IDEC®

EXCHANGE

a Forum for Interior Design Education

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MESSAGE FROM THE PRESIDENT

Rene King, IDEC

Creating Communities of Activism

"Most new ideas begin in the margins or shadows or move toward the center. They are often something that a few people thought, something that seemed radical or edgy or a bit too much, or just something hardly anyone noticed or felt strongly about."

Rebecca Solnit

Summer 2022 marked an important milestone for interior designers in my home state of Illinois with the passage of HB4715. Over three decades in the making, the bill expands the scope and recognition of our profession. Hundreds of volunteers—including practitioners, educators, students, and allies—were involved in its development and lobbying for its passage. This community of activists was forged in classrooms, breakrooms, coffee shops, and showrooms as designers gathered to promote the power of design and debunk misconceptions about the profession.

As educators, we have the opportunity to create a community within our classrooms. We can encourage and excite students to observe and reflect and to test and amplify new ideas that will shape the future of our practice and the communities that we serve. How do we connect design education to civic engagement and encourage our students to engage with the political realm on local and national levels? Creating communities of activists to ensure that we have seats at the table and voices in the room where important decisions are being made that impact our collective future.

Rene King
IDEC President, 2022-2023

MESSAGE FROM THE PRESIDENT-ELECT

Stephanie Sickler, IDEC

Plugging back into our IDEC community

The spring Exchange featured a wonderful piece sharing members' perspectives on why they became design educators and what keeps them going. I was so moved reading the inspired comments but was struck by one perspective I felt was missing; there was no mention of IDEC connections as an asset or inspiration. As I pondered the possible reasons for this omission, I was reminded that the stark reality of our separation these past few years has likely been overshadowed by the needs we filled for our students and our institutions. These efforts no doubt left us fulfilled by being champions for our students in the face of a global pandemic. And champions we were! Yet the fact remains, we have been missing since 2020 a vital element to our nature, one almost as native as the air we breathe: face-to-face connectivity and community.

Sometimes I wonder if by the time we reconvene in person we will have given up on the need for personal connection. I can only hope this is not the case.

Digital anthropologist and futurist, Brian Solis said that "community is much more than belonging to something; it's about doing something together that makes belonging matter." As we plan for our first in-person conference in three years, I'm feeling a bit nostalgic about the vast many among you I have been missing. The mentors, role models, friends, and colleagues, both veteran and novice; it is often my IDEC community that inspires me to teach, lifts me up, that helps me belong. It is these connections to peers far and wide that reassure me we are all in this together. I am encouraged by the notion that we are stronger together than apart and I am so looking forward to connecting once more as we return to in-person conferences. I hope you will join us!

Stephanie Sickler
IDEC President-Elect, 2022-2023

MESSAGE FROM THE EDITOR-IN-CHIEF

Dana E. Vaux

A Silver Lining

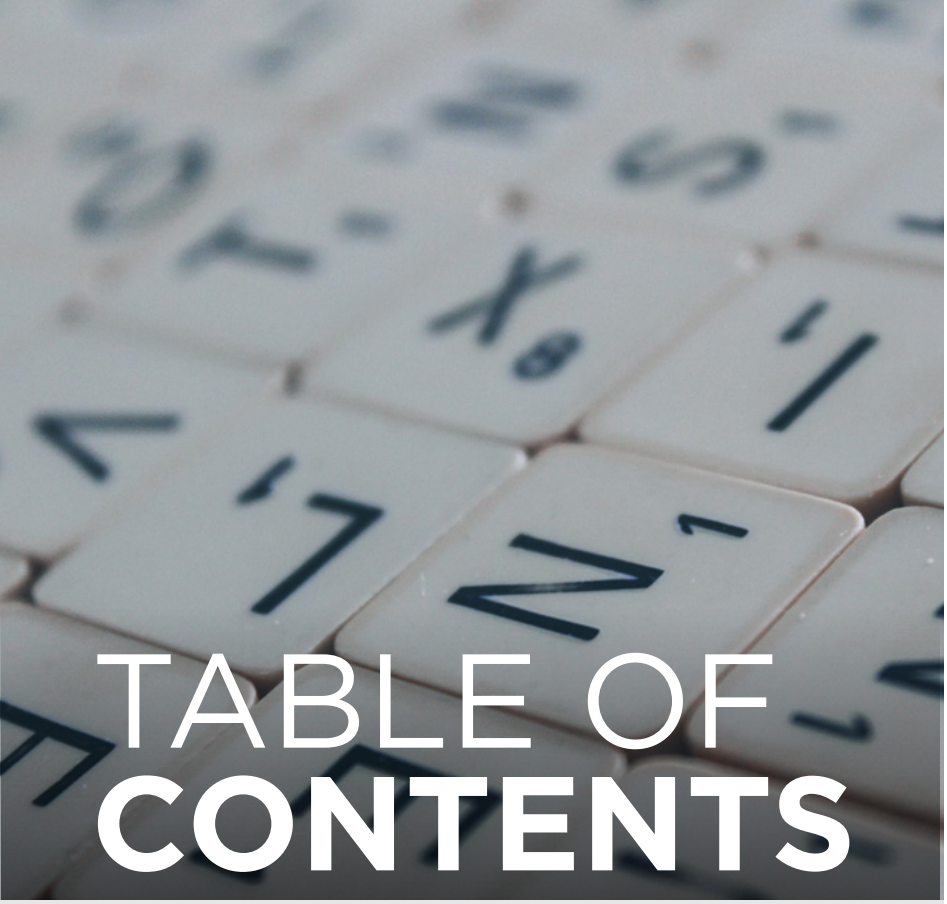
Interior designers are resilient individuals. As we successfully navigated through the pandemic, we learned new ways to teach, new ways to reconnect, and recalibrated many areas of our lives, both personally and professionally. Recently I assigned my students a project in which they had to interview a professional interior designer. I expected many would choose to meet face-to-face with local designers. Instead, they expertly navigated virtual connections and Zoom links as well as in-person interviews, leaving me with the realization there have been positive outcomes from the past few years. Perhaps we have not lost face-to-face interactions as much as we have learned to incorporate many varied types of social interactions and thus expanded our ways to connect, socialize, and make a difference through design.

This issue of the Exchange focuses on reconnecting and how interior designers are building community as educators and professionals as well as in the classroom and in our larger community. Stafford considers the role of the community in addressing issues of burnout for interior design educators and Lee issues an invitation for virtual engagement in the IDEC community. Pearson and Hamilton reframe and reimagine interior design education for Gen Z students. Contributions by Dyar and Hermance show ways students have engaged in studio projects that helped to build communities locally, and in rural hometowns, and Vo looks at building a collegial community for wheelchair users. Hadjiyanni advocates for Culturally Enriched Communities, providing a framework for design implementation to encourage environments that re-envisioned ways for everyone to thrive. Finally, a visual essay by Kim demonstrates how virtual collaboration strengthens relationships across the globe and a design-build creative scholarship work by Packard reveals the value of interior design across academic disciplines.

A community is made up of individuals. When we merged home, work, and social outlets during the pandemic, it was easy to become siloed and lose sight of our connection to the whole. So, let's collectively remember, rebuild, and reconnect to realize the benefits of community.

Dana E. Vaux
Editor-in-Chief
IDEC Exchange, 2019-2023

Human reconnection between love and hate. Photo by Toa Heftiba on Unsplash



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LETTERS

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THE ROLE OF COMMUNITY IN MITIGATING INTERIOR DESIGN FACULTY BURNOUT

Gloria Stafford, University of Northern Iowa

The abrupt, required shift to online learning—and all the related uptick in required digital skills, the additional time commitment required, and the emotional toll of pressure and stress—undoubtedly impacted all educators in the spring of 2020. The experience was not transitory, as the pandemic—and all related personal, professional, and health concerns—stretched on for many months. Two plus years out from that initial adjustment—and the hurdles we surmounted—we are understanding that there may never be an endpoint, as news of new strains, ongoing case counts, and additional disease and death reports come into our consciousness almost daily. The pandemic experience was an unprecedented event in modern history, and a transformative point in point in higher education (Taylor & Frechette, 2022). While the collective experience has impacted all citizens, it is relevant to explore the fallout for educators specifically.

Occupational burnout has been conceptualized as a continuum from *engagement*—energetic involvement in fulfilling job responsibilities—to *burnout*—distancing oneself emotionally and cognitively from one's job tasks and obligations (Maslach & Leiter, 2008). The experience of burnout can result in emotional exhaustion, a sense of cynicism about one's work, and a reduced sense of personal accomplishment and meaningfulness about that work (Daumiller, 2021). Burnout also manifests in headaches, muscle tension, gastrointestinal disorders, sleep disturbances, and fatigue (Leiter & Maslach, 2000; Maslach & Leiter, 2008). It is noteworthy that the term *burnout* originated with the analogy of a fire going out due to a lack of fuel, heat, or a spark to burn (Taylor & Frechette, 2022).

While a plethora of anecdotal evidence suggests that university faculty encountered increased workload, longer hours, and additional responsibilities, several empirical studies explored the pandemic's effects on higher education and supported the actual experience of professorial burnout (Taylor & Frechette, 2022). The antecedents of workplace burnout include workload greater than capacity, lack of sense of control, lack of rewards, lack of community, perceived unfairness in processes, inconsistency of values, and job-person incongruity (Maslach & Leiter, 2008). *The Chronicle*

of Higher Education performed a study of over 1100 higher education faculty in October 2020, just over six months into the pandemic, and found that more than two-thirds reported struggling with workloads and deterioration of work-life balance; and over half reported considering retiring or leaving their career in academia (Schmitz-Crawford et al., 2021).

The degree to which individual faculty experienced burnout varied widely due to individual differences in achievement goals and motivation: some managed well, while others struggled, (Daumiller et al., 2021). A study of 80 faculty found that those who had a fear of being perceived or labeled as incompetent, or who felt levels of job insecurity, had higher degrees of burnout and lower student ratings of teaching, while those who embraced the challenge as an opportunity for competence development and self-growth saw the experience in a more positive light (Daumiller, 2021).

Interior design (ID) practice itself—often the precursor to a career as an interior design faculty—has been found to be a field of particularly high levels of burnout (Hill et al., 2014). In a study of interior designer burnout relative to levels of burnout in other professions, interior design rated the highest in *cynicism* (indifference resulting from intense job demands) and second only to nursing in *exhaustion* (stress and fatigue). Low pay, lack of appreciation for the profession, unrealistic client demands, the endless need to value engineer innovative design solutions, and the repetitive nature of certain design and documentation tasks all contribute to high levels of discontent in the interior design profession (Hill et al., 2014).

It has been my personal experience that college-level ID teaching is very demanding, and that the pandemic and related cuts to faculty support and resources have greatly exacerbated burnout. In the fall of 2021, an ID faculty colleague of mine at another mid-western university wrote in an email (G. Stafford, personal communication, October 2021):

> I keep thinking how strange it is for interior design faculty to be soooooooo constantly overloaded, and this is something you see across institutions. Why? It's not like we are brain surgeons or first responders. It seems like our jobs as ID educators should be less stressful...but here we are!

To which another ID faculty responded:

> I have pondered this myself — I think it is because we ID educators are predominantly women who are very detail oriented, and also excellent problem solvers, therefore we do everything thoroughly and expertly, and pick up all slack where needed so that nothing falls through the cracks. Just the kind of people we are. Not everyone shares our collective fastidiousness and diligence. Just sayin'.

So, what is the solution? Strong, positive community support can buffer and mitigate many of the effects of burnout (Hill et al., 2014) A relationship between a lack of social support and subsequent burnout has been well-established in the literature (Maslach & Leiter, 2008; Sabagh et al., 2018; Taylor & Frechette, 2022). The sense of belonging to a community has been shown to exert a positive effect on well-being and reduce the risk of burnout and its consequences: stress, depression, and reduced work productivity (Sabagh et al., 2018).

Now and in the years to come, we need to recognize the need to establish strong connections to our community of interior design educators. We cannot imagine the challenges that might come our way down the road. Continued engagement with like-minded individuals sharing mutual interests is a salient coping strategy to mitigate the risk of enduring stress and burnout during both routine, and exceptional times. IDEC and other industry associations such as ASID and IIDA provide ample and rich opportunities to do so. As we look forward to meeting in person (finally!!) in Vancouver next year, let us not forget how very beneficial and rewarding such collective experiences can be!

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AN INVITATION TO COMMUNITY: GOOD COLLEAGUES, GREAT CONVERSATIONS

Patrick Lee Lucas, University of Kentucky

In 2022, the University of Kentucky School of Interiors celebrates 50 years of design education! As part of the celebration, the School hosted conversations among educators to explore current pedagogical practices at this watershed moment, both looking back and, importantly, speculating forward about particular opportunities and challenges of interior design education in the twenty-first century. Attendees of the IDEC Midwest Conference in Chicago engaged in a face-to-face session with colleagues at the opening of the conference. Other design educators from across the nation joined a session via zoom. The premise of the conversations: at this (nearly) post-COVID moment, currents have developed in higher education overall but in interior design education specifically, that ask faculty and practitioners to examine appropriate content and delivery methods to meet students of today where they are poised to best succeed as future design talent for the profession.

During these conversations, participants shared best practices and, more significantly, engaged in discourses about design education at this particular moment in time – conversations more about projection forward rather than reflection back – and conversations about how the community of interior design educators can use our collective energy and activity to benefit many. These dialogues provided opportunities for us to deepen the networks of individuals with whom we regularly engage. And they permitted us the space to ask what is working and what needs improvement. Organized thematically, these deeper conversations in the Midwest and beyond focused on design communications, history and theory, professional practice/design professions, systems, first-year experience, capstone studio, and additional high-impact practices (internships, education abroad, portfolio, e.g.).

If you'd like a ta digital copy of the report produced following the conversations, email Patrick Lee Lucas at the UK: patrickleelucas@uky.edu.

Photo by Evangeline Shaw on Unsplash

ARTICLES

REFRAMING THE CHALLENGES: CAPITALIZING ON COVID-19 TO REIMAGINE ID EDUCATION FOR A DIGITALLY ORIENTED GENZ STUDENT

Michelle Pearson, Ph.D., Texas Tech University
Erin Hamilton, Ph.D., University of Wisconsin Madison

Covid-19 has caused many interior design faculties to adopt new teaching styles. In some instances, faculty had mere days to transition their face-to-face courses to online or hybrid modalities. This challenging transition often included learning unfamiliar technologies, revising the curriculum, and working to maintain the necessary outcomes, standards, and quality of education. Additionally, faculty were combatting outside factors such as connectivity issues and the health of their students and family members. But could this unexpected and unprecedented time leave a lasting, positive impact on higher education? The following explains why this opportunity has the potential for long-term, progressive change.

For years, interior design educators have had conversations about how to adjust their teaching to meet the needs of the current generation of college students, Gen Z. This group of students is fundamentally different from generations before, specifically in their relationship with technology. This generation reported that other than sleeping, they are exposed to media more than any other activity (Kaiser Family Foundation, 2010). Interaction with media translates to the classroom, as this generation of students expects that technology will be included in their educational landscape and struggles with environments that lack technology (Prensky, 2001; Tapscott, 2009). Gone are the days when students learned by listening to PowerPoint presentations. This generation learns more from actively engaging in media-rich environments. Black (2010) found that today's students have a propensity to multitask and are more engaged when given autonomy and freedom to use various technologies. A key role for educators is helping students selectively manage their exposure to media and to evaluate the credibility of online sources, thus building media literacy.

How can design educators capitalize on Gen Z students' existing inclinations to engage and learn in multimedia formats to create effective learning environments in an increasingly digital post-COVID era? Recognizing the changing landscape of higher education, many interior design programs have had the intention and desire to transition some courses to online formats and this could be the opportune time. According to the Council for Interior Design Accreditation (CIDA) 2018 Summit Report, "students will increasingly value and choose institutions based on technological capital and innovative teaching methods." Students desire a flexible classroom that is accessible, regardless of where they are located. There are many ways to embrace the use of technologies, and these are not just limited to course management systems (e.g. Canvas and Blackboard) and Zoom calls. Additionally, faculty may want to consider adopting unique project formats including podcasts, blogs or videos. Importantly, despite the amount of time this group spends engaging with media, students today still desire interaction with classmates and peers (Tapscott, 2009). Peer-to-peer interaction can be accomplished with Zoom breakout rooms, discussion boards, or virtual peer critiques. With thoughtful consideration and design, an online or hybrid format can support the learning style of students who want to maximize the use of digital technology while still interacting with their classmates.

Higher education is at a time when faculty are expected to utilize technology more than ever while teaching students who crave technology use more than ever. While the sudden and unexpected transition to

online teaching was met with understandable groans of change and inconvenience, perhaps we are now positioned to use this ongoing delay in face-to-face instruction to grow and develop innovative solutions that better serve the learning styles of the current generation of students.

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WHAT DOES LOVE LOOK LIKE TO A COMMUNITY?

Connie Dyar, Illinois State University, IDEC Director of Regions

A church pastor, newly called to a small community, asked his congregation the question "What does love look like?" He sincerely wanted to know how the church could "love on" the community without making assumptions about community wants and needs. The answer came: an after-school care program and housing for seniors. The solution for the after-school care came quickly as church property and vans were available to solve the problem but the housing issue was not so easily resolved. The pastor began conversations with the mayor and town council, then sought the help of the Interior Design (ID) and Construction Management (CM) programs at Illinois State University.

The students in the ID and CM programs worked in teams to design innovative senior co-housing solutions. Through interviews with the pastor and the congregates (one being the city mayor) students were given a minimal RFP of what the community was hoping to gain in the way of senior housing. The mayor and town council offered up the dilapidated downtown area for the site. After a site visit with

both ID and CM students, it was determined that any existing structures were demolished or beyond repair. Together CM and ID students conducted walk-offs and field measurements. The interior design students conducted evidence-based research to drive the design (Robinson & Parman, 2010). Census data was gathered to assist CM students with appropriate cost variables and site surveys of existing senior housing were conducted along with interviews and surveys of older adults looking for senior housing. Expertise was drawn from in-person dialogues by James DeJong, a member of the U.S. House of Representatives Task Force on the Rights and Empowerment of Americans with Disabilities, and a variety of speakers on sustainable materials. Through collaboration between ID and CM, students' successful inclusive, accessible, and sustainable concepts were developed. The pastor stated that the projects, "absolutely blew me away."

The collaboration between the students, the congregation, and the community raised awareness and respect for the profession. The project reinforces the fact that plugging into communities through design can serve the well-being of community individuals and increase communal connections (Frumkin, 2020). It also educates others about the role interior design serves and advances the reputation of the profession as a whole. This pastor is now one of our biggest fans!

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GOING HOME

Rebecca Hermance, University of Nebraska - Kearney

As design educators at a mid-sized university in a rural location, we see part of our call to action as equipping our students with the tools they need to return to their hometowns and engage in a way that makes a difference. However, many of our students are from small rural communities that lack housing and/or job opportunities to support returning graduates.

A second-year design studio in Spring 2022 was approached with the idea of investing in our communities as interior designers. The South Central Economic Development District (1) serves 13 counties in our state, and they are focused on improving communities, especially with housing development. The two directors of SCEDD met with our students to discuss the need for housing in small rural communities and drive economic development.

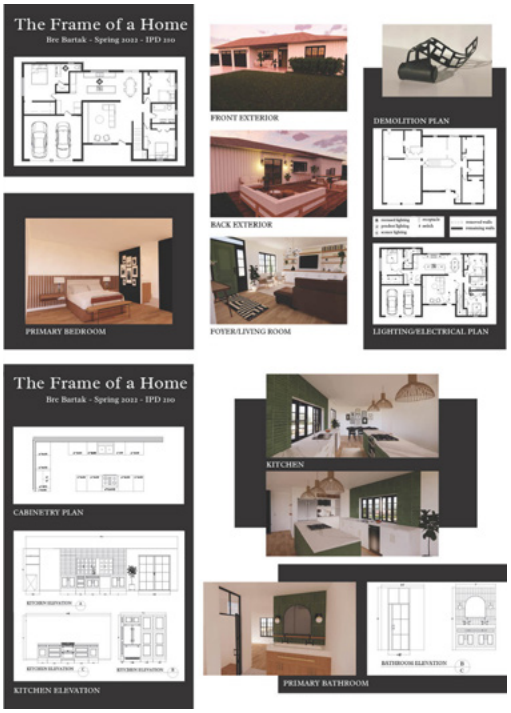

Image 1: By Bre. The Frame of a Home captures the memories of small-town connections among family and friends.

Students were tasked with coming up with design solutions for the remodel of an existing home in a rural community approximately 30 miles from our university. The existing 1960s house was relocated from a property on the edge of town into a newer neighborhood, so the remodel needed to fit the style

Image 2: By Ryann L. The Key That Holds a Home represents the family home as a safe and secure place where memories are treasured forever.

and potential clientele of the new location. Students were to consider community development in the design process, as they thought about creating a home and community that they would want to live in or come back to at some point in their life. A 2022 survey conducted of youth in our state stated that over half considered the ideal-sized community to be small, like their hometown (2). Unfortunately, job and housing availability are common reasons many young adults might not return home for career opportunities.

This project increased student awareness about the value they can bring back to their rural communities as an interior designer. The directors of SCEDD also saw the value of interior design, subsequently creating a summer internship and job opportunity upon graduation for a student who is particularly interested in developing housing options in rural areas. The project and connections have reaffirmed to our students that they have the power to make a difference with their design knowledge. It gave them confidence and opened their eyes to the different opportunities and resources available should they choose to return home.

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THE RIGHT TO ACCESS: A CASE OF ADULT PERFORMANCE VENUE

Hoa Vo and Amber Tabb, Georgia State University

Teaching students research-based design (i.e., gathering, analyzing, and applying scientific evidence to the design process) has been a fundamental part of interior design education (Dohr, 2007; Robinson, 2020). We would argue that the unique experiences of students, especially those that stem from their communities, are as meaningful and informative to the design process as scientific evidence. Many community needs are under-researched and, thus, lack supporting scientific evidence. For instance, wheelchair users are still experiencing "the hidden unwelcome" of common design choices (e.g., revolving door, accessible entry as a secondary door) in public places like city hall (Pérez Liebergesell et al., 2021).

This essay summarizes the senior thesis project of eighteen undergraduate students exploring interior design problems that responded to the needs of their communities and built upon scientific evidence. Original undergraduate student research on adequate accessibility for wheelchair users in an adult performance venue, colloquially known as strip clubs, is also featured to give readers a vivid example of how this project came to fruition.

In fall 2021, eighteen students defined a design problem of interest, collected scientific evidence, and expanded their design repertoire to craft solutions for said problem. Students first ruminated on their community-based experiences to answer the question, "What keeps them (as aspirational

Figure 1. The "hidden unwelcome" of entering through a secondary entry. Photographs taken by Ambrose Tabb during site visits.

interior designers) awake at night." Answers covered diverse design problems, such as hospitable shelters for the homeless population, career and healthcare services for the LGBTQIA+ community, and adequate accessibility for wheelchair users in an adult performance venue. Students gathered scientific evidence to draft viable solutions by conducting literature reviews and exploring databases. They also utilized ArcGIS Online and Story Map, a geographic system for socioeconomic information and a web application for rich media narratives (Esri, 2012), to collect and visualize racial makeup, median incomes, crime rates, housing instability, homeless population, building classifications, city zonings, etc. The results were schematic designs that students presented to professionals from renowned design firms (i.e., Gensler, HOK). One research that received much appreciation from the professionals was adequate accessibility for wheelchair users in an adult performance venue.

Peer-reviewed publications focused on the accessibility of adult performance venues are minimal. Available works, however, focus on sociological, criminal, legislative, psychological, social, and anthropological aspects of this typology (Brewster, 2003). An example is "Exotic Dance Research: A Review of the Literature" (Wahab et al., 2011), which reviewed papers published on the subject from 1970 to 2008. While this publication dissected the history of adult performance venues, it lacked a discussion on related architecture, interior design, or accessibility. The then-student researcher, thus, resorted to site visits to gauge data on the current accessibility of adult performance venues in Metro Atlanta.

Cheetah Lounge and other venues share multiple accessibility shortcomings (Figure 1). Patrons circulate the building via the entry and exit, yet a turnstile affixes the entry and forces wheelchair users to access the building via the exit instead. Since the exit door only opens from the inside, wheelchair users must call the venue or ask a passerby for assistance to gain entry. Bathroom stalls lack a five-foot turnaround, and knee space under sinks is insufficient. The students' site visit data confirms the "hidden unwelcome" denoted by Pérez Liebergesell et al. (2021) and reminds interior designers that to build a collegial community, 32-inch accessible turnstiles and three-foot space under bathroom sinks are needed even in adult performance venues.

Overall, the senior thesis project gave students the latitude to uncover specific design problems in their community. Therefore, they could develop a very expansive view of design issues, considering all users and all areas of interest. Especially, wheelchair users should most certainly be able to access adult performance venues easily, should they choose to do so. Allowing students to identify a design problem of choice paved the way for a very empathetic approach and created a meaningful research and design activity.

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TOWARD COMMUNITIES WHERE EVERYONE CAN THRIVE: THE CULTURALLY ENRICHED COMMUNITIES FRAMEWORK

Tasoulla Hadjiyanni, Ph.D., University of Minnesota

Shifting discourses away from the "us versus them" paradigm is instrumental to advocating for built environments in communities where everyone can thrive (Culturally Enriched Communities, n.d.). Disparities in homeownership, homicide arrests, health, income and education abound among Black, indigenous, immigrant, and refugee communities (see for example DOJ, 2018; Kids Count, n.d.; U.S. Census Bureau, 2022a, 2022b). The framework outlined below is grounded on six principles that illuminate the broader societal costs of disparities alongside design interventions that can be implemented. Communities, where everyone can thrive, are homed, safe, healthy, educated, productive, and connected communities (Image 1).

Culturally Enriched Communities — Principles

#1 - Homed communities

Home should be a right as homemaking is fundamental to human existence and people's ability to thrive (Hadjiyanni, 2019). That is why homed communities are the principle at the center of the framework. Homeownership and stable housing are tied to improved health and educational achievement, reduced commutes, better jobs, healthier food choices, reduced crime, and greater household wealth (Bricker et al, 2017; Reckford, 2015).

#2 — Safe communities

Incarceration increases infant mortality by 40 percent, and a child with an incarcerated parent is five times more likely to go to prison themselves. The real expense of incarceration in the U.S. is closer to $1 trillion a year (McLaughlin et al, 2016).

#3 — Healthy communities

Years lost due to premature death (before age 75 per 100,000) reflect the societal costs of disparities: American Indian, 11,524; Black, 10,671; and White, 7,816 (United Health Foundation, 2021). Eliminating racial disparities in health brings a potential economic gain of $135 billion per year including $93 billion in excess medical care costs and $42 billion in untapped productivity (Turner, 2018).

#4 — Educated communities

Inequality in higher education is costing the U.S. $965 billion annually in lost tax revenue and increased spending on public assistance, criminal justice, and more (Carnevale et al, 2021).

#5 — Productive communities

Inequality in employment, education, and earnings has cost the U.S. economy nearly $22.9 trillion over the past 30 years (Buckman et al, 2021).

#6 — Connected communities

Higher levels of racial segregation are associated with lower incomes for Black residents, lower educational attainment for White and Black residents, and lower levels of safety for all area residents. McKinsey & Company (2019) estimates that continued racial and economic segregation will cost the U.S. 4 to 6 percent of its GDP by 2028 due to its dampening effect on consumption and investment.

Design interventions that activate the six principles span across all building types. In residential environments, spatial layouts can accommodate

a dining table and encourage eating together, fostering family connections that help a child flourish (Hadjiyanni, 2022; Whitaker et al, 2022). In coffee shops, a library corner can provide resources that challenge misconceptions and invite activism (Hadjiyanni & Christensen, 2022). In schools, corridors can accommodate rotating exhibits that inspire and engage (Strickland & Hadjiyanni, 2013). Design education can build on the six principles by investing in decolonized curricula (Hadjiyanni, 2020).

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CREATIVE SCHOLARSHIP

CONNECTING DOTS IN THE SOUTHERN HEMISPHERE

Hojung Kim, University of Tennessee

"Virtual delivery of educational content opened an array of opportunities such as digital craft and global academic exchanges." (Abudayyeh, 2021) If there is one thing that the Pandemic has taught instructors is to collaborate in virtual space by utilizing digital platforms such as Zoom, Mural, Canvas, and Teams. Although there were limitations in teaching design studios in a digital setting, such as making physical models in a group, creating an active study atmosphere, and open dialog during the class, it has also created an opportunity to form a virtual joint studio abroad. The Advanced Multidisciplinary Design Studio between the university in the United States and Argentina involved students from Interior Architecture and Architecture to work in a collaborative team. In a normal setting, a joint studio with a foreign country might have been difficult due to trip coordination, trip expenses, visa requirements, etc. However, after a year of understanding the virtual modality of instructions, students were able to adopt and apply the digital skills from the previous year to develop projects in Chicago and Bahia Blanca. A multidisciplinary design environment brought advantage features by "reducing the amount of information transferred between disciplines, among the various analysis groups." (Braun & Kroo,) The virtual collaborative teamwork resulted in positive outcomes:

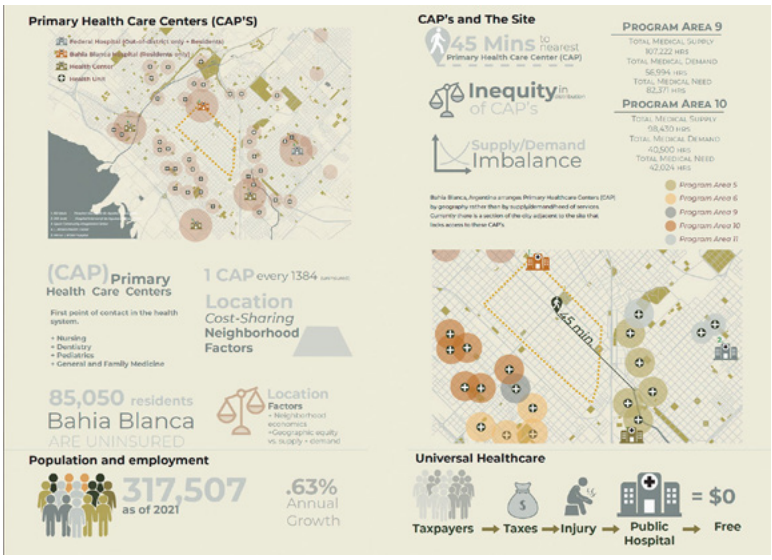

Image 1: Analysis of Bahia Blanca's healthcare system in a series of diagrams. An emphasis is placed on the well-being of people in relation to the current government policy in Argentina. The research highlights the marginalized healthcare systems, city pollution, and lack of infrastructure. Work done by Augustin Moretti, Barbara Ardissino from Argentina, and Tyler Trent, Wesley Working from the USA.

1. Developed design ideas from various geographical/ environmental conditions and the partner's culture and customs of the country. The multicultural design method provided each student to learn the differences and reflect on their own backgrounds.

2. Because of the language barriers, students honed their skills in architectural drawings and diagrams to communicate ideas more effectively. Drawings became the main medium to expose the design process.

3. Each group comprises students from two different countries who could find a set of issues and values that were not aware by the local community.

4. Provided an opportunity to receive feedback from experts from different cultural backgrounds and disciplines to widen perspectives on design problems.

By taking advantage of the virtual platform, the pedagogical modality from various disciplines and cultures provided a positive opportunity to reflect one's identity: "If we view our identity and identities of other people as something that evolves and reshapes continuously in interactions, we allow ourselves to continuously reshape our identity according to our expectations from the world, not according to what the world expects from us. (Sandu, Et al.) The teamwork created positive synergy to respect each

member's common goals. We hope to continue to implement a multidisciplinary approach to strengthen relationships across the globe and expose young designers to work with others from different cultural backgrounds.

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Sandu, Oana Nestian, Nadine Lyamouri-Bajja, and Mara Georgescu. "Intercultural Learning: Theories, Contexts, Realities." Essay. In *Intercultural Learning,* 16. Strasbourg: Council of Europe, 2018.

Image 2: Final presentation slide by the multidisciplinary team. Investigation of the environment focuses on the condition of the bay, estuary, and ecological system. The project strengthens the human connection to the wildlife refuge, and the overall health care system in Bahia Blanca, Argentina. Work done by Augustin Moretti, Barbara Ardissino from Argentina, and Tyler Trent, Wesley Working from the United States.

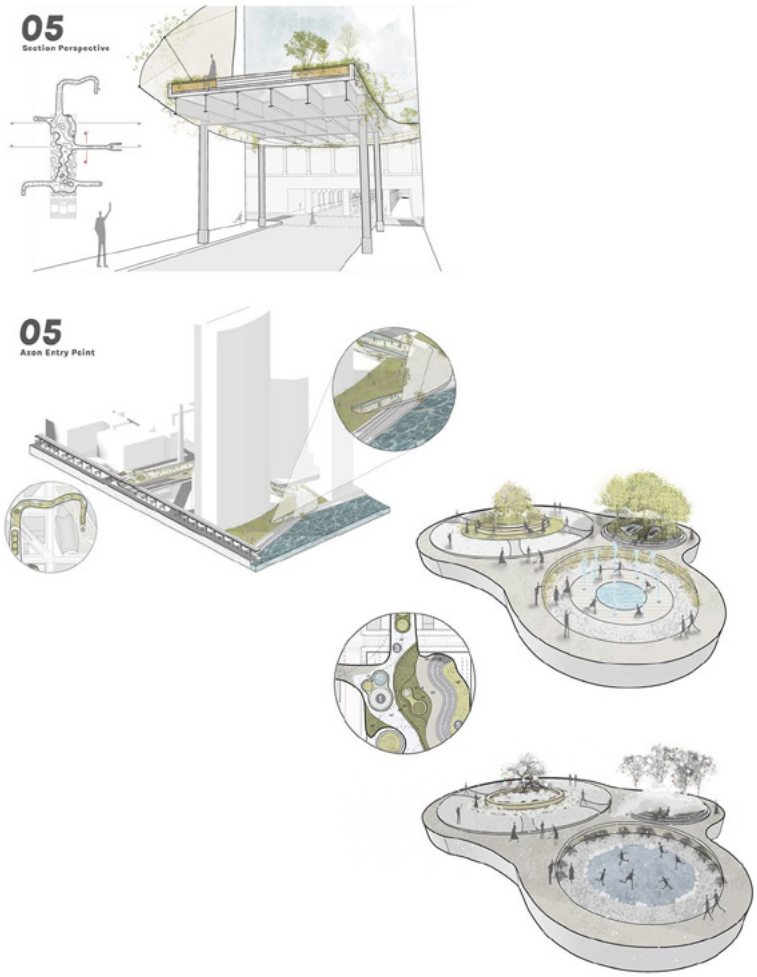


Image 3: Final presentation slide by the multidisciplinary team. Chicago urban park proposes to strengthen the current government's city plan by intervening the green roof principles, water features, energy efficiency, and pedestrian circulation. The site is in the void space around the Ogilvie transportation center in the Fulton River District to allow public access to those in and around the city with varying demographics. Work done by Bruno Antonelli, Gustavo Villa from Argentina, and Lily Hubbard, Rebecca Mull from the United States.

A DESIGN-BUILD SOLUTION: CREATING CONNECTIONS ACROSS DISCIPLINES

Ahna Packard, M.F.A and Benjamin Brachle, Ph.D.,
University of Nebraska – Kearney

Office configuration

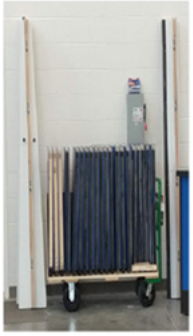
A unique aspect of interior design is its necessary interface with other disciplines. An interior does not exist without context, both physical and conceptual, and interior design is not a siloed discipline. The built work described here explored methods and applications from the field of theater set design to create a temporal commercial interior environment for business marketing and sales classroom exercises and competitions. The design/build problem was to construct a flexible learning space utilizing the theories of realia (the use of real things as teaching aides) for experiential learning through role-play scenarios. When students are immersed in simulations that utilize realia, they are more invested in the learning process (Kempston 2021). The goal of the design was to replicate a real commercial space as closely as possible within the classroom enabling students to disengage from the classroom environment and immerse themselves in the simulated scenario. The intent of the spaces was for use during in-class experiential learning exercises.

The creation of an immersive space within a classroom can be expensive and time-consuming. (Elias 2014). While temporary office systems could support similar methods, the cost and availability of these limit their viability. Therefore, the design solution utilizes a modular locking panel system with off-the-shelf materials. The stress-skin construction method, a building technique of platform construction used in theatrical set applications, was modified and adapted to create a modular unit with interchangeable components that could be easily assembled in various configurations. Thus, just as a theater set might be quickly set up, then disassembled and rearranged, this interior space is easily transformed to replicate an office, a sales showroom, or a conference room. Twenty panels create temporary walls that can be broken down and stored in minimal space and fit on a 2'x4' cart. These panels consist of solid panels and window panels that fit into a free-standing door and column system. As few as one to two people can assemble and disassemble the strong, lightweight panel units within 15-20 minutes

3D model of panels

The structure, easily assembled with interchangeable components serves as a temporal environment for student engagement in experiential role-play, an important aspect of student engagement in learning environments (Johnson, et.al, 2021). The modular interior is an example of how interior design can build connections across disciplines.

[Timelapse video: https://youtu.be/_zwutOzbRp0].



Panels on storage cart.

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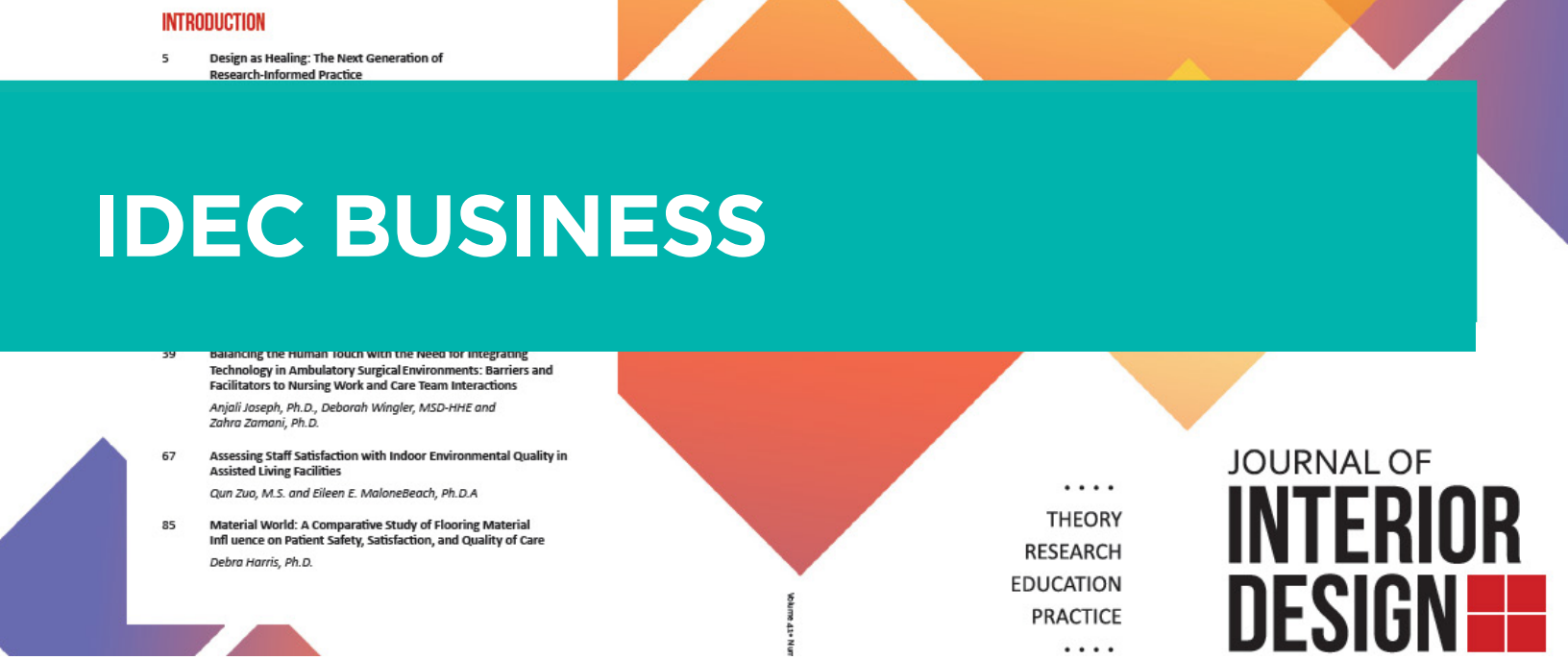

IDEC BUSINESS

FALL 2022 JOURNAL OF INTERIOR DESIGN UPDATE

Welcome to Fall 2022 from the *Journal of Interior Design* (JID). This summer has been especially busy with intriguing scholarship now available in JID. Issue 47.2, published in June, features articles focused on the development, reliability, and validity of The Architecture and Interior Design Domain-Specific Spatial Ability Test by Ji Young Cho and Joori Suh, the comparison of virtual reality and real-world space in relationship to brightness, glare, spaciousness, and visual acuity by Xu Jin, Jason Meneely, and Nam-Kyu Park, and sense of community in online versus in-person studios by Linda Nubani and Eunsil Lee. These articles provide a variety of topics by South Korean and U.S. authors. Further, many of these are **first time authors** to JID illustrating our commitment to mentoring and publication of new voices.

Issue 47.3 will be published in September and also contains diverse research including a captivating visual essay entitled, Beds without Rooms: Sleeping Rough. In this piece, Demet Dincer focuses on "beds" out of place, offering a differentiated recognition of rough sleepers. Other articles included examine activity-based office design and collaboration and biophilic versus non-biophilic effects on recognition memory. Authors from Australia, Italy, Turkey, and the United States have contributed.

In addition to the two issues published above, a number of invited perspectives are available in early view. For example, Belgium authors Piet Tutenel, Stefan Ramaekers, and Ann Heylighen argue that contemporary discourse of children's spaces seems to be divided into two separate domains: everyday life and care environments where children are seen as vulnerable and passive with an emphasis on a positivist approach to research. This article entitled, The Pavement and the Hospital Bed: Care Environments as Part of Everyday Life will be in issue 47.4 and is a fascinating and thought-provoking read. Author Shelby Hicks provides a compelling invited piece on the role of interior designers in addressing the systemic poverty witnessed in the United States (Interior Design: Living in Poverty and the Absence of Health, Safety, and Welfare), while Turkish and Australian authors observe activity-based office design pre-during-and post-COVID (Hybrid Workplace: Activity-based Office Design in a Post-Pandemic Era). We encourage you to read these invited pieces that span different topics in a persuasive manner.

The latest virtual issue, When You Can't – Designing Supportive Housing for Refugees curated by Tasoulla Hadjiyanni is also available. This virtual issue is a compilation of articles related to this year's IDEC student competition, Migration and Refuge. Please encourage your students to read this collection of papers that will help them with their information gathering. Happy reading, thinking, and reflecting!

JOURNAL OF INTERIOR DESIGN (JID)

CALL FOR SPECIAL ISSUE:

'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. In his political philosophy, Frantz Fanon argues that actions such as these culminates in the violence of elimination and the violence of assimilation. 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

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

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

JOURNAL OF INTERIOR DESIGN (JID)

CALL FOR INCLUSION, DIVERSITY, AND EQUITY SPECIAL ISSUE: Making Visible Hidden Biases

The design of interiors, both residential and commercial, has long been tied to social and cultural capital and power. By extension, privilege linked to race, gender, or class has thus strongly impacted the development of interior design, from the beginning of its professionalization. Despite attempts to expand the reach of the discipline to less privileged groups, many obstacles still prevent both our professional body and the clients we reach to be as diversified as should be. Scholars have started to demonstrate how interior designers have silenced questions of race, gender, and sexual orientation to assert their professional status in relation to allied disciplines such as architecture. Contributors to this special issue will address how, both historically and today, interior design and allied disciplines have been structured in ways that silence the contributions of people of color, LGBTQ people, or women, despite them being essential to the development of the disciplines. Beyond adding names to the canon, contributions should explore how design methodologies, publication venues, educational settings, or histories of the discipline are framed in ways that foreground the contributions of some groups and limit close examination of how one's race, gender, or sexual orientation impact their experience

of the built environment. Contributors might suggest opportunities for structurally changing the discipline to foster a more inclusive environment for both designers and users of interior spaces. Furthermore, authors could present innovative approaches to understanding how relations with allied disciplines have influenced the framing of these structures.

This special issue, edited by Olivier Vallerand, Université de Montréal, invites visual essays, research papers, teaching articles, case studies, and historical examinations that explore the potential for inclusion, diversity, and equity as it relates to interiors. Full submissions are due on **January 1, 2023**.

JOURNAL OF INTERIOR DESIGN (JID)

THE FUTURE OF THE JOURNAL OF INTERIOR DESIGN: FALL 2022

Over the last two years, the *Journal of Interior Design* board of directors has completed an in-depth examination of the *Journal,* our publishing history, the broader academic publishing market, and scholarship's role in the interior design discipline and profession. The *Journal,* which started publication in 1975, will soon celebrate its fiftieth issue (2025). We are ready for the next phase of the *Journal's* future.

A key part of the *Journal's* future is how we frame who we are and what we publish. The *Journal's* revised Aims and Scope statement reiterates the way we have thought about the *Journal*—and may reframe how some understand us.

The *Journal of Interior Design* is a scholarly, refereed publication dedicated to a **pluralistic exploration** of the interior environment. The *Journal* seeks to move the discipline forward 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. Scholarship published in the *Journal* shapes, informs, and defines interior design education, practice, research, criticism, and theory.

The *Journal's* future engages key ideas of pluralism, mentorship, and access. Between 2010 and 2020, 24% of our authors came from outside the United States; between 2018 and 2020, 40% of our authors came from outside the United States. Between 2015 and 2020, only 37% of our authors were members of IDEC. In the same time period, the *Journal* published as many articles about culture, history, and theory, as it published articles about special populations and design typologies (including health care). The range of methodology and approach within the *Journal* varies from social science to humanities to visual essays.

The *Journal's* future also requires rethinking how we publish. Beginning in January 2023, the *Journal of Interior Design* will join SAGE Publishing (https://journals.sagepub.com/), as a premier journal. This change is an important step for the *Journal* and IDEC. Many will remember the Journal was self-published by IDEC from 1975 until 2007 when our relationship with Blackwell (and soon Wiley) started. The Wiley/Blackwell relationship was valuable for the *Journal* in reaching financial benefits and significantly expanding the *Journal's* international reach. The new publishing relationship with SAGE is a strong and important next step.

The SAGE relationship provides continuity as SAGE is an established, global publishing company founded in 1965 and based in California. SAGE publishes peer journals including: *Health Environments Research & Design Journal* (HERD), Environment and Behavior, and the Environment and Planning series. SAGE is also a member of the international Committee on Publication Ethics (COPE).

The *Journal* and IDEC boards are pleased the SAGE relationship will provide for continuity of financial support for the *Journal,* while enhancing the *Journal's* market position and strategic priorities. The new contract increases the percentage of royalty revenue returning to IDEC, maintains key flexibility for the publication of a diverse range of scholarship (across visual essays, humanities, and social sciences), and enhances the resources we can provide to authors, reviewers, and readers. In addition, SAGE is known for its rich offering of Open Access publishing options, which will be available to future Journal authors. While the Journal is not transitioning to an Open Access publishing model, we value the depth of knowledge and options SAGE provides on this topic.

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. Our gratitude to our editor-in-chief Joan Dickinson, and our associate editors Nam-Kyu Park and Lynn Chalmers, is immense. We also deeply value the work of our review board (too numerous to name here).

We are grateful to the authors who entrust us with their manuscripts. As authors ourselves, we understand the challenge and effort it takes to put your work out into the world for review and publication. As scholars, we also understand how important it is to do so.

The *Journal of Interior Design* board is confident these changes set the course for the Journal's next phase of success. Over the next few months, you will see changes as the *Journal* transitions to its new publisher. We hope you will continue to join us as authors, reviewers, and readers.

Sincerely,

Bryan D. Orthel, Chair, JID Board of Directors

Amanda Gale, Director

Alison B. Snyder, Director

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