EXCHANGE
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MESSAGE FROM THE PRESIDENT
Marsha Cuddeback, IDEC

Commitment to Design with Purpose

It almost seems as though it took the separations and hardships caused by a global pandemic to bring to light pressing and often disturbing existential issues underscoring diversity and environmental stewardship. After these last two years, I have a lot of questions. I wonder what, as educators, is keeping us up at night? What are the issues we can no longer turn away from? How do we transform these midnight ramblings to meaningful and sustained classroom investigations? How do we help our students interrogate the problems we face and encourage them to take a position, and marshal the energy to become interior design activists?

I always find Darwin's "entangled bank" to suggest a thoughtful and useful metaphor as it reminds us that all life forms are "so different from each other, and dependent on each other in so complex a manner...." As designers and educators what are our contributions to the integrity of the "entangled bank" we live amidst and how might we use this metaphor to inform a multilayered 'systems thinking' approach to how we teach, how we guide our research agendas, and who we serve?

The annual conference in New York is just around the corner, when we will come together to reflect on these existential issues and recalibrate our priorities and commitment to design with purpose. I look forward to welcoming our members from the United States, Mexico, Canada and beyond. See you in New York!

Marsha Cuddeback
IDEC President 2021-2022

MESSAGE FROM THE PRESIDENT-ELECT
Rene King, IDEC

A Call for Better

Almost twenty months ago I hastily packed my textbooks, expecting to return to campus in a few weeks. Those weeks stretched into months, set against the backdrop of my city in protest, and amidst unprecedented social conditions that allowed space and time to reflect, and to organize around issues of social justice. Conversations about diversity, equity, and inclusion were no longer relegated to closed faculty sessions, they were woven into daily life as students and colleagues called for better from our communities and institutions.

Connecting through screens from our familiar spaces, we had unexpected windows into our students' and colleagues' domestic environments, and the challenges we all face balancing family, finance, wellness, and learning. Dialogues ensuing in the virtual classroom and beyond were open and solution focused; the series of experiments that emerged envisioned different structures and systems to support diverse learners. As we continue to reflect and respond to our current climate, I look forward to continued conversations surrounding experiences that better support inclusive and equitable Interior Design Education and environments.

Rene King
IDEC President, 2022-2023

MESSAGE FROM THE EDITOR-IN-CHIEF
Dana E. Vaux

Together, One Step at a Time

I f you feel as though time has been standing still while traveling faster than the speed of light during the past year and a half, you are not alone. As the calendar turned to October, my colleague popped her head into my office and said, "Have you seen September? I think I lost it!" She expressed my sentiments exactly.

In recent times we have been challenged and stretched to our limits in many ways. One thing that is evident to me: we are in this together.

In this issue of the Exchange we consider, discuss, and deliberate on where we have been and where we are going. Contributions from Beecher and Abudayyeh reflect implications for post-COVID awareness on reshaping culture and resulting changes in perspective. Articles by Orthel, as well as Mejia-Puig and Chandrasekera explore the evolving issues of hybrid spatiality and virtual collaboration. Hermance, Vaux and Frazier communicate responses to heightened social awareness raised during the pandemic; Alfaro reflects on emergent issues of learning; Bonness and Simpson highlight a perspective on pedagogical adaptions resulting from the pandemic.

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

As Lindsay Tan noted in the spring 2021 IDEC Exchange issue, let's hope we don't return to "normal." In fact, let's take action to build on what we know and what we have learned, making contributions for change.

"… a new sense of normalcy never emerges after a major disruption; it must come from decision. If normalcy has returned by the end of 2021, it will not have come about by default or by accident. Leaders have to decide where their organization should go and actively take the steps to get to the preferred future."[1]

Here's to moving together towards our preferred future, even if it is just one step, one graduating class, one emerging designer at a time.

Dana E. Vaux
Editor-in-Chief
IDEC Exchange, 2019-2023

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1 Joseph Castleberry, Northwest Passages, Spring 2021, p2. Published by Northwest University, Kirkland, WA.

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Back Cover: *Light at the end of the tunnel. Photo by Tim Foster on Unsplash*

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DECOLONIZE IT
Mary Anne Beecher, The Ohio State University

There is no doubt that events of the past year and a half have reshaped much about the culture and content of higher education. I'm referring to how the effects of the pandemic and its associated isolation; the politization of vaccines; multiple social justice crises around the globe; and an on-going climate crisis all influence what educators do and how they do it. In the shadow of these seemingly wicked challenges, design educators have faced hardships, but many triumphs should be acknowledged too, as many found successful ways to reimagine interactive, tactile, or collaborative learning in the online realm as well as in person from a distance in a mask.

Other "wins" from these trials include raising design educators' awareness of biases—sometimes implicit—that are embedded in course content, inspiring modifications often summarized earnestly as "decolonizing the curriculum." Long-held positions on what matters in design are being questioned—inspiring instructors and students to value the inclusivity of what they teach and learn. But what does it mean to truly decolonize an educational experience? Doesn't it mean that everyone's access to it should increase and that varied viewpoints matter? And how might we move beyond shifting the lessons to eradicating racism and its ilk from our educational practices? Don't we need to set aside long-held principles that privilege white, Euro-centric, modernist conceptions of "good design" in favor of new values that are defined through more inclusive or participatory means?

These are just some of the critical questions for design educators who rely on selectivity and promote competition to determine who gets access to our learning experiences and our professions. They imply that we must continue to question our pedagogical approaches, the content of our metrics, and the way that thresholds into the professions operate to limit or exclude. What if we viewed the elevation of equity and inclusiveness with the urgency that the early days of the pandemic necessitated? Until the work of redefining system(s) that determine the principles and processes on which we depend is accomplished, the work of decolonization will have only begun.

ON A NEW PEDAGOGY OF PLACE

Rana Abudayyeh, University of Tennessee, Knoxville

Restricted movement and limited social mobility due to the COVID-19 pandemic have thrust all of us into a collective reliance on a unique hybrid (interior and virtual) spatiality (Abudayyeh, 2021). The impact of this transition has been profound. Yet, amid the anguish and perseverance of the pandemic, a freedom from the physicality of place has emerged, redefining the very notion of space.

As we learned the parameters and rules of engagement of these new amalgamated spaces, not only has our teaching shifted from the bounds of the studio to that of the screen, but also what we teach or what we can teach, to be more precise. Virtual delivery of educational content opened a wide array of opportunities such as digital craft and global academic exchanges. It also challenged conventional practices that we have come to depend on in a studio-based instructional model, one of which is the site visit. At the peak of the pandemic, site visits to nearby locations became less accessible; however, other venues for exploring context opened up via the medium of the screen. There, we ventured into a world changed, a world unified by the plight of a pandemic and connected through virtual portals. We traversed this new reality and navigated foreign and domestic settings with newfound collective agility and acquired resilience. While challenges stemming from the transition were many, they were met with a unique empathy. From within the multitude of Zoom rectangles, a new understanding of our humanity emerged as we all occupied shared virtual spaces and contextual settings tethered by our common circumstances. Regardless of race, age, religion, geographic location, gender, and affiliations, we united through a collective sense of belonging forged by an event we experienced together on an unprecedented global scale. This resulting empathy and locational multiplicity have ushered in a rich territory for explorations in the design studios I taught these past months, enabling the students to design in new places and gauge new frameworks. Together, we looked at topics that ranged from post-petroleum futures and climate agency to the adaptive reuse of war ruins in cities that were until now inaccessible to us.

As we emerge from this pandemic, we must not lose sight of the shared platforms we gained and the unique commonalities we established. A new pedagogy of place is not only about the project's location; even more so, it is about our mindset and agency, our desire to make a difference, expose inequities, and celebrate our collective humanity.
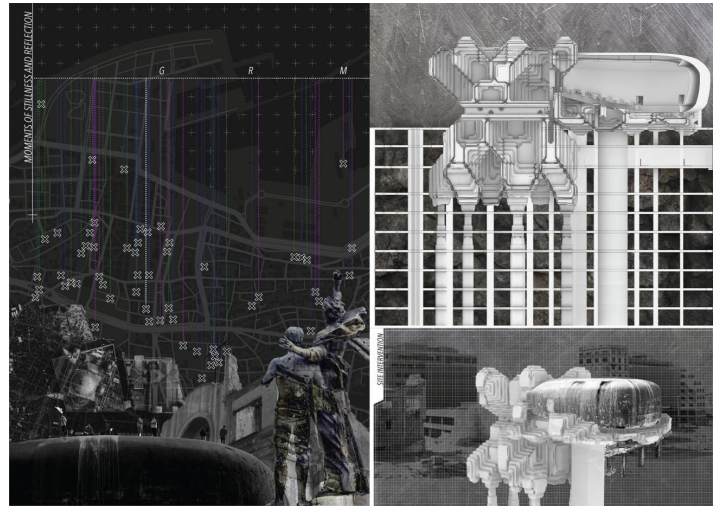

Image 1: Student work (Spring 2021) from a project located in Beirut, Lebanon. During the project's first phase, we worked directly with a Lebanese designer and architect, who took us on a virtual site tour and helped the studio formulate a better understanding of the local narratives of place. Original work by Faith Stevenson.
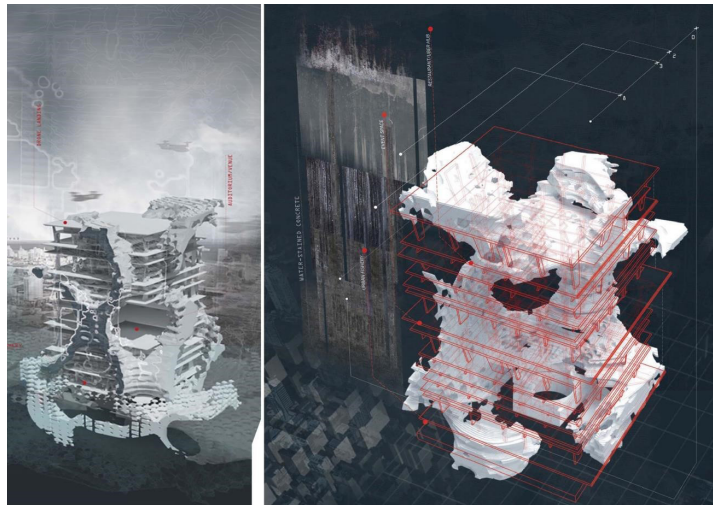

Image 2: Student work (Spring 2020) that addressed future urban narratives and climate action. The students worked in various cities on the adaptive reuse of different building typologies studying porous interior design strategies responsive to sea level rise and coastal flooding. Original work by Christopher Brewer, Elizabeth Hankal, Lydia Russell, and Trevor Thompson.

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PLACE IS PEDAGOGICAL

Bryan D. Orthel, Indiana University Bloomington

Place is pedagogical. Or, perhaps more directly, teaching and learning relies on our individual understandings of place and identity. We—educators and learners—are increasingly aware of place as we have navigated shifts in teaching and learning during the global pandemic and increased attention to inclusion, diversity, and equity in design education. Past understandings of place and identity in learning now appear out-of-sync and require change.

The concept of place explores our understanding of our physical and social relationships. Places range in character as wide-ranging as a forest, a place setting at a table, a bathtub, or hearing the bells of a community church (e.g., Cresswell 2008; Coleman 2017; Orthel 2022). Place has location but may not have permanent, physical form (e.g., a fictional location in a story, virtual space, or an ephemeral gathering of people) (Easthope 2009; Popov and Ellison 2013). Place encompasses how we conceptualize the world. "When we look at the world as a world of places we see ... attachments and connections between people and place. ...Place, at a basic level, is space invested with meaning in the context of power" (Cresswell 2004, pg. 11-12). Place entwines self-identity and belonging (Tan and Tan 2020; Easthope 2009; Allen and Molina 1992).

Educators recognize the pedagogical power of place for enabling cognitive development and epistemological knowing (Gruenewald 2003b; Sumrall, Clary, and Watson 2015). The thick and multivalent experience of place—as environment, phenomenon, and ways of knowing—shapes student learning (Zuckerman 2019; Strickland and Hadjiyanni 2013; Cole, Coleman, and Scannell 2021).

The place a student occupies comes with them to the classroom and online learning environment. Students develop and maintain identities outside of formal education. Their families, friends, and cultural engagements shape them. Students actively reshape themselves to position themselves in response and within these places. The places a student brings to the learning environment cannot be ignored or assumed to be identical. Socio-economic status, inclusion, cultural experiences, and past classroom experiences each influence whether a student feels belonging and engagement with a learning environment (e.g., Trawalter, Hoffman, and Palmer 2021).

The place the teacher creates begins with recognizing how students' places enter the learning environment. Sharples (2017) describes a poignant example of a teacher and student misunderstanding each other because neither understood the other's place. Educators also have responsibility to challenge and enhance a student's place. This challenge begins with understanding, examines assumptions, and requires sharing accountability (Gruenewald 2003b; Kayama and Yamakawa 2020; Ebersöhn 2015; Taylor 2004).

The place that opens experience links humans as it creates culture. A learning environment can require conformity and exclude or deny the experience of others. Such a learning environment rejects diversity, inclusion, and equity, forcing all to be one. Instead, a learning environment based on the diversity of place reshapes learning to support each student and as an active exchange between students and educators. Place-enhancing learning environments provide positive and safe interactions, promote trust, rely on student agency, and develop social capital (Riley 2019).

Design educators are aware of place theory but may not incorporate it into their pedagogical approach. The classrooms, online learning platforms, Zoom rooms, and informal educational spaces we create contribute to our students' perception of place and belonging. As we re-create teaching and learning, we would do well to think about our physical, virtual, phenomenological, and cognitive place(s).

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THE FUTURE OF DESIGN STUDIO CLASSROOM: A CASE STUDY OF A COLLABORATIVE VIRTUAL ENVIRONMENT

Luis Mejia-Puig, University of Florida and
Tilanka Chandrasekera, Oklahoma State University

Design educators have a critical responsibility to adapt to a post-COVID era where the new normal is yet to be fully understood. This "new normal" goes beyond wearing a face mask every day or saying hello without shaking hands. It reshapes the way educators and design students interact between themselves and with society, but beyond that, it becomes testing grounds for ubiquitous design leadership that surpasses physical boundaries.

Before COVID, design studio instruction was constrained mainly by the physicality of the studio's classroom. This place was a space of exploration, reflection, discussion, and above all, team interaction. We are aware of the relevance, team collaboration and physical exchange have for design education (Tucker, 2017), but we were forced to move to online environments that do not satisfy the interaction needs of the design studio. Even though tools such as Zoom or Miro boards were used as platforms for students' interactions, these were limited by their low immersiveness and made students feel more like an audience. It is here that, as interior designers, we must re-think these new virtual meeting spaces.

Interior Design is a human-centered discipline that supports the human experience through the development of interior environments. The interior designer manipulates environmental factors such as lighting, color, ergonomics, and spatial features to enhance human behavior. Environments in Virtual Reality (VR) can emulate real-life physical attributes (Kalay, 2004). VR has immersive properties in which individuals can enter virtual worlds through a computer screen, or a head-mounted display (HMD). Moreover, VR can control environmental variables of the virtual spaces (Soranzo, 2014). This online setting of immersive virtual communication offers new opportunities to move instructional practices beyond physical boundaries.

Through a design studio project, forty-eight design students from two universities in two countries collaborated in solving social distancing issues through environmental design. The students were provided with topics such as hospitality issues, educational settings etc. Research has examined how color, visual saturation, and openness of a physical space affect

Design Students engaging in immersive CVE for design studio practice.

human behavior in collaborative practices (De Korte, et al., 2011: Minas, et al., 2016; Ceylan, et al., 2008). With these three variables, we developed seven immersive collaborative virtual environments (CVE) using Mozilla Hubs. This platform allows participants to use avatars and behave similarly to a natural environment. We developed a website for students to access the project's information and divided the students into seven teams, and each group was assigned one CVE to engage in the design process (http://www.osuhack.com/COVID).

We analyzed the creativity of the design outcomes through a rubric that was based on the Creative Product Semantic Scale (O'Quin, & Besemer,1989). assessing novelty, resolution and elaboration of the design outcome. External evaluators completed these rubrics which revealed that cool-colored CVEs prompted more creative results. Also, through the use of a NASA-TLX questionnaire we found that these cool-colored CVEs had lesser mental demand than the warm-colored. Furthermore, all CVEs were perceived as visually appealing and engaging by the students. This experience allowed students from different social backgrounds and disciplines to engage inside a CVE in a design studio environment. They were engaged in the design process and exchanged sketches and ideas as if they were in a physical space. Even though CVE are not new in design education, we explored Mozilla

Hubs as a novel approach to design studio practice. One of our students mentioned: "This experience opened my eyes a little more when I realized that design can be interpreted in many ways." We believe this comment not only supports creativity within the process of design, but the novel use of pedagogical strategies to foster that process. Design educators are the bridges between those interpretations, between those boundaries imposed by physical barriers.

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TALK ABOUT IT!!

Rebecca Hermance and Dana Vaux, University of Nebraska - Kearney
Rachel Frazier, Domestic Violence Felony Advocate, City of Seattle

Among the many outcomes of the Covid-19 pandemic, is the unprecedented rise in domestic violence cases (Cannon, et al., 2021). Lockdowns and loss of social connections along with added stressors of income loss and mental health issues have contributed to an increase in domestic violence around the world. Working from home or quarantining gave abusers another tool to control their victim. With shelters shut down or limiting capacity, even if the victim was able to escape, many had nowhere to go. As we focus on diversity, equity and inclusion we also must acknowledge that domestic violence occurs across all social classes, regardless of age, gender, ethnicity, and economic resources.

The statistics are staggering. According to the National Coalition Against Domestic Violence, more than 10 million adults in the United States experience domestic violence each year. Nationally, pre-COVID, 1 in 4 women and 1 in 9 men have been victims of domestic violence, while 44% of women, 27% of men and 47% transgender people experience domestic violence (ncadv.org/statistics) [1]. Especially relevant to college students, women most commonly abused by an intimate partner are between ages 18-24 (Truman & Morgan, 2014). Additionally, 48% of women stay in an abusive relationship because they do not want to leave pets behind (redrover.org). During the pandemic, the rates of abuse increased by 50% or

Words taken from student project research and concepts express common themes in the collective voice of the students.

more for individuals marginalized by race, ethnicity, sexual orientation, gender identity, citizenship status, and cognitive physical ability (Kluger, 2021).

Surely, with the skills designers have for addressing wicked problems (Buchanan, 1993), we can contribute to thoughtful and empathetic solutions.

For a studio project this fall our goals were to raise awareness about domestic violence and contribute to design solutions for a local shelter. Students began with group research on topics such as domestic violence statistics, companion pets, and shelter design, learning about trauma-informed design and that "good design promotes healing" (designresourcesforhomelessness. org). Following their research, students interviewed a Domestic Violence Felony Victim Advocate and the local domestic violence shelter Director and participated in a lecture-discussion with a Family Science professor. Students were then tasked with developing a program and design for a four to six room shelter to generate ideas that the local organization could use for fundraising.

As hoped, our project motivated students to share ideas and act. Most importantly, our students realized the power of design and the power of one: that their contribution as designers and as individuals can make a difference. For example, in conjunction with October as Domestic Violence Awareness month, the students initiated and organized a clothing and supply drive to collect items for the local shelter. Students also discovered why it is vitally important to share your experiences, provide innovative design ideas and stretch our way of thinking. By thinking outside the box of a typical classroom project, we were able to bring attention to a topic that many cultures and even regions within the United States consider taboo to bring up. Perhaps the most compelling takeaway from the project was from a student who shared from the viewpoint of personal experience with sexual assault and promoted advocacy, strongly encouraging her peers that one of the best things they can do is to Talk About It!

Notes:

[1] These statistics are for those areas within the United States that track DV cases. It is not uncommon to have high stats in an area or region and no tracking due to the lack of 'the acceptance of it.

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REFLECTIONS ON LEARNING THROUGH A PANDEMIC

Sarah Angne Alfaro and Mackenzie Symmes, Ball State University

In 2020, when the COVID-19 pandemic hit, instructors and students were forced to reimagine nearly every facet of learning. Teaching, classrooms, and typical routines adapted to meet safety requirements. Though the highs and lows were too rapid and numerous to count, eventually many institutions took time to reflect on the challenges, successes, and began asking what's worth taking forward, and what should be left behind?

The challenges experienced during the pandemic encouraged rapid growth, adaptability, and demanded both educators and students to communicate in unfamiliar ways. Life lessons were learned. The use of technology accelerated. New solutions were discovered. Educators, students, and institutions learned to operate smarter in numerous ways. A survey of U.S. college students' learning experience during COVID-19 revealed that, "On-campus

Photo credit: Surface. (2021). Unsplash. https://unsplash.com/photos/HJgaV1qjHS0

in-person learning is not always the best learning mode, as the majority of us thought" (Zhou & Zhang, 2021). Much more can be accomplished remotely — with few, if any, negative consequences. "COVID-19 has amplified existing problems in our community and in education, but we should be excited by the fact that innovation has suddenly moved from the margins to the center of many education systems" (Burt, 2021). After nearly two years of adapting to the hybrid classroom experience, it is clear that online education will continue to co-exist with traditional education providing more education options, equity, as well as innovation. "Online courses and hybrid education will play an essential role in the long-term survival of many universities" (Xie et al., 2020).

After a year and a half of lived experiences in hybrid classroom environments, comments were requested from both faculty and students at a Midwest university interior design program by the program chair for analysis. Below, a faculty member and graduate student highlight their specific lessons learned. The thoughtful reflections based on multiple brainstorming sessions between the two afford insight to teaching and learning from two perspectives.

Reflections as a faculty:

1. Student professionalism soared — their commitment, thought process, and project outcomes were impressive.
2. As faculty, the more you put in the more you get out. Detailed lesson plans and strategic connections resulted in more comprehensive understanding from students.
3. Students asked better questions to ensure deeper understanding.

4. Synchronized online courses and regular virtual meetings kept students connected better than asynchronous. Seeing actual faces matters — virtual and in-person.
5. The virtual world broadens our reach and access.
6. Obtaining virtual guest speakers was easier due to no additional travel time or expense.
7. Communication skills were naturally refined through the need to connect virtually with peers, clients, and colleagues.
8. Due to so much happening at once, processes were streamlined.
9. A healthy combination of online and in-person is productive. Some things are better online while other things deserve face-to-face interaction.
10. There are a lot of unsung heroes in this world. Many go unnoticed but tackle issues to assure the world is a better place.

Reflections as a student:

1. Educator and student flexibility was crucial as classes quickly transitioned to virtual and as protocols continued to change.
2. Use of technology in the classroom rapidly accelerated. Both educators and students tested the limits of technology and defined new rules for virtual etiquette.
3. Virtual guest speakers from all over the country provided great perspective and insight.
4. Equity and inclusion were limited by access to internet, computers, and software.
5. Sharing personal progress and providing feedback to peers were the most engaging virtual discussions.
6. The ability to watch previously recorded lessons was helpful in times of schedule conflicts and health issues.
7. Students learned to be more independent and became better time managers with asynchronous classes and frequent schedule changes.
8. While there are definite benefits to some courses, such as studios, being held in-person, it became clear that other courses need not be.
9. When educators are highly responsive and facilitate open communication, in-person, hybrid, and virtual classes are all equally successful forms of education.
10. There is a huge need to expand representation. Educational materials, textbook authors, and guest speakers often don't reflect the diversity of the student body and faculty.

As new insights are uncovered to improve education in the future, there are questions we can continue to ask ourselves: Are there hybrid and virtual learning techniques that should continue? Should virtual guest speakers become a more regular occurrence to broaden representation? How can we streamline processes to improve time management?

Looking back, much appreciation is due to educators and students for their dedication and passion. Looking ahead, here's to doing what it takes to make the future of design thrive in 2021 and beyond!

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EMOTIONAL ENGAGEMENT IMPROVES FOUNDATION STUDIO OUTCOMES

Jessica Bonness and Salvatore Pirrone, Assistant Professors of Interior Design, Marymount University

Interior Design Foundation Studios are a challenging, exciting journey for students and their faculty. Typically, this is a time for new students to experience hands-on engagement and immerse themselves in creative process: that said, these are not typical times. In our team-taught undergraduate Foundation Studio I at Marymount University in Arlington, VA, we were recently confronted with the challenges of virtual learning, fog of physical distance, and a heavy atmosphere of societal unrest.

By Spring 2021, when our most recent studio took place, we had successfully addressed most of the technical issues virtual learning presents, so we asked ourselves: how can we do better by our students in ways that allow them to meaningfully connect to new, challenging material and develop strong foundation skills that will carry them through their educational career? Research told us that emotional engagement could be the key.Foundation Studio I, taken after Freehand Drafting and concurrently with a Sketching and Rendering class, focuses on three projects: a 2D diagramming project, a

3D elements and principles project, and culminates in students' first built environment project: a Memorial. Prior to the pandemic, students selected their Memorial topic from a National Archives list that offers topics rooted in American history: it's not an inherently flawed list, however, we observed that students don't connect to the Triangle Shirtwaist Fire as passionately as they do to, for example, issues related to climate change or systemic racism. The variable we changed to enhance belonging and emotional engagement

was simple but impactful: we allowed students to choose anything that was meaningful to them, and all we asked was that it bridge the spectrum from Personal to Universal. By this we mean if a Memorial pays homage to a personal hero such as Gary Gygax (father of live action role playing games), as one of our students did, it should also celebrate play (universal). Another Memorial was about black female identity, and it passionately addressed the topic with a very personal narrative that explored the topic through the lens of black women's hair, reflecting the designer's lived-experience. Mental health was a topic we saw in several projects, namely, one addressing Cyberbulling at both a societal and first-person level.

Our expectations for the outcomes for this studio were high, however, the resulting projects surpassed our expectations. Not only did we see increased quality, effort, and self-teaching of skills that resulted in visual communications beyond the foundation studio level, but we observed that students connected to the topics and to each other on an unprecedented level, bolstering a feeling that they truly belong in the design discipline because students felt their full selves were seen. Bria Whitfield, a student who designed one of the Memorials says, "as a black woman, I enjoy including meaningful topics in my school work and it allows me to showcase some of the struggles we go through in today's world."

The impact of prioritizing emotional engagement and lived-experience in studios helps us as instructors guide students through meaningful foundational experiences, and helps students connect to their
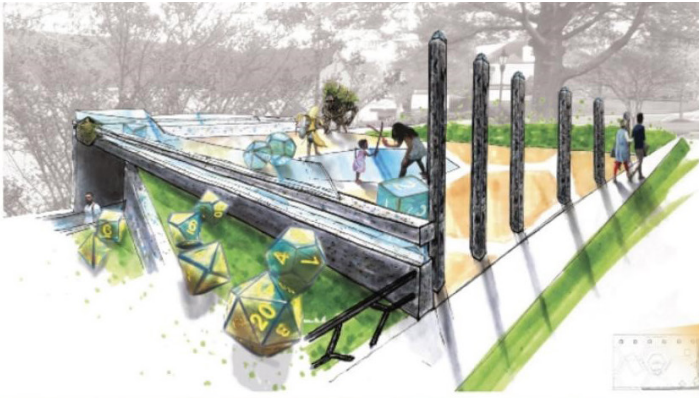
discipline in an authentic way. Going forward, we encourage design educators to take the risk of expanding topics, concepts, and curriculum to incorporate students' lived-experiences, and broaden the traditional narratives beyond the status quo: in our experience, feeling seen and heard made student work come alive at a time when the odds were stacked against their success due to the pandemic. We are thrilled to celebrate their academic success as much as we celebrate them as individuals.

Notes:

This article is based on work presented at the IDEC 2021 Virtual Fall Symposium.

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NETWORK SPOTLIGHT

FRIENDS PLACE HARLEM:
THE IDEC SERVICE CHARRETTE
AT THE NEXT ANNUAL CONFERENCE

Date:
Saturday, March 5 | Afternoon

Location
Friends Place Harlem
https://friendsnewyork.org/

charrette *noun: a quick interactive brainstorming session used to generate creative solutions.*

In recent years, IDEC has been using the collective design energy at the annual conference to enhance efforts in the community local to the conference event. The fourth Annual IDEC Community Service Charrette will continue this tradition when we land in New York. This year's charrette will bring creative individuals together to share their talents with Harlem, NYC.

The community partner
Friends of the Children is a non-profit organization that provides long-term professional mentoring to youth for "12+ years, no matter what." They proactively select children ages 4-6 facing the most significant barriers to future success. Using a rigorous process, validated by research as effective for identifying children facing the greatest obstacles, they select children directly from schools, the foster care system, and through community partners. Providing children and families with intensive, individualized guidance from full-time, highly trained, salaried mentors (called "Friends") for 12+ years, Friends of the Children has a unique ability and rare intentionality to establish relationships and build trust with children and families who are the hardest to reach. Friends of Children maintain those relationships, from ages 4-6 through graduation - no matter what. The process is designed to empower youth who are facing the greatest obstacles and support generational change.

The design problem
Friends of the Children is currently exploring new spaces to lease to support one of their two NYC sites. Their Harlem site will include a mixed-use space: a reception area, support offices, gathering spaces, team spaces, and a kitchen. IDEC Charrette Teams would have the opportunity to provide recommendations for these new spaces that would support "kid friendly" design solutions while supporting the culture and ethnicity of Harlem.

The charrette process
Working in small groups, charrette participants will address issues in self-selected areas that will benefit users and advance the overall mission of the Friends Place Harlem. Charrette teams will be able to move freely through various areas in the Friends Place, interact with staff, and develop innovative concepts and design sketches. A hands-on session will follow the charrette, where attendees will lead team discussions and presentations to the community partners at Friends of the Children New York.

The service charrette will take place on Saturday March 5, 2022 in the afternoon. We hope that attendees of the annual conference can plan their travel accordingly and bring your design talents to Friends Place Harlem at the fourth annual IDEC Service Charrette.

IDECF FOUNDATION
BRYAN D. ORTHEL

The IDEC Foundation (IDECF) looks to the future. Over the last two months, we have shared thoughts from recent Foundation Graduate Scholars on our social media accounts. In their words, being a Foundation Graduate Scholar has been a transformational experience. These individuals are the future of interior design education. The Foundation is proud to support them.

Marie Mastrobattista shared the importance of listening to educators' stories and understanding the multiple paths people take to becoming interior design educators. Danielle Smith and Tiffany England valued the mentorship they received from IDEC members. Cameron John celebrated how IDEC members were open to listening to the views of graduate students about the future. Sarah Jahanbakhsh appreciated feeling welcomed by the IDEC community.

Emily Valentine highlighted how attending the IDEC conference showed her that "the field not only takes an inward look at itself, evaluating pedagogy tools and methods, but it also takes an outward examination of design practice and its human impact." Luis Mejia and Renae Mantooth similarly explained being inspired with new ideas for teaching and research.

Olivia Perron and Rhode Baptiste reported being inspired by conference discussions around improving interior design's work on inclusion, diversity, and equity. Baptiste wrote: "Design is multifaceted. Designers need to thoughtfully consider many things including the context, the culture, and the unique needs of diverse user groups. As a woman of color, the discussions around strategies being used at different institutions to bolster diversity among their faculty was encouraging!" Perron concluded: "The

role of an educator extends beyond just teaching students – it is a complex role where teaching only makes up one piece of the pie. They are educators, researchers, mentors, and advocates for the future of design."

As we approach IDEC's 60th anniversary and the Foundation's 30th anniversary in 2022, the IDECF is pleased to continue supporting the future of interior design education through grants and awards. The Foundation Graduate Scholars receive financial support to attend the annual IDEC conference, as well as focused mentoring with disciplinary leaders. Recipients of the IDEC Special Projects Grants conduct research and other timely work to advance and challenge design knowledge. The annual IIDA Educator Diversity Award recipient is honored for transformational efforts to expand access to design education and our knowledge of human experiences. The Foundation's accounts also support work by the Journal of Interior Design, the keynote speaker at the annual conference, and other work by the IDEC organization.

The IDEC Foundation's work has been made possible by generous donations from design educators and industry partners. These gifts over time enable interior design educators to make the future.

These gifts—big and small—are the legacy we pass to the future of design.

For more about the IDECF or to contribute, visit our website: www.idecfoundation.org. Calls for Foundation awards and grants are available through the IDEC and IDECF websites.

Thank you for your support.

UPDATE FROM THE JOURNAL OF INTERIOR DESIGN (JID)

Joan Dickinson, Ph.D.

Over the summer, issue 46.2 was published illustrating outstanding and varied forms of scholarship. "The Slave House as Symbolic Artifact" by Taneshia Albert and Lindsay Tan is a stunning visual essay that uses the first-person narrative voice to explore the spaces and structures of the slave house in the context of Black identity. In this same issue, Greg Galford surveys and observes relevant stakeholder' perspectives regarding environmental control within general correctional and solitary confinement prisons, while Amy Huber surveys interior design practitioners to determine their informed-design practices. This issue reflects the pluralistic approach the journal takes to publishing rigorous research whether it is practice-based, visually oriented, qualitative, quantitative, historical, pedagogy, or humanities-based.

We also continue to celebrate new JID authors. Helen Turner published a teaching and learning piece available in early view focused on affective peer critique; Andrea Sosa Fontaine examined the links between the fashion design process and interior design; and Natalia Perez Liebergesell, in the invited perspective "The Hidden Unwelcome: How Buildings Speak and Act", discusses the valued body and difference through the lens of disability. Established scholars, Suh and Cho, explored new eye-tracking technology to determine the relationship between student spatial ability and creativity. These articles are in issue 46.3 published in September.

The next virtual issue, "Sustainable Living: Cultural Meaning of Home, Work, and Retail", is now available at: https://onlinelibrary.wiley.com/doi/toc/10.1111/(ISSN)1939-1668.sustainable-living. Dr. Marilyn Read curates articles on sustainability, culture and meaning, home-work-life place making, and retail design. These articles illustrate that the boundaries of space have blurred and challenge interior designers to generate new ways of living, working, creating, and shopping. As your students begin the IDEC student design competition, "[Un]contained Designing Inside the Box for Forward-looking Life", please refer to this virtual issue for valuable research-informed design.

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

JOURNAL OF INTERIOR DESIGN (JID)

CALL FOR TECHNOLOGY SPECIAL ISSUE

Exploring the Future of Interior Design in a Virtual-Physical Continuum

Conventionally, places are characterized by physical features (i.e., furniture layout, quality of daylighting, etc.) and behaviors of people who occupy them (i.e., eating, meeting friends, etc.). The advent of virtual technologies (computers, Internet-of-things) and the social distancing behaviors adopted during the pandemic (Zoom meetings, remote learning) have changed our conventional sense of place. While virtual technology has disrupted our traditional behaviors in corresponding physical locations, it has also transformed virtual experiences such as online shopping, remote work, tele worship, telemedicine, home Yoga, home entertainment, virtual happy hours, and home-schooling among others. Lori Kendall argues that virtual behaviors have the capacity to induce particularly vivid sense of place, and that in our virtual engagement, there is the potential of two experiential worlds of virtual and physical to co-exist simultaneously. Nevertheless, our traditional affinity of conducting behaviors in their corresponding physical locations has raised questions of authenticity of virtual behaviors. For instance, Sherry Turkle argues that in virtual environments, people are merely "pretending" to be in a "real" place while they sit at their computer screens, much like people pretend to be at a "real" French café while dining in Disneyland.

Transcending the virtual versus physical debate, this special issue challenges scholars to explore a continuum of place experiences between the two. Terming it as a virtual-physical continuum, the special issue asks scholars to examine critical questions on the role of technology in the continuum of place experience and its implication to the future of interior design.

This special issue, edited by Newton D'Souza, Florida International University and Upali Nanda, HKS Architects, invites visual essays, research papers, teaching articles, and case studies that explore the potential for technology as it relates to interiors. Full submissions are due **January 1, 2022.** See author guidelines found on JID's website at Wiley Blackwell: **https://onlinelibrary.wiley.com/page/journal/19391668/homepage/forauthors.html**

JOURNAL OF INTERIOR DESIGN (JID)

CALL FOR INCLUSION, DIVERSITY, AND EQUALITY SPECIAL ISSUE

Uncovering Structures: Making Visible Hidden Biases

The design of interiors, both residential and commercial, has long been tied to social and cultural capital and power. By extension, privilege linked to race, gender, or class has thus strongly impacted the development of interior design, from the beginning of its professionalization. Despite attempts to expand the reach of the discipline to less privileged groups, many obstacles still prevent both our professional body and the clients we reach to be as diversified as should be. Scholars have started to demonstrate how interior designers have silenced questions of race, gender, and sexual orientation to assert their professional status in relation to allied disciplines such as architecture. Contributors to this special issue will address how, both historically and today, interior design and allied disciplines have been structured in ways that silence the contributions of people of color, LGBTQ people, or women, despite them being essential to the development of the disciplines. Beyond adding names to the canon, contributions should explore how design methodologies, publication venues, educational settings, or histories of the discipline are framed in ways that foreground the contributions of some groups and limit close examination of how one's race, gender, or sexual orientation impact their experience of the built environment. Contributors might suggest opportunities for structurally changing the discipline to foster a more inclusive environment for both designers and users of interior spaces. Furthermore, contributions should present innovative approaches to understanding how relations with allied disciplines have contributed to the framing of these structures.

This special issue, edited by Olivier Vallerand, Université de Montréal, invites visual essays, research papers, teaching articles, and case studies that explore the potential for inclusion, diversity, and equity as it relates to interiors. Registration of Interest is due on March 1, 2022 to olivier.vallerand@umontreal.ca. Full submissions are due on **January 1, 2023**. See author guidelines found on JID's website at Wiley Blackwell: https://onlinelibrary.wiley.com/page/journal/19391668/homepage/forauthors.html