# "Shifting Realities: A Survey About Perceptual Reasoners"

Assistant Professor Shai Yeshayahu
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## ABSTRACT

Rational Different modes of perceptions are everywhere, and one could argue that within the interior design [ID] praxis, this proliferation is due to a continuous re-designing of processes that alter our immediate reality. And herein lies the essence of this work which recognizes that ID has never been interested in conditioning the real but in re-developing the immediacy of our reality; a goal that is not only permissible but now a desirable outcome. (Huxtable 1997). Through this presentation title: Shifting Realities: A Survey About Perceptual Reasoners the work will narrate and index the perceptual approach utilized to select artist, critics, historians, and designers from the 20th century who forged new spatial understandings of reality. On the one hand, it is an educator's approach to learning, and on the other hand, it is an analytical guide for subsequent acts in teaching ID students about different modes of perceptual reality. Thus, prompted by CIDAs latest goals, the quest was twofold, one to deliver added knowledge under our compressed curriculum and second to set the stage to interlace history, analysis, and contemporary outlooks in response to a fundamental question: 1) How can ID students assimilate the particularities of our altered experiences in meaningful ways? Context I am using the work of Natasha Schüll: Addiction by Design; Eve Sussman: 89 Seconds at Alcazar; Luis Miguel Lus-Arana CONSTRUYENDO UNA UTOPIE AUTRE [AMAZING ARCHIGRAM! - 50 AÑOS DE ZOOM!/ ZZZZRRTT!/ THUD!/ BLAAM!]; and Mark Wigley: Cutting Matta-Clark to set forth an intellectual palate for the discourse about the real, the fake, the virtual and augmented fictions. Its primary goal is to respond to Material Culture Learning per the guidance of CIDA 2017; and as it relates to precedents, spatial organizations, and historical references in a time when augmented and virtual reality extend beyond design tools in real time. Outcome The task at first was to identify, investigate, and analyze inferences from the twentieth century that could inform ID students about the intellectual and spatial journey that often leads to new modes of perception. The outcome, however, is in process and evidence of this approach will be extracted from the design studio at the start of the fall semester from August 2019- to September 2019 when the first exposure to this study will yield a tentative outcome. So far, it is a type of historical survey that narrates the insights and logic of the design mechanics, shifting the pendulum of our perceptions. For this reason, the presentation will be a work in progress. It will exemplify an analytical matrix, a research construct (if you will) of actions selected from historical moments where artist, cultural anthropologist, and historians proposed new spatial conclusions. It will also identify the tools, and examples students choose to grasp the content and to spearhead in addressing alternate realities as a design approach for the near future.

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**Presentation**
**Scholarship of Teaching & Learning - Teaching & Pedagogy**

# "Interdisciplinary Collaboration: A Focus on Building Relationships"

Associate Professor Lisa Phillips
Thomas Jefferson University

## ABSTRACT

CONTEXT The "recognition of interior design as separate from architecture is primarily a twentieth century phenomenon following the emergence of interior decoration as a 'new' profession in the latter part of the nineteenth century."[1] Prior to this point in history, architects were responsible for designing both the exterior and interior of a project. Increased complexity in the built environment, coupled with gaps in architecture education, have made collaboration with interior designers inevitable but tensions arise in many pairings due to disagreements over where lines are drawn in the design process. As a result, "… the existing relationship between disciplines is (often) more combative and protectionist than it is collaborative."[2] Knowing that collaboration skills are vital, how can interior design educators better prepare students for the workplace? Lessening emphasis on product and focusing on team building methodologies have been key strategies utilized during a seven-year case study. This presentation will discuss these approaches in depth. METHOD & OUTCOMES The author has co-coordinated a collaboration between third year interior design and architecture students for seven years. Data on the success rate of these projects was compiled using several techniques, including verbal feedback received from students. Written comments, collected on peer evaluations at the end of each collaboration, were also collected. This informal feedback was not tracked in an official capacity, but it did continually modify the process and pedagogy early on. For the last three years a formal post-collaboration survey was implemented, allowing faculty to track how changes made affected student outcomes. Post-collaboration surveys revealed an increase each year in the number of students who reported that the collaboration went "very well" overall, with the count increasing from 42% in 2017 to 54% in 2018 to 69% in 2019. Results also increased annually for students who reported that working with another discipline strengthened the overall design somewhat, if not significantly. This number rose from 93% in 2017 to 96% in 2018 to 100% in 2019. Changes made in response to narrative feedback, drawn from these surveys, contributed to the increased success rate. Although project goals remained, faculty focused more on improving how students worked together as a group. Teaching respect for teammates, how to break down silos and illustrating how to share disciplinary knowledge became the focus of lesson objectives. With many success stories in hand, several insights can be shared. These include: 1) What length and type of project were found to be ideal? 2) What size teams were preferred by students, while limiting team issues? 3) What studio policies/teaching methods led to better student interactions? 4) What attitudes encouraged collaboration, rather than just cooperation in teams? One project can never hope to solve all potential issues between two disciplines, but if educators can shift the focus off outcomes and towards the collaborative experience students can develop a true

understanding and respect for each other, attitudes that can certainly carry forward into future studio work and hopefully, the professional world.

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**Presentation**
**Scholarship of Teaching & Learning - Design Practice & Process**
## "Developing Observation Skills as the Segue to Design"

Associate Director, Interior Design, Martha Anez
Thomas Jefferson University

## ABSTRACT

Developing Observation Skills as the Segue to Design The art of observation is a process that involves visual connection and mental presence. Applicable to a wide range of studies from drawing classes to clinical studies, it is a skill described as "a piece by piece assembling of awareness" (Thistlewood, 1981 as cited in Fava, 2010). Fava (2010) argues for the benefits of observational drawings in art and design curricula placing value on its cognitive and practical function that enable the development of skills critical to these disciplines and transferable to other forms of visual expression. Among these skills are the ability to communicate, analyze visual information through non-textual means, and synthesize data visually. Wellbery and McAteer (2015), discuss the practice of art observation as a learning tool to enhance clinical observation skills. They stress the value of learning to see with an open mind and to communicate findings orally and through reflective writing. In both of these cases, close observation is a method for discovery that translates to the development of visual thinking. Similarly, in interior design education, there is an inherent value in teaching observational skills in foundation studios as the basis for analysis, critical thinking, and design application. This presentation will address the integration of the art of observation in a graduate foundation studio for students without a design background. It uses observation for teaching a new language and the skills necessary to support creative design inquiry. Through six assignments, students are introduced to design vocabulary, methods of representation, architectural concepts, historical precedents, color theory, and place-making. Each assignment uses observation as the primary vehicle of discovery. Depending on the project's objective diagrams, details, analytical drawings, representational drawings or notations are used to record the students' findings. The process of observation also elicits discussions inspired by what each student discovers, creating an excellent platform for the exchange of ideas at an early stage in the students' education. A case-study introduces students to research and analysis. Informed by textual information, students are better prepared to visually analyze the data gathered. The semester culminates with students experimenting with place-making. In this last assignment, observation plays a crucial role in understanding the relationship between the user, task and place. Through quick sketches and note-taking, students gather information on human behavior that informs and guides their design. Engaged in active observation throughout the semester, students develop visual and graphic communication skills, ability at synthesizing information through diagramming and analytical drawings and start to develop an awareness of their responsibility for understanding human behavior in relation to interior design. The success of this teaching strategy relies on the reiterative nature of the application of skills learned. The aim is for students to take to upper courses the realization that observing enables and enriches the development of interrelated skills critical in design.

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# "Explorations of 3D Ceramic Material Systems for Interior Environments"

Associate Professor Catherine Dowling
Ryerson School of Interior Design

## ABSTRACT

A bridge to cultural knowledge once transferred through generations of Indigenous women, pottery traditions were largely lost after contact with Europeans. This loss frames an academic interest in the transfer of knowledge through material and kinesthetic learning to invite creativity and permit understanding where other languages cannot. Several pre-Columbian artifacts have formed the basis of ongoing academic research and inspiration for making new ceramic pieces as a means to unveil technologies and knowledge of making only visible from archeological finds. Earlier ceramic works are inspired by and incorporate aspects of indigenous form and technique, combined with western and Japanese wood firing methods to invite random flame and ash patterns, allowing a meeting of ceramic traditions where material, process and form are valued as expressive elements. Built on previous academic research into pre-contact Great Lakes Indigenous ceramics that combined traditional methods of coiling, molding and decorative incision with digital processes such as laser etching technologies, this research develops handmade clay prototypes to explore the potential of mass producing assemblages or modular elements intended for interior spatial constructions while exploring interwoven and integral joinery. Traditional ceramic techniques of coiling, forming, incision, smoke and wood firing are applied and manipulated using digital technologies to create individual elements or modules intended for the creation of interior walls, ceilings or screens. Prototypes begin the exploration of structure, connection, processes and modular integrity suitable for eventual full-scale interior construction. Experiential learning is the key methodology and directly linked to the pedagogy of student work in studio courses. Clay is an excellent material that enables quick ideation and is readily recyclable prior to final prototyping. Experiments include analog prototypes of various compositions (raw dug clay, high fire stoneware, porcelain and paper clay) through to digital scanning, 3D printing, etching, and texturing of the same modules. Final designs consider indigenous pre-contact design elements and principles, and techniques, offering innovative alternatives for interior spaces intended to encounter and enclose the human body. Explorations incorporate aspects of indigenous materiality using hand dug local clay for smoke firing and alternatively contemporary high fire stoneware and porcelain for wood firing allowing a meeting of ceramic traditions between material, process and form. Academic research generated ceramic work has been frequently exhibited and ongoing experimentation with paper clay (porcelain with paper or cotton fibers) has already been introduced as an alternate clay body for student prototyping during studio projects. This hybrid clay provides stronger and thinner alternatives to traditional clay bodies. This series of modular experiments invites opportunities for original interior design elements generated by digital fabrication while grounded in traditional analog exploration and innovative pedagogy.

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# "Interdisciplinary Engagement Between Interior Design and Graphic Design Students to Foster Effective Collaboration"

Professor Sandra Reicis, Veronica Ryskalczyk and Julie Zack
Villa Maria College

## ABSTRACT

Introduction: Interdisciplinary inquiry is gaining in popularity due to the observed benefits in student learning outcomes. (Repko, 2014) This presentation will focus on experiential learning that promotes the capacity for interdisciplinary team work and collaboration and that provides students the opportunities to: ? understand multiple viewpoints and influences that affect decision making from alternative approaches ? develop structural knowledge that introduces a variety of methods to solve complex problems ? expand base knowledge to enhance creativity and promote creative approaches to problem-solving ? acquire the language and terminology used within an allied discipline Methodology: An interdisciplinary project between a junior level interior design and graphic design studio class, will be presented. This project has been repeated in 3 separate semesters and over the course of time has varied to include locations in Buffalo, NY; Sorrento, Italy and Dubai, UAE. For two semesters the interior design students were required to design a boutique hotel in a global location. The third semester the project type was changed to an early childhood education center. The change of building type was a timing solution to better accommodate the graphic design course schedule and requirements. The graphic design students were required to design a logo that reflected the concept and the design aesthetic specific to the individual interior designer they were tasked to work with. They were also required to design signage and graphic way-finding solutions. Interior design students were required to provide initial research, site analysis, design concept, interior and exterior drawings as well as the business name. As the projects progressed, the expectation was that students would provide critical feedback and design recommendations that would impact the outcomes of both studio projects. All students were required to complete extensive research to fully understand the requirements of the user groups. Emphasis will be placed on the means and methods of structuring the project requirements. This will include the challenges of implementation and integration and the incorporation of teamwork dynamics. Samples of both student and faulty designed course materials will be shared. Outcomes: Each semester resulted in unique challenges that impacted both the experience as well as the student outcomes. The results of student self and peer evaluations will be presented together with faculty observations. Due to scheduling requirements within the two disciplines, the studio courses were unable to be scheduled at the same time. This increased the reliance on technological communication systems and practices. Reflection: This experience more closely resembles the practice of design in the professional world, and the final project was an evolved design process that demonstrated how the sum of the output was greater than an individual effort would have elicited. It was evident that the enhanced student outcomes were based on the collaborative learning and making environment. It was also

realized that strict adherence to professional behavior and practice is fundamental to the process and effective communication is critical.

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# "Re-imagining the Modern Interior: adaptive reuse as a device for cross-disciplinary design in urban realms"

Dr. Patrizio M. Martinelli and John Blake
Miami University

## ABSTRACT

PROBLEM: We reimagine the urban interior by emphasizing the continuum from private realm to lobby to sidewalk to district. This urban interior contrasts John Portman's self-contained hospitality sites-- a safe, insular, and exclusive realm that ultimately defies urbanity. Instead, we applied Kevin Lynch's elements of the city to the interior: paths, edges, districts, nodes, landmarks, with an experiential extension through the storefront glass. With (6) teams of interior design and architecture students we attempt to debunk disciplinary preconceptions-- that tired architects-make-the-space, interior-designers-fill-it trope. All team members must understand existing conditions including structural ramifications and urban context, contribute to master planning and programming of the expansive building, develop proposals for the interior and exterior, and develop a new narrative for the next life of the building, including communication design proposals. (See attached images). METHODOLOGY: Adaptive reuse is a key element of this collaborative studio. Starting with an existing container-- an influential but condemned early-Modernist mixed-use building, student teams begin with discovery rather than schematic design. (images, 1) This defers the tendency to delve directly into design, disrupting design habit as it allows teams to become familiar prior to negotiating design decisions. The existing structure also provides constraints for the project even as student teams imagine unique programs for the interior during a master planning phase. The windowless brick facade of the project building is concurrently lauded as an quintessential Modernist gesture and vilified as an impediment. The charge to the student teams is to free up thinking around vacant urban structures-- to see opportunity in the ruined shell rather than limitation. Through a series of discussions with student teams, we approach adaptive reuse through a series of keywords to address the complexity of the building. Stereotomic versus tectonic is the first binary opposition to deal with, given the original character of the building, interpreted as a composition of solid sculptural volumes or a three-dimensional frame of vertical and horizontal elements. We define a framework of possible strategies of intervention on the existing "building-as-palimpsest": addition, juxtaposition, stratification, insertion, subtraction. These words, explained in their more profound literal and figurative meaning and complemented by remarkable examples and precedents, became the opportunity to think and act as actual design tools. At various scales from interior lobby components to urban topography, the axon and the section are key means of representation, taking precedence over the plan and rendered perspective. In the existing conditions and master planning phases of the semester, student teams build an understanding of building structure and circulation/egress with the axon, and use the axon as a means of identifying opportunities for proposed interventions and massing and situating the program elements they selected. (images, 2) The section, too, is critical as it synthesizes vertical building

elements (lobby, circulation paths, lightwells) and connects them to the street. (images 3,5) The expressive section-- a laser cut bas-relief (images, 5) provided continuity between the student teams and their varied programs and presentations, to convey new proposals for an early Modern icon.

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**Presentation**
**Scholarship of Design Research - Design Practice & Process**

# "Academic Library Uses and Social Styles"

Professor Seunghae Lee
Wentworth Institute of Technology

## ABSTRACT

The design of academic libraries has evolved as it responds to various social factors, technological developments, and users' perceptions and expectations (Oliveira, 2016). Thus, it is important to understand the changing needs of the academic library and to understand the differences in specific uses of various spaces depending on library user characteristics. This study investigates social styles, and other demographic characteristics such as gender affect user perceptions and use preferences. First, this study reviewed literature about the changing trend of academic libraries and forces for the changes. It also examined existing literature that studied the Social Style Model to apply the model to the topic of this study. An academic library in a state-funded university in the U.S. was selected to investigate. The site survey has been conducted in order to understand the space planning of the library. Based on the literature review and site survey, data collection tool has been developed to ask library users about demographic characteristics, library space and services, satisfactions with library spaces, and the social style characteristics using the social style scale. The Social Style Model has been developed to study human behaviors using specific patterns in social activities (Merril & Reid, 1981; Sisselman, 2009). With the scale of assertiveness and responsiveness, four kinds of social styles are defined; analytical style, driving style, expressive style, and amiable style. Two hundred questionnaires were distributed, and 168 responses were analyzed. There were 61.3 of female respondents. Respondents were mainly in 20 – 29 years of age (76.2%). The data were analyzed through descriptive statistics and One-way ANOVA using SPSS 25. The result shows that respondents used group study area (33.3%) the most, followed by individual study area (26.2%) and Learning Commons (22.6%). For the question about activities that they did most often in the library, individual study was the answer with the highest frequency (27.9%), followed by group study (26.5%), and equipment use such as printer and copier (17.7%). It is interesting to note that the physical library resource review, which is a traditional library activity was reported only 4.3%. Although social style did not show any statistically significant difference in difference space uses, it showed statistically significant difference in individual study space preference. That is, analytical style preferred quiet and open space the most while expressive style and amiable style preferred open space with a bit of noise. The driving style preferred quiet and separated space the most. For satisfaction with different areas in the library such as individual study, group study, learning commons, resource browsing, and service area, there was only one area, learning commons that showed statistically significant difference. Overall, the results demonstrate that there are some different preferences and satisfaction with spaces depending on social style of library users. As academic library uses and activities in the library are changing (Gayton, 2008), it is important for designers to understand diverse wants and needs and respond to those.

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# "My Boudoir, A room for narrative place making"

Student Natalia Vlachopoulou
Parsons, The New School

## ABSTRACT

What is interior praxis? Who is the interior designer? What constitutes an interior? Interior design has been traditionally associated with negative connotations regarding femininity and the expression of subjective identities through spatial articulation (a view popularized in the late 19th and early 20th centuries). As constructed in the 18th century, the boudoir has been associated with grumpiness, sensual embrace and vanity (1). Like interior design, based on both academic and primary sources, the boudoir was more than what its appropriations declared. It was the descendant of the Italian Studiolo (2), a feminine room, a dressing room, a study room (3), reflecting the female worldview. As an interior designer, a decorator, a narrator, an architect opposed to the irreversible intellectualization of the object as proposed by Kant (4), I abide to a phenomenological approach, albeit one informed by discourses on new materialism : my boudoir is a succession of contained, and at the same time dispersed, narrations that cumulatively comprise interior design praxis. For an interior cannot be reduced to its gendered attributes, materiality or containment - but rather constitutes a multifaceted narrative and performative bric-à-brac; it is an expansion. Is the boudoir dressing her? Or is the room being dressed by her? Body and time form a spatiotemporal symbiosis that is projected to space and vice versa. Besides interiors are both performative and performed. Typical decorative attributes of the 18th century typology, like mirrors, textiles, furniture and wall paintings are being analyzed in parallel to the room's spatial attributes, like its location in the house, its circumcentral shape and accessibility, in an effort to decode this spatiotemporal performance. Having identified a recurring pattern of consecutive containment and expansion in eighteenth-century boudoirs, this research discusses the emergence of interior praxis through an analogy to the room's typology. Challenging interior practice, praxis is being traced back to pre-industrial settings in an effort to identify interiors beyond modernity. My boudoir is a personal, prototypical narration for a feminine, decorative, vain study room - the declaration of my worldview inasmuch as a projection of my interior. 1. There is a plethora of propaganda associated with the room and occasionally Marie Antoinette herself, illustrating the boudoir as a place for sensual embrace rather than a female study. Marquis de Sade, Justine, Philosophy in the Bedroom, and Other Writings. (New York : Grove Weidenfeld, 1990) 2. The Italian Studiolo is the predecessor of the boudoir based on Michelle Dellon. (Michelle Dellon, L'invention du boudoir. Paris: Zulma, 1999). It is a male room of the Renaissance. It served as a spatial articulation of its owner's world, with carvings and paintings inscribed on its walls. Its primary use was for studying, reading and writing. The owner could retrieve his thought process through the illustrations of his accomplishments and knowledge on the room's interior. It was a three-dimensional mnemonic device. 3. As suggested in bibliography (Ed Lilley, "The Name of the Boudoir". The Journal of the Society of Architectural Historians 53, no. 2 (1994): 193. https://doi.org/10.2307/990892) as well as my primary sources ( in situ research at Château de Fontainebleau, February 2019). 4. This is a simplification of

Kant's work. For the purposes of this project I refer to his third Critique (the Critique of Judgment, 1790) in which Kant argues for his transcendental aesthetics.

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**N/A**

# "Visual Versus Actual Facts: Strategies for prototyping interior environment in SketchUp Pro from imperfect AutoCAD existing condition documentation."

Sandro Carella
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## ABSTRACT

Inexactitude often plagues the documentation of existing conditions. Plans and sections are misaligned, annotations are sometimes ambiguous. The design professional and the student of architecture alike must learn to recognize inconsisten- cies in the given information and strategize accordingly if she will be effective in prototyping an interior design environ- ment. Today's 3d data modeling in SketchUp (or any BIM program) for prototyping interiors demands a rigorous layer-based approach to organizing geometry into groups and components, and the basic 3d models of building elements we will construct will illustrate the combination of modeling strategy and appropriate inferences made from the data in existing documents. We shall examine an AutoCAD document issued by IDEC for its 2016 student competition. (An understanding of the draw- ing conventions for representation in architecture construction documents, and familiarity with materials and basic con- struction methods is assumed. ) The architectural concepts a student learns in codes and construction must be transferred to a new context and this knowledge tempers the improvisation that follows, the strategy we derive to model all instances of doors, windows and structural elements. She considers rough openings, and the nominal versus actual dimensions of the elements these open- ings must host. She recognizes repetitive assemblies that are defined by the spacing, distribution and alignment of their centers and distinguishes them from those who are arranged about their edges. The designer considers rounding and numerical tolerances, interprets the annotative architectural syntax of existing conditions. Once the identification of the underlying module is made, we model the constituent assemblies, identify and model the nested assemblies within it, and push all modeled geometry to their respective layers. We collect an annotated list of visual facts. These will become the nominal basis for a set of rules of which will allow us to derive modeling strategy. The apparent rough opening in plan of a series of 4 windows grouped together is 12'-0" We infer from this observation that the group is comprised of 3'-0" individual windows, and that the resulting assembly must include the window frame. The evidence gathered provides us with constraints within which we must draw this array of window elements. The elevation tells us about the head height of the window and we know from our construction stud- ies that head of the window is typically aligned with the adjacent door head in our model. This presentation will concern itself with only that which may reasonably be completed and effectively modeled and ex- plained within the 20 minutes allocated. We may discuss strategies used to create other systems in building envelope. The discussion will end with an endorsement in favor of the 2016 IDEC model, and why this particular AutoCAD drawing is still used today as the template to teach SketchUp advanced interior space modeling.

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Download 2016-2017_Student_Design_competition_FAQ_#3.pdf

**Presentation**
**Scholarship of Design Research - Design Practice & Process**

# "Bringing Day-care Centers into the Workplace in China

Graduate Student Zhuoli Dong
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## ABSTRACT

When China abolished the one-child policy in 2016 and opened up the two-child policy, China's birth rate is sharp increasing. Many sociologists advocated that the government should bring daycare centers back to the community. At present, the general characteristics of China's child care industry for children aged 0 to 3 years are as follows: competent authorities and relevant laws are deficient, industry standards are lacking, and the number of child care institutions is insufficient to meet the needs of parents (Xuejiao Li, 2014). Daycare has evolved and developed over the decades, and it has been brought back under the spotlight in China with introducing the idea of establishing a daycare center within a working environment. Although this idea has not yet been popular in China, the idea has provoked tremendous interests to many working individuals with children, corporations and organizations. This proposal offers benefit to increase closeness between parents and their child, the increase of work efficiency and employee loyalty. Qualitative research directed design program and planning for a new idea of office design. Investigation and analysis using four different research methods provided evidence applied in the design solution. Each of the research methods was an essential tool for solving the puzzle of how to successfully implement a daycare in a traditional office. These research results informed inspiration for the design solution. It found some elements that need attention when designing children's spaces, such as soft materials and thematic spaces, which can also be placed in the office. Design application also supported values that benefit the employer, employees, children, and daycare staff, and even the society on a holistic scale. The proposed project is designed with an evidenced-based design application. It integrates the elements of a children's space into a co-working environment, thereby increasing the quality time between children and parents which improves worker well-being. This proposal has a positive impact on the user's psychology through the promotion of positive emotions through space, not only for adult users but also for their children as it enhances family belonging. The final design solution includes the floorplan to show the special relationships, the perspective for each focus point, and material selection. Through these drawings, application of research in aesthetics and function are illustrated.

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