Conference Coordinators
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  Linda O’Shea
  Conference Assistant
  Donna Lombardo
  Conference Abstract Coordinator
  Rina Naik
  East Region Chair
  Sandra Reicis
And the

Kean University Interior Design Program
Table of Contents

Identifying a New Role for Interior Designers in Post Disaster Recovery 6
Lindsay Back, NESAD at Suffolk University

Envision: Students use Design Thinking to Re-Imagine Main Street Businesses 8
Christina Birkentall, Rochester Institute of Technology

A Comparative Assessment of Digital Design Software Introduction in Interior Design Education 15
Eric Dolph, Buffalo State College

Transference of Ingigenous Knowledge through Kinesthetic Creation 16
Catherine Dowling, Ryerson University

in[SID]out: Building on the ARCH-APP [The City as Classroom Builder] 17
Catherine Dowling, Ryerson University

Inter-disciplinary Design Mash-up Project: A Light Fixture for an Art Museum 22
Peter Greenberg, Wentworth Institute of Technology

The Psychology of Interior Finish Materials 25
Lisa Phillips, Philadelphia University

Creating the Fourth Dimension on Site with Light, Shade, and Shadow 26
Jihyun Song, Iowa State University

A Creative Approach to Teaching Building Systems 31
Erin Speck, The George Washington University

Home for Chickens 33
Kevin Wylie, Marywood University School of Architecture

Coyote Wall System 38
Kevin Wylie, Marywood University School of Architecture
Schedule

Thursday, October 16, 2014

3:30 – 5:00 Registration and Tour
5:30 – 6:30 Opening Night Reception
6:30 – 7:30 Key Note Address
Using Design Psychology to Create Ideal Spaces
Dr. Toby Isreal

Friday, October 17, 2014

8:00 – 9:00 Breakfast and late registration
9:00 – 9:30 Paper Presentation Session 1
Transference of Indigenous Knowledge through Kinesthetic Creation
Catherine Dowling, Ryerson University
9:45 – 10:15 Paper Presentation Session 2
The Psychology of Interior Finish Materials
Lisa Phillips, Philadelphia University
10:30 – 11:00 Coffee Break
11:15 – 11:45 Paper Presentation Session 3
A Comparative Assessment of Digital Design Software Introduction in Interior Design Education
Eric Dolph, Buffalo State College
12:00 – 1:30 Lunch
1:00 – 1:30 Creative Scholarship Poster Presentation
Home for Chickens
Kevin Wyllie, Marywood University School of Architecture

Creative Scholarship Poster Presentation
Creating the Fourth Dimension on Site with Light, Shade, and Shadow
Jihyun Song, Iowa State University

1:30 – 2:00 Paper Presentation Session 4
in[SID]out: Building on the ARCH-APP [The City as Classroom Builder]
Catherine Dowling, Ryerson University
2:15 – 2:45  Paper Presentation Session 5  
Envision: Students use Design Thinking to Re-Imagine Main Street Businesses  
Christina Birkentall, Rochester Institute of Technology

3:00 – 3:30  Paper Presentation Session 6  
Inter-disciplinary Design Mash-up Project: A Light Fixture for an Art Museum  
Peter Greenberg, Wentworth Institute of Technology

3:45 – 4:00  Coffee Break
4:00 – 5:30  Kean Campus Tour  
Dinner on Your Own

Saturday, October 18, 2014

8:00 – 8:45  Breakfast
8:45 – 9:00  Pecha Kucha  
A Creative Approach to Teaching Building Systems  
Erin Speck, The George Washington University

9:00 – 9:30  Paper Presentation Session 7  
Identifying a New Role for Interior Designers in Post Disaster Recovery  
Lindsay Back, NESAD at Suffolk University

9:45 – 12:30  ‘Let’s Charrette’ Event w/ Gruskin Group Architecture + Design
12:30 – 1:30  Lunch and Regional Meeting
Abstracts

Identifying a New Role for Interior Designers in Post Disaster Recovery

Lindsay Bach, NESAD at Suffolk University

Large scale natural storms are becoming more prevalent across the globe. Heidi Cullen, CEO and lead correspondent for Climate Central, studies the effects of global warming on our environment. Recent climate models suggest there will be an increase in the quantity of intense hurricanes in the North Atlantic throughout the next few decades (Cullen, 2010). Many cities are not prepared for the magnitude of the storm and its repercussions, leaving disaster survivors without the essential, everyday facilities that are necessary for the recovery of the community and the soul.

In order to fully grasp the fundamental importance of community on disaster victims, this research collected quantitative findings through data collection and surveys, as well as studying qualitative research following the Grounded Theory; there were no preset solutions in mind, and the findings guided all research. From a psychological, environmental, and cultural approach, interior designers can address the importance of place attachment, civic capacity in community, and the subjective experience of phenomenology to aid in the healing of disaster stricken communities.

Early psychologists declare a fundamental human need for belonging, safety, and community (Ekin). Displacement after a natural disaster forces victims to recover in temporary outpost developments that lack the basic essences of life beyond basic shelter and basic needs. It is through human contact and community interaction that can provide the essential strength and support groups needed to recover from the effects of the storm and interior design can reintroduce these elements into the lives of survivors. As the interior design profession expands, there continues to be a lack of services during these demanding times of recovery. Cameron Sinclair discusses the importance of socially responsible design and how designers have changed FEMA guidelines and public policies based on building things (Sinclair). The only way for designers to make a change is to take action.

After a hurricane rages through a city there are a magnitude of problems that must be prioritized in order to be successfully addressed. A study of disaster recovery found in the literature Coming Home to New Orleans discusses a four-stage recovery model that addresses the dead, injured, and homeless, restores key public utilities and infrastructure, rebuilds the city to pre-disaster levels, and promotes commemorative and developmental reconstruction focusing on preparation for the future and memorializing (Seidman).

This research suggests that interior designers are not the last responders. Survivors must commemorate the disaster in order to grow towards resiliency. Interior designers can thus create an environment that fosters commemoration, allowing survivors to heal as a community by reintroducing communal spaces.
to gather, day-to-day services, and a place to grieve and memorialize. Interior design is about creating environments. As the environment changes and displaces an entire population, interior designers should be available to help when community rebuilding and human recovery is an afterthought. With years of recovery yet to come for disaster stricken communities, interior designers can use their knowledge of the environment and human interaction to lead the way in looking for those solutions.
Envision: Students use Design Thinking to Re-Imagin Dark Main Street Businesses

Christina Birkentall, Rochester Institute of Technology

This Pecha Kucha presentation will explore a Senior Interior Design studio class project which provided many new learning adventures for the students: Design Thinking as a tool to help understand how a small business owner can grow their business via the use of proper design; how community outreach can create an awareness of the profession and how design can make an impact in the revitalization of a small village with many vacant storefronts on their Main Street.

Building upon graduate research of the Professor in historic preservation and Design thinking, the students applied their skills in new (non-classroom) ways – work with real buildings, clients and a real small village. The term “Envision” was used to recognize that students would provide research, planning and strategies for branding and design for prospective or existing businesses.

The senior studio class is designed to expose the students to a community outreach project: previously, a small church was designed or small projects from the university were addressed. This year the class was presented with a bigger challenge- to help a small village, who recently had lost a major factory, to re-invent itself to the buying public. With the students’ vision and Design Thinking, empty storefronts were imagined to be new places to dine, shop or to be entertained- places like a country bar, a bike shop, a tea room, a farm to table bistro and a candy shop.

What helped make this a unique experience for the students was the reality of the projects. They were ready for the challenge. Each student took on their own client concept and had to accomplish the work while managing their time and a budget.

The students visited the village on a frigid January day to get the feel of the historical nature of the town. A Design Thinking exercise was done to brainstorm all the possibilities and narrow down what types of businesses the town may want or need. Students interviewed potential tenants and shop owners to discover what they would need to make a business succeed from a planning and branding perspective. Buildings were selected to best fit the needs of a business owner. Historical research, field measurements and photo documentation were accomplished to record the buildings. A mid-term peer review approved of sketches and plans before final renderings began, thus emulating how a client would have input into the design process. Each step of the way, the students discovered how the designer and the client create together the successful design for a small business.

The end result was a well-attended student show of the work done poster style to the village mayor, board and townspeople in one of the spaces that had been “re-envisioned”. A final presentation book of the posters is being used by the Mayor and Chamber of Commerce to entice new businesses to town. The students gained much needed experience to take with them into the workplace, from understanding timesheets to learning what client may expect from the professional Interior Designer.
They say it takes a Village.

You will get to experience that concept in this class.

Our assignment for this Spring 2014 will be to work with the Chamber of Commerce, the Planning and Codes department and the Historical Society of (A SMALL VILLAGE) in order to help the village to ENVISION their Main Street as the vibrant place it once was and will be again, soon. You will also be assisting graduate research on how Interior Designers can use Design Thinking as a way to positively impact Small business growth.

The course will require your imagination, your technical skills and your communication skills: essentially this will be a culmination of all the knowledge you have accumulated so far in your student career. The processes you will use in this class will carry you onto your professional career, as they are all daily requirements you will use in your jobs hereafter. You will have research to accomplish, a client to please and a real physical space to design.

We will present to the town as part of a Senior Show at the end of the semester. We will also incorporate the town and the concept of Main Street businesses as part of our ID Club submission to the university’s annual exhibition and show in May.

You should begin by determining what type of project you want to add into your portfolio; one that in turn, will show a prospective employer an area of increased expertise. If after graduation, you want to target hospitality as an area for your career, you should do a hospitality project, like a bar or a hotel. If you want to do healthcare, perhaps you can do a doctor’s office or a physical therapy space. If you are not sure what you want to do, we can help match you to a prospective business owner, who may need your design sense.

There are about 6-8 properties we are looking to rehabilitate and re-design, and there are 17 students. This means some of you may be working within the same space. For those who are working on the same space you may want to team up to do the field documentation. This will help you and also help the village and the owners not to have to deal with too many students.

Per our discussions previously, there were a number of concepts for prospective businesses and design:

Retail: Body & Bath

Green Home
Specialty Athletic shoes and clothes

Bakery

Pizza place

Hospitality: Bar

Hotel (boutique or could be a B&B)

Residential: Sustainable lofts

Healthcare: Doctors office

Physical therapy space

Offices: any type- internet startup

Small service agency

There is one complete project in this class, and assignments are broken down into deadlines to keep your work on track. The schedule will be wholly dependent upon the client’s needs. Client meetings may not always take place during scheduled class times. You will need to schedule meetings yourself with the clients and meet off campus as needed. You will have to be flexible on these times. Students will need to go off campus to meet with clients, do field measures, and other research. A log of hours on project will be required as part of your participation grade.

If you have only an imaginary client, or don’t have access to actual blueprints or the space, we will work out grading to accommodate these issues. If you are not able to communicate with clients or officials, we will work out details or work in teams. Students may work independently or with a team; grading may need to be modified depending on teams or solo work. **Deadlines may be changed as needed.** Generally, Mondays will be in class meeting days; Wednesdays will be in computer lab and considered work days.

**Contacts for project:**

VP of Chamber of Commerce (name and number removed)

Code Enforcement Officer (name and number removed)
Areas of Work: Pink Historical Area- Main Street intersection

SPECIAL PROJECTS STUDIO -SPRING 2014

REMEMBER: This class assignments and schedule will be wholly dependent upon the client’s needs. You will need to schedule the meetings yourself with the clients and the building owners and meet off campus as needed. Client meetings may not always take place during scheduled class times. Just like in a real job, you will have to be flexible on these times. Students will need to go off campus to meet with clients, do field measures, and other research. A log of hours on project will be required as part of your participation grade.
## SEMESTER ASSIGNMENTS

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>Due Date</th>
<th>% of grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Design Problem/Program</td>
<td>100</td>
<td>3.1</td>
<td>10%</td>
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<tr>
<td>Design Concept - 1 page</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Space requirements - 1 page</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Client Interview - 1 page</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Property History - 1 page</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Preliminary Budget - 1 page</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Field Documents</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Field measurement of interior/exterior - raw pages</td>
<td>200</td>
<td>4.1</td>
<td>20%</td>
</tr>
<tr>
<td>Photo documentation of interior/exterior conditions - as needed up to 10</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>pages</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Conditions assessment - 2-4 pages</td>
<td></td>
<td></td>
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<tr>
<td>CADD drawing - scaled as needed to fit 11x17</td>
<td></td>
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<tr>
<td>Property Plat plan - 1 page</td>
<td></td>
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<td></td>
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<tr>
<td>Design Development</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Problem statement</td>
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<td>5.2</td>
<td>20%</td>
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<tr>
<td>Final Program - developed with client</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Initial Plans - space plans - 3 options</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design Sketches - major areas - 3d or elevations - hand drawn</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Initial plans - floor, RCP and elevations</td>
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<td></td>
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</tr>
<tr>
<td>FF&amp;E as needed</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Design Concept Binder</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cover, organized and tabbed</td>
<td>200</td>
<td>6.1</td>
<td>20%</td>
</tr>
<tr>
<td>Design Concept statement</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Final plans</td>
<td></td>
<td></td>
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<tr>
<td>Final finishes</td>
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<tr>
<td>Final Budget</td>
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<td></td>
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<tr>
<td>FF&amp;E special as needed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Final Poster Presentation to Town</td>
<td>200</td>
<td>12.1</td>
<td>20%</td>
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<tr>
<td>Finishes may be on board or lease</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Midterm Peer review - graded as part of items above</td>
<td>0</td>
<td>8.1</td>
<td>0</td>
</tr>
<tr>
<td>Participation - daily and per hourly log</td>
<td>100</td>
<td>weekly</td>
<td>10%</td>
</tr>
<tr>
<td>Total points</td>
<td>1000</td>
<td></td>
<td>100%</td>
</tr>
</tbody>
</table>

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**Student Work Examples ENVISION: Main Street 2014**

**Farm to Table Bistro**

![Image of Farm to Table Bistro](image-url)
Wine and Cheese Shop

Loft Apartments
STUDENT WORKS: POSTERS as presented to the Village

Design Statement
Honey Ice Frozen Yogurt is a refreshing haven for the Honeoye Falls Village. Family and friends can enjoy a healthy and delicious snack while relaxing and enjoying the bright cool colors of the interior and friendly atmosphere.

Honey Ice refuels your body and mind with its yummy variety of flavors and helps keep you energized for a fun filled day exploring the village.

A cross between modern and the traditional, Honey Ice is an ideal destination for visitors of all ages. The high ceiling and well lit dining room and the charming green and black tiles of the dining area are perfect settings for a delicious meal. Once you’re done exploring the village, you can always come back to Honey Ice for a refreshing and savory refresh.
A Comparative Assessment of Digital Design Software Introduction in Interior Design Education

Eric Dolph, Buffalo State College

This study reviews the current curriculum offerings of first-professional-degree interior design programs accredited by the Council for Interior Design Accreditation (CIDA) in order to identify instructional strategies of digital design software. For the purposes of this study, ‘digital design software’ includes instruction in Computer Aided Architectural Design (CAAD), Building Information Modeling (BIM), or a combination of both CAAD and BIM.

The first commercially available versions of CAAD were adopted by the profession in the early 1980s. Software updates with enhanced capabilities have been released on a regular basis since that time. The pace of development of the relatively younger BIM software offerings appears to incorporate a similar continuous-enhancement distribution model. Due to these rapid software transitions in the field, accredited interior design programs have been compelled not only to develop coursework to instruct students in the use of digital design software, but to adapt such coursework to capture the range of tools students will encounter in the profession upon graduation. Indeed, prior scholarship has concluded that pedagogical methods and curricula must be continually revised and re-evaluated to keep pace with changes in technology and professional requirements (Curry, Shroyer, & Gentry 1993). Empirical research has indicated that although digital design software has traditionally been viewed as a drafting tool and a means of capturing data, students learning such software in the context of a design curriculum have incorporated the software into the “conceptual cycle sequences and consequences” of the design of their work (Salman, Laing, & Conniff, 2008).

For a technology as integral to the way that students are learning not only to document their design work but to perform and iterate conceptual design work itself, limited research evidence exists regarding the adoption and implementation of digital design software by accredited interior design programs. To ascertain the state of current pedagogical practice in this area, this study investigates current instructional implementation of digital design software. Through collection of published curriculum matrices of CIDA accredited interior design programs, the first point at which each program provides instruction of digital design software is identified. The study also identifies the number of semesters of dedicated instruction that each program commits to the software. The results are then compared to the curricular expectations of CIDA’s Professional Standards and previously published literature. Recommendations for consideration are made for adjustments to CIDA’s Professional Standards to reflect areas that are not yet comprehensively addressed. This moment-in-time assessment is the first phase of a field of study that will continue to develop through future qualitative investigations. The results of this study will be used as a basis for investigation of the minimum proficiency level achieved by CIDA accredited interior design programs in the use of digital design software.
Transference of Indigenous Knowledge through Kinesthetic Creation

Catherine Dowling, Ryerson University

The transference of cultural identity through education with a focus on indigenous ceramics is the foundation of this research. Preliminary findings build on previous pedagogical explorations informing ongoing research into Design Literacy, and Kinesthetic Creation.

Earlier research questions included:

What role does education play in creating design sensibilities of a culture?

What is the value of education in raising design awareness?

How can we teach in order to create a culture that can express itself in order to know itself, improve itself, maintain itself and survive?

How is kinesthetic learning different?

Is there a different form of learning that develops during the design process?

New research questions explore how the creation of indigenous ceramics has been and is now taught, the teaching spaces, and cultural significance of student (and artist) work relative to communication, identify, social development, and cultural sustainability.

Preliminary goals for this emerging research include understanding and defining the role of education relative to interior architecture and cultural identity; how curriculum can integrate design/art education and engage an individual to be an active part of a bigger whole; the bridging of knowledge from kinesthetic learning that invites and permits understanding when other languages cannot.

Investigations include a comprehensive archival review of pre and post-contact indigenous ceramic artifacts, tours and interviews at indigenous schools, and indigenous artist studios. Photographs, drawings, and recording of interviews document current teaching methods, ceramic creations, and learning spaces.

A constructivist theory of education is used on this research project as it does not favor one pedagogy. The cultural rituals taught and kept alive within indigenous education is also explored through the documentation of artifacts, interviews and learning spaces.

Intrinsic to this investigation is continued collaboration and permission of First Nation advisors and Elders as required for public dissemination of any Indigenous Knowledge.

The opportunity to study the methods of cultural communication through ceramics, by local cultures with extensive history, offers new understanding and precedent for ongoing academic research, teaching theories of cultural identity to interior design students, informing new making, and meaning through time.
in[SID]out: Building on the ARCH-APP [The City as Classroom Builder]

Catherine Dowling, Ryerson University

The Arch-App was recently developed as a mobile learning tool in a partnership between the University’s Department of Architectural Science and University Library and Archives. It is a free interactive mobile app that uses geo-location data to help users identify and learn more about the architecture, design, and history of the city. It has generated considerable public attention as an innovative and engaging m-learning platform. Our research expanded its usage into two undergraduate Interior Design courses to engage a broader cross-section of students, build the breadth of data, and collaborate with ongoing app stakeholders within and outside the University. Focus was centered on the app’s usefulness as a pedagogical tool for design history and theory streams in addition to generating new building entries with hand-drawn construction details from the design technology stream.

Our research measured the app’s effectiveness in spurring student choice, flexibility, and critical synthesis of existing architecture and design paradigms using real-world, real-time data dissemination. Using the app interface on a smart phone or tablet, students were able to move beyond the traditional classroom discussion of the built environment, into local, community spaces effectively erasing the wall between classroom and public spaces. The current iteration of the app includes data generated and collected by Interior Design undergraduate students and research assistants including site history, building exterior and interior images, plans, and details.

Design students were enabled to leave their conventional in-class lecture presentation and literally walk around the city, with a mobile device in-hand to guide their learning trajectories without a perceived hierarchy of spaces or places. This promoted place-making based on individual preferences and, for visitors, an effective and interesting way to get to know the city. Students linked local design traditions to those practiced around the world. Data was collected measuring the student research process including both positive and negative aspects. Results revealed the Arch-App’s strengths and weaknesses and indicated trends in undergraduate student behavior based on preferences as well as research habits. Efficiency, accuracy, and depth of content were most appealing and led to enhanced participation, retention, and development of research skills. The Arch-App has demonstrated its value as an innovative m-learning tool enhancing pedagogy both inside and outside the classroom in the 21st century.

Participants of this session are encouraged to bring their personal mobile device (smart phone, android, ipad, laptop) for first hand interaction with the app and the city as classroom.
SoTL Appendix: design history and theory stream survey results:

**Table 1: Top 10 Student Likes**

<table>
<thead>
<tr>
<th>Likes</th>
<th>Percentage of Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Includes many images/drawings for completed entries*</td>
<td>43.4%</td>
</tr>
<tr>
<td>Quick/easy/convenient way to get information</td>
<td>43.4%</td>
</tr>
<tr>
<td>Includes detailed information/specifications</td>
<td>39.4%</td>
</tr>
<tr>
<td>Easy to use/navigate through app</td>
<td>34.3%</td>
</tr>
<tr>
<td>Fun/interesting way to learn about Toronto</td>
<td>32.3%</td>
</tr>
<tr>
<td>Plenty/a lot/of information/for completed entries*</td>
<td>30.3%</td>
</tr>
<tr>
<td>Truthful/trustworthy/scholarly/reliable</td>
<td>24.3%</td>
</tr>
<tr>
<td>Good overview/brief descriptions of buildings</td>
<td>24.2%</td>
</tr>
<tr>
<td>Simple/easy to understand data/information</td>
<td>19.2%</td>
</tr>
<tr>
<td>Good tool for tourists/travellers/visitors</td>
<td>18.2%</td>
</tr>
</tbody>
</table>

**Table 2: Top 5 Essay Topic Space by Building Type**

<table>
<thead>
<tr>
<th>Building Type</th>
<th>Percentage of Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Restaurant/Bar/Lounge</td>
<td>45.63%</td>
</tr>
<tr>
<td>Residential</td>
<td>12.62%</td>
</tr>
<tr>
<td>Retail</td>
<td>9.71%</td>
</tr>
<tr>
<td>Hotel</td>
<td>7.77%</td>
</tr>
<tr>
<td>Office/Corporate</td>
<td>5.83%</td>
</tr>
</tbody>
</table>
design history and theory stream survey results continued:

**Table 3: Top 10 Student Dislikes**

<table>
<thead>
<tr>
<th>Dislikes</th>
<th>Percentage of Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entries lack images/complete/required/data and depth*</td>
<td>58.6%</td>
</tr>
<tr>
<td>Lacks diversity/variety of building types/interiors</td>
<td>39.4%</td>
</tr>
<tr>
<td>No search engine/organization/by keywords/subject/to save time*</td>
<td>38.4%</td>
</tr>
<tr>
<td>Mapping feature doesn’t work/crashes/cannot be turned off*</td>
<td>33.3%</td>
</tr>
<tr>
<td>Biased towards Android/MAC users/not for Blackberry/ell platforms*</td>
<td>25.3%</td>
</tr>
<tr>
<td>Entries missing interior views/plans/interior design focus*</td>
<td>22.2%</td>
</tr>
<tr>
<td>No instructions/help button/summary of use/when launching app</td>
<td>22.2%</td>
</tr>
<tr>
<td>Size/quality of images poor/problematic</td>
<td>19.2%</td>
</tr>
<tr>
<td>No ‘go back’ command/keep having to start over at main menu*</td>
<td>15.2%</td>
</tr>
<tr>
<td>‘Create a tour’ freezes/doesn’t work*</td>
<td>14.1%</td>
</tr>
</tbody>
</table>

**Table 4: Most Significant Dislikes for Completed Entries**

<table>
<thead>
<tr>
<th>Most Significant Dislikes for Completed Entries</th>
<th>Percentage of Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Size/quality of images/poor/problematic</td>
<td>19.2%</td>
</tr>
<tr>
<td>Cannot copy/save images/data/citations</td>
<td>10.1%</td>
</tr>
<tr>
<td>No hotlinks to sources of information/citations</td>
<td>10.1%</td>
</tr>
<tr>
<td>Entries have factual errors/incorrect data</td>
<td>6.1%</td>
</tr>
</tbody>
</table>
design technology stream assignment outline:

**design technology II 201/13**

**assignment 2 outline**

"The whole from top to bottom, to the last detail, with the same ideas". MVdR

**assignment description + deliverables**

You are asked to individually practice the language of detail drawing through weekly sketching exercises that examine and visually describe existing interior constructions.

1. detail selection using minimum one of each detail drawing type:
   - plan detail – horizontal cut
   - section detail – vertical cut
   - elevation detail – critical dimensions, complex, ornate detail
   - 3D detail (orthographic not perspective) - complex material assembly

   scales used to be  
   - Metric: 1:1, 1:2, 1:4

   OR
   - Imperial: full scale, half scale, 3" = 1'-0"

   by hand and on site, draw/sketch, to scale, a minimum of 10 non-residential details. Material or building category optional.

   use drafting pencils or markers, scale, grid, trace or plain paper - minimum three line weights (black marker or pencil lead with minimal erasures) to clarify detail information.

   all work to be on 8 1/2" x 11" sheets using consistent layout orientation/composition for the set, with hand lettering for detail titles, scale, minimum notes/labels, dimensions, your name, course number/section and date completed as per layouts reviewed in class.

   NOTE: half (5) of selected details to be from assigned IN/OUT APP team (tab)

2. provide keyed photographic documentation of all details with keyed location plans

3. assignment to be non bound and submitted in one paper envelope labeled clearly with your name, course, section and assignment

   with the ten final detail drawings, 10 photograph/location pages, and evaluation sheet, include one cover page as a table of contents to summarize your submission (optional to include repeat / reduced photos keyed on cover page)

   due

   by respective section, anytime after fall break until 9:10 Wednesday, November 20th

   evaluation

   20% of course each detail will be graded (out of 5) on the basis of 1) accuracy, 2) thoroughness, 3) clarity, 4) level of difficulty and 5) overall layout on page.

   refer to attached evaluation (copy with your name filled in to be included with submission) 

   originals and late submissions will receive zero.

   course text reference


   course Learning Objectives

   1, 2, 6, 10, 11, 12

   Council of Interior Design Accreditation Standards + Expectations 2011:
Council of Interior Design
Accreditation Standards +
Expectations 2011:

Standard 6
Communication
a) apply an appropriate range of communication techniques and technologies for a variety of purposes and audiences
b) express ideas clearly

Standard 11
Furniture, Fixtures, Equipment and Finish Materials
a) have an awareness of a broad range of materials and products
b) have an awareness of typical fabrication and installation methods, and maintenance requirements

Standard 13
Interior Construction and Building Systems
a) demonstrate understanding that design solutions affect and are impacted by structural systems and methods
b) demonstrate understanding that design solutions affect and are impacted by non-structural systems including ceilings, flooring, and interior walls
g) read and interpret construction drawings and documents

design technology stream detail submission (presentation) example:
Inter-disciplinary Design Mash-up Project: A Light Fixture for an Art Museum

Peter Greenberg, Wentworth Institute of Technology

The paper presents the results of an inter-departmental project where senior students from departments of Interior Design and Industrial Design worked together on a common project: a tabletop light fixture for a museum of art. Each discipline emphasizes different design methodologies and the inter-disciplinary project explored what is gained by having the students collaborate on a common goal. By asking students of these different disciplines to work together in teams, the exercise raised questions of planning and action, of craft and ideas, of materials and method, of logic and intuition, of the nature of different design constraints – questioning the very method of design itself. The results demonstrate a process that challenged some students’ preconceptions and surprised others with a method more broadly conceived than their disciplinary presumptions.

The problem being addressed by the paper is that the student who learns to design only within the narrow confines of disciplinary limitations is missing a critical part of their education that will be an evident reality of their professional career. While design students need to develop their skills based on the technical specificity of their disciplinary knowledge base, a broader understanding can be offered by working in teams where different schools of thought are present and big ideas are challenged. This paper cites the project work of our students as evidence that working together in inter-disciplinary teams on project-based lessons can be the key pedagogic method to address this problem.

Inter-disciplinary student teams were asked to produce a completed and functioning light fixture for a Museum of Mid-Century Art + Design, the term project for the Interior Design students. The students were asked to design based on the themes of the work of one of five mid-century American painters represented in the museum collection. These Abstract Expressionist artists employed a method of art production that accessed direct decision-making and produced a direct expression of an idea (Ashton, Auping). Basing a design methodology on this approach, teams of students were asked to design by making - to work at full scale, in real materials to make the actual thing – not a model or a prototype.

While Interiors students learn to pre-visualize their designs and to propose solutions within the context of a specific site, Industrial students learn to design with a high level of material craft and to conceive of an individual object within the context of mass production. In a subsequent semesters, a third discipline - Architecture students – are planned to be added to the teams.

Various thinkers define disciplinary difference by constraint (Eames, Mogrigge) while others explore the broader cognitive processes of generation, exploration, comparison and selection (Stempfle & BadkeSchaub). These constructs of design thinking provide ways to compare the different world-views represented by different design methodologies and suggest that a mash-up of methods might create a context of innovation. The results of these collaborations reveal projects that fused craft materiality with contextual design intent, innovative results that might not have been customarily expected from strictly disciplinary teams.
EPIC PROJECT (Externally Collaborative Interdisciplinary Project)

Seniors from Interior Design and Industrial Design are collaborating on a project for a hypothetical fundraiser for a proposed Museum of Mid-Century Art + Design which the Interior Design students are designing as their term project. For this inter-disciplinary project, students will work in small teams of two or three that will have at least one interiors student and one industrial student. This is a collaboration between college departments as well as between distinct philosophies of design.

The project will be to design a table-top light fixture for the museum café that would be able to be carried home by donors at the museum fundraising event. Over the course of eight days, students need to produce a completed and working light fixture. The students will be given off-the-shelf lighting components and they will be asked to design the diffuser based on the themes of the work of one of five mid-century American painters represented in the Collection. Teams of students will do their designs based on the work of:

Franz Kline | Willem deKooning | Lee Krasner | Jackson Pollock | Mark Rothko

These Abstract Expressionist artists employed a method of art production that accessed direct decision-making and access to subconscious intuition - as well as the logic of material exploration. Their work was not an illustration of an idea but a direct expression of an idea. Teams of students who will be producing the café table lamp will be asked to design by making. Students are asked to work - to design - at the speed of thinking. The students will be asked to work at full scale, in real materials to make the actual thing.

Students will be asked: How will material choices influence the design? What are the properties of those materials that can be exploited to create design resolution? How does the dance of production result in a design? How can materials create translucency and transmit light and color? How are the artist’s ideas represented not just forms that resemble the artists’ work?

Suggested materials that students may use: string, wood veneers, acrylic, colored papers, aluminum, house paint, mylar, metal wire, textile, fiberglass, fiber-optics...

SCHEDULE

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>Monday Feb. 24</td>
<td><strong>Project Commencement:</strong> Lecture-Discussion; Studio Time. Research artist, assign team tasks, explore materials, explore forms, experiment with different light inners</td>
</tr>
<tr>
<td>Wed. Feb 26</td>
<td><strong>Studio Work:</strong> Absolute last chance to change electrical components</td>
</tr>
<tr>
<td>Friday Feb 28</td>
<td><strong>Studio Work:</strong> At least five full-scale draft models are due by week’s end</td>
</tr>
<tr>
<td>Monday March 3</td>
<td><strong>Review of final designs at the actual site</strong></td>
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INTER-DISCIPLINARY DESIGN MASH-UP PROJECT: A LIGHT FIXTURE FOR AN ART MUSEUM

APPENDIX

Image 1: Inter-disciplinary teams of Interiors and Industrial Design students

Image 2 & 3: The process involved playing with the nature of the material to assess translucency.

Image 4: Completed Light Fixture (acrylic, wax)

Image 5: Completed Light Fixture (fiber-optic)

Image 6: Completed Light Fixture (acrylic, glass, polyester)
The Psychology of Interior Finish Materials

Lisa Phillips, Philadelphia University

Interior designers are capable of affecting the mood and comfort level of those who occupy their completed projects. Clients understand this, even if it is at a somewhat subconscious level. In pre-design conversations they often use a broad range of adjectives to describe how they want finished spaces to “feel”, using words like cozy, warm, fresh or calming.

The psychology of color, that is how colors affect human behavior, has been well documented for several centuries. Exhaustive research has been completed regarding a breakdown of emotions shown to be associated with each shade. Color does not always dominate our designs however, and the materiality of interior finishes, rather than hue, is often the priority in modern projects.

Materials have a strong tie to our history, culture, and the tradition of place. They bring their own unique qualities to a design and “…have a direct bearing on issues of color, light, texture and pattern.”

To make educated decisions concerning material selection, “…designers must learn the myriad qualities inherent in materials, from the purely functional to the aesthetic”. 3

Unfortunately, the psychology of materiality is a far less researched area than that of color. The information that is available is scattered and often limited in depth and quality. Material psychology is not a new topic of research in other design professions, however.

In the field of product design there have been multiple studies concerning the association of material selections and their influence on the purchase and use of products. A quote from the article How Do Materials Obtain Their Meanings speaks of the “…power of product materials to create sensorial experiences … used as the symbols of beliefs … and as a way of conveying meaning … and eliciting specific emotions”4 Relationships have therefore been made concerning how materials can promote desired behaviors when selected with the user in mind.

To better understand material psychology in interior design an online survey was recently conducted of more than 100 people across the United States to determine if there are associations with finish materials that go beyond preference and background. Those polled represented a range of demographics with various ages, genders, socioeconomic groups, educational experience and cultural makeups. Multiple images of concrete, stone, brick, plaster, wood, metal, glass, plastic, digital displays, water walls, green walls and natural hay/thatch options were used in each question to eliminate color as a factor.

Several conclusions arose from the survey, suggesting many associations were prevalent, regardless of demographic differences. Existing data on each material was also examined and weighed against the outcomes of the survey, resulting in evidence able to provide a foundation for additional studies in this area. A presentation was made in January 2014 on the initial phase of this study which included 6 materials only. This proposal will present the results of an additional 6 materials in order to define how professionals can use this information to better predict mood and behavior patterns in their designs.
Creating the Fourth Dimension on Site with Light, Shade and Shadow

Jihyun Song, Iowa State University

“Morning Calm: Downtown Gloucester”
Watercolor, 8 x 10, 90 lb.
"Morning Light: Cape Ann Bridge"
Watercolor, 8 x 10, 90 lb.
“Afternoon Shades:
Hammond Castle”
Watercolor, 8 x 10, 90 lb.
Narrative

Orientation:

Painting on location requires finding significance within the setting and attending to the light and shadow of composition. Computer generated renderings often produce precise shadowing conditions for a scene, but tones of light using watercolor allow us to delve deeper. With eye and hand, I seek to uncover a story and give memory to site. Shading and shadowing are components of an interior or exterior drawing most responsible for grounding the image, giving it depth and character (Laseau, 2012; Leggitt, 2010). Time of day and directional light are main drivers to my designs. The on-site subject matter—including landscapes on coastal water, small town streetscapes, and my experience of visiting specific locations—offers reflective moments during which I uncover the emotion of place. This emotional tie becomes the fourth dimension where time exists and viewers re-create, sharing the location with me.

Process/Application:

To capture lighting on site, I first discover its quality by focusing on the direction of light and its impact on shade and shadow. To identify the light from a variety of condition, I begin a quick value study with a pencil on a sketchbook. The value study is to concentrate on shapes and tones and create a composition of light and dark by breaking the lightness or darkness level into three values; light, medium and dark. By identifying the light, I try not to overdraw, but explore the dimensions of tone as a representation of light in watercolor. Whether it is a direct or indirect sunlight, daylight, dusk or dawn light, or nighttime light, my early decision with watercolor is to leave a blank spot or area for the lightest value of hue because the only real light in a watercolor is the untouched paper. To express subtle transition and gradations, I apply watercolor washes and glazes, indicating the complex spectrum of light by introducing and connecting the illuminati of shade and shadow. By paying attention to delicacy and transparency of the tonal value, I focus on applying colors as critically needed to express the tonal details. The method of subtraction plays a role as tone subtracts from the tonal amount of light. On site, with all my senses engaged, watercolor provides a deeper understanding of light story thus it lasts longer in my visual memory.

Reflection:

Seeing and identifying light in and on location is primary. Watercolor is the process of transforming its unique qualities of fluidity, transparency, and adaptability. In the final image, the light and place capture an emotion and story, influencing our interaction and impacting our lives and sense of self (Dohr & Portillo, 2011). The fluid quality of transparent watercolor offers sentiment toward place. The moment is captured bringing focus to the transient effects of mood and atmosphere and conveys a personal and meaningful connection with the viewer. The day and time and specific representations that heightened my own experience are portrayed in sensory realities. The visual exposure to light, shade and shadow that guided me has new meaning on paper for others’ perceptual thought and deeper aesthetic experience.
References:


A Creative Approach to Teaching Building Systems

Erin Speck, The George Washington University

Building systems...one of those classes students must take but do not have the same enthusiasm for as a more creative Studio class!

The problem...taking material that is not as creative as Studio content and making it understandable, applicable, and fun so student work will demonstrate an understanding of the following CIDA Standards; Standard 13: Interior Construction and Building Systems, 13a: Student work demonstrates understanding that design solutions affect and are impacted by structural systems and methods (wood & steel frame), 13b: Student work demonstrates understanding that design solutions affect and are impacted by non-structural systems including ceilings, floors & interior walls, and 13g: Students are able to read and interpret construction drawings and documents.

Since construction drawings in offices are typically worked on in teams, this became the starting point for two assignments; 1) a Model Wall Framing assignment including diagrams supporting their decisions, and 2) a Full-scale Stick-built Wall Framing Plan and Elevation including development sketches.

The Model Wall Framing assignment is completed during two three hour classes. The first session is planning; students work in groups of two and select a construction type: light frame or light gauge metal, each with a specific parameter which must also be demonstrated; interior wall with door framing, exterior wall with glazing, interior wall from slab to slab, a ceiling crossing over a partition wall, etc. Students begin research and sketching their solutions along with developing a material list they can use to build the scaled model. A cartoon of the final layout is completed during that first class. The second class is dedicated to the construction of the model and assembling the final package. The groups present their presentations at the next class.

The Full-scale Stick-built Wall Framing Plan and Elevation is a three hour in-class assignment. Students break into groups, each responsible for one of the following; framing plan, framing elevation with a window, and framing elevation with door. Each group then begins research and sketching correctly sized wood members, their layout and connections, making sure the group drawings work with each other all while staying within the 14’ wall restriction. Once the sketches are complete and “approved”, students translate their sketches to full-sized drawings, both plan and elevation, making sure they relate. Once complete, students pin the drawings on a wall where they are used as a teaching aid for a computer technology class. Students in the computer technology class are required to correctly identify and place post-it labels on the construction members.

Students comment on how these assignments have strengthened their understanding of wall assemblies, materials and sizes of the members, the ways that wall/ceiling and walls/floor connection work. Their observations with the full-scale wall section include the amount of space required for both a regular sized door and a window in a wall and the strategic planning of framing member locations. The Pecha Kucha presentation will introduce the assignments, show student progress work, and include completed examples with student outcome surveys.
Home for Chickens

Kevin Wyllie, Marywood University School of Architecture
home for chickens
home for chickens
home for chickens
Narrative:

Home for Chickens In the fall of 2013 a tractor trailer with a load of live chickens heading to a processing plant was in an accident and several hundred chickens were left for adoption. A local rescue farm wanted to house the chickens, but they did not have any housing appropriate so I created the following option for their consideration. The first design is a temporary structure made from construction concrete tubes and marine grade plywood which can be assembled with minimal skill. The second house is more permanent and has the ability to be rotated to take advantage of the sun and wind. It can also be rolled to empty waste and relocated over long distances.
Coyote Wall System

Kevin Wyllie, Marywood University School of Architecture
Material:
- Wall material: 1/4" Astro Luan
- Work surface: 1/4" Astro Luan

Coyote Wall System