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EXCHANGE
a Forum for Interior Design Education

Issue 2, 2020



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MESSAGE FROM THE PRESIDENT

Ellen Fisher, IDEC

What Day Is It?

What day is it? Last Thursday, I thought it was Wednesday...I don't know how it has been for you, but after long months of working hard to stay ahead of the tsunami caused by COVID-19, it finally hit me last week. The only question was why it had taken so long.

This issue of the IDEC Exchange is focused on the ways in which our lives as researchers, administrators, teachers, professionals, and, yes, as human beings, have been upended. In its Call for Content, the Exchange posed provocative questions that emphasized the opportunities and challenges that this unprecedented event presented.

Even as I boarded the plane from New York to Tulsa last March, I was already thinking ahead to how the staff and faculty at New York School of Interior Design would need to move fast to prepare for the challenges of what was highly likely to happen in just a few weeks. Within days, the whole country joined New York in facing the COVID onslaught and turned to fully online teaching and learning. For many of us, our educational world was literally turned upside down in a matter of days. How would we work with our students? How could studios conduct presentations to guest jurors? How would students remain engaged? Would their education suffer if we could not all be in a physical space together?

Those educators who were already teaching asynchronous online courses proceeded as if nothing had occurred, without even a hint of disruption. But in the move from onsite to online, something interesting began to happen...in stepping up, teachers began to realize the great benefits that online learning presents: increased collegiality and support among students, more opportunities for collaboration, a greater interest in being present in the class, as an

escape from the isolation of home. Somehow, working in Zoom put every student into the front row, no one could hide, and no one seemed to want to hide. The physical classroom does not always lend itself to the creation of a cohesive cohort, but Zoom did. There was a sense of meeting a challenge together.

Instructors themselves saw that they needed to learn how to use the new tools required to successfully teach their students – and learned them. Even more, they eagerly and freely shared their knowledge with their peers. The faculty who were experienced in online teaching mentored the ones who had never thought they'd be teaching this way. To everyone's credit, this grand "design-build" experiment largely succeeded.

In essence, what many anticipated to be a disaster of higher education, instead became an opportunity: by being thrown into the ocean, many instructors and students had a quick and deep immersion in a constructivist learning environment. Forced to use the assets and capabilities of a learning management system beyond merely taking attendance and recording grades, many educators found themselves actively finding ways to engage students in building their knowledge, practicing Socratic dialogue via the guided discussions, and collaboratively engaging and supporting one another in what was essentially project-based learning. Now, most instructors would not turn back, even if they could. Online and onsite teaching and learning have merged to create a true 21st Century hybrid classroom: flexible, engaging, and resilient.

Ellen Fisher
IDEC President 2020



MESSAGE FROM THE PRESIDENT-ELECT

Marsha Cuddeback

Breaking the Silence

At the time of this writing, we are just over three weeks into the fall semester at Louisiana State University after a long summer of speculation and intense planning for resuming classes in August. Our interior design program lives on the upper floor of a modern building featuring an atrium that serves to connect all floors, except ours. We are visually and physically secluded and this lends itself to a strong identity and sense of community among our students, faculty and staff. The boundaries of this floor delineate my daily, sometimes hourly, ritual of walking through the halls, visiting classrooms and design studios, bearing witness to the sound of bodies, minds and voices in motion.

Prior to March 2020 we were a hive of activity, with students everywhere, fully engaged in events, coursework and design studio projects during the day, evenings and weekends. Even in the early hours of the morning I could find students huddled in groups, sleeping on the bottom shelf of the studio storage racks or headed home for a shower before returning to class. We were noisy, vibrant and often messy. Now we are teaching in uncharted territory through an altered pedagogical lens, wondering if this semester or the next will mark the return to our traditional practices, a hybrid version, or something we cannot as yet imagine.

During the summer months, we made radical physical changes in our classrooms, studios and corridors to support social distancing, hung plastic sheets between desks that weren't quite 6' apart, demolished walls to create a large open classroom to accommodate at least 45 students at one sitting, and converted two traditional classrooms to seminar and critique spaces; all of this to ensure that we could continue to teach the majority of our classes face to face as safely as possible. We wanted our students to be present. These stories of change are common at universities

and colleges across North America, and as design educators we are trying to adjust, we are searching for innovative strategies, and we are tired.

As I walk the halls now, I am overwhelmed by the silence created by these new physical boundaries. The chatter, noise, shuffling of feet, and other palpable forms of human expression and interaction in the context of learning is missing. We are teaching in a muffled environment with masks, physical distance and sometimes, fewer students, yet I know that educators everywhere are asking themselves, "How can we break this silence, ignite discourse, and encourage human expression and interaction within these boundaries?" "How can we help our students sustain enthusiasm and remain focused?"

We have discovered that implementing unanticipated social events, adapted forms of discourse, and non-traditional design problems jump start visceral engagement and counteract the silence, adding welcome surprise. Utilizing the universal appeal and language of music is one type of unanticipated event resulting in simple episodes of temporal celebration. Playlists arranged by students in each year create anticipation, surprise and smiles behind the masks among our students. The first featured Satigold's "Disparate Youth," and the Wallow's "Are You Bored Yet?" Adapting peer reviews, even when standing 6' apart, help generate conversation when they take place in a variety of locations, with greater independence, and very small groups of students meeting eye to eye. For our 1st and 2nd year students these reviews have also been a means to develop a sense of community and trust. We also looked to non-traditional design problems as a means to break the silence by challenging 2nd year students' expectations and assumptions about course content with short, high impact design assignments. These assignments were designed to create a "buzz" among

the students and advance creative engagement by exploring spatial design concepts through the lens of language and motion.

For our students, this muffled environment is an awkward and unfamiliar context for learning and socialization, compounded by concerns for health and safety. The design studio especially relies on active learning resulting in a sensory rich experience; audible, vibrant and messy. It is not quiet and the active and audible quality of this environment yields

confidence that learning is in progress, whereas the silence asks us to question, “What’s happening?” Still, I remain optimistic during my daily ritual, and believe that our commitment to design education and our penchant for innovation will serve us well as we find ways to break the silence, come what may.

Marsha Cuddeback, IDEC President-Elect, 2020



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MESSAGE FROM THE EDITOR-IN-CHIEF

Dana E. Vaux, PhD

Designing Forward



We are experiencing thought-provoking times, challenging times, ever-changing times. Thinking back to only a few months ago, it is incredible to realize the transformation of our daily and professional lives.

Design is rapidly changing as well. In a relatively short time, we have learned important lessons and deftly responded to impending challenges. A few significant ones include the awareness that our hospitals were not ready to handle the pandemic, which is already changing healthcare design [1]. Additionally, the realization that companies may not need office space to be productive, and in fact may be more productive with remote workers [2], will certainly impact workplace design.

This issue of the Exchange documents new procedures, identifies issues, and explores future possibilities made evident by COVID-19. Some of these scenarios, revolutionary a few months ago, may already seem like common knowledge. But it is important to look back at our process and learn from it to move forward. As philosopher Soren Kierkegaard said, “Life can only be understood backwards, but must be lived forward” [3].

The essays in this issue reveal the many levels at which interior designers are responding to present challenges. Articles by Carter and colleagues, and Urquhart identify issues interior designers must understand, wrestle with, and resolve. Asojo and colleagues, Swearington, and Hicks share ways

interior designers adapted physical environments at various scales to help with the reopening of our public spaces and to continue educating our students. Davidson shares a collection of personal stories that document the experiences of daily life at home with COVID.

We are grateful for the contributions of Sarah Urquhart, Dan Harper, and Gloria Stafford (associate editors) and IDEC's professional staff. This issue would not have come together without their dedicated work.

We are designers. We are problem solvers. We have met recent challenges with empathy, intellect, and innovation.

Dana E. Vaux, PhD
Editor-in-Chief, IDEC Exchange, 2019-2021

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Front Cover: Social distancing made simple. Image created by Charlie Bulmer. Submitted for United Nations Global Call Out To Creatives - help stop the spread of COVID-19. <https://unsplash.com/photos/PUK3NiXoHO4>

Back Cover Rich Let the distance be physical. Image created by Cristina Estanislao. Submitted for United Nations Global Call Out To Creatives - help stop the spread of COVID-19. <https://unsplash.com/photos/pbf0mle1lZA>

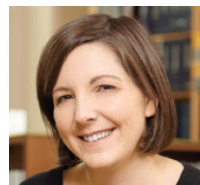
Table of Contents: Jan Tinneberg, <https://unsplash.com/photos/tVlv23vcuz4>

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UPDATE FROM THE JOURNAL OF INTERIOR DESIGN (JID)

Joan Dickinson, Ph.D.



The summer has been busy for the journal. JID has numerous manuscripts currently under review or in revision, and some of these are international submissions. Since May 1, 2020, we have reviewed manuscripts from Bahrain, India, Iran, Saudi Arabia, The Republic of Korea, and Turkey. We had our first accepted articles from Chile and South Korea. The continuation of submissions from around the world is evident, and JID clearly has a global presence. Continuing to attract authors and readers from around the globe is one of our goals as the journal moves forward.

We continue to see a variety of scholarship submitted. Historical analysis, experimental design, survey methodologies, and qualitative studies are appearing in the queue. This variety in research is critical to attract a diverse and new readership. Our two guest editors, Ronn Daniel, Kent State University and Dr. Lynn Chalmers, University of Manitoba are currently reviewing articles for the 2021 Special Issue entitled, Thinking the-Body-Inside. These manuscripts range from humanities-focused arguments, to social science methods, to visual essays. We are excited by the range of scholarship in this Special Issue to be published March 2021, and our sincere thanks to Ronn and Lynn for their dedication, hard work, and vision.

In this IDEC Exchange issue, how COVID-19 is

influencing interior design education and practice is the focus. One aspect that is changing in the midst of these unprecedented times is technology. To address this timely topic, the 2023 Special Issue of JID will examine technology, co-edited by Dr. Newton D'Souza, Florida International University and Dr. Upali Nanda, HKS Architects, Inc. Look for the call of interest in November, 2020.

JID welcomes a new chair to the board, Bryan Orthel, Indiana University Bloomington and new board member, Alison Snyder, Pratt Institute. We have also actively recruited six new Ad-Hoc Reviewers. The review board is the lifeblood of the journal, and the critique of manuscripts provided has been outstanding. Our hope is to continue increasing the pool of reviewers in order to maintain the rigor expected of JID.

Joan Dickinson, Ph.D.
Editor-in-Chief
Journal of Interior Design

IDECF FOUNDATION

Bryan D. Orthel

For almost 60 years, IDEC has brought together educators who are passionate about teaching, learning, and interior design. All of us who are educators were shaped by our mentors and teachers. As IDEC prepares to celebrate its 60th anniversary in 2022, the IDEC Foundation is sharing stories about the interior design educators who have influenced and inspired us.

At the annual meeting in Tulsa, I talked about the many small conversations Terry Rothgeb (University of Kentucky) had with me when I was new to teaching. His patience and guiding questions shaped so much of how I view the power of what we do as educators and interior designers.

In August and September, the Foundation featured stories about the power of mentorship on our LinkedIn group. Susan Ray-Degges shared how Ruth Brent Tolfe (University of Missouri) providing encouragement to get her through her first IDEC conference presentation and “opening the door” for her to see her future with IDEC. Darrin Brooks wrote about Elizabeth Rogers (Utah State University) provided “crucial” mentorship through phone conversations and notes at many points in his life. Jennifer Webb recounted how Thom Houser (University of Tennessee) was the first person to tell her about her potential and how he “modeled care and passion for his profession, his students, and his family.” Shauna Corry explained the importance of JoAnn Asher Thompson (Washington State University) modeling “successful, dynamic, strong, and effective” leadership for women in academia. Amy Campos explained her “deep appreciation for Hank Dunlop’s (California College of the Arts) optimism and ability to remind us all what a privilege it is to design.”

These stories retell conversations that have changed our lives.

These stories are conversations that are shaping what matters now.

These stories are the legacy of IDEC.

We encourage you to read these stories on the Foundation’s LinkedIn group. We ask you to share your own stories about the educators who inspired you. And, we encourage you to say thank you to the educators who influenced you.

The IDEC Foundation provides scholarships for graduate students to attend the annual conference, as well as support for the IDEC Special Projects grant, the keynote speaker at the annual conference, and the Journal of Interior Design. Calls for these awards and grants will be released through the IDEC website across the fall.

For more about the IDECF or to contribute, visit our website: www.idecfoundation.org.

Thank you for your conversations.

Bryan D. Orthel



Image credit: <https://unsplash.com/photos/PKAW8MQYIU8>

NETWORK SPOTLIGHT

The Service Collaborative is home to several components of IDEC that serve various groups within our membership. While a few of those activities such as the Video Competition and the Annual Awards have a long-standing history within our organization, a few newer initiatives have sprung from this Collaborative with the express purpose of serving the needs of our members. The Service Collaborative bears not only a responsibility to its members relative to the recognition of members’ service to the community, institution, and the profession, but also it is charged with providing members opportunities for growth within IDEC and in their own career.

To that end, the Service Collaborative will be offering a conference track specifically designed to support the interests of our student members and attendees during the 2021 Annual Conference. These events are designed to attract to both graduate and undergraduate students who are curious about a future career path in design education, with programming tailored to supporting this goal. Student attendees will be invited to participate in a panel discussion with experienced educators related to choosing a career in education, a CV preparation workshop led by IDEC Fellows, and a virtual mixer with our sponsors. These exciting program offerings will be the first step toward embracing the many varied needs of our members and cultivating leadership and longevity from within the Service Collaborative. Please encourage your students to be on the lookout for these exciting new events this spring.

Another key component to service within IDEC is providing members with the tools and resources they need to be successful in the classroom. During this year’s annual conference, as the Service Charrette takes a break for our virtual format, another event

will take its place, offering enrichment to attendees interested in exploring inclusion, diversity, and equity in the built environment. The Service Collaborative’s Diversity Network has recently undergone a rebranding, expanding to a more comprehensive group. The Inclusion, Diversity, & Equity (IDE) Network now represents design educators committed to expanding our understanding of issues related to inclusion, diversity, and equity in our discipline and in design education. To that end, and in service of the membership, the IDE Network will host a pre-conference workshop dedicated to addressing the complexities of this topic as it relates to educating the next generation of designers. Participants will come away from this event with an expanded understanding of how designer educators can be agents for change as we propel our profession forward. If you are interested in participating in this event, stay tuned to IDEC communications for further information and details on registration.

If you are interested in serving within the Service Collaborative or have questions regarding these new conference offerings, reach out to Stephanie Sickler, Director of Service at ssickler@fsu.edu

If you would like to get involved with the Diversity Network, reach out to Diversity Network Co-Chairs Roberto Ventura rventura@vcu.edu and Taneshia West Albert tsw0037@auburn.edu

This is an exciting year of growth for IDEC and we hope you will find a place to get involved and take advantage of the many benefits to membership. You can find a list of all IDEC Networks on our website, <https://www.idec.org/i4a/pages/index.cfm?pageID=3293> and you can join in the conversations through Slack. <https://idec-org.slack.com/archives/CH67YJFD2>

IDEC COMMUNITY ARTICLES

WE HAVE WORK TO DO

SARAH URQUHART, MFA, TEXAS STATE UNIVERSITY

Before has a new meaning now. It is almost a measure of time marking the end of the epoch before our lives were upended by the pandemic. As design educators we face the question of how to move forward in this new 'Mad Max' [1] world. The issues we are dealing with, however, are not new. Rather, the pandemic has laid painfully bare the existing fissures in design and higher education. Yet there is hope. As many have suggested, disasters offer opportunity to reframe and rebuild systems in ways that feel untouchable during times of normalcy. For interior design education I suggest two areas that need specific attention as we move forward: Equity and Learning Theory.

Equity provides all learners with supports based on individual circumstances and needs [2]. It differs from equality which provides all students with the same opportunity and focuses on standardization. Equity issues in design are happening on two fronts. First, college students including those in design have real needs. Six in 10 students on four year campuses report experiencing food insecurity, housing insecurity, or homelessness [3] and would be unable to come up with \$500 to cover an emergency expense [4] much less buy a new laptop or spend the same on art supplies. Second, our design canon and standards do not take a global view of excellence. As Jack Travis [5] exhorted the IDEC conference and a recent #StateofBlackDesign panel [6] confirmed, design practice and design education are not welcoming places for diverse students and that current pedagogical methods have not enabled design to reach a state where the design profession reflects those they design for. Case in point, the US population is nearly 13% Black, but only 3% of design degrees are awarded to Black students [7]. We need to get to know our students as whole people and take responsibility for the accessibility and climate of the environment we invite them into.

Doing so will mean making systematic changes to how we support our students, building programs that prioritize student wellbeing, taking leadership positions in our institutions to connect our programs to existing services and tracking affective as well as cognitive outcomes.

Once we manage the environment quality, we need to also ensure our teaching reliably imparts the intended knowledge and competencies. Currently, many design programs rely on the inefficient mechanism of tacit knowledge transfer as a primary pedagogical mechanism which is problematic because understanding of methods and problems remains at the tacit level if it gets passed on at all [8]. Making design education more effective is not about seeking out the newest teaching fad about flipped classrooms, or fancy technology. If as a discipline we aim to improve our educational model make it more suited for the wicked problems of the 21st century, and more supportive for a wider variety of students – not just those that survive—we need to develop a clear understanding and model of how designers learn. Fortunately, the existing knowledge offered by the bodies of knowledge in Educational Psychology and the Learning Sciences offer a wealth of information about transfer of knowledge, meta-cognition, creativity, schema formation, and more. However, it is up to Interior Design educators and researchers to do the translation and study learning in the context of interior design.

Fortunately, partners in both the areas of Equity and Learning Theory are ready for us to join the fray. It is time for Interior Design to take responsibility for designing our learning environments, not just pedagogically at the instructor level but systematically, at the program level, at the regional level, and at the national level.

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MAKING TIME FOR CONCERN

HEATHER CARTER, PH.D., OKLAHOMA STATE UNIVERSITY

LAURA B. COLE, PH.D., UNIVERSITY OF MISSOURI

EBONY JACKSON, OKLAHOMA STATE UNIVERSITY



Interior design students visiting at a student organization meeting

Five years ago, we watched the president of our university resign amid racial controversy. We experienced the event from differing perspectives relative to our skin color and positions of power -- one of us a white assistant professor, one a white graduate student, and one an alumna of color. Now spread throughout the U.S. as design educators, we are watching national events with feelings of both déjà vu and hope. The collision of George Floyd's death with a deadly pandemic increased collective cries for change. Can these voices shatter persistent, oppressive norms at universities and reach the halls of interior design departments? We believe so.

The pandemic summoned an awakening that shields no one. The crisis reveals that marginalized and under-resourced communities are at greater risk of suffering from Covid-19 than affluent communities (Alvarez, 2020, April 24). The suffering is physical, emotional, financial, and educational (Herold, 2020, April 10; Tai et al., 2020, June 20). As design educators, we have been confronted like never before with the disparities faced by students of color. Until the disparity became undeniable and newsworthy, it is embarrassing to admit that two of us, in the words of Whitney M. Young, Jr. (Travis, 2018), were part of the 80% of Americans who so busy getting ahead that we did not have "time to be concerned." The lack of racial inclusivity in our

classrooms or the ways in which minority students' experience might be different was not on our radar screens. Compelled by this cultural moment, however, this Exchange piece was collaboratively written as a three-way conversation with Ebony, who tells her own story:

Being a woman of color, who was an interior design student and is now an interior design educator, allows me to see the challenges and leverage points. Diversity issues long battled within our own departments surfaced in an undeniable way during the pandemic, catalyzing an examination of the very cultural infrastructure built within design programs. As design educators, we must acknowledge the barriers minority students face starting our programs and convert that acknowledgement into action. The issues that minority students experience in our classrooms start earlier than the first day of class. In my own experience growing up in an underprivileged community, the exposure to careers within interior design was simply not available. For me, the transition into interior design education was a complete cultural shock. I faced challenges of inclusion and feelings of being academically behind due to my educational experience up to that point.

This pandemic stripped away the safety net of our physical department walls and exposed us to issues that have always been there. It laid bare the everyday issues minority students deal with (such as inclusion, finances, and academic catch-up) and made the raw world they face visible to dominantly white educators. With the desire to effect change in design education, the three of us are joining educators across the U.S. to begin conversations on "Decolonizing Interior Design" (Hadijanni, 2020). Initial conversations have revealed that there is much to unpack, understand, and change in design education. We hope this group will morph into the emergent network within IDEC and additional interested educators will join us.

*If you are interested in this conversation, please email Laura Cole (colelb@missouri.edu)

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SERVICE REDESIGN FOR HEALTH, SAFETY, AND WELL-BEING IN A PANDEMIC ERA: A PARTNERSHIP WITH RAMSEY COUNTY, MINNESOTA.

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Introduction

In response to the COVID-19 pandemic, Ramsey County shifted business to a virtual environment to reduce person to person contact. As the county began re-open planning, there arose the need to evaluate their buildings against the new norms for distancing to prevent the spread of diseases. Our team of interdisciplinary researchers from University of Minnesota collaborated with Ramsey County to address the following two research questions:

(Q1) In the short-term, what kind of service redesign can be implemented when Minnesota shifts out of the stay at home order and the community returns to the County's public facing buildings?

(Q2) In the long-term, what best practices can we learn from this experience that can be carried forward to future-proof buildings in a post-COVID era and provide models for other counties?

Process

An internal grant from the University of Minnesota Office of the Vice President for Research (OVPR) supported this participatory design process with Ramsey County. Ramsey County with a population of 550,321 is the second most populous county in Minnesota. The County is also one of the most diverse counties in Minnesota with a racial makeup of 70% White, 11% Black or African American, 7.2% Hispanic or Latino, 0.8% Native American, 11.7% Asian, 2.9% from other races, and 3.5% from two or more races (United States Census Bureau, 2010). In addition, Ramsey County is one of the most densely populated counties in the United States. Over a period of four months in summer 2020, the authors engaged with Ramsey County staff from the manager's office to develop short- and long-term interior design interventions for five County buildings: three libraries and two government buildings. Our process involved research of the impacts of COVID-19 in interior

environments and adaptive products and materials that can be used in design responses. Notably, the project was conducted with participation of Ramsey County staff. This participatory process allowed us to integrate the adaptive solutions and strategies that the organization was planning. For instance, a review of the county's service delivery dashboard and their 2018 community engagement report of residents' use of county services and facilities informed our design decision making. Public health and infectious disease expert, Dr. Amy Kircher provided consultation on a range of issues, including operational safety, traffic patterns, and entrance and exit strategies aimed at minimizing person to person contact. The input enabled us to alter circulation routes in each building and to understand the role that the built environment plays in both facilitating and preventing infection.

Interior Design Interventions

Public health considerations were key influencing factors for the interior design interventions our team proposed. We recommended consultation of Center for Disease Control (CDC), Environmental Protection Agency (EPA), Minnesota Department of Health (MDH) and Occupational Health and Safety Administration (OSHA) guidelines and standards. We categorized recommendations broadly into administrative policies; operations and activities; and maintenance and cleaning considerations. In terms of space planning, in line with CDC guidelines users are recommended to be spaced at least 6 feet from one another, using physical barriers between seating in the form of furniture pieces and systems. Incorporating one-way traffic flows to minimize congestions and reduce contact was recommended. Artificial lighting and daylighting strategies during a pandemic were considered. Lighting design has two main implications for pandemic-era design solutions: disinfectant and operational uses, and wayfinding purposes. Lighting impacts the users' visual and spatial experience as well as the safety and cleanliness of spaces (Dietz et al, 2020; Illuminating Engineering

Society, 2019; National Institute of Building Sciences, 2015; Minnesota B3 Post-Occupancy Evaluation, 2018, Prussin et al, 2020). In terms of materials, easily cleanable furnishing without seams, cracks and materials that inhibit the spread of germs with antibacterial and antimicrobial properties are recommended. Touchless door handles and faucets are recommended to mitigate the spread of diseases. Easy to clean seamless flooring, plexiglass dividers to provide safe spaces, sneeze-guard with easy-to-clean materials at the service desk, hand sanitizing stations, increasing outdoor and indoor ventilation, improved air filtration and signage to help wayfinding and shape behavior are other recommendations (American Institute of Architects, 2020; Dietz et al, 2020).

Conclusions

Figures 1, 2 and 3 illustrate interior design interventions proposed for Maplewood and Roseville libraries. Overall, this experience offered our team of designers, equity professionals, faculty and students an opportunity to collaborate on solving a societal grand challenge. Our participatory process can serve as a model for other counties grappling with how to re-envision service delivery during a pandemic era. Digital Research and Education Conference (CADRE). [Molly Jackson- Okstate ID Student]:

Acknowledgement

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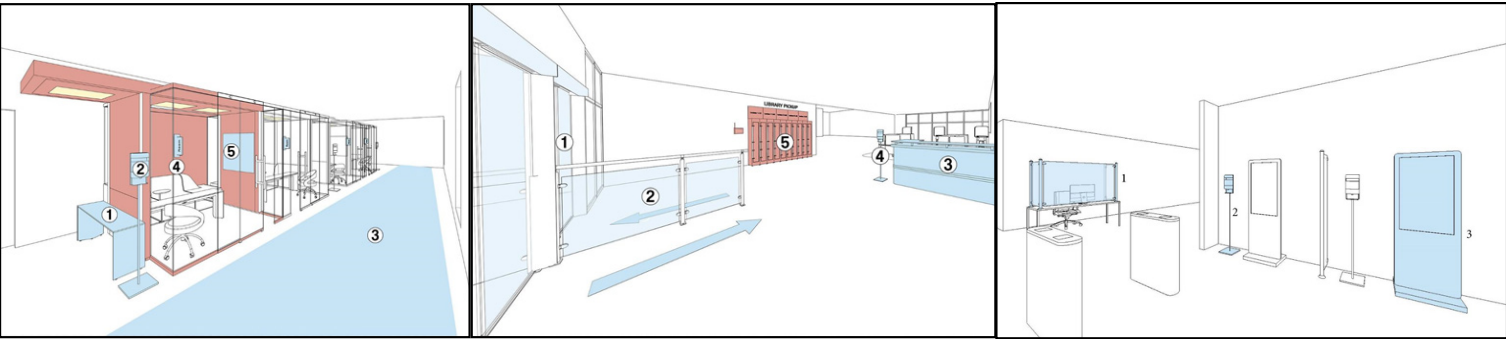


Figure 1: Maplewood library Service Center -1) Space for young visitors to occupy them with activities to avoid unnecessary surface contact 2) Hand sanitizing stations 3) Utilize out-of-building queuing systems e.g. text alerts, No Wait Inside app, in order to maintain wide open walkways for proper physical distancing 4) Install numbered signage on meeting pods 5) Include telecommunication capabilities within meeting pods to allow for video meetings when in-person meetings are not necessary (Source: Drawing by Jamie Piatt)

Figure 2: Maplewood Library - 1) No-touch entries, 2) Separate doors for entry and exit, floor decals and physical barriers 3) Navigator desk 4) Hand sanitizing station 5) Locker system for visitors to pick up requested library materials (Source: Drawing by Jamie Piatt).

Figure 3: Roseville Library - 1) Sneeze-guard with easy-to-clean materials at the service desk 2) Hand sanitizing stations 3) Kiosks for virtual navigation and service (Source: Drawing by Jianzhao Dong).

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INTERIOR DESIGN STUDENTS CREATE SAFE LEARNING SPACES, EARN INTERNSHIP CREDITS DURING PANDEMIC

SALLY ANN SWEARINGEN, STEPHEN F. AUSTIN STATE UNIVERSITY

As an educator, my ultimate goal is to prepare students to work in the interior design profession. This means helping them learn by doing through the real-world experiences of internships. However, when COVID-19 hit in March, most interior design summer internships were canceled, and my students needed a way to gain the critical hands-on experience they need to be competitive in the workforce.

As universities converted face-to-face classes to online learning over the summer, they began to plan for fall. I volunteered for our university's reopening task force and enlisted five interior design students to help me develop COVID plans. Reopening safely would require adhering to physical distancing and face mask guidelines from the Centers for Disease Control and Prevention (CDC). Additionally, most of the buildings were constructed prior to 1980, so 95% of the classrooms and labs lacked the technology faculty need to teach virtually.

In early June, we worked with our space utilization effectiveness (SUE) coordinator, on-campus project manager, information technology (IT) coordinator and facilities team to create a plan of action. This was a challenge. Since the only existing plans were old blueprint drawings, we needed digitized plans to complete our task. We also needed to survey and create plans showing existing furniture, electrical equipment and technology in each of the 389 rooms. Knowing that the university had made physical changes without documenting them on building plans created an urgency. IT realized they did not have in-depth knowledge of the technology in all the classrooms and labs on campus; they knew only of updates made in the last five years. To measure, inventory and create furniture plans for nearly 400 rooms by early August required organizational skills and problem solving, two essential traits for interior designers.

Before getting started, we reviewed the SUE coordinator's list of classrooms and labs that were being used, the times they were occupied and the current number of seats in each. Two of the interns generated a final template for standardization, while two other interns created a folder for each building on campus and for each room in each building. The fifth intern worked with the on-campus project manager to retrieve any existing digital plans so we wouldn't have to re-create them. All these files were shared among interns and specific groups of staff via Microsoft Teams. This modality helped interns get fast feedback on how to solve the problem of posting the information in a format that faculty members could access easily and quickly apply to their COVID classroom seating arrangements.

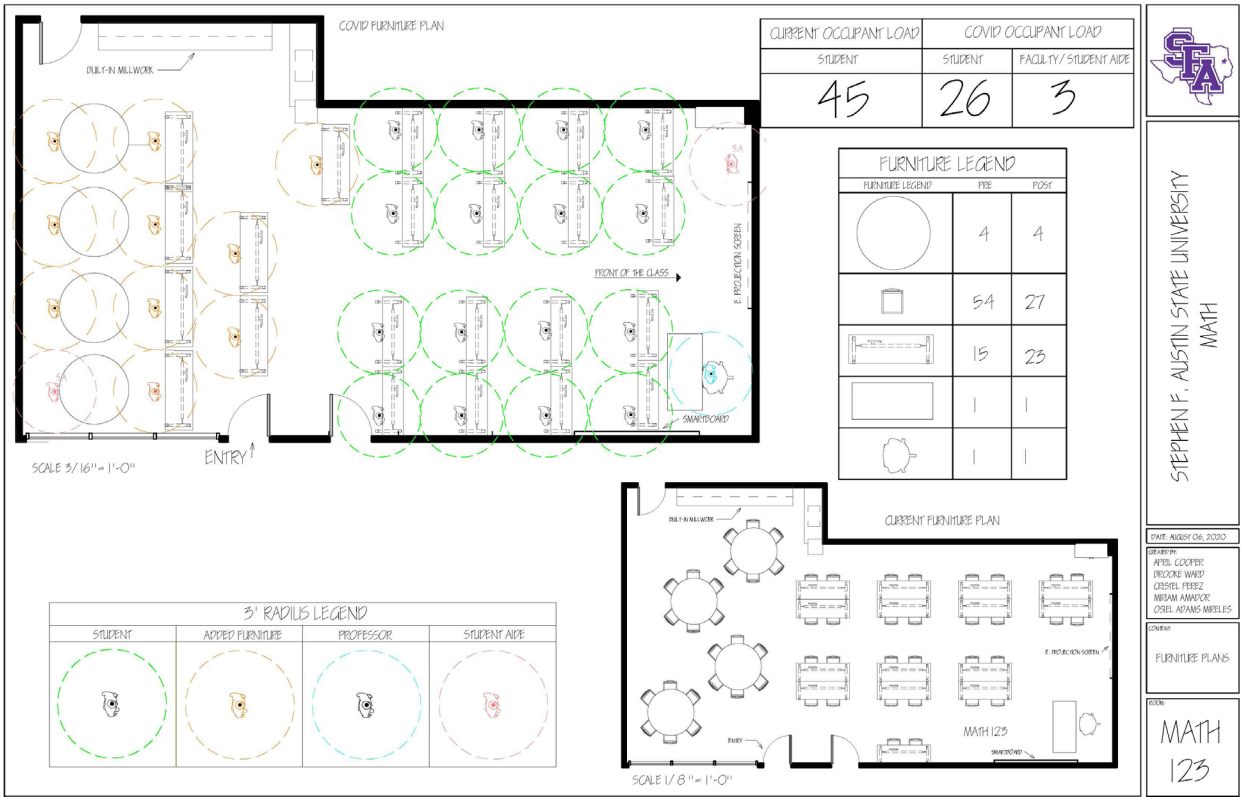
The interns also used Microsoft Teams to double-check each other's work and exchange large quantities of data, including photos of furniture and technology. The three on-campus interns collected the data, drew floor and furniture plans and photographed the spaces, furniture and technology, while the two remote interns converted that data into AutoCAD drawings and inventory spreadsheets for faculty and staff to arrange the classrooms.

To determine how to design classrooms for COVID, we researched CDC requirements. The main point of those requirements was to keep students at least 6 feet apart if they were sitting longer than 15 minutes in the same room. If students were just passing by each other, the requirements were not as strict. After

determining whether the existing furniture in each of the rooms was fixed or moveable, we used 6-foot radiuses in the rooms to calculate occupancy loads. We also provided flexibility for faculty members to move to the front of the classrooms with auditorium-style setups.

We completed the layouts for a building, then reviewed them with the SUE coordinator, on-campus project manager and IT coordinator for review and to ensure we met their needs. We created additional spreadsheets with documentation to provide building names, room names and a room finish schedule. Other spreadsheets included the same information with a room's existing technology.

The final files, including floor plans, proposed COVID furniture plans, proposed COVID room occupancy loads and options to position students safely in the room, were uploaded to an the university's COVID -19 Planning Resources for faculty and staff to access [1]. University officials were pleased with the interns' work, noting that it was "critical" to the university's safe opening and will inform future decisions. And the interns added their real-world COVID planning experience to their portfolios.



Example of final floor plans, existing plan and COVID plan.

COVID-19=KEEP CALM AND CARRY ON: MANAGING A SERVICE-LEARNING COURSE THROUGH COVID-19 CAMPUS SHUTDOWN

SHELBY HICKS, M.F.A., WESTERN CAROLINA UNIVERSITY

In these unprecedented and unpredictable times, teaching a service-learning course has proven to be a challenge. This Junior level spring semester course integrates a team approach with a community project. The community project deliverables were to provide a variety of designs for a small home community. The community will house underserved members including but not limited to veterans, single mothers, and public service employees such as fire, police, and EMT.

By Spring break, March 10-16th, 2020, the student teams had completed all interviews, case-study research, and programming. Notification came through at the end of Spring break that break was "extended" to prepare for changing teaching modality to online, due to the outbreak of COVID-19. Immediately, the challenges presented themselves, mainly the small portion of our student population who live in rural mountain areas and have little to no internet service. Local and regional organizations and businesses jumped into action to provide access to

WIFI. Hotspots were quickly created in local parking lots so students could log on from there. Which often meant students sitting in their cars for hours.

Keeping the students focused and connected was paramount to keeping the project moving forward. Students were required to attend weekly virtual meetings in blackboard collaboration ultra which proved successful in keeping them on task. In addition to the class meeting, each team had a separate virtual breakout room where they could discuss progress, solutions, and challenges with their teammates. I would drop in on their meetings to cover specific team related materials, assist with solutions, and challenges. Students who's WIFI did not allow them to log on; participated by calling in on their cellphone.

The deliverables did not change although the mode of delivery did. To connect the community member with the student teams, create a sense of identity, and put a face to a project; students created short (1-minute max) introductory videos on their cellphone then embedded the videos in their PowerPoint presentation. In addition, their presentation boards (PowerPoint slides) had an audio component that each team member created for their shared presentation. This created a verbal presentation to bring a personal connection to the team member and clarity to the design information. These were saved on a USB and mailed to the community partner.

In addition, the presentations were saved as a MPEG-4 which were loaded onto our YouTube site and linked to the University Interior Design website. This allows for community partners and potential students to view as a recruiting tool.

While there were certainly challenges, the most noted by students was the move to online. I believe a calm approach and unflappable response to those challenges helped the students adjust more quickly to the change. Student evaluations noted "Thank you for working with us during this crazy time in all of our lives. It was hard having to transition away from class to online. You made the transition easier and did everything you could to ease our anxiety.", "This seemed to have tested the patience of many, but Shelby kept encouraging us to push forward." The community partner shared "The students found creative ways to continue and produced the outcomes we began discussing in January. The end-product was amazing. We are in the process of reviewing designs and hopefully begin implementation by early fall. The quality of the work was not comprised by COVID."

MOM SPACE

STEPHANIE DAVIDSON, PH.D., RYERSON UNIVERSITY

These six personal narratives were written between May and August 2020, by mothers in Canada, the US and Italy. The first-person narratives describe how the pandemic lockdown has amplified the already strong and complex connection between mothers and their domestic space. The narratives convey how intimately these mothers identify with their homes as extensions of themselves and their caregiving. Common among the narratives is how the mothers seem to constantly be shifting around their houses to facilitate the needs of their children or partner; two of the mothers are also in the midst of moving to new homes. In general, the narratives are characterized by a mixture of restlessness and a determination to create spatial comfort in a particularly fraught time. Each mother offers a detailed description of her home as it is related to her emotional state. The narratives are intimate and generous. What can designers learn from these personal accounts?

I would put away all evidence of schooling so as a family we could 'unplug'. My husband taught from his study and I took over the music room, hunched over a toddler Ikea desk that I transferred to the room.



Photograph taken by Amy of her home.

Amy

My husband and I are teachers at a "liceo" which is a university prep high school in Italy. My last day teaching at the school was February 22nd. Our house became a classroom - for my husband and I, teaching online, and for our two children (6 & 8 years old) who we began to homeschool. We had moved into our current house six months before the lockdown - our home and little garden became our haven. We used to live in an apartment, as many Italians do; Italy is a small, heavily populated country and very few own a spacious home let alone a house. Our little yard around the house allowed the kids to play and ride their scooters, helping my youngest the most during quarantine as she felt that there was a monster (called "Coronavirus") outside, yet she felt safe in our space. We started planting a vegetable garden in March which gave joy to the children. I often cried while sitting outside as I felt extremely guilty that so many of our friends with children did not have a private outdoor area which gave us so much - for many weeks people were only allowed to take walks within 200 meters of our properties while wearing masks and gloves. Our outside space allowed our children to be carefree. The kids attended school at our dining table - every Monday a plastic tablecloth went on with piles of our son's notebooks, textbooks, photocopies printed off from his classroom's platform; along with our daughter's pens, pencils, markers, glue, construction paper and paints. I freed up a cupboard of the bookshelf for their necessities as the table couldn't hold everything they needed. Every weekend

Above the piano sits the kids' sign "Andrà tutto bene" (Everything is going to be okay) which my students could see during our lessons, some of them were going through such a hard time. We are so lucky to have our "incomplete" home - with furniture still to be bought and pictures yet to be hung. Our home - inside and out - has allowed us to feel free and safe during a highly restrictive and fearful time of quarantine.

Vanessa

I can't catch my breath. For the third night in a row I have a nightmare that I'm falling down my stairs while holding my baby. I'm 6 months pregnant and I live in my dream house. The 1800's beauty sits in a historic neighborhood with charm for days. The house was featured in a magazine for architecture and decor. Interior decorating is more than a hobby, it's my passion. I need to exist in beautiful well thought out spaces. A seemingly effortless showcase of my art and my collections, nothing is accidental. But this nightmare is relentless, and this house is no place for a child. One week later, I walk outside and see a sold sign. We move. I'm in an airy bright apartment where we plan to live until we find a house. I decorate as though this apartment will be our forever home, purchasing 13 samples of grey paint. I feel safe tucked away on the 7th floor. Nesting is real and I'm in the throes of it as we watch the news; a virus abroad has found the US. The virus has found us. Vincent Valentine is three months old. We can't get outside. There are 100 units in the building, and no one wears



Final deliverable (partial)

a mask. Like in a horror movie, the way out is a hallway that gets longer and longer. The elevator is a hot box of germs. The lobby is lava. I see the virus on the walls, my food, my baby. I am having daily panic attacks. I am debilitatingly terrified. I am now medicated. I buy a house in the suburbs where I vowed to never return. We move. My new small house, cloaked with vinyl siding, sits on an eerily quiet street. A welcome mat leads the way to wall to wall carpeting and nicotine stained beige walls. The shade of beige pains me more than the nicotine. The giant yard doesn't excite me. I unpack 1 box, hand sanitizer and PPE, and leave the rest. I don't buy any paint samples. I purchase a 5-gallon bucket of white and ask the cashier which finish is most washable. I'm living among boxes. There is no nursery and plans for one have stalled. I see an offensive pink bathroom and it paralyzes me. I hold my baby and for today I feel safe.



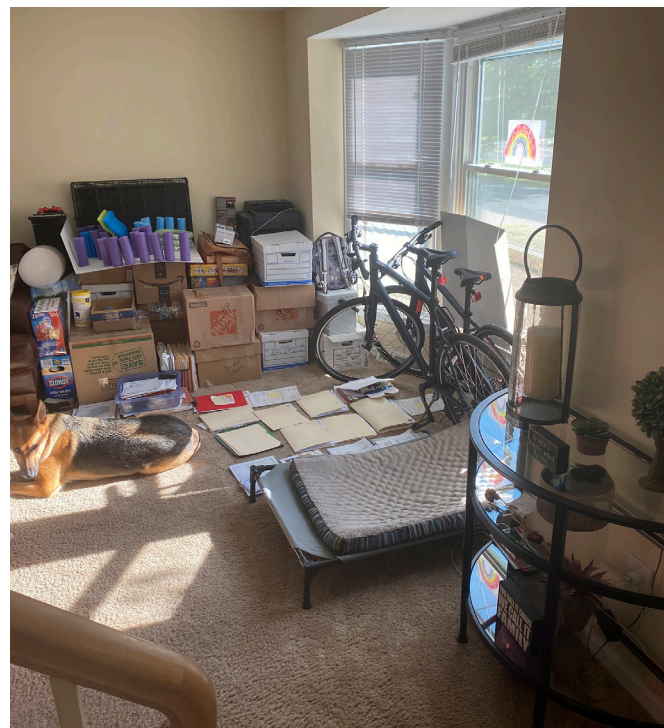
Photograph taken by Vanessa of her home.

Jayne

My space is a cross between hurricane disaster and squatter living. What should we call that? Squatter-chic. Everything is everywhere. And finding my things is a challenge. Most of the time I end up playing tetris

(stack things neatly into piles, leaving no unused space) or musical chairs, (moving things from one empty space to another). The physical boundary of a wall which was used to define a space, i.e. a living room is useless. It is a free for all now, especially in smaller living spaces. Everything is everywhere. With the fear of food shortages during this panic, I now have bags filled with extra supplies and food. I had to fill the dog crate with all my extra food and supplies b/c I don't have any other place. My living room is also a gym. I planned to live one way but am forced to live like a hoarder. Thankfully, the bathroom is scared and has remained just the bathroom.

Max is on and off conference calls thorough out the day at different times and he usually uses the bedroom, aka office. A few days ago, I went into the shower and when I came out, I realized that I had to wait an hour naked wrapped in my towel until the call ended or go inside the bedroom and intrude on his zoom in a towel.



Photograph taken by Jayne of her home.

It is so hard not having alone time. Or even just the physical distance so you can mentally separate from the house. I am a huge planner and not knowing when this will end, or how this will affect our finances stresses me out. Will the money run out? Max and I can't go anywhere alone b/c we need a sitter and I won't do that now. At other times I wish I could just go out by myself, but it is not the same. It feels forced and like a chore. I have to purposely avoid

people on the sidewalk and I not doing what I really want to do. I am also a huge explorer and love going places and experiencing things. I gather my energy and release stress at the same time by going out, so being stuck home is terrible. Buffalo weather isn't the most cooperative either.

Tamara

We live in a small bungalow; it is always cozy and lived in. During our family lockdown, I learned to love it even more. I appreciate our safe space that has been both warm and cool when we needed it, as the months have dragged on and weather transitions. For the first month or so there was a twin mattress permanently in the middle of our living room. It was for forts, homework, trampolining, movie watching, and cat sleeping. The "COVID Mattress" didn't need to move, no one was stopping by and it was in high demand during our full days in the living room. It eventually found its way back downstairs as we have transitioned to a bit of a bigger bubble and more normal life. Our house has room for a home office in the guest room, I am so grateful to have this luxury with the stress of working from home while parenting. In the early weekends we cleaned each closet out, decluttering jobs that I don't usually have time to do. Now in summer months there has been more time for gardening and yard work than ever. We sit almost daily in the backyard and talk about how lucky we are to have our little hideaway outside and space for our children to run. During this long time in the home, Dave and I spent many conversations dreaming of what renovations



Photograph taken by Tamara of her home.

we could do and creating lists of "to dos" around the house. Who knows when the renos will ever come, but it's fun to imagine. I have always been grateful for the comfort and safety of my home, during COVID, my appreciation of our own sweet space has grown even more.

Rachel

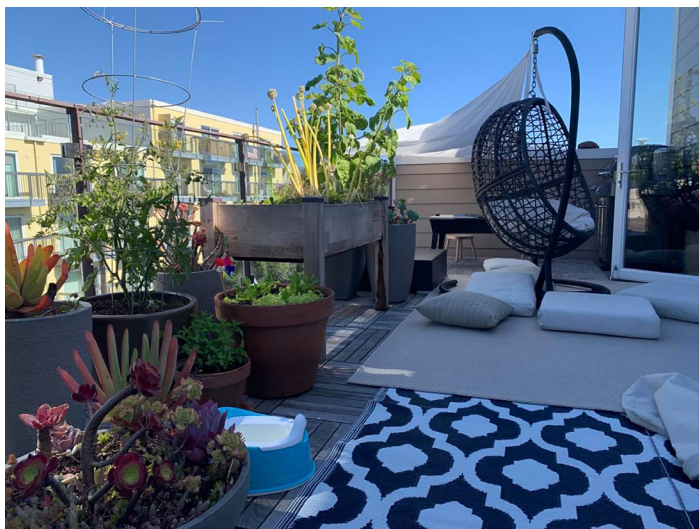
Space in our household takes shape with the personalities and daily moods of its three occupants. There is a looseness to our spatial arrangements, almost as an act of defiance to the stifling pandemic. The result is scattered belongings and work stuff - ordered chaos. It feels right for this single mother who bucks against any routine. I can decamp to the work station that fits the moment - my most formal arrangement is in the sunroom, where I've set up a table with books for a footstool, a decorative gift box to elevate my screen, and a standard blazer slung on the chair for meetings. For those Zoom calls where scurrying children are to be avoided, I shift to my bedroom to crouch at my son's too-small desk - a remnant workstation from the school year. Then there are days when the laptop travels on my person,



Photograph taken by Rachel of her home.

landing on the kitchen counter while I prep lunch or work beside my son while he plays at the table. We learned quickly that papers don't survive long in these environs - they disappear under newspapers, mail, bills and books. Paper stacks are also easy victims when I need to clean away anxiety. During the school year, my son, age 9, made a workstation in his bunkbed, complete with extension cords and a snack zone (he takes after his mother). Meanwhile, my daughter worked religiously at her desk in her room, door closed - perhaps to block out the chaos of her loosey-goosey mother and brother. With summer the house is either quiet (with kids outside playing), or a zoo. Four kids from the neighborhood ran giggling through the house last week and, mid play, waved on their way out to my colleague on Zoom. At that moment, I smiled at the free spirit gracing our home. We're going to be ok.

Lian



Photograph taken by Lian of her home.

We're lucky that our city apartment has two patios that are sunny in the mornings and shady and relaxed in the afternoons. We used these spaces before the pandemic but now we live out there and have lunch outside daily. Our three-year-old son enjoys watering and taking care of the plants and harvesting tomatoes. It's where we send him to play with sand, water, paint and clay; where he smashes up spices and mixes them with bits of leaves and twigs for his own "cooking". Even where we do quiet activities like reading or playing with Legos, or just laying on our backs to watch the clouds go by. With our usual playgrounds, local attractions, and even our preschool closed right now, there aren't as many things we can do with our son. Our walks are never completely relaxed as we're constantly on alert to see if others are wearing masks and keeping their distance, and if our son is crossing streets safely. Our own little outdoor spaces are where our son can play without us worrying, where we can

be messy and a bit freer. We've covered the wooden decking with outdoor carpets to make the spaces cozier and move in and out in our bare feet. I used to try to insist that we use outdoor slippers on the patio, to keep our feet and the house clean, but had to let that go a week or two into the pandemic (and instead, just run our robot vacuum indoors and out. It still feels good to have some control!)

Among the things that we can see in these narratives, is that spatial comfort is not tied to preconceived notions about how domestic space should ideally look. Whether it's a "COVID mattress" in the middle of a living room, a dog crate being used as a pantry, or a remote workstation in a bunkbed, the spaces that the mothers describe are constantly in-flux. Spatial scenarios in the narratives are idiosyncratic and highly personalized; they are much more improvised and changeable than the spaces designers often craft or represent. Perhaps most importantly, these private spaces are not immune from the anxieties that are so palpable outside of the domestic sphere. Though the mothers all describe either comfort or equilibrium that they have with their spaces, the positive feelings are tinged with tension. Different degrees of frustration are expressed in the narratives, with spaces described as messy, chaotic, a hurricane disaster, and with more than one mom using a child's desk for remote work. The tensions articulated in the narratives should remind us that lived-in space is complex. The varied responses to spaces that just six narratives express also show us that we can't predict how people respond to space. In order to learn about the spatial needs and desires that people, like mothers, have, we need to ask.

JID IMPORTANT DEADLINES

Engaging the Mind: Neuroscience in the Design Process

March 1, 2020 - Registration of Interest

Engaging the Mind: Neuroscience in the Design Process edited by Jon Otis, Pratt Institute and Eve Edelstein, Perkins + Will, is the focus of the 2022 Special Issue for the Journal of Interior Design (JID). **Submissions are due on November 30, 2020.**

There is a growing need to address the ways in which evolving scientific understandings of neuroscience and cognition can influence and improve the design field. With this proposed topic, we hope to cultivate an intellectual space for bringing together the various threads and discussions that illuminate the potential for neuroscience-informed design.

- This special issue invites visual essays, research papers, and case studies that explore the potential for neuroscience-informed design as it relates to interiors. Possible submissions might engage with the following issues:
- The ways in which designed environments affect neurological functioning
- The neurological processes responsible for our perceptions moving through a building or interacting with a designed object
- How research on the mind can influence the way in which academics and professionals approach design, and how design professionals can reciprocally influence the way neuroscientists consider their research on perception and meaning
- The neurological underpinnings of why certain architectural structures, interior spaces, and objects or other art forms are more pleasing to behold than others
- The complex balance designers, architects, and artists must navigate in the design process between creating forms that are easy to process neurologically and those that challenge the beholder, that activate rather than calm
- How we can begin to shape our environments so they are intelligent to the needs of the people inhabiting and interacting with them
- How to optimize design for better brain function, particularly in specialized environments such as classrooms, workplaces, NICUs, and senior living facilities
- How buildings are cognitive entities that modulate and inform when inhabited based on the interactions with people within them

November 30, 2020 – Full submissions due.

March 2021 - Publication of *JID Special Issue* due.

