



ADVANCING EDUCATION,
SCHOLARSHIP AND SERVICE

IDEC Exchange

a Forum for Interior Design Education

News from Fanshawe
College – Interior
Design Program

IDEC 2014 Annual
Conference Awards Recap

How do we bridge the
widening chasm between the
marketing of professional
Interior Design services and
DIY/HGTV entertainment,
and should we try?



work from Grace Mathieson, Asst Prof Clay Odom's Advanced Interior Design Studio 'Design for the Future of Learning'
Fall 2013, University of Texas at Austin School of Architecture

MESSAGE FROM THE PRESIDENT



John Martin-Rutherford,
2013-14 IDEC president

It is my great pleasure to welcome Katherine Ankerson to the Presidency of IDEC for the coming year and Cynthia Mohr as President-Elect. I know that their combined knowledge, experience and abilities will help usher our organizations to new heights especially in concert with the support of Kellen Company and our new Executive Director, Sarah Washburn.

The past year has been one of great change and, as with all great change, it has been sometimes very challenging. We are all about changes of direction based on discoveries and their applications to our students, schools and our own lives and our organization is no different. We are rising to meet the challenges of new times based on new information and new needs. It is an exciting time and the chance for all of us to accept the challenges that meaningful membership offers and the rewards that this level of involvement returns to us.

I am grateful to have had the chance to have helped IDEC in a meaningful way and hope to continue to do so in the future. Most of all I look forward to continuing my association with each of you and offer whatever I have to give to be of service to you and to IDEC. Please continue to call on me and know how much I value you and our profession.

*John,
IDEC President, 2013-2014*

MESSAGE FROM THE EDITOR-IN-CHIEF



Jonathon Anderson
2013-14 editor-in-chief
University of Nevada, Las Vegas

I hope the spring semester is going well for all of you. This issue of the IDEC Exchange provides a great overview of the annual conference that was held in New Orleans and a few provocative articles around this issue's theme – ACADEMIC CHALLENGES.

This issue also marks the end of Jonathon's editorship and the transitioning of Clay Odom, Assistant Professor in The Interior Design Program at The University of Texas at Austin School of Architecture, as Editor-in-Chief. Furthermore, we have brought several other new content editors on board. Jane Nichols, High Point University, has joined the editorial staff as the Collaborations editor. The 2014-15 Emerging Talent editor is Luke Kwan. Luke is currently the department head of interior design at Art Institute of California. And Charles Matz, New York Institute of Technology is the new Research editor. Please welcome them to the IDEC Exchange.

Thanks to Ana Calhoun for being this issue's copy editor, and thanks to Julia Rozenberg for the graphic layout. A special thanks to the IDEC staff for all their help and continued support. I hope you all enjoy this issue of the IDEC Exchange and continue to contribute to this wonderful newsletter.

Jonathon + Clay Odom



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

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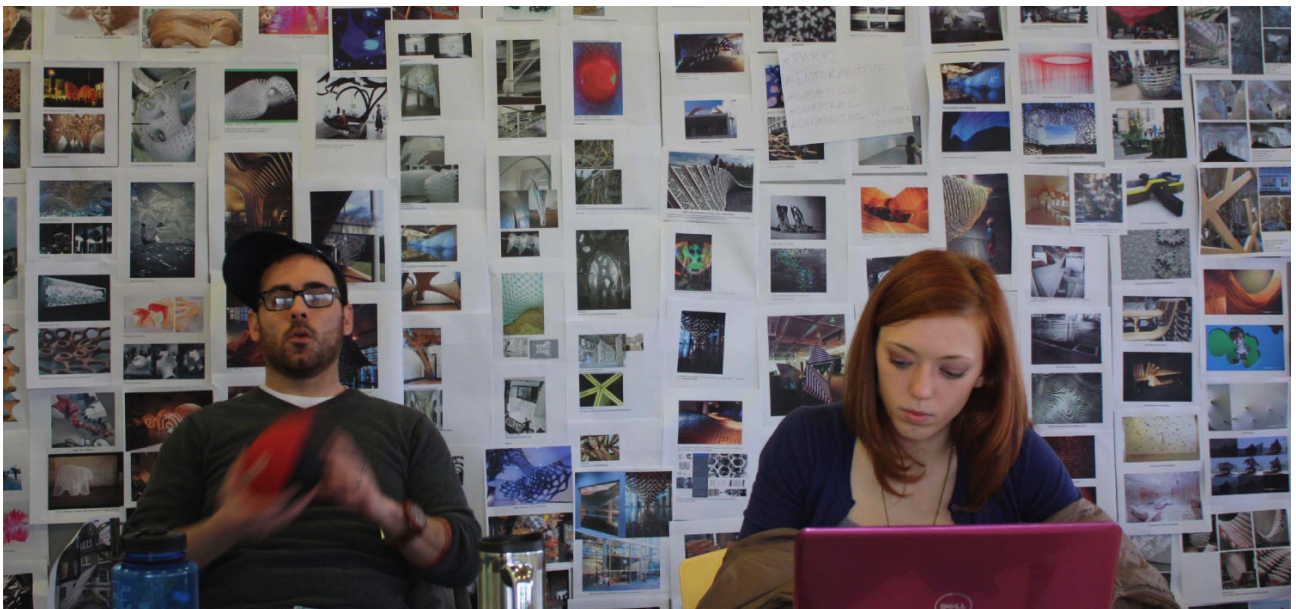
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TEACHING IN INTERIOR DESIGN

ACADEMIC CHALLENGES



We are in an era of Do-It-Yourself (DIY) and House and Garden Television (HGTV). This can be viewed as an illustration of the disparities between actual education that enables people to accomplish desired tasks and entertainment. Much of the information communicated is, at best, superficial and does not explain the depth of the design process much less show people how to solve the inherent problems. However, it still entertains, and much of the public is captivated by this entertainment factor as much as the desire to learn how to accomplish a given task themselves.

As educators in a profession that is often dismissed by those DIY and HGTV devotees as expensive and unnecessary, how do we help students, as well as the public, understand the levels of complexity involved in completing an interior design project and why employing professional Interior Designers can be a matter of safety and health as much as economic practicality?

In what ways have we changed our methods of teaching Interior Design? In what ways have professional practitioners changed the way they market their work? Have we seen

a change in the questions students ask regarding their future practices? How do we bridge the widening chasm between the marketing of professional Interior Design services and DIY/HGTV entertainment, and should we try? Where should this public education be a topic of deliberate focus: in the classroom or in practice? These are just a few of the topics that might generate relevant conversations between us and may help us learn new ways of approaching our educational techniques and focuses.

John

IDEC Updates

Jill Pable will be promoted to full professor at Florida State University as of August 2014. Congratulations!

Seunghae Lee, Oregon State University, and Sibel Dazkir, Georgia Southern University, are happy to announce their article “Comprehensibility of Universal Healthcare Symbols for Wayfinding in Healthcare Facilities” has been published in the journal Applied Ergonomics.

For more information please visit <http://www.sciencedirect.com/science/article/pii/S0003687013002299>

NEWS FROM FANSHAWE COLLEGE – INTERIOR DESIGN PROGRAM

by Meghan Diemer

Professor Dr. Angela Bourne was awarded her PhD in environmental design from Texas Tech University. Her dissertation is entitled, “**Neuro Considerate Environments for Adults with Intellectual and Developmental Diversities: An Integrated Approach to Support Wellbeing**” (PhD diss., Texas Tech University, 2013).

Professor Natalie Rowe successfully completed the NCIDQ exam.

Interior design student Caroline Cheam was awarded Runner Up in ARIDO’s Norma Ruth Ridley Provincial Scholarship competition.

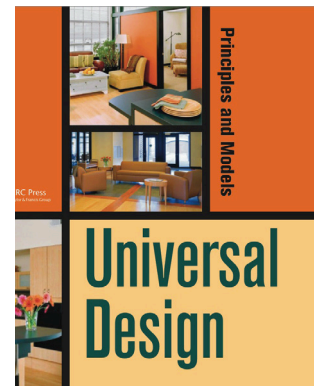


Interior design student Caroline Cheam was presented with the Student Award for the Western Chapter of ARIDO.

Three groups of interior design students were selected to enter the ACEID (Alliance of Canadian Educators in Interior Design) National Design Student Video Competition focused on regional design.

Three groups of interior design students were selected to present posters for the Design Exchange “Connect: Enabling Change” Competition at the Fanshawe College Student Research and Innovation Day. Students were awarded first and second place in the Social Innovation & Scholarship category.

BOOK ANNOUNCEMENT



The long-awaited Universal Design text is now available! Roberta Null's new book, **Universal Design: Principles and Models** (CRC Press, Taylor & Francis Group, 2013) helps readers understand how the principles of Universal Design can be used to evaluate all products and places by showing Best Practice examples and explaining why they are universally designed. It presents a variety of user-groups in different situations and then shows design directives for meeting their needs.

Key Features:

- Supplies more than three hundred Best Practice examples of universally designed environments
- Features a comprehensive approach to Universal Design, that addresses both commercial and residential environments
- Contains many examples of Universal Design used in Japan, Korea, Norway, Great Britain, and South Africa
- Emphasizes the concepts of comprehensive design through strong research and many case studies that feature evidence-based design

Teacher's Manual:

Using the Irma Dopkin grant from IFDA, a teacher's manual was created to accompany the textbook. The manual is divided into three sections:

Section 1: General Education and Teaching Strategies

Section 2: Teaching and Evaluation Strategies related to specific chapters of the textbook

Section 3: Teaching and Evaluation Activities contributed by Universal Design educators from the US and abroad

Contributions to both the books came from over two hundred UD educators. The 430-page teacher's manual was published in January 2014.

It was CRC Press's decision that the teacher's manual would not be printed but would be available in digital format to educators who adopt the textbook for their classes.

DAK KOPEC, PHD, MS ARCH, MCHES DIRECTOR, MDS IN DESIGN FOR HUMAN HEALTH BOSTON ARCHITECTURAL COLLEGE



Boston Architectural College accepts the challenge to meet the diverse demands of a changing world with the first truly interdisciplinary graduate design program in human health. Housed in the School of Design Studies, domestic and international students have the opportunity to earn a master of design studies degree in the low-residency Design for Human Health program (MDS-DHH). This curriculum moves beyond typology and the traditional boundaries of architecture, interior design, and landscape architecture to include all factors of human health within the diverse areas of the built environment.

Among the unique features of the MDS-DHH program is the use of instructors who work within their respective fields. Lecture content derives from the professions of physical therapy, psychology, and public health, just to name a few, which is then integrated by an architect or interior designer within a studio. The BAC's 125-year experiential learning model allows students to put into practice, and apply to design, ideas and concepts they have learned in a way that has meaning for them. To illustrate, students in the MDS-DHH program examine trends such as the microhousing movement in terms of spatial duplicity, economization of scale, and real estate value.

In addition, they examine the microhome from the perspective of human outcomes related to occupant mobility, dexterity, and range of motion throughout the lifespan; the social and psychological effects that arise from crowding, territoriality, and personal space requirements; and the spread and proliferation of infectious diseases. Hence, students learn how to design a microhome to ensure that human physical, psychological, and social health needs are adequately addressed.

For more information contact Dak Kopec at 617.585.0165 or visit <http://www.the-bac.edu/dhh>.

MESSAGE FROM THE JOURNAL OF INTERIOR DESIGN



The Journal of Interior Design (JID) held its fourth annual writer's workshop at the IDEC conference in New Orleans. The workshop drew over twenty-three participants and provided strategies on academic writing and manuscript preparation. Concrete examples of reviewer comments were provided to workshop attendees illustrating how to improve writing clarity and cohesion. An interactive panel discussion with the editor-in-chief, associate editor, and JID board members gave participants the opportunity to discuss their own research interests and questions. Participants left the workshop encouraged to submit their research manuscripts to the journal.

JID is Turning 40!

In 2015, JID will turn forty. In anticipation of this exciting event, the journal will add some new faces. Caroline Hill of Texas State University and Nam-Kyu Park of the University of Florida will join the board as directors this spring. After a six-year term, Editor-in-Chief (EIC) Meg Portillo will hand the reigns over to John Turpin who will begin serving as the EIC in the spring 2015. Below is a short biography of each new board member.



John C. Turpin

John C. Turpin, FIDEC, is the dean of the School of Art and Design at High Point University. He holds a PhD in environmental design and planning—history, theory, criticism from Arizona State University. He has been published in the **Journal of Interior Design**, the **Journal of Cultural Research in Art Education**, and **In.Form: The Journal of Architecture, Design & Material Culture** with book chapters in **Intimus: An Interior Design Reader**, **The State of the Interior Design Profession**, **The Handbook of Interior Architecture and Design**, **Meanings of Design**, **Gender & Women's Leadership**, and **Domestic Interiors**. He is a founding editor of **Interiors: Design, Architecture, Culture**.



Caroline Hill

Caroline Hill is an associate professor of interior design at Texas State University-San Marcos. She received a BS in architectural studies from the University of Nebraska-Lincoln and an MS in design from Arizona State University. Prior to entering academia, she practiced commercial design in both Dallas and Austin, Texas. Caroline teaches courses in materials and upper-level design studios, while her research focuses on design pedagogy, gender and identity issues related to the discipline, and the relationship between academia and practice. She is LEED accredited, an NCIDQ certificate holder, and a registered professional interior designer in the state of Texas.



Nam-Kyu Park

Nam-Kyu Park is an assistant professor and the graduate program coordinator in the Department of Interior Design at the University of Florida. She holds a PhD in environmental design from Oklahoma State University. She is a LEED-accredited professional and a NCIDQ-certified interior designer. Her research has been presented at numerous international and national conferences and published in a variety of scholarly journals including the **Journal of Interior Design**, **Sustainability: The Journal of Record**, **Family Consumer Science Research Journal**, **Housing and Society**, and the **International Journal of Architectural Research**.

While the journal will see new faces this spring, seasoned members need to be recognized. Jane Kucko served as a director on the JID board for three years, and her dedication to IDEC and JID has been unwavering. Jane's vision for the journal, creative ideas, and strong connection and understanding of the IDEC board has helped the journal achieve significant gains. Meg Portillo continues as the EIC, and under her strong leadership and scholarship, the journal has seen much success including:

1. A significant international presence: over 15 percent of the manuscripts accepted for publication are from international authors
2. Acceptance into the Arts & Humanities Citation Index
3. Publication of four issues each year, with one issue dedicated to a special topic
4. A rigorous acceptance rate which makes JID a top-tier journal

In addition to Meg's hard work, Bridget May serves as the associate editor. Bridget's specialization in history has led to two special issues devoted to this topic and the successful IDEC post-conference symposium on history. Jennifer Webb continues as chair of the JID Board and Joan Dickinson as director.

Raison D'Être II: Crafting a Global History of Interior Decoration and Design

Interior design historians were treated to a feast of historic papers during the third history symposium sponsored by the Journal of Interior Design and Interiors: Design, Architecture, Culture, which took place following the IDEC conference in New Orleans, Louisiana. Participants came from the US, Canada, England, Belgium, and the Netherlands. The fifteen presentations covered a range of topics in the day-and-a-half symposium, which opened with explorations of history and theory and design activism. Following were papers about individuals such as Ellen Swallow Richards and interior design, Charlotte Perriand and Japan, Jules Wabbes's work at a Belgian embassy, and William Pahlman's designs for historic hotels in Nantucket. The group learned about the Picker House in London, how a wallpaper helped to shape a family's identity in Kentucky, and the introduction of Herman Miller's Action Office within the Cold War. Papers on the profession included profiles of interior architects in Belgium, interior decorators as image makers, Beaux-Arts architects and interior design, design and the state, and interior design in the courts. Each group of papers was followed by lively discussions and questions and answers. The symposium was a remarkable opportunity to immerse oneself in interior design history and connect with other interior design historians.

Please note that the deadline for papers for JID's special interior design history issue has been extended to August 1, 2014.



IDEC Foundation

The annual IDEC Conference is always a highpoint of the foundation's year, and 2014 was no exception. Fulfilling its mission, the advancement of interior design education and scholarship, the IDECF board, with support from the Midwest Region, the Pacific West Region, and the Southwest Region, was delighted to sponsor five **Graduate Scholars** this year. Each was awarded \$1,000 to assist with the expense of participating in the New Orleans conference.

- Theresa Bauer, University of Minnesota
- Amanda Cleveland, Florida State University
- Amy Duwell Brockford, University of Wisconsin
- Tiffany Lang, University of Florida
- Amber Rae Ortlieb, Auburn University

Specifically focused on supporting the educational advancement of interior design practitioners and educators, the **Carol Price Shanis Fund** supports individuals pursuing advanced degrees toward enhancing their preparation as educators. This year, Lori Anthony, assistant professor at Radford University, and Emili Carlson, PhD candidate at the University of Missouri, each received \$1,500 grants.

IDEC's **Special Projects Grant** focuses on supporting scholarly endeavors by providing funding to begin or continue a specific research initiative. This year's awardee, Marilyn Read, PhD, of Oregon State University will pursue a project entitled "The Impact of Lighting on Children's On-Task Behavior in the Elementary Education Classroom." The **IDEC-Polsky Family Supporting Foundation Fund** was the funding source.

In order to support its goal of providing this kind of support, the foundation must engage in effective fundraising. The IDEC Annual Conference is a focal venue for this venture, and significant achievement of this goal can be reported.

- All five **IDEC Regions** have pledged to support the Graduate Scholars program and the Graduate Scholars Fund in the coming year. The foundation board appreciates this unanimous support!
- **Over \$3,000** was raised when conference attendees made \$5 donations ("5 for \$20") in hopes of winning one of the **10** fabulous prizes (valued at \$10,800) solicited by **Brian Powell** from the following manufacturers:

- Herman Miller
- Steelcase
- Nienkamper
- Howe Jofco
- Knoll
- Teknion
- JSI

- **Over \$2,000** was donated by IDEC members at the annual Awards Banquet

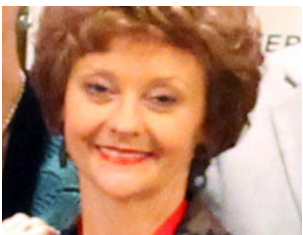
Congratulations to scholarship and grant recipients! **Thank you** to the donors who make the scholarships and grants possible!

2014 CONFERENCE AWARDS RECAP



Arnold Friedmann
Educator of Distinction

Joy Dohr, School of Human Ecology at the University of Wisconsin-Madison



IDEC Fellow

Mitzi R. Perritt PhD,
Stephen F. Austin State University

IDEC Community Service Award

Lorella Di Cintio PhD,
Ryerson University

IDEC Book Award

Lois Weinthal, Ryerson University, "Toward a New Interior: An Anthology of Interior Design Theory" published by Princeton Architectural Press

IDEC Teaching Excellence Award

Sandra Reicis,
Villa Maria College

IDEC Service Awards

- Marsha Cuddeback – 2014 Conference Host
- Matthew Dunn – 2014 Conference Host
- Jean Edwards – 2014 Conference Host
- Micene Fontaine – 2014 Conference Host
- Buie Harwood – 2014 Conference Host
- Brian Powell – 2014 Conference Host
- T.L. Ritchie – 2014 Conference Host
- William Riehm – 2014 Conference Host
- Phillip Tebbutt – 2014 Conference Host
- Jun Zou – 2014 Conference Host
- Marlo Ransdell - Pecha Kucha - Coordinator
- Pamela Evans - Abstract Review Coordinator
- John Turpin - Proceedings Coordinator
- Darrin Brooks - Creative Scholarship Coordinator
- Holly Cline - Awards Chair
- Barbara Anderson - Chair - IDEC Academy
- Helen Evans Warren - Scholarship Collaborative Coordinator
- Rachel Pike- Teaching Collaborative Coordinator

- Joy Dohr - IDEA Line
- Jane Kucko - Journal of Interior Design Board of Editors
- Ruth Beals - Regional Chair - South
- Denise Homme - Regional Chair - Pacific West

Presidential Award

Lisa Tucker, PhD, Virginia Tech, IDEC President, 2012-2013

IDEC Special Projects Grant

Dr. Marilyn Read - Oregon State University

The Impact of Lighting on Children's On-Task Behavior in the Elementary Education Classroom

2013 IDEC Scholarship Awards

Best Presentation Scholarship of Teaching and Learning

Candy Carmel-Gilfilen & Margaret Portillo, University of Florida - Innovation by Empathetic Design: Narrative of Learning

Best Presentation Scholarship of Design Research

Lori Stone, Alison Reich, Nora Ladjahasan, Lee Cagley, Abigail Lundquist, Iowa State University

- Predicting Success of Interior Design Alumni as an Assessment of the Curriculum: Post Graduation Years 1 - 10

Best Poster

Shefali Thomas, Judy Theodorson, Dana Vaux, Washington State University - A Third Place Plus for Cancer Patients: Social Support in a Restorative Environment + Complementary Healing Techniques

Members' Choice Award

Virginia San Fratello, San Jose State University - 3D Printing Wood and Glass Curtains and Screens

2014 IDEC Creative Scholarship Awards

Best in Category Design as Art

Brian M. Kelly, RA, Bifurcate

Best in Category Design as Interior

Clay Odom, Sean O'Neill, Adam Owens, Nick Hennies, Temporary Atmospheres: Installations for Experience of Sound and Light

Best in Category Design as Idea

Brian M. Kelly, RA,
perfor(M)ations

Kendra Locklear Ordia,
Tamie Glass, Igor Siddiqui,
Mas Moss: A Living
Curtains

2013 Interior Design Video Education Competition

sponsored by IDEC,
IIDA, CIDA, NCIDQ
and Interiors and Sources

First Place

Monopoly –
Interior Design Edition

Tessa Urvosky, Hannah
Stefanek, Catherine
Jordan, Haley DuPre,
Auburn University
Faculty Advisor: Shari
Park-Gates

Second Place

From Classroom to the
Office

Luis Felipe Bravo, Livi
Pejo, Michelle Bendit,
Katie Scheer, Tan Nguyen,
Marymount University
Faculty Advisor: Moira
Denson

Third Place

Interior Design Education
+ Your Potential to En-
hance the Quality of Life

Amanda Krueger, Melanie
Murata, Florida State
University
Faculty Advisor: Amy
Mattingly Huber

IDEC Student Design Competition



Honorable Mention

UNFOLDING AN ACTIVE
INFLUENCE

Jasmine Hatle, Mariah Osland, South
Dakota State University

Faculty Advisor: Angela Boersma

Honorable Mention

CONNECTAINER

Michelle Hsu, Fardis Khadem, Alison
Lau, British Columbia Institute of
Technology

Faculty Advisor: Michelle Lafontaine

First Place

L.E.A.D. Traveling Exhibit

Susie Thigpen,
Hannah Campbell, Taylor
Glorioso, University of
Louisiana at Lafayette

Faculty Advisor:
Brian Powell

Second Place

ACTIVATE

Annalise Dietzen,
Kathleen Gonzalez,
Purdue University

Faculty Advisor:
Miyoun Hong

Third Place

SWITCHING
GEARS

Althea Garcia, Alison
Clark, Prentice Chien,
British Columbia
Institute of Technology

Faculty Advisor:
Michelle Lafontaine

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HOW DO WE BRIDGE THE WIDENING CHASM BETWEEN THE MARKETING OF PROFESSIONAL INTERIOR DESIGN SERVICES AND DIY/ HGTV ENTERTAINMENT, AND SHOULD WE TRY?

Hellloooooo everyone, my name is Jennifer Bertrand, and I won season 3 of HGTV's show **Design Star**. I am also a culprit of being a television designer who represented design on television. However, I also have a master's degree in education and can appreciate this debate from both sides of the issue.

How I start this debate is by focusing your attention on the positive side of the collision of television entertainment and design. What this social design movement has done is to create a national interest in taking one's home environment beyond just the basics. What a beautiful thing that is.

People are inspired, and instead we just have to learn the language to make what we do relevant in a fresh way. As we already know, it is up to us to teach people that the design of your home can impact your inner soul and change the way you feel once you enter that space. However, the education aspect is the part that we must bridge.

Through shows like **Holmes on Homes**, viewers are able to see what happens when homeowners take matters into their own hands by not using the proper channels to work with contractors and so on. It is on us in the design community to create a national teaching moment to say, "We are so glad the shows inspire you to love your home. Now let us show you how to take your design passion to the next level."

When I speak at home shows around the United States, I talk to homeowners about how a person can watch a bunch of shows and end up with a schizophrenic home. They watch one show and do one thing, watch another show and do another; there is never a cohesive whole as a concept.

What the interior design community needs is a rebranding in a way, a national push that says, "We love that you love design. Now let us help you make those remodels and builds

go well, and teach you where to spend your money and how to have a lasting beautiful design." Part of that is done by pairing the design community with the television community and realizing that it is all about perspective on how you view this movement. Rather than thinking it is taking away from your work, it is instead opening a door for you to help them continue their inspirations.

In design schools we must have the conversation that whether you like it or not, television is often your clients' introduction to the world of "design," knowing full well that truly great design doesn't happen in forty-eight hours or in a thirty-minute show. But you can use it as a beginning talking point to ask your clients:

"What design shows do you watch?"

"What do you like about it?"

"Have you tried anything you learned from a show?"



Jennifer Bertrand

“Do you feel it was successful?”

“What do you like about what you did and what do you feel is still lacking?”

And this is where I as a designer take the time to teach the client how I approach a concept. I walk them through the journey. That way they learn as we go, and they begin to understand why I make the design decisions that I do. They begin to realize that every single decision has reasoning, every moment is dwelled upon, and every inch matters. Through this you are teaching your client to trust you and rely upon your knowledge. They begin to see that there is an art form to design and that there is a hierarchy in how the whole process works. They don't often realize that when watching shows, and at that moment the gap is bridged.

When I hosted a show, I always felt that I was teaching people to color outside of the lines, so to speak. I felt like I was still using my teaching

degree to simplify concepts and cater to the masses. Often I will share my television experiences with clients to illustrate the difference between fast design and slow, thoughtful, decisive design. Both are right in their own way.

On a final note, I also keep the perspective that design is a luxury in life. I joke that even though I feel like it should be listed on the triangle of basic life needs, it is not. Not everyone in life will have the opportunity to work with a designer, but for those that do, if we can help them realize that great design can be user-friendly and even just one hour of a designer's time can give you guidance, we are able to show that education is empowerment in the world of home design.

Happy designing to all of you!

Xoxo

Jennifer Bertrand

HGTV Design Star Winner (season 3)
International Design Guild
Spokesperson
And most importantly . . . lover of all things design related.



Service Activities in Academia



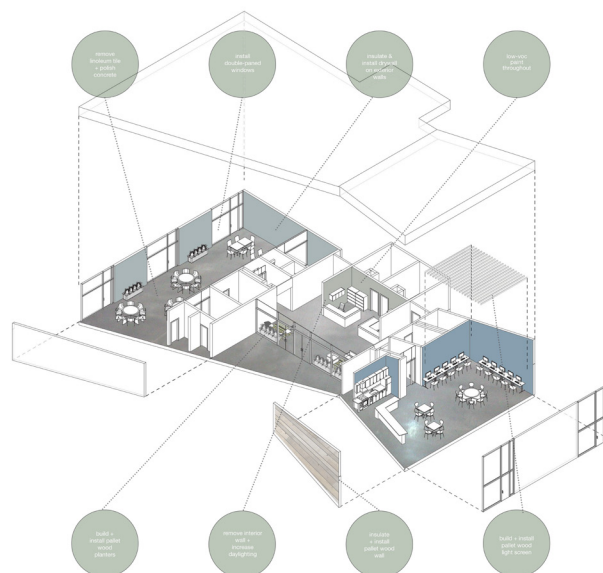
Lorella Di Cintio,
Assistant Professor
2012–2014 Service Editor
Ryerson University

Submitted by: Liz Teston, IIDA, LEED AP
Assistant Professor
Interior Design | College of Architecture + Design
University of Tennessee, Knoxville



The University of Tennessee, Knoxville's third-year interior design students recently participated in a design charrette for the local nonprofit, SEEED (Socially Equal Energy Efficient Development), which promotes sustainable job training. In an effort to prepare young people for success in the emerging green economy, SEEED trains individuals on how to implement low-cost, ecofriendly designs, improve computer skills, and understand business practices. After funds were granted for a computer lab and small building renovation, Executive Director Stan Johnson contacted Assistant Professor Liz Teston in search of student design services.

UT Knoxville is currently developing a formal service-learning program, Learn and Serve America. This



program describes service learning as “a course-based experiential learning strategy that engages students in meaningful and relevant service with a community partner while employing ongoing reflection to draw connections between the service and course content, thus enhancing academic learning, promoting civic responsiveness, and strengthening communities.” This weeklong charrette exposed students to community stakeholders, designing with budgetary and client limitations, and collaborative design.

While the proposed solutions were simple, the most powerful outcomes were the students' engagement with the Knoxville community, interpersonal development, and a demystification of varied cultural norms. Design activism and community engagement still guide the semester's current studio projects. This practical learning experience is distinctive from a traditional studio setting in that service learning impacts how students understand the role of the design in their communities. Studio-based civic engagement reveals to students that interior designers have the ability to be positive community advocates.

Team members included John Ballentine, Kristine Bowman, Coleen O'Leary, and Juliet Harlow.

Emerging Talent

Social-Action-Driven Designers: The Millennial Generation

interviewed by Luke Kwan



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

Student Interview: Allison Hook and Keren Shipovski, fourth-year interior design students at The Art Institute of California – Silicon Valley

Starting out as a class project to design a transitional homeless center, Keren Shipovski (KS), Allison Hook (AH), and Sarah Castro, fourth-year interior design students of The Art Institute of California - Silicon Valley donated their time and design skills for a functioning nonprofit organization in San Francisco that is making a positive impact on society.

Tell us about how both of you went from developing a Corporate Design Studio project to providing design services for a nonprofit organization.

- **AH:** In our Corporate Design Studio, our instructor, Gloria Bernard, asked us to design a transitional homeless center. Gloria has often emphasized serving the community with design, and she often says, “Good Design can save the World”—or something to that effect. After completion of the class project, Gloria asked if any of us were interested in designing for a real nonprofit organization, and Sarah, Keren, and I volunteered and took on this challenge.
- **KS:** The nonprofit organization is Project Open Hand in San Francisco. They serve the critically ill population and others in need, and provide nutritious food for them in the San Francisco Bay area. We performed a programming interview, and completed schematic design, furniture layout, and finish selections for their office.

Allison Hook (Left), Sarah Castro (Center), Keren Shipovski (Right)



How does providing design services for a good cause affect your view of being an interior designer? How does this reinforce your desire to be an interior designer?

- **AH:** I always believed interior design services can benefit charitable organizations, and this is one of the reasons why I study interior design and want to become an interior designer. The first experience I had that inspired me to work in interior design was when I volunteered as a docent at the Sunset Magazine Open House to raise money for Habitat for Humanity. Although it may not be the exact same thing that we are doing right now, it is definitely my first experience in how beautiful design can benefit society.
- **KS:** Design in some way is affected by social and economic circumstances. In general, good design is usually reserved for higher-income families or companies. However, I believe that everyone deserves something

better, whatever their status in society. For Project Open Hand, they are doing something great for society, and I believe they deserve nothing but the best design for their office, where they help support others day in and day out.

Do you recommend other interior design students to use their design skills for public service and why?

- **AH:** I will highly recommend other students to follow suit. Through this experience, we learn more about ourselves through the service to others. For example, I am good with details and planning, and Keren is good with design and the big picture.

- **SK:** Interacting with people that are like minded—both classmates and nonprofit companies—inspires and motivates me to do a better job and be more serious about my work. Many times when working on class projects, it is always about what I want to design, but when I work for a real client, a nonprofit organization, I learn to seriously evaluate their needs and what they want.



Rendered Floor Plan



General View to Entrance



Reception



General View



Education Area

Collaborations



Jane Nichols,
Associate Professor
2014 Collaborations Editor
High Point University

A Perspective on Practical Trailblazing

As professional interior designers, we are rarely offered the merit or conveyed the prestige of similar professions such as architecture and engineering. The public misconception that interior design is something that anyone can do and requires little formal training has certainly been reinforced by DIY programs and parodies of decorators on HGTV. We wonder if we have a public relations problem, if this is a gender issue, or if the average consumer completely misconstrues what we do. Of course, all three are true. But the real impediment to public recognition and appreciation for the value of our work may be simply a **matter of time**—and perhaps a lack of collective will.

Interior design was one of the earliest professions afforded to women. Elsie de Wolfe practiced and published her decorating book in 1913; Dorothy Draper professionalized interior design by establishing the first firm in the US in 1923; and Sister Parish, decorator of the Kennedy White

House, opened her studio in 1933. They blazed this early trail during bleak economic times and against entrenched societal conventions. Yet today when we speak to students about gender equality issues, they roll their eyes because they have never faced the obstacles of previous generations of females. It has been less than one hundred years since women were given the right to vote in the United States. Susan B. Anthony and Elizabeth Cady Stanton crafted and introduced the Nineteenth Amendment in 1878, but bringing it to Congress for ratification took forty-one years! Yes, gender still remains an issue.

Educators recognize that interior design is still an emerging discipline. For most of us as students in the 1970s, our choices were limited to architecture or home economics; interior design was scarcely considered a major in any university. Today, we should consider the practice of interior design in that nascent framework, while simultaneously forwarding our agenda of professionalization through judicial action. The strategic efforts of IIDA and ASID to advance the enactment of legislation for licensure and certification serve our profession well and remain ongoing, laborious, and highly collective endeavors. Yet as long as we have poorly educated nonprofessionals and entertainers claiming equal qualifications, the public perception may not shift far. But all movements begin as seeds of thought, and we notice subtle but impactful social learning through interior design education focused on professional practice. The Millennials will be the new torchbearers.

We cannot hope to battle television networks to win the hearts and minds of consumers. Our crusade is instructive, politically grassroots, slow and steady, and mostly behind the scenes. There is no point in comparing ourselves to architects. They have had formal education through the master-apprentice system since before the Renaissance; in comparison, interior design education and practice is embryonic. We need to continue to lobby for legislative rights and band collectively to forward the movement, just as the Suffragettes did. We should collaboratively support our current professional trailblazers through the organizations that represent us, like ASID, IIDA, IDC, IDEC and others. And let's remember to publicly celebrate our achievements, while dispelling old and new myths. In time, we can expect to breathe a collective sigh as we claim our rightful professional territory, and hopefully it will not take forty-one years.



ASID Columbia



Charles Matz
2014 Research Editor
New York Institute of
Technology

3D Laser Scanning Research in Interior Design Practice

Submitted By: Charles Matz, AIA RIBA CID NCIDQ certified, associate professor at the NYIT – New York Institute of Technology; principal of CHARLESMATZ Crucible System, and Jonathan Michael Dillon, author.

The Use of Forensic Quality 3D Laser Scanning, with Integrated High-Fidelity Color-Calibrated, Image-Mapping Technology in the Field of Interior Design

Projects where 3D laser scanning is employed to produce accurate virtual models inherently expand the possibilities for new and existing digital design techniques, forensic processes, design documentation, lighting proposals, restoration, and fabrication technologies. The scanning of existing interior spaces slated to receive new construction or restoration work triggers a rich dialogue between practitioner and client, moving beyond the scanning and documentation of buildings and their design components to an experimental area of practice. The accurate meshing of design propositions with the precise virtual state of the interior shell facilitates the integration of innovative design solutions, color proposals, lighting schemes, texture and material selec-

tions, and the deployment of art into the built environment.

The discursive framework for the use of scanning in projects looks both to design's future and its past. The Renaissance begins with Brunelleschi climbing the ruins of ancient Rome: measuring, drawing, annotating, and relearning the techniques and formal rules of past architects, the ruins of whose work were still considered unachievable marvels to architects of the fifteenth and sixteenth centuries. In our days, the plumb line, the compass, and the setsquare have been dematerialized. Their continued necessity goes unremarked as we evaluate the new tools before us, new working methods, potential for new concepts, and the broadening range of utility our instruments provide.

There are three general types of light technology utilized in three-dimensional surveying. Devices either measure the time of flight of light, measure the change of phase of a

continuous pulse, or integrate stereo images of shaped beams of light. Time-of-flight scanners are considered the primary tool for long-range scanning needs.

The potential of 3D scanning touches upon numerous disciplines, professions, sympathetic industries, arts, and services. The projects emphasize digitalization of the physical environment, producing loops of virtual reality and augmented reality, simultaneously incorporating access to real time, historical time, and possible futures in the digital environment in a triangle that moves from satellites to databases to personal handheld devices. The digitally drawn concept is immediately executable and repeatable in multiple locations and times as the trace of the craftsman's hand is transformed into a Computer Numerical Control (CNC) language. While previously many might have experienced the digitized physical environment as a joyride through Google Earth, where cityscapes rise up in simple, crowd-sourced masses and the digital landscape bends itself via pixel-coded algorithms into topographies, we are also familiar with it from gaming, from training simulations, and from dashboard-mounted navigation devices, which are quickly migrating

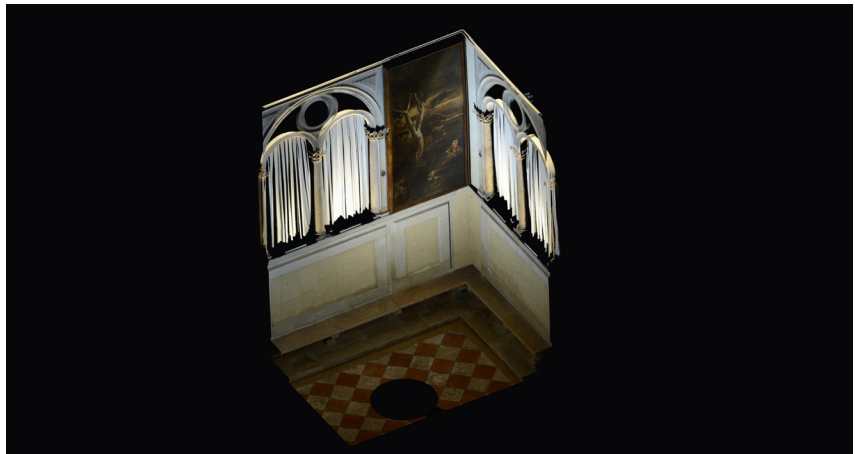
into the interiors of shopping malls. It is a revolution that has already happened, and its repercussions erupt daily in expected and unexpected places. Notably, no organization, institution, or use dominates the field, which is still in the process of finding its levels, uses, and connections.

A few of the organizations and archives most relevant to scanning projects, including work done by authors:

- University of Cologne – Arachne: <http://arachne.uni-koeln.e/drupal/?q=de/node/202>
- University of Virginia: University of Virginia Chaco Digital Initiative (CDI)
- University of Arkansas: The Center for Advanced Spatial Technologies (CAST), <http://cast.uark.edu/home.html>
- A list of universities and agencies involved in geodesy can be found here: http://www.ngs.noaa.gov/CORS/geodetic_links.shtml
- Stanford University: <http://graphics.stanford.edu/papers/dmich-sig00/>

Online archives and databases:

- Jefferson's Monticello: <http://explorer.monticello.org/>
- German Archaeological Institute, AEGARON: <http://www.dainst.org/aegaron>
- Aluka (online repository for African Cultural Heritage organized in part by Prof. Heinz Ruther at the University of Cape Town): <http://www.aluka.org/page/about/contribute.jsp>
- Online Cultural Heritage Research Environment (OCHRE)
- Trust for African Rock Art: <http://www.africanrockart.org/>



San Rocco tintoretto



- Iconomos: <http://www.international.icomos.org/recording.htm>
- Cultural Heritage Imaging: http://www.c-h-i.org/featured_projects/featured_projects.html
- Online digital consortium: <http://www.digicult.info/pages/index.php>
- The Giza Archives Project (Museum of Fine Arts, Boston): <http://www.gizapyramids.org/code/emuseum.asp>
- The Years of the Cupola: http://www.operaduomo.firenze.it/cupola/home_eng.HTML
- The Theban Mapping Project: <http://www.thebanmappingproject.com/>
- The African Cultural Heritage and Landscape Project: <http://www.zamani-project.org/>

CHARLESMATZ
<http://www.cruciblesystem.com>

Organizations Prioritizing in Visualization, the Promotion of Digital Documentation, and Database Management:

- The Institute for the Study and Integration of Heritage Techniques, INSIGHT: <http://www.insightdigital.org/entry/>
- Cyark: <http://archive.cyark.org/>
- The Kacyra Family Foundation: <http://www.kacyrafamilyfoundation.org/>
- RECOR DIM: <http://extranet.getty.edu/gci/recordim/about.html>

Industry & Professional Practice



Michelle Belt, Adjunct Professor
2012–2014 Industry and Professional
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Corcoran College of Art + Design graduate programs “Hack the Box” with emergent technology company or #HacktheBox: Re-programming the Museum Experience

Submitted by: Jonathan Healey, IDEC, Assoc. AIA,
Director of First Year Experience, Assistant Professor of
Exhibition Design & Interior Design, Corcoran College
of Art + Design, author

There are radical implications for our built environment when we use social media as a virtual key to access real space and meaningful experience. If online social identity can mediate access to meaningful experience, what new relationships between content, building, and people are possible? What are the architectural consequences of these new relationships? For example, how do “rooms” change, and what is the resulting experience for the audience or user?



The MA–Exhibition Design and MA–Interior Design programs at the Corcoran College of Art + Design in Washington, DC, are excited to announce the beginning of a new design-research collaboration with Brivo Systems to investigate the relationships between social technology and the built environment. Based upon their foundation in security technology, Brivo Systems, through its Brivo Labs research and development unit, is dedicated to the development of “social access management,” which combines their expertise in cloud-based credentialing and access control with the emergent mobile and proximity-aware technologies in the Internet of Things market. A recent invention, OKGlass, links online identity profiles from LinkedIn, for example, with a GoogleGlass app to allow remote entry verification for secure spaces.

The collaboration launched March 13–15, 2014, through a massive design event called **Hack the Box: Re-programming the Museum Experience**. This was a three-day charrette-meets-hackathon in which technology experts from Brivo, graduate students, and Corcoran faculty worked together to innovate the twenty-first-century museum experience. The design teams also worked with representatives from the crowd-source programming and design company, TopCoder, introducing over 600,000 potential participants from around the world to the design process. As a result of this multidisciplinary teamwork, students experimented firsthand with Google Glass and iBeacon technologies and worked with the TopCoder community to develop fully functioning wireframe prototypes of app proposals in a matter of hours.



As a test scenario, the teams engaged the Corcoran Gallery of Art in Washington, DC, negotiating the gallery's recent announcement that it will disperse its 140-year-old collection through the stewardship of the National Gallery of Art. Teams were organized into three primary experience zones of the museum: Entry, Exhibit, and Shop. Final proposals revealed opportunities to use the technology in conjunction with conventional or interactive building systems in order to extend the museum experience beyond its Beaux-Arts walls. By including social-based technology in the environment planning process, the teams discovered tactics that went beyond simply re-presenting the collection to visitors and instead shifted their focus to how visitors might relate with each other through the collection in more meaningful ways in real space. The proposals suggested viable interactive experiences with the possibility of actually growing the museum community of stakeholders despite the collection's physical redistribution through the country.

The next steps of the project include presenting and workshopping initial findings at **Chaos at the Museum**, an international conference hosted by Central St. Martin in London this April dedicated to the reenvisioning of exhibition design. The conference theme will concentrate on designing for audience participation.

More information about the ongoing research collaboration can be found by visiting www.HacktheBox.org. Please join the conversation by following @HacktheBox-CCAD or #HacktheBox on Instagram and Twitter.

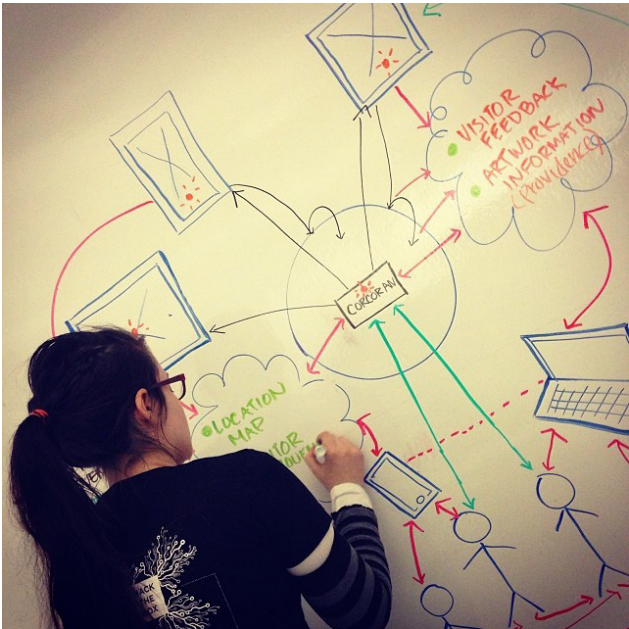


Photo credits: Professor Clare Brown, Chair of the Exhibition Design program, Corcoran College of Art + Design

Teaching in Interior Design



Michelle Rose,
2012–2014
Teaching Editor
Lawrence Tech

Integrating Hand-Making into Digitally Driven Design Processes

SUBMITTED BY: Nathan Bicak, Assistant Professor of Interior Design, Radford University
Lindsey Bahe, Associate Professor of Interior Design, University of Nebraska-Lincoln

At a time when the design process is significantly dictated by digital tools, it is imperative to introduce moments in which students can physically interact with the materials and methods of making. It is through these moments that design concepts become material reality, and students become maker technologists.

Digital tools can create stagnancy, and the glamour and ease of design software can breed lethargic students. Studio culture is becoming internalized—dark atmospheres for computer legibility, isolation through headphones, and a reluctance toward tangible output—and the process of design has shifted from a dynamic, creative, and often chaotic activity to a linear, insular process defined and contained by a glowing computer screen. Sadly, in this mechanized environment students discuss the limitations of their software more than the innovation of their design ideas or their processes of making. Resultantly, an emotional connectivity is being lost in presentations and critiques and, with it, a meaningful understanding of the themes and is-



Images 1, 2, and 3

sues that design is meant to address. This overdependence on computerized processes fosters a culture of passive learning.

It should be a target of design education to shift this mentality. It is necessary for educators to introduce projects that stage a return to hand-based making and create a corporal engagement with materials. Projects that privilege making encourage creative design ideation and allow for the development of a physical connection to the built environment. (Images 1, 2, 3) Although hand-making is not a new idea per se, these types of project are capable of reinvigorating the craft of design by promoting the digit over the digital (Graves, 2013). From idea to creation, handmade projects have a slower pace than their computerized counterparts, and this delay provides students the time to develop intimate, engaged connections with their design concepts. (Images 4, 5)

In the rapidly evolving fields of design—materials, methods and technologies—it is critical that students understand both the potential and limitations of the tools of their profession. Physically building design solutions and returning to hand-making enhances creative confidence in student design courses as it assures that digital ideas can become physical reality.

Michael Graves, “Architecture and the Lost Art of Drawing,” <http://www.nytimes.com/2012/09/02/opinion/sunday/architecture-and-the-lost-art-of-drawing.html?pagewanted=all&r=0> (accessed September 12, 2013).



Image 4



Image 5

Images 1, 2, and 3: “Trash to Treasure” is a project from a material applications course that inspires students to manipulate found materials into inventive, sustainable surfaces. By designing and testing ways to apply these surfaces onto a 2 x 4 stud wall frame, this project comprehensively combines a palpable knowledge of materials and interior architectural detailing.

Images 4 and 5: “One to One” challenges students to build full-scale wall sections as a component of a third-year residential design studio. The models are constructed after students propose a residential design intervention through primarily digital means. Physically making the model allows students to understand the built implications of their digital designs, fostering a profound understanding of material limits and construction concepts.

What's Love Got to Do with It?: Fostering Competency in Student Sketching



Jim Dawkins, Florida State University

Among the many skills that interior designers and architects must possess is the ability to visually communicate ideas quickly and effectively, ideas that often can only be felt or sensed, intuitive impressions requiring expressionistic representations. For the maturing design student, if design thinking is delayed by reverting to rigid drawing construction rules and guidelines, he or she is in jeopardy of losing that “loving feeling”; an idea is lost before it can even be translated.

By analyzing students’ drawing effectiveness through the lens of expertise theory (Dreyfus & Dreyfus, 2005), instructors might better understand their students’ successes and failures as they practice sketching and may help them adjust their classroom strategies to better ensure sketching competency in their students. Expertise theory may explain why people who are experts in sketching can do so fluidly and without loss of speed, accuracy, or design intent while they engage in a second task simultaneously, such as explaining the scene they are drawing to someone else.

The third stage of expertise theory, competence, is the point where the student can “own it” and make their work very personal by emotionally investing in the choice of action, willing to go through the successes and failures of quick sketching as they seek to communicate design ideas (Dreyfus & Dreyfus, 2005).

Developing competency with quick sketch graphics requires the student to move beyond the repetitive nature of skills-building exercises performed in a methodical sequence of procedures and onto a level of intuitive action. However, when, where, and how to use these basic skills takes time—and plenty of it. As such, both student and instructor should anticipate an extended period of both instruction and practice in this stage.

Teaching strategies and situational solutions that may assist the developing sketcher include:

- Implementing predetermined quick responses to drawing situations such as a quick grid and/or standard shadow directions and lengths
- Using an object recognition framework or set of “geons” (Biederman, 1987) to quick-start a sketch
- Creating simple sketches, emphasizing that they are a means to an end, not the deliverable

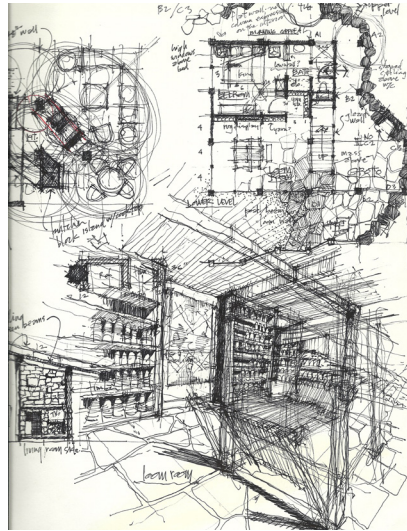
Additionally, the instructor should be confident in and capable of practicing what they preach and preaching what they practice.

Instructors should:

- Model good sketching behavior by exhibiting their own passion for drawing (It might actually be contagious!)
- Be a discriminating observer by



Capturing the Loving Feeling of Sketching



Quick Sketches for a Loomer's Retreat

identifying the bits and pieces of a student's sketch that seem to capture a quality the student can only sense and feel

- Suggest the need for speed by quickening the pace of sketching, searching for techniques that can keep time with the student's thought processes.

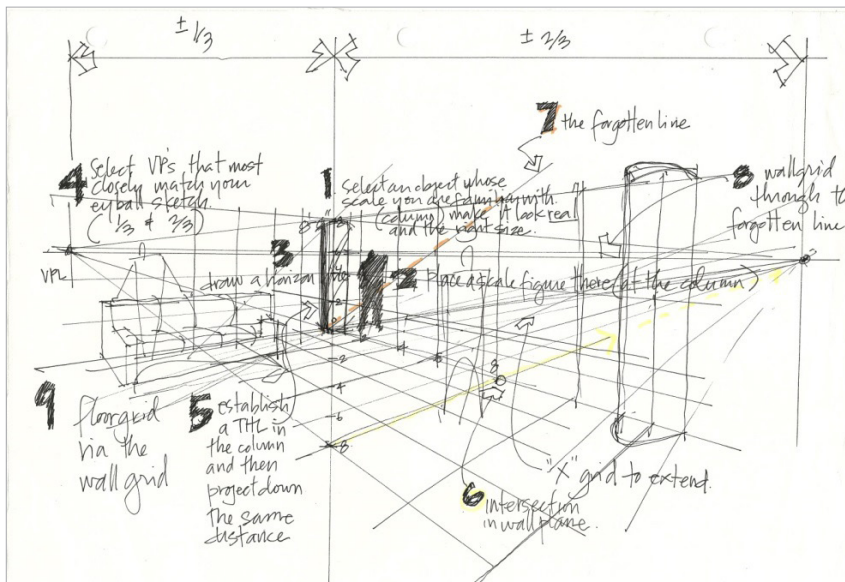
Ultimately, the student is responsible for illustrating their design thinking—drawing those conceptual “things” that they can only see in their mind's eye. It is in developing a sketching intuition through a rigorous process of skills building, situational understanding, and emotional involvement that a student's sense of what to sketch and how to sketch it will lead them to quickly communicate design ideas at a competent level.

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Quick Grid Perspective Sketch Guidelines



Joy in Sketching – Making An Emotional Investment



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