



EXCHANGE

a Forum for Interior Design Education

SPRING 2017



MESSAGE FROM THE PRESIDENT

Doug Seidler, IDEC

Human-centered design is at the core of the interior design profession and interior design education. At the IDEC 2017 Annual Conference, keynote Richard Buchanan highlighted the difference between designing spaces that simply support human action and those that support human consciousness. Centering all aspects of what it means to be human transforms spaces from surroundings into environments.

When I think about the IDEC, I am humbled in the ways we set aside personal and political differences to elevate the profession of interior design through our collective research, service, teaching, and creative scholarship. We rally around our students. We rally around our profession. And we do this with conviction and determination I do not see very often.

In this upcoming academic year, I challenge you to expand the ways you center the human in your classrooms, your studio assignments, your research, and your creative scholarship. Many of you share a deep passion for community-based learning and social justice. Bring these passions to your classroom. Center marginalized peoples in your studio assignments. Help your students center voices that are often muted, silenced, or unheard.

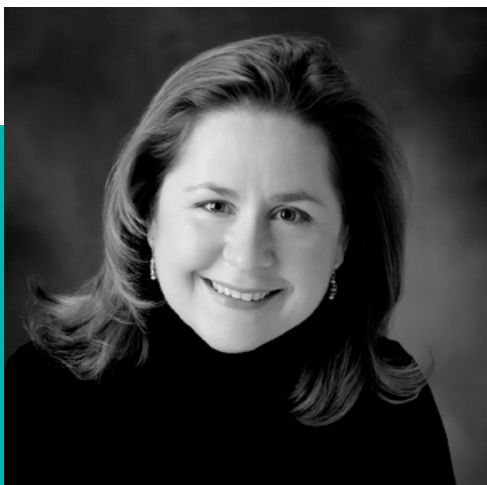
You may help students center those with physical disabilities using empathy exercises. This empathy helps students design environments that enable all users while reinforcing principles of universal design.

Bring research and creative scholarship into your classroom. Challenge your students to consider how they cross the spectrum of human connectedness ranging from emotional connection with art and ideas to healing interior environments.

In the past ten years, we witnessed incredible strides in our respect for and awareness of the earth's limited resources through the USGBC and the LEED rating system. Together, both have shifted environmental conversations across the building industry. I am excited for the Well Building Standard which centers both health and well-being of individuals in the design and operations of buildings.

As you think about next academic year and the 2018 IDEC Annual Conference in Boston, I challenge you to reflect on how you, Interior Design Educators, center the person in your research, your creative scholarship, your classroom, and your service to others.

Doug Seidler
IDEC President



MESSAGE FROM THE PAST-PRESIDENT

Migette Kaup, PhD, IDEC

THE FUTURE OF INTERIOR DESIGN EDUCATION – THE VALUE OF IDEC

The world around us continues to change at a rapid pace as we react and respond to critical issues that will shape what resources we have and what freedoms we can expect to enjoy. The problems to be solved are complex, and the opportunities to be a part of positive outcomes are unlimited. How will we as educators play a role in these opportunities? More specifically for those of us who are design educators, how will we create a broader visibility of our expertise in these problem solving processes?

All professional groups benefit from having an organizing association that provides a forum for discussion and discourse, as well as a place where resources for the profession can be obtained. Our most recent conference in Chicago was again an example where interior design educators came together and discussed and advanced the conversation on important and relevant topics that shape the interior design profession. IDEC is a resource for advancing our thinking about how we can continue to engage the problems that require an integration of perspectives and disciplinary lens.

Our 2017 conference keynote speaker, Dr. Richard Buchanan reminded us of the graduated orders of design that are a path to this participation. The knowledge and insights that highly educated interior design practitioners can bring to issues can be a powerful influence in shaping environments by understanding how organizational systems need to work. These problems of integration will required design thinkers who understand more than the tools and symbols of design. Our body of knowledge is already a multi-faceted reflection of the integration of multiple disciplines and diverse ways of thinking about users and space. We are situated in a prime spot at the disciplinary table to be able to bridge the organizational issues and needs of people with the physical context of our environmental surroundings.

What we know today about our users, however, is but a glimpse of what we will be expected to know in the future.

Our communities around the world are changing rapidly with an ever-advancing age base, growing diversities in lifestyles, and, in some places around the world, communities are changing abruptly due to conflict and displacement. These forces are creating extreme challenges, but they are also incredible opportunities for designer to provide solutions that serve a social good. In order to be effective, designers must understand how the systems of people work in concert with the environments that surround them. These environments must be responsive, reflexive and more universal in their approach.

To work at the 4th order of design requires deep knowledge—and a design education that teaches student to grapple with “wicked problems” and use evidence and theory in simultaneous ways. This shift will require educators who are skilled at leading these processes and who have the patience for the frustration that comes with problems that do not have clear and easy answers. Great educational experiences can be had in a wide variety of settings and institutions. Our studios and classrooms are places of praxis toward a professional vision, where the mind of the designer is shaped by the content delivered to our students. It will be the responsibility of the educators to embrace these roles and set these standards.

As educators we must also continue to be students and seek knowledge and advance our thinking about the role and processes of design. The time is upon us to master the 4th order of design in how we teach, what we teach, and how we continue to learn. IDEC is a place to foster this dialogue and advance our strategic vision to participate in the discussions and actions that affect the entire design community. We must all make a commitment to participate in these conversations and build the resources that we need to be the change makers for a future we all desire.

*Migette Kaup, PhD, IDEC
IDEC Past-President*



MESSAGE FROM THE EDITOR-IN-CHIEF

Bryan D. Orthel, PhD

Blank pages provide a common metaphor: we are mocked by them, we mark on them, we see opportunity in them, we start each new projects on them, we perceive new perspectives in them, and we use them without much consideration. The absence of markings compels us to create and communicate.

There are points in any conversation that seem like blank pages. A pause or lull is the opportunity to redirect the discussion to a new topic. This verbal “blank page” is never isolated—it occurs between other points. The recent IDEC annual conference in Chicago and this issue of the IDEC Exchange seem like that type of pause and redirection. From the keynote presentation by Richard Buchanan to the Fellows’ Forum addressing diversity to the rich array of presentations, the 2017 conference had a sense of energy that we were starting a new direction in the conversation. Like a blank page, the conference seemed marked with the potential for what comes next. Most significantly, the conversation about what comes next centered around who is in interior design education, who is being excluded (intentionally or not), and what this means for interior design education’s future.

This issue of the Exchange presents perspectives from the IDEC community around diversity, ethics, and the future of interior design. In different ways, diversity shapes the authors’ concern for the strength of interior design education. Diversity of people, backgrounds, experiences, ideas, and interactions are not created by proclamations. Neither IDEC nor interior design education will become more diverse by simply wishing.

Discussion and action about the future of interior design education is not limited to a few sessions at a conference.

I know many educators across the IDEC community are struggling with similar concerns. I hope we find multiple ways to make those conversations and actions visible and sharable.

I value the fact that the Exchange emerges from the IDEC community. The content in this issue reflects a few voices from that community. This issue also includes updates on key IDEC activities, recognition of 2017 award winners, and organization reports. Compiling, editing, and publishing the content relies on the work of multiple people, including Sarah Urquhart (associate editor) and the IDEC professional staff (including Sarah Washburn, LeAnne Munoz, and Ryan Foster). Thank you to everyone who has contributed time and talent. I encourage all members to add their voice to the discussion by submitting a statement or image to the fall issue of the Exchange.

It would be a shame to waste this blank page. The Chicago conference started a larger conversation about diversity that needs to grow into deeper self-reflection about the economic, ethnic, cultural, gendered, and philosophical background of our organization and profession. As you read the IDEC Community articles, I hope you consider what your individual role will be in expanding and enriching who we are.

Start with a blank page.

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

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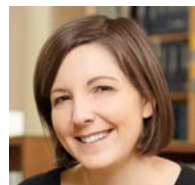
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IDEC COMMUNITY ARTICLES

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design
WE THE CREATIVE

Theme image: <https://unsplash.com/photos/aJTiw00qqtI>
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2017 SPRING IDEC EXCHANGE THEME

Diversity, Ethics, and the Future of Interior Design Education

The theme for the Spring 2017 issue of the IDEC Exchange emerged from the vibrant discussion at the 2017 IDEC annual conference in Chicago, Illinois. The conference provided an energetic forum to examine a wide range of contemporary issues facing the interior design profession and design education.

Four broad areas of concern emerged from the conference:

1. How is interior design situated in relationship to the larger design field? Keynote speaker Richard Buchanan outlined four orders of design and challenged us to consider how interior design is maturing towards the fourth order. What does it mean for interior design to address each of the four orders?
2. Is interior design a diverse discipline? The Fellows' Forum addressed concerns about diversity within interior design education. Many other conversations asked about diversity in the interior design profession at large. What are design educators' responsibilities to build, support, and enrich a diverse student and educator population?

3. What are the contemporary ethical issues that interior design as a profession is facing? How should interior design education respond to these issues? Multiple presentations raised concerns about design ethics in different venues. What ethical issues are immediate and pressing for us to address?

4. What is the future of interior design education? Taken together the previous questions challenge that tomorrow's design education will be different. What aspects of design education must change? How? And, why?

How will we—as designers, educators, and humans—address these question?

The Four Orders of Design				
	1st Order Problems of Communication Signs	2nd Order Problems of Construction Things	3rd Order Problems of Action Actions	4th Order Problems of Integration Thoughts
Signs	Words Symbols Images			
Things		Physical Objects		
Actions			Activities Services Processes	
Thoughts				Environments Organizations Systems

Richard Buchanan, 1999, 2017



IDEC NEWS

INCOMING AND OUTGOING BOARD OF DIRECTORS

Please congratulate the following new officers whose terms began May 1, 2017.

President-Elect:

Hepi Wachter - University of Oklahoma

Secretary/Treasurer:

Cindy Martimo - Dunwoody College of Technology

Director at Large-Service:

Amy Campos - California College of the Arts

East Regional Chair:

Barbara Lowenthal - New York School of Interior Design

Midwest Regional Chair:

Christina Birkentall - University of Kentucky

Southwest Regional Chair:

Kristi Gaines - Texas Tech University

We want to thank the following officers for their service and contributions to IDEC.

Past President:

Cynthia Mohr - University of North Texas

East Regional Chair:

Karen Clarke - Suffolk University

Midwest Regional Chair:

Dan Harper - Ohio University

Southwest Regional Chair:

Sally Ann Swearingen - Stephen F. Austin State University

IDEC FOUNDATION SPRING 2017 REPORT

The Interior Design Educators Council Foundation, Inc. is pleased to report the 2017 awards.

Foudation Graduate Scholars supported to attend the 2017 Conference in Chicago:

Ammara Arshad	University of Oklahoma
Emily Bell	The Ohio State University
Julie E. N. Irish	University of Minnesota
Suzanne Merlino	Auburn University



Leibrock Scholar Awards:

Shelby Brock	Sam Houston State University
Nisha Fernando	University of Wisconsin – Stevens Point
William Furman	Queens University of Charlotte
LaJuana Gill	O'More College of Design
Mary Golden	Rochester Institute of Technology
Emily Roberts	Oklahoma State University
Susan Stevenson	University of Central Missouri
Julie Ann Temple	Radford University

The well-received keynote presentation by Dr. Richard Buchanan, Professor of Design & Innovation in the Weatherhead School of Management at Case Western Reserve University, was funded in part by the IDEC Foundation through the Wilhemina Boldt Speaker fund. This fund was established to subsidize internationally recognized speakers for the annual IDEC conference.

This year the conference attendees generously supported the future of interior design education and research. We received contributions totaling \$9,410. Thank you! If you would like to make a gift to the foundation, you can do so online: <https://www.idec.org/i4a/pages/index.cfm?pageID=3551>.

REPORT FROM THE EXTERNAL SERVICE TASK FORCE: ACTIVITIES AS RELATED TO THE PUBLIC GOOD/SOCIETAL NEEDS

In February 2016, the IDEC External Service Task Force committee circulated a survey to explore members' present and future activities in external service and scholarly and community dissemination. The survey explored connections between external service activities, community engagement methods, and academic scholarship practices. The findings inform and support the mission of the IDEC. To the best of our knowledge, the survey was the first survey of its kind.

The task force has prepared a short paper introducing the idea of external service as it relates to the public good/societal needs and as described by survey responses. The paper also discusses the current state of teaching and research, summarizes the survey results, and explores new directions for interior design teaching and research. Links to the information can be found here:

<https://www.idec.org/i4a/pages/index.cfm?pageID=4393>

<https://www.idec.org/i4a/pages/index.cfm?pageID=4394>

The survey results and paper are located in the IDEC Members Center, which requires members to log in.

Comments or questions are also welcomed. Please contact: Lorella Di Cintio (Ryerson University) ldicintio@ryerson.ca.

2015–2016 External Service Task Force committee members: Lorella Di Cintio (chair), Ryerson University; Alana Pulay, Oklahoma State University; Kim Burke, Mount St. Joseph University

INTERIOR DESIGN EDUCATORS COUNCIL ANNOUNCE AWARD WINNERS

The Interior Design Educators Council values the recognition of excellence in teaching, scholarship and service from both its own membership and the larger international design community. As such, the organization presented various awards based on documented excellence to students and industry professionals during its 2017 IDEC Award Presentation & Pecha Kucha night on Thursday, March 9.

According to the IDEC Awards Committee Chair Julie Myers, the 2017 winners reflect the intersections of science, design & art for responsive interiors.

“Participation in the Annual Awards shows the commitment to excellence in the field of Interior Design and Interior Architecture and sets the standard for the next generation of design educators and scholars,” Myers said.

Book Award: Kristi Gaines, Texas Tech University, Angela Bourne, Fanshawe College, Michelle Pearson, Texas Tech University, and Mesha Kleibrink, Texas Tech University for the book *Designing for Autism Spectrum Disorder*.

This award is given in recognition of the content of an outstanding book that exhibits excellence in addressing issues of the discipline of interior design including practice, research, and education.

Community Service Award: Dak Kopec, PhD, Boston Architectural College

This award honors a significant contribution of community service by an individual or group at a national, regional, and/or local level associated with the discipline of interior design, was given to.

Institutional Merit Award: Ruth Tofle, PhD, Chair for the University of Missouri’s Architectural Studies Graduate Program

This award recognizes significant and sustained contributions to IDEC, interior design education, and/or interior design by an educational institution.

Service Award: Tasoulla Hadjiyanne, University of Minnesota

Presented to volunteers serving IDEC.

Media Award: Jill Pable, Florida State University, for her piece *Design Resources for Homelessness*.

Given in recognition of the content of an outstanding media piece that exhibits excellence in addressing issues of the discipline of interior design including practice, research, and education.

Teaching Excellence Award: University of Kentucky School of Interiors

One of the most prestigious awards of the evening, this award recognizes an individual’s or team’s success in the development and delivery of a specific educational experience that yields exceptional student learning. According to the reviewer for this award, the information found within the courses at the University of Kentucky School of Interiors include in-depth content and teaching methods, all of which are very clearly communicated within the narrative and supporting materials.

Other awards presented throughout the Annual Conference were the following:

Presidential Award: Cynthia Mohr, Past-president of IDEC and Chair of the Design Department in the College of Visual Arts and Design, University of North Texas

The Presidential Award honors meritorious service by an IDEC member or non-member to the Interior Design Educators Council or interior design education. It is intended to recognize sustained and notable contributions over and above that expected by virtue of appointment or relationship to IDEC. This award is given at the discretion of the acting President in consultation with the Executive Board.

Arnold Friedmann Educators of Distinction Award: Anna Marshall-Baker, PhD, FIDEC, Professor and Chair of the Department of Interior Architecture, University of North Carolina at Greensboro

The IDEC Arnold Friedmann Educator of Distinction award, initiated in 2011, is presented to an IDEC member in recognition of significant, sustained, and distinguished contributions in interior design education.

Council of Fellows Inductee: Katherine Ankerson, University of Nebraska

Founded in 1977 to recognize outstanding contributions to IDEC, the status of Fellow is nominated by the membership and approved by the IDEC Board of Directors. There are currently over 40 IDEC Fellows.

IIDA Diversity Award: Kijeong Jeon, Professor and Interior Architecture Program Coordinator at California State University, Chico.

This award recognizes and celebrates an educator who is a representative of a diverse background and is making a significant contribution to interior design education today.

Creative Scholarship:

Best in Category - Design as Art: Clay Odom, University of Texas, for *Of Light, Space and Form: Effects Oriented Productions*

Best in Category - Design as Interior: Jeffrey Day, University of Nebraska, for *Bucktown House*

Best in Category - Design as Idea: Angela McKillip, South Dakota State University, for *The Flexnest: A place to sit. A set of loose parts to explore.*

Awards of Excellence:

Best Presentation - Teaching & Learning: Roberto Ventura, Virginia Commonwealth University, for *Come Together: Introducing Collaborative Skills in the Design Studio*

Best Presentation - Design Research: Julie E.N. Irish, University of Minnesota & Barbara Martinson, University of Minnesota, for *Follow the Green Path: The Experiences of Children with Autism Spectrum Disorder (ASD) in a Wayfinding Study*

Best Poster Presentation: Laura Morthland, Southern Illinois University, for *Design-Build: A Campus Mother's Room*

Members Choice: Rula Awwad Rafferty, University of Idaho, for *Servicescape & Student Engagement*

CIDA Award for Excellence:

First Place: Carl Matthews, University of Arkansas, for *Revitalization of White Building to house victims of human trafficking in PhonmPehn*

Merit Award: Emily McLaughlin, IUPUI, and Beth Huffman, IUPUI, for *Designing and Constructing Earthbags in Swaziland*

Merit Award: Moira Gannon Denson, Marymount University, and Stephanie McGoldrick, Mount Ida College, for *Universal Design-athons at Marymount University and Mount Ida College*

Honorable Mention: Junghwa Suh, Chaminade University of Honolulu, for *Learning on the Go: Using Mobile Tools in Design Education*

Honorable Mention: Deborah Schneiderman, Pratt Institute, for *Disaster Relief into Interior Design Pedagogy*

Student Design Competition:

First Place winner - Graduate
Gabriela Fonseca Pereira & Stormy Hill
Faculty Advisor: Mihyun Kang
Oklahoma State University

First Place winner - Undergraduate
Catherine Yuen, Sarah d'Artois & William Chien
Faculty Advisor: Michelle Lafontaine, Manon Pace, Robin Macintosh, Kathryn Lange, Tiia Manson
British Columbia Institute of Technology

Second Place winner (tie) - Undergraduate
David Boucher, Lydia Yang & Ashley Mortensen
Faculty Advisor: Michelle Lafontaine, Manon Pace, Tiia Manson, Robin Macintosh, Kathryn Lange
British Columbia Institute of Technology

Second Place winner (tie) - Undergraduate
Andy Johnston & Sergio Rueles
Faculty Advisor: Laura Malinin & Conrad Rathmann
Colorado State University

Video Competition:

First Place:

Mapping People

Students: Silviya Zhivkova, Genesis Li, & Shahad Almazroa

Faculty Advisor: Nina Briggs

Woodbury University, School of Architecture

Second Place:

Sustainability in the Smallest Spaces

Students: McKinley Emmett, Jackie Monson, Kimberly Smith, & Peter Harrison

Faculty Advisor: Darrin Brooks

Utah State University

Third Place:

Discover Materials

Students: Trent Yeates, Katie Rawlings, Lindsey Martin, & Allison Brown

Faculty Advisor: Darrin Brooks

Utah State University

Special Projects Grant: Mihyun Kang, Oklahoma State University, for *Place Attachment in Coworking Environments*

JID Graduate Scholar Award: Jae Hwa Lee, University of Florida, for *Developing Creative Minds: Lessons from First Year University Students* (Meg Portillo, faculty advisor)

JID Scholarship Excellence:

Dianne Smith & Linda Lilly, Curtin University, for *Understanding Student Perceptions of Stress in Creativity-Based Higher Education Programs: A Case Study in Interior Architecture*

Foundation Graduate Scholars:

Ammara Arshad, University of Oklahoma

Emily Bell, The Ohio State University

Julie Irish, University of Minnesota

Suzanne Merlino, Auburn University

Thank you to all the reviewers who generously shared their time, insight and expertise in the awards process. Your efforts are a key reason IDEC can continue to acknowledge the works of the IDEC membership!

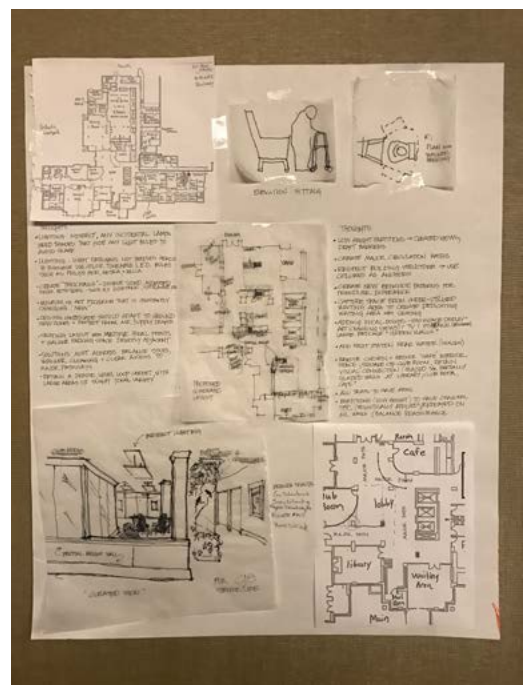
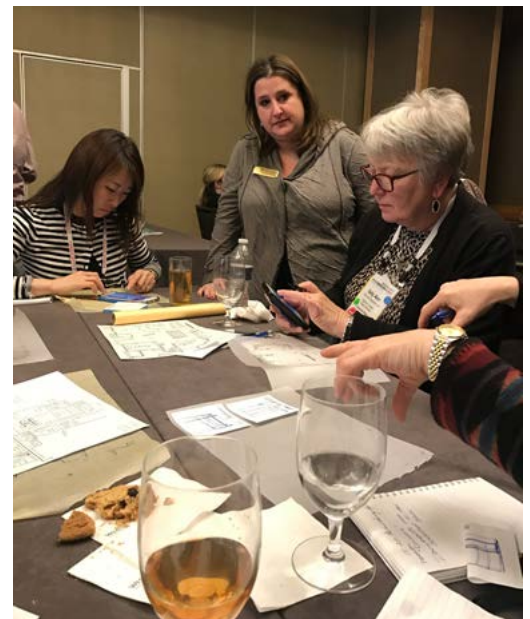


During the 2017 Annual Conference in Chicago, the IDEC Networks were back in action with several noteworthy events. Members were energized with connectivity during our second annual Network Happy Hour, where several new Networks took their place on the roster at the request of our membership. New Networks this year were the Cultivating Leadership and the Part-time or Retired Networks. More than 14 Networks were represented at that event which was well attended by members new and old.

Our Network activity continued to gain momentum throughout the conference, culminating in the Inaugural Community Service Outreach Charrette, led by IDEC's Environmental Gerontology Network. The exploratory charrette was a community service outreach initiative designed to develop design solutions for a space in an independent living residence for older adults. CJE Senior Life and the Weinberg Community for Senior Living in Chicago partnered with IDEC for this initiative. By all accounts, the event was a success. Network Chairs have discussed making this service initiative a part of future annual conferences to engage with the communities that host us for conference. Suggestions for service partnerships should be directed to Network Chairs or the Service Collaborative Coordinator, Stephanie Sickler at stephaniesickler@gmail.com.

If you are interested in participating in one of these unique groups, a Network Directory can be found on the IDEC website at <https://www.idec.org/i4a/pages/index.cfm?pageid=3293>.

We urge you to take advantage of all the collaborative and supportive resources IDEC has to offer. We expect your Network will quickly become your favorite part of IDEC. Join a Network today and stay connected throughout the year!





JID NEWS

JID INITIATES NEW AWARDS

In addition to the Graduate Student Research Award, the *Journal of Interior Design* was pleased to award two new awards at the 2017 Annual IDEC Conference: *JID Scholarship Excellence Award* and *JID Outstanding Reviewer Award*. The recipients for the inaugural offering of the 2017 *JID Scholarship Excellence Award* were Dianne Smith and Linda Lilly for their article entitled *Understanding Student Perceptions of Stress in Creativity-Based Higher Education Programs: A Case Study in Interior Architecture*. Two reviewers from the IDEC membership were invited to review and score all of the 2016 *JID*

articles along with the *JID* Board of Directors based on the three criteria: originality, methods of inquiry, and communication.

The first *JID Outstanding Reviewer Award* went to Dr. Lucinda Kaukas-Havenhand. She has served as a *JID* reviewer for more than a decade, and is currently an Associate Professor of Environmental and Interior Design at Syracuse University. The members of the *JID* Editorial Board have selected Dr. Havenhand as the recipient of this award in recognition of her outstanding performance and dedication in support of the *JID* review process. The *JID* will

continue celebrating its mission of strong scholarship by formally recognizing a talented author and exceptional reviewer annually at the IDEC conference.

The recipient of the third annual *JID* Graduate Student Award was Jaehwa Lee, doctoral student at the University of Florida. The topic of her poster presentation was *Developing Creative Minds: Lessons from First Year University Students*. She received a cash prize of \$300 and was recognized during the 2017 IDEC Conference Award Ceremony.

JID WRITER'S WORKSHOP ON CREATIVE SCHOLARSHIP

The *Journal of Interior Design* held a writer's workshop, sponsored by Humanscale, at the 2017 IDEC conference in Chicago. This year's workshop was specifically focused on scholarly writing for Creative Scholarship. Dr. Julieanna Preston from Massey University, New Zealand, led the workshop which attracted over 30 conference-attendee and virtual participants. This informative and interactive workshop was designed to support interior design educators in their pursuit of publishing creative work in scholarly venues.

JID SPECIAL ISSUES

The *Journal of Interior Design* is proud to present the 2017 Special Issue on Healthcare to journal subscribers. Guest Editors Sheila Danko and Mardelle Shepley from Cornell University negotiated one of the most robust responses to a Special Issue call to date. The quality of submissions was so high that the *JID* dedicated two issues to the topic (March and June). Issue one focuses on Design as Healing: The Next Generation of Research-Informed Practice. Issue two revolves around Design as Caring: Serving Special Populations. The 2018 Special Issue—*Elocutions, Elaborations and Expositions of Interior Design Creative Scholarship*—is being guest edited by Julieanna Preston from Massey University. More than 70 individuals from across the globe have submitted abstracts of interest to that Special Issue.

DESIGN ATTITUDES

During the keynote presentation, Richard Buchanan discussed the four orders of design (see diagram on page 5) and how design attitude relates to education. His diagram of design attitudes was much commented on during the conference. We reproduce it here with a brief description of the ideas.

The discussion of design attitudes draws from work by Kamil Michlewski. Michlewski (2008, 2016) frames the concept of design attitudes around the distinct expectations and foci that someone from a design background brings to a project. Buchanan pushed attendees to consider what these attitudes mean for educating students to develop the abilities that will be necessary in the professional world.

Design attitudes can be marked by five points (paraphrasing Buchanan's diagram of Michlewski's ideas):

- The ability to see the whole situation requires "reconciling different, operational objectives... in an analytical-synthetical loop" (Michlewski, 2008, 379);
- The passion for bringing ideas to life, including "mak[ing] 'currently invisible or (inarticulable) or intangible ideas visible'" (Michlewski, 2008, 380);

- A willingness to "embrace discontinuity and openendedness" while exploring and taking risks without knowing in advance what will happen (Michlewski, 2008, 380);
- Openness to visualization and exploration of sensual experiences; and
- The ability to emphasize with the human-side of situations.

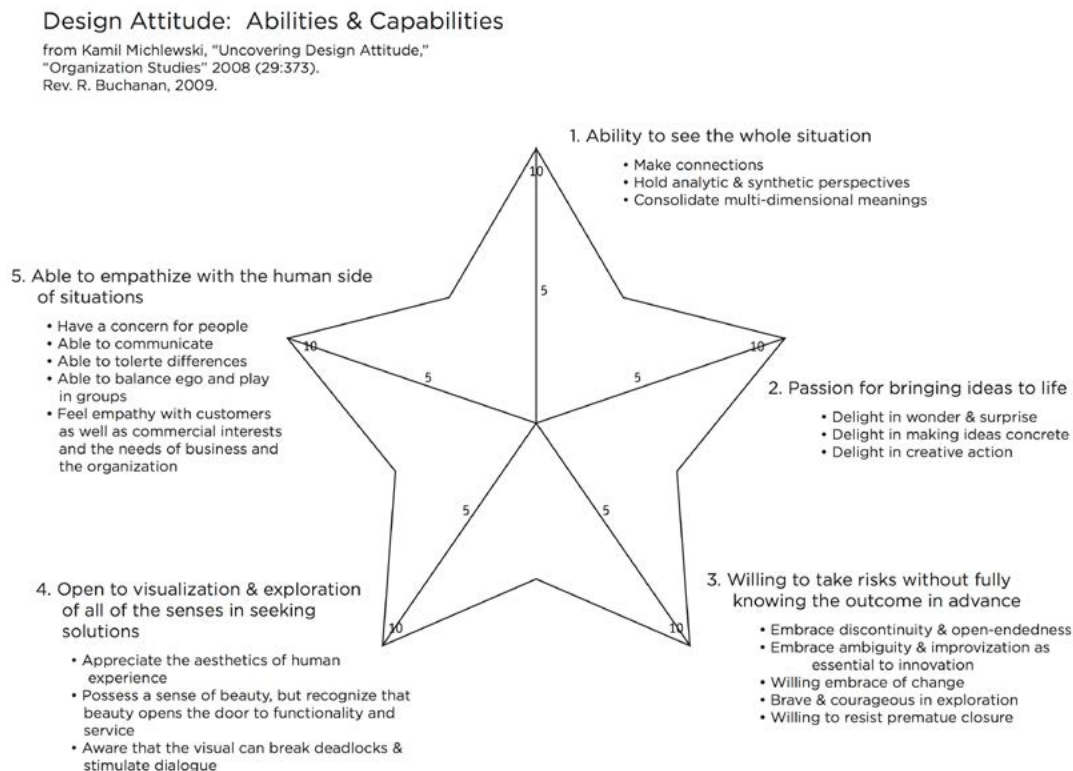
These points reflect core values held by designers.

As educators how do we help students develop these attitudes? Buchanan noted the relative score of an individual's attitudes on the five scales often change with time, experience, and education. Educational settings will reduce or raise someone's ability to address problems from each perspective.

The application of the design attitudes into education requires asking how our approaches to teaching enhance a student's abilities to support all five points. Most individuals will not score perfect 10s in each point, but individuals can shift how they approach the attitudes.

References (and futher reading)

- Michlewski, K. (2008). Uncovering design attitude: Inside the culture of designers. *Organization Studies*, 29(3): 373-392. doi:10.1177/0170840607088019
- Michlewski, K. (2016). *Design attitude*. New York: Routledge.



IDEC COMMUNITY ARTICLES

GENDER AND CHOICE: STEREOTYPES PERSIST IN SELECTION OF MAJOR

SUBMITTED BY: KEVEN H. WOOLLEY, PURDUE UNIVERSITY

Gender studies have examined issues involving unequal representation between men and women in choice of careers, leadership roles, wage inequities, and so on. When one reviews the literature about gender in postsecondary education, a predominant theme to emerge is a call for increasing the number of women in what are seen as male-dominated majors. A comparison of engineering and teaching highlights these gender disparities. The U.S. Department of Education recently published statistics showing roughly 80% of engineering graduates are male while 80% of teaching graduates are female. Other disciplines report similar disproportions (see Table 1). This coincides with research where masculine identification promotes favoritism toward traditional male careers and feminine towards female careers. For some academic disciplines, these conditions have not improved for over twenty years.

Today, design organizations such as AIA, ASID, IIDA, and IDEC have created initiatives to promote better gender representation across the design disciplines. For degrees in architecture, it seems to be working. Over the past two decades, the distribution of architectural graduates has changed from a male-female ratio of 70%-30% to a ratio of 58%-42%; a 12 percent shift towards equal gender representation.

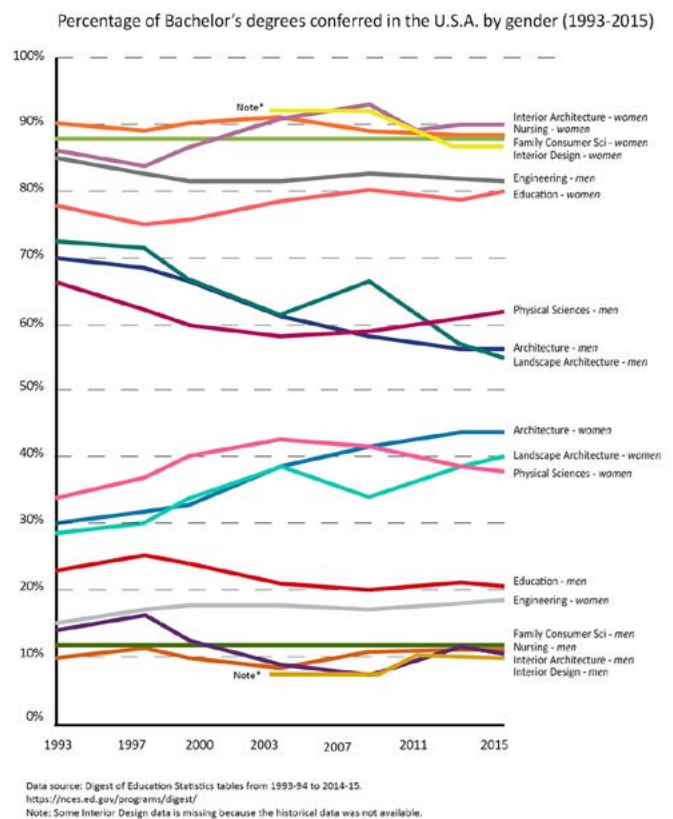


Table 1. Interior Design is one of the highest female-dominant majors alongside interior architecture, nursing, and family consumer science.

However, interior design's male-female ratio has only changed 3 percent in gender; from 8%-92% in 2003 to 11%-89% in 2015 (National Center for Education Statistics, 2015). Interior design still remains one of the highest gender-oriented majors.

One way to look at this situation is to recognize that a culture of sexism within Western society is the root cause of devalued, gender-driven, societal stereotypes. This orientation places male-oriented careers over female careers in terms of social status. Furthermore, a socio-feminist analysis interprets the sex-role condition of women choosing male professions as striving for higher social status in a male-dominated society. This may help us understand why more women have chosen male-dominated majors, but this is conjecture. We lack substantive data regarding the specific nature and extent of the relationship between gendered perceptions of profession and academic major.

The literature provides four reasons why students choose a major, but gender perceptions of the major are noticeably absent from this list:

- Prior academic performance (Hambourger, 2004)
- Intrinsic beliefs about their own abilities (Lackland & De Lisi, 2001)
- Expected future benefits (Malgwi, Howe, & Burnaby, 2005)
- Family influences (Berríos-Allison, 2005)

If gendered perceptions are, in fact, a contributing factor and if the goal is gender parity across disciplines and professions, it makes sense that we examine the historical, economic, and societal conditions which support sexism and then become energetically committed to changing the status quo—or, to be more specific, to revise outmoded sexual stereotypes within our society.

Interior design educators must move past the ubiquitous 'diversity mission statement' and ask the harder question of how to take action. Four areas to consider are:

- Diversity in design research activities
- Diversity in media representations
- Diversity in K-12 career education
- Diversity in college admissions

Additionally, it would be incumbent to examine the perceptions of students within interior design programs, graduates of design programs, and those actively engaged in the interior design profession. We need to broaden our analysis to include those who are practicing interior design whether they have an interior design degree or not. Hopefully, more schools of design will initiate such research studies which will point the way toward greater gender equity in design education.

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DIVERSITY (OR LACK THEREOF) IN INTERIOR DESIGN EDUCATION

SUBMITTED BY: CARL MATTHEWS, UNIVERSITY OF ARKANSAS,
WITH MARGARET PORTILLO, UNIVERSITY OF FLORIDA



Could greater diversity in gender, race and culture transform the field of interior design? Exposure to a wide array of experiences and opportunities to learn from and collaborate with others whose sex, racial or ethnic backgrounds differ from our own can enrich us and the field. This topic offered a springboard for a riveting all-conference session at the IDEC 2017 annual conference in Chicago. Exploring diversity in interior design education, IDEC leaders expanded the discourse raised last year at the IIDA Diversity Council's Educators Roundtable in the 2017 Fellows Forum on Diversity that featured a panel discussion with Amy Campos, Cheryl Durst, Jane Kucko, Carl Matthews, Lisa Tucker and Pamela Evans.

Panelists spoke to issues ranging from the limitations impeding greater student diversity in interior design to debate on whether the standard definitions of diversity should embrace a wider spectrum of inclusiveness that goes beyond the lens of gender, race, and ethnicity. Dominating the discussion were issues relating to the female-gendered nature of the discipline. For example, Lisa Tucker shared statistics from her home institution (Virginia Tech) illustrating that the majors of architecture, industrial design, and landscape architecture collectively are quite balanced between female (53%) and male (47%) students. However, the ratio in interior design tells a different enrollment story: 97% female to 3% male students.

Moreover, the CIDA-accredited program data set does not paint a much rosier picture of gender balance in interior design education where male students make up only 12% of the major.

Other data from CIDA and CIDQ offer a glimmer of hope for a more diversified student profile. In terms of ethnicity, the interior design student population is 10% more ethnically diverse than that of interior design practitioners. Assuming these talented young Asian, Hispanic/Latina, African American, Middle Eastern, Native American, and other less well represented racial and ethnic groups are welcomed into the field and stay in the profession, interior design slowly will begin to reflect the multi-faceted and rich diversity that mirrors the world in which we live.

As is typically the case in IDEC plenary sessions (and town halls), the audience was charged. One audience member, in particular, captured the spirit of the discussion. She energetically held up her saturated pink "pussyhat" (donned by many in recent political rallies and protest marches) and proclaimed that, **YES**, we had work to do but we must always proudly, confidently, and purposefully continue to be advocates for change in our discipline and society.

Image by Rodion Kutsaev (CC0 1.0).

THE ELEPHANT IN THE ROOM

SUBMITTED BY: COTTER CHRISTIAN AND NADIA ELROKHSY,
PARSONS SCHOOL OF DESIGN



Post-election Subway Therapy post-it collage in Union Square station, NYC. Photo by Cotter Christian

The reemergence of Nationalism spread to the United States this past November, despite the fact that today's technologies nullify any anti-globalization movement. The current dialogue averts our focus on identifying policies that build a more socially-just, global society as we bring people together around shared cultural experiences, ideas, and commerce, to an attack on opportunity, safety, and cultural identity. Its language is uniquely spatial (walls, borders, and boundaries), used to incite otherness, a protectionist rhetoric

reinforced by executive order. We are beginning to see, feel, and hear the impact on the international makeup of our institutions. Design educators are forced to confront this and other complex issues by foregrounding the need for more discourse and creative projects that position the designer as a facilitator in strategically shifting public perceptions.

On campus, instructors tell stories of facing classrooms of distraught students that continue to feel the urgency to speak out. Channeling their frustration and disbelief back

into their work and helping them find meaning in their projects continues to prove challenging. At Parsons School of Design, our interior design program sits within The New School, a university with a rich history of social justice, civil disobedience, and advocating for those along the margins. Faculty from Columbia University, censored for speaking out against US participation in World War 1, founded The New School. In 1933, The New School secured resettlement for German scholars and their families threatened by Adolf Hitler's rise to power with

the establishment of its University-in-Exile (“History,” n.d.). Reflecting on this rich history, we can begin to see social justice and design as a way forward.

Participatory design, universal design, and sustainability, among others, offer an opportunity to pursue social justice through interior design. At the recent IDEC conference in Chicago, presentations considered the role of interior design in socio-political issues such as community based participatory design and globalization. We learned how genderless restroom design responds to current legislation and perceptions against transgender individuals. One of the strongest examples of where the narrative must shift to one of social justice is around sustainability. Already, political decisions have diminished any gains in procuring socially just systems for energy, water, and food. When interior designers study new cultural norms and technological conventions, such as regimes for a shareable city, they identify practices in reduced material resource consumption that design might further. With the advent of building product disclosures, interior designers can help raise awareness not only of the impact that the built environment has on energy, water, and material resources, but on human and ecological health. Furthermore, current interdisciplinary, post-occupancy research exemplifies how interior design conveys added-value for occupants, from improvements in air quality boosting cognitive function, to wellness through lighting strategies linked to our circadian rhythms. (MacNaughton, et al., 2017; Groshart and Smith at USGBC Urban Green event, 2017).

In a world where core values are thrown into question, instilling hope and meaning in our work is crucial. Framing the interior design practice as an exercise in social justice is a way that we can begin to reevaluate our priorities regardless of our ideology. The time for empathy is now. The time for compassionate understanding is today.

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THE BIG, HAIRY, AUDACIOUS, 'IT'

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It, is our conundrum. We rarely complete a day of studio critique or seminar without thinking or making the statement to or about student(s), "Remember, you learned **'it'**". **'It'** is recounted too often during any given semester. We face the disappointment of the student declaration, "I forgot (to do) **'it'**," wondering what we could have done better to ensure **'it'** is realized in future work. Mimicking our profession's movement toward an integrated delivery process (IDP) is our solution.

In 2010, IIDA reported that a "defining factor of Interior Design education is the integration of technology" (Landry). Time has proven this statement true. The use of design technologies is prevalent throughout the industry and Interior Design education. Many of us continue to trumpet the need for more robust integration of sustainable design principles and practices, lighting technologies, building systems into current pedagogical practices. However, the foundational content analysis remains weak, or more simply put, students forget (about) **'it'**.

A pressing concern among our faculty is the lack of student transference of learning from course to course, year to year — creating "course silos." No matter the number of rubrics and critiques, students seemingly check the proverbial box and move on. Interior design pedagogical practice must be modified to curve the habits of 'box checking'. It must be modified to state and incorporate intrinsic meaning into the coursework. Even though coursework must function in units, professors should co-mingle assignments to heighten student retention, transference, and application of design principles and practices.

We believe Interior Design education should consider an integrated delivery process as an alternative to conventional design processes. Conventional design processes are primarily linear in structure, engaging successive contributions from team members and limiting the impact of shared expertise because the development is "too far along the decision tree to backtrack" (C. Krawczyk, Interview, October 20, 2016). An integrated delivery process, on the other hand, solicits simultaneous contributions optimizing the knowledge and expertise of the team at a time in the design when decisions can be made prior to impacting its flow in a negative way. Input is collaboratively holistic and allows multiple views to be considered simultaneously before a path is determined. The result encourages informed exploration early, impacts

decisions by a broad team, allows for full optimization, and seeks synergies. It may be that this integration is where we find **'it'**.

Our department is implementing an integrated process in lieu of presenting concepts in a conventional linear silo thereby providing opportunity to heighten student transference of learning. As impact is maximized in the integrated design process in a design project, impact on learning and its transference can experience similar results. Our approach suggests that courses during any given semester's curricular sequence fall into three areas of learning, similar to areas of expertise on a team: *Thought & Theory*; *Tools & Techniques*; and *Process & Practice*. Our priority is to make invisible the 'lines' between the courses thereby directing students toward integrated delivery processes in order to more adequately prepare students for the complexities of the Interior Design profession. The future of interior design education is to remove the silos of the academy, embracing an integrated delivery process, for the sake of **'it'**.

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Concept by Rich Fridy

USING IMMERSIVE DATA VISUALIZATION IN THE ACADEMIC STUDIO

SUBMITTED BY: MATTHEW WAGNER, IVICA ICO BUKVIC, AND DANE WEBSTER, VIRGINIA TECH

The purpose of our research begins with the question of whether or not interior spaces can contextually and autonomously respond to their occupants. Artificial intelligence is changing the way many industries function and perform, from information gathering, to self-driving cars. Algorithmic approaches to informed and autonomous decision making are becoming the new normal and what we should expect for the future. We want to understand how these principals can lead to better scenarios in buildings and spatial typologies. While artificial intelligence does not have much of a presence in architecture and interior design, the fundamental ideas of smart building systems are perhaps the building industry's equivalent. Mainstream interests in energy efficiency, renewable energy, and environmental design have been brought to the forefront of architecture. As a result, building control systems leverage the use of environmental data, informing new architectural approaches and outcomes. By responding to environmental factors, this form of autonomous architecture has established a new baseline for energy performance.

The aim of our work is not to focus on how to further optimize buildings for energy performance, but how to optimize buildings for occupant performance. We

take a creative design approach to contextualizing interior elements that can become autonomous systems. By responding to their immediate interior environment, self-regulating surfaces have the ability to increase occupant performance and overall well-being. With this framework in mind, our research explores responsive surfaces designed to mitigate workplace distractions.

Our means to conceptualize autonomous methods to optimize occupant performance have resulted in a data-guided design process. Immersive design tools have proven their legitimacy and effectiveness in professional practice. These methods of exploration and learning can also be integrated into the educational interior design studio. Through a virtual reality/augmented reality lens, students are able to take visualization experiences from parametric assumptions to mixed reality evaluations. This method engages the design process by evaluating the effectiveness of a digital prototype through multi-sensory experiences and real-time data visualization. For example, by evaluating the specific design parameters needed to visualize responsive data on changing surfaces, a more informed prototype design can be digitally optimized and approved for empirical testing.



Figure 1: AuralSurface, rendering: Case study environment // existing space. Image source: (Wagner, 2017)



Figure 2: AuralSurface, rendering: immersive data visualization // augmented reality (AR) headset. Image source: (Wagner, 2017)

