



EXCHANGE

a Forum for Interior Design Education

Issue 1, 2022



MESSAGE FROM THE PRESIDENT

Marsha Cuddeback, IDEC

Interior Design: Past, **Present**, Future

If only we had a crystal ball. Negotiating what we have learned from the past, anticipating what the future holds while remaining ever present in the academic lives of our students is a challenging proposition for educators. This is especially true as we learn to cope with the impact of pandemic conditions, extreme climate change, and the imperative for rethinking course content and the culture of our institutions and programs through the lens of diversity and inclusion.

With just a click, we have access to interior design stakeholder's perspectives, speculations, research reports and indicators suggesting what is in store for the future of the profession and industry. Nikil Saval, contributor to the New York Times, in "Design for the Future When the Future is Bleak" writes, "If design has always been about looking forward — and doing so with the hope that what was to come would be better than what happened before — it now must also be about looking back in regret that our lives, in the end, have not been improved by all our expansion and growth. Can design make our lives better while also fundamentally changing its own raison d'être?"¹

With this in mind, as educators of future designers, how do we begin to edit our raison d'être? If our primary goal in the classroom is to imbue innovation, the ability to adapt to change, and have a positive impact on humanity, then it may be adopting a reflective practice, one that is positioned in the present with one eye looking backwards and the other forwards. This, complemented by Wendell

Berry's moments of freedom is one path forward. Perhaps these ephemeral moments of freedom are those which enable us to continue to do what we do best, even in the most challenging circumstances. Teach.

Marsha Cuddeback
IDEC President 2021-2022

Reference

- 1 Saval, Nikil. "Design for the Future When the Future Is Bleak." The New York Times, The New York Times, 28 Sept. 2020 (updated 16 Sept. 2021), www.nytimes.com/2020/09/28/t-magazine/design-future-pandemic-climate.html

The Peace of Wild Things

Wendell Berry

*When despair for the world grows in me
and I wake in the night at the least sound
in fear of what my life and my children's lives may be,
I go and lie down where the wood drake
rests in his beauty on the water, and the
great heron feeds.*

*I come into the peace of wild things
who do not tax their lives with forethought
of grief. I come into the presence of still water.
And I feel above me the day-blind stars
waiting with their light. For a time
I rest in the grace of the world, and am free.*



MESSAGE FROM THE PRESIDENT-ELECT

Rene King, IDEC

“Design is leadership that inspires others to lead.” Bruce Mau MC24

As I set out to write this, I reflected on the considerable influences we, as educators, must design experiences connected to real world problems, and the power of such experiences to imprint fundamental principles onto learners. How are we shaping curricula to inspire future thought leaders committed to designing a world more equitable, more inspirational, and more supportive of all life on the planet?

My hope is that the future of interior design involves robust dialogue centered upon our shifting landscapes and populations and exploring

emerging technologies and typologies to build a more resilient future. That, however difficult such dialogue may be, we find ways to listen deeply, and to foster broader and deeper connections in interior design education and practice merging creative and analytical practices and uncovering new intersections and approaches. In so doing, we foster a new generation of designers willing to engage with the complex issues of their time and advocating for the power of design.

Rene King
IDEC President, 2022-2023



MESSAGE FROM THE EDITOR-IN-CHIEF

Dana E. Vaux

Inspiring Change

Whether you've been an interior design educator for a few days or many years, you know it's a profession that requires passion and commitment. Call me an idealist, but I truly believe that design can change the world, and that we, as interior design educators are participating in creating change. Dean Kamen, a scientist and engineer said, "the twenty-first problem needs a twenty-first century solution."¹ As teachers and mentors, we contribute to change by encouraging following generations and leaders who will uncover innovative solutions to current and future "wicked problems".²

For this issue of the Exchange, in celebration of IDEC's 60th anniversary, the editors have decided we want to hear from you, interior design educators

and members of IDEC. What brought you here? What keeps you going and keeps you here? In the following pages are candid responses from colleagues.

Are you in need of being reminded why you do what you do? Get ready to be inspired!

Dana E. Vaux

Editor-in-Chief

IDEC Exchange, 2019-2023

References

- 1 Dean Kamen, (2014), Slingshot. Documentary, White Dwarf Productions. www.slingshotdoc.com/
- 2 Richard Buchanan, (1992). Wicked problems in design thinking. Design issues, 8(2), 5-21.



Dandelion seeds blowing. Photo by Saad Chaudhry on Unsplash



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Above: View finder. Photo by Jenna Day on Unsplash

Back Cover: Infinity. Photo by green ant on Unsplash

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PREMIER PARTNERS



SURVEY RESULTS



A NEW CONVERSATION: CELEBRATING 60 YEARS OF IDEC

Dan Harper, Ohio University

Happy 60th Anniversary, IDEC!

Our celebration of this momentous milestone comes at the dawn of a new era in Interior Design education. For many of us, the last two years have been spent embracing new technology, reimagining how to deliver curriculum, creating new ways to engage and connect with students and with colleagues, and discovering new opportunities for research. It comes as no surprise that interior design educators, students, and practitioners have risen to the occasion and the outlook for the profession is bright.

The editorial board of the IDEC Exchange wanted to capture this moment by reflecting on the shared experiences of IDEC members. Over the last month, we invited IDEC members to respond to three broad prompts related to our careers as interior design educators:

1. What circumstances or decisions brought you to become an interior design educator?
2. Please describe what has kept you involved in interior design education.
3. What continues to inspire you about interior design education?

In response to the survey, 32 individuals shared their thoughts. We have compiled the responses to each prompt here to share with you. If you had a chance to review the survey, you know that participants did not have to include their name as part of the response. For those that chose to do so, however, we have included names.

We have done some initial analysis of the responses to generate common themes. In this way, if you do not have time to review all responses, you can still get a sense of thoughts that were shared.

QUESTION 1: WHAT CIRCUMSTANCES OR DECISIONS BROUGHT YOU TO BECOME AN INTERIOR DESIGN EDUCATOR?



Intrinsic rewards inspired individuals to become interior design educators

Love of teaching/sharing.

— Curt Sherman, Winthrop University

The quality of my own educational experience along with large financial aid loans and the option for loan forgiveness after 10 years (1 year left).

— Anonymous

I had an interest in making the curriculum more realistic and rigorous, based on my own experiences in school and at work.

— Mary Ellen Fritz, Kendall College of Art and Design

My love of teaching and commitment to advancing the profession

— Scott Ageloff, Fashion Institute of Technology

I always wanted to teach and pursued a post professional MFA degree to be able to do it.

— Rina Naik, Endicott College

Family Tradition

— Anonymous

In the 2nd grade, I wrote in my memory book that I wanted to be an interior designer, a teacher, and a stunt woman. Two out of three isn't bad (and maybe

that third is still on my bucket list...or maybe being a professor does sometimes make me a stunt woman). I had a very healthy practice career (my dream job and my design work was frequently published in books and journals), obtained my graduate degree, practiced some more, then came to academia full-time.

— Jeanne Mercer-Ballard, Appalachian State University

In the fall of 2008, I was happily working at a top A&D firm in my city. Due to the recession, my firm had four rounds of lay-offs. I was in the first wave. With no job and no prospects – as there were vastly more interior designers than jobs at that point – I decided to start my own business doing residential design. I could tell entrepreneurship was not for me, but I was able to ponder my next steps, and determined I had a passion to teach. At the time I had no concept that an advanced degree would be necessary. I completed an online Masters, and enjoyed it so much, I wanted to continue. The flexibility of running my own business allowed me the flexibility to complete a PhD as well. I have now been teaching for over 10 years, and I love it!

— Anonymous, University of Northern Iowa

I wanted a more flexible life than my career as an interior designer.

— Anonymous

My love of scholarly inquiry and the continuous exploration of possibility led me down the path to become an interior design educator rather than a practicing designer. I love research and watching students discover how important interior spaces are.

— Anonymous

I wanted to teach for a long time and after working in the design and construction industry I felt I was ready to share my experiences with emerging interior designers

— Anonymous

I love design and I love teaching, so this career is a natural fit.

— Amy Huber, Florida State University

I learned I enjoyed mentoring young designers in my firm, and realized I wanted to do it full-time.

— Heidi Plumb, Ensign College



Photo by Jon Tyson on Unsplash

Being mentored played a role in an individual becoming involved in interior design education

The mentorship from my own instructors and wanting to give back to the industry's future.

— *Lori L. Paine, Northern Alberta Institute of Technology*

Over two and a half years ago I was sitting at a volunteer training event for IIDA and happened to sit right next to one of my favorite professors when I was a design student. She was exactly the same as I had remembered her, and was still just as inspiring. She asked me what I was up to professionally, and when I mentioned I had started my own firm, she asked if I would ever be interested in teaching a design class. Two things stick out to me about this scenario; one is that I couldn't believe she remembered me after not seeing me for like 13 years, but she did (like she does every student she has), and two was that I had been feeling very isolated as a small business owner and it felt kismet that now I was possibly being given an opportunity to be a part of something bigger in my design community with more opportunities to connect with others. My colleagues are my rocks, and in this profession, especially with normal student challenges and a pandemic on top of that, they have become my friends and a major support system.

— *Sarah North, Dunwoody College*

My mentor from FIT, Marty Zelnik, began asking me to be a guest critic in his studio classes, and then suggested that I apply to teach as an adjunct.

— *Ellen Fisher, New York School of Interior Design*

My brother is an architect, who was in college while I was a high school student. I used to play with his drafting tools and assignments (architect scale, triangles, T-square, vellum, letter templates). He was

also very good at water coloring his building designs. But I always wonder why his drawings are mostly depicted the outside (exterior) not the inside (interior) of the buildings. He told me that it was the interior designer's job and if I wanted to know, I should go get a degree in interior design. And so I did. Now, I am currently working as an Assistant Professor in Interior Design and keep telling my students why we should care about the inside (interior) of the buildings.

— *Hoa Vo, Georgia State University*

Mentor

— *Anonymous*

I always wanted to be a college professor. As a traditional undergrad, I thought it would be in art history. But, a career change brought me to become a returning student getting a second undergrad in interior design and excellent mentors and professors encouraged me to continue my education in interior design.

— *Anonymous*



Photo by Austin Chan on Unsplash

Tertiary involvement with students and/or interior design education resulted in individuals becoming an interior design educator.

A classmate recommended me to teach an introductory basic design course for interior design students. The program director phoned me Friday evening and hired me, my classmate outlined the course Sunday afternoon, and I began teaching on Tuesday. Over five years as adjunct faculty one course led to another until I was teaching full time and became a tenure track associate. What a surprise!

— *Majorie Kriebel, Drexel University*

I began as a part-time adjunct professor while practicing full time at a contract dealership. I thought it would be fun, as I had an assistantship in design school.

— *Cathy Hillenbrand-Nowicki, High Point University*

My education is in architecture but much of my practical experience and mentoring has been interdisciplinary including interior design and adaptive reuse. When I became an educator, I was assigned to teach classes that are taken by both architecture and interior design students. I became NCIDQ certified to deepen my understanding of the profession and solidify my dual educational role.

— *Mary Ben Bonham, Miami University*

I taught a class as a grad student and was hooked. I love seeing faces light up and I love the renewal each semester brings.

— *Jennifer Webb, University of Arkansas*

A few years before, I taught as a graduate teaching assistant, and then did some adjunct work. Around five years ago, I was contacted by my alma mater and asked to fill in as a temp when someone left suddenly.

The next year applied for a permanent position and the rest is history.

— *Morgan Schmid, Southeast Missouri State University*

While working on my MFA, the department chair asked me to teach a summer studio course, and I realized that I was good at teaching.

— *Jerome Gomez, Converse University*

After practicing for many years, I was on a local college advisory board and was encouraged to teach to try something new and to impart my practice knowledge to the students

— *Chris Birkentall, industry professional and former educator (not sure how we want to list Chris' affiliation)*

As a graduate student in a department that was growing, I was asked to stay on when I finished my degree and join the faculty for a few years.

— *Anonymous*

I was asked to teach as an adjunct faculty and realized that I loved teaching.

— *Beth R. Miller, Mississippi State University*

QUESTION 2: PLEASE DESCRIBE WHAT HAS KEPT YOU INVOLVED IN INTERIOR DESIGN EDUCATION.



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The Joy of Interacting with Students

I love that light bulb above the head moment students get when they finally have figured out a problem and are seeking their solutions.

— *Chris Birkentall, former practitioner and educator*

The students are so passionate about interior design, they bring their creativity every day, and it's an environment that I enjoy being a part of.

— *Anonymous*

The students.

— *Amy Huber, Florida State University*

The students! Literally, sometimes they are the only thing keeping me in teaching and, in particular, at my institution. We have really great, passionate, hard-working, award-winning, students with wonderful personalities and very few divas. Our students are amazing! I am truly lucky to be working with them.

— *Jeanne Mercer-Ballard, Appalachian State University*

The love of teaching and working with amazing students (definitely not administration or pay).

— *Heidi Plumb, Ensign College*

I really enjoy the students but now I have moved to an administration role and only teach a couple of classes per year.

— *Beth R. Miller, Mississippi State University*



Photo by Jordan McDonald on Unsplash



Photo by Sharon McCutcheon on Unsplash

Providing for the Industry by Preparing the Next Generation of Designers

My students and the growing industry.

— *Lori L. Paine, Northern Alberta Institute of Technology*

I have loved coaching students through the design process and coaching them about practice life as an interior designer.

— *Mary Ellen Fritz, Kendall College of Art and Design*

I wanted to teach for a long time and after working in the design and construction industry I felt I was ready to share my experiences with emerging interior designers

— *Anonymous*

I think what keeps me going are the students who really want to be there. I see talent and opportunities for them and just want to be a part of their journey. I know how beautiful this industry can be and the potential it has to enhance lives of the clients and occupants we serve professionally when we practice. Since I teach and still practice, I think it provides me with an interesting lens in viewing my own design work and also seeing how students see their creative work. I love to see how they research, how they analyze and synthesize information. It's really organic and inspiring.

— *Sarah North, Dunwoody College*

Love the industry, love working with students.

— *Dana Vaux, University of Nebraska at Kearney*

Teaching students the lessons learned in practice while introducing concepts and ideas is rewarding. Bridging educational topics and theory with practical real-life application helps to get the message across and adds credibility.

— *Cathy Hillenbrand-Nowicki, High Point University*

Interior Design Education Provides a Fulfilling and Flexible Career

It is a fulfilling career and I enjoy it.

— *Morgan Schmid, Southeast Missouri State University*

Interest, flexibility, impact.

— *Anonymous*

The life of an academic certainly is not what it used to be, but it is still wonderful and inspiring work to do. I think that true innovation is really only possible within an academic setting (yes, I said it) and also that interior design's relevance to society and a more sustainable world is more apt to be centered in what we do within the academy.

— *Anonymous*



Photo by Clay Banks on Unsplash

The Impact that Interior Design Has on the Lives of People

Knowing how important interior spaces are to quality of life.

— *Anonymous*

People. Human focus

— *Anonymous*

I truly enjoy exploring the two sides of the human experience function/ needs and beauty/ theories. I am excited everyday to engage in the discourse about built environments and how it impacts human well being and our daily experiences. Opportunities to engage in theoretical understanding and how they provide a framework for our designs. Engaging with the study of Aesthetics, beauty. Hands on engagement with materials and building.

— *Rina Naik, Endicott College*

You can make a difference in others' lives if you are thoughtful and skillful enough. We spend 90% (and even more with the COVID-19 pandemic) indoors. So interior designers play an important role to ensure that people are happy and healthy in the spaces they design. It's a privilege to help aspirational interior designers (aka. students) develop their design thinking (e.g., understanding of occupant behaviors), professional and technical skills (e.g., codes, material selections, visualizations, teamwork) through education.

— *Hoa Vo, Georgia State University*



Photo by Bud Helisson on Unsplash

The Opportunities for Research and Service to the Industry

As I was writing my thesis on the theoretical foundations of Spatial Theory, it opened my mind to other areas of research that piqued my interest. Also, being a member of IDEC and being dedicated to the organization motivates me to become more involved.

— *Jerome Gomez, Converse University*

Increases in knowledge of content and practice.

— *Curt Sherman, Winthrop University*

I enjoy working with students and seeing them grow. I enjoy the challenges of a profession with diverse outlets for creativity- teaching, research, practice, mentoring, consulting, etc..

— *Anonymous*



Photo by Brett Jordan on Unsplash

The Whole Package—Professional Satisfaction, Service to Industry, and Preparing Future Designers

I believe in the value of design, and this is one of the most meaningful things that I can do. I believe in mentoring young women to be strong and to believe in themselves.

— *Jennifer Webb, University of Arkansas*

I started teaching in the late 1960s; the director wanted the program to address a broader scope my being an architect would provide at that time. The dean and department head were very supportive and opened opportunities as I progressed to tenured faculty, department head and associate dean. I enjoyed the challenges offered to me. IDEC also provided unexpected challenges that continued to make me grow and value the discipline of interior design.

— *Marjorie Kriebel, Drexel University*

My expertise in teaching environmental systems has kept me involved in our department's interior design curriculum. My professional experience in commercial, restaurant, retail, and adaptive reuse keeps me involved in the interior design studios. I have coordinated the interior design program for five years. I appreciate and value the IDEC community and the CIDA standards and I feel good about participating in these organizations.

— *Mary Ben Bonham, Miami University*

Several reasons: [T]he satisfaction of seeing the progress of students; the personal benefit as a practitioner in being in a creative environment and discussion ideas away from the stresses of practice; the ability to identify potential talent for my office; the intellectual stimulation and the collegial intercourse

— *Scott Ageloff, Fashion Institute of Technology*

The rewards of teaching and talking about design with student-designers. The steady pay. The collegial environment.

— *Ellen Fisher, New York School of Interior Design*

QUESTION 3: WHAT CONTINUES TO INSPIRE YOU ABOUT INTERIOR DESIGN EDUCATION?



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The Students

Specifically, the students' passion for sustainability. They are our hope for the future and have a passion for it.

— *Anonymous*

Seeing students grow and learn.

— *Anonymous*

My inspiration comes from students and seeing where they could go with their education and opportunities.

— *Lori L. Paine, Northern Alberta Institute of Technology*

When a student suddenly gets it—the light bulb goes on.

— *Anonymous*

As a practitioner of the profession, I love interviewing recent graduates and helping them make the transition from academics to practice.

— *Chris Birkentall, industry professional and former educator*

In education, I can impact the next generation to think deeper about their design decisions. If I were practicing full-time, I would only impact a few projects and their occupants, but if I help the next generation, I can impact many more. I am passionate about concept, practicing globally, cultural understanding, cultural appropriation, environmental responsibility, environmental psychology and the human experience. I love fostering and seeing students discover answers to the design problems they face.

— *Jeanne Mercer-Ballard, Appalachian State University*

I see it as my privilege to see students grow and explore their creativity, learn so many tools and then put them together in their projects. Students inspire me everyday!

— *Rina Naik, Endicott College*

The ability to help students achieve their personal and professional goals and aspirations, while building needed skills. The opportunity to help them realize that creating human-centered solutions can serve the public in an important way and change people's lives.

— *Mary Ellen Fritz, Kendall College of Art and Design*

Seeing graduates get fantastic jobs when they had no design knowledge or experience just 3 1/2 years before as incoming Freshmen... many with no previous art or design classes in school.

— *Cathy Hillenbrand-Nowicki, High Point University*

The dedication to educating aspirational interior designers (aka. students) of my academic professors and industry mentors. When I was in school, I received education from my academic professors. When I teach in the classroom, I receive support from industry mentors to help students stay up to date with the ever-changing profession. I cannot make it to where I am today without the help of the people who spend their time sharing experience, transferring knowledge, and educating young professionals.

— *Hoa Vo, Georgia State University*

I also think the students that want to be there are really inspiring. They are more diverse, more political, more open, and just see the world differently than I do as an older person. It's almost like they are more comfortable in their own skin, and maybe that's because they didn't grow up in the same type of environment as I did. It is great to see young women not being afraid to be assertive and direct with their professional goals and opinions.

— *Sarah North, Dunwoody College*

Every year, I grow to enjoy teaching more and more. I am inspired and impressed by our students' work. It is exciting to be educating the future interior designers of tomorrow, designers that have the ability to make such an impact of people's lives through the built environment. I love being a part of that. That is what inspires me.

— *Morgan Schmid, Southeast Missouri State University*



Design Impacting for Change in the Future

I ridiculously believe that design speaks to human needs for order and beauty and ease of use, and that interior designers change the world, one place at a time. I say “ridiculously,” because there are so many life-and-death issues we all are facing these days, but to me, order, beauty, and ease are essential parts of life.

— *Ellen Fisher, New York School of Interior Design*

Hopeful that interior designers of the future will contribute significantly to improving interior spaces all over the world.

— *Anonymous*

It's a moving target and while it has been far too geared toward industry's demands, the new CIDA future report captures much about what I think is the inspiring potential for the future of our practice. In particular, the focus on experience needs to be examined carefully, as does the questioning of the appropriateness of empathy as a launching point for how we practice inclusively.

— *Anonymous*

The circumstances in our world marginalize so many — design can change lives.

— *Jennifer Webb, University of Arkansas*

Seeing students realize the potential they have to be amazing, and that they can literally make the world a brighter and more beautiful place.

— *Heidi Plumb, Ensign College*

The possibilities...

— *Amy Huber, Florida State University*

The various ways in which interior design can help shape the future of human existence.

— *Anonymous*

Interior Design Educators and Continual Learning

I think the faculty and adjuncts that I work with, all creative types, are really inspiring.

— *Sarah North, Dunwoody College*

I am continually learning, and it keeps me motivated.

— *Anonymous*

The growth of the field.

— *Anonymous*

Knowing that I am continually honing my course content and delivery.

— *Anonymous*

I love design.

— *Anonymous*

I am interested in efforts to better define sustainable interior design practice and increase diversity and equity in the field. I am inspired by the opportunity to apply biophilic principles and other aspects of health and well-being to interior design. I am intrigued by my colleagues' research on a wide range of topics that deepen our understanding of interior design — from interior urbanism to life safety to historical perspectives. My favorite topic in interior design education is lighting design — the exploration of lighting allows us to integrate a wildly broad range of issues like energy, materials, tectonics, aesthetics, and human response.

— *Mary Ben Bonham, Miami University*

My own nerdy interests in how to best decipher tacit knowledge.

— *Anonymous*

They love their work, and they share willingly and with passion. They are nerdy about design like me!

— *Anonymous*



Photo by Lili Kovac on Unsplash

REFLECTIONS

Gloria Stafford, University of Northern Iowa

The Editor and Associate Editors of the *IDEC Exchange* whole-heartedly thank all those who shared thoughts about their experiences as interior design educators! These reflections and stories allowed glimpses into colleagues' career trajectories, day-to-day inspirations, and hopes for the future of education in our field.

As you perused these quote submissions from interior design educators, you may have encountered perspectives that ring true for you as well. Or, you may have read some unique viewpoints from other educators across the country.

Certainly, in these excerpts, we heard that educator-respondents feel inspired by their students when they go into the classroom every day. Many expressed a desire and dedication for nurturing students to discover their own interests, passions, and,

ultimately, themselves. Another common thread was commitment to advancing our profession by preparing emerging interior designers, who will be the next to shape the human experience in the built environment. And a number of respondents reported abundant satisfaction in the flexibility, fulfillment, scholarly pursuit, and collegiality that a teaching position can offer.

At the milestone of IDEC's 60th anniversary, may we take this opportunity to reflect on our own personal journeys as educators, as well as on the collective evolution and development of interior design education over these decades.

Education is not the filling of a pail but the lighting of a fire.

— William Butler Yeats

NETWORK SPOTLIGHT



Photo by David von Diemar on Unsplash

A NETWORK FOR SUPPORTING PROGRAM LEADERS

If you are an interior design program leader by any name – director, chair, coordinator – then you know the day-to-day realities of keeping a program afloat amidst the currents of institutional life. Even though faculty work in different regions and institutions, the challenges that interior design program leaders face are strikingly similar across time and place. IDEC has a network of program leaders who are there to share experiences and provide mutual support. This network had a vibrant virtual meeting during the 2022 annual conference. The conversation focused on the perceived values of our programs, where members discussed issues such as:

- The challenges of organizing teaching appointments
 - The removal of tenure track lines at some universities and ways to argue for new lines
 - Improving the pipeline of future faculty to support teaching needs
 - Attracting the best candidates in a job market with competing institutions
- Much conversation was devoted to the question of attracting qualified and interested interior designers onto a path toward interior design education. This is a critical concern as program enrollments increase and there are needs for qualified professionals to join the higher education workforce.
- These are just a few of the quandaries that program leaders face in this line of work. The IDEC knowledge network for “Program Chairs & Coordinators” is planning to set up a regular Zoom meeting so that people in this role can maintain contact, share materials, and provide support between IDEC events. If you are interested in being part of this network, please contact Laura Kimball lkimball@RADFORD.EDU (Program Chairs & Coordinators Network) or Ellen Fisher Ellen.Fisher@nysid.edu (Leadership Network) to join the email list and learn more about the upcoming meetings.



IDECF FOUNDATION

Bryan D. Orthel

Photo by Ivan Tsaregorodtsev on Upsplash

The IDEC Foundation (IDECF) looks to the future. Over the last two months, we have shared thoughts from recent Foundation Graduate Scholars on our social media accounts. In their words, being a Foundation Graduate Scholar has been a transformational experience. These individuals are the future of interior design education. The Foundation is proud to support them.

Marie Mastrobattista shared the importance of listening to educators' stories and understanding the multiple paths people take to becoming interior design educators. Danielle Smith and Tiffany England valued the mentorship they received from IDEC members. Cameron John celebrated how IDEC members were open to listening to the views of graduate students about the future. Sarah Jahanbakhsh appreciated feeling welcomed by the IDEC community.

Emily Valentine highlighted how attending the IDEC conference showed her that "the field not only takes an inward look at itself, evaluating pedagogy tools and methods, but it also takes an outward examination of design practice and its human impact." Luis Mejia and Renae Mantooth similarly explained being inspired with new ideas for teaching and research.

Olivia Perron and Rhode Baptiste reported being inspired by conference discussions around improving interior design's work on inclusion, diversity, and equity. Baptiste wrote: "Design is multifaceted. Designers need to thoughtfully consider many things including the context, the culture, and the unique needs of diverse user groups. As a woman of color, the discussions around strategies being used at different institutions to bolster diversity among their faculty was encouraging!" Perron concluded: "The

role of an educator extends beyond just teaching students – it is a complex role where teaching only makes up one piece of the pie. They are educators, researchers, mentors, and advocates for the future of design."

As we approach IDEC's 60th anniversary and the Foundation's 30th anniversary in 2022, the IDECF is pleased to continue supporting the future of interior design education through grants and awards. The Foundation Graduate Scholars receive financial support to attend the annual IDEC conference, as well as focused mentoring with disciplinary leaders. Recipients of the IDEC Special Projects Grants conduct research and other timely work to advance and challenge design knowledge. The annual IIDA Educator Diversity Award recipient is honored for transformational efforts to expand access to design education and our knowledge of human experiences. The Foundation's accounts also support work by the Journal of Interior Design, the keynote speaker at the annual conference, and other work by the IDEC organization.

The IDEC Foundation's work has been made possible by generous donations from design educators and industry partners. These gifts over time enable interior design educators to make the future.

These gifts—big and small—are the legacy we pass to the future of design.

For more about the IDECF or to contribute, visit our website: www.idecfoundation.org. Calls for Foundation awards and grants are available through the IDEC and IDECF websites.

Thank you for your support.

UPDATE FROM THE JOURNAL OF INTERIOR DESIGN (JID)

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Debra Harris, Ph.D.

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**INTERIOR
DESIGN**

Issue 46.4, published in December, features interesting and thought-provoking scholarship including the invited perspective by Carl Matthews, Ngozi Brown, and Michaela Brooks: "Confronting Lack of Student Diversity in Interior Design Education." In this essay, the authors contend that Council for Interior Design Accredited (CIDA) programs are not as diverse as they should be, while questioning how schools can recruit more male and African American students. By examining CIDA data and Historically Black Colleges and Universities (HBCUs), Matthews et al. (2021) provide a holistic picture of current CIDA programs embracing diversity, while explaining what HBCU's can teach predominately White institution's about interior design education.

Articles in 46.4 include Belgium authors, Sam Vanhee, Benoît Vandevort, Fredie Floré, and Els De Vos, who searched the body of theory produced in the past two decades for content that acknowledges the value of historical education and its contribution to a debate on the discipline's identity. Vanhee et al. (2021) proposed that interior design's educational history should be used as a strategy to produce new knowledge, thus transcending a distinction-based narrative. In this same issue, Chilean authors Begoña Julia Nehme, David Torres Irribarra, Patricio Cumsille, and U.S. author So-Yeon Yoon, published "Waiting Room Physical Environment and Outpatient Experience: The Spatial User Experience (SUE) Model as Analytical Tool." In their investigation, the authors used the SUE to study waiting room features that influenced the patient experience. The findings provide useful insights on ways to support users cognitively, physically, and affectively. The last article

by Noorh Albadi from Saudi Arabia and Stephanie Watson Zollinger a U.S. author revisited learning styles of Generation Z interior design students finding that their educational characteristics have not changed much with the exception of seeing more trimodal learning. They end their article by providing helpful pedagogy methods that facilitate instruction while supporting varied learning approaches.

The virtual issue, "Humanizing Design and Design Education as a Catalyst for Change that Promotes Diversity, Empathy, Equity, and Inclusion," is also available and includes curated articles focused on empathy, human-centered design, inclusion, marginalization, and diversity. As noted by the author, Milagros Zingoni Phielipp, "...interior design and interior architecture ... is more than creating functionality in people's lives. It is about developing deeper personal and cultural meaning and resonance and simultaneously symbolizing personal histories, interpersonal relationships, people's values and sense of belonging" (Phielipp, 2022, para. 1).

The next special issue for JID 47.1, guest edited by Eve Edelstein, Director of Design Quality, Guys & St. Thomas Foundation Trust and Jon Otis, Professor at Pratt Institute, is focused on Engaging the Mind: Neuroscience in the Design Process and highlights articles from the United States, United Kingdom, and Denmark. Be on the lookout for this intriguing set of papers that reveal how new tools including electrophysiological measures of brain waves and brain images and micro-sensors and computational analyses mapping the movement of users influence built space.

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- Matthews, C., Brown, N., & Brooks, M. (2021). Confronting lack of student diversity in interior design education. *Journal of Interior Design*, 46(4), 3-11. doi.org/10.1111/joid.12207
- Phielipp, M. Z. (2022). Humanizing design and design education as a catalyst for change that promotes diversity, empathy, equity, and inclusion. *Journal of Interior Design* (virtual issue). [onlinelibrary.wiley.com/doi/toc/10.1111/\(ISSN\)1939-1668.humanizing-design-ed](https://onlinelibrary.wiley.com/doi/toc/10.1111/(ISSN)1939-1668.humanizing-design-ed)
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JOURNAL OF INTERIOR DESIGN WEBINAR THE REVIEW PROCESS

Have you ever wondered what happens to your essay or manuscript once it is submitted to the *Journal of Interior Design (JID)*? In this webinar, the editors and reviewers detail the review process for JID.

The webinar is divided into five parts:

- a detailed description of the review process by Joan Dickinson, Ph.D., Editor-in-Chief (EIC)
- factors considered when reading the initial submittal of the manuscript/essay by Lynn Chalmers, Ph.D., Associate Editor (AE), Joan Dickinson, Ph.D., EIC, and Nam-Kyu Park, Ph.D., AE
- the notice of revision (NOR): What is this? What does it look like? by Joan Dickinson, Ph.D., EIC
- how to respond to reviewer comments by Joan Dickinson, Ph.D., EIC
- reviewer perspectives and insights regarding the review process by Mary Anne Beecher, Ph.D., Anna Marshall-Baker, Ph.D., and Marilyn Read, Ph.D.

Specifically, the editors provide increased transparency of how the review process works for *JID*. The steps involved once the manuscript is received through Scholar One/Manuscript Central (the website used for manuscript submittal) are described. Additionally,

insight from the review board provides an additional layer of guidance on what to expect once your manuscript or essay is reviewed and returned.

The webinar will be available through the IDEC and Wiley websites for online viewing in mid-March. The *Journal* will then host a live session on Thursday, April 7 from 3:00-4:30 PM EST, to enable dynamic discussion and answer questions related to the online webinar.

The live session will give new authors, graduate students, and established authors the opportunity to meet the editorial staff along with the editorial review board to ask questions. The live session will address:

- Discussion and questions regarding the review process.
- Guidance for new authors, graduate students, and established authors submitting revised manuscripts or essays.
- Insight from reviewers and editors on factors considered when reading the initial submittal of a manuscript or essay.

The webinar is free to anyone interested in submitting an article to *JID*. Pre-registration is required for the access links.

JOURNAL OF INTERIOR DESIGN (JID)

CALL FOR INCLUSION, DIVERSITY, AND EQUALITY SPECIAL ISSUE

Uncovering Structures: 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, contributions should present innovative approaches to understanding how relations with allied disciplines have contributed to the framing of these structures.

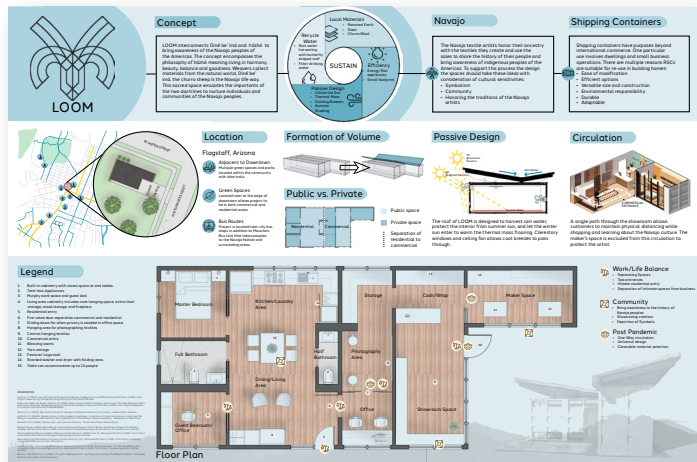
This special issue, edited by Olivier Vallerand, Université de Montréal, invites visual essays, research papers, teaching articles, and case studies that explore the potential for inclusion, diversity, and equity as it relates to interiors. Full submissions are due on January 1, 2023. See author guidelines found on JID's website at Wiley Blackwell: <https://onlinelibrary.wiley.com/page/journal/19391668/homepage/forauthors.html>

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UNDERGRADUATE WINNERS

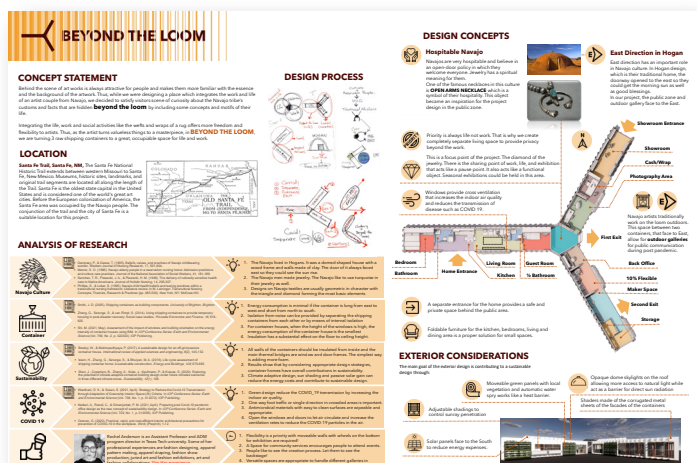
FIRST PLACE — “LOOM”

Mimi Anderson, Holly Frakes, Savannah Hinck | Faculty Sponsors: Hyungchan Kim
Kansas State University



SECOND PLACE — “K'E”

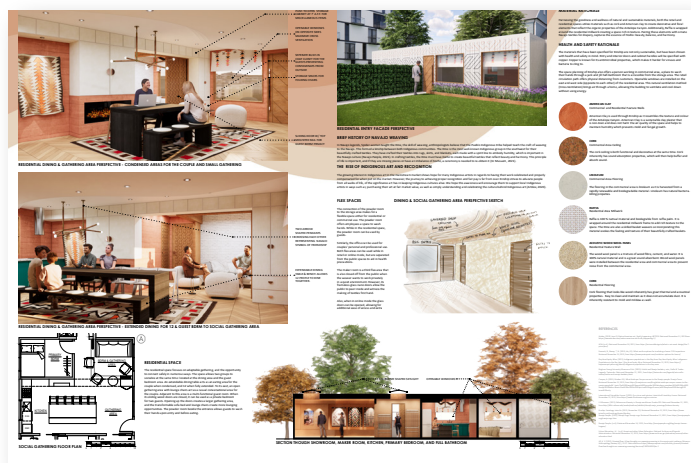
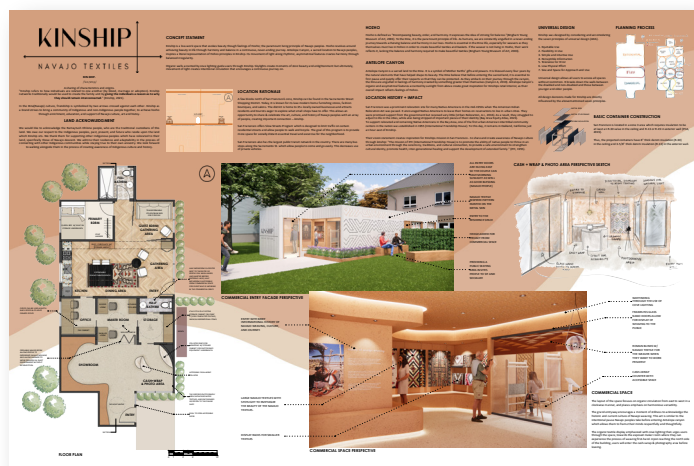
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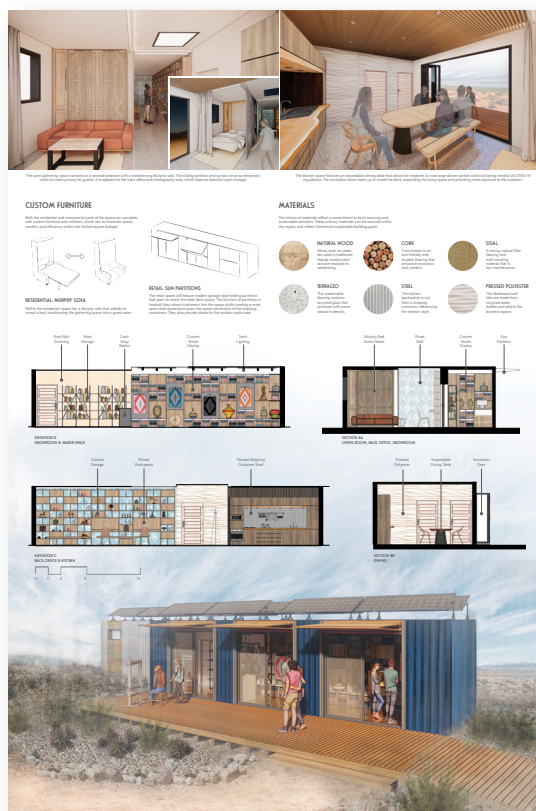
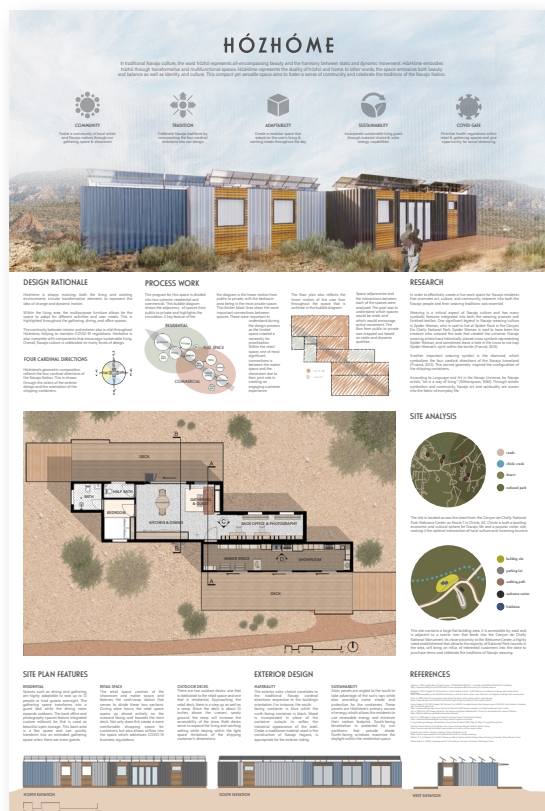
THIRD PLACE — “KINSHIP”

Mimi Anderson, Holly Frakes, Savannah Hinck | Faculty Sponsors: Hyungchan Kim
Kansas State University



HONORABLE MENTION— “HOZHÖME”

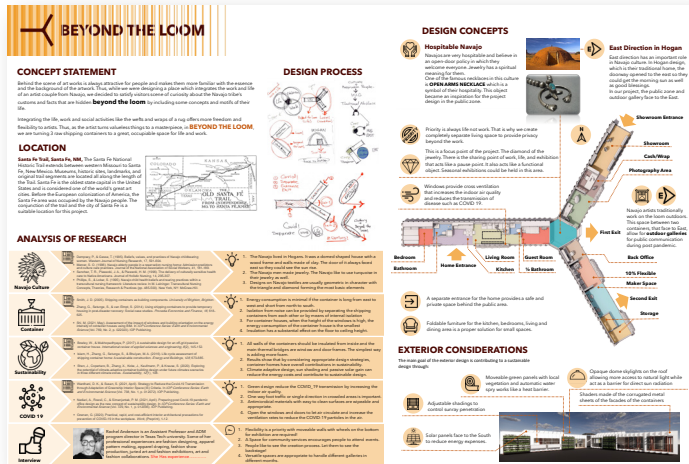
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