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Purdue University
The Nexus of Art, Architecture, and Interior Design

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*Best Paper Recipient*
Can’t We All Just Get Along?: A Pedagogic Approach to Instilling Craft & Technological Skills in Entry-Level Design Students

Greta Buehrle
University of North Texas

Background
The importance of technology in today’s interior design and architectural firms is beginning to impact the hiring process. While more and more firms search high and low for incoming young designers fluent in Revit, Sketch-UP, and 3DsMax, educational institutions struggle to find room in the already-demanding CIDA format to squeeze in yet another upper-level computer course. While some institutions allow students to use computer design programs from the beginning of the degree, most still allocate the use of AutoCAD and other programs to upper-level students only. The reasoning behind this decision, in many cases, stems from the pedagogical approach of instilling craft and hand-drawing skills in young students, and the fear that allowing young students and technology to mix will eliminate craft knowledge. In this case it seems that art plus science does not equal design! This presentation will attempt to look at this struggle from a different point of view by exploring a semester-long first year project that implemented both skills and led to great student success.

The Project
Titled Compact Living, the project was designed to take first-year interior design students through the entire design process. Beginning in the project development and conceptual phase, students experimented in groups with large life-size cubes and rope to begin to understand scale and dimensions. The students used the rope to create an interior within the cube. Through the design of their cubes, the students explored accessibility and space planning issues.

The second phase of the project tasked students with exploring the concept of compact living, luxury, and home – what did that mean? Would it mean something different to a homeless person than it would a young couple in their 20’s? Through the use of sketch-books students chronicled their journey through these tough themes.

The final phase of the project took the students through the end of the year. The students were given the dimension of a small, two-story rectangular space. They were then asked to select a client of their choice (based on their previous research in phase two) and design a small dwelling for that client within the defined space. The students were encouraged to continually make use of sketchbooks, create physical scale models, and were also introduced to Sketch-Up as a design tool. The combined use of these design methods allowed the first year students to create portfolio-worthy projects in many cases. The introduction of an easy-to-grasp computer program gave many students the confidence to explore design in much more complex ways than is typically expected of young design students.

Delivery
The presentation will briefly outline the project brief and will focus on samples of the students’ final presentation work. The students’ work will demonstrate the success of the combined use of hand drawing skills, physical modeling, and computer skills. It is hoped that the presentation will lead to further discussion among educators regarding the importance of balanced skill-development in both craft and technology.
Toward a More Artistic Sensibility and Methodology in Graduate Interior Design Education through the Use of “Sketch Models”

*Sylvia Chaney and Paulette Herbert
Oklahoma State University*

**Introduction**

Today’s design educators strongly emphasize evidence-based design in the classroom. In fact, Nussbaumer (2009) asserts that the quality of design depends directly on the quality of the research on which it is based. Bye (2010) argues for the inclusion of design research based on “the use of modeling to express ideas developed through making and doing” (p. 206). Additionally, Pable (2009) makes a case for the inclusion of emotion and intuition as valid sources of knowledge for interior design. She points out that “to offer services and products that fulfill emotional user needs is to designers’… benefit” (p. xii). This paper proposes that “sketch models” can be a vehicle to explore or deliver the essence of artistic sensibility in the interior design process.

**Case Study: Design of a Library and Chapel in a Congregate Living Facility**

A recent design project was created to satisfy the requirements of a graduate level interior design studio. The methodology of this author’s design process was evidence-based and followed the standard design process: programming, schematic design, design development, and contract documentation (Nussbaumer, 2009). However, it also intentionally incorporated artistic elements, with the goal of yielding an interior that purposefully authors an emotional experience for its observer.

The overarching design concept was developed concurrently with the programming research for the project and was then elaborated in schematic design. In addition to standard design tools, such as bubble and adjacency diagrams, a series of quick three-dimensional “sketch models” were utilized. “Sketch models,” as the term is used here, are small-scale sculptural expressions that explore conceptual elements at an intuitive level. The model series was not a requirement of the assignment; other students in the course chose different methods to advance their design process. Both the medium and forms of the author’s models reflected specific symbolic aspects critical to the design concept. For example, a vertically oriented model in the medium of text-covered paper symbolized the ascent and decent of spiritual information between man and God. Each model was presented to the studio professor and graduate student classmates, who were able to critique the effectiveness of the model, in terms of symbolic representation of the design concept, aesthetic quality, and adaptability to “real” building structures. Through successive model iterations, valuable insight into the design execution was gained.

During design development, the strongest elements discovered through the model exploration were formalized in the project’s interior design. For example, building on the idea of vertical transmission of information, the designer proposed a unique assembly: a book storage system surrounding a glass elevator. The designer continued to develop the themes generated by the models in the creation of plans, elevations, and perspective drawings, which were carried into the contract documentation phase.

**Conclusion**

By incorporating artistic tools, such as three-dimensional “sketch models,” interior design graduate students may harness the intrinsic human predisposition to viewspaces on an emotional level.
Head, Hand, Heart: The Integration of Science and Art Through Kinesthetic Creation*

Catherine Dowling
Ryerson University

‘the ability to imagine – to dream – is now strongly linked to the unique human ability to create complexity both in our thoughts and in whatever we create with our own hands’ (Neurologist Frank Wilson p.311).

As a part of a larger body of research examining the role of education and cultural design literacy this paper will present the value of kinesthetic creation in one assignment of an Interior Design Technology course.

Students’ thinking and learning was noticeably different when required to hand build small and full-scale construction details while addressing global sustainability concerns and closed loop construction systems. This observation raises significant questions for the Interior Design Educator: How can using our hands increase or effect different learning? Is comprehension improved when physically interacting and experiencing objects and places? How and what can kinesthetic creation teach Interior Design students? How do we know it works?

The brain is usually a topic of discussion in Interior Design related to the psychological phenomenon within built environments. We instruct and expect students to clearly demonstrate process and finished work in their design solutions, accepting that the ‘thinking part’ of us, that we cannot see, exists and holds the source of creation. But what do we know of this human organ that houses the power to imagine and create?

Physician Esther Sternberg explains that ‘there are various places in the brain where memories are created, then cemented, then retrieved. Different regions of the brain are involved in remembering different kinds of things. Memory of place and space mostly occur in the hippocampus...when the hippocampus is involved, a memory is particularly vivid, especially with respect to the place where it was formed. It also has emotional qualities and personal significance. Memory of events and places is also crucial to our sense of self...the hippocampus and the memories it encodes play a very important part. They form an every-changing image of ourselves in the context of our world’ (Sternberg p. 145-148).

This paper is arranged in sections beginning with the ‘head’, ‘hand’ and ‘heart’; a trinity first scripted by British Architect Charles Voysey, that was embraced and adopted as the motto of the Society of Designers of England in 1896. As then, it serves here as a reminder of the necessary interconnectedness within a designer; the integration of science and art with mind, body, and spirit - a ‘whole’ student learning from kinesthetic creations. From the trilogy, educational theories present a foundation of hands-on learning, followed by the assignment from the Design Technology class. Images include the assignment introduction, process and final full-scale construction mockups, through to disposal, each stage inherent to the technology curriculum where the primary focus is on materials and methods.

Final thoughts frame future opportunities and new questions for Interior Design curriculum as this presentation is not intended to be conclusive but to serve as a tool for ongoing research. ‘the brain speaks to the hand as surely as the hand speaks to the brain’ (Novelist, Robertson Davies, p. 336).
References


*Best Paper Recipient*
Purpose
Among the challenges facing interior design faculty at the beginning design level, one of the most persistent is teaching students to hand sketch and color render. Reliance on CAD, both for drafting and rendering, has made these hand skills seem negotiable if not unnecessary. However, the abilities to conceptualize three-dimensional space and to see the color in that space remain essential skills for any good designer. Doyle (1999) states, “although draftsmanship is no longer the price of admission to a design career, those who master the language of drawing are likely to see, to think and to communicate with more sophistication than those that only master the computer” (p. 3).

The purpose of this presentation is to explore the potential of using the art of painting as a tool for developing these conceptual abilities. By “de-constructing” a painting of an interior environment, students discover both the perspective and the color quality of the space, as perceived by the artist. This experience can expand their understanding of how color can be used, not just descriptively, but also expressively to enhance an interior space.

Methodology / Process
The author has developed this project for a 2-credit course in interior design graphic communication that focuses on hand skills as opposed to computer processes. Students take this course as a co-requisite with their first-semester second-year design studio. For some, this course is their initiation into perspective, and for all it serves as an introduction to color rendering.

The project is introduced by presenting a series of interior paintings by various artists. In addition to depicting an interior space, the selected paintings meet at least two of the following criteria: 1) the space includes at least one person; 2) accessories and/or architectural detailing enhance the space; 3) the space includes an opening that provides either a view to the exterior or into another space, and/or 4) the artist has employed an expressive color scheme or painting technique. From these selections students choose the painting that will form the foundation of their visual explorations in the course. Through a series of assignments students “de-construct” the painting in order to discover the perspective (or view point) of the artist. Students “complete” the painting by drawing an imagined floor plan of the room (including the unseen side of the space) and a perspective showing the space where the artist stands. They continue to analyze the painting through a series of color renderings using a variety of media.

Summary
One of the goals of the project is, as Dong (1997) asserts, “...to retain the sensitivity of the human touch in color manipulation and representation” (p. xiii). In addition to learning to “see” perspective, students also learn to see the interior relationally and synthetically. In their study of a painting a broad array of additional questions arise concerning issues of proportion, space planning, and history, to name a few. The painting provides a platform for learning about these issues while practicing drawing and rendering skills.

References
The Art and Science of Design Education in a new College of Architecture

Christina Hoehn
University of Oklahoma

Purpose
Education today’s design students goes beyond the standard walk and talk of the traditional classroom. Environments that nurture and promote collaboration and integration of technology are becoming a standard, critical for students emerged from the design academy. Students are very aware of their role in the university system as the “client” and they expect to be surrounded by well designed environments that nurture their growth in their discipline and are rich in technology. The design of a college of architecture at the academy must promote and foster these concepts of interdisciplinary collaboration, teaming and technology integration. Well designed anchor spaces like studios, computer labs, team rooms need to challenge the design focus, concentrating on collaboration and technology rich touchdown spaces. A well conceived college of architecture creates a college environment that will generate students that are ready to enter the design industry at a competitive level after graduation. So, a school of design, especially a college of architecture has to become more than a building with corridors for movement, classrooms that reflect a front of the room mentality and studio spaces that contain more than drafting tables and drafting stools. A college of architecture has to reflect the fast paced movement of its users.

Method / Framework
The methodology behind the art and science of designing a college of architecture that promotes a strong design education starts in the built environment. This project started two years ago with the renovations and remodel of a college of architecture that was re-housed in a building designed for a college of geological sciences in the 1950’s. The building team consists of the owner (university) the architects (college alumni) and the college representative (alumni/professor). This team has become an integral part of the remodel and renovation of this new concept in teaching in a design school. The building team is currently working daily to design spaces that will foster education for the future.

References


The design for “Living Memory” was created in response to a request for proposals for projects at I-Park’s Thanatopolis Exhibition in which participants are asked to “reimagine our culture’s, and our personal, relationship to death, memory, and memorialization.” (I-Park) The request was specifically opened to most creative professionals (architects, visual artists, sculptors, landscape architects, etc), with the exception of interior designers (falling, not unusually, into the category of “other”).

The objective for the design submission is to create a site-specific form that will recall interior environments without creating them, and in doing so, reinforce how much interior space shapes and defines modern life.

The objective for submitting the design as an interior design educator is to provide the organizers of the competition with another way of thinking about how to create meaningful environments within their park—namely, by inviting those who shape space and form. While the organizers likely wrote the guidelines for the competition in offices and conference rooms and kitchens shaped at least in part by interior designers, they omitted that profession as an identified group likely to have a meaningful response to the needs of the park.

The design, a simple wall with niche and chimney, itself responds to the requirements of the program (non-intrusive, temporary installation) through materials: Copper tubing provides the structure of the form, which is then webbed with jute in random patterns, allowing light to pass through, yet creating shadows.

Defined openings (windows) in the woven jute suggest life stages, and a taught triangular white canvas provides the suggestion of shelter along the axis of the wall (designed to stride the north/south axis).

“Living Memory” is designed to be in place for no more than 12 months, during which time it is anticipated the jute will age, collect leaves and debris from the surrounding forest, and the copper will age and dull, perhaps attain verdigris in the spring. The contrast of the rigid geometric form and the materials used to build it speaks to how lives are reflected back upon as linear in memory, but are almost never quite that way.

It is meant to inspire reflection not just upon the dead, but upon the lives of visitors to the site: How are we healed, where do we seek shelter, are we on the inside of life looking out, or outside of life looking in? And, how will we be remembered?

References
Quest for Sustainable Lighting Products in Single Family Residences: A Pilot Study of Homebuilders Awareness and Adoption

Mihyun Kang and Sylvia Chaney
Oklahoma State University

The homebuilding industry is trying to reduce energy consumption and improve sustainability. Lighting has a crucial role in this movement. As part of a larger research project, the purpose of this pilot study was to test a new survey instrument and to gather preliminary data, investigating homebuilders’ involvement with sustainable lighting products in single family residences.

While attending an energy conference, sponsored by their local utility company, a convenience sample of homebuilders in the mid-west was invited to participate in this study. They had been previously identified by the utility company as having successfully constructed ENERGY STAR homes. Questions were developed to determine homebuilders’ awareness and adoption of sustainable lighting. Descriptive statistics were employed to analyze the data gathered. This study had limited participants with its sample skewed towards male homebuilders in the mid-west.

The response rate was 100% of those attending the seminar (n=17). A majority (88%, n=15) had attended college, while almost half (47%, n=8) had obtained a bachelor’s degree. A minority (12%, n=2) had taken continuing education courses on lighting in the two years before taking this survey. Almost half (47%, n=8) had over fifteen years experience in the homebuilding industry. A majority (82%, n=14) maintained membership in a builder organization.

To examine the influence of client on builders lighting choices, respondents were asked how important they believed certain topics were to their clients. Almost half (47%, n=8) believed sustainability was important to their clients. Over half (65%, n=11) believed energy efficiency was important to their clients. Respondents were asked how familiar they were with specific lighting terminology. Over half (65%, n=11) were familiar with the phrase, "light pollution", but less than half (41%, n=7) were familiar with the related term, "light trespass". Most (76%, n=13) of the respondents were unfamiliar with the term, "lighting curfew". A majority (88%, n=15) had not heard of the International Dark-Sky Association (IDA). None of the respondents had installed IDA-certified fixtures. A majority (76%, n=13) were unaware of any applicable lighting ordinances. Respondents were asked whether they had received requests from their clients for certain types of lighting and related devices. A separate item asked whether the respondents installed the same types. A comparison reveals discrepancies. Although only 18% (n=3) of the homebuilders had received requests for exterior incandescent lights in the previous year, 29% (n=5) had installed them. Similarly, only 18% (n=3) had requests for compact fluorescent light bulbs (CFLs), but 24% (n=4) had installed them. None of the respondents had received requests for light emitting diodes (LEDs), but 12% (n=2) had installed them. In the previous two years, a majority (71%, n=12) installed lighting control devices in residences. Photocells, for example, were installed by over half of the respondents (59%, n=10) and time clocks were installed by one quarter (24%, n=4).

The homebuilders and their clients consider sustainability important. Moreover, homebuilders installed sustainable lighting products beyond requests from their clients. Educational opportunities for homebuilders to be aware of specific sustainable lighting terminology and products might further promote sustainable practices.
Living the Design Process...A Fun Way to Learn!

Mitzi Perritt and Donna Pharris
Stephen F. Austin University

Purpose
Interior design students must understand the steps in the design process (CIDA, 2009). What better way to understand them than to work through each one in a hands-on project with a real client? This project combines interior design education with campus goodwill and school spirit—a winning combination!

Method
The project is conceived as a “design challenge” modeled after popular television programs; the title itself engages the interest of the campus community. The studio professor issues the “call” to campus faculty and staff, prior to the semester’s start, requesting applications for an office makeover. Interested parties reply by email and submit a written description of need supported by two photographs of the existing problematic space. Students select the winning client. The following semester calendar outlines details of the project implementation:

- August 28 - Faculty submits Call for Application to campus faculty and staff via campus-wide email (see attachment).
- September 10 - Deadline for applicants to submit 150-word statement of need and two pictures of their existing office.
- September 11 - Students review applications and announce faculty/staff winner.
- September 16 - Students interview client.
- September 18 - Student teams develop concepts and confer with Physical Plant staff.
- September 23 - Student teams present concepts to client for feedback (see photo).
- September 25 - Student teams develop final drawings and specifications for proposed design solution.
- September 30 - Student teams present final solutions. Client selects winning team design.
- October 1-31 - Students construct and install design at faculty/staff convenience (see photo).
- November 1-30 - Client works in newly designed space.
- December 2 - Students conduct post-occupancy evaluation with client.

Attachments show the project’s Call for Applications and design students involved in various stages of the project. Before and after photos are not included as school logos are present in the images and would violate IDEC paper submission guidelines. The project is financed by two campus entities. The Office of Student Life provides $500 for furniture and finish purchases. The Physical Plant Department provides $500 in installation or painting services. Students also provide labor…and ingenuity…in recycling materials and stretching the design budget.

Importance of the Topic
Rarely in the school context do students receive the opportunity to “live” the complete design process. Most studio-based projects stop at design development and presentation. This project enables students to move through problem definition, programming, preliminary design, presentation, design development, procurement, installation, and post-occupancy evaluation (Nissen, Faulkner & Faulkner, 1964).
Relevance to Interior Design
Learning the design process lies at the crux of design education. This project provides an educational experience that makes learning fun and memorable. In addition, students gain other skills—teamwork, time management, budget accountability, community service, and school spirit.

Conclusion
The project is popular among students and faculty, highlighting the interior design program campus-wide in a positive manner. It was featured in the campus newspaper and in a two-page layout in the university yearbook. Give it a try at your university!

References
Color Pedagogy in the Modern Curriculum: Investigating Content within CIDAaccredited Design Programs

Ron Reed
University of North Texas

Purpose / Importance:
This paper identifies the presence of curriculum content on color pedagogy within CIDA accredited interior design programs, in support of and adding to, the Interior Design Body of Knowledge illuminating a current view of curricula dedicated to color pedagogy (Martin and Geurin, 2005). The term color occurs 64 times within the Body of Knowledge and 8 times within the 2009 CIDA standards indicating color's importance in design education. The research examines the similarities and differences between design programs curricula illustrating the visibility and key issues affecting the presence and placement color knowledge. This research presents curriculum on color in terms of a distinct body of knowledge “to be delivered” to students by the most effective methods” and therefore has the potential to add to the current BOK (Blenkin et al, 1992 p. 23). When we are able to see the parts and their interconnectedness, we can begin to understand their uniqueness and relationships that shape design education.

Methodology / Process:
Questions guiding the research: (1) What is the visibility of color theory as core knowledge within CIDA accredited interior design curricula? (2) Are independent courses on color theory present or shown integrated into other courses? (3) If integrated, what factors or circumstances have led to integration of this knowledge? Data collection consisted of two stages. Stage one determined the presence and placement of color through an online content analysis of the 176 CIDA accredited program’s curriculum sheets, course catalogs and descriptions, and general program websites. Curriculum course descriptions were searched for the presence of the term color, color theory, and/or color and light. Courses that included terms color media, color as it applies to rendering or drawing, or references to color renditions in context with lighting were not considered in the research. Stage two consisted of an online survey distributed to IDEC members to compare data between findings in stage 1 to the survey data in stage 2. Additionally, open-ended comments in the survey were coded to determine emergent themes and relationships of the findings.

Summary of results:
The majority (59.6%) of participants surveyed indicated no presence of a dedicated course on color theory. These findings align with the online analysis shown in table 1 where n=65 of the 176 programs have a dedicated course on the topic with 94.4% of respondents indicated no planned color course in future. A common theme emerged indicating that most programs had no room in the curriculum for a dedicated course or other content areas including building codes, sustainability, and technology were stressed with more emphasis for a single course. A conclusion could be drawn that content areas where health, safety, and welfare are concerned potentially supersede color’s level of importance. Consolidating and integrating color through the curriculum was commonly indicated.

Conclusion / Relevance:
Findings attempted to determine the presence of color in accredited programs, however; it does not suggest color is devalued or covered within these programs. The results illustrate a framework for similar approaches to examine other knowledge areas. In doing so, we are adding further evidence of specific content in interior design education therefore evolving our professional body of knowledge.
“Then a Miracle Occurs.” Or Does It?

Kevin Steiner, Valerie Settles, and Amy Jacobson
University of Central Oklahoma

Every design must start with a concept. In the design equation, the concept represents the artistic element contained within design; science is the vehicle by which the artistic becomes reality. Utilizing the technical criteria behind performance characteristics, building codes, or environmental constraints allows the designer to develop the appropriate concept that will serve as a framework for the design solution. As design educators, we strive to cultivate our students’ proficiency in concept development as a basis for future professional expertise, while emphasizing the importance of adhering to the scientific limitations inherent in a particular situation. Many beginning interior design students concentrate on the aesthetic quality of the concept, which is the most obvious to those without education in design. The final design (and ultimate success of the concept) is often judged more on its “outer beauty” than its “inner beauty” (Kurtoglu, Campbell, & Linsey, 2009). However, practicing designers and educators understand that scientific characteristics combine with creative conceptual development to produce a successful design. “Science” provides that quantifiable quality that validates the “art” in design, while a well-reasoned concept validates the design solution as something informed and not “miraculous.” This presentation will examine the importance of the combined roles of art and science in concept development. Although each element is integral to a successful concept, they each have individual, and unique, qualities (Jonas, 2001). The product of these two units - design - is a distinct entity possible only when art and science are balanced.

References
Transforming Healthcare Experiences Through Interior Design Education

Kitty Wasemiller
Abilene Christian University

Purpose
The healthcare design specialty is an emerging niche in the interior design field that requires unique knowledge, insight and understanding. It is essential for students to research how interior design affects physical, psychological and behavioral experiences among patients, families, staff, and visitors in healthcare spaces. Teams of researchers, physicians, hospital administrators and nursing staff are increasingly joining interior designers and architects in seeking evidence-based design solutions for improved experiences and outcomes.

Methodology / Framework
Undergraduate students explored regional contexts as well as topical trends and best practices of healthcare design in order to formulate strategies for improved workflow, infection control and staff-, family- and patient-centered benefits while renovating a community hospital during a semester long project. Learning activities exhibited evidence of design concept exploration, student research, healthcare provider interviews, discipline specific terminology, awareness of topical resources, and investigation of building codes that informed critical thinking and problem solving. The resulting design proposals included detailed designs for five departments selected by individual students. The full scope of the evidence-based project solution revealed space plans, elevations and perspectives, furnishings and finishes FFE, reflected ceiling plans, custom casework drawings, and data/power plans. Final presentations were evaluated during an undergraduate research fair and through oral and visual presentations to design professionals in several venues.

Importance of Topic
Thoughtful evidence-based facility design can aid patients, staff and families during the healthcare experience. Solutions can increase patient engagement and satisfaction with the overall quality of care provided. Interior design students will value a study of complexities in the science and art of healthcare environments that result in design.

Relevance to Interior Design
It is essential for students to consider how interior design interfaces with medical equipment, medical conditions, delivery of healthcare services, and while meeting the needs of diverse users of these distinctive spaces. Successful healthcare design is attentive to the needs of patients, family and staff. It considers ways to reduce medical errors, facilitate emerging technologies, address aesthetic contributions, and assure sustainable design to benefit building occupants and facility stakeholders. Effective design solutions enable infection control, evaluate options such as acuity adaptable patient rooms, and improve workflow efficiency. It is possible to transform healthcare experiences through interior design education.

References


# Conference Schedule

## Thursday, 7 October

6:30 PM Welcome Reception  
New Design School, Fullbright Building on Dickson Street

8:30 PM Dinner on Your Own

## Friday, 8 October

The following events to be held at the Inn at Carnall Hall, Training Room on the 1st Floor

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| 8:45 – 9:45 AM| Keynote Speaker: Maura Schaffer, Purdue University  
*The Nexus of Art, Architecture, and Interior Design* |
| 9:45 – 10:00 AM| Break                                                                |
| 10:00 – 11:30 | 3 Presentations  
a. Chaney: Toward a More Artistic Sensibility  
b. Hoehn: The Art and Science of Design |
| 11:30 – 12:15 | Lunch                                                                |
| 12:15 – 2:15 PM| 3 Presentations  
a. Dowling: head, hand, heart  
b. Edwards: The Practical Art of Hand Draftsmanship  
c. Johnson: Living Memory |
| 2:30          | Depart Inn at Carnall Hall for Crystal Bridges Museum                |
| 3:00 – 5:00 PM| Crystal Bridges Museum                                               |
| 5:30 PM       | Depart Crystal Bridges                                              |
| 6:30 PM       | Dinner on Your Own                                                  |

## Saturday, 9 October

7:30 – 8:45 AM The intrepid visit the Fayetteville Farmers Market

9:00 – 10:30 AM 3 Presentations  
a. Kang/Hebert: Quest for Sustainable Lighting Products  
b. Buehrle: Can’t We All Just Get Along?  
c. Perritt/Pharris: Living the Design Process

10:30 – 10:45 AM Break

10:45 – 12:15 AM 3 Presentations  
a. Reed: Color Pedagogy in the Modern Curriculum  
b. Wasemiller: Transforming Healthcare  
c. Settles: Then a Miracle Occurs

12:15 – 12:45 Regional Meeting

12:45 – 1:30 Lunch on Your Own and Afternoon/Evening Departures

*Registration will be open from 4:30 – 6:30 PM on Thursday and from 7:30 – 8:30 AM on Friday.*
Southwest IDEC Regional Conference
Visit to Crystal Bridges Museum of American Art