



EXCHANGE

a Forum for Interior Design Education

Issue 2, 2017



MESSAGE FROM THE PRESIDENT

Doug Seidler, IDEC

This past October, I was privileged to represent IDEC at the 2nd Annual IIDA Educators Round Table hosted by Milliken in Spartanburg, South Carolina. IIDA and Milliken focused this year's conversation on diversity and equality in Interior Design. During this discussion, I found myself surrounded by a group of accomplished educators and practitioners who had overcome societal prejudices in pursuit of their professional goals. I applaud IIDA and Milliken for both hosting this event and centering diverse populations by including their voice at the table.

Living miles from Washington, DC, I can confirm that the marginalized once again find themselves at the forefront of current political debate. On my campus and across IDEC, I am gratified to see us set aside personal and political differences to elevate the profession of Interior Design. We do this through our collective research, service, teaching, and creative scholarship. We rally around our students. We rally around our profession. And we do this with a conviction and determination that I don't see very

often. Challenges related to diversity and equality in Interior Design (on campus and in practice) demand our immediate attention.

In the coming months, you will hear of opportunities to serve IDEC in different positions across our organization. Our volunteer leaders continue to inspire me through their selfless contributions to IDEC across our collaboratives. I invite you to help us build a diverse group of volunteer leaders so we can continue to center voices across our broad spectrum of members and stakeholders. The work to center marginalized and underrepresented voices in our field requires the action and effort of many in pursuit of supporting all.

I look forward to continuing this conversation with you March 7th - 10th at the 2018 IDEC Annual Conference in Boston.

Doug Seidler
IDEC President



MESSAGE FROM THE EDITOR-IN-CHIEF

Bryan D. Orthel, PhD

DEC is an organization of educators. We teach and mentor students as they prepare for careers in the broad design industries. Inherently, we are guiding students to develop the approaches they will use in responding to the complex problems their clients will ask them to solve. We know the world is diverse. In how we teach, are we addressing diversity?

Shifting paradigms is difficult. When we have built our understanding of the world around one viewpoint, recognizing another viewpoint as valid, equal, or more important can be traumatic. I know from my own lived experience that the comfort of the known may be a safe place, but changing paradigmatic views to recognize diversity around us is both just and rewarding. For our students, these shifts include both small lightbulbs and ontological, core-shaking moments.

At the 2017 conference, Richard Buchanan discussed the designer's stance: ethos (or character and voice), pathos (or affordance and accessibility), and logos (or reason). In short, he argued that a designer's view on these three points shapes how they see the world and which solutions they will propose. (See Buchanan (2001) for his complete argument.) Since the conference, I have been pondering how my teaching strengthens or changes my students' stances. How should I, as an educator, be challenging and respecting the diversity of thought, culture, and experience in each classroom?

At the same time, I have been thinking about the ongoing, homogenizing effects of globalization, technology-based industrialization, and media. What richness of perspective is lost as our societies become increasingly alike? To put a sharper point on it, what happens when ship-lap, barn wood, and Pinterest boards uncritically replace a spectrum of opinions? To me, this is a societal problem design students should be preparing to address (not mimic). How does design education encourage students to expand what they see in the world?

More troubling, does the design education process homogenize our students' diversity? While they are learning

the common, core language and professional standards necessary to practice, are they also being stripped of their diverse ways of understanding the world? Does design history lead them to value only a particular, Western conception of "good" design? Do educational philosophy, studio briefs, critiques, and guidance unduly limit what solutions are acceptable? How can interior design education help students learn to design while also enhancing who the students are—and prepare the students to work respectfully with all people?

This issue of the *IDEC Exchange* provides four perspectives on central questions for how we engage students in diversity. The IDEC Foundation provides an interview with Kijeong Jeon (professor at California State University, Chico, and 2016 IIDA Foundation Diversity Award recipient) that challenges educators in how they see students. Rebekah Radtke and Helen Turner (University of Kentucky) question how the traditional Beaux Arts approach to student instruction and critique hinders the full diversity of our student populations in contributing and growing as designers. Tilanka Chandrasekera (Oklahoma State University) discusses an integrated empathic and technology driven approach to help students understand others' experiences. And, a team of graduate students from Arizona State University report on a community-based learning project using co-design to shape space and improve primary school students' understanding of their own cultures.

As you read these perspectives, consider how the ways you teach may limit or expand how design students look at the world. And, ask yourself, is my own paradigm about teaching design in a diverse, plural world open to change?

Sincerely,
Bryan D. Orthel, PhD
Editor-in-Chief, *IDEC Exchange*, 2017-2019
Kansas State University

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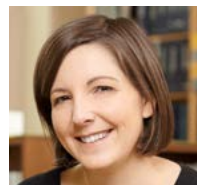
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IDEC COMMUNITY ARTICLES

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2017 FALL IDEC EXCHANGE THEME

Teaching and Designing in a Diverse World

The first 2017 issue of the *IDEC Exchange* addressed interior design education's responsibility to build a diverse student and educator population. The second 2017 issue expands this discussion by exploring how we teach in the diverse academe.

The following contributions challenge readers to consider manifestations of diversity in day-to-day design instruction and curricula. The contributors recognize that our students come to design education with a diverse set of preparatory experiences. Students' identities and social, educational, economic, political, and life experiences are varied and shape their learning in design classrooms. These experiences mingle with their perceptions about interior design and the world around them to structure what they want to learn and do. Similarly, design educators have experiences and intersecting identities that influence what they consider valid and meaningful to learn and do.

As you read the contributions, consider diversity and design education:

1. In our current environment, what are ways interior design educators are maximizing learning within the diverse academic environment? How are we including everyone in our classrooms, discussions, and curricula?
2. What is a designer's unique role in listening to and acting with knowledge of diverse voices? What are ways that interior designers are amplifying these voices? How do diverse points of view affect design?
3. How are the students' diverse identities and experiences changing the design classroom and challenging design educators? What are we learning in the exchange?
4. What are the implicit or unconscious biases in design education? What are the ways that interior designers are uncovering and counteracting these biases?

The *IDEC Exchange* editorial team encourages you to expand the conversation about diversity and interior design.



IDEC NEWS

IDEC REGIONAL CONFERENCE SUMMARY

In 2017 four of the five regions hosted regional conferences (East, Midwest, South, and Southwest) during the month of October. Each conference offered various presentations and tours.

The Southwest regional conference was held on October 5 & 6th in Dallas, TX. This conference offered a total of seven CEUs, and awarded the following: Best Paper/ Presentation for “Collaborating to Benefit the Homeless: Transferring Skills Learned in the Classroom into Profession”, presented by: Sally Ann Swearingen, Mitzi Perritt, and Leisha Bridwell. As well as a Graduate Award (Sponsored by Metrocon): “Blue space as a therapeutic concept: The applicability in healthcare environments” by Fares Alsaygh, Texas Tech University.

The South regional conference was held on October 8-10th in Boone, NC. This conference offered a total of 4 CEUs and awarded the following: Best Creative Scholarship to Sookwang Lee – Student University of North Carolina at Greensboro for “The Chaircase - Future Chair Design Research” (Design as Idea). The Best Scholarship was awarded to Dean Isham, East Tennessee State University for “Einstein’s Dreams: Cultivating Creativity by Combining Baratto’s

Architectural Illustration Framework” (Scholarship of Teaching & Learning - Teaching & Pedagogy). Finally, the Best Poster award went to Alina Vargas for “Interior Design Enhancement Opportunities in Waiting Areas for Patients with Neurological Disorders” (Scholarship of Design Research - Design Practice & Process).

The East regional conference was held on October 19-21st in multiple locations across New York City. This conference offered a total of 4 CEUs and gave out two Recognition Awards for longstanding commitment to interior design education to: Hazel Siegel (textile designer, assistant professor at Pratt, and leadership in the IIDA NY Educational Forum) and Susan Szenasy (until recently editor-in-chief and publisher of *Metropolis Magazine* and interior design education advocate).

The Midwest regional conference was held on October 19-20th in St. Louis, MO. This conference offered a total of 7 CEUs. Over all, the Midwest regional conference was attended by about 25 educator and 18 students, as well as 20 students from the UK.

IDEC FOUNDATION

PERSONAL VIEW POINT OF DIVERSITY IN INTERIOR DESIGN

IDECF

Interior Design Educators Council Foundation, Inc.
Supporting change agents who revolutionize the world through design education

Kijeong Jeon, professor at California State University Chico, was recognized as the first IIDA Foundation Diversity Award recipient at the 2017 IDEC Conference in Chicago. The IIDA Diversity Award is a collaborative effort between the IIDA Foundation and the IDEC Foundation. Brian Powell, president of the IDECF, interviewed Kijeong about diversity's place in interior design. The interview has been edited for length and sequence.

I came to America in the early 1980's to study interior design from Korea. At that time, I did not notice many Asian students in the interior design program. The most challenging part of my studies was the interior design history courses. Without having an understanding of the background behind Western culture and the socio-economical history, studying interior design was a big hurdle. Because of this, I always felt like I was an outsider, especially when I was the only one not laughing at jokes due to a lack of cultural norm. The sense of not being part of peer and community groups affected me in various aspects—and especially made me lose a sense of confidence.

One professor then changed my life as a professional interior designer, as well as an educator. He noticed my cultural background included not speaking out in public and instead giving opportunities for other students to talk. He encouraged



me and nearly forced me to speak out about my ideas during design presentations. Because of the language barrier, the verbal explanation of design intent and design process was intimidating and added to my hesitation. I truly appreciate how this professor saw the value in me as a student from a different cultural norm and helped me fit in to the interior design profession in America. Without his understanding of my cultural background and willingness to improve my personality, I may not be who I am today. Through his teaching, I learned what I can do for my students as an educator. His teaching influenced the way I teach classroom activities and project assignments.

One example of my classroom projects is to understand the positive values of each individual student's diverse cultural values. I give design charrettes which are based on their cultural backgrounds and cultural heritages. I have them research their own family background and cultural heritages; culture, artifacts, architecture,

color, geographic vernacular, etc., and design interior design elements such as furniture, rugs, or decorative elements. During the presentation, I emphasize the excellence of each individual's cultural heritages and encourage students to feel proud of their background and share their different cultural values with their peers.

I noticed over the last few years, diversity has become a pinnacle focus in education and other various professional fields, including the interior design profession. When we mention 'Diversity,' it often refers to the physical entity of the individual, such as race, gender, disability, sexual orientation, etc. While I appreciate a community of diverse backgrounds and individuality, it is a good time to start seeing the diversity in actions, awareness, values, thought process and mind—and to integrate this into interior design education. Diversity has become an integral value of our interior design education and profession. We should keep building on the momentum and not let diversity become a buzz word.



NETWORK SPOTLIGHT

NOTES FROM THE SERVICE COLLABORATIVE

The 2017 hurricane season has been especially active and as a result many IDEC members and programs across our Regions have been impacted by the storms that breached our borders. In the wake of these disasters, IDEC reached out to its community to offer support for those affected by Harvey and Irma. We are proud of how our members came together to support one another, illustrating the great strength and presence among our ranks. We received positive feedback from members in the path of these storms, many of whom were fortunate enough to have been spared major damage. At this time, the offer remains open for support to those students, educators, or institutions who may still be in need.

IDEC and the Service Collaborative are committed to advancing our reach of service both within our IDEC community and beyond. The Service Collaborative is composed of committees, work groups, task

forces, and networks whose main focus is to support and enhance the service component of each IDEC member's daily work life. Building on IDEC's mission and strategic plan, the Service Collaborative promotes the sharing of service-related ideas among members. If you would like to participate in future service initiatives, please consider joining our Collaborative. We have many opportunities to serve and would love to discuss where you might best contribute to the future of Interior Design education.

Our contact for Hurricane Relief is Stephanie Sickler, IDEC Service Collaborative Coordinator (ssickler@fsu.edu or 850-819-6001 (m)). Please email, call, or text and let us know how IDEC can help. Additionally, please contact Stephanie if you are interested in volunteer opportunities within the Service Collaborative.

Photo by Loren Gu on Unsplash



JID NEWS

RESEARCH VISIBILITY AND JOURNAL UPDATES

How can the JID increase the visibility of published scholarship?

IDEC members generate a wide variety of valuable scholarly content, some of which the *Journal of Interior Design* editors have the opportunity to publish and share with our various stakeholders. While connecting that scholarly content to IDEC members is relatively straightforward via print and online journal access, the *JID* Board and Wiley Blackwell, the publisher of the *JID*, are also interested in disseminating *JID* content to an audience beyond academia that includes practitioners, students and related industry partners. While the board is working on strategies for increasing content dissemination (social media, etc.), there is much that authors can do themselves to increase the visibility of their work.

How can I do more as an author to promote my own scholarship?

Take a look at Wiley Blackwell's Authors Toolkit (<https://authorservices.wiley.com/author-resources/Journal-Authors/Promotion/promotional-toolkit.html>). For example, did you know that authors can nominate up to 10 colleagues to receive free unlimited access to their published articles without violating copyright rules? Other suggestions include sharing a link to a recent publication on social media, promoting your work through the *Kudos* service (<https://www.growkudos.com/>) and utilizing ORCID (<https://orcid.org/>) to distinguish yourself. Other ideas include creating a podcast of key points from published work or working with Wiley Blackwell directly to create a video abstract of published work. Additional tools

in various stages of development include Figshare and ReadCube which provide venues for authors to share their research in a way that does not violate copyright using a unique DOI (unlike ResearchGate or Academics.edu).

But what about copyright rules?

There are two important points to keep in mind as authors explore these (and other) sharing options. First, be mindful of copyright rules. If authors have questions about copyright rules governing *JID* published work, they are welcomed and encouraged to reach out to the *JID* Editors or Board members for clarification. Second, while it may seem generous and expeditious to upload or share pdfs of your work with students or colleagues, that is not only a copyright violation, but it also prevents Wiley Blackwell from being able to track access to your work, which is a valuable metric that many authors want as they seek tenure and promotion.

What else is the JID doing currently?

We are glad you asked. The Special Issue on Creative Scholarship will be released this spring along with a new "look" to the *Journal* itself. Jane Kucko is guest editing the next Special Issue on Spirituality and we look forward to diverse and robust submissions for that issue. Finally, Wiley Blackwell is developing a smartphone app for the *JID*. Keep your eyes open for these new issues, publication opportunities, and services.

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IDEC COMMUNITY ARTICLES

EMBRACING INCLUSIVE DESIGN PEDAGOGY

REBEKAH RADTKE, UNIVERSITY OF KENTUCKY, AND
HELEN TURNER, UNIVERSITY OF KENTUCKY

Design education typically operates on a long-established tradition that prioritizes studio above all other curricular and co-curricular activities. Consider the principles of the Ecole des Beaux-Arts and Bauhaus models (Cret, 1941; Simon, 1996; Boucharenc, 2006). Founded on the idea of a school for artists, the pedagogy relies on a transmittal theory of learning, wherein knowledge and skill are passed from a master to an apprentice. Work is then judged by a jury of academics and professionals, with the student as a passive consumer of critique. This methodology privileges the voice of academics over student engagement and personal experience and establishes a hierarchy that can limit the value of student experiences as an asset to instruction. Design education must embrace that the current population of students in higher education is more diverse than ever before (NCES, Friedman 2016). Miller, Valle, and Engle (2014) determine that many barriers exist for students beyond the “traditional” profile to include circumstances such as part-time attendance, immigration, of low- to moderate-income, age 24 or older, from communities of color, caring for children or other dependents, working part- or full-time, non-native English speaking, or military. Considering these factors, the student body is far from homogeneous or traditional and should be incorporated to expand the nomenclature

and characterization of students as “traditional” or “nontraditional”, placing value on variance over uniformity. In response, design education must celebrate unique student perspectives and backgrounds to address access and equity in academic programs as well as the profession.

By advocating for a more inclusive educational experience, design has the potential to impart value and empathy while illustrating how it impacts design solutions. Leveraging these diverse voices, design educators can harness class discourse as an opportunity for peer-to-peer learning and engagement and create high-impact practices that ultimately benefit the long-term trajectory of students. Within this framework each student can contribute a diverse set of experiences, bringing richness to class projects and discussions. When students have the ability to engage with reviews and listening throughout the design process, they offer meaningful feedback as active participants in their education (Dewey 1910, 1963). The resulting designs also tend to be more human centered and empathetic on account of the active and critical engagement within an enhanced communal narrative and experience. Evidence of this was highlighted in an informal discussion with one student who remarked that by utilizing a peer-to-peer review process she was able to gain confidence in herself as designer



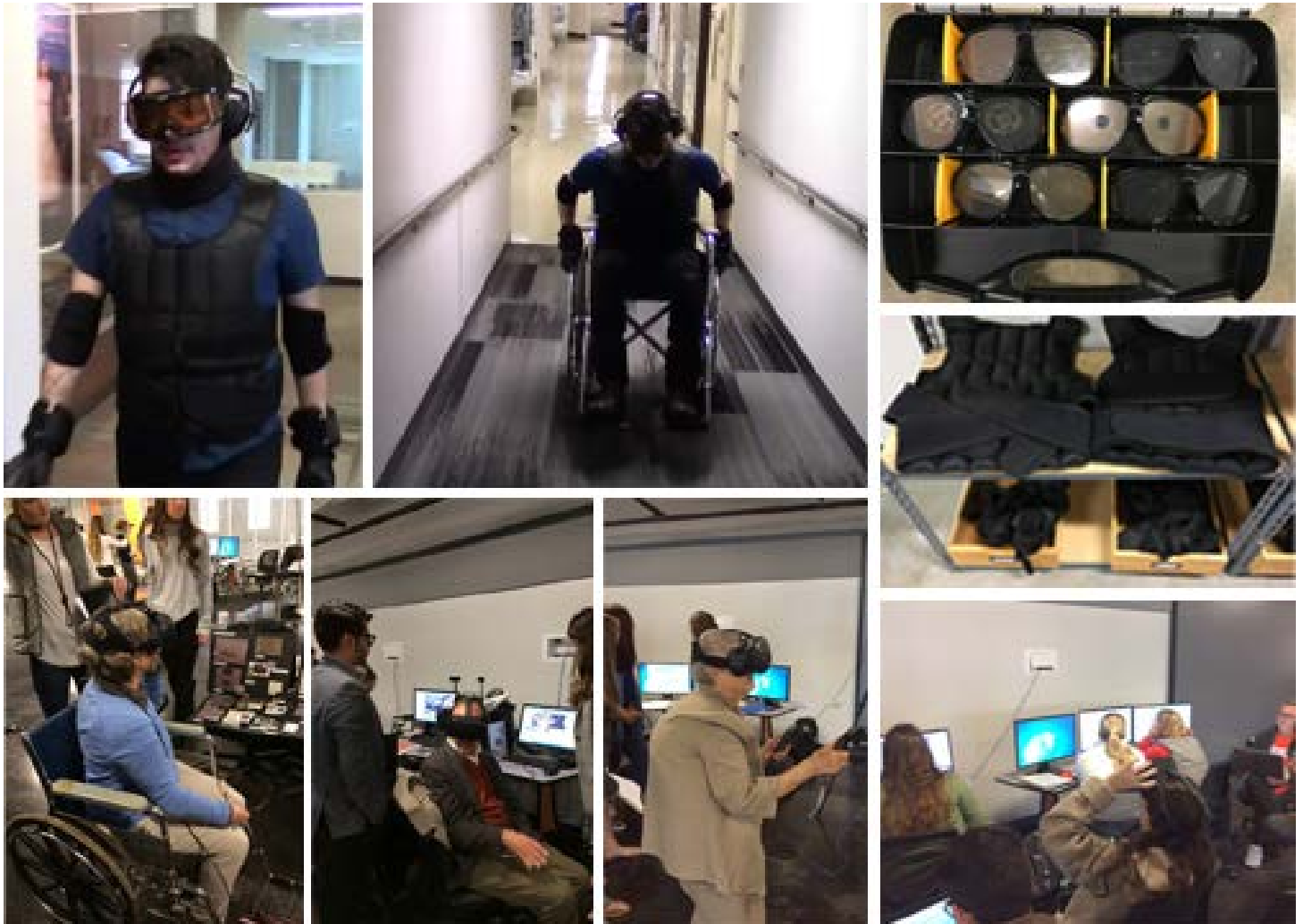
and an individual by learning how to thoughtfully engage with her peers. These skills transfer to various other aspects of learning while promoting life-long transformational experiences that engender self-discovery. So, as higher education and the discipline of interior design evolves, so too must design educators. Diverse student experiences are in no way “traditional” and should not be relegated as such, but rather harnessed to create an education and culture of inclusion that students can transfer to the profession and practice.

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DESIGNING FOR DIVERSITY: UNDERSTANDING DIVERSITY THROUGH THE EMPATHIC DESIGN PROCESS

TILANKA CHANDRASEKERA, OKLAHOMA STATE UNIVERSITY



Diversity is defined as valuing the differences between people and the ways in which those differences can contribute to a richer more creative and more productive environment as it pertains to individual race, culture, sexual orientation, age, etc. (Kandola, & Fullerton, 1998). Designers have responsibility in advocating equality, and have adopted the empathic design process (Leonard & Rayport, 1997) as a mechanism to better address diversity issues in the built environment. One of the areas that designers have focused on is designing for older adults. As the older adult

population in the US continues to grow, it has become a priority to ensure health, safety, and well-being while maintaining the dignity and autonomy of older adults.

In this exercise, students in an early interior design studio at Oklahoma State University (OSU) were provided with a design problem of designing a house for two older adults. The client narrative suggested that one of the older adults suffered from a physical disability. The students were instructed to utilize the empathic design process to derive a solution.

The empathic design process as suggested by Leonard & Rayport (1997) includes the following steps:

Step 1: Observation

Step 2: Capturing data

Step 3: Reflection and analysis

Step 4: Brainstorming for solutions

Step 5: Developing prototypes of possible solutions.

In the first step, the students visited a co-housing community located in a Stillwater, Oklahoma, where they interacted with older adults and observed their living environments. This experience was important for them to talk with older adults and understand their needs. In the second step, the students used GERT suits (GERontologic Test suit/Aging simulation suit) and wheelchairs to understand how it felt to be an older adult. This is one of the most important steps in the empathic design process: putting one's self in another person's place. In the next steps the students analyzed their observations and brainstormed design solutions as groups. The students were able to use the Mixed Reality Lab at OSU. They used Virtual Reality (VR) to simulate their design solutions. Rather than using only 2D

sketches they designed within VR, developing solutions and testing them out. Using VR was important for the students because it allowed the students to simulate different physical conditions of the older adults. This provided additional insight on how to better design for these individuals. The students used VR as a mechanism to evaluate their designs. In the final phase, they developed prototypes of their design in VR and invited older adults from the co-housing community to review their design solutions.

This exercise allowed the students to understand the needs of a specific group of individuals and provide a design solution according to those needs. As the number of people age 65 and older increases, it becomes even more important to better understand the needs of this sub-group in order to be inclusive, and to provide design solutions that ensure their health, safety, and well-being.

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PAUSE + PLAY: CONNECTING CULTURE AND COMMUNITY THROUGH PLAYFUL EXPLORATION

MARYAM ALI, DALAL ALTASSAN, BRADLEY CANTIN, JOEY DAITE, COURTNEY DAVIS, JEN GRYSHO, EDUARDO ROBLES, JESSICA TSEPAL AND PROFESSOR MILAGROS ZINGONI

One of the ways to preserve diversity in our cultural fabric is to expose young people not only to their own cultures but to the cultures of others. As designers, highlighting diverse voices can have a powerful effect on younger collaborators, fostering values of equity and inclusion. Pause + Play seeks to create an interactive learning environment that allows children to play and learn in a cultural context. ASU's Master of Interior Architecture students partnered with Porter Elementary School's 6th grade to co-design an interactive play environment that reflects the demographics of Porter's students and the city of Mesa, Arizona. The project will be featured in the Mesa Prototyping Festival in November 2017.

Over half of Porter's students are students of color, and less than 20% of their parents attended college. By working with college students at ASU, Pause + Play's development process supported Porter's AVID (Advancement Via Individual Determination) program, designed to promote college readiness and persistence, while also exposing young students to a design process. ASU students led games, conversations, and hands-on prototyping techniques in workshops, as well as asked students to perform their own cultural research, such as gathering parent and grandparent interviews on their childhood experiences and cultural connections to play. In turn, ASU students were challenged to collaborate with young community members, include them in a design process, and interpret and amplify their voices and values within the project.

Pause + Play's final installation provides playful, empowering atmosphere where children are active agents in their own cultural and creative education.

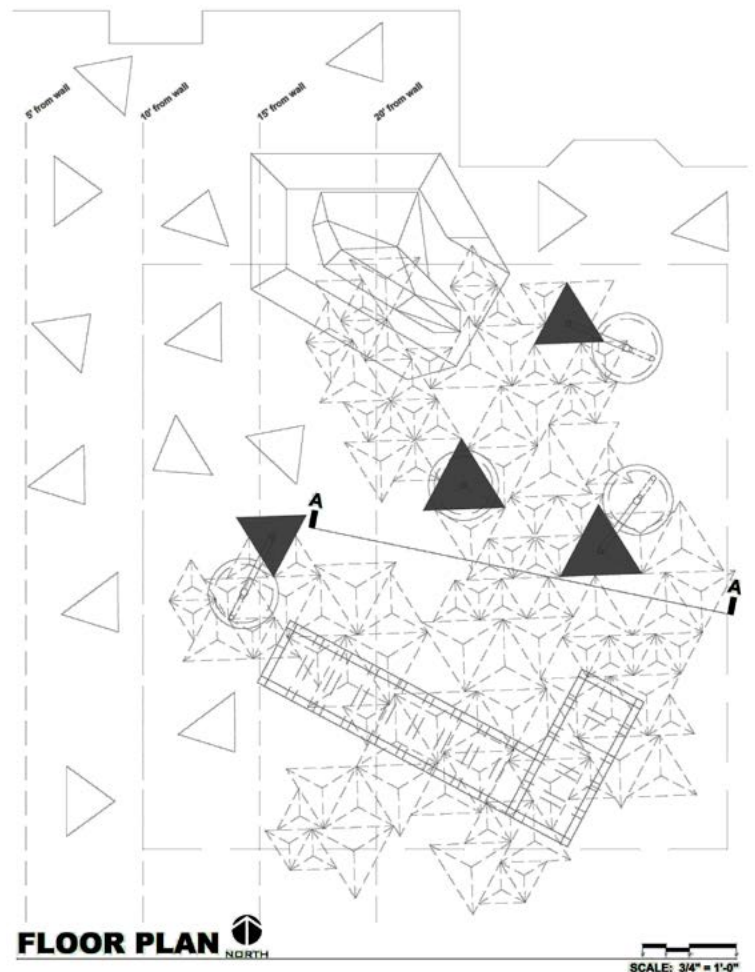






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