 2006).

Strengths Development
• Students analyze their strengths in preparation for the development of their resume and letters of application, the interviewing process, and portfolio development. As supported by Mitton (2008), this task is necessary to reflect and
illustrate who you are.
• Students take part in peer reviews of the above documents, identifying and validating peer strengths.
• Oral communication skills are enhanced through interview role playing.
• Students work with a faculty mentor to develop these career-based communication tools and skills.

Strengths Application
• Students apply strengths in the refinement of a professional resume, letters of application, and through the actual interviewing process for an internship.
• Evidence of strengths application is seen in their completed portfolio. As noted in Bender (2008), in preparing the design portfolio, the student should be involved in collection, selection, connection, and reflection based on strengths evident in design work.

Summary
Involvement of the design students in this process is often an eye-opening experience that inspires and challenges their career building skills. It also strengthens relationships among peers and faculty. Developing a positive ‘sense of self’ through the discovery of personal strengths transfers into senior level studio classes, as evidenced in the design process and team collaboration. Using the SQ program in design education has strong potential from both personal and professional developmental perspectives; equipping students to become competent, confident, and competitive design professionals.

References

Speeding Up Design: The Influence of Technology on Creativity & Time Management in the Design Process

Greta M. Buehrle
University of North Texas

Purpose
Technology driven programs such as Autodesk’s Revit and Google’s Sketch-Up are quickly becoming “the norm” in day-to-day practice at architecture and interior design firms across the world. The client-driven desire to produce documents and design ideas faster and the ability of the programs to develop ideas in 3D are major contributing causes for this movement. Many users of the programs, specifically programs utilizing BIM technology, are struggling to come to grips with the impact these programs are having on the design process. With BIM technology, many decisions normally assessed in the design development or construction document stage, must be made in the early stages of design work. However, many supporters of the programs emphasize that the ability to see designs in 3D, as well as the ease of making late design changes in the program allow decisions to be made quickly. This study will determine how this technology may affect designers’ creativity as well as how it may be affecting decision-making in the design process.

Method
In order to begin to understand the influence of technology in the design process, a survey is being conducted at a large architectural and interior design firm. Utilizing a web-based tool, the survey has been administered to the company’s headquarters office and all satellite offices in the U.S. and abroad. The survey questions were drawn from previous research suggesting that technology is greatly affecting the design process at firms across North America. In many cases, firms have reported that, due to technology, the actual process – the typical workflow – has had to change and adapt (Khemlani, 2004). In other instances, firms report that new technology like Revit has become a decision-making tool instead of a mere documentation tool (Fiskum, 2004 and Business Wire, 2002). The purpose of the survey is to further expand on this previous research by asking designers to respond to questions about creativity. The survey attempts to determine the stage in the design process during which designers feel most creative and what tools, technological or manual, designers utilize to harness the creativity.

Results
The presentation will review the results of the survey and discuss potential uses for further research. While the results will be of interest to those involved in the professional practice of architecture and interior design, understanding the affect of technology on the practiced design process will assist educators in knowing how to best prepare their students to enter the profession.
References
Brain Compatible Learning Environments for Students with Autism Spectrum Disorders

Kristi S. Gaines, Ph.D.
Zane Curry, Ph.D.
JoAnn Shroyer, Ph.D.
Cherif Amor, Ph.D.
Texas Tech University

Purpose
The challenge of providing learner-centered environments is complicated by the increase in the prevalence of students with Autistic Spectrum Disorders (ASD). Federal law requires that students with ASD are to be educated in the general education classrooms to the fullest extent possible. The majority of children with ASD have hypersensitivities with heightened senses. Rapid shifting of attention between two stimuli is difficult, and abnormal sensory processing can cause individuals with autism to exhibit unusual behaviors. The purpose of this study was to explore the relationship between the design of the visual and acoustical learning environments on the behavior of students with (ASD).

Methodology
A mixed method approach using a focus group and questionnaire directed at special education teachers was used (over 600 respondents). The questionnaire was administered electronically through SurveyMonkey.

Results
Several sensory triggers were found to have a negative impact on the behavior of students with ASD. Aside from classrooms, large open spaces such as cafeterias, gyms, and outdoor play areas were selected most often as potential sensory problem areas. The main visual triggers were found to be visual changes and distraction, undefined space and source of light. Keeping the classroom tidy and orderly and reducing moving stimuli were found to reduce problems associated with visual triggers. The most commonly selected sound triggers included sudden unexpected sound and higher pitch sound. Music and nature sounds were found to reduce the impact of sound triggers within the classroom.

Summary
This study should increase understanding in the design of the built teaching environment and its impact on children’s behavior. In turn, the findings may be used in developing guidelines for school design. Through well-informed design and management of built learning environments, undesirable sensory environmental responses may be reduced or eliminated. Little research exists concerning the relationship between the built environment and behavior for students with autism spectrum disorders. This study highlighted some of the issues and contributes to greater understanding of the impact of the built environment on students with ASD.
References:
Bridging Professional Practice and Studio Courses: A Pragmatic, Collaborative Approach

Marie Gentry, Ph.D.
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Introduction
To effectively compete in the workplace, interior design graduates must acquire a wide variety of knowledge and skills. A topic, addressed in CIDA Standard 7 and often taught in professional practice courses, is project management. To develop this skill, practitioners and academicians seem to agree that active learning is more effective, e.g., use of simulations in conjunction with lectures and discussions (Wickman, 2008). According to Prestwood (2003), “the course [professional practice]... must go beyond defining and exploring basic business practices” (p. 89).

Although project management is addressed throughout this academic program, the focus is generally limited to developing time management skills. As early as the first semester, students are encouraged to use techniques such as day planners and prioritized to-do lists as ways to meet project deadlines and function more effectively both academically and personally. In their roles as instructors and advisors, faculty members also caution students about typical ways people waste time on the job or in school.

In an effort to increase understanding of project management, a principal objective of the professional practice course in this program is to address project management elements including scheduling, monitoring/time management, project documentation, and fee projection (Piotrowski, 2008). By bridging the professional practice course and the sixth semester junior level studio course, students have the opportunity to apply these techniques to their projects. The experience also provides a foundation for summer internship and for the senior thesis project. The conference presentation will review the application of the project management process, exhibit samples of completed assignments, identify pedagogical challenges, share student reflections regarding the process, and stimulate discussion among conference participants about methodology used in their programs to facilitate understanding of the project management process.

Process
The project management assignment consisted of multiple components. For part one, each student prepared a proposed project schedule using a Bar/Gantt or a CPM chart. The second part consisted of maintaining time/activity records in an Excel format for the studio project. These were submitted by e-mail each week for the duration of the project. In addition, each student included reflections regarding his/her productivity and strategies that were most useful in managing the project. For the final parts, students calculated billable hours and total cost using a billing rate based on a calculated annual salary.
Outcomes
Although seemingly straightforward, applying project management elements to studio projects was challenging for many students. Maintaining complete time/activity logs and e-mailing them punctually was difficult for more than half of the class. Likewise, at least a quarter of the students did not use an Excel table—despite clear instructions. When determining billable hours and project fees, students expressed surprise, based on their calculated billing rates, that project fees would be so high. However, they also had a better understanding of the rationale for billing rates and the importance of accurate record keeping. Regardless of their success with this initial endeavor, most students expressed determination to better manage their senior projects, particularly with regard to initial scheduling and time management.

References
Teaching the Oldest and the Youngest Students about Interior Design while Using Dolls at Intergenerational Summer Camp

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Abstract

In order to connect with its alumni, recruit prospective students, and provide an intergenerational educational opportunity, a state University offered a specialized summer camp, entitled Grandparent University 2009. Previous researchers found that a summer program for high school students helped to establish positive bonds between its young participants and a private research institution (Gose, 1998). The current University program hoped to achieve similar results. To that end, the University solicited course proposals from its faculty.

The Course

One course proposal, selected to be a part of the University’s fifth annual Grandparent University, was an interior design session, which asked participants – grandparents (n=10) and their grandchildren (n=10) – to design a bedroom for one of three “clients”. The clients were characters, one historical and two fictional, that were embodied by Madame Alexander dolls. In planning this course, the instructor considered how incoming college students typically regard the interior design career field (Waxman & Clemons, 2007) and how interior design is currently addressed in K-12 curriculum materials (Clemons, 2006).

Intergenerational Summer Camp

Another important consideration was the selection of activities that were simultaneously age-appropriate for pre-teens, teens, and older adults. The session goals were (1) to introduce basic design concepts and issues; (2) to produce, present, and exhibit a “hands-on” interior design project; (3) to dispel some media-created myths about the interior design profession; (4) to increase awareness of the University’s interior design program.

Dolls were used to engage the students and to help them retain the stories associated with each of the doll’s characters. Previously, dolls have been found useful in stimulating the memories of both children and older adults (James, Mackenzie, & Mukaetova-Ladinska, 2006; Gordon, et al., 1993). Students were also encouraged to closely examine the dolls’ intricate apparel and accessories and to locate the characters’ geographical homes on maps, in order to garner clues about their clients’ nature and needs.

Each intergenerational pair then developed a collaged presentation board to communicate their design. This board featured: an image of their client from the Madame Alexander Doll
Catalog, a furniture floor plan, furniture, furnishings, either images or material samples of finishes, and embellishments.

Results
Four of the grandparent/grandchild teams chose Eleanor Roosevelt, five chose Dorothy from the Wizard of Oz, and two chose Alice in Wonderland as clients. Student pairs verbally presented their 15”x20” boards to their classmates and exhibited the boards in the classroom and the University’s alumni center.

The interior design session also offered information intended to dispel some of the interior design myths propagated by the mainstream media. Students actively experienced that interior design was a time-consuming occupation, that it was knowledge-based, and that it solved problems. They learned that interior designers do not design merely for their own personal taste. Students were exposed to quality of life, indoor air quality, green manufacturing, and other sustainability and design issues.

Limitations & Recommendations
While it was beyond the scope of the current study to ascertain how participation in Grandparent University affects intended and actual enrollment at the University, longitudinal studies may later track this phenomenon.

References
Courtyard, Culture and Design: A Comparative Analysis of Interior Home Environments of Gujarati, Yoruba, and Algerian Cultures Issue

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Professor Abimbola Asojo
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Professor Cherif Amor
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Teaching Design from diverse perspectives is important in today's global market and has been supported by accrediting bodies, advisory boards and design strategic plans. The Council for Interior Design Accreditation (CIDA) acknowledges this fact, for instance, CIDA standard 2d, recommends that students learn “a global perspective and approach to thinking and problem solving (viewing design with awareness and respect for cultural and social differences of people; understanding issues that affect the sustainability of the planet; understanding the implications of conducting the practice of design within a world market)” (p. II-9).

However, (-----) and (-----) (2006) found in their IDEC survey on the inclusion of nonwestern design that 98% of participants indicated that their institutions do not offer non-Western design perspectives in their curricula. This deficiency was due to the lack of expertise in faculty pool. 68% of the survey participants indicated the need for text book on non-Western Traditions, and 77% indicated the need for visual information including slides, presentations, and CD-ROMs on non-Western precedents so that faculty and students pedagogic tasks are facilitated. The present study addresses the aforementioned needs and provides a comparative analysis of three different non-Western cultures relative to residential design.

Purpose
The purpose of this paper is to share authors’ research findings on how Gujarati Yoruba, and Arab cultures influence courtyard design in home environments and to highlight the correlation between behavioral and environmental influences to inform design decisions.

Methodology
This study is based on a qualitative approach using a grounded theory which encompasses a comparative, qualitative investigation of three distinct cultural settings. A conceptual framework has been established to address the significance of cultural traditions in the development of the courtyard house in these cultures. The authors researched the importance of courtyards, its utilization, the role socio-cultural factors play in the development of courtyards, and how construction materials, techniques, and articulation of decorative forms reflect socio-cultural beliefs. Floor plans, sections, 3D sketches and photographs will illustrate the significance of courtyards in Gujarati, Yoruba, and Algerian Cultures.
Conclusions
In conclusion, authors will discuss how courtyards assisted the residents in developing social connections, harmony in the family, esthetic beauty, and in doing so, created holistic environments. The Authors will conclude with suggestions about how to incorporate lessons learned through this comparative study in today’s residential design.

References:
Council for Interior Design Accreditation Standards, (p. II-9).

Mid-Century Modern in Texas

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University of North Texas

Purpose
The case study will examine a mid-century modern home located in Texas. Trained under Mies van der Rohe at the Illinois Institute of Technology, the owner/architect designed the house to incorporate his formal training with his native Texas aesthetic. Built in 1965, the house has evolved across the years to meet the changing needs of the owner/occupants while maintaining its original aesthetic. Designed as a ‘two-room’ residence incorporating flexible furnishings and division of space, it included spaces for living, cooking, sleeping, bathing, and working, as well as, a garden, and patio/atrium. Over the years it was expanded to add a library, a separate studio structure for the owners’ wife, and part of the original atrium has been enclosed. The house also serves as a gallery of art and artifacts collected by the owners over the last forty years. The presentation includes images of the house from construction to present day to support evaluation of the structure through Miesian concerns of flow between exterior and interior, and movement through open space against the sense of place in its’ Texas location shown through materials, climate, and orientation.

The opportunity to identify and record this small modernist structure is especially important in this day of mass developments in Texas loosely based on historic designs from other areas of the U.S. It is hoped that this initial study can support future efforts to establish the house as an historic structure.

References
Homeless Shelter Family Sleeping Spaces: Assessing the Context of Real and Perceived Crowding

Jill Pable, Ph.D.
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Significant research has examined the effects of domestic crowding on human beings within residential dwellings. Crowding can heighten emotional stress, exacerbate alienation and prompt coping behaviors including withdrawal (Gove & Hughes, 1980; Baldassarre, 1979; Booth, 1976). While domestic crowding is not the norm in the United States, it may be an issue for families who occupy transitional living shelters. Families, in fact, constitute the fastest-growing segment of the homeless, a social crisis that has gained momentum in the last twenty years and is now exacerbated by the housing crisis and economic recession (Nunez, 1996). Crowding may be of particular stress to homeless persons because it may contribute to feelings of helplessness— which may in turn prevent them from seeking a job or stable housing (Burn, 1992).

While families that gain access to emergency shelters benefit from meals, showers and beds, it is not unusual for private family sleeping facilities to be quite cramped, especially by western standards. For example, a Florida transitional shelter provides a family of four a 9 feet by 12 feet room equipped with two bunk beds (See Figure 1). Researchers suggest this significantly exceeds the commonly accepted one person per room crowding rubric (Baldassarre, 1979). Significant quantities of possessions in the room likely exacerbate stress through visual disarray. This situation may be exacerbated when sometimes two family units, each with children, inhabit one room for six months or more.

Research Questions and Methodology
This study springs from the supported premise that even with the presence of a private bathroom and a nearby community room, these cramped sleeping conditions present mental hazards for their occupants, given these persons’ sometimes fragile states of mind. It is likely that crowded conditions exist at many transitional shelters. There is insufficient data to confirm this at present, however. Therefore, a questionnaire has been disseminated to member shelters of a state-wide homeless coalition organization to gather data on the nature of family sleeping spaces in transitional homeless shelters. These questions address these and other aspects of spatiality:

- Space allotted to family dormitory sleeping areas
- Total average length of stay for a family in the shelter
- Amount of time the family spends in the sleeping space
- Perceptions of spaciousness or crowding held by staff and homeless residents

This proposed presentation will report the results of this questionnaire. This questionnaire data will serve as a precursor to a larger study that investigates the utility of adding local
architectural controls to family dormitory rooms. These features, such as lighting for bedside reading, expanded storage and bunk bed privacy curtains, are intended to provide an enhanced ability to control the local environment, and by extension, assist in reducing the sense of helplessness often present in shelter residents. This study will ultimately assess the perceptions and actual use of these controls which might offer families modest but worthwhile measures of relief from crowding stress. It is hoped that this concluding information will be accepted for presentation at the IDEC national conference in 2010.

References
Figure 1. A view of a family sleeping room in a transitional homeless shelter shows the effects of personal possessions coupled with high density living conditions.
Redesigning the Teaching Approach to *History of Architectural Interiors*

Jill A Schliesser  
The Art Institute of Tampa

**Summary**
- **Who:** Undergraduate Interior Design Professors  
- **What:** Redesigning course and textbook approach to incorporate regionalism in historical case studies.  
- **When:** Immediate course alteration, blueprint for future text composition.  
- **Why:** This presentation will give specific examples that professors may immediately apply to their courses.

**Defining the Problem**
The course of Historical Architecture for Interior Design majors, teaches students the origin of interior design, for the purpose of inspiring future work of substance. By incorporating an understanding of historical time periods, and the designers who pioneered them, students may expand their own creative base and scope. However, current textbook composition ignores the importance of the vernacular aspect of these architecture examples. By redesigning the text and course composition, courses will instill a foundation of regionalism, broadening the impact of historical education. Redesigning the Teaching Approach to History of Architectural Interiors

**Concepts**
In addition to teaching the distinctiveness of design movements over time, the revised approach would separate the regional design from the current movement. Vernacular influences studies would allow the students to separate the pure style from the requirements of that time and place. In practice, students may then apply the approach and influences with an understood need to regionalize their work with available and sustainable materials. Although these concepts are currently explored in different courses, the absence of a vernacular aspect in historical studies undermines the importance of regionalism.

**Teaching Theory**
Arthur Chickering’s Seven Vectors of Development stresses the importance of educating to promote the student to develop purpose and establish identity. If the future of design is to focus on sustainability, the concept of regionalism must transcend all studies including historical review. By adding these concepts of regionalism to the current curriculum, students will add this consideration to their cultivated approach. However, a redesigned approach that fully integrates the ideas and importance of regionalism as a constant aspect of the base studies will support the students’ recognition of themselves as a regionally-conscious professional. Secondly, the historical study of design movements often provides a foundation in the early years of the Interior Design major. By refocusing the foundation, students will gain
Redesigning the Teaching Approach to History of Architectural Interiors a perspective of sustainability that they can carry through their other classes. The introduction of these concepts into historical research avoids a possible stigma of sustainability as a contemporary buzz word or fad, and reinforces it as a universal concept.

Revised Approach
The revised approach will incorporate the current examples of various movements, with an analysis of their vernacular influences. By studying the impact of available resources and constraints of a historic structure, the student may observe the movement in a practical application. For example, the Gropius House in Lincoln, Massachusetts is often used as an example of the modernist movement. However, Gropius’ incorporation of a wooden frame and New England clapboarding to include “Regional Spirit” (Gropius, 1956) impacted the design. Students will examine the local influences in order to follow a pure concept as it integrates with regionalism to arrive at the final design.

References
Ozark Modern: Fulbright Furniture and Regional Expression

Catherine Wallack
University of Arkansas

Mid-twentieth century modern design is often associated with particular regionalisms, though these regionalisms are far less commonly applied to the design of furniture. The impact of the juggernaut International Style continued to impact all aspects of design in this period. Fulbright Furniture, designed by architect Edward Durrell Stone, constituted an exception to this trend. The Fulbright Furniture line maintained its modern identity while integrating regional characteristics. Using an historical framework, this presentation will outline the circumstances of the development of this furniture and place it the larger context of design of the period.

Fulbright Furniture was tied to its distinct origins. The design and production of this furniture was an expression of the longstanding cordial relationship between statesman J.W. Fulbright and architect Edward Durrell Stone, both of whom were raised in Fayetteville, a town in the Arkansas Ozarks. Fulbright’s family owned a wagon company, as well as a lumber company that made wooden tool components. With the wagon business in decline following World War II, it was clear that the company needed to diversify. Fulbright retained Stone to design furniture for the company to build. (Hunting, 2004)

Stone sought to take advantage of the company’s existing machinery and skills and locally available materials in order to forge a modern aesthetic. (Stone, 1962) Stone’s designs, combining local techniques and traditions suffused with a modern idiom, resulted in works possessing undeniable regional character.

The furniture was formed around wood frames of readily available local oak. The designs incorporated elements created by extant machinery. Among the most distinctive pieces designed and produced were the plough handle chair and the felloe stool. The chair utilized simplified plough handles to serve as the rear two of four legs. Similar legs were featured on a number of benches and tables in the collection. The felloe stool took advantage of the machinery used to create wagon wheels. A felloe (a curved segment of wood forming a wagon wheel) was minimally modified, grouped in a series, and supported by a wooden frame, creating a seat evocative of George Nelson’s contemporaneous slat bench. (Hunting, 2004)

Oak splits were typically used for the collection's seating material. Using a technique taken directly from basket making, these woven strips added to the regional character of the pieces. Though the craft used is traditional, the visual impact of the work is modern. The furniture received a significant amount of press. Photos shot in 1951 for a prospective article for Life magazine emphasized the juxtaposition of the modern designs and their agrarian antecedents (figures A, B and C). Descriptions from other publications recognized the regional, explicitly American character of the collection. A New York Times article of the period heralded the
“Native Handicraft combined with modern motifs in this collection from the Ozarks.” (Pepis, 1951) Similarly, a *House Beautiful* article featuring the furniture was entitled “There is increasing Evidence of America’s Own Style.” (Roche, 1951). Fulbright Furniture, via local technologies and materials, provided a distinct example of the possibility for regional expression within the modern interior.

References
Roche, M. (1951, June) There’s Increasing Evidence of America’s Own Style, House Beautiful, vol. 93 pp. 94-95.
Homage to the Bluebonnet: *Lupinus Texensis*

Ron Reed  
University of North Texas

**Introduction:**  
Our personal connection to nature is unquestionable. Within the near environment we seek inspiration and recognizable design that shapes our surroundings providing connection, familiarity, sense of place, and beauty. Plato, Vitruvius, and Aristotle were historical founders of design based on organic, natural forms and structures. Exploring natural forms allows for an increased awareness of biophilic design and its potential to influence creative solutions.

**Inspiration:**  
The inspiration for my approach to the creative scholarship originates from the work of color theorist Josef Albers, biophilic design, and fractal patterns. The piece presented is based on the traditional colored and more common bluebonnet. Selected for its regional appeal, complex shape, patterns, and colors — the blue palm-shaped leaflets are tipped with white and nestled atop a mound of spring meadow and grassy green leaves. The shape, pattern, and construction were derived from organic architecture and a repeated square fractal pattern. Concepts included: layered, angled, triangular, overlapping, progression, and repetition. The rotated square served as the dominate shape grammar for the final design.

**Purpose:**  
The purpose of this creative scholarship is to demonstrate to students and educators the offerings nature can provide interior design projects through shape, form, geometry, proportions, patterns (fractals), and color harmonies. Additionally, the art presents an opportunity for students to study different materials and components and how they are constructed and supported to interact with one another when assembled.

**Methodology:**  
A study in shape, plane geometry, and color grammar mimicking nature; I chose to limit myself to pure geometry using repeated shapes evolving from the natural growth patterns in the bluebonnet flower. Translucent and transparent plexiglass is used and overlapped with each other in white, blue, and yellow hues that are visually mixed with colored papers to achieve a greater color range quickly for experimentation and modification. The use of translucent materials gives me the opportunity to explore color mixing and interaction with greater ease than traditional artist’s media. Each panel is easily removed for cleaning and can be replaced if broken or changed to create a custom art piece. Construction is lightweight for easy installation and transportation weighing only 8 pounds. Lastly, the design approach to the art can be directly transferred to studies conducted within the studio lending a practical methodology for students when exploring 3-dimensional design through traditional modeling methods.

**Conclusion:**
The finished art presents itself as a three-way cross hybrid between studio art, sculpture and architectural modeling. An expression of natural shapes, patterns, and color, it seeks to introduce an appreciation of nature to connect the learner to a greater sensibility and limitless solutions natural biophilic and fractal forms can provide interior design.
The Built Environment for Abused Children in Out-of-Home Placement: The Relevance of Color

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JoAnn L. Shroyer, Ph.D.
Cherif Amor, Ph.D.
Shelley Harp, Ph.D.
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Many researchers have studied the psychological and physiological effects of color upon human beings (Korpela, 2002). Research reveals that color has the power to elicit varying emotions from humans. Human response to color is considered to be impulsive and emotional, but when exposed to form, intellectual processes are aroused (Birren, F. 1969). The effects of color can range from calming to producing elevated levels of anxiety. Children in crisis, those who have endured abuse and neglect, need environments that will provide a sense of contentment and well-being to support comfort and safety. By studying the responses to color of the abused child, a starting point can be established for the research that is needed to develop appropriate physical environments for abused children.

Purpose

This study was developed to identify colors that are relevant to children in out-of-home placement for their bedrooms. From these findings, a color palette was developed for application in interior environments to create a more pleasant state of physiological, psychological, and physical harmony between children in crisis and the built environment where they live and play.

Method

The research instrument for this study was designed using the findings of Alschuler and Hartwick (1947) regarding children’s color preferences and associations consisting of nine colors with the addition of white. A sketch was produced from dimensioned drawings of their bedrooms to develop a coloring page that duplicates the environment as realistically as possible. The coloring-book-like representations of the bedrooms the children occupy at the different children’s homes were drawn for each child to color. The drawings were analyzed based on the color theory to construct recommendations for planners and designers of children’s homes.

Relevance

Designers are required by licensure to think of themselves as being in the business of creating healthy environments to promote and safeguard physical and mental well-being in the people
they serve. Physical environments for abused children are of utmost importance in respect to the psychological effects the built environment can have on the inhabitants. A place of refuge and peace, of relaxation and security, of comfort and joy should be provided to these emotionally fragile children as they come into out-of-home care. Children in crisis suffering from severe emotional stress and full of fear can benefit from living in environments where interior color has been specified to aid in their comfort and sense of safety.

The future of America’s most vulnerable citizens is on the line. These children are being abused by their biological parents, family members, and/or family acquaintances who neglect or injure them, and by the public welfare system in which they are trapped (Craig & Herbert, 1999). Children’s homes are in demand due to the high volume of children coming into substitute care on a daily basis (McKenzie, 1999). The responsibility of the designer is to ensure that the abused and forgotten children are provided interior environments that can support the comfort and safety of these individuals.
Designing Alzheimer’s Special Care Facilities for American Muslims

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Valuable efforts have been made to conduct research and generate useful outcomes that are beneficial to planners and designers to facilitate their tasks in creating the proper fit between a user and his/her environment (Calkins, 1988). This study contributes to these efforts. The emphasis is on investigating the Muslim users (those who have been diagnosed with Alzheimer’s disease), and their design requirements.

Framework
Environmental design research considers the person-environment fit; correlations between people, settings, and phenomenon. According to Moore, Tuttle, and Howell (1985), one important issue is to address ways of adapting subcultures into the whole culture and ways to include values of other cultures in the physical environment. The relationship between cultural values and the built environment is important, especially when considering people with Alzheimer’s disease (Cohen & Weisman, 1991).

Generally, facilities for the elderly are rarely available in Muslim countries because Muslims provide all care for their elders at home. To Muslims, looking after their parents is worshiping and obeying the commands of Allah.

Applying cultural aspects to Alzheimer’s special care facilities has been investigated (Day and Cohen, 2000). However, to what extent such applications are considered in the successful achievement of cultural diversity in special care facilities for people with Alzheimer’s disease in the United States is not clear. In fact, previous studies (e.g.; Cox & Monk, 1993; Debra, 1999; Espino, 1993; Padgett, 1995; Yeo, 1993) stated that cultural diversity is not yet achieved in the existing Alzheimer’s care units in the United States. The need for health care systems that are culturally sensitive is a necessity for specific cultural groups such as elderly American Muslims.

Research Design and Methods
The focus of the study was on investigating physical and socio-psychological environmental design elements that are associated with the Islamic culture that could be considered in the design of an Alzheimer’s special care facility for American Muslims. To address this issue, two methods of investigation were used: qualitative (focus group) and quantitative (questionnaire).
Because of the lack of research studies that consider the implementation of the Islamic culture in the built environment, an exploratory pilot study (focus group) was conducted. A focus group procedure was beneficial to gather data from American Muslims about the importance of special care facilities for Muslim people with Alzheimer’s disease. Also, to determine design elements associated with the Islamic culture that might be employed in the design of such care facilities.

Based on the outcomes of the focus group discussion, a questionnaire was developed and administered. Participants in the study included 649 American Muslims who live in four Islamic communities in the state of Texas including Dallas, Houston, San Antonio, and Lubbock.

Relevance
The major outcomes of the study are design recommendations that can be used in the design of special care facilities for Muslim individuals diagnosed with Alzheimer’s disease.

References
Spatial Challenges: Needs and Requirements of TEACCH

Haroon Sattar
University of Arkansas

Purpose
According to Centers for Disease Control and Preventions Autism is one of a group of disorders known as autism spectrum disorders (ASDs). ASDs are development disabilities that cause substantial impairments in social interaction, communication, and the presence of unusual behaviors and interests. In its 2007 report the CDC concluded that the prevalence of autism had risen to 1 in every 150 American children, and almost 1 in 94 boys. The research will include an assessment of the current facilities and learning resources available at pre and elementary school level in public school districts. The presentation will attempt to understand the:
- Characteristics of ASD and Asperger Syndrome
- Teaching resources for ASD and Asperger Syndrome
- Space needs and challenges to enhance learning process

The research finding will be used as guidelines to formulate spatial needs and enhancing the quality of space to compliment the different teaching methods and processes.

Importance of Topic
Autism Society of America describes autism is a lifelong developmental disability. The word 'spectrum' is used because, while all people with autism share three main areas of difficulty, their condition will affect them in very different ways. The most common characteristics of autism include:
- Difficulty in expressing needs, using gestures or pointing
- Difficulty in communication
- Difficulty in socializing
- Little or no eye contact
- Unresponsive to normal teaching methods
- Uneven gross/fine motor skills
- Apparent over-sensitivity or under-sensitivity to pain
- No real fears of danger
- Noticeable physical over-activity or extreme under-activity
- Tantrums

Other related characteristics include:
- Love of routines
- Sensory sensitivity
- Special interests/challenges
- Learning disabilities
Method
There is no single treatment protocol for all children with autism, but most individuals respond best to highly structured behavioral programs. TEACCH, which stands for Treatment and Education of Autistic and Communication Handicapped Children was developed by a group of researchers led by Dr. Eric Schopler in 1960’s and 70’s at the University of North Carolina. TEACCH makes use of several techniques, and methods in various combinations depending upon the individual person's needs and emerging capabilities. A TEACCH classroom is usually very structured, with separate, defined areas for each task, such as individual work, group activities, and play. It relies heavily on visual learning, strength for most children with autism and PDD. Goals of TEACCH:
- Help autistic children grow up to a maximum autonomy at adult age.
- Help understand better his/her environment.
- Help in communication for comprehension and expression capabilities.

Autistic people are sensitive to environment. Visual, tactile, auditory and olfactory quality of space plays direct role in teaching individuals with ASD. Space design can enhance and improve learning of skills like motor, vestibular and proprioception which helps in developing communication skills, socialization and finally independence of individuals. This presentation is a first step in a process to develop design of spaces that may be a “best fit” and flexible enough to meet the ever changing need of teaching and the method TEACCH.

References
### IDEC SW Regional Conference Schedule

#### Thursday

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Speaker</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:00 – 6:00 PM</td>
<td>Reviewers’ Session</td>
<td>Jean Edwards</td>
</tr>
<tr>
<td>6:30 PM</td>
<td>Welcome Reception</td>
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<tr>
<td>7:30 PM</td>
<td>Dinner on Your Own</td>
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</tr>
</tbody>
</table>

#### Friday

The following events to be held in TTU's College of Human Sciences, Room 122

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30 – 8:45 AM</td>
<td>Welcome</td>
</tr>
<tr>
<td>8:45 – 9:45 AM</td>
<td>Lewis T. May, Keynote Speaker</td>
</tr>
<tr>
<td>9:45 – 10:00 AM</td>
<td>Break</td>
</tr>
<tr>
<td>10:00 – 11:30</td>
<td>3 Presentations</td>
</tr>
<tr>
<td>a.</td>
<td><strong>Gentry</strong>: Bridging Professional Practice and Studio Courses: A Pragmatic, Collaborative Approach</td>
</tr>
<tr>
<td>b.</td>
<td><strong>Brown/Bowen</strong>: The StrengthsQuest™ Program Application in Interior Design Education Preparing for the Profession; The Internship Seminar</td>
</tr>
<tr>
<td>c.</td>
<td><strong>Schleisser</strong>: Redesigning the Teaching Approach to History of Architectural Interiors</td>
</tr>
<tr>
<td>11:30 – 12:00</td>
<td>Poster Session</td>
</tr>
<tr>
<td>12:00 – 12:45 PM</td>
<td>Lunch</td>
</tr>
<tr>
<td>1:00 – 2:30 PM</td>
<td>3 Presentations</td>
</tr>
<tr>
<td>a.</td>
<td><strong>Mohr</strong>: Mid-Century Modern in Texas</td>
</tr>
<tr>
<td>b.</td>
<td><strong>Wallack</strong>: Ozark Modern</td>
</tr>
<tr>
<td>c.</td>
<td><strong>Reed</strong>: Homage to the Bluebonnet: Lupinus Texensis</td>
</tr>
<tr>
<td>3:00 – 5:00 PM</td>
<td>Tours</td>
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<tr>
<td>6:00 PM</td>
<td>Dinner on Your Own</td>
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#### Saturday

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>8:30 – 10:00 AM</td>
<td>3 Presentations</td>
</tr>
<tr>
<td>a.</td>
<td><strong>Buehrle</strong>: Speeding Up Design: The Influence of Technology on Creativity &amp; Time Management in the Design Process</td>
</tr>
<tr>
<td>b.</td>
<td><strong>Bowen/Brown</strong>: Patterns in Context: Home Design and Sense of Place/Cultivating Critical Thinking Skills in the Residential Studio</td>
</tr>
<tr>
<td>c.</td>
<td><strong>Gaines/Curry/Shroyer/Amor</strong>: Brain Compatible Learning Environments for Students with Autism Spectrum Disorders</td>
</tr>
<tr>
<td>10:00 – 10:15 AM</td>
<td>Break</td>
</tr>
<tr>
<td>10:15 – 11:45 AM</td>
<td>3 Presentations</td>
</tr>
<tr>
<td>a.</td>
<td><strong>Hebert/Chaney</strong>: Teaching the Oldest and the Youngest Students about Interior Design while Using Dolls at Intergenerational Summer Camp</td>
</tr>
<tr>
<td>b.</td>
<td><strong>Jani/Asojo/Amor</strong>: Courtyard, Culture and Design: A Comparative Analysis of Interior Home Environments of Gujarati, Yoruba, and Algerian Cultures</td>
</tr>
<tr>
<td>c.</td>
<td><strong>Pable</strong>: Homeless Shelter Family Sleeping Spaces: Assessing the Context of Real and Perceived Crowding</td>
</tr>
<tr>
<td>11:45 – 12:30</td>
<td>Regional Meeting</td>
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