IDEC®

EXCHANGE

a Forum for Interior Design Education

Issue 1, 2023

MESSAGE FROM THE PRESIDENT

Rene King, IDEC

Belonging, Authenticity and Diversity

The theme of this issue asks us to consider the context of the communities that we design in and for, and how to advocate for a built environment where everyone can thrive. As I was thinking about the beauty of this idea I kept returning to a conversation that took place in Vancouver with our Inclusion, Diversity, and Equity (IDE) task force and the importance of belonging. Belonging meaning that we can show up as our authentic selves and be accepted into a community, that there is a feeling of safety in being our whole selves, and that we do not have to hide aspects of our identity to be accepted.

When we think about our IDEC community are there structures and experiences that we will build to ensure that all members feel a sense of belonging? How do we nurture an organizational culture that embraces the diversity of the interior design educator community and celebrates the strength that comes from diverse voices and experiences? Let's keep the conversation flowing and evolving as we design the future of our organization.

Rene King, Columbia University
IDEC President 2022-2023

MESSAGE FROM THE PRESIDENT-ELECT

Stephanie Sickler, IDEC

Beyond the Material Intimation of Home

The post pandemic notion of home is profoundly different than before COVID. For some, the home offered security and protection from the pandemic, while for others, the home served as a stark reminder of the fundamental inequities among global living standards. Meaningful advances to rectify this harsh reality would require social, economic, and political change. And yet, as designers we know that design has the power to impact the human existence, even as we wait for the world to change at its glacial pace.

Design has long since held that the human condition can and must be improved by the careful curation of the built environment. Moreover, the tactile aspects of our industry provide an added layer of connection to and fascination with designed spaces. In *Thinking Inside the Box*, Teresa Hoskyns asserts that "for interior architecture not to include soft furnishings is to strip the discipline of its relationship with the body, positioning it with the building rather than the body" (Koskyns, 2007, p. 87). Home environments more than others are imbued with such items in service to comfort and the human body. Just ten years earlier Clair Cooper Marcus had taken a more metaphysical approach in House as a *Mirror of Self.* She believed that the home was not about architecture, decorating, or real estate but rather the bonds of feelings we build with dwellings, i.e. person-place relationships. CCM asserted that objects, people, and built environments affect our lives as part of the framework for self-understanding, contributing to our desire for "wholeness" and the human drive to seek that state in the spaces we create. Either scenario challenges the notion of home as a static entity. Home is more than the sum of its furnishings. Examining the relationship between ourselves and where we live is a fundamental and necessary step in promoting wellness in the built environment. As designers it is our role to create spaces that allow users to thrive simply by supporting their needs both realized and unperceived. Philosopher Stanley Abercrombie said that "for in all our civilized history we have been mindful of our rooms and our furniture and curious about their influences on our actions, our thoughts, and our emotions" (Abercrombie, 1990, p. x). That is, interiority and the design and embellishment of space is intrinsic to our human nature. As such, we should take care to nurture that relationship. We mustn't be afraid of the beauty and value of creating spaces for the home. Now more than ever design must provide the strong scaffolding for users to heal and recover within the home; to nurture the soul.

Our relationships with the home have changed. The home is no longer just a place for habitation; rather, the home is where we dwell, work, play, study, and so much more. In our post-pandemic lives we are differently and inextricable linked to the home in ways we have never known. In order to thrive, we must take care to nurture ourselves in our home, and others in theirs. In that way, design has the immense potential to impact lives. The power of design shape human existence and our ability to thrive on this earth cannot be understated, especially when considering the expanded reality of home. Of paramount importance is the task of equipping the world's emerging designers with the tools to design for this reality. Home has shifted and it needs responsible designers now more than ever.

Stephanie Sickler, Florida State University
IDEC President 2023-2024

MESSAGE FROM THE EDITOR-IN-CHIEF

Dana E. Vaux

Design in Context

Today, we face the reality that our environmental resources are limited. Designers and others from many fields are responding by exploring and implementing new ways to create sustainable products and ecological environments. Designers of the built environment are also responding by creating and advocating for physical environments—and exploring virtual environments--that encourage sustainable social networks and communities where everyone can thrive.

Using the Culturally Rich Communities model of six principles applicable across all building types as a springboard, this issue of the Exchange is a dialogue about design in context…of community, of race-class-gender, of geography, of politics, of difference, of connection.

The contributions to this issue are inspiring, heart-rending, and incredibly authentic. The letters, book review, nine essays, and creative work embody design in context. The letters and book review— a new type of contribution starting with this issue—invite readers to reflect on differences and engage in IDEC community leadership discussions. The essays and creative work explore what it means to be “homed” and connected in communities. Patel’s essay illustrates a design pedagogy of social interaction that engages and encourages empathy, justice, and meaningful design. Brown shares what “homed” means from the personal perspective of a black, educated woman. Xiu, Dyar, and Pereira consider the sustainability, as well as the social and economic benefits of multigenerational households. Blossom writes about naturally occurring retirement communities (NORC) as a viable model for culturally rich communities. Pable, McLane, and Trujillo examine the challenges of fostering community for people who have lost their homes. Bentel reflects on a student project inspired by the need to find a road back to home and Vo shares a student project using technology to raise empathy and awareness for refugees with no home. Ange-Alfaro, Merrill, and Bulmahn show how design charrettes help to bridge thresholds of us versus them thinking between disciplines. Stafford and Vaux discuss the need for a refocus on wellness in workplace culture that encourages diversity as well as belonging and a reprint of an article by Portillo reminds us to "take time to truly live." Finally, a creative work by Tracy and Verlanic proposes how an inclusive, innovative public space can inspire a sense of ownership, pride, and connections within the community and beyond. The issue also includes reports from the *Journal of Interior Design*, and the Service Collaborative.

This is my last issue as the Editor-in-Chief. I have greatly appreciated the opportunity to raise questions and foster discussions surrounding the present and future of interior design. In the process I have become more convinced that as interior designer educators and practitioners, we need to be looking in both directions: our near and present environments of the classrooms where we teach as well as the outward and future environments of practice where design can make a difference. The process of passing on our tacit knowledge through conversations and examples in these pages provides us with new tools to address the needs in our classrooms, encouragement to pursue more research, and new applications for design practice.

I have had the incredible opportunity to engage with so many amazing interior designer educators through their contributions to the issues over the past four years. Working with and getting to know the talented team of associate editors, Sarah Angne-Alfaro, Maddie Sabbatelli, Gloria Stafford, and Dan Harper has been a rewarding experience and an honor. I am grateful to have worked with all of you. Dan has been involved with the Exchange as an associate editor for many years and is the incoming editor, so I leave you in good hands.

Dana Vaux
Editor-in-Chief, 2019-2023

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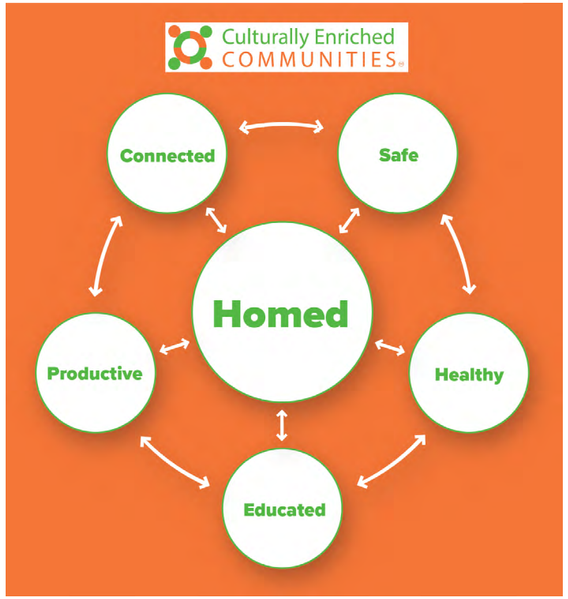
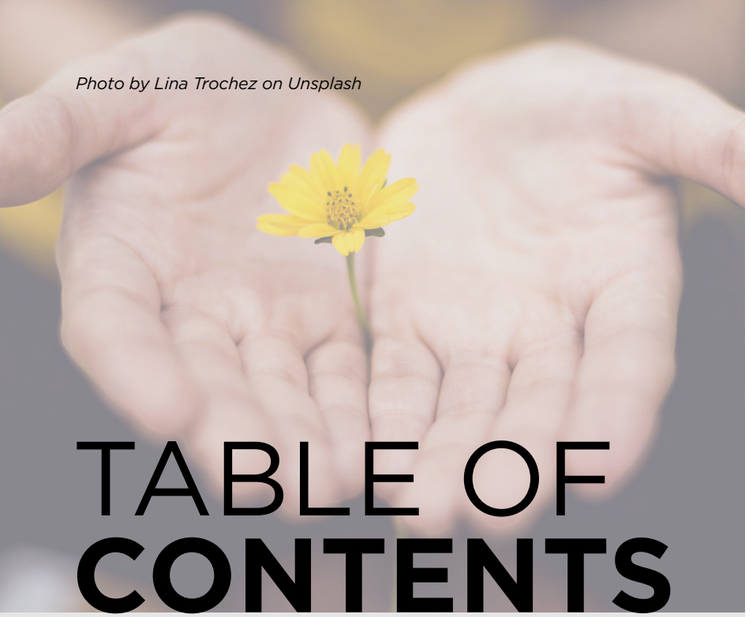


Culturally Enriched Communities - Principles



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THE MIRROR'S REFLECTION

Tasoulla Hadjiyanni, University of Minnesota

Cleaning out all the boxes my mother has been saving since my elementary school years took much of my December break. That is how I discovered this photograph (see below) from the 1980s when I was an architecture student at Carnegie Mellon University. Taken long before the era of the selfie, it reminded me of stories in my research that solidified the power of the mirror to both collapse and expand a person's ability to construct and define their identity, complicating how meaning-making in the home is understood and studied.

A mirror never lies, we were led to believe growing up with Snow White's Evil Queen, who asked the mirror every day, "Magic Mirror on the wall, Who is the fairest one of all?" Mirrors reflect everything and hide nothing, with their impartial reflection being a construct of reality that shows us what lies in front of us, helping us focus on the present and recognize what can be done to bring about change.

As the pandemic and the global call for social and racial justice asked us to pause and reflect, let us call on the power of the mirror to help us regain control and entice us to move toward being intentional in reflecting on viewpoints that are radically different from one's own. Acknowledging that often, meaning-making choices are bounded by stereotypes, systemic exclusion, and lack of opportunity, prompts us to ask:

- Who am I, how did I come to be, and whom do I want to become?
- What could I be missing? And how could I better understand?

Look forward to finding out what the mirror revealed to you.

Editor's note: This letter is an excerpt from a Culturally Enriched Communities email.

LEADERSHIP ISSUES: AN ONGOING DISCUSSION

Bryan Orthel, Indiana University
Barbara Anderson, Kansas State University
Amy Rhoele, Texas Christian University
Rene King, Columbia University

A leadership panel at the recent Midwest regional conference recognized the need for an informal ongoing discussion about leadership issues in interior design programs. An ad hoc group committed to hosting a monthly drop-in discussion session (borrowing the idea from Laura Cole's successful Decolonizing ID discussions). IDEC is an organization focused on providing open and supportive resources to help interior design educators.

Anyone is welcome to join the drop-in discussion. We meet the second Monday of each month at 11:30 AM (Eastern), via Zoom. Contact Bryan Orthel (bdorthel@indiana.edu), Barbara Anderson (barbara@ksu.edu), or Amy Roehl (a.dahm@tcu.edu) for the Zoom link or check the IDEC LinkedIn group for posts.

The discussions are open, do not require preparation, and follow the topics of interest on the day. Join us if you are looking for experience on a specific problem, want to share something particularly successful, or simply want to listen to others talk about their experiences with leadership.

BOOK REVIEW: THE RIGHT TO HOME BY TASOULLA HADJIYANNI

Bryan Orthel, Indiana University

The Right to Home by Tasoulla Hadjiyanni is an exceptional study of culture, experience, and interior space. The book's interdisciplinary focus—blending theory and context from interiors, geography, economics, and health—provides an eloquent and personal explanation for why designers must be aware of our diversity, actively work for justice and equity, and include everyone in society. The book recently received the 2023 ARCC New Book Award.

The book innovatively engages with home interiors. As the pandemic's disproportionate impact on communities of color and renewed calls for racial justice demonstrate, securing the nation's future is inextricably linked to identifying and addressing systems of exclusion. This book reveals the contributions of design to these efforts.

Hadjiyanni's nuanced use of refugee and immigrant stories uniquely frames how design supports or suppresses individuals' attempts to create meaning in their lives. Blending storytelling with interdisciplinary research findings, the narrative reveals how everyday uses of domestic spaces intersect with race, gender, citizenship, ability, religion, and ethnicity. One of the books' strengths is fluidly connecting experience and meaning with physical characteristics of the interiors (e.g., spatial layouts, walls, floors, ceilings, columns, stairways, lighting, windows, doors, materials, furniture).

Exposing unexpected uses and unintended consequences, Hadjiyanni challenges mainstream perceptions and assumptions about space usage and calls for reframing design approaches. For example, flooring material choices can suppress social well-being, as in a Somali family's home where a hard-to-keep-clean carpet hindered cultural traditions of eating and socializing on the floor. The individual chapters could be useful case studies for undergraduate courses. The whole book would provide a compelling beginning point for an advanced seminar on design, culture, inclusion, and ethics. The book also offers a rigorous example for the use of qualitative methodologies.

Hadjiyanni also provokes us, as designers and educators, to advocate for and work towards social justice. I recommend this book as a meaningful work of interiors-focused, interdisciplinary scholarship—and for the work's moral call for designers to recognize the intimate and powerful role they have in inclusion, diversity, equity, and justice.

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IDEC COMMUNITY ARTICLES

Photo by Pete Alexopoulos on Unsplash

CENTERING MARGINALIZED NARRATIVES THROUGH ENGAGEMENT

Tina Patel, Kent State University

Racial disparities in school discipline have garnered recent attention in national reports issued by the U.S. Departments of Education and Justice, the Council of State Governments Justice Center, and the Discipline Disparities Research to Practice Collaborative. Across the United States, suspension rates of Black students are two to three times higher than those of other racial and ethnic groups. [1] Moreover, rigorous research documents that Black students remain over- represented in school discipline sanctions after accounting for their achievement, socioeconomic status, and teacher- and self-reported behavior. Black students, who made up 26 percent of district enrollment, received about 73 percent of out-of-school suspensions in 2019-20, according to reports to the Minnesota Department of Human Rights, which is monitoring the district's discipline data. [2] *Is this the outcome of implicit biases or rigid education policies or is it tied to greater and crucial socio-political issues such as systemic and intentional racism, segregation, and redlining?* Gloria Ladson-Billings developed the theoretical framework known as '*culturally relevant pedagogy,*' which emphasizes several facets of student accomplishment and encourages students to preserve their cultural identities as well as develop critical viewpoints that question social injustices. [3] A body of research has affirmed this instructional framework promotes academic performance and a more positive self-perception in students of color.

This and several other issues led me to wonder if we can foreground issues of racial equity, cultural diversity, social justice, and belonging in interior design education. Does interior design have any ethics beyond that of the marketplace? To address this, our program partnered with a local design firm, and 30,000 (30K) Feet, a nonprofit that offers academic support services and culturally appropriate assistance to African American kids. 30K Feet started with a dream of empowering African American students through culture, art, technology, and social justice, and is now a cultural youth movement for boundless learning, navigating a collection of creative experiences to propel lives forward. Their curriculum incorporates Gloria Ladson-Billings' culturally relevant pedagogical framework. The purpose of the IV-year ID studio project was to provide a prototype for this incubator space, located on Arcade Street, in St. Paul, Minnesota center incorporating a co-working hub, sensory well-being space, resource workroom, and diverse studio for their scholars, employees, and the community. 30K Feet would like the space to be safe for the students (they call them scholars) for them to recalibrate-recharge, reset and socialize. This seven-week, 10,00 sqft project aimed to encourage critical thinking among students regarding the local context, elevate community voices and cultural infrastructure, and generate new possibilities for this incubator space.

Through this project, our students had an opportunity to understand the position of African American youth in segregated communities, existing school systems and education policies, and the lack of after-school programs. The students developed a deep empathy for the scholars, their circumstances, and sensory needs and provided a design solution that would instill self-pride, through self-expression and discovery. To summarize, this studio project illustrates a design pedagogy of social interaction in which students understood the impact of policies on our youth, listened with empathy, sought justice, and meaningfully contributed to the design of space to empower them. This experience in students' education increased their awareness of issues beyond their own, providing them with a new aptitude to understand the complexities of people and their communities.

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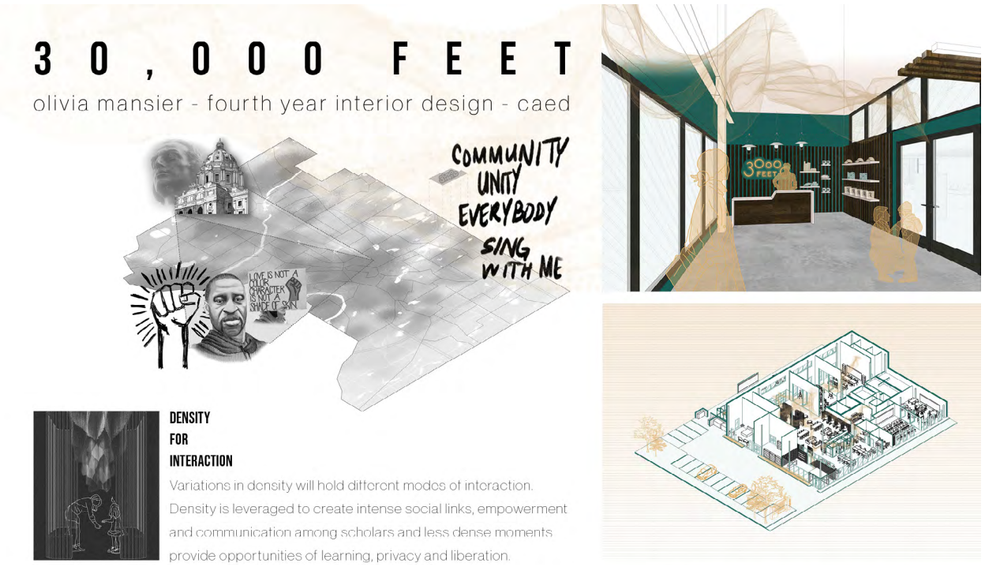

THRIVING WHILE EDUCATED AND BLACK

Johnnifer Brown, Western Carolina University

"How can an educated black woman thrive in a white rural southern small college town?"

Living in a small white rural college town in the south has its challenges. Within a black community, thriving involves more than owning a home but ownership of land, structures, property, furniture, and other possessions. A productive black community is supported by educated blacks that understand the value of the turn of the dollar. When a black person thrives financially, we all thrive.

I am black, educated, and alone. Days are spent in connected educational hubs, hanging onto threads of knowledge. There are feelings of attachment to colleagues most times; brief moments of conversation that may lead to lunches or dinners at the local bar. Only to end in long car rides of isolation, conflicted thoughts, and exhausted commute times. Living in a small white rural college town in the south has its challenges.

Tasoulla Hadjiyanni notes in her article that the central principal of "Homed communities" takes on a deeper meaning as a black woman. The article mentions how a person can thrive with homeownership. Within a black community, thriving involves more than owning a home but ownership of land, structures, property, furniture, and other possessions. For centuries blacks obtained property and possessions from prior slave owners and fought hard to keep what they earned without debt. Thriving also means circulation of the black dollar several times to keep black businesses alive. Tulsa Oklahoma or "Black Wall Street" was a prime example where over 600 black businesses promoted a healthy productive black community. This leads to the principle of productivity. A productive black community is supported by educated blacks that understand the value of the turn of the dollar. Educated communities become safe communities that consist of graduate students, faculty, and potential staff that remain in the area. Faculty stay for tenure and promotion and become mentors that recruit more to the area.

In the book *Finding Your People*, Jennie Allen speaks of the happiest places on earth called "Blue Zones" where people thrive and live longer due to experiencing a great balance of health and quality of life. These people learn to live in a supportive community due to camaraderie. They choose to not live life alone.

Entering the education field from the interior design practice industry is a rude awakening to lower salaries and being subjected to inequitable housing in less desirable areas that could be considered unsafe and undereducated. It is often a transition that often leaves one in extreme isolation. Homed for myself means I need to see black people live and own property in the area with thriving businesses. Seeing this will be an encouragement to support and purchase property to live close. When a black person thrives financially, we all thrive. Currently living in areas without visual thriving of my culture and inflated costs of living spaces that are unaffordable will continue to keep black people away from rural areas in the south.

Possible solutions would be to reach out to interior design programs in rural areas to design diverse cultural inclusive commercial businesses. These businesses should have livable areas for owners. The design of local faculty housing for singles, families, and multi-generational needs would encourage owners to live thriving lives that can be regenerated for future generations.

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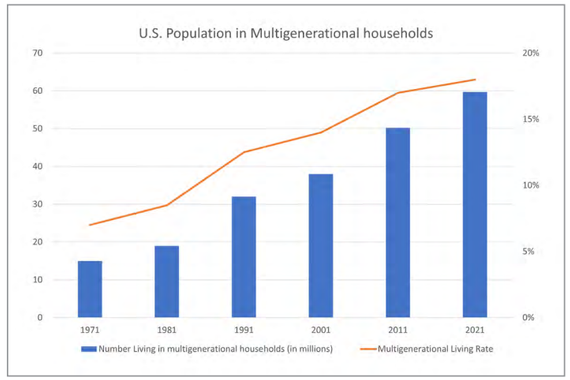
MULTIGENERATIONAL LIVING STYLE IS BACK? AN AWARENESS FOR INTERIOR DESIGNERS

Dongniya Xiu, Illinois State University
Connie Dyar, Illinois State University, Program Coordinator
Gabriela Fonseca Pereira, Illinois State University, Assistant Professor

Rendered by Dongniya Xiu

Aging has become a social issue globally. In 2010, approximately 531 million people worldwide were 65 years of age or older; this number will turn to 1.5 billion by 2050 (Kochhar, 2014). The current growth of older adults is a significant demographic trend in the United States. The Joint Center for Housing Studies of Harvard University (2020) predicted that by the year 2040, around 50 million households in the USA will be headed by an individual aged 65 or over. Meanwhile, the population aged 65 and over in America will surpass the young children under the age of 15 by 2050 (Kochhar, 2014). While the aging population is growing, the number of multigenerational households in America has been on the rise. Multigenerational households are defined by the United States Census Bureau as families consisting of three or more generations under one roof (Lofquist, 2012). According to the U.S. Census data analysis, Pew Research Center (2022) reported that multigenerational households have been steadily increasing. Compared with 58.4 million in 2019, the number of multigenerational households rise to 59.7 million by March 2021, around 18% of the U.S. population (Pew Research Center, 2022).

Living in a multigenerational household is considered a sustainable lifestyle and encourages economic, social, and environmental benefits. Among the various reasons for the multigenerational households increasing, the one on top is financial considerations (Pew Research Center, 2022). Pew Research Center (2022) points out that around 40% of people who live in multigenerational households admit financial issues are their major reason for this living arrangement. About 37% of people who live in multigenerational households cite cost-saving in older adult caregiving and childcare as the main reason (Shidaki, 2009). Next, 79% of multigenerational families admit living in a multigenerational household has enhanced the social connections among family members



U.S. Population in Multigenerational Households
Note. The graph shows the overall increasing number and percentage of people who live in multigenerational households in the United States. Adapted from "Financial issues top the list of reasons U.S. adults live in multigenerational homes" by Pew Research Center, 2022

(Generations United, 2021). Multigenerational living style produces continuous care among generations, such as grandchildren receiving attention and love from their grandparents; in turn, grandparents gain emotional satisfaction and identification from the interaction with their grandchildren (Niederhaus and Graham, 2007). Multigenerational living attempts to reinforce the connection between people from different age groups and promote the health of older adults by alleviating the risk of isolation and loneliness (Yates, 2015). Moreover, the reasons for forming multigenerational households are rarely ordered to the green concept, however, the outcomes of multigenerational living are good for the natural environment (Klocker et al., 2017). Generations United (2021) states that multigenerational households contribute to lower energy and water use and consume fewer building materials which try to achieve the goal of green by reducing the carbon footprint on our planet.

Since different generations of people live together, challenges are prevalent in a multigenerational living environment, such as different lifestyles, privacy levels, relationships, space arrangements, etc. Therefore, it is apparent that creating a flexible, adaptive, and universal living environment for multigenerational families is vital (Shidaki, 2009). Interior designers need to be aware of the importance of multigenerational housing as an up-and-coming issue and mindfully design accessible and aging-friendly homes; this will promote social connections and improve interior living environments that support older adults' physical and mental well-being, enabling people to thrive in place. Future studies are needed to elaborate on appropriate design elements for multi-generational housing opportunities and provide tenants to be followed.

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NATURALLY OCCURRING RETIREMENT COMMUNITIES: A VIABLE ITERATION OF THE CULTURALLY RICH COMMUNITY MODEL

NANCY BLOSSOM, PROFESSOR EMERITA, WASHINGTON STATE UNIVERSITY

For Native Americans, explorers, and westward travelers, the Arrow Rock bluff was a familiar landmark on the Missouri River. By the early 1800s, settlers migrating from Kentucky, Tennessee, and Virginia began to occupy the rich land surrounding the bluff, bringing with them the politics, architecture, and cultural influence of the American South. The town of Arrow Rock, Missouri, was founded in 1829 and was home to citizens prominent in state and national affairs throughout the nineteenth century. Prior to the Civil War, its population peaked at 1000 people. However, the impact of war set off an economic decline that continues to challenge the community today. (Dickey, 2004). The current population hovers right around 60 full and part-time residents

In the unlikely scenario of this historic site, we find a case representing a viable iteration of the culturally rich community model and demonstrating the foundation behind Hunt's concept of naturally occurring retirement communities (NORC) (Hunt & Gunter-Hunt 1986; Hunt & Ross 1990). The village of Arrow Rock meets the basic definition of a NORC: most of its residents are older people, yet it differs from a stereotypical retirement community. From a design viewpoint, and due to the historic status of much of its architecture and infrastructure, the village defies standard guidelines for health, safety, and welfare within the built environment.

The historic significance of the village ensured its survival to present day. The 1923 restoration of the J. Huston Tavern marked the beginning of historic preservation efforts in Missouri, setting the stage for the village's future. In 1959, the Friends of Arrow Rock organization was founded by those who cared deeply about the village and sought to preserve its historic architecture. In 1961, a historic church was turned into the Arrow Rock Lyceum Theatre, which today attracts

more than 30,000 patrons during each summer season. In 1963, the entire town was designated a National Historic Landmark by the U.S. Secretary of the Interior because of its association with westward expansion. Arrow Rock is also a certified site on the Lewis & Clark and Santa Fe Trails.

Many contemporary residents of the village have deep roots in the community or surrounding Saline County, but others have migrated from distant cities, drawn by the pastoral setting of the village, access to nature via a nearby state park, and affordable housing stock. Many of these modern migrants are choosing to age in place in Arrow Rock. What makes this setting so viable as a naturally occurring retirement community?

After observing the community for ten years, I have isolated key contributing factors to this phenomenon: 1. a strong network for forging people-to-people connections; 2. opportunities for leadership and self-determination; and 3. identifiable third places for group gatherings.

In Arrow Rock, the opportunity for aging in place is supported by a strong network between people. Residents check on each other and provide aid in the case of physical limitations, chronic illness, or diminished abilities due to age. Despite a hilly terrain and occasional uneven rock sidewalks, many residents consider it a walkable community. Some own electric golf carts to aid in getting around, and these residents pick up others for quick trips to the local post office or community events.

Moreover, there are opportunities for older citizens to exercise leadership and creative skills honed over a lifetime through participation in village government, Friends of Arrow Rock, and the Lyceum Theatre. These organizations and others support the maintenance of historic buildings, educational programs, festivals, and retreats. In any given year, the village boasts nearly ninety community activities from spring to winter seasons, and these are fueled by the volunteer efforts of the village collective.

Small groups meet in local homes, but there are also several "third place" environments that encourage both formal and spontaneous connection. A coffee shop located in the celebrated Miller Bradford House offers residents a supportive environment designed to encourage community networking and provide peaceful retreat. The Huston Tavern attracts travelers and locals alike, offering food and libations in picturesque interior settings. A public space on the historic boardwalk hosts the village lending library next to vending machines and an ATM.

Although the village of Arrow Rock defies the prescribed tenets of a well-designed retirement community, it clearly demonstrates the power of humans to adapt to their environment. The strong connections created among citizens enable them to thrive while encouraging self and group enrichment. Simultaneously, people-to-people networks allow individuals to overcome physical limitations or incidences of illness by engaging a support system that challenges the efficacy of institutionalized aid.

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SENSE OF COMMUNITY, HEALTH, AND BUILT ENVIRONMENT

JILL PABLE, YELENA MCLANE, FLORIDA STATE UNIVERSITY
LAUREN TRUJILLO

Loneliness is now recognized as a major public health concern (Holt-Lunstad, et al., 2015), an issue likely exacerbated by the COVID-19 pandemic (Ernst, et. al. 2022). A National Academy of Sciences study (2020) estimates that one-third of people over the age of 45 feel lonely, while a Harvard study estimates that over 60% of young adults feel this way (Weissbourd et al., 2015). Feeling lonely can not only evoke a sense of sadness, but is also associated with an increased risk of depression, anxiety, heart disease, stroke, and premature death at a rate equal to smoking and obesity (Centers for Disease Control and Prevention, 2021).

Women have inhabited the sidewalk in tents outside a shelter for several years, refusing nightly accommodations in part so that they can maintain their sense of street community. Image: Jill Pable

For people who have lost their homes, the negative effects of loneliness compound with other crisis issues such as the need for shelter and safety. And yet the yearning for community can be strong, even subsuming immediately critical life needs. In our research work on homelessness, for example, we have observed people choosing to live in a tent on the street rather than engaging with the services of a nearby shelter because of the fear of losing their relationships with others on the sidewalk.

Built environments can be designed to help foster community, which is a component of the larger concept of ontological security, a general feeling that a person is okay and their world is okay (Bollo, 2022). Other components of ontological security include a sense of security, preservation of self- esteem, and sense of personal control. In an in-progress study by Pable to determine elements of ontological security for persons experiencing trauma, unhoused participants remarked on their desire for community, such as having a sense of family and the ability to walk through their neighborhood and greet nearby residents.

Other frameworks similarly recognize the importance of community, including the principles of trauma-informed care and the WELL Building Standard, which remark on the power of well-designed shared spaces to encourage social interaction, reduce stress and depression, and boost feelings of ownership.

Built environment features that support a sense of community include:

- Space plans that support visual awareness and impromptu encounters among residents, such as open mailrooms, laundry areas, snack bars, and community areas;
- Community spaces that give people options, such as making it socially acceptable for people to sit by themselves, yet listen to nearby conversations or to join if they wish;
- Seating that promotes sociopetal experiences such as campfire circles, living room groupings, and children play spaces that have watchful parent seating areas; and,
- The design and location of community rooms within supportive housing is also a key consideration for residents' satisfaction (McLane & Pable, 2020).

Designing for the promotion of community is an important priority for human health. More strategies about built environment, community, and ontological security are available in our recent book *Homelessness and the Built Environment: Designing for Unhoused Persons.*

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A REGENERATIVE "HOME"

CAROL BENTEL, PH.D., SCHOOL OF VISUAL ARTS, NEW YORK

Origin of Project:

My sister, living in a midwestern state in the United States, was incarcerated for a year in a woman's penitentiary for a non-violent crime. During that time, her two children were taken from her by Family Services and given to two separate Foster-Care families. My sister stayed at many transitional places after her incarceration which put a roof over her head; through their educational programs, she was taught how to improve her situation, but the physical environments were dim places that filled a vacant gap in the system. *These spaces never saw the hand of a designer*. As she was secretly hidden from her ex-husband, I visited her in these many places and saw them first-hand. She was finally reunited with her children one at a time; they were all given new names and new identification records. Her challenges changed what I focus on as an educator.

The Project:

The road back to a productive life from a homeless or formerly incarcerated situation is not easy. Nor is it an uncomplicated task to receive one's own children, after years, who were previously placed in another's care while a parent was undergoing difficulties. Our design studio took on this challenge to create a "HOME" for twenty single parents and their children, thus a caring community in which to renew, restart, and regenerate. In a three-month period, single parents would learn a trade, take parenting classes, and receive their children one by one during their stay in an "expandable" apartment. The trades studied by the adult inhabitants were energy collecting activities and they were taught how to grow organic food in an urban environment, and compost leftovers after all meals. These activities provided a valuable message for the inhabitants and their children about the ways in which to help others, be sustainable and healthful, and provide for our planet while they were all working on their own regeneration.

Transitional Housing Project by student Hsiang-Ting Huang

Our students exhibited empathy for their "client" and conveyed their ideas of nurturing and protection. The students worked to create a viable community among the single parents, an inviting environment for their children, and a learning environment with a focus on renewable energy. The process was to create a full building from the inside out. Individually, students designed a 320 sf room (the square footage inside of a shipping container, but not the same shape as a shipping container – the shape was their design). The room is for a single parent but needed to be designed as a system that allowed for expansion – IN ANY DIRECTION – so that one or two children can join the single parent. After they designed the single room, they then multiplied the room count to twenty. They then stacked the rooms with structural integrity to get them to fit on an actual site and convey their message of "home." These homes then became a community of twenty adults and forty children who could use this three-month period to bond and create friendships within this purposefully nurturing environment before transitioning back into society, newly restored with a trade and with a united family.

Questions the students considered:

How could our rooms or public spaces be designed to change how people act, function, or relate to others in a better way? How could the idea of a home be embodied in the architecture? How do we create a positive space? How could the inhabitants have a hand in creating their own space? Making it their own? How could our design be a teaching tool for the inhabitants and their children? How could we design a healthier environment? How could the building demonstrate what energy type it was harvesting? How could the building speak to the community outside? How do we design an urban farm in the heart of the city? How can we make an environment that others would want in their neighborhoods?

Before I began teaching about transitional housing design in this manner, I was teaching a studio called "Sleeping" to teach about hotel design, which is what I design professionally. After admitting to myself that my sister's past dilemma was more important as a focus than wealthy hospitality clients, I totally re-focused my teaching goals. Over a three-year period, I have collected approximately 24 student projects (drawings plus physical room models), each focused on similar clients, some from their own families. All projects center around various energies as regenerative for both the building and the fragile human lives within.

TECHNOLOGY FOR A CAUSE: USING ARTIFICIAL INTELLIGENCE TO DESIGN REFUGEE SHELTERS

HOA VO, GEORGIA STATE UNIVERSITY

Daugherty et al. (2019) stated that: "Artificial Intelligence (AI) can help us overcome biases instead of perpetuating them, with guidance from the humans who design, train, and refine its systems" (p. 1). Technology—such as AI—facilitates informed and just decision-making via the ability to process and analyze a large amount of data. However, such technology can amplify existing inequalities if we—the users—abide by gender, race, and sociocultural biases (Auernhammer, 2020; Daugherty et al., 2019). Hadjiyanni (2020) named these biases the "us" versus "them" paradigm of thinking that divides people into opposing groups with unequal distribution of resources. To shift

Team "khata": C. Chamberlain, J. Jolley, & A. Robinson. Team "shipping containers": A. Dollars, M. Stone, & C. Hall. All visualizations, except floor plans, were created in Midjourney AI by the teams. A pro-subscription plan ensures all visualizations are private and only visible to the faculty and students via a shared login account managed by the departmental information technology team.

the paradigm, we need "empathy"—the ability to recognize and respond appropriately to how others experience life (Zingoni, 2019, p. 77). Nevertheless, "empathy" can take decades to learn and practice (McDonald & Messinger, 2011). Hence, the paradigm shift process is enduring.

Still, technology—such as AI—provides access to a wealth of data on others' life experiences, thus facilitating the development of "empathy" and accelerating the paradigm shift. With the Interior Design Educators Council (IDEC) Student Design Competition 2023 as a springboard, juniors in a fall 2022 computer-aided drawing course at Georgia State University used AI to design shelters for hypothesized refugee users. The competition was inspiring as students defined users, researched contextual narratives, and proposed viable solutions. However, the seven-day timeframe posed an uphill challenge as students had minimal experience with refugee users. Twenty-one students working in seven teams learned about refugees being forced to flee their homeland due to war or violence via mainstream news and documentaries. Based on the learned knowledge, the teams composed "prompts" or written instructions using Midjourney—an AI text-to-image generator—to visualize immigration narratives and iterate shelter solutions. Each prompt produced four high-fidelity outcomes within seconds. This approach allowed students to ideate and reiterate solutions rapidly to serve a wide range of users (e.g., Ukrainian, Syrian, and Afghanistan refugees).

One team explored the term "Ukrainian" and found "khata"—the traditional hut with an iconic triangle roof. They then used the prompt "square base triangle prism roof wood hut" to envision shelter for an oversea American contractor and his with-child Ukrainian spouse. The square base was functional, while the triangle roof was sentimental. Such design (Figure 1) comforted the spouse via the image of "khata" or "home" in Ukrainian (Koshelek, 2011) while using the wood resource in Smyrna, Georgia—their new settlement. Another team repurposed shipping containers into shelters for separated Ukrainian families with the prompt "homes, furnished, cool colors, warm light." Colors and lighting were therapeutic approaches to ease the mind of Ukrainian refugees whose loved ones were left behind. The team aimed to expand the container modules into a multi-story complex (Figure 1) to house more refugee families in Clarkston—a resettlement city in Georgia.

Overall, the IDEC Student Design Competition 2023 was an excellent opportunity to learn how technology can support creative problem-solving and promote empathy and awareness. Students composed prompts to guide Midjourney AI to create solutions for real- world problems, which in turn allowed them to fine-tune and make their designs more effective. Technology—in this case, AI—helped students avoid alienating or forcing design biases on refugee users by presenting them with a wealth of possibilities.

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Photos and notes from the charrette

NO LONGER US VERSUS THEM: CONNECTING DESIGN THROUGH THRESHOLDS

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JEREMY MERRILL, PH.D., BALL STATE UNIVERSITY
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Design charrettes are beneficial to both participating students and the clients they are designing for. Students are able to be inspired by others, kick start design ideation, and assure everyone is heard (Ionica, 2022). Client's projects are improved by charrettes by having a fresh set of eyes to critique and challenge design assumptions. Charettes expand the way we think about our projects and foster a sense of community through collaboration (Corbin, 2023). Interdisciplinary charrettes can be even more beneficial. Topics are covered in more depth because they are considering the many and varied perspectives from which a topic can be explored. Critical thinking skills are used and develop between disciplinary boundaries to which viewpoints are compared and contrasted across subject areas.

In the spring of 2023, 200 students from an interior design program and a landscape design program came together to design for a community partner. The charrette platform was multi-fold. Not only were the students focusing on their community partner's needs, but the charrette taught students the common design language between two allied professions, encouraged interaction among years within departments, strived to begin the semester with a high energy collaborative experience, and desired to show the alumni and general public the level of work the college can provide. By connecting with a community partner, this interdisciplinary charrette launched to success.

The theme of the charrette was "thresholds." A threshold relates both to the interior and exterior of a building; thus, interior students and landscape students immediately connected. This connection afforded a platform where the two disciplines came together on common ground. As students began to consolidate learning by synthesizing ideas from many perspectives and considering alternative way of acquiring knowledge, they increased inspiration and a sense of teamwork. With that, creativity thrived. It was no longer us versus them; it was a celebration of design in the multi-faceted field that they study.

Findings reveal that students enjoyed making connections and establishing relationships during the design charette. After the pandemic, students struggled with face-to-face interactions; this charrette was an excellent tool to practice the art of communication and teamwork. It is evident that by hosting more interdisciplinary endeavors regularly, students can learn about allied professions and grow stronger together. Creating a unique and engaging experience with meaning, focused on a community partner's needs, helps students grow and stay passionate about their future as designers and see the power behind their designs.

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REFOCUS ON WELLNESS: THE IMPACT OF JOB CREEP ON SANITY, SUSTAINABILITY, AND SURVIVAL IN WORKPLACE CULTURE

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DANA VAUX, PH.D., UNIVERSITY OF NEBRASKA - KEARNEY

The saying goes, "If you need something done, find someone who is really busy and ask them to do it." The reasoning is that if someone is already busy, they know how to be productive and get things done...and likely seldom say no. What is one more thing added to their plate amongst so many others? But what if that busy person is you? When does it all become too much?

"If you need something done, find someone who is really busy and ask them to do it."

During COVID, many faculty went "head down into the wind" to make it through, but now that everything has returned to some semblance of pre-pandemic life, there appears to be no relief in sight as vacated positions go unfilled, institutions tighten expenditures to make up for lower enrollment and tasks previously performed by administrative assistants or other staff get handed back to faculty as those workers take on other new tasks to make up for fewer personnel or

Photo by Brett Jordan on Unsplash

higher demands. As job expectations have continued to expand (Peterson, 2022), often there is no alternative option to manage workloads other than to allow work responsibilities to spill over into weekends, vacations, or PTO days. Many have found the resulting job creep leading them towards burnout (Hill et. al, 2014; Stafford, 2022).

Of course, burnout and job creep are not new concepts or siloed to college faculty (Hill, et. al., 2014; Stafford, 2022). Recently, the nascent concept of *quiet quitting* has been touted in the media. Fed-up and unsatisfied employees put forth the minimum amount of effort required to fulfill their job requirements—enough to avoid termination, but not too much to preclude pursuing endeavors of choice outside of work (Hare, 2022). The pandemic caused reflection on human wellness, not just as it relates to contagions and disease transmission, but also on the social, economic, and psychological toll of such a shared societal experience (Stafford et al., in press). Awareness and a collective re-focusing on mental wellness need to be a priority (Vadivel, et al., 2021).

The concept of *time poverty* has also entered our lexicon. Time poverty contributes to an individual's increasing intolerance of any inconvenience that further erodes razor-thin social bonds, peace of mind, or sanity. While a lack of other personal resources is well recognized as being linked to stress, mental health issues, and reduced well-being; overload on time demands is often overlooked as a contributing factor. This may be especially true for women who expend more *emotional labor* "to keep their families and their workplaces humming along" (Clinton, 2017, p.133). Unpaid, uncounted, and often unseen, a Pew Research Center study found that these efforts result in five fewer hours of available leisure time each week for women, equating to almost eleven 24-hour days each year (Howe et al., 2023; Pew Research Center, 2013).

Being overworked over the long haul is generally *not* recognized as a problem needing to be solved. Often, overtime hours and overcommitment result in an accolade, a note of thanks, or even an award. But employees are not basking in self-satisfaction at all they have managed. Instead, they are struggling "to adequately perform work that, if someone were to look closely and objectively, are so *obviously* the work of more than one person" (Peterson, 2022, p. 4).

So how do we move forward and sustain an unsustainable workload? Or, more appropriately, how do we reclaim our sanity and unapologetically reassess our relationship with work? Howe et al. (2023) call for the need to shine a light on the issue of *time poverty* and to societally re-frame our conception of leisure time as being critically essential to human wellbeing, rather than wasteful and unproductive. Similarly, overwork needs to be identified as a clear precursor to mental and physical maladjustment. This is a shift, as the free enterprise system rewards hard work and effort (Hare,2022). But thanks to generational differences and the gig economy, many younger people are scraping the 8-to-5 (or 7 or 8 or 9) work schedule.

The concept of setting work-life boundaries is hardly new. It just needs to be integrated more robustly into our workplace culture without fear of judgment or retribution. And there are many signs this is happening — work-life balance is a goal of many today, not merely an appealing intangible concept as we shift towards wellness with organizational cultures that encourage a sense of belonging and diversity. Perhaps the pandemic gave us one small gift towards thriving in revising Americans' attitudes toward work (Rattner, 2023).

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THE CALL FOR THE JOYFUL PROFESSOR

MARGARET PORTILLO, PH.D., FIDEC, UNIVERSITY OF FLORIDA

"What is joy? Recorded in English by the 1200s, joy comes from the French joie, ultimately from the Latin gaudium, meaning "gladness" or, well, "joy." Joy is defined in English as "the emotion of great delight or happiness caused by something exceptionally good or satisfying." http://www.dictionary.com

Photo by Priscilla Du Preez on Unsplash

"What is joy? Recorded in English by the 1200s, joy comes from the French joie, ultimately from the Latin gaudium, meaning "gladness" or, well, "joy."

One morning a Professor brought a large glass mason jar into class and proceeded to load the jar with several egg-sized rocks. She asked her students whether the jar was full. The students quickly agreed that is was. She next dropped some pebbles into the jar that lodged between the larger rocks and once again asked, "is the jar full?" The students agreed in unison. Next, she grabbed a handful of sand and emptied it into the jar, filling up all the space between the rocks and pebbles. Anticipating that the question was coming, they answered emphatically, "Yes, it's full!" The Professor then did something that surprised the class as she grabbed her Swell bottle, twisted open the lid, and emptied a hot stream of coffee into the rock-and-sand-filled jar. As she did that laughter filled the room. The Professor then probed deeper, "What do the rocks represent?" The students looked around, waiting for someone to speak up. After a few minutes, the Professor said, "The rocks represent many of the core priorities in your life: family, friends, health. The Professor elaborated further, "Think about it, if you put sand in the jar first, is there room for rocks or pebbles? And in life, if all your time is spent on relatively unimportant activities, what happens to your relationships, your well-being, and your happiness? Take time to truly live. Take time for play and for joy. Put priorities before sand." A student raised his hand, "I get it, but what about the coffee?" The Professor smiled and replied, "Glad you brough that up—just remember that no matter how overwhelming and difficult life can be, you always can find time for a cup of coffee with a friend."

--Adapted from The Joyful Professor.

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Editor's Note: This essay was originally published in the spring 2019 issue of the IDEC Exchange. I believe it's timely to republish this piece, given the stress and change in recent years. Sometimes it's helpful to remember what we know—that, like the airline mandate, we need to put on our own oxygen mask first. And, that a cup of coffee with a good colleague can be a first step toward thriving.

THE NEW OLD: CREATIVE WORK SUBMISSION

TORREY TRACY, FAY JONES SCHOOL OF ARCHITECTURE & DESIGN, UNIVERSITY OF ARKANSAS AND FOUNDATION9
BLAINE VERLANIC, FOUNDATION9

What magical relationship can transpire when a building destined for demolition crosses paths with a town's aspiration for an innovative and inclusive public space? **A New Old**. This is Foundation9's **New Old**—the schematic design for a new place and space for social engagement and community rejuvenation that flourishes from, and with, the past. As designers who seek out sensitive, efficient, and sustainable space-making opportunities, Torrey Tracy and Blaine Verlanic, the duo behind Foundation9 proposed an alternative solution to removing and replacing the former senior center—a structure that needed to be torn down due to irreparable mold issues, with an infill park and community space. The proposed social space, complete with planter beds and a small stage, will also provide a new home for a series of relocated mid-century-era murals that resided in the building. Located on one of the main thoroughfares in Sisseton, SD, a town of 2500 wrapped in rich Native American and immigrant history, the proposed infill park will give the residents of Sisseton a sense of ownership and pride while affording them opportunities to make artistic connections both within their community and throughout the region.

The schematic proposal was selected for inclusion in the gallery show *The New Old*, held in Sisseton, South Dakota last October. The first of many pop-ups, the New Old Artist collective was the brainchild of the Sisseton Arts Council and local artists who wished to connect with like-minded creatives in the area. The New Old is a collaboration with the Sisseton Arts Council, Sisseton Chamber and Promotion Board, South Dakota Arts Council, and Arts Midwest. The event, and others to come, would not be possible without the efforts of committee members Nicholas Blaske, MJ Derhak, Dustina Gill, Alexis Monroe, and Markus Tracy.

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Torrey Tracy, Blaine Verlanic. Foundation9. www.fdn9.com

Existing structure, pre-demo (2022). Image provided by Foundation9.

Chematic proposal for community social space (2022). Image provided by Foundation9.

Demolition of structure to show protected and soon-to-be relocated murals (2022). Image provided by Foundation9.

NETWORK SPOTLIGHT

Photo by Markus Spiske on Unsplash

AZUMI JOY: DESIGNING FOR WOMEN'S SAFETY AT THE ANNUAL IDEC SERVICE CHARRETTE

LAURA COLE, COLORADO STATE UNIVERSITY
TRAVIS HICKS, UNIVERSITY OF NORTH CAROLINA AT GREENSBORO

A keyword search on LinkedIn saved the day. As organizers for the annual IDEC Service Charette, we scoured our networks for connections to Vancouver organizations that would benefit from design thinking. With time blocked on the schedule, our nervousness increased with no partner in sight. A quick search on LinkedIn revealed that we had a former student working at ZGF Architects in Vancouver, and the puzzle pieces fell into place.

A Place for Women's Safety

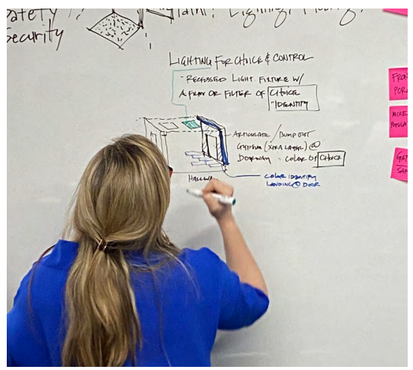
That connection resulted in a day of trace paper and multi-colored markers flying in service to Atira Women's Resource Society. Atria is a nonprofit that supports women and children affected by violence by providing safe and supportive housing. In the charrette project we examined a new development called "Azumi Joy" (safe residence) in the historically Japanese Canadian community. The project will provide 180 housing units, a preschool, and a social enterprise office. The units serve predominantly women and children. While there is a development scheme for the building, Atira requested greater attention be given to interior spaces with a focus on designing for women's safety.

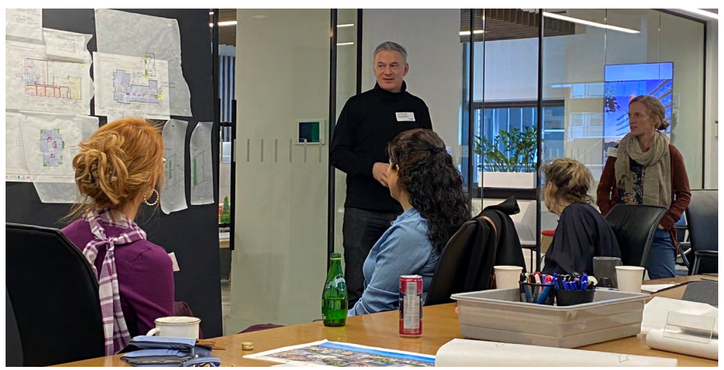
IDEC members partnered with designers and architects from ZGF and IBI Architects. Our client organization representatives joined along with a staff member who had personal experience as a resident in similar projects. We introduced ourselves to each other and the project. Janice Abbott, Atira's CEO, provided an overview of the development plans to date and set goals for the day. Dr. Jill Pable, an interior design scholar with a long-standing research agenda on housing the homeless, provided intellectual tools to get us started. We divided into groups with diverse memberships. Travis handed everyone the plans, set a two-hour timer, and sent us off on a collaborative adventure.

A Beautiful Mess

Teams spread out across the ZGF office. The project architect and client bounced between groups answering far-ranging questions. After two hours, we reassembled and collaged the conference room walls with images, sketches, annotated floor plans, diagrams, lists of questions, and words of inspiration. Our proposals crossed a large span of scales – from memory box designs at resident doorways to shifting exterior walls to deliver daylight down corridors. We mapped the path of children through the building and examined the interconnections between the daycare and residents. Designers proposed ideas about bringing the shapes and textures of the Japanese gardens into the interior. Teams developed sketches around themes such as reducing or removing the "scary" moments of circulation and thresholds, empowering residents through customizable elements, celebrating residents' identities, and injecting beauty in unexpected places, such as the dumpsters.

At the conclusion of the day, we could feel the energy in the room. Our client from Atira was alive with ideas and IDEC members and organizers were energized by an afternoon of boundless design thinking. We are already asking ourselves: Is there any way we can replicate this amazing success in New York City next year? To see if we succeed, please come join us at the annual service charrette at next year's conference!





UPDATE FROM THE JOURNAL OF INTERIOR DESIGN (JID)

BRYAN D. ORTHEL, CHAIR, JID BOARD OF DIRECTORS
AMANDA GALE, DIRECTOR
ALISON B. SNYDER, DIRECTOR

The *Journal of Interior Design* board of directors is pleased to recognize people whose efforts enhance and extend the *Journal* and interior design's body of knowledge. Two awards were announced at the IDEC annual conference. The board also extends its deep gratitude to members of its editorial team who are ending their terms.

Anna Marshall-Baker was recognized as the 2023 Reviewer of the Year. Reviewers are essential to the peer-review process. Dr. Marshall-Baker was selected for her extensive service in providing detailed reviews for social science manuscripts, supporting new authors, and assisting the *Journal's* editorial team. Her contributions to the *Journal* have been exceptional. Dr. Marshall-Baker is professor emeritus at the University of North Carolina at Greensboro (USA).

The Journal of Interior Design would not be published without the dedicated work of its editors and reviewers. Behind the scenes, these individuals collectively contribute more than 40 hours of work each week to make sure the Journal presents high-quality, valuable, and compelling scholarship. We are grateful to all involved in the review process—including our editor-in-chief Joan Dickinson, and our associate editors Nam-Kyu Park and Lynn Chalmers.

Marjan Sterckx's article, "The Interior as Witness: Interwar Interiors in Flanders Seen Through Forensic Files," was recognized with the 2023 Best Article Award. Her article uses a novel approach for studying diverse domestic interiors, daily life and habits, and aesthetic choice. Utilizing primary evidence provided by forensic crime photos and drawn plans made during investigations in 1920s Flanders, the approach—coupled with interdisciplinary sources—exposes untouched conditions not often found in other historic sources. The award jury particularly noted the value of this approach for expanding the economic and cultural range of interiors considered in design scholarship. Dr. Sterckx is associate professor of art history at the University of Ghent (Belgium).

The Best Article Award is selected by an international panel of readers, including practitioners and past authors.

Nam-Kyu Park, PhD, will be ending her service in 2023 after four years as associate editor and a previous two years as a director. Dr. Park's contributions to *JID* have been outstanding. Her deep knowledge of publishing and the interior design body of knowledge have been of immense value to the *Journal*. Her expertise in research methods, statistics, and data analysis have increased the rigor and excellence in articles published, particularly those written from a social sciences approach. The care and time that Nam-Kyu took in providing revisions to manuscripts gave guidance to numerous new and established authors. We are grateful for her dedication and advocacy in continuing the legacy of *JID*.

Joan Dickinson, PhD, will be ending her service as editor-in-chief in 2024. While she will continue with the *Journal* until her replacement is identified, the board is deeply grateful to her work as EIC and as an advocate for the Journal and interior design scholarship. We will celebrate her contributions in 2024.

In the meantime, the *JID* Board has started the search for new editors to guide the Journal into its fiftieth year and beyond. Details of the call for nominations will be shared on the *JID SAGE* website, on the IDEC website, and in other venus. If you are interested in an editorial role with the Journal (or have a nomination), please contact Bryan Orthel (bdorthel@indiana.edu).

The *Journal of Interior Design* seeks to move the discipline forward in a pluralistic way by welcoming scholarly inquiry from diverse and interdisciplinary approaches, perspectives, and methods that actively explore and analyze the evolving definition of the interior. The *Journal's* publications investigate the interior relative to design, human perception, behavior, and experience, at all scales and for all conditions.

We encourage you to visit the new *JID* webpage at https://us.sagepub.com/en- us/nam/journal-of-interior-design/journal203784.

Sincerely,

Bryan D. Orthel, Chair, JID Board of Directors

Amanda Gale, Director

Alison B. Snyder, Director

Abbreviated call for Editor RFQ

The Board of Directors of the *Journal of Interior Design (JID)* invites applications for the roles of Editor-in-Chief (or co-Editor) and/or Associate Editor.

The Board may appoint one Associate Editor and one Editor-in-Chief or two co-Editors. Joan Dickinson will end her term as EIC in April 2024. Nam-Kyu Park recently ended her Associate Editor role with the Editorial Team.

Published on behalf of the Interior Design Educators Council by SAGE, the Journal is a quarterly, peer-reviewed publication overseen by an Editorial Team, the Publisher (SAGE), and the Board of Reviewers. The *Journal's* Board of Directors is responsible for strategy and business oversight.

Because the *Journal* publishes a wide range of interiors-focused scholarship, the Editorial Team requires expertise and familiarity with humanities, social science, and creative or visual-based scholarship. The Board is interested in proposals from individuals who are qualified to provide editorial support for any or all types of scholarship.

One appointee's term will begin in May 2023 (through April 30, 2026) and the other appointee's term will begin May 01, 2024 (through April 30, 2027).

The appointees will work with the current editor-in-chief (Joan I. Dickinson) and associate editor (Lynn Chalmers) to ensure a smooth transition.

Procedures for Submitting Qualifications

A complete and concise application will contain information relating to the individual's experience and qualifications. Proposals will be accepted from individuals or paired proposals for co-Editor roles.

- Letter of application outlining qualifications, vision for the Journal, and interest in interiors-focused scholarship, methodologies, and theories
- Curriculum vitae
- Letter(s) of support from the individual's institution, detailing how the institution will support the applicant in the role

All questions and applications should be sent electronically to Bryan D. Orthel (Chair, *JID* Board of Directors) at bdorthel@indiana.edu. Review of applications will begin no later than April 30, 2023 and continue until the positions are filled. A confirming email will verify receipt of materials. Candidates may be contacted for interviews.

JOURNAL OF INTERIOR DESIGN (JID)

CALL FOR SPECIAL ISSUE (50.1)

'It is not Interior Decoration': 'Passing' and 'Covering', Exclusion, and Expanding the Margin of Interiors Discourse

The sociologist Erving Goffman identified 'passing' as the act of denying stigma-carrying attributes of difference, while 'covering' is admitting that they exist but down-playing their significance.[1] In his political philosophy, Frantz Fanon argued that actions such as these culminates in the violence of elimination and the violence of assimilatio.[2] Shame and embarrassment are central features in these attempts at mitigating identity. As an outsider to other professions, these experiences are familiar to interiors as a field. Our mantra of denial, 'it is not interior decoration' as well as our emulation of architecture and social science are inherent but unacknowledged features of the field. Further, the interior is the location where the intimate and personal happens as interiority establishes a lived inner world (distinct from all 'Others') - ephemeral places (dependent on fleeting experiences and feelings) are often under-acknowledged and under-valued. This full human experience of being and belonging located in the interior and its creation as well as the complexities of our identity as a field cannot be understood within a narrow focus on 'academic evidence' or 'scientific rigour'. As a result, our current scholarship excludes a multitude of voices on the boundaries it creates by our own attempt to 'pass' and 'cover'.

This special issue, edited by Raymund Königk, University of Lincoln and Lucinda Kaukas Havenhand, University of North Carolina Greensboro invites diaries; mood boards, collages, and image boards; visual essays; autoethnographies and reflective practice; drawings; proposals from diverse language communities; expressions of marginalized and stigmatized knowledge; works produced through oral traditions or indigenous knowledge systems; works that have been rejected or stigmatized; or any other form of alternative knowledge production. Registration of Interest is due on **March 1, 2023**. Authors are asked to register their intent to submit a paper by sending a 150-word abstract to Raymund Königk, Guest Editor at rkonigk@lincoln.ac.uk. Full submissions are due on **January 1, 2024** to https://mc.manuscriptcentral.com/interiordesign

References

1 Erving Goffman, Stigma. Notes on the management of spoiled identity. (1963). Simon & Schuster

2 Frantz Fanon, Black skin, white masks. (1952). Editions du Seuil

UPDATE FROM THE JOURNAL OF INTERIOR DESIGN (JID)

Spring 2023 *Journal of Interior Design* Update

In every issue of the Journal of Interior Design (JID), there is an invited perspective: a position on current and critical issues facing interior design practice and education. Invited perspectives provide a forum for the exchange and debate of ideas among educators, practitioners, and other interested parties. Over the past three years, a number of invited pieces that range in topic, authorship, and country of origin have been published in JID as illustrated below.

Issue 45.4: "Design for all Needs Design Empathy" by AJ Paron, New U.S. author to JID, interior design practitioner

Issue 46.2: "Korean Urban Regeneration: Design Emphasizing Historical, Regional, and Cultural Values" by Yeon-Sook Hwang, New Republic of Korean author to JID

Issue 46.3: "The Hidden Unwelcome: How Buildings Speak and Act" by Natalia Pérez Liebergesell, Peter-WillemVermeersch, and Ann Heylighen, New Belgium authors to JID

Issue 46.4: "Confronting Lack of Student Diversity in Interior Design Education" by Carl Matthews, Ngozi Brown, and Michaela Brooks, New and established U.S. authors to JID, one author is an interior design practitioner

Issue 47.1: "Neuro-Design: How the Form and Function of the Brain Reveals Design's Delight" by Eve A. Edelstein, New U.K. author to JID, interior design practitioner

Issue 47.2: "Interior Design: Living in Poverty and the Absence of Health, Safety, and Welfare" by Shelby Hicks, New U.S. author to JID

Issue 47.3: "Hybrid Workplace: Activity-based Office Design in a Post-Pandemic Era" by Işıl Oygür, Ebru Ergöz Karahan, and Özgür Göçer, New and established Turkish and Australian authors to JID

Issue 47.4: "The Pavement and the Hospital Bed: Care Environments as Part of Everyday Life" by Piet Tutenel, Stefan Ramaekers, and Ann Heylighen, New and established Belgium authors to JID

Issue 48.1: "Environmental Design for the Physical-Virtual Continuum" by Ruth Barankevich and Daniel Stokols, New U.S. authors to JID

Issue 48.2: "Interior Design as a Relegated Discipline in the Academic and Professional Stage in Colombia" by Daniel Ernesto Ronderos Lopez, New Colombian author to JID

This list demonstrates the vast variety of themes covered in the Journal through invited essays. Furthermore, many of these papers were written by new voices to JID and span across the globe offering an international perspective to interior design.

In addition to the articles above, the current issue (47.4) of JID is available for reading and features interesting articles by Belgium and U.S. authors. "The Interior as a Witness: Interwar Interiors in Flanders Captured by Forensic Files" (which won the article of the year award) by Marjan Sterckx illustrates how a unique form of data collection, forensic photography, allowed the author to study the home environment across different social strata, building types, circumstances, and locations, demonstrating how individuals in that era lived in old(er) houses deprived of the newest sanitary, heating, and lighting amenities. In this same issue, Elise Tackx, Phuong Nguyen, and Ann Heylighen explored the role of housing among students on the autism spectrum using innovative participatory methods including photovoice, walk-along-interviews, and co-analysis to discover four concepts: independence, (not) feeling at home, finding rest and avoiding stress, and shared versus individual space. Finally, Christina Bollo used a dataset of 24 permanent supportive housing apartment floor plans and examined typological features of the apartments and the affordances related to the hallmarks of ontological security. All of these articles exemplify unique forms of data collection to obtain knowledge that expands the field of interior design.

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