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Sustaining Interior Design Education: Comparisons of Open Positions to Available Number of Qualified Candidates

James Landa, and Daniel Harper

In a time when Interior Design programs are experiencing student body growth and declining availability of Interior Design faculty, a 2007-2008 IDEC survey of open Interior Design faculty positions and institutional hiring practices raised concerns regarding a significant decline in the pool of Interior Design educators. These concerns initiated additional investigation aimed at examining and addressing the findings of the 2007-2008 survey. Three years later, during the 2010-2011 academic hiring period, at minimum, fifty-six Interior Design position openings were posted on the most popular on-line job boards signifying an apparent sustained need for Interior Design educators.

The research for this paper borrows from, and builds upon, the original IDEC survey and subsequent 2008 Kimball Office Work Group Report: Sustaining Interior Design Education. The research was carried out in two parts: Part I surveys the hiring institutions, assessing institutional demographics and preferred candidate qualifications, and quantifies both response rates to the position posting and perceived/ranked respondent qualifications; Part II surveys the hired faculty member capturing demographic data, comparative analysis of position responsibilities, and a qualitative assessment of the search and interview process. Positions posted as ‘one year lecturer’, ‘full-time, nontenure’, and/or ‘tenure-track’ were included while positions posted as ‘temporary’ and/or ‘part-time’ were excluded.

This research attempts to validate the ongoing concern of a declining pool of qualified candidates by establishing a baseline understanding of institutional position announcements of desired candidate qualifications and comparing them to actual applicant qualifications and characteristics of new faculty hired during the 2010-2011 hiring period. This investigation considers both academic and practice qualifications. It also attempts to quantify the size of the applicant pool in relationship to the demand.

Data will be used to verify the implied. The shortage of Interior Design educators is recognized as real, however, with the post-2008 economic turndown and decreased enrollments, how great is present-day demand? The number of 2010-2011 position announcements implies a significant shortage of qualified Interior Design faculty to teach at baccalaureate institutions, meaning master’s degree or higher. “New hire” data provides information concerning experiences of the applicants including preinterview, interview and the hiring process.

By comparing the two sets of information, institutions can clarify their announcements and have an awareness of the number of potential faculty candidates. The hiring process, as seen by the new faculty members may be a disconnect from the institutional view. The issue of sufficient faculty to fill the number of open positions in Interior Design education has been an item of discussion for years and with the sustained number of Interior Design programs in North America, continued research is necessary to address and provide solutions to the issue.
References


Seasons of Discontent: Does Age, Gender, Partnership and Parental Status Affect Burnout Among Commercial Interior Designers?
Caroline Hill, Asha Hegde, and Carl Matthews

“In our geographic area, it seems like there are very few designers who stay in the profession. Sometimes I feel like the "old dog." . . . there [are] a lot of younger designers who don't seem to stay in the business” (Study Participant Comment).

This statement summarizes a primary motivator for this study. The authors have observed a similar exodus of talented young designers. As academics, are we adequately preparing students for the realities and rigors of practice? Are firms supporting young designers and creating opportunities for advancement? Are interior designers experiencing burnout?

Burnout is “a psychological syndrome that involves a prolonged response to chronic interpersonal stressors on the job” (Maslach & Leiter, 2008). This paper presents partial findings of a larger original research study addressing burnout among commercial interior design practitioners. Specifically, the paper presents data relative to variables of age, gender, parental status, partnership status and workload. The findings are relevant to design educators as it addresses interior design practice, personal wellness, and family-work issues.

This project utilized two survey instruments. The Maslach Burnout Inventory – General Survey (Maslach, Jackson & Leiter, 1996) is designed to assess a subject’s degree of burnout in three subscale areas: emotional exhaustion, cynicism, and professional efficacy. The second instrument consisted of two parts. Part One included demographic questions while Part Two included 22-items regarding participant perceptions of workplace issues.

Two-hundred and fifty commercial ID practitioners representing four regions of the United States were identified through publicly available information from professional associations. One hundred and thirty five interior designers participated in the survey (52% response rate).

Three of the five variables tested were significant relative to exhaustion: parental status, workload, and age. Designers without children reported more exhaustion than those with children. Designers who reported working more than 40 hours a week experienced more exhaustion than designers working 40 or less hours. Designers under 40 are more exhausted than those over 40 and above. In a comparison of other disciplines commercial interior designers’ exhaustion scores (M = 2.72) are second only to nursing (M = 2.98), and higher than psychiatric workers (M = 2.54), military (M = 2.05) and management (M =2.55).

Parental status and age show a statistically significant relationship to cynicism. Designers without school age children were more cynical than designers with children. Those ages 20-39 were more cynical than those 40 and above. A comparison of the interior designers’ cynicism scores to those in nursing (M =1.80), psychiatric work (M = 1.88), military (M = 1.63), and management (M = 1.32) reveals that interior designers report the highest level of cynicism among all those professions.

Age is the only variable with a significant relationship to professional efficacy. Those ages 40 and above indicate higher levels of professional efficacy than those ages 20 to 39.
The presentation will present findings of the study and discuss how they relate to extensive burnout literature. Audience discussion will focus on what design educators can do to address the issue.

References


Nascent Narratives; re-VIEWing Presentations
Marsha R. Cuddeback, Frank M. Bosworth, and Vincent Cellucci

The subject of visual and oral communication in Interior Design is one that has been of concern since the mid 20th century when the profession was establishing itself in the United States. In December 2010 The National Association of Colleges and Employers released their “Job Outlook 2011 Survey”; of the top five desired skills for a candidate or employee, verbal communication skills ranked first. While there is broad consensus that communication skills are critical for success, it appears that the education community has not sufficiently met this requirement. For example, in 2003 Design Intelligence completed a Skill Assessment Survey, and in the article “Professionals Weigh Graduate Skills” they indicated that 52% of graduates were deficient in oral and written communication skills. Expectations are further supported by findings in the 2006 publication, Are they Really Ready to Work: Employers’ Perspectives on the Basic Knowledge and Applied Skills of New Entrants to the 21st Century U.S. Workforce, that reported 95.4% of employer respondents considered oral communications “very important” for four-year college graduates among all applied skills.

Interestingly, in Interior Design, a discipline comprised of structuring ideas, a commonly accepted, structured approach for teaching students to develop narratives in their oral presentations is missing within higher education. Most commonly, faculty expect that the design student will independently develop the skills necessary to create a competent narrative when they are facile with the language of design and are able to use it to explain their work.

Although the use of the word narrative has become commonplace in Interior Design education, the development of a narrative is typically not instructed directly within the curriculum—certainly not like in English courses, where narrative is approached structurally and broken down into elements. This is due in part to a reliance on traditional assumptions of the differences in communication modalities between Interior Design and English narratives, where design narrative is primarily oral or written. This concept was clearly discredited by the Post-Structuralists, and it became apparent to educators that relying on discipline specific modes of narrative was completely outdated, and interior design students like students in all disciplines, need to be adept in narrative development employing multiple modes of communication.

This presentation focuses on illustrating a strategy for student narrative development utilizing the visual and spoken modes of communication through the use of sparklines as an analysis tool during the revision stages of a narrative presentation.

References

Purpose

Most design students have not had the experience of moving through and using spaces while in a wheelchair when they begin learning about barrier free design. The students learn about the barrier free standards and guidelines, and then must apply them to design problems while thinking about them visually and volumetrically. Their solutions are communicated with a method that includes scaled drawings and models. Unfortunately, these methods communicate only representations of the design solutions and do not provide full scale spaces to experience while in a wheelchair. In order for students to learn at a higher level, they must utilize a diverse set of knowledge sources, evaluate this knowledge for relevance, translate it in a new way and then apply it in solving a problem (Ankerson & Pable, 2008).

Methodology

Kolb’s experiential learning theory defines learning as “the process whereby knowledge is created through the transformation of experience. Knowledge results from the combination of grasping and transforming experience” (Kolb, 1984, p. 41). This theory supports a process that involves learning through experiencing and becoming aware, reflecting, thinking and understanding and finally acting and applying.

Students in a first semester sophomore interior design studio were required to read about and study drawings related to barrier free design. Afterward, they were given an exam of the material to determine how well they understood it and could apply it. The students then completed a series of design exercises related to Kolb’s experiential learning theory and its four stage cycle. The application of knowledge was examined and tested throughout these exercises to study how the students were progressing in their understanding of the barrier free design standards.

Summary

With this teaching method, Barrier free design standards were taught to design students using Kolb’s theory and its four stage cycle including concrete experiences, reflective observation, abstract conceptualization and active experimentation (Kolb, 1984). Concrete experience was provided to the students through the Barrier Free Design Excursion where the students had a new experience of using a wheelchair to move through and use several different spaces around campus. Reflective observation occurred when the students had to think about the inconsistencies and consistencies between their experiences in the wheelchair while in these spaces, and their understanding of how the barrier free standards should have been applied. Abstract conceptualization was applied when the students developed new designs for a small office and bathroom space while applying the barrier free design standards. Active experimentation occurred when the students built study models of their office designs and tested them with models of wheelchairs and again when the students reproduced their plans 2-dimensionally at full scale and test them while maneuvering the space in wheelchairs.

After the completion of these exercises, the students showed an increased understanding of barrier free design standards. Their ability to apply the concepts correctly was strengthened and most
importantly, through their experiences, they had a heightened sensitivity to the importance and necessity for utilizing these standards in their design solutions.

References


Creating In-house Internship Opportunity
Sally Ann Swearingen

Issue

In CIDA accreditation standards program expectations the terms “Work experience/internships” and Program expectations refer either to opportunities, experiences, or information presented to students in the program”. CIDA standards state that the curriculum, teaching methods, learning experiences, and opportunities made available to students are sources for evaluating program expectations. (CIDA, 2011) A question often arises as to how can interior design programs at universities assist in securing successful internships to students who cannot move to metropolitan areas or relocate due to budget restraints. In other words how can faculty at universities in remote locations create an “In-house” Internship?

Process

Research suggests that the built environment has an effect upon the users of that environment (Altman, 1970). Thus it becomes important to understand how to design an environment for students in school classrooms (Earthman & Lenmasters, 1996). Effective decision for interior selections require research and an understanding by interior designers of one’s environment. Our research on our campus made us aware that departments were specifying and selecting their own furnishing. No input from an interior designer was provided. This gave us an opportunity to set up a center to select and train students to purchase appropriate furnishings for classrooms and an opportunity for faculty and procurement/purchasing to review furniture standards for the university. This new collaborative approach, involves joining interior design with the procurement (purchasing) department on campus.

Students who have completed this internship have reviewed and studied learning styles, communication styles and reviewed technology in the classroom. Collaborating with the procurement office (purchasing) students have had the opportunity to work with the interior design internship coordinator in a “in-house” internship to assist in laying out classrooms and specifying appropriate furnishings for classrooms. In addition, students have met with manufacturers of furniture products to learn about all types of products, toured departments on campus, evaluated furniture products, functionality of layouts of classrooms and discussed types of teaching styles used in that layout.

Summary

Benefits of this hands-on internship far exceeded expectations. Students’ response has been extremely enthusiastic. Participants from the different departments served on campus. Praise this strategic approach to creating functional, ergonomic appropriate layouts of the classroom. Departments are excited about the assistance. Students have met with different manufacturers of products, had seminars/lectures on communication in the classrooms, learned about teaching styles and factors influencing design. In addition, providing an in-house internship has kept faculty and students up to date on educational trends and had provided an opportunity for students to stay on campus to meet the needs of their internship criteria.
References


Discovering Light as an Artistic Form in a Lighting Design Studio

Mia Kile, and Jill Mulholland

Lighting taught as part of the interior design curriculum can often be very tedious involving formulas, energy codes, and other scientific calculations. This can be somewhat intimidating to undergraduate students. As an educator, it was my charge to dispel this enigma by enlightening those in my class to the artistic side of the lighting design process. While codes and formulas play a vital role in lighting, light as a medium can be a powerful artistic form. According to David DiLaura, “Adult learning is difficult, and if it is to be successful it must take you outside of your comfort zone.” (p.45) As a collaboratively taught project, the students experienced two instructors whose approach to lighting design was diverse. While keeping in line with the science behind light, the students were challenged to use light in an artistic form. Through a series of processes, students were actively learning by building whereas each small development informed the next step in the process. Each of the fifteen students, were randomly given a one word emotion, the basis of their topic, with their challenge being to represent this emotion with light. For example, the use of harsh shadows can create a sense of fear. While some of the students struggled at first with this abstract concept, momentum increased as they explored how color and intensity of light can effect emotions and moods. Others found creative ways to create texture and movement with light. After the students presented their work to the class, they were ready for the next challenge: a full scale light art project. This project encompassed a series of preliminary processes which in turn informed their final design solution. Failure was encouraged and the phrase, “If you are not failing you are not being creative,” was often repeated. While this concept was foreign to most students, it was the process that was being evaluated not the outcome. After getting over the fear of failure, most students produced extraordinary projects because they took chances outside of their comfort zone and learned from this process. The final projects were presented by the students to the public in an evening reception and exhibition. As a result of this project, the students discovered that light could be an intriguingly beautiful medium. Comments from students and persons attending the show revealed that the students were engaged, gained confidence and pride in their design ability, learned how to solve problems creatively, worked hard and had fun.

References

Aspirations, Perceptions and Needs: How International Are We? The Journey of IDEC
Hans-Peter (Hepi) Wachter, Jane Kucko, and Ricardo Navarro

Background

The Interior Design Educator Council (IDEC) is discussing needs for internationalization for some years. The Board of Directors formed a task force to study what defines an international organization and perceived values for the IDEC membership.

This paper reflects on the understanding of “international” as it relates to interior design and the perception IDEC membership shares of meaning and benefit of internationalization for teaching, research and service.

Framework

We can generally assume that a professional association is an organization of professionals who work in the same occupation, who have banded together to perform social functions which they cannot perform in their separate capacity as individuals. Members of IDEC define an international organization being represented by: 1. International member population; 2. International leadership; 3. International conference locations; 4. International accommodation of publication; 5. International journal

Shifts in the international economic order and strategic realities have resulted in greater academic interest and design activity. Interior Design as a service profession must place an increased emphasis on intercultural awareness and sensitivity with concrete knowledge about foreign establishments. Interior design education must prepare students so that they are prepared for that business world, which is cosmopolitan with an international frame of reference (Guerin)

Many institutions recognize the importance of understanding the world and provide for students to become international citizens. A strong international education can serve the world’s interest and national and international education enhances the quality of life for citizens and society (Oblinger, 1999). Institutions provide study abroad and the National On-Campus Report (2004) identifies three key issues regarding international education: 1. students join college expecting institutions to offer quality international opportunities; 2. students must be exposed to international experiences; 3. We must develop policies resolving the difficulty for international students to study in the US.

Findings

The survey (figure 1) was designed as snapshot to gather a general attitude toward internationalization of IDEC. We did not collect demographic data. The survey was available online and solicited through the IDEC listserv. We had 227 responses to the survey.

The survey questions found impetus and revolved around the following themes; 1. Definition of the International status; 2. impact of academic institutions on the establishment of the international status; 3. acquaintance with other allied international conferences; 4. feasibility of International conference. 11.5% of participants (n= 26) see a need for IDEC to be international to fulfill membership in an international organization or to earn tenure and promotion. 75.8% of participants (n=172) perceive
IDEC as a North American organization, 70.4 percent of the participants (n=126) aspire for IDEC to become international.

The responses supporting the internationalization revolve around the themes: economy/jobs/globalization; member growth of the organization; intellectual growth/learning;

The responses not supporting the internationalization revolve around the themes: partner with other organization; cost; not supportive for tenure; This research continues and future focused surveys will help to further understand the benefits, values, needs and motivations to make decisions upon an internationalization of IDEC.

References

The Current Status of Inclusive Design Practices in Design Firms: A Pilot Study

Jennifer Webb

For many design professionals, the signing of the Americans with Disabilities Act in 1990 signaled the end of the battle to achieve accessible design. The ADA Accessibility Guidelines provide specific criteria that are easily understood and implemented by even inexperienced designers. However, individuals requiring accommodations to access the built environment will confirm that the ADA was the beginning, and not the end, of the war. While classroom instruction and continuing education seminars address specific code requirements, rarely is the outcome a deep commitment to inclusive design. David Orr (2003) builds a convincing argument that for value changes to occur, a deep, emotional understanding of the problems must be acquired. While Orr is specifically referencing issues of sustainability, implementing inclusive design strategies requires a similar commitment and value shift. Dan Formosa, of Smart Design, explains the role of the extreme with regard to inclusive design: “Our clients come in and say “here is our average customer...” and we listen politely and that’s great. But we don’t care about that person. What we really need to do to design is look at the extremes... the weakest or the person with arthritis or the athlete or the strongest.... If we understand what the extremes are, the middle will take care of itself.”

Certainly the concept of Universal Design is not new and follows at the heels of other enabling movements. However, education and practice are grounded in the middle, neglecting the needs of those individuals occupying the extremes. The 2000 US Census revealed that 47.9 million Americans have a disability resulting in limitations of some type. The growing number of Baby Boomers combined with the increasing number of individuals without necessary healthcare will impact this critical number. Other data reveals even more surprising statistics: more than 18 million persons with disabilities are employed and more than 8.7 million older adults living alone have limiting disabilities. These data underscore the need for more than an accessible bathroom or a five foot turning diameter. Instead, there will be a growing demand for environments that facilitate not minimal interaction at home and at work but that contribute to truly inclusive environments that make positive contributions to quality of life.

The purpose of this presentation is to describe the outcomes of a pilot study investigating the context and practice of inclusive design utilized in a sample of interior design firms. This preliminary analysis examines findings from interviews with design principles at major architecture and interior design firms in Kansas City, St. Louis and Dallas. The strategies utilized by these firms suggest that there is an ongoing need to differentiate between prescriptive and performance criteria for design solutions as well as ongoing training with regard to inclusive design thinking.

References

Restructuring of Interior Design Education
Kevin Steiner

The purpose of this presentation is to discuss the development of a new approach to project completion by the student. This presentation analyzes the need and implementation of new pedagogical approaches used in Interior Design curriculum and education. Due to the learning styles and characteristics of the typical Generation Y student and the origins of Interior Design curriculum, the pedagogical practices and theories of interior design education are undergoing a shift. According to Shaw and Fairhurst (2008), Generation Y suggests that millennial learner’s requirements and expectations of the learning environment are going to be different from their predecessors, which learned about the Interior Design industry from the structure gained during the formation of this industry as a profession. Reviewing the roots of Interior Design education is important when analyzing the need for updated curriculum. According to Vischer and Poldma (n.d.), Interior Design education has evolved from various design-related backgrounds into a university-based discipline. With this process, the foundation of Interior Design pedagogical approach has drawn from these respective fields, which has allowed for an inherited set of philosophies and practices to dictate how the field of Interior Design is taught. The pedagogy is becoming a function of blending certain established theoretical and design educational practices with more problem-based situated teaching and learning.

Furthermore, design pedagogy needs to address the Millennial generation’s desire for technology, relevance, and hands-on learning. Shaw and Fairhurst (2008) quote Eisner (2005) Millennials are continually wired, plugged in, and connected to digitally streaming information, entertainment, and contacts. Therefore, hand drafted projects are seen as dated and not needed. In accordance, Shaw and Fairhurst (2008), state the students of Generation Y prefer doing rather than listening, while seeing the importance of the project. Generation Y students need hands-on, interactive assignments they see as relevant.

Traditionally projects in the studio environment have utilized a hypothetical, pretend client the student never meets. This results in the instructor of the course providing feedback and approval. However, the new approach to project completion introduces an actual person, of the instructor’s choice, as the client of the project. This practice has been completed at various levels of education, but is sometimes completed with students within the program serving as clients. The approach discussed in this presentation brings in a person the students may have little or no contact with prior to the project.

With the redesigning of Interior Design curriculum and pedagogy, instructors are able to meet the needs of this generation while continuously meeting the standards of education set forth by the industry. Since this industry is driven primarily by the client, the relationship between this party and the designer should stay a focus of curriculum, but be reworked. The project developed is a result of this research and is a hands-on approach to the client designer relationship, while allowing the students to see and practice the relevant objectives and have the appropriate instant feedback that is desired by the student.

References

Developing an Environmentally Sustainable Retirement Community as a Service Learning Project in a Senior Level Design Studio

Denise Bertocino

Objective

This presentation will discuss a senior level residential studio course and its partnership with a nonprofit Community Action Program. This agency identified the need for a sustainable independent living community for seniors, with disaster resistant, affordable homes, community buildings, and a food producing garden. The presentation will define the different stages of the project, illustrate how this collaboration fostered critical thinking and synthesis of information in each student, encouraged teamwork between the students and professionals within their community, and provided a viable solution for a target group.

Process

Students were given background information about the client, their vision for the project, and the parameters that are part of a non-profit project. The class met with the agency’s architect, who provided guidance regarding some of the budget limitations nonprofit organization’s face and offered a budget from which the students could work when designing the homes. This information was critical in helping the team as they evaluated material possibilities and allowed them to make the best selections while remaining faithful to the green concept for this project.

Research was a primary component of the project; without the relevant and diversified information, the project would not meet its goals. The class worked as a collective team for the project with each student having a responsibility for specific components. Students were required to report weekly on provided topics, watch one program weekly on the green channel, create a synopsis for each of these, and provide product lists. Four texts provided basis for discussion, clarification, and implementation of the project. The team collected and analyzed all information to make the appropriate selections based on project constraints.

Conclusion

Students operated as a project management team, making informed group decisions for the good of the community, knowing the most economic, green/sustainable, yet creative design solution would be successful for the client and the potential residents. The students provided the client with a shovelready, community development project. As a team they put theories into practice, improving their community, and addressing critical and current issues. As the client continues to present this project and work to secure funding for construction, they also see it as a model that could be replicated nationally.

As the instructor this project exceeded expectations for student objectives. The project dealt with sustainable design and its application, collaboration between the students and the client, it fostered critical thinking and synthesis of information, and placed the major responsibility for learning on the student.
This project showcased the quality work of the Interior Design program throughout the larger community, as the Community Action Program agency continues to present this project in a variety of venues, where it is always favorably received, and as they move forward in securing the funding for construction. This project created a relationship for future endeavors that provided a richness and importance to student learning and the community.

References

McDonough, W., & Braungart, M. (2002). Cradle to Cradle: Remaking the Way we Make
A satisfied patient impacts a hospital’s financial bottom line. Mothers-to-be constitute a unique patient population that experiences stress when entering a healthcare facility (Shin, Maxwell, & Eshelman, 2004). A positive delivery experience affects the mother’s decision to continue to use the birthing place (Huelat, 2007). It also impacts the likelihood that a mother will refer others to the same birthing place or to other medical services performed within the hospital. The hospital approved access to data for eight design-related items from the Inpatient Obstetrical Survey administered by Press Ganey. Press Ganey—a a health care organization that collects data from participating hospitals—offers analysis, insights and consulting to improve clinical, operational, financial and experiential outcomes (Press Ganey, 2011). Currently, Press Ganey only provides scores to a hospital based on the respondents’ answers. By conducting a secondary analysis, the researcher provided a new view on patient satisfaction and how it related to the old versus the new facility. The eight items analyzed included the following:

- pleasantness of room décor
- room temperature
- noise level in/around room
- appearance of birthing room
- visitor accommodations/comfort
- staff concern for privacy
- degree of safety/security felt in hospital
- likelihood of patient recommending hospital to others

For each item, a numerical scale of 1 to 5 with 1 indicating very poor satisfaction and 5 indicating very good satisfaction was scored to rate patient satisfaction. In 2005, the mean for all items was 4.35. In 2007, the mean was 4.41, and in 2010, the mean was 4.47. In all instances, the design renovation of the birthing center favorably impacted patient satisfaction scores.

More specifically, for the topic of pleasantness of décor, the hospital scored 24% higher than other hospitals in 2005. In 2007, the hospital scored 61% higher than other hospitals. In 2010, the hospital scored 66% higher than other hospitals. This increase in percentile from 2005 to 2010 demonstrated that relative to other hospitals surveyed by Press Ganey, the study hospital was making great progress with a percentile placement increase from 24 to 66 in six years.

The design of a birthing center’s interior does more than change the physical environment of a hospital; it can set in motion a positive chain of events impacting a hospital’s success. As stated by the American Society of Interior Designers (2007), the role of an interior designer impacts patients, family, staff and physicians by helping solve problems, reducing costly mistakes, and creating attractive spaces that meet the needs of customers. A pleased customer—such as a new mother—has the unique potential to influence countless others, and good design impacts her experience.
References

Joie de Vivre: Jardins, Maison, Chevaux  
_Carl Matthews and Scott Biehle_

“There’s nothing better for the inside of a man than the outside of a horse.”  
Ronald Reagan

“I grow plants for many reasons: to please my eye or to please my soul, to challenge the elements or to challenge my patience, for novelty or for nostalgia, but mostly for the joy in seeing them grow.”  
David Hobson

One of the most enduring relationships between creatures is that of man and horse. In mythology, literature, and art, the horse represents freedom, power, and connectivity to unseen worlds. The garden is a contemplative space for humans. By cultivation of plants and soil we stay connected to the earth and all her fluctuations. The home presented here is a mediating device for two men and their joys of life: horses and gardens.

The 1920s farmhouse is situated at roadside’s edge on a narrow 8.3 acre lot. When purchased, the primary rooms faced passing pickup trucks. Renovation entailed reorganizing space to face horses grazing peacefully and initial creation of pastures. Thirty tons of garbage was removed from the site, prairie grasses and wildflowers were restored, and gardens featuring native vegetation were designed. Butterflies, bees, and birds quickly returned. Barns were built within direct sight lines of major rooms and straddle the fence between human and equine landscapes.

Layers of garden cradle and envelope the house in ever-changing color and texture—the gardens were created as much for the enjoyment of passersby as the owners. The men traverse a native stone path on their daily routines of animal care. Colors of plantings and interior accessories reflect and echo one another in a game of call and response. The many large windows of the house serve as thresholds allowing maximum connection and flow between indoors and out.

Black and white equine coats inspire the property’s primary non-color scheme and visually link interior spaces and inhabitants to their reason for creating the home. Construction materials such as flooring and doors were sourced through a Habitat for Humanity thrift store. Dark stain penetrates the wide plank, salvaged larch floors on the ground level, invoking the house’s relationship to its black-land prairie site. Black-and-white striped drapery recalls the property’s linear black fences. Adjacent tree canopy inspires the natural finish, salvaged maple flooring and green accent color scheme of the second floor.

Conceptually, the project transcends time. 1920s architecture merges seamlessly with mid-20th century furniture, all unified with textile and art collections gathered from friends and travels. Expression of interior design creativity surfaces through subtle tricks of space manipulation and maximization. Examples include a windowless bathroom gaining natural light and views to gardens via a small opening into the adjoining studio, formerly 8’ high ceilings on the second level heightened through exposure of joists, and integrating storage in nooks and crannies to highlight objects the men love such as colored pencils and seed packets.

This project reminds us that design is not just about creating pretty objects, rooms, and spaces. Good design is about creating ways of living.
Joie de Vivre

Jardins

Maison

Chevaux

During Renovation

At time of Purchase
Riding Arenas
Horse Pastures
House, Gardens, Dogs, Chickens, & Ducks

Trellis is made with re-bar grid intended for concrete reinforcement.
Existing first floor plan had primary views facing the road.

New first floor plan capitalizes on view of horses.
Two existing parlors were reconfigured to add a more formal entry. Maximum openings between the 3 spaces allow expansive views to the east, north, and west.

Mid-20th-century modern furniture contrasts the traditional architecture of the farmhouse.
Walls between 2 existing bedrooms and a bathroom were demolished to create the new kitchen and family room.

Rather than a traditional kitchen all storage and appliances are built into pantries and a painted maple island topped with polished statuary marble. The avoidance of overhead cabinetry enhances the feeling of light, space and views.

Lighting throughout is schoolhouse style globes with dark bronze housings.
The existing kitchen was transformed into a drawing studio (or guest room) and an efficient bathroom. The opening between spaces allows for view and natural light.

Display of seed packets and color pencils creates visual interest and color linkage between interior and exterior.
Wardrobe sliding doors are made of recycled wood, woven random widths of fabric interlining, and embroidery thread. Colors, composition, and details recall exterior palo verde plantings.

Two small bedrooms were combined to create a master sleeping and dressing suite. Windows on the north, east and west provide abundant light and views.

Existing ceilings were removed to expose joists and significantly increase height of the space.
New dormers were added to increase space, light, and views on the 2nd floor. A windowless storage space has been transformed to a guest room.

Board and batten paneling surrounds a vintage bathtub. Cabinet drawers were salvaged from the original demolished kitchen.

The original stair was formerly enclosed with walls. Banister railing was created to match the house’s existing porch railings. Treads are painted with high gloss black porch floor paint.

A unifying color scheme of “Pot of Cream” walls and pure white woodwork is used throughout the house.
Exhibit: Design is Invisible?
Hans Peter (Hepi) Wachter

Exhibit: Design is Invisible?

For many aspects in live, design is invisible. We live in a world that is so thoroughly configured by human effort that design has become second nature, ever-present, inevitable, taken for granted. What I mean with that: the orthodox design, not realizing its own social function. This can also mean: a design for tomorrow, the invisible total system, composed of objects and interpersonal relationships.

Visitors of the exhibit had an opportunity to explore the implicit context in design work, the abstraction of the walls as an object of art (figure 1,2), and interior design as the overall spacial experience including the “space of the unconscious”.

The exhibit featured an installation of a fragmented wood slat wall, made from scrap wood that would otherwise been thrown into a landfill. The wall elements are composed of randomly overlapping wood sticks in different length and generally 1x2 or 1x1 inches in dimension. The addition of red cedar wood scrap added the dimension of smell, invisible design to the visual spacial perception. The random fragmentation of the display wall transformed the galleries spacial edges into the abstract, beyond the material presence of edge as a spacial determinant, hinting that space is not form alone, at least not completely independent of content.

The back ground of the wall elements was lined with a photo reproduction of the real three dimensional slat wall in front, printed in red to add more dimension and depth to the installation.

Red flood lighting was added rhythmically on the floor level to “wash” walls in the color. Between the crisscross assembled battens, space was saved for display “windows” (figure 3-5), openings accommodating 15 abstract handmade design books (figure6-7).

The design books find their place as an agent, inspiring the translation of the abstract of space and perception in an environment of art and design.

The design books are assembled from traditionally handmade paper, manufactured in a Dutch paper manufacture. Each book, once opened, discloses four compartments with various common items - including but not limited to - embossed paper, toothpicks, bubble wrap or twine. The books offer design interpretation, made by the viewer and, yet still invisible, an interpersonal design analysis, which will come with each of the books and its different compartments, chapters that suggest “design systems of a dream world”, or simply the recognition of daily objects, maybe contributing awareness of design relationships and functional systems.

Red is the dominant color in the interior, expressed through the red floor paint and the red lighting used in the space, installation and design displays. Red is the most emotionally intense color and stimulates faster heartbeats.

Red creates feelings of excitement supporting the mystery between the visible and the invisible.

Red velvet drapery separates the exhibit space from the gallery office and the service area located in the back of the space.
Floor mats, cardboard sheets and latex paint, temporarily transform the original flooring (stained concrete) of the Gallery (figure 8).
Exhibit: Design is Invisible? Images

(Figure 1) spacial overview with wall installation. View to the interior of the space

(Figure 2) fragmented slat wall installation left side, scrap wood including red cedar 1x2 in various lengths
(Figure 3) wall installation with display niches

(Figure 4) display niche with “design book”
(Figure 5) display niche with “design book, close up.

(Figure 6) “design books” varieties
(Figure 7) “design book” detail

(Figure 8) gallery view, flooring panels (painted cardboard on concrete floor
In his book Residential Lighting, A Practical Guide to Beautiful and Sustainable Design, Randall Whitehead defines daylighting as "the design practice of placing windows, other transparent media, and reflective surfaces so that during the day natural light provides effective internal illumination". The United States Green Building Council further distinguishes Passive daylighting as non-mechanical, relying on building orientation and organization to optimize the use of natural daylight. As daylight is maximized (to minimize the reliance upon artificial lighting) the risk of unwanted solar heat gain increases, potentially resulting in unwanted reliance upon active-mechanical systems.

Beyond the pragmatics of energy efficiency, there is an additional role daylighting can play in reinforcing the design strategy of a project. In Light-zone(s): as Concept and Tool, Merete Madsen explains, “light zones create areas and places to occupy; whereas zones of darkness create thresholds and transition areas. While daylight has the potential to reveal space, form and matter; deep shadows and darkness conceal these elements”.

The following case studies reflect the authors’ exploration into the implementation of daylighting as a design concept; informed both by Madsen’s Light-zone(s) as well as the energy efficiency and utility gained from these endeavors. Each project demonstrates a key attitude towards incorporating natural light and it’s resulting effects into the architectural experience.

1-3) The Rancho Encino Residence responds to the ideas of passive daylighting as discussed by Whitehead and the USGBC implementing energy efficiency through passive cooling and daylighting strategies. The long horizontal glazing of the South façade admits direct sunlight from early November through late February (the coldest months in the region where it is constructed). As the sun rises into the sky on it’s journey to the Summer Solstice, the deep overhangs provide complete shading for the two-story window wall at the family room. Venting windows at both levels provides the passive cooling while maintaining views to the hillside beyond.

4-6) The Bley Sleeping House Addition represents an exercise in efficiency in program, budget and light. A 1000 SF addition comprised of 2 bedrooms, a shared bathroom, library and master suite to an existing 1200 SF home. Due to the cruciform plan of the existing structure, the naturally lit stairwell and library were developed along the lines of Madsen’s light zones acting as a space between the public and private realms, animated by three separate natural light sources exploiting the early morning sun, late afternoon and the setting sun.

7-9) The Gillespie Townhouse further explores the dual nature of the stairwell / lightwell by acting as both visual organizing element and vertical datum for movement. The new master closet acts as a light diffuser transmitting light from the stairwell through to the master bedroom. The existing structure incorporates a glazed courtyard at the North façade offering diffused, even lighting throughout the day.
RANCHO ENCINO RESIDENCE

Site Plan.
Solar Diagram.

South Facade.
June 2, 2012.
**Passive Daylighting.**
Summertime views at midday of the interior show indirect illumination.

**Passive Daylighting.**
Winter view (from opposite angle) showing low sun angle at midday.
Interior views showing diffused daylighting.

RANCHO ENCINO RESIDENCE
West facade.
June 3, 2012
Light / Stair Well
A. East Light-wall: Diffused Eastern morning sunlight enters through a translucent wall and is channeled into the kids’ room and adjacent stairwell.

B. West Light-wall: Western afternoon sunlight is diffused through a light-wall into the stairwell and reflects back into the Master Bathroom and library below.

C. Clerestory lighting in the library provides indirect, ambient light throughout the day.
Stair.
The Western translucent wall bathes the stairs in natural light, and reflects back into the Master Suite and Library.
Daylighting Strategy:
Morning Light Diffusion through translucent interior walls.
Stairwell / Lightwell
Translucent panels to Master Closet.

Master Bedroom.
Showing diffused morning light.
Main Living Area.
Diffused morning light from stairwell.
Beyond the Facts: Applying Historical Precedents to the Design of Innovative Seating

Marie Gentry

In an interior design curriculum that requires only a single semester of interior design history, the vast array of descriptive information—covering antiquity through mid-20th Century—presents a challenge. Another challenge is that students enroll in the course during their first semester when their design vocabulary is limited. The rationale for initiating history early in the program is to encourage development of a historical repertoire that can be applied to subsequent studio projects.

Because of the course constraints, the most expedient method to assess understanding of characteristics of prominent periods and stylistic movements and social, political, and physical influences is through exams. CIDA Standard 8 also expects that “students be able to apply historical precedent to inform design solutions.” Testing, however, is not an appropriate means to evaluate this component. To increase awareness of the role and value of precedents, a project was developed that required students to demonstrate understanding of how historical precedents can inform the design of seating. Likewise, the intent was to provide students with an early opportunity to develop innovative and creative thinking and solve a simple (to complex) design problem, as communicated in CIDA, Standard 4.

Not only are creative problem-solving skills integral to the development of innovative, effective design solutions, these skills have become a commodity valued by employers across disciplines (Employers seek workers, 2010; Griffin & Kaleba, 2006; Pielemeyer, K., 2007; Shalley, C.E., Zhou, J. & Oldham, G., 2004; Workforce readiness, 2008). According to a report of 400+ employers, nearly three-fourths of respondents predict creativity and innovation will increase in importance for future graduates (Workforce readiness, 2008). By recruiting graduates with creative problem-solving skills, employers will have the benefit of employees who can produce “novel, potentially useful ideas about organizational products, practices, services or procedures” (Shalley, et al., 2004, p. 1). This poster will present a tool used to develop creative problem-solving skills and demonstrate a balance of knowledge and analytical skills essential for success in school and professional practice.

Strategy

The poster will illustrate the outcomes of an assignment for which students developed a seating unit that combined 3 historic styles into a single unified and original design. Requirements included a written, well-composed description of the design concept that articulated how styles were combined into a seating design. In addition, they were to clearly describe the design derivation and the stylistic features that characterize each of the 3 styles. Next, students identified and provided a rationale for the stylistic features, materials, and finishes incorporated into the seating design. Other requirements included annotated images of 3 styles from which design was derived, a rendered drawing, and scaled model of the seating unit. See Appendix for examples.

Outcomes

Student responses indicated the exercise was a beneficial and enjoyable method of enhancing their knowledge of particular styles. Based on evaluation of the assignments, the outcomes, though somewhat uneven, demonstrated students’ ability to apply their knowledge of historical design in creative and relevant, rather than superficial, ways to a design task.
References


History of Interior Design
Seating Unit Design Due: 12/03 at class time

Value: 100 points

Create a seating unit that combines 3 styles into a single unified, distinctive, and creative design. The styles must be from those studied this semester. Project components include:

- A written, well-composed description of the design concept and how the styles have been combined into a unified seating design.
  1. Clearly describe the design derivation and analyze the stylistic features that characterize each of the 3 styles.
  2. Next, identify and provide a rationale for those stylistic features that you have used for your seating design.
  3. Specifically identify materials and finishes used for the final seating unit design. Clearly support your choices of materials and finishes (e.g., Are they characteristic of the original designs?).
  4. This should be typed (12 pt. Arial) and mounted to back of board. Must include references.

- Images of 3 styles from which design is derived. Be sure to clearly annotate the major stylistic features of each. These must be neatly mounted on the presentation board.

- Neatly rendered drawing of your design of the seating unit.

- Scaled model of seating unit. The actual scale used will depend on the dimensions of the unit. Overall height of the unit should be no more than 6 inches. Materials should reflect materials specified in the text. Include your name somewhere on the model.

- Mount project components on 11 x 17 boards. Include titleblock(s).

Evaluation Criteria:

Design description and design derivation: Design description and derivation are clearly communicated, stylistic features of the 3 styles clearly identified; rationale for stylistic features selected; materials, decorative features, and finishes specified and justified; design solution is creative and unified. (30%)

Images and descriptions of styles from which design is derived (15%)

Rendered sketch: Quality of sketch, detail and accuracy, rendering quality, clear communication of concept (20%)

Presentation quality: Craftsmanship, board composition, mounting, labeling (15%)

Model: Correspondence between sketch and model, correspondence between text and Model; fabrication quality (20%)
Conference Schedule

Thursday, October 11th

3:00 to 6:00  Conference Registration
4:00 to 5:45  Beau Soleil Home Tour
6:15  Reception

Friday, October 12th

8:00  Breakfast
9:00  Key Note Address by Steve Oubre, AIA, NCIDQ. Principal, Architects Southwest.
10:15  Morning Break
10:30 to 12:00  Scholarship Presentations
12:00 to 1:00  Lunch
1:00 to 2:30  Scholarship Presentations
2:30 to 3:30  Break and Poster Session
3:30 to 5:00  Scholarship Presentations
5:30  Depart for Downtown Alive

Saturday, October 13th

8:00 to 9:00  Breakfast
9:00 to 9:45  IDEC Regional Business Meeting
9:45 to 10:45  Scholarship Presentations
10:45  Morning Break
11:00 to 12:00  Scholarship Presentations
12:00 to 12:30  Award Presentation and Conclusion
12:30  Depart for Festival Acadiens et Creoles
2012 IDEC Southwest Regional Conference Attendees