MESSAGE FROM THE PRESIDENT
Ellen Fisher

MESSAGE FROM THE PRESIDENT-ELECT
Marsha Cuddeback

Thoughts on Leadership

Two years ago, I stood alone at the high table set aside for the Leadership Network, in the midst of a happy and bustling IDEC conference reception at Queens University in Charlotte, NC. I'd had the bright idea of starting a Leadership Network, sure that others besides myself would be interested in talking about how to support and nurture IDEC members into leaders in their departments, schools, and universities. I'd been inspired nearly a decade earlier by Denise Guerin, then-president of IDEC, and leader in her own right. Denise had asked the question, "Why are there no interior design educators who are deans? provosts? college presidents? "

Denise knew then what most of us enthusiastically acknowledge: that designers and design educators are a brilliant and dynamic group of people, committed to human-centered design, and the mentoring of creative young people as they grow into capable and paradigm-changing designers. In other words, design educators are people with great ideas and energy, skilled strategists and planners, who lead others in setting goals and achieving them. I created the Leadership Network in order to come together with others who wanted to talk about the challenges of leadership, and who were also interested in creating leaders within IDEC by supporting those who wanted to rise within their institutions or within higher ed in general. I wanted to work with others in identifying and creating the resources that IDEC members needed to grow as leaders, and to find a way to provide a program of mentoring and partnering to support emerging leaders.

In 2019, I stood alone in Charlotte at my table with my little Leadership sign, and alone again in Tulsa. But, I didn't give up. As I became president-elect of IDEC, and then president, I focused on working with the great Board of Directors as it focused both on Strategic Planning and on IDEC's mission, which is to support its members at every stage of their careers. The Board is now actively working on better defining the ways in which IDEC can and should provide resources and mentoring events for our members throughout their careers. It has begun to more clearly delineate the myriad pathways to IDEC leadership, giving internal leadership a home in the Regional collaborative. And through its commitment to Inclusion/Diversity/Equity the IDEC Board has reaffirmed its conviction that a diverse leadership team must be composed of a wide range of perspectives and voices and visions.

Today, I'm happy to say that there are more than a few deans amongst our colleagues – Denise Rush at the Boston Architectural College and Katherine Ankerson of University of Nebraska-Lincoln, to name two; and a college president: Tara McCrackin has been named president at Kendall College of Art and Design of Ferris State University (KCAD). And an untold number of program chairs and directors, and department heads, throughout institutions of all kinds in the U.S., Canada, and the world are leading.

Leadership has many definitions, but all of them are based on individual drive, collegial support, and accessible and welcoming institutional pathways. I look forward in the coming months and years to invigorating and activating the Leadership Network, and creating many more directors, deans, and yes, college presidents.

Ellen Fisher
IDEC President 2020-2021

Breaking the Silence

Questions of leadership in the design fields are being brought into focus by the increasing complexity of practice in the 21st century. The paradigm shifts of climate change, diversity, multiplying technologies, global competition and opportunities, and recently pandemic, all call out for new models of education, practice, learning and interaction.

The passing of Justice Ruth Bader Ginsberg in September 2020 was one of many unforeseen events during this past year that roused a period of reflection on the impact and consequences of leadership. Justice Ginsberg is frequently quoted but one particular thought that carries weight for me in the context of design education is, "Fight for the things that you care about, but do it in a way that will lead others to join you." Often, by doing so, new leaders emerge in unintentional ways. As design educators, each of us prioritize the things we care about and foreground in our teaching with the goal of cultivating sustained student interest and commitment to the issues at hand, and sometimes with an eye toward leadership.

Alluding to Justice Ginsberg ' s guidance, one thing I have " fought" for is introducing students to engaging encounters with diverse communities in ways that contribute to positive change throughout their careers. In 2000, I co-founded the LSU Office of Community Design and Development (OCDD) to serve as an interdisciplinary community outreach center connecting students from multiple disciplines with communities in Louisiana and the region. Our goal was to improve the quality of the built environment and the lives of its citizens while enriching the education of students through preprofessional practice, undergraduate research, civic engagement, and service learning. This type of enterprise is not new to design education. Community design centers have been around for decades as early as 1963 when the Pratt Institute established the Center for Community and Environmental Development, and more recently the Detroit Collaborative Design Center (1994), University of Detroit Mercy. A common thread among such design centers has been engaging students in active learning and participatory practices while providing design services to local and regional communities lacking expertise and knowledge in design or access to design services.

Over a period of 12 years, OCDD worked with over 300 students from 6 disciplines in design activities in the public environment and research into local and state institutional effectiveness across a related spectrum. In doing this we provided service to over 50 organizations, neighborhoods and communities across 20 parishes in Louisiana, in Mississippi and in several international communities. The majority of work was funded through grants and sponsored research and was fully integrated into the LSU curriculum. The work of OCDD was based on helping students understand the value of integrating community service into design practice, thinking critically about environmental, social and aesthetic issues in the built environment, and understanding the responsibility of the designer to reconcile the needs and aspirations of diverse clients and user groups. This included consideration of the impact of design solutions in communities and populations with very limited resources in ways that helped students become advocates for design processes and solutions responding to their diverse needs and aspirations. Developing leadership skills among students, faculty and community clients in this context was not in itself a core objective, but always an integral outcome.

As design educators we can cultivate leadership by creating situations that allow personal growth and discovery as integral to professional and educational activities, developing practices that enable student's to reach by addressing complex situations creatively. Community engagement can create such opportunities for growth for students, as well as educators and public clients by choreographing design experiences within larger systems of influence, yielding unanticipated leadership opportunities for all involved.

Marsha Cuddeback
IDEC President Elect 2020-2021

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MESSAGE FROM THE EDITOR-IN-CHIEF
Dana E. Vaux, Ph.D.

Leadership with a capital "L"

Creative professions, by their nature of problem seeking and "pushing the envelope", are often on the leading edge of changing cultural norms. But leading in change, and Leadership, with a capital "L", is a multifaceted word with seemingly as many definitions as there are venues to express it.

The topic of leadership has emerged in recent conversations I have had with various interior design educators that have resulted in some thoughtful, and sometimes humorous, takes on Leadership. Rather than incorporate the ideas from those conversations into this piece, below are some quotes:

"Design as a discipline has not always been the best at leading. As Jack Travis called out in his keynote address at the 2018 IDEC annual conference, designers have distinguished themselves by "thunderous silence and...complete irrelevance" rather than by contributions. I'm not saying we're irrelevant; we just need to do a better job of leading so that we don't become irrelevant."

"Louis Pasteur said, 'Luck favors the prepared mind.' But even he didn't go through a CIDA accreditation visit during a pandemic."

"Leaders insistently and repeatedly change, respond in a different way, or leap ahead to address problems others do not yet comprehend. They speak, act, and do because these things need to be done. Interior design education's leaders—and many similar leaders—have started conversations, asked questions, and challenged us to take an inclusive, diverse, and equitable path. Our leaders have leap ahead to provide a path— if we are paying attention. Where have we held back those conversations, ignored ideas or people, or otherwise gotten in the way of someone trying to explore, lead, and solve? Look around. Who nearby has leapt ahead? How do you catch up? How do you get out of the way?"

"The Captain always eats last."

"As designers we begin by exploring so we can identify the problem to solve. This insight strengthens what we do. But only if we explore well. If we limit ourselves to what we know or refuse to look at some issues, then we abandon our strength."

In this issue of the Exchange we consider, discuss, and deliberate on the topic of Leadership through letters, articles, and creative works. Contributions from Harper, Tan, Madsen, and Robinson reflect on implicit and explicit mentorship as an aspect of leading and teaching future designers. Articles

by D'Souza and Brachle broach the broad topic of leadership, how we define it, and how we lead as interior designers and educators. Alfaro and Ahmadi as well as Patel consider leadership through the lens of immersive learning and pedagogy. Hadjiyanni, Bonness and Simpson, and a creative work by Baker, provide leadership perspectives in the context of current issues.

As always, we thank our Associate Editors, Dan Harper, Gloria Stafford and Sarah Urquhart for their work on this issue in addition to the staff at IDEC and Kellen for bringing it to publication. You may notice the rearrangement of content in this issue. We've started by introducing the issue focus, followed by the Table of Contents with IDEC community content, IDEC business content and wrapping up with updates from the Journal of Interior Design. Our intent in restructuring the Exchange is to help you, the reader, navigate the issue.

The thoughtful contributions to this issue do not provide answers as much as raise questions. What is leadership? How do we lead the next generation of designers in empathy and prepare them for future challenges? How do we take the current awareness of diversity and inclusion and lead in "innovation over excellence"? Perhaps we begin by remembering what we know, and then choosing to "leap ahead". Regardless of who you are or what position you may or may not hold, someone is following you. Where are you leading them?

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

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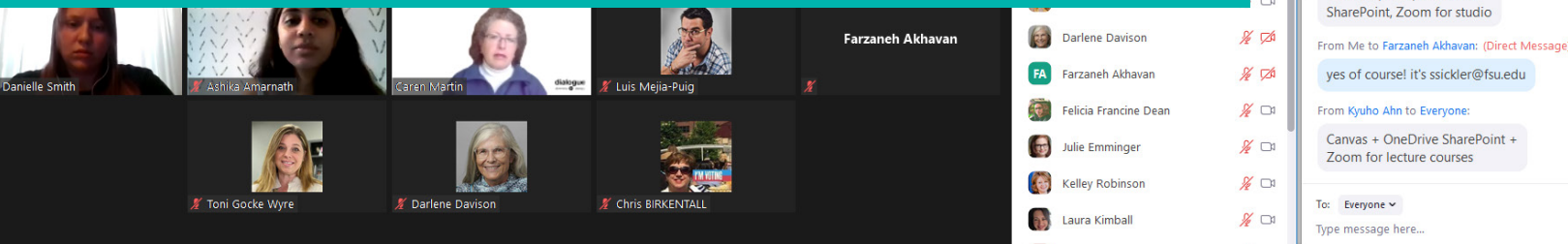Assistant professor of interior architecture, Ohio University

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IIDA THE COMMERCIAL INTERIOR DESIGN ASSOCIATION

SHERWIN-WILLIAMS.

Stantec

Our recent Virtual Conference illuminated the capacity of IDEC Networks to bring transformative change to our organization, our classrooms, and our profession. The virtual format allowed groups to connect from far and wide, igniting colorful discussions across a variety of interests. This infusion of connectivity amplified the potential of these grass roots interest groups to take hold and empower members to address current issues facing design education.

Gabrielle Bullock, one of three Keynote Speakers at the 2021 Virtual Conference, insisted that to be effective agents of change, educators must address the lived experiences of their students. One way to honor her advice is to connect with Networks currently aimed at celebrating the diverse backgrounds of our students and educators, cultivating future design students, and expanding the reach of IDEC beyond current membership and national borders. Conference presentations as well as Network lunch gatherings tendered some focus on these topics during conference but the conversations must continue. If these issues interest you, find like-minded members in Networks such as K-12 Education, Inclusion, Diversity, & Equity (IDE), Graduate Education, Canada, and International Members, to name a few. Join the conversations on Slack: https://idec- org.slack.com/archives/CH67YJFD2 Not yet registered on Slack? Join the IDEC workspace here: https://join.slack.com/t/idec-org/shared_invite/zt-a5clfk1u-a2pYqcTstO97Aw1NAI1eEw

Beyond Networks dedicated to cultivating excellence among students, are other groups focused on specialty areas of interior design education and practice. These Networks tackle issues and topics intrinsic to design practice such as Sustainability,

Lighting, Emerging Technology, Gerontology and Healthcare. Looking for resources to supplement your teaching and/or research? Reach out to these Networks and others dedicated to the cultivating the collective knowledge sustained among design educators. George Bandy, another Keynote Speaker at the 2021 Virtual Conference, urged us to remember that the people we impact are so much more important than anything else we do. The wisdom in his remarks manifests in the shared knowledge of our subject matter experts from many of our IDEC Networks. Design educators have the tremendous potential to positively affect the lives of emerging designers both in and out of the classroom. If you are looking for inspiration, look no further than the Network resources available to you.

This year's conference also underscored the value of leadership. Both in service of IDEC as well as members' respective institutions, the importance of seizing leadership opportunities to protect the future of design education and practice cannot be overstated. Leadership opportunities within IDEC afford members the chance to engage in service in a variety of means. Such opportunities support paths to leadership within IDEC as well as within your institution. Networks focused on this mission include, among others, Programs & Chairs and Leadership, two distinct Networks that share similar interests and goals. One or the other, or both, would be a wonderful place to start if you are looking for resources that will support and nurture your leadership goals.

If you have questions or are looking to get involved, reach out to IDEC Director of Service, Stephanie Sickler at ssickler@fsu.edu

INTERNALIZING AND PROMOTING LEADERSHIP
DAN HARPER, OHIO UNIVERSITY

I have been thinking about leadership quite a bit over the last year, as I'm sure many of you have as well. Given the unsettled reality we currently live in, I have found myself thinking about and sharing with my students that we have chosen the best possible course of study for this moment in history. Who else is better prepared to lead than an interior designer?

We are thought leaders.

We are visionary leaders.

We are leaders of change.

Why then do we not see more interior designers in explicit positions of leadership? Case in point, we are woefully underrepresented in upper levels of academic leadership (school directors, college deans, provosts, and presidents).

We often hear the phrase, "interior design is a young profession". Given our heritage, we and others might sometimes struggle with the idea of interior designers as leaders. Likewise, the general lack of understanding about what interior design is and what interior designers do by individuals outside of the discipline is a challenge we continually face. Yet, we need to look no further than the definition of interior design (CIDQ, 2019) and The Interior Design Profession's Body of Knowledge (Guerin & Martin, 2010) to appreciate the vast knowledge, skills, and capabilities we are equipped with to serve as leaders.

At the same time, we must be better at seeing ourselves as leaders and helping our students see themselves as future leaders. The definition of interior design, for example, does not include any form of the word leadership. Likewise, leadership is mentioned just twice in CIDA's Professional Standards 2020 document:

Standard 2. Faculty and Administration. "The interior design program has an effective administrative structure, as well as adequate and appropriate faculty and administrative staff to successfully lead and deliver the program" (p. 14).

Standard 5. Collaboration. "Graduates are prepared to maximize their effectiveness in leadership roles or as contributing team members" (p. 17).

Similarly, formal teaching of leadership seems to be mentioned only in passing in many of our professional practice textbooks. The notion of interior designers as leaders and specific instruction on how interior designers might aspire to be leaders is left largely unexplored as a specific area of focus. Granted, leadership is likely embedded in our teaching and studio practices but if we are not explicitly calling these out as examples of leadership, we cannot expect to see ourselves as such or, for that matter, for others to see us as leaders.

At the start of 2021, after a four-year hiatus from various positions of leadership, I find myself stepping back into a leadership role. As the program coordinator of an interior design program during a time of much turmoil in higher education, I am considering this new role as perhaps one of the most important of my career. As colleges and universities undertake program evaluation as part of strategic "right sizing", we see many institutions shrinking. Those with "design" as part of their curriculum seem to be recognized as programs of the future and worthy of keeping. Of course, we all recognize this worth. The unfolding of realities in 2020-2021, perhaps as no other time in recent history, has revealed just how important our interiors are and the role interior designers play in promoting health, safety, and welfare. Design is leadership and interior designers are leaders.

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MY PANDEMIC GLOW-UP IS BUILDING EQUITY-DRIVEN LEARNING COMMUNITIES
LINDSAY TAN, AUBURN UNIVERSITY

I know that we are all looking forward to getting 'back to normal' but, at the end of this pandemic, if all we can say is that we are right back where we started then we are doing it wrong.

Many of us are struggling. I'm struggling. Let's be clear - I am not OK. But I am also learning a lot about who I really am, and what I am capable of, amid a global crisis. One thing I've learned is that I'm a fighter, not a quitter.

I am a values-driven educator. What that means is that I work to leverage a student's values – their underlying motivators, professional and lifestyle goals, and the realities of their lived experiences – to elevate my teaching to a new level, to better serve them and set them up for success.

To leverage a student's values, though, I have to be willing to get down in the trenches beside them. To see the world from their point of view. Let me tell you, the view from the trenches is not always pretty. The view from the trenches of a first-semester freshman learning to #adult and pass my class during a once-in-a-century pandemic... well that can be downright demoralizing.

Can you imagine what it feels like to look down the pipeline to the career of your dreams and see that pipeline shrinking? That's how many of our students are feeling about their future right now. It is also the way students at the margin of that professional pipeline have felt for years.

Y'all, let's be real, I can't swing a cat at an interior design conference without hitting an able-bodied cisgender upper-middleclass white lady. Shout out to these women – it's thanks to them that we have a profession at all. I'm just saying that it can be tough for students to imagine there is a place for them in this field when they don't look like that, talk like that, dress like that, and come from a background like that.

That's why my pandemic glow-up is to build equity-driven learning communities for my students. My courses went fully online and fully asynchronous with the support of Top Hat. I recorded videos with everything from lectures to group critiques and individual feedback. I created new done-with-you worksheets to follow along with lessons and I even wrote a custom textbook.

It wasn't easy but I knew that this was an opportunity to practice leveling the playing field by giving all of my students the tools and confidence so they could succeed on their own terms. My recent article in Faculty Focus (1) discusses some of the specific strategies I used to create community, uplift student voices, and widen the pipeline in my online courses.

I am excited about the prospect of going back to the classroom, but I'm not waiting for us to return to the way things were. I'm looking forward – to a more diverse and equitable future for our profession. And that begins with empathy for our students, awareness of their realities, and an openness to trying new things.

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MENTORING – THE BENEFIT IS MUTUAL
SUE LANI MADSEN, FOUNDING PARTNER MMEC ARCHITECTURE & INTERIOR DESIGN.

Self-awareness is essential to leadership, and good mentors are as valuable as oxygen. "Put on your own oxygen mask before you help others" is good advice for leaders as well as airplane passengers. Before you can lead anyone else, you must learn to lead yourself. A good leader empowers rather than dominates. Start with empowering yourself.

But an abundance of confidence without a counterbalancing sense of humility is disastrous. Aesop's Fables warned over 2500 years ago that pride goes before a fall. Pride doesn't just go before a fall; it leads the way to the cliff and gives you a shove. Good mentors help steer you away from the cliff.

As a Washington State University architecture student in the 1970's, I was one of only six women out of the 60 students in the studio in the College of Engineering. I was self-motivated and empowered. I bristled when being mistaken for an interior design student from the College of Home Economics. The first architecture firm I worked for dismissed "interior desecrators" as an unnecessary expense. My boss would hand me a basic color and accents palette and tell me to assign color choices as I reviewed shop drawings.

Even I could tell something was missing. I just didn't know what.

The next firm I worked for had NCIDQ certified interior designers from the same WSU program I'd been snooty about. It was a humbling experience. I apologized (and am doing so again here!) and have been a champion of interior design professionals ever since. One of those interior designers later became my business partner when we founded Madsen Mitchell Evenson Conrad in 1999 in Spokane, WA. I retired in 2010 but the firm is still going strong with Marian Evenson, NCIDQ, ASID, in a senior partner role at MMEC Architecture and Interior Design.

Marian and I shared the joy of working for a great mentor in Thomas Adkison, FAIA. The hallmark of his mentorship of the young architects and interior designers in a rapidly growing firm was his ability to pull our best work out of us. He listened, he delegated, he held us accountable, his feedback was always honest and pointed at the work. We never wanted to disappoint him with a half-baked idea or a sloppy job. He mentored by example.

Mentors don't have to look like you, or be the same sex, or have the same professional background.

Mentoring is a natural outgrowth of a professional relationship where both parties recognize value. As a young designer, I valued Tom's experience and knowledge. Tom valued us as his colleagues and let us know it.

While formalized matchups exist, the most natural mentoring relationships will always be your boss. And they don't have to be "good" mentors to be useful. An appropriate sense of humility drives us to remain teachable, always seeking to learn from every relationship.

Now that I have more gray hair than brown, I appreciate the opportunity to share knowledge but even more importantly to see others growing and blossoming. At every career stage, boldly reach out and ask for advice and feedback. And be prepared to teach as well; the best mentoring relationships are mutual. I'll gladly explain handling a difficult client to novices, and they can explain BIM software to me!

Marian and Sue Lani working together at MMEC.

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PLANTING SEEDS FOR LEADERSHIP THROUGH UNEXPECTED CIVICS LESSONS
KELLEY G. ROBINSON, FLORIDA STATE UNIVERSITY

It is the early spring of 2019, and I find myself discussing Florida Statutes with a second-year CAD class before we dive into the differences between model and paper space. Practitioners in Florida are facing potential deregulation challenges again. The students grasp the gravity of the situation, understanding that it could impact their futures. The next day, I am en route to testify at the House Commerce Committee, and I round the corner to see thirty-plus students at 8:00 am waiting outside of the hearing room. That day, they witnessed Florida practitioners and educators speak in condensed, one-minute time slots. Upon the close of the bill, the sponsor turned around at the podium and addressed the students directly, noting that their presence made an impact.

A year later, the process was repeated. Similar bills were circulated, this time with the chance of favorable amendment adoptions. At the final House committee stop, the packed schedule yielded a crowded room. As part of the hearing process, the committee chair referenced the large number of speaker cards for the newly amended bill and asked all interior designers to stand. A wave of practitioners, educators, and students scattered throughout the room rose among the crowd. Noticing how many people had turned out for the bill, a bystander next to me said, "There must not be any interior design happening in Florida today."

Both the 2019 and 2020 legislative sessions yielded seminal moments where the voices of interior designers intersected within positions of leadership. While defending the profession can be disruptive, situations like these present unexpected civics lessons for students beyond the classroom experience. Recently, Bryan Soukup (2021), ASID Vice President of Government & Public Affairs, mentioned in a webinar that those interior designers passionate about community issues should consider running for office. We have experienced the power of hearing many voices speak on behalf of the profession. Perhaps a future practitioner will pursue a leadership role in local or state government because they attended a committee hearing at the Florida Capitol on a spring day while in college.
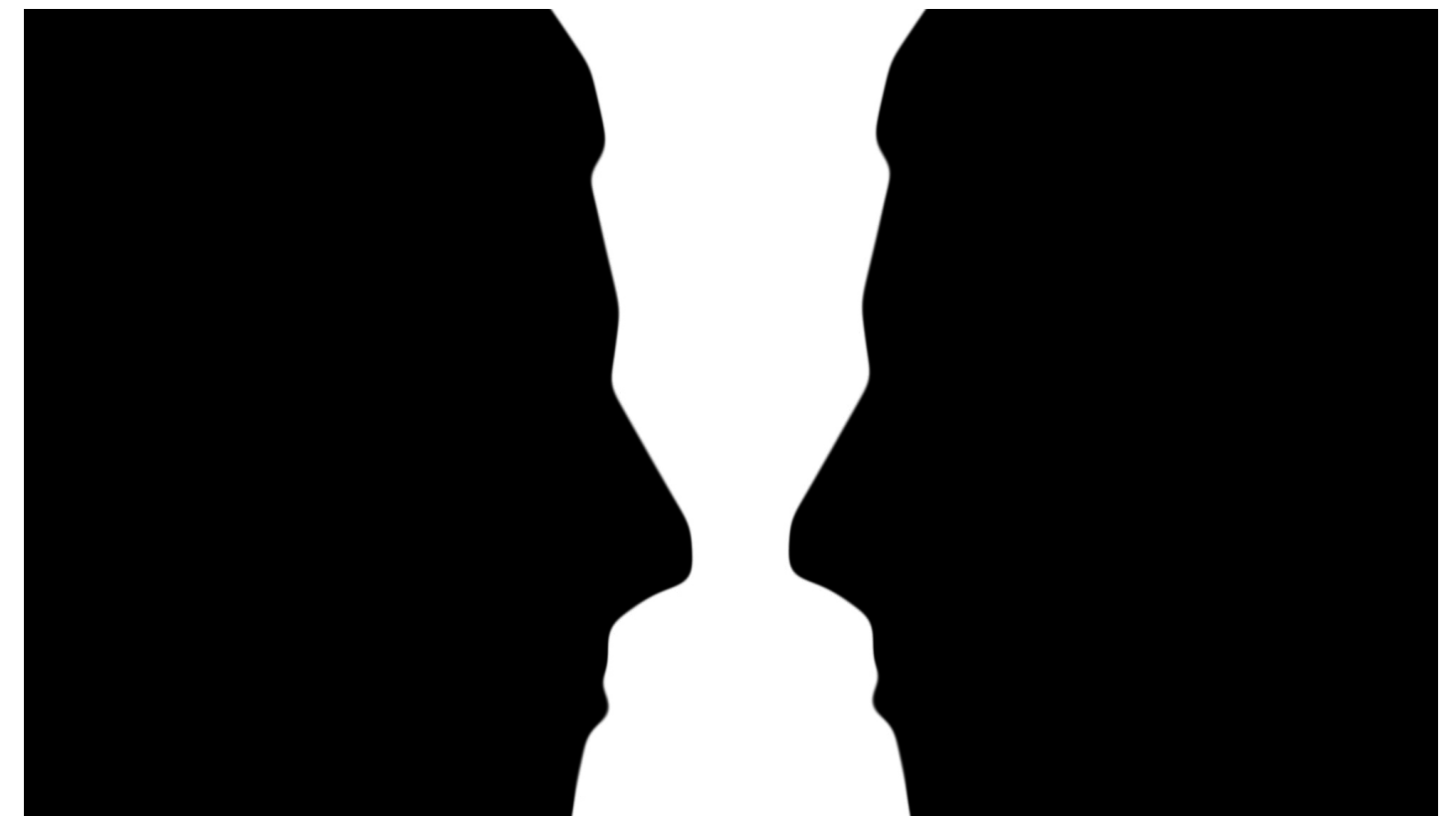
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IDEC COMMUNITY ARTICLES & CREATIVE WORKS

LEADING WITH A DESIGNER'S GAZE
NEWTON D'SOUZA, FLORIDA INTERNATIONAL UNIVERSITY

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A designer's gaze is a unique way of "seeing" - a lens through which designers choose to frame a problem [1]. This unique ability allows to recognize, detect, discover, and appreciate. A designer's gaze helps tackle "wicked problems" [2] of today: health emergency of the pandemic, the social and political unrest, economic volatility, and sustainability of our environment.

Leading in the Pandemic Era:

COVID-19 has brought a renewed focus on the effect of indoor environments on people [3]. It moves our gaze from personal to communal. We can play a significant role in bringing comfort to people in pain, improving quality of life of first responders, reducing workplace stress, and championing supportive environments for vulnerable populations.

Championing Diversity, Equity and Inclusion:

Design is facing an alarmingly low number of Black designers [4] and interior design is among the least sought-after degrees [5]. Such scarcity is a direct effect of structural problems of exposure to the design fields [6] requiring a multi-pronged approach: from incorporating culturally relevant learning materials, creating a pipeline for future leaders, and being deliberative in our hiring practices.

Stewarding the Environment:

We strive to design buildings that maximize physical resources (energy, daylighting, water, indoor air quality) and human productivity (efficiency, creativity, stress management). Recognizing "wellness as the new sustainability" [7], we should facilitate sustainable behavior and empowerment, choosing responsible sourcing and distribution chains of materials that are green, healthy and socially responsive.

Educating with Meta Skills:

Design education today requires not only content and disciplinary skills, but also Meta skills [8]. In the era of misinformation, where the value for truth has taken a backstage, we need critical thinking, empathy, resilience, endurance, compassion, cultural and social sensitivity, optimism, grit and courage.

Facilitating Co-inquiry:

"Co-design" refers to the design process, whether through designers collaborating with each other or with people not trained in design [9]. The classical roles of users, researchers, and designers merge in this process with the designer active in leading, guiding, and providing scaffolds, and creating new landscapes of opportunities.

Leadership in design requires us to be inclusive, collaborative and empathetic. It requires us to be proactive in framing design problems and ask questions that might not be explicit. It requires us to intentionally exercise the designer's gaze.

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WHAT IS LEADERSHIP?

BENJAMIN J. BRACHLE, PH.D.
UNIVERSITY OF NEBRASKA - KEARNEY

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On the surface, leadership seems simple. We have all experienced it. From the first memories of our parents or caretakers, we have all felt it. As we developed and matured, we started to understand its importance in our lives. Our educational and work experience pay tribute to this simple fact that leadership matters. Perhaps it is understood best when it is absent. Devoid of leadership, teams fall apart, tasks go undone, people become stagnant, and everything seems to collapse. However, in the presence of a good leader, the opposite experience seems to manifest. Good leadership helps us become the best version of ourselves, increases our utility, and posits that comforting feeling in our minds that no matter the situation, things are going to be alright.

From there, this seemingly simple concept gets increasingly complicated and complex. This becomes apparent when partaking in the ostensibly straightforward task of defining it. What is leadership? We all know it to be a real thing from our life experience but when trying to put this understanding into words, it becomes extremely difficult. We start to realize very quickly that "leadership" reaches into a variety of arenas and spaces. Is it a trait? An influence? A power? A relationship? Bernard Bass (1990) famously pointed out in his Handbook of Leadership that there are "almost as many different definitions of leadership as there are persons who have attempted to define the concept" (p. 11).

Regardless of this dilemma, the popularity of leadership as a topic remains. The proof of the general public's captivation of this topic lies in the copious number of leadership books being sold online and in bookstores. The high number of leadership consultants available demonstrates the appetite of corporations to increase the leadership skills of their employees. Academia has taken notice as leadership as a discipline has procured many typologies and taxonomies, theories and models, approaches and conceptualizations. Leadership has been studied as a trait, a skill, and a behavior as well as in different situations, contexts, and cultures. Research has produced a variety of rigorous and well developed leadership theories including Path-Goal Theory (Evans, 1970; House, 1971), Leader- Member Exchange Theory (Dansereau, Graen, & Haga, 1975; Graen, 1976; Graen & Cashman, 1975), Transformational Leadership Theory (Bass, 1985; Burns, 1978), Implicit Leadership Theory (Lord, Foti, & Phillips, 1982), Authentic Leadership Theory (Luthans & Avolio, 2003), Culturally Endorsed Implicit Leadership Theories (Hofstede, 2001; House, Hanges, Javidan, Dorfman, & Gupta, 2004), and Servant Leadership Theory (Van Dierendonck, 2011).

This is just the tip of the iceberg as new ways of conceiving leadership continue to emerge. Recent models such as spiritual leadership, adaptive

leadership, and discursive leadership are currently evolving in the leadership literature (Northouse, 2019). In addition, there are major fields of leadership research specializations like leadership and diversity, ethics, followership, power and influence, and motivation. No matter how you define it, leadership is a complex process that continues to be a burgeoning area of research as academics and professionals alike look to improve leadership in pragmatic and practical situations.

Often, we don't think about leadership until it's not there. We feel it. We know something is missing. As educators, we need to understand what good leadership looks like, model it for the next generation and teach them how to lead in their own way.

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LEADING AND POISED TO LEAD:
A CASE STUDY OF IMMERSIVE LEARNING MENTORSHIP
SARAH ANGNE ALFARO AND
REZA AHMADI, BALL STATE UNIVERSITY

Albert Einstein is well known for the adage: Learning is experience. Everything else is just information. Leading, in an immersive learning setting affords the next generation designer a chance to practice in an academic setting with real-world deliverables. By activating cognitive learning and maturity of soft skills through immersive projects, students begin to interact effectively and harmoniously with one another. They build confidence to effectively manage projects and explore creative outlets while practicing ethical character traits including problem solving, conflict management, decision making, and teamwork. The immersive setting facilitates a learning environment to train students to become socially responsible designers by using innovative design solutions that contribute to human and environmental well-being.

Immersive Learning. Immersive learning is defined by experiences that create opportunities for students to actively transport into an environment where they are deeply engaged through more memorable and meaningful experiences by way of simulations and/or real-world, client-based projects (Pagano, 2013). In interior design education, this high-impact learning involves collaborative student-driven teams guided by faculty mentors outside of the classroom. As educators, our role is to lead students toward their future through preparation, negotiation, growth, and experience. Mentoring in immersive learning settings affords the next generation designer to practice in an academic setting with real-world deliverables.

At Ball State University, a variety of immersive experiences are offered to the students. The University's trademark of immersion associates experiential learning, community engagement, service-learning, and practicums (Ball State University, 2021). One example of immersive learning is housed within the University Design Center (UDC) (University Design Center, 2021). The UDC, housed in the Department of Construction Management and Interior Design, positions students and faculty members to work closely with local organizations on real-world challenges including evidence-based design research and schematic design. Faculty mentors' direct teams of diverse, hard-working students to address the needs or challenges of a community partner. The compensation is used to support student and faculty success.

What distinguishes immersive learning from the other client-driven studio projects is the importance of student-driven learning, project-oriented outcomes which deliver a product at the end of a specified time period, and the emphasis of collaboration when addressing community problems or challenges. Thus, immersive learning experiences join the list of high-impact practices according to Association of American Colleges and Universities that afford, "deep learning, significant engagement gains, and positive differential impact on under-served populations" (Kuh, 2008).

Case Study. A recent UDC project consisted of a student-driven project, guided by faculty members and collaboration from the client's community partner committee (i.e. donor representative, local architect, engineer, building department). The immersive project provided the client with a variety of design choices for their future Section 8 eligible apartment complex. The client had the option to choose design ideas from one or multiple student projects for implementation. The nine-week immersive experience for junior interior design students focused on functional, aesthetic, and cost-effective spaces for single-mothers who are provided provisional housing in order to obtain a college education to overcome the cycle of poverty and empower the families to achieve long-term growth and stability. The faculty mentor streamlined client and committee communication for the following deliverables:

- Initial research and programming
- Existing site analysis
- Interior space, furniture, lighting, and electrical plans
- Elevations of walls with design features
- Photo realistic 3D views
- Client directed selection of finishes
- Specification of all proposed furniture

With the mentorship of the faculty, highlighting learning experiences during the design process, the students collaborated to meet client expectations, provide project deadline and deliverables, and meet the project deadline and deliverables. This immersive learning environment provided the students with irreplaceable experiences and understanding.

The immersive experience from the UDC case study afforded students leadership opportunities that ultimately became acquired skills to assist in a successful transition into the workforce. Student's confidence and leadership skills soared as they worked their way through the design process navigating the client interviews, conducting observations, and realizing that their design opinion was recognized by the client. Students communication skills became professional as they began to understand that what they said during the client meetings impacted a real-world design scenario. The student design teams were no longer "student groups" but a streamlined collaborate effort, meticulously perfected, in which they held one another accountable to effectively produce results for their client and end user. Students began to sell their creativity, contend excessive value engineering by the client, as they worked to design the Section 8 housing; they empathetically elevated the end users of the apartment complex, and used evidenced-based design to make claims promoting their creative design choices which afforded successful design solutions. The students design decisions demonstrated integrity with the interests of the larger community in mind.

As students worked through the project timeline and deliverables, they leaned on the faculty for guidance and encouragement, but overtime independently articulated their skills, strengths and knowledge to navigate and advocate for the project design decisions thus exhibiting true leadership. The refined design skills and professionalism, comfort and confidence gained by working directly with clients, prepared students for their future employment as a designer who is socially responsible, who exhibits innovative design solutions, and who contributes to human and

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By having the opportunity to communicate, interview, and present a design to a real-life client, we were able to gain practice for our future careers. An actual client depending on our work also pushed us to come up with our best ideas. The professor was extremely helpful guiding us through this project ensuring we understood the needs of the client (and focused on those), while also helping us follow all codes, meet all deadlines, and be professional throughout the entire design process. Overall, this opportunity allowed me to fine-tune my professionalism and gain comfort and confidence for working directly with clients.

Working with UDC has been invaluable to the interior design students at Ball State. It allowed us to catch a glimpse of real-world design issues. Through the guidance of our professor, we were able to break the project up into manageable phases to put together design solutions that our client could envision. The cycle of conducting interviews, listening to feedback, and incorporating our findings into our designs gave us a solid foundation to grow as future designers as well as heighten our potential for employment.

I am grateful that I am a part of a program where I am given countless opportunities to participate in immersive learning projects. The professor provides insight and guidance through design challenges and iterations, which enhances the design solutions rather than directly guiding them. Without a faculty guide, I would have been lost on this [UDC] project... Having a professor there as an advisor taught me how to interact and work with a client successfully. Based on this experience, I feel extremely comfortable working with clients in the future and feel thoroughly prepared for future employment.

Student Feedback on Faculty Mentorship, Fall 2020

REASSESSING OUR ROLE
TINA PATEL, KENT STATE UNIVERSITY

Design Response to FoodHall

Design educators have an urgent moral responsibility to create new pedagogical approaches in the wake of recent protests against social, racial, and economic inequalities and injustices. The stories of communities experiencing discriminatory social, racial, and political policies and practices are often told from a narrative of failure. How can design educators start a conversation with the students about iniquitous practices like white flight, redlining, segregation, which leads to disinvested neighborhoods, concentrated poverty, and crumbling urban communities? How can we provide the right tools to our students so they can become agents of change by addressing issues of equality, culture, and belonging through their design process? How can we explore both the centripetal activities (those reinforcing the core values of our discipline) and centrifugal activities (those directed towards absorbing additional information that exists at the periphery of the discipline)?

The call for design educators should be to explore interiority as a tool to understand the world and project all voices (Zingoni, 2018) (1). We can start creating support networks to instrument synergies along with critical discussions on how to unravel questions around race, inequalities, and power. One powerful tool which I found in design studios is making connections with non-profits seeking to solve a specific community need. This helped bring the existing social issues and socially conscious gentrification projects to the center of the interior design studio. Active participation with non-profits and community members and the self-reflective act helped students question their own assumptions

as they were confronted with these unfamiliar experiences of 'others'. The image included shows the design response to the Food Hall project located at S. Cottage Grove Avenue, Woodlawn, Chicago in partnership with the non-profit YWCA Metropolitan Chicago. This food hall is a part of the redevelopment of Blueprint for Equity, Woodlawn 2030 initiated by YWCA. As we are training young designers to understand the needs of others, empathize with people, these projects will allow to put social change in the center of design thinking and studio culture.

Before becoming an educator, I was in practice and often enmeshed in delivering a finished project to the client that I never paused to reflect on the role of interior design practice in addressing systemic racism and design justice. With a moral and ethical obligation to teach about these issues to the future generation, I started to collect, share, and invite practices focusing on these critical issues, questioning the origin of our resources, ethics of our decisions in Professional Practice courses. Besides medializing these discussions in the studios and practice courses,

we must think about the overall curriculum and revisit the theoretical frameworks, readings, articles, discussions we introduce in our current courses. Last, Tasoulla Hadjiyanni mentions in her recent publication, Decolonizing Interior Design Education (2020) (2) and I would also advocate for CIDA standards that attest to the evolving and dynamic qualities, the need for action to address 'empathy', 'diversity', and 'critique' of the social, political and physical influences affecting the design of built form in their standards.

We design pedagogues must seize the current global turmoil as an opportunity to reposition interior design education through democratic pedagogies and processes, to make our students engaged designers, empathetic global citizens, and community stewards, and continue the advancement of our discipline. This will be an evolutionary process of discovery, connection, reflection, contribution, and impact.

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A CONVERSATION ABOUT DIVERSE LEADERSHIP IN INTERIOR DESIGN
JESSICA BONNESS, MARYMOUNT UNIVERSITY, AND TIANETTE SIMPSON

Diversity, Equity, Inclusion, and Belonging are critical to individual and institutional success, and academia is no exception. At Marymount University, in trying to understand where we are and what we need to do with regard to our DEIB efforts, dialogue has been and continues to be an important part of our information-gathering process. Below is a conversation between Tianette Simpson, a Project Manager and recent Marymount University graduate with an MA in Interior Design who aspires to be a design educator, and Jessica Bonness, Assistant Professor of Interior Design at Marymount

University. In this and other conversations with the university community, it seems increasingly clear that a secure sense of belonging can facilitate success and leadership pathways for BIPOC students, as has been the case for Simpson in her academic and professional lived experiences.

Tianette, you worked in design while you were getting your Master's degree. Did you then and do you now feel reflected in academia and industry?

As a person of color in the industry, I regularly find myself as the "only" in the room. This weighs heavily

on me personally, and it can feel like I'm pushing boundaries and speaking for an entire group of people. There is consistent pressure to strive and achieve and model perfection for the people that will follow in my footsteps. This is stressful, because it feels like other people have the ability to make mistakes and I feel pressure to get everything right.

In graduate school I did not always feel seen, but even so I made a conscious effort to mentor students of color. I tried to encourage BIPOC students to participate in events and join organizations, like our student club, that I served on the board for.

Jessica, How do you create a sense of belonging for diverse students?

I want to be everything to my students, but I know I can't bring the kind of perspective that diverse educators and mentors can. We have been having conversations in our department about diversity, equity, inclusion, belonging, and leadership voids in the industry. We are hearing that students really crave more connection with designers who reflect their identity, and not all students see that in their professors or in their guest critics. A few years ago I noticed that the same professionals come to speak to my classes, mostly white designers. Why is that? It's imperative to examine who and what we're spotlighting, intentionally or unintentionally, so that all of our students can see themselves reflected in leadership. We should actively prioritize centering BIPOC critics, panelists, and tenure-track hires -- in clusters if we can, to make sure diverse faculty members don't feel alone either -- and we should make this apparent to students. How can all of our students feel they can lead in design when they so rarely see themselves at the front of the classroom?

*Jessica, How do you think the industry landscape would change with more diversity among its leadership?*

Prioritizing celebrating diversity is going to require intentional, substantial change, and that's going to cause discomfort. If we're committed to change, that means we need to make space for BIPOC designers to lead. We should intentionally create meaningful pathways that allow BIPOC students to gain experience teaching. We should also revisit our curriculum content to be more inclusive and share stories and perspectives that challenge what most of us learned in school and disrupt the typical ways design is taught. We should ensure that our design methods and outcomes align with a diverse audience: this serves our students most effectively and authentically. If we continue teaching through the same white-centric lens, without critically examining bias and how history is documented and who we are designing for, we're not going to inspire everyone.

Tianette, how do you feel that having diverse leaders

in the classroom would have helped you?

Many college students feel like they can do anything, but for students of color, some roles seem out of reach when leadership doesn't reflect what they see in the mirror. Schools without diverse faculty need to involve BIPOC mentors frequently, because representation matters. Without having diversity in the front of the classroom, students miss out on opportunities, the industry misses out on talent, and students are left to look to one another for answers. As a student who worked in industry while in a graduate program, I knew the importance of representation, but I also understood who needed it more than I did. I believe that I did help our younger students of color, but I hope this kind of mentorship can be more frequent and formalized.

These conversations are just a start in finding solutions to problems that exist throughout industry and academia. If we want to find authentic remedies and effective ways to prioritize inclusion, we first need to listen to our diverse students and peers, and believe them, so we can understand how to facilitate belonging and champion diverse leadership.

Tianette Simpson

Jessica Bonness
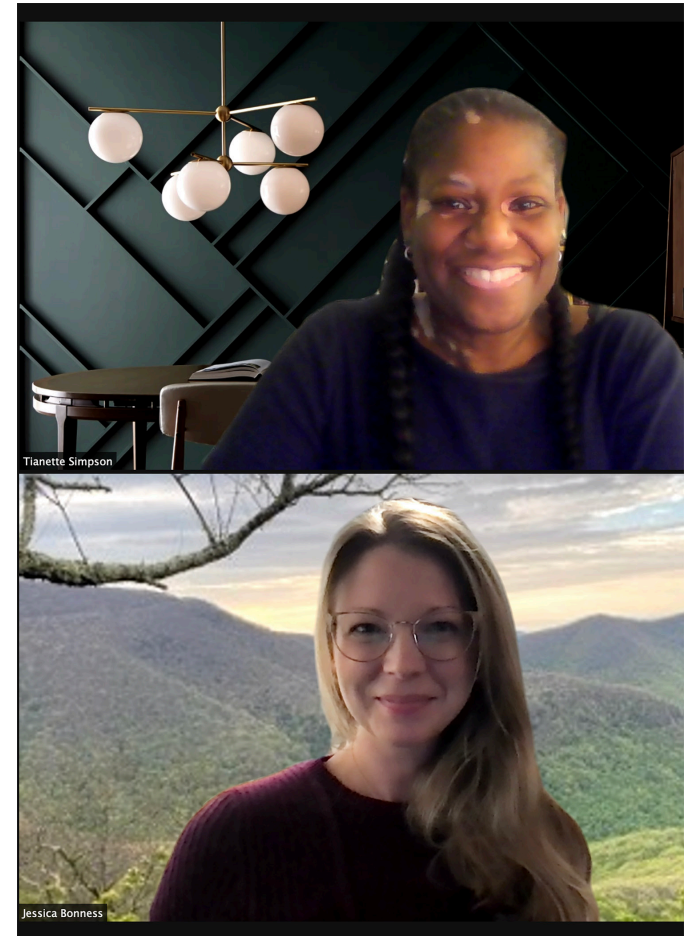
Tianette and Jessica

TOWARD CONSIDER CULTURE - LEADING INTERIOR DESIGN IN THE POST-PANDEMIC/ POST-PROTESTS ERA

TASOULLA HADJIYANNI, UNIVERSITY OF MINNESOTA

Instilling doubt is at the core of higher education. Like other interior design educators, I prided myself in preparing students for the difficult conversations and complex societal challenges they were bound to face. That is why I braced when I got a call from Leif Kutschera, a former student, right after the murder of George Floyd on May 25, 2020, a few blocks from my house in South Minneapolis. He was struggling with not knowing what to do: taking a stance, he felt he could be judged as a White Savior and doing nothing was not an option for this life-long activist [1].

Little did he know, that in spite of my 25 years of telling Black, immigrant, refugee, and indigenous stories and advocating for designs that create healthy and connected communities in which everyone can thrive, I found myself frozen (see Hadjiyanni, 2019). On the one hand, my post-traumatic stress disorder as a child of war was through the roof—I was ten years old when Turkey invaded Cyprus, catapulting my family into lives as refugees. And on the other hand, "Cancel Culture" had already taken root, the idea of withdrawing support from someone if they had done or said something considered objectionable or offensive (dictionary.com). Although a way to ensure accountability and reverse years of power differentials, the fear of Cancel Culture can paralyze dialogues and made me hesitate: Do I have the right to tell the stories of Black and indigenous people? Would my work be taken seriously? What if I make a mistake? And did I have the mental tenacity to handle the public shaming that could follow? I was exhausted - it's the decisions we perceive as involving the most psychological trade-offs or compromises that are really exhausting (Wang, Novemsky, Dhar, & Baumeister, 2010).

"Expectations," a friend once told me, "are what gets us in trouble." At a time loaded with uncertainty, expectations of ourselves and others can impair our ability to lead. Leading interior design in a post-pandemic/post-protests era cannot be done without "Consider Culture," an introspection as to who we are, how we came to be, and who we want to become (see Hadjiyanni, 2020a; Hadjiyanni, 2020b). Consider Culture [2] implies being intentional in reflecting on viewpoints that are radically different from one's own. Acknowledging that often, meaning-making choices are bounded by stereotypes, systemic exclusion, and lack of opportunity, Consider Culture cultivates an intellectual platform that supports and encourages wonder and understanding. Consider Culture sparks curiosity and prompts us to ask: "What could I be missing?"

Consider Culture took me out of my cocoon and placed me in the middle of my city, amidst the rubble, the looted businesses, the desperation of neighbors, and the hope that filled the air. The 200+ stories of buildings caught in the protests featured in Landscapes of Hope (Hadjiyanni, 2020c) include Black- owned, immigrant-owned, refugee-owned, Native-owned, family-owned, and women-owned businesses: Mama Safia's restaurant, opened by Safia Munye, a Somali immigrant in 2018 with her retirement savings; La Perla Tortillas factory, the vision of José Payan, who came to America at the age of 14 and worked as a mushroom picker, with help from the Latino Economic Development Center; and, Migizi Communications, a Native American nonprofit that provides media arts training to hundreds of Native youth. Consider Culture reaffirmed to me that the answers we are looking for are right here, in front of our eyes, if we know where to look.

1. Kutschera found his voice by creating a series of watercolor paintings with bleeding hearts and orchestrating an online silent art auction to raise funds for rebuilding areas impacted by riots in Minneapolis.

2. Consider is the first leadership principle in CAST – Through Consider, Act, Seek, and Transform one can cast Culturally Enriched Communities (https://www.cec-design.com/how-we-lead/).

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Consider Culture allows space for a reflection on the role we can play in eliminating disparities.
Image credit: Tasoulla Hadjiyanni; Artist: Witt Siasoco; Building: BROWNstone lofts by Model Cities - supportive housing for those considered chronically homeless.

DESIGN AS ACTIVISM:
FOSTERING INCLUSIVENESS IN PRACTICES, PROCESSES, COMMUNITIES, AND CITIES

ALLISON BAKER, KENT STATE UNIVERSITY
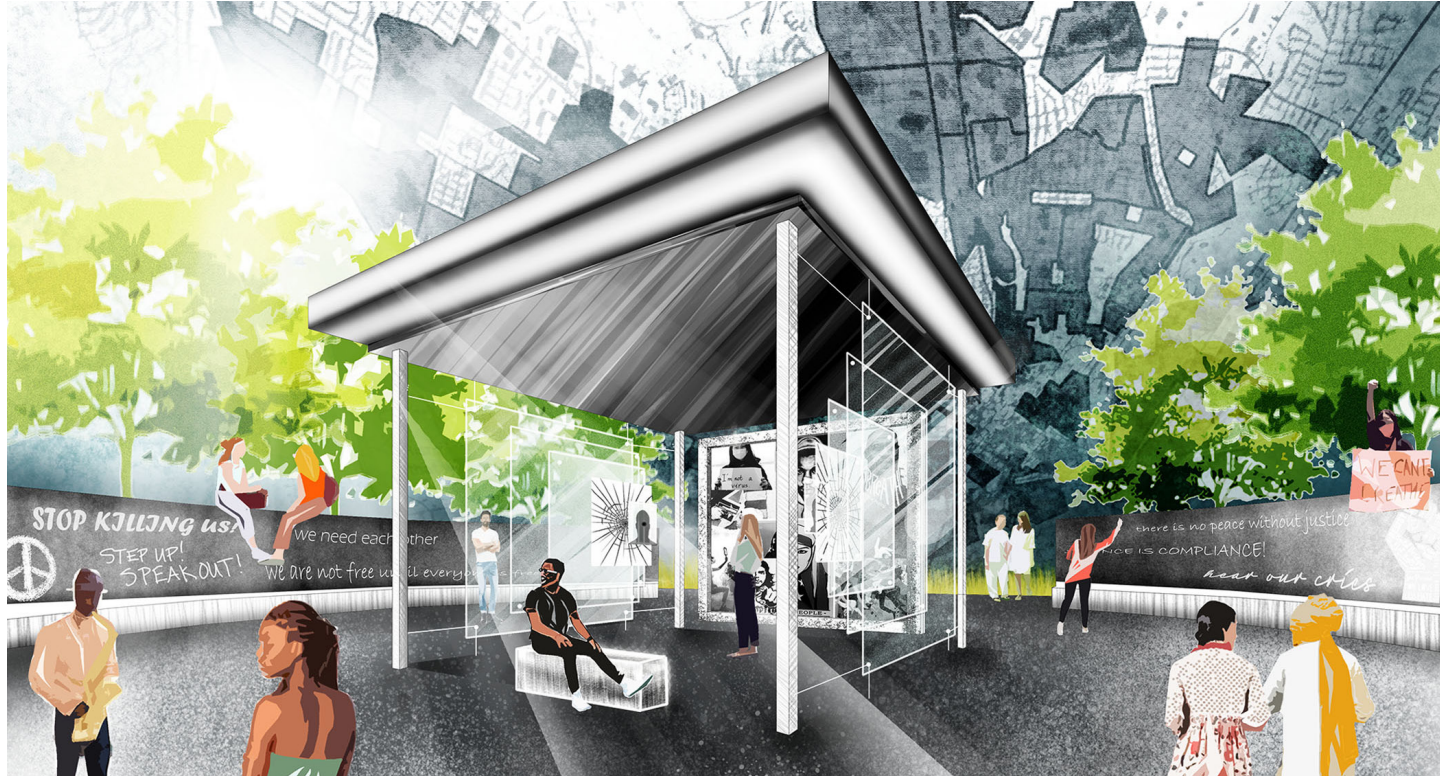
This image explores how the design of community space can hold a large impact. The abstract representation of the sky shows a map of polarized urban areas that occurred as a result of segregation, red lining, white flight, ext. Encircled by a bench to symbolize a united community, the central structure marks an inclusive space where people can educate and peacefully discuss topics of racial inequality. All community members are invited to write their thoughts on the wall that surrounds the communal space. The exterior view of the structure references an attacker's perspective, one of which many might carry towards minority groups. The deescalating glass increasingly narrows, representing a shattered country, stray bullets, and lost lives. The interior calls individuals to interpret the victim's perception of the world, a moving target, and must confront their own reflection. Brutal artwork paints the past and encourages the individual to understand their privilege, listen to the silenced, and act. The intentional simplicity of the structure allows for replication in other areas to further ignite communities. **Image credit:** *Allison Baker, Original work*

Leadership in interior design begins with a longing for knowledge and a passion for change. The journey to becoming a leader requires attentive listening, focus, courage and an eagerness to help others. Interior design becomes a melting pot where minds across all professions can collaborate in order to build a better environment for communities and individuals. Leading in interior design is creating an inclusive space for this collaboration to occur, =guiding and encouraging others within this setting, and maintaining an open mind.

This single image illustrates a response to current social and racial turmoil related to the BLM protests we have experienced this past year that have shed light on silenced voices and various social justice movements. The piece is hypothetical and is an original work. It reflects this designer's speculation on how design can assist in mitigating social injustices by challenging the viewers preconceived ideas related to various minority groups and exposing the viewer to racial injustices happening within their own community. This project is meant for all to reflect on their personal perceptions of others and how they could act as a vessel for change. There is improvement that everyone can make to better their communities through words, actions, and responses. This piece, simple in construction, applies to all locations to rebuild both our internal mindsets and our physical communities. Design acts as a catalyst to engage one another by creating places for communication to occur among all races, ethnicities, religions, cultures, ages, genders, etc., so that we may open our minds to the words and experiences of others.

Our contribution, as designers, is to direct attention towards social and racial inequality to educate communities while providing a safe platform for unheard voices. These spaces will shift individual perspective, both figuratively and physically, and designers will have the opportunity to correct our nation's past and pave the path for a much brighter future.

SPRING UPDATE FROM THE JOURNAL OF INTERIOR DESIGN (JID)

Joan Dickinson, Ph.D.

The Editorial Board and Board of Directors for JID sincerely thank several individuals whose terms are ending. Dr. Julieanna Preston served as Associate Editor, and her vision, in-depth understanding of design process, along with the championing of visual essays will be missed. In 2018, Dr. Preston's perspective, "Elocutions, Elaborations, and Expositions of Interior Design Creative Scholarship," advocated for practice-based inquiry and suggested that applied or creative arts and practice be included in the working definition of research (p. 5). While Dr. Preston leaves behind a legacy with her innovative work on visual essays, the JID Board is committed to continuing this form of scholarship recognizing that research includes design works.

Dr. Caren Martin, Director for the JID Board, will end her term on May 1. Dr. Martin's expertise on the body of knowledge and support for the Journal have been outstanding. We appreciate the service Dr. Martin provided in promoting the vision for JID. As terms end, we welcome Dr. Amanda Gale to the board. Dr. Gale publishes extensively in the Journal and currently serves on the JID Review Board.

JID continues to publish outstanding scholarship as illustrated in issue 46.1, guest edited by Professor Ronn Daniel and Dr. Lynn Chalmers, that focuses on the Body-Inside and celebrates the humanities. We invite you to read essays ranging from artist' installations, to historical analysis, to practice-based exploration. This variety in scholarship is paramount to JID's success and has led to a new mission statement:

The Journal of Interior Design is a scholarly, refereed publication dedicated to a pluralistic exploration of the interior environment. The Journal seeks to move the discipline forward by welcoming scholarly inquiry from diverse and interdisciplinary approaches, perspectives, and methods that actively explore and analyze the evolving definition of the interior. The Journal's publications investigate the interior relative to design, human perception, behavior, and experience, at all scales and for all conditions. Scholarship published in the Journal shapes, informs, and defines interior design education, practice, research, criticism, and theory.

As illustrated above, JID welcomes diverse scholarship and invites submissions that move the discipline forward.

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

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, etc.) 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.

Registration of interest is due on **April 1, 2021**. Authors are asked to register their intent to submit a paper by sending a 150-word abstract to Newton D'Souza at ndsouza@fiu.edu. Full submissions are due **January 1, 2022.**