



ADVANCING EDUCATION,
SCHOLARSHIP AND SERVICE

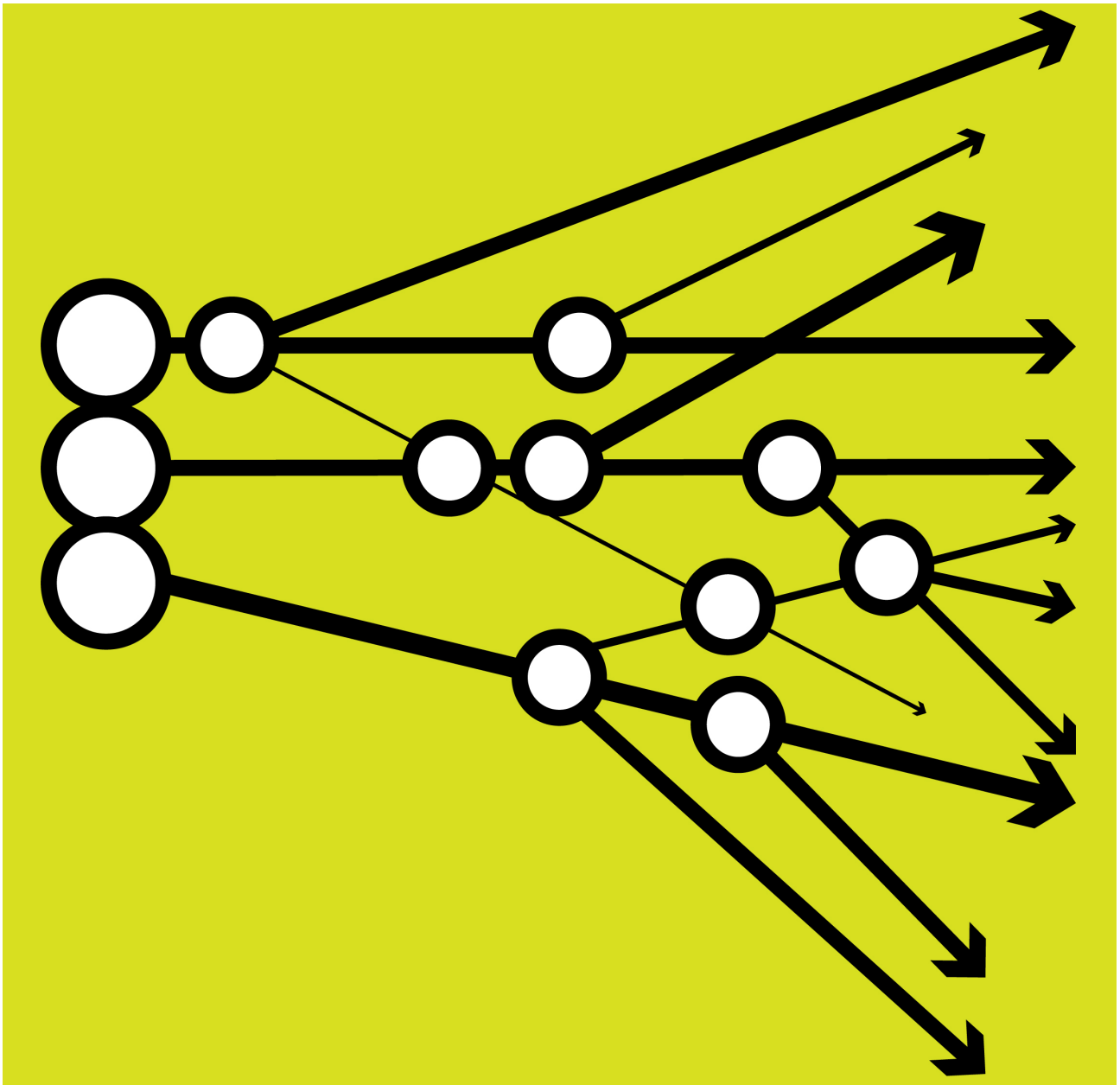
IDEC Exchange

a Forum for Interior Design Education

NCBDS 2015:
National Conference on
the Beginning Design
Student

The Terror of the Edge

UH Interior Architecture
Students Mobilize Design-
Research





Katherine Ankerson,
2014-15 IDEC president

MESSAGE FROM THE PRESIDENT

Members of IDEC represent the vast array of educational programs in Interior Design education – those at private and public institutions; those with 3, 4, and 5 year programs; those with undergraduate and graduate level degrees; those who are from programs which are CIDA-accredited, in the process of becoming CIDA-accredited, and those which are not CIDA-accredited. Looking across our membership, you'll notice a wide array of diversity – in educational background, scholarship emphasis, practice background, teaching experience, administrative experience, culture, and more! Collectively, in all aspects of our profession, preparing emerging practitioners and educators, strengthening existing educators, developing additional leadership skills, our strength will continue to multiply when we draw on one another's strengths, and recognize

the power our diversity brings. This is one of the exciting aspects of membership in IDEC, the opportunities to connect with and learn from each other.

I'm looking forward to the Annual Conference (Catalyst 4 Innovation) in March and located in Fort Worth, TX. Many volunteers are working hard to make this a truly memorable experience. This year, in addition to the conference scholarly and creative presentations, look for the IDEC Academy Pre-Conference sessions, a Leadership Training Pre-Conference event, and celebration of the 40th issue of the JID, in addition to the JID Post-Conference Symposium! Fort Worth is a vibrant and friendly community, I was particularly struck by the hotel's location in proximity to lively and varied restaurant venues, and the general nature of the setting.

I've just named several advantages to being a member of IDEC, and this issue of the IDEC Exchange is yet another. We are fortunate to have the quality, intellect, and energy of the volunteers who work tirelessly in all aspects of IDEC and the IDEC Exchange is a prime example as you'll recognize in reading this issue. To all of our volunteers, I offer a sincere thank you.

As you finish this academic term, I wish you the joy of accomplishment and impact on the future of our profession, as well as rest in preparation for the next term!

*Kathy,
IDEC President, 2014-2015*



MESSAGE FROM THE EDITOR-IN-CHIEF



Clay Odom
2014-2015 editor-in-chief
University of Texas at Austin

I hope the fall semester is going well for all of you. This issue of IDEC Exchange is geared toward asking ourselves, as the Interior Design Community, about where we feel Interior Design Education and Practice is today and moving forward. The theme of this issue is DISCIPLINE. In the following pages, you will find a more detailed exposition of the questions that the associate editors and I have been discussing during the development and compilation of your submittals this Fall. I feel that the question of what the discipline is today and what it will be in the future are critical questions that we, as Interior Design Educators, must address.

This is my first full issue as editor and I would like to thank a few people. First a huge, and continuing, thank you has to go to Sarah Washburn and Ellery Moses at IDEC who have been so very kind and helpful while I continue to learn the ropes. In addition, the IDEC Exchange would not be possible without the efforts of our associate editors who continue to work diligently to generate the content for each and every issue. I also have to thank our previous editor, Jonathon Anderson, who also helped make this transition as smooth as possible. I also have to thank our copy editor Ana Calhoun and our graphic designer Julia Rozenberg. Finally, I have to thank you, the IDEC Community for continuing to not only support The IDEC Exchange, but more importantly for your continued work in engaging and developing both the discipline of Interior Design and the education of its future practitioners. I certainly look forward to hearing from you in upcoming issues.

Clay Odom

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DISCIPLINE

We are currently in an era when interior design has never held a higher profile or contained the interest of so many people. Beyond the overload of magazines and TV shows devoted to interior design and decoration as both hobby and entertainment (see IDEC EXCHANGE Theme Spring 2014), a quick overview of recent conferences and current calls for papers and projects, both domestically and internationally, clearly gives a glimpse into the increasing critical interest and engagement with the field of interior design within both academia and emerging design practice.

With the potential to provide a platform from which to engage a range of design issues—from human comfort and culture to domesticity, ornamentation to urbanism, and sce-

nography—how is the contemporary discipline of interior design (being) defined? In addition, with territories of engagement that may encompass areas such as spatial design, urbanism, decorative traditions, planning, temporary installations and processes of interiorization, what does this signal for interior design practices and pedagogies today and in the future? Certainly, this is purely an observation based on an informal survey and personal experience, but this apparent trend may serve as a marker showing that the discipline of interior design is expanding while also becoming both more influenced and engaged by other disciplines ranging from architecture and industrial design to theater and scenography.

Given these observations, what is the current disciplinary boundary that frames interior design, or is it even a single boundary? Are disciplinary boundaries shifting and, if so, how have they shifted? What are the core traditions and areas of investigation that are being maintained, and (how) are these traditions evolving? Where is the discipline of interior design going, and how can it maintain a connection with its historic

foundations while continuing to exert and expand its relevancy now and in the future?

As interior design educators, we must engage these questions and develop pedagogy and scholarship that will continue to fully acknowledge the important and critical discipline that is interior design. What are established and emerging creative practices, pedagogical projects, and research and critical scholarship that may be reinforcing the fundamental core(s) and/or redefining the borders of the discipline of interior design? Finally, how do interior design programs and the educators that are defining the discipline address these issues?

IDEC 2015 ANNUAL CONFERENCE

CATALYST
4 INNOVATION

www.idec.org/Catalyst4Innovation

UH INTERIOR ARCHITECTURE STUDENTS MOBILIZE DESIGN- RESEARCH

The discourse of design at the interior scale is undergoing unprecedented change. Theoretical investigations, applied research, and academic studios explore alternative methodologies in an inherently hybridized approach to contemporary design practice. Addressing this ongoing shift, students of the Interior Architecture program at the University of Houston have received considerable recognition for their most recent studio-based design-research. Thirteen junior students were included in the annual Undergraduate Research Day sponsored by the University of Houston Honors College. Of these, three students received “Outstanding Poster” awards for their projects, while two students were recognized from over 150 participants by Provost Paula Myrick Short for the exceptional quality of their research undertaken under the guidance of professors Gregory Marinic and Ziad Qureshi. In October 2014, twenty-four individual works produced by UH Interior Architecture students were selected by the curators of the “Art + Architecture” exhibition at the AIA Center for Architecture in Philadelphia. Work selected for presentation included design process, concept visualizations, and information graphics devel-

oped in design-research studios. The following month, ten UH Interior Architecture students were featured in the projects exhibition of the “Creating Making” annual interdisciplinary symposium sponsored by the University of Oklahoma College of Architecture. This research includes in-depth documentation, analysis, and visualization engaging the changing landscape of retail, dead malls, and building obsolescence in North America.

The Interior Architecture program at the Gerald D. Hines College of Architecture investigates “interiority” at the intersection of design, conservation, and technology. Its curriculum is positioned in the reuse and transformation of existing buildings, as well as through emerging opportunities in exhibition design, installations, light-mobile architecture, and emerging technologies. The program focuses upon architectural interiors and spatial design with particular emphasis on ecology, materials, and adaptation framed by the social, cultural, and theoretical parameters of space. For further information, please visit: www.advancedspatialdesign.org

MESSAGE FROM THE JOURNAL OF INTERIOR DESIGN



The Journal of Interior Design (JID) editorial board and board of directors met this summer to plan JID's fortieth birthday. Be sure to mark your calendars to attend the celebration at the 2015 IDEC Annual Conference in Fort Worth, Texas. In addition to JID turning forty, the journal will host the post-conference symposium, Design + Culture New Directions for Interior Design Scholarship and Pedagogy, on March 15th and 16th and a special issue on design and culture will be published in 2016. Tasoulla Hadjiyanni, Associate Professor of Interior Design at the University of Minnesota, will serve as the guest editor. As stated by Dr. Hadjiyanni:

Culture is at the heart of interior design education and practice. Used broadly to describe "a way of life," the notion of culture is often tied to different languages, foods, dress codes, religions, traditions and rituals, as well as interior environments that support diverse ways of living. Design scholarship and pedagogy have long included questions around culture. Yet, much remains to be explored before a coherent and holistic model for how the interior design discipline relates to culture can be developed.

The urgency of defining a direction for the discipline on questions around culture is tied partly to the changing American demographics and the global nature of the profession. Both add to the need to nurture interior design students who are global citizens and can navigate complex political, social, religious, and economic systems in a responsible manner.

Please note the following deadlines and we encourage you to submit to the JID Design + Culture special issue:

- March 2-31, 2015: Registration of intent for submitting to the JID Special Issue– working title and 250 word abstract due to thadjiya@umn.edu
- August 1, 2015: Paper deadline for JID (this is an open call, not limited to symposium authors but we encourage these participants to submit).

2016 JID Volume 41 Issue 3: Special issue on Design + Culture

The Journal of Interior Design Seeks Associate Editors and Reviewers

The Journal of Interior Design represents the direct efforts of a specialized and committed group of scholars. In the upcoming year, a variety of positions will be open as editors and reviewers reach the end of their terms. This renewal in the journal's leadership is critical to keep the content and ideas fresh and allow a variety of leaders to participate in these important roles. In the next weeks, the journal's board of directors will be issuing calls and qualified IDEC members are encouraged to consider submitting their own credentials or to reach out to colleagues they believe would make excellent leaders for the journal. Questions? Contact Jennifer Webb at jwebb@uark.edu for more information.



The Journal of Interior Design Upcoming Symposium and Special Issues

Symposia address emergent topics and allow scholars to explore these critical trends in carefully focused events. Providing these opportunities to the IDEC membership is an important initiative of the Journal of Interior Design. This past summer, the board worked to identify relevant issues and is eager to share the upcoming topics.

- 2016 Design + Culture
- 2017 Healthcare Design

The Journal of Interior Design to Award Best Graduate Student Presentation

The Journal of Interior Design has established a Graduate Student Research Award. This award will recognize the outstanding presentation by a graduate student at the IDEC Annual Conference and will be accompanied by a monetary award. More information will be available shortly on the IDEC website.

CALL FOR PROPOSALS FOR FLORIDA INTERNATIONAL UNIVERSITY'S 2015 INTERIOR DESIGN EMERGING SYMPOSIUM

Please click the link below for further symposium information. Deadlines on January 15 & 30, 2015.

<http://fiu2015intdesignsymposium.wordpress.com/>

NCBDS 2015

NATIONAL CONFERENCE ON THE BEGINNING DESIGN STUDENT

Conference Theme: 'Engaging Media'

www.beginningdesign2015.org

Design emerges from the alignment of concept with matter, the merging of material with immaterial, and the definition of formal and spatial values through physical means.

Throughout history, design has been shaped by the continual transformation of society, culture, technology, and ways of making. This intrinsic relationship a shifting terrain of variant influences-- illustrates the extent to which design education is inherently tied to innovation.

Expanding an awareness of the critical role of media and innovation in design education is most influential at the beginning. NCBDS2015 seeks to reveal how contemporary media are used to advance the canon of design education as well as its pedagogy, communication, technique and instruction. The conference seeks to identify and investigate the means, methods, and materials that guide beginning design education across the design disciplines. It will engage a discourse that considers historical and current methodologies, cross-disciplinary influences, and proposals that anticipate future media, materialities, technologies, and methods of making. The theme attempts to expand the role of media in the broadest sense, while investigating specificities relative to its impact on the design disciplines.

NCBDS2015 is particularly interested in pedagogies that blur the boundaries of design to provoke innovative interdisciplinary potentialities. The conference solicits papers, as well as exhibitions, installations, films, performances, workshops, and visual presentations. Topical sessions will be framed through history, pedagogy, and curriculum. Submissions should relate to the education of the beginning design student in authentic, innovative, and insightful ways. NCBDS2015 invites participation from all design disciplines including, but not limited to, architecture, interior architecture, interior design, industrial design, graphic design, fashion design, the fine arts, performance, and the humanities.

NCBDS 2015 invites worldwide participation from all design disciplines including, but not limited to, architecture, interior architecture, interior design, landscape architecture, industrial design, graphic design, fashion design, fine arts, performance, and the humanities. In an effort to engage various levels of beginning design scholarship at the conference, we invite five types of submissions:

- FULL PAPERS
- PAPER ABSTRACTS
- ENGAGING MEDIA EXHIBITION
- 'INSTALL' INSTALLATION PROPOSALS
- 'PECHA KUCHA' tinyTED PRESENTATIONS

In 2015, the Gerald D. Hines College of Architecture and Houston—the fourth largest and most diverse city in the United States—will serve as the venue for NCBDS. The College offers a platform of integrated disciplines—architecture, space architecture, interior architecture, and industrial design—from which to negotiate the complexities of contemporary design practice. Its collaborative, interdisciplinary structure supports an inclusive environment for the conference—a forum in which to engage the agency of media in beginning design education across the disciplines.

Conference Chairs: Meg Jackson, Gregory Marinic, Lannis Kirkland

Information and Submissions:
www.beginningdesign2015.org

NCBDS Website:
www.beginningdesign.org

The National Conference on the Beginning Design Student (NCBDS) is a US-based, national peer review scholarly gathering dedicated to the study and practice of beginning design education. Celebrating 31 years at the 2015 conference, the NCBDS has provided a forum for design educators to present papers and projects and hold discussions related to introductory design issues.

THE TERROR OF THE EDGE

Submitted by Bryan D. Orthel, Ph.D., College of Human Ecology,
Kansas State University

The question of boundary (or limits) poses a distinct challenge for discussing, practicing, and teaching about interiors. The word interiors itself implies separation and isolation from an unknown range of terrorizing possibilities “out there.” Gaston Bachelard (2006/1958) and Julieanna Preston (2013/2010) each poetically argued that in and out form a dialectic that we rely upon but that also troubles us. Lois Weinthal’s (2011) diagram of interior adjacencies also emphasizes the complexity of our perception of the surfaces and understandings that are inside. But these framings do not resolve the boundaries of the interior.

Personally, I aspire to understand human space. My scholarship involves discussions with everyday people about how they understand the ideas, places, and social groups that they belong within. For me, this is in positions my work in interiors, but those interiors are rarely physical realities. In interviews, people talk about interior space with strikingly blasé and mundane responses. People explain their lives but do not explain the interior space they have lived within. There is an unspoken assumption that the space is understood, unimportant, or irrelevant to what has occurred. The space is not the fellow human beings who are encountered or the meanings developed in those interactions. The material interior was necessary for living but dissolves as context—and lives on as meaning. Christian Groothuizen (2006/2001) framed this as the virtual characteristics of reality. The physical interior, and the associated material culture, marks and holds meanings. Henry Glassie (1988) reminded us that those meanings rely on social negotiation to be understood.

We know the physical characteristics of interior space can have profound physiological and psychological affects on the individual human. Robert Ulrich (1984), Howard Frumkin (2001), and Judith Heerwagen (2006) identified characteristics of interior spaces that improve human health and wellbeing. Jill Pable (2012) and Claire Cooper Marcus (1995), among others, have shown how we attach to interior places, in even temporary ways, that support our sense of who we are. While this research shows the connection between an individual and an interior environment, the interior environment is never held isolated and unrelated to living in a broader world.

Where does this leave us? The boundary is made up. Someone seeks to define (for comfort or advancement) what is and what is not. The resulting exclusion protects that author more than it defines our understanding. So what should we do? We act. And we act without reference to the boundaries drawn by demarcated disciplines.

If we intend to claim a link with the action of design, we must understand and use the unique insights that design thinking presents. Richard Buchanan (1992) argued that the designer does not have an inherent subject. The designer has an approach for addressing the many varied wicked problems present in the contemporary world. And, significantly, the designer optimistically believes that solutions will be created. An idea of what could be drives the designer to act.

Ultimately, this means that the designer who focuses on interiors seeks the problems that are in the terrifying inside. Other designers may tackle the terrorizing problems of “out there.” Yet, the problems “in here” connect to

those “out there.” As a result, the designer of interiors can only claim a preference to start responding to problems from the relative safety of the terrifying in here. The inside problems will force the designer out.

The language of out-in, in-out, problem-solution provides simplified and comforting structure. Wicked problems deny these niceties. For the designer, the challenge is to act knowing that the boundary is made up, will move, and yet must not control what we do.

When we gather as designers of interiors, the people we affiliate with reveal our many biases. If our colleagues lack diversity, then our understanding of the word interior and the problems we aim to solve will be too narrow.

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Service Activities in Academia



Lorella Di Cintio,
Assistant Professor
2012–2014 Service Editor
Ryerson University

In order, to expand our global outreach in service-learning - we have invited a submittal by Karen Loyens, Interior Design Lecturer from the LUCA School of Arts, Ghent Belgium.

Koningin Groenpark, Brussels (Queen Greenpark)

Public Space – Social Design – Specific context

The above themes summarize the core of the project. As interior designers we elected to design from ‘bottom-up’ (from the location) and not ‘bottom-down’ (from the office). This project focused on people inside a public context (not a private one) and we were particularly interested in strengthening the social co-



hesion of that place: the public space as canvas to design social interaction. The design depended on the results of the research, what did the site need: an object, a pavilion, a hole, a structure, a staircase, a toolbox or nothing at all?

The location of the project is situated a few meters from our school: The Queen Greenpark. The park, together with the ‘Brabant district’ lies in northern Brussels. The district is one of the poorest and most densely populated areas in Brussels. A large

proportion of Moroccan and Turkish community members inhabit the heart of this bustling neighborhood. This unique district has socio-economic issues and to others it is often seen as ‘a slum’. As with most neighborhoods changes in transit systems, tends to see a rapid decline in the area. Resulting in the district’s lost to its natural bond with the city.

The park operates primarily as a passageway - more than 20,000 pedestrians per day. Loitering is an issue. There is a great shortage of public



space. The Queen Greenpark is hardly used yet there is a playground, a football field and a pavilion with a restaurant.

For several weeks, the studio explored the history and context of the district, the people and users, the networks and the neighborhoods. The students observed and listened and began to question. A list of possible design interventions ensued. Drawings, models and prototypes were developed. The final design with its technical drawings was fab-

ricated at 1:1 scale either as a full or partial solution.

One student used the existing fences around the football field, in order to make them useful for the young users. The 'multi-fence' is a module with multiple functions - a stool, a fixed bench, supporters, a scoreboard, and a barbecue. The functions are optional so everyone can make a unique composition according to one's needs. There are two versions: one that is available for purchase and one that is permanently assembled

on the fence. Student Designer: Zakaria Sghiar

Project coordinators: Lien Wauters and Sannah Belzer

Emerging Talent



Luke Kwan,
Design Department Director
2014 Emerging Talent Editor
Art Institute of California –
Silicon Valley

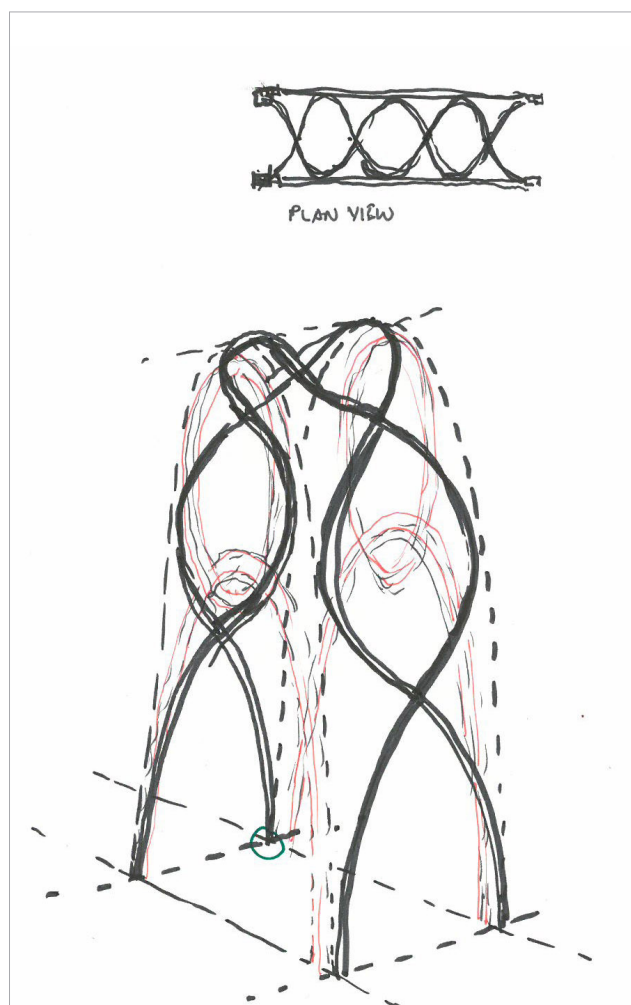
Arcsine – the Cross-Disciplinary Approach to Design

Submitted by Brooke Taylor, NCIDQ, LEED AP ID+C,
Director of Interiors at Arcsine

Arcsine is a young design collaborative, and our primary practice area is architecture and interior design. In addition to those core disciplines, we are fortunate to have team members with a variety of educational and experience backgrounds who bring a fresh perspective and skill set to our practice: industrial engineering, video game development, custom millwork fabrication, and fine art are among the disciplines that our designers draw upon to bring depth to their work.

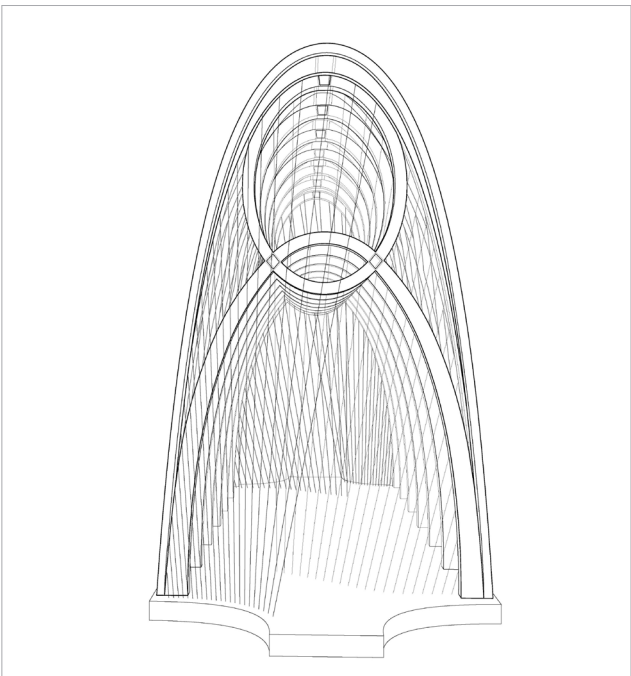
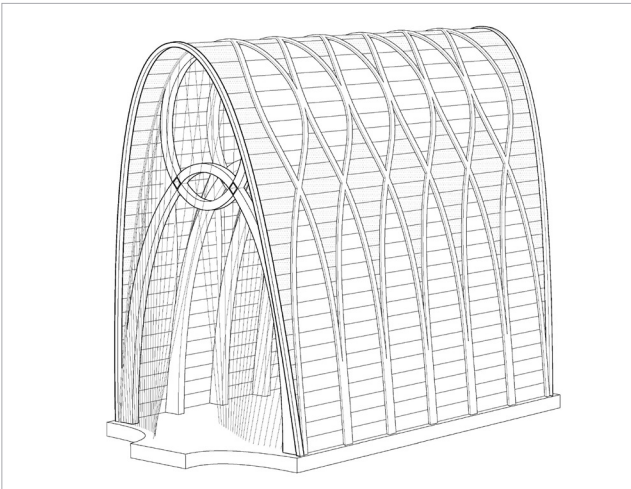
One project example that demonstrates this breadth of expertise is the Wedding Pavilion at Tianyou Five Star Hotel; HBA San Francisco was charged with the full interior scope, and brought Arcsine in to design the pavilion. Conceived as an intimate event space within a larger hotel atrium, the structure was inspired by the Thorneycroft Chapel by E. Fay Jones. Both buildings are exemplified by the intersection of delicate structural members to create an ethereal shelter. While the curved steel beams weave together at the apex, a sense of openness and transparency is preserved at its base. The glue-laminated arches on the interior provide a visual rhythm throughout the space. Finally, at the chapel facade, the threads of tensioned string create a gestural separation and highlights the interplay of light and material.

The process to arrive at this ethereal and delicate design, however, was a considerable feat of mathematics and engineering. The concept was driven by themes of infin-



ity, symmetry, and wedding symbology, and the resulting conceptual sketches presented a geometrically complex structure featuring catenary arches combined with several additional layers of complex curves.

The use of Grasshopper—a graphical scripting plugin for Rhino that allows parametric modeling—had been discussed in the office for a while, and once the team saw the conceptual sketches it was clear that the forms involved in this design necessitated such a tool. Our former software engineer delved into the graphical scripting language, setting mathematical rules to build, adjust, and repeat the design as necessary. The parametric modeling was used as a tool to visualize the complex curvature and explore an aesthetically dynamic structural solution, while the computer generated model allowed for a precise translation of each component for fabricators to execute the design.





Jane Nichols,
Associate Professor
2014 Collaborations Editor
High Point University

Interior Design Walks the Glamorous Red Carpet

Submitted By Erin Adams, Associate Professor and Program Coordinator of Interior Design, Western Carolina University

As the explosion of high-profile television design shows continues to bring increased visibility to the design profession, we are faced with unique opportunities that can potentially change the landscape of the design profession. Certainly, there are inherent perils in our clients believing that great design is created within forty-eight hours, or while they are away at dinner and return home to the SURPRISE of a lifetime to find a newly remodeled kitchen. While these misconceptions about the design profession are sometimes fueled by television design shows, it has also given our discipline an increased visibility and created greater interest in the realm of interior design. Now that the interest is there, the true challenge lies in reeducating the public about what interior designers really do. Interior design

educators play an integral role in bridging this gap, as many of our students enroll in our programs based on their initial interest in design, which is often learned from television design programming.

While the interior design faculty at Western Carolina University appreciated the increase in enrollment numbers due to this television phenomenon, we also sought to find a way to clarify the inaccuracies of our students' preprogrammed ideas regarding the practice of interior design. We wanted to find a way to positively spin the dynamic television entertainment side of design, while continuing to engage students in real-world design projects that show them a realistic view of the profession. We found our solution in a crossdisciplinary, collaborative endeavor with the Film and Television Production program at WCU.

The interior design department has coupled with the Film and Television Production (FTP) program to create an interdisciplinary opportunity for design students to practice design on a much larger stage. As a requirement for graduation, each student in FTP must write and direct his own motion picture film. Although the student-writer/director possesses an intimate knowledge of his character(s), he was seldom able to successfully translate this knowledge into a holistically designed space that truly encompassed the essence of the character(s). To increase "believability" of senior thesis films, interior design juniors and seniors were brought in during the film's preproduction phase to professionally design the interiors and exteriors of each film scene.

As design students move through the traditional design phases, they are given the opportunity to apply their design knowledge in a real-world setting. Design students are given the film script to read and then conduct interviews with their client, the writer/director, to gain a better understanding of the main character's(s') personality traits and design preferences. They explore alternative methods for design process documentation (from FTP), work with "clients" and "subcontractors" (grips, lighting hands, set builders), specify materials and finishes, gain a working knowledge of scheduling dilemmas, and experience the challenges of tangible budget constraints. In the course of a single semester, design students are able to present their design solutions to the "client," become an active participant in the construction and installation

of their design, and see their final designs come to life on the silver screen.

While the discipline of interior design expands and shifts, due in part to its increased visibility, it provides educators with a unique opportunity to join forces and influence other disciplines such as film, theater, art, and architecture. This interdisciplinary, collaborative project is currently beginning work on its thirteenth film. Student films are premiered at WCU's annual Chaos Film Festival, where our design students are able to see their efforts displayed on the big screen in front of hundreds of captivated moviegoers. As our students have the opportunity to walk the red carpet and see their own names in the films' final credits, their sense of pride and accomplishment is overwhelming. Students are able to see firsthand how the design process is integrated into the world of film and television and are given a more accurate portrayal of the design profession. This project has proven to be a win-win for both the FTP and interior design students, as well as the faculty leading the process.



Teaching in Interior Design



Michelle Rose,
2012–2014
Teaching Editor
Lawrence Tech

"281" "145" "125" "284" into the Classroom! (Please guess the topic of this article. Hint: It is about gaming.)

Submitted by: Luke Kwan – Academic Director of Design - IDEC Emerging Talent Editor –
The Art Institute of California – Silicon Valley

Applying design theory, producing technically sound documentation, and understanding interior design as a business are important elements of the interior design education. However, students in this millennial generation tend to have difficulty engaging nondesign studio classes that cover these subjects.

To be frank, students aspiring to be interior designers are not₅₀ interested in sitting through hours of slide lectures, writing long art history essays, nor creating details and construction documents for fictitious projects. They are creative individuals who would rather spend countless hours sketching, designing spaces, and picking finishes and furniture. It is understandable why they dread attending these types of₁₀₀ classes.

As educators, our challenge is to find ways to connect with students so that they can learn from nondesign studio classes in a fun and engaging way. "Gamifying" classroom learning can be a viable solution. Gamification is defined by Professor Kevin Werbach (Werbach & Hunter, 2012) as "the use of₁₅₀ game elements and game-design techniques in nongame contexts." Game is a great



tool to bridge the engagement gap and has been implemented successfully in many different sectors, including higher education. According to Alan Gershenfeld's (2013) article, "Game-Based Learning: Hype vs. Reality," game-based learning has many inherent characteristics that can improve learning outcome.

I have ²⁰⁰ experienced the benefit of game-based learning in my nondesign studio classes. From a Jeopardy-like final exam in the Professional Practice class, to a poker-inspired game for the Design Basic 3D class, I recognized a change in student attitude instantaneously as soon as they are in game mode. Game-based learning provides ²⁵⁰ students with personalized and peer-to-peer learning. It does not change the content of the syllabus itself but rather its content delivery and experience for the course. Most importantly, it brings the fun back into the classroom.

We have a great responsibility to engage students in their learning so that ³⁰⁰ they can become competent interior designers. Gamifying nondesign studio classes can be one of the ingredients for student success. Let the game begin.

If you figure out the topic of this article, please email me at lkwan@aii.edu so that I can congratulate you for figuring out the answer and for ³⁵⁰ finishing reading this article.

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Family Non-Design Studio Courses for Interior Design Students

by Linda Kwan

Project-based Learning

Games are group activities which foster interaction between players.

24/7 Learning

It will motivate and engage players both inside and outside of the classroom which can fostering self exploration and discovery habits.

Peer-to-Peer Learning

Games naturally drive peer-to-peer and peer-to-mentor social interaction.

Theme (Story)

Alien droid invasion

Science Fiction

Back to the future

Lower the carbon footprint

Mystery in Sustainable Design

Cool the earth

Play test - In Class Challenge

Week 4	Cards					
	1	2	3	4	5	
Joe Alaniz	Formal collision	Light	Wild / subtractive form	Wild / clustered forms	Wild / Grid forms	
Sarah Castro	Vertical elements	Platonic Solids	Color	Wild / edge to edge contact	Wild / Face to Face Contact	
Jodie Fialho	Position	Regular & Irregular Forms	Size	Radial Forms	View	
Amy Luc	Additive & Subtractive Forms	Orientation	Grid Forms	Shape	Clustered Forms	
Adriana Rodriguez	Dimensional Transformation	Centralized Forms	Degree of Enclosure	Wild / Linear form	Wild / Radial Forms	
Week 5	Cards					
	1	2	3	4	5	
Joe Alaniz	Formal collision	Light	Wild / subtractive form	Wild / clustered forms	Wild / Grid forms	
				Wild / edge to edge	Wild / Face to	

Werbach, K. & Hunter, D. (2012). How game thinking can revolutionize your business. Philadelphia: Wharton Digital Press.

You Can Lead a Horse to Water: Equipping Today's Students with Tools for Success

Submitted by: Stephanie Sickler, University of Alabama



The interior design curriculum is as complex and layered as the profession of design. As educators, it is our job to stay ahead of this ever-changing curve and prepare our students to enter the marketplace equipped for success. This can best be accomplished when teacher and student are on the same page and the design dialog is open and rich with connections and creativity. Often, though, we are hindered by the generation gap between ourselves and our millennial students. Not because we are old, dust-covered monuments to design education of the past, but rather our students seem to evolve on a near daily basis. We must remember who these students are, where they have come from educationally, and that if we set them up with the right tools, they will eventually find their own path to success.

One of the difficulties we face as design educators is the vast amount of knowledge our students must attain to complete their design solutions. Not only must they learn to design to the level of our professional standards, but they must do it with an abundance of new technology at their fingertips, under strict deadlines, and in an ever-evolving market. Even the most seasoned learner would find this daunting. Now we must get millennial students to choke this down with a smile on their face. They are a different breed, and a few tips for success with this learner group might go a long way to ease the stress of this feat.

First, you must accept that these students are different learners. We cannot change the way they learn, but rather we must find a compromise in our communication tactics. They have not come to us as problem solvers; that is no longer part of mainstream K–12 education. We must find creative ways to foster critical thinking in our classroom and grow these young people into the problem solvers the design field needs. Some educators have found success using sketching and drawing exercises to promote critical thinking and problem-solving. Others



even charge for change orders to help drive this point home. Yes, we care for our students and about their success in our programs, as well as the workplace, but a little bit of tough love can go a long way for these millennial students. They need to know that we support them but that we also care enough about them to hold each one to a high standard of accountability.

The old saying goes, you can lead a horse to water but you can't make him drink. However, you can put a big yoke around his neck causing his heavy head to droop, making the water easier to see. Then his glimmering reflection will pique his interest, and just maybe he will take a sip of that delicious water. When you find yourself exasperated with your students, take a minute to remember who they are and what they need. Somewhere between the layers of these unique learners lies the propensity for success, if given the right tools and the right form of encouragement. Give them the tools and teach them the process, and you might be surprised in what they will give back.

have given complex design charrettes and forced students to think quickly on their feet. Still others have found great success by engaging students in the community around them because when we appeal to their empathetic nature, students seem to step up to the plate.

Next, we must spell out boundaries and expectations for them. Millennials like to “color inside the lines,” so in order to challenge them to color outside the lines we must give them guidelines and boundaries, as well as encouragement; for they won't be coaxed out of their comfort zone easily. Sometimes we can start this process through challenging them in a low-stakes setting such as working with concept or using a parti to explore design elements and principles. Once comfortable working with parts of a project, we can more easily convince students to think more broadly and with an open mind toward their designs.

Finally, there's no crying in interior design. Students simply don't have time to obsess over their work and stress themselves to the point of tears. While we want to create thinkers and problem solvers, they must also take action. We can encourage them to move through the stress by helping them learn to manage their time. Given small pieces of a large project, students can work through the process bit by bit, which fits their learning needs better than throwing something at them that seems insurmountable. Some educators

Placemaking: Enhancing Purpose and Character Through Six Parallel Walls

Submitted by: Angela McKillip, South Dakota State University

Problem Statement

At an increasing rate, today's interior designers command the holistic development of interior space. Yet, many experience difficulties with spatial design and seldom reach beyond simplistic plan development to the skillful manipulation of interior space, crucial to establishing place (Rengel, 2003). Place, as defined by Robert Rengel, is a clearly recognizable entity with identifiable purpose and character.

Program faculty noticed a common theme amongst project outcomes in upper-level design studios. Students excelled with evidence gathering, identifying goals and objectives, and space planning; they could define purpose in terms of function while shaping interior space. However, they struggled to fully exploit the developed concept in three dimensions through the creation of place with purpose and character. We turned to a lower level, where concept and spatial development are paramount, to introduce a placemaking model exploration.

Methodology

This two-phase project immediately engages students in physical model-making, intended to intertwine the formation of place with both purpose and character. The concept model from Phase 1 is utilized as a metaphor and conceptual ground for the approach to a retail environment in Phase 2.

Phase 1: Six Parallel Walls

The six parallel walls exercise introduces students to a "generate and test procedure," as presented by Peter Rowe in *Design Thinking*, where the results of the iterative model process are utilized to guide subsequent attempts and generate solutions. It is through the meaningful articulation of the basic programmatic requirements: entry, passage, place, orientation, and hierarchy, that spatial configurations attain significance. Simultaneously, students develop a system, or set of rules, by which they approach the manipulation of the base model.

Exploration continues until a point is reached where there is little to no discrepancy between a proposed arrangement of programmatic requirements and the rules/logic in place. Purpose and character development are studied in combination as interconnected parts of the whole; students engage in placemaking.

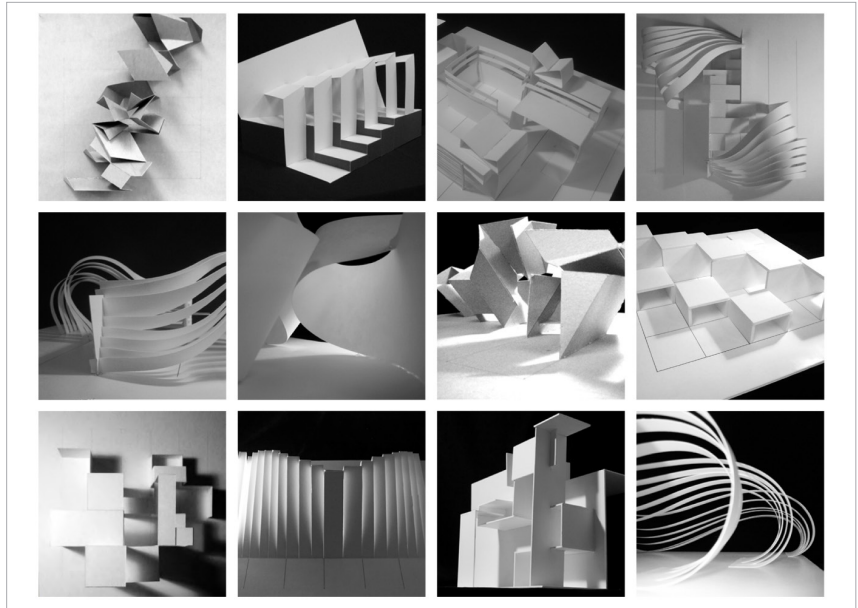
Phase 2: Pop-Up Retail

While space and its enclosing surfaces begin to form the character of place, the complete experience includes other important environmental elements such as lighting, color, and detail (Rengel, 2003).

Retail environments are a complex dovetailing of spatial manipulation, psychology, lighting, material quality, and product. Students must assess the character of the spaces created in the modeling exercise, self-select a retail product to unite with the developed spatial language, and design a pop-up retail environment.

Analysis of Outcomes

The benefits of using this approach to teaching and learning were significant and immediate. The framework became a tool for students to understand and critique their logic for placemaking and successful implementation thereafter. The following learning outcomes were successfully achieved: engage in physical modeling as a rapid test procedure, learn SketchUp as a digital design tool, connect physical and digital environments, reinforce the importance of critique and iteration in the design process, and conceptualize space and place.

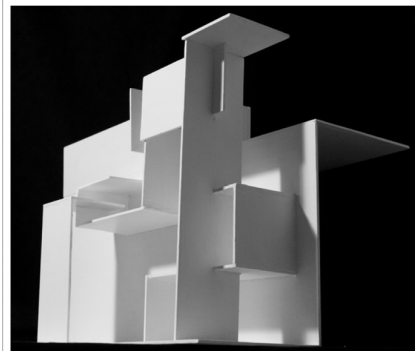


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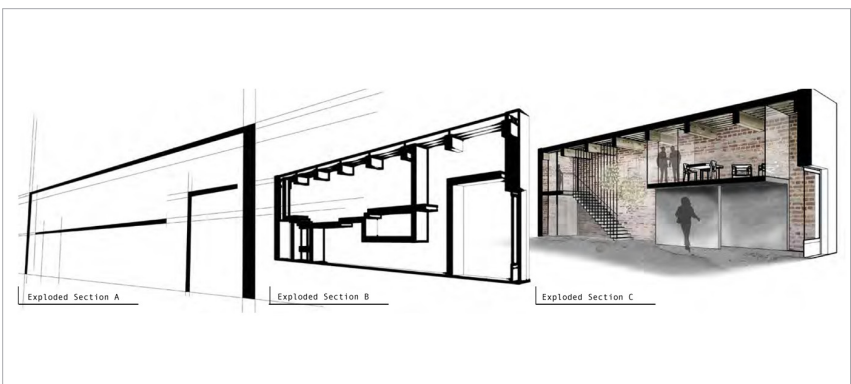
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phase 1: six parallel walls physical model exploration



phase 2: pop up retail digital model exploration



Redefining the Curriculum: Inclusion of Historic Preservation into the Boundaries of Interior Design Education.

Submitted by:

Melissa Santana, MFA, Assistant Professor, School of Art, Northern Arizona University

Valerie L. Settles, PhD, Assistant Professor, Department of Design, University of Central Oklahoma

Interior design education often focuses on developing new spaces; however, it is increasingly important for designers to utilize existing buildings in pursuit of more sustainable design strategies. The relationship between interior design and historic preservation is often overlooked, but an interior designer can play an integral role in preservation efforts thanks to training in the historical use of space, as well as knowledge of today's functional requirements. Similarly, their experience in integrating sustainable strategies into the built environment makes them a valuable member of a project team for the rehabilitation or continued use of an older building. Unfortunately, if interior design students are not exposed to the value of historic preservation in their undergraduate degree program, they may be unprepared for the type of work they are likely to see during their professional practice.

The Council for Interior Design Accreditation (CIDA) requires interior design programs to meet a comprehensive set of standards in a variety of areas. While these do not specifically address historic preservation, a number of standards relate directly to many aspects of the field, including an extensive understanding and application of historical movements and styles, along with the significant level of sustainability evident in the profession. The importance of sustainability and various strategies for achieving it are often emphasized in design education, and this content could serve as a logical connection between preservation and interior design if highlighted by faculty.

While educators may understand the importance of exposing students to historic preservation principles, are students interested in gaining this knowledge? A self-administered survey was administered to all five universities in Oklahoma with an undergraduate interior design program (four out of five participated in the study). The twelve-question survey was organized into three sections. The first section asked questions relating to the demographics of the participants, such as grade level and which university they attended. The next section asked about the participant's knowledge of historic preservation terminology and involvement with preservation projects in school, and the last section assessed their overall interest in the field of historic preservation.

While informative, the responses produced inconsistent results. For example, when asked about whether they had taken a class that discussed historic preservation, students from the same program and grade level reported both yes and no responses. Additionally, students who stated they were familiar with historic preservation were unaware of the Secretary of the Interior Standards for Rehabilitation, a key source of information. While the results demonstrated that students may not know much about preservation, it was encouraging to see that over 90 percent of those responding to the survey felt that interior designers play a significant role in historic preservation and were interested in learning more about how historic preservation is related to the interior design field.



In an effort to introduce interior design students to the principles of historic preservation as well as sustainability, a capstone course asked interior design students to adapt a historic building on a university campus into a community art center. Students were required to develop a new floor plan for the existing building of approximately 24,000 square feet, and the final design was to include administrative spaces, public areas, educational spaces, an apartment for visiting artists, and maintenance areas. Because the building is on the National Register of Historic Places, the students were also required to follow the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings as they developed their design for the areas of new construction, particularly Standards Nine and Ten that address new additions and new construction.

This project provided students with practical experience in several aspects of sustainability and historic preservation. Along with selecting environmentally sustainable products and finishes for the building, students were able to incorporate other sustainable strategies, such as the use of daylighting to reduce energy consumption—a benefit often present in historic buildings due to the necessity of abundant windows for natural lighting and ventilation—as well as strategies that addressed some of the issues inherent in creating an economically sustainable enterprise. They were also able to consider ways to create a socially sustainable space that would serve the cultural needs of the community through the inclusion of gallery spaces that could display a variety of artistic or historic artifacts important to those in the community. However, the ultimate value of the project comes in the

wealth of skills the students gain through exposure to the challenges inherent in adapting a historic building for today's use. As interior design students are introduced to the principles behind historic preservation and sustainability within their undergraduate curriculum and are able to apply these to actual projects, they expand their knowledge base in both research techniques and practical experience. This practice also allows them to be more knowledgeable about what resources in the built environment are historically significant and thus need more sensitive consideration from designers. This experience helps them determine the most appropriate application of finishes or historically relevant space planning more competently after exposure to and experience in these areas during their undergraduate degree program. The general impression of many of today's students is that historic preservation consists of turning old homes into museums; understanding that the adaptation of a historic building into a contemporary function is still considered preservation comes as a revelation—and one that sparks an interest in proceeding further, as seen in the results of the student survey discussed earlier. Ultimately, students who gain experience in working with historic buildings have the opportunity to become more responsive professionals and are better equipped to contribute to a successful project.



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