



2021 IDEC Virtual Fall Symposium

Friday, October 1 & Friday, October 15, 2021



IDEC®

INTERIOR DESIGN
EDUCATORS COUNCIL

You Are Here

You are here, wherever that “here” may be. “Here” simultaneously refers to a place in time and to a place in space. Perhaps the here where you find yourself is not what you imagined in “the before world” when we tricked ourselves into believing we could “plan”. The place where we now find ourselves just “is”. It is where we are, the point from which we take our next steps.

Consider this an invitation to reflect upon where you are in time and space and what is meaningful to you in your work. The making of meaning is highly personal even when it takes its form in professional work, academic or otherwise. This season, IDEC offers a safe space and open arms to authentic sharing of scholarship, creative activity, teaching, and discussions. Whatever it is that you bring to this table, we look forward to hearing about it. We will meet you wherever you are.

October 1 & 15, 2021

Symposia Hosts

Director of Regions

Sally Ann Swearingen

East Regional Chair

Anna Gitelman

Midwest Regional Chair

Connie Dyar

Pacific West Regional Chair

Kristin King

South Regional Chair

Lauri Self

Southwest Regional Chair

Amy Roehl

Award Winners

October 1 and October 15, 2021

Scholarship of Teaching and Learning- Pedagogy

Building Empathy for Youth-At-Risk: The Interior Design Studio as a Tool for Facilitating Change in the Community

Tina Patel and Stacie Burtelson, Kent State University

October 1

Scholarship of Design Research- History and Theory

Place Experience in Online Design Education: Exploring the Literature

Bryan Orthel, Indiana University and Dana Vaux, University of Nebraska at Kearney

October 1

Creative Scholarship

A Site-Specific Sound Sculpture: Anchoring the Sonic Experience

Stephen Skorski and Steven Landis, University of North Carolina- Greensboro

October 15

Posters

Arcadia: An Integrated Student Center to Alleviate Chinese College Student Academic Anxiety

Yue Liu, Savannah College of Art and Design

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Junyan Wang, Savannah College of Art and Design

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Emily Whelan, HKS

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Dr. Elke Altenburger, Illinois State University

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Diana Allison, University of the Incarnate Word

Adam Nash, University of the Incarnate Word

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Cotter Christian, Parsons School of Design, The New School

Michele Gorman, Parsons School of Design, The New School

Sam Bennett, Parsons School of Design, The New School

Ari Elefterian, Parsons School of Design, The New School

Posters

Scholarship of Design Research – Social and Environmental

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Mengyao Yang, Savannah College of Art and Design

Arcadia: An Integrated Student Center to Alleviate Chinese College Student Academic Anxiety

Yue Liu, Savannah College of Art and Design

A Design Exploration of Transition Space in Chinese Museum to Promote Adolescents; Lifestyle Experience

Junyan Wang, Savannah College of Art and Design

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Hyojeong Seo, Savannah College of Art and Design

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October 1, 2021

Timing to Elsewhere Postponed: A Case Study of Coincidental Inhabitation During Construction and COVID-19

Kelley Robinson, Florida State University

ABSTRACT

During the first quarter of 2020, business and school closures went into effect due to the COVID-19 pandemic, and stay-at-home directives were issued for many (Moreland et al., 2020). Conversely, the building industry was named on the Essential Critical Infrastructure Workers List by the Department of Homeland Security on March 28, 2020, to stabilize the building industry at that time (Krebs, 2020). While those working in construction were considered essential, employees in numerous other professions adapted to operating in the new remote atmosphere for an unknown duration and, in some cases, simultaneously supporting their children's needs for learning online. This research discusses a qualitative case study of one household experience of remaining in their home during a substantial renovation that aligned with the beginning of COVID-19. Their version should have been somewhere else an alternate temporary location with a functioning kitchen; however, the shift in events upended their initial plan (see Figure 1). The purpose was to seek possible adaptations occurring within the spatial patterns of the domestic dwelling while its occupants navigated the changing conditions of the pandemic. Brand (1994) identified that the layers in a building (i.e., the furniture and other unfixed items) tend to remain in a state of flux. The pandemic, which potentially impacted this building layer defined by Brand, adds to further disruptions when coupled with a home alteration where the household needs to find conducive spaces for newly defined working and learning habits. Additionally, an architectural pattern language developed by Alexander et al. (1977) created guidelines that outlined problems with solutions, grounded in empirical evidence. This

project was implemented as an exercise in grounded theory by identifying four of those patterns as a framework. Using narrative and visual inquiry methods described by Dohr and Portillo (2011), the project in its entirety analyzed a multiple-case study of five households and their pandemic experiences through the lens of the four patterns. Methodological procedures included semi-structured interviews through remote platforms and examining client construction documents to facilitate discussions via shared screens (see Figure 2). Visual inquiry methods involved participant-supplied photo documentation of the affected spaces under discussion (see Figure 3). All five households represented a convenience sample of the former clients; however, a single-case study is highlighted for this presentation because it denotes an anomaly among the group due to the timing of the construction activity and the onset of the pandemic. Outcomes revealed that temporarily redefining rooms offered potential ideas for future spatial arrangements previously not considered for privacy or focused study. Needs within the household varied by their tasks (working or learning) and required various levels of enclosure and alternative solutions for problems. Although the full ramifications concerning a shift in the use of traditional rooms are still not fully understood, this presentation will explore the impact on a singular home renovation during that time. The coping mechanisms and creative strategies to spatial solutions may reflect future renovation patterns that emerge within the next few years.

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Figure 1. Temporary Kitchen and Living Area. Photograph provided by the participant, 2021.

Figure 2. Floor Plan of the Scope of Work of the Renovation. Drawing provided by design firm, 2020. Figure 2. Floor Plan of the Scope of Work of the Renovation. Drawing provided by design firm, 2020.

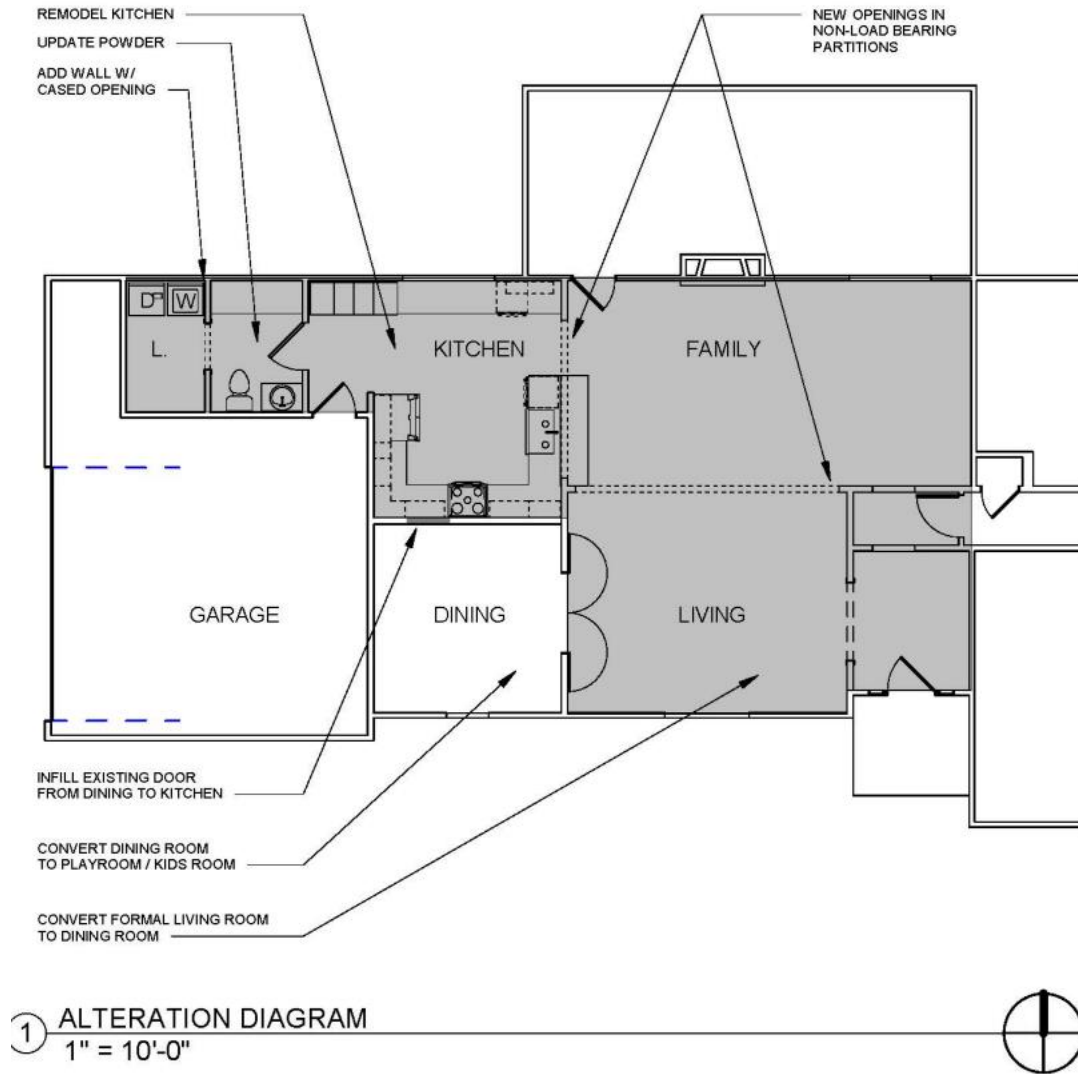


Figure 2. Floor Plan of the Scope of Work of the Renovation. Drawing provided by design firm, 2020.



Figure 3. Coffee Station in the Bathroom. Photograph provided by the participant, 2021

Anticipated Satisfaction of Technologies in the Homes & Lives of Older Adults to Prolong Independence

Connie Dyar, Illinois State University
Emily Whelan, Illinois State University
Dr. Keri Edwards, Illinois State University
Dr. Elke Altenburger, Illinois State University
Dr. Gabriela Fonseca Pereira, Illinois State University
Dr. Brenda Johnson, Illinois State University

ABSTRACT

As the population of older adults grows and solutions are needed to care for them as they age, gerotechnology provides an opportunity to assist older adults as they age and keep them active in society. Despite experiencing a decline in both cognitive and physical ability due to their age, older adults are able to serve as valuable members of society by taking on the role of mentors and passing on their knowledge to future generations (What's Hot, 2019). Integrating gerotechnology into the lives of older adults can help them to maintain their societal roles while also avoiding negative health effects that often arise as a result of isolation, which can often be seen in skilled nursing facilities (Cornwell & Waite, 2009). By integrating various types of gerotechnologies into the lives and homes of older adults, older adults may be able to remain in their homes as they continue to age and might even be able to maintain their current independence levels. In this initial study, quantitative data was collected from a sample of 31 participants to explore the level of satisfaction older adults feel they would experience from integrating various gerotechnologies into their lives. Participants responded with to demographic questions regarding age, education, ethnicity, living situation, and ability level. Items relevant to

ability level were based on instrumental activities of daily living which are tasks that are typically lost before activities of daily living and can help provide an indication of an individual ability level (Graf, 2008). Participants also reported their anticipated satisfaction level for various gerotechnologies selected with the intent to prolong their current independence levels. Various technologies were presented, including first, second, and third generation technologies which all possess abilities to assist older adults in different ways as they continue to independently age in their homes (Blackman et al, 2015). Structured interviews allowed qualitative data to be collected for future analysis. Varying levels of anticipated satisfaction were reported by participants, with the Apple Watch, Life Alert, and induction cooktops being among those with the highest anticipated satisfaction rating. Of the wearable technologies, the Apple Watch had the highest anticipated satisfaction rating and of the home-integrated technologies the induction cooktop had the highest anticipated satisfaction rating. With the Technology Acceptance Model (TAM), the researchers were able to identify the aspects of technology that were perceived as useful and what aspects were perceived as easy to use (Davis, 1989). Having the Technology Acceptance Model in mind, researchers were able to apply the model to identify the shortcomings of various technologies and identify what technologies were more likely to be accepted based off of what technologies participants felt were easy to use and how useful each might be for them at their current independence level. Findings showed that simply participating in this study exposed participants to various technologies that can serve older adults as they age. Findings also suggest that most older adults would be satisfied to some degree by integrating technology into their lives to assist them in aging in place. Further analysis of the data and analysis of qualitative data may reveal richer and more meaningful findings and connections not found in the quantitative analysis. The Technology Acceptance Model could be applied in similar studies in the future to gauge what technologies might be perceived as most helpful to older adults for assisting older adults as they continue to age in their homes. Analyzing the generations of technology that were perceived as most helpful in relation to the items that were reported as being concerning in their ability to continue caring for themselves might also reveal meaningful connections in the data in future studies.

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Characteristic	Percentage
Age	
65-74 years	0%
75-84 years	100%
85+ years	0%
Male	21%
Female	79%
Ethnicity	
White	100%
African American	0%
Asian / Pacific Islander	0%
Hispanic	0%
Native American	0%
Other	0%
Education Level	
Some High School	0%
High School	50%
Trade School	7.1%
Bachelor's Degree	21.4%
Master's Degree	7.1%
PhD or Higher	7.1%
Other	7.1%
Living Situation	
Senior Living Facility	0%
Living at Home Alone	57.1%
Living at Home With Someone Else	42.9%

Table 1. Sample Characteristics and Demographics

Item	Percentage
Using Telephone	21.4%
Shopping	28.6%
Preparing Food	42.9%
Housekeeping	42.9%
Doing Laundry	0%
Using Transportation	64.3%
Handling Medication	50.0%
Handling Finances	50.0%

Table 2. Items Impacting Ability to Continue Caring for Self Instrumental Activities of Daily Living (IADL)

Anticipated Satisfaction	Percentage
Medical Guardian	
Not at all satisfied	0.0%
Somewhat satisfied	14.3%
Neutral	7.1%
Very satisfied	57.1%
Extremely satisfied	21.4%
Life Alert	
Not at all satisfied	0.0%
Somewhat satisfied	21.4%
Neutral	14.3%
Very satisfied	21.4%
Extremely satisfied	42.9%
Smartex Wearable Wellness System	
Not at all satisfied	7.1%
Somewhat satisfied	21.4%
Neutral	35.7%
Very satisfied	14.3%
Extremely satisfied	21.4%
Apple Watch Series 6	
Not at all satisfied	7.1%
Somewhat satisfied	7.1%
Neutral	14.3%
Very satisfied	35.7%
Extremely satisfied	35.7%

Table 3. Reported Anticipated Satisfaction Level for Wearable Technologies

Anticipated Satisfaction	Percentage
SensFloor	
Not at all satisfied	7.1%
Somewhat satisfied	14.3%
Neutral	42.9%
Very satisfied	21.4%
Extremely satisfied	14.3%
Care-O-Bot	
Not at all satisfied	14.30%
Somewhat satisfied	21.40%
Neutral	42.90%
Very satisfied	14.30%
Extremely satisfied	7.10%
Health Harmony Home Sensing	
Not at all satisfied	0%
Somewhat satisfied	21.4%
Neutral	14.3%
Very satisfied	42.9%
Extremely satisfied	21.4%
dwellSense	
Not at all satisfied	0%
Somewhat satisfied	14.3%
Neutral	28.6%
Very satisfied	42.9%
Extremely satisfied	14.3%
Induction Cooktop	
Not at all satisfied	7.1%
Somewhat satisfied	0%
Neutral	14.3%
Very satisfied	21.4%
Extremely satisfied	57.1%

Table 4. Reported Anticipated Satisfaction Level for Home-Integrated Technologies

Senior Co-Housing Care Facility; A Qualitative Study

Carly Aldridge, Chamberlain Architects
Connie Dyar, Illinois State University
Gabriela Fonseca Pereira, Illinois State University

ABSTRACT

The aging population grows larger every day with a rate of 10,000 baby boomers retiring every day and this number only continues to increase (Culley, et al., 2013). With an increase in the aging population, more inclusive and imaginative forms of collective housing need to be developed to reduce the need of moving older adults into institutionalized care before necessary (Hadjri, et al. 2015). Aging in place has become a popular choice among older adults that wish to live at home or move in senior co-housing environments, however these types of environments do not support those that develop dementia (Rusinovic, et al. 2019). A community has been developed in the Netherlands to house dementia patients with a goal of maintaining their independence and reducing a stressful transition (Godwin, 2015). Based on the Netherlands community, a hybrid community was developed as a design idea with the addition of embedded gerontechnology. The hybrid design created by the authors was used as a basis for this qualitative study. Competence environmental press theory and family stress theory are the two theories that have been selected to research and apply to the current study. Competence environmental press theory conveys the interactions between a person and their surrounding environment. In this study, competence and environmental press were explored in terms of physical environment, investigating caregivers perceptions of this prototype community to refine the design to better suit residents with dementia. With the incorporation of inclusive design,

embedded gerontechnology, and a supportive community, balance could be achieved between person and environment (Pereira, et al. 2019). The family stress theory focuses on family adjustment and adaption response related to family stressors. Dementia can be a major stressor in family situations and research will aim to present how to minimize the stress of dealing with dementia and after diagnosis patient placement. In this study a convenience sample of eight interviews was conducted via zoom to receive the perceived perceptions of caregivers of dementia patients that will inform the design. Eight individuals were interviewed with various backgrounds involving dementia; some are personal caregivers for loved ones and others are certified caregivers at a facility. Interviews flowed according to the following informed questions. Q1: At what stage in your loved ones dementia do you feel you would move them into a facility like this. Q2: How comfortable do you think your loved one would be with a wearable GPS? Q3: How is the space planning of the common house perceived by the caregiver in regard to the dementia patient? Q4: How is the space planning of the individual pods perceived by the caregiver in regard to the dementia patient? Q5: How do you think your loved ones who feel about an air dryer after the shower? Q6: How do you think they would feel about the size of the windows and the idea of mirrored windows? Responses to open-ended questions were inductively coded seeking similar phrases or keywords and analyzed for themes. Initial findings show that early move in time is important, the implementation of an air dryer would be relaxing and encouraging to bath if noise and temperature is controlled, wearable GPS would be accepted by residents if it were stylish, and that the sensory room could be a beneficial feature for some dementia patients but not all. This study discovered multiple things that could be improved in the design to increase the functionality of different aspects. The journey of dementia is different for everyone; options need to be provided to personalize the experience. The idea of this community allows the residents to have independence but by creating safe independence.

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Table 1

Informed Questions

Informed Questions	Source
At what stage in your loved ones dementia do you think you would move them in?	Hoof & Kort, 2009
How comfortable do you think your loved one would with a wearable GPS?	Chaudhuri et al. 2017, Hoof & Kort, 2009
How is the space planning of the common house perceived by the caregiver in regard to the dementia patient?	Mobley, C. et al. 2017, Kim, D. et al. 2014
How is the space planning of the individual pods perceived by the caregiver in regard to the dementia patient?	Fonseca et al. 2019, Becker, S. et al. 2020
How do you think your loved one would feel about being air dried over hand dried?	O'Connor et al. 2009, How does dementia affect washing and dressing, 2021
How do you think they would feel about the size of the windows and the idea of mirrored windows?	Fonseca et al. 2019

Figure 1

Site Plan



Figure 2

Common House Floor Plan



Figure 3

Individual Pod Floor Plan



Figure 4

Air dryer



Figure 5

Living Room



Restroom Design and Gender Discrimination

Dr. Solmaz Kive, University of Oregon
Jenna Wheeler, University of Oregon
Savannah Sinowitz, University of Oregon
Cassidy Cole, University of Oregon
Jude Marriotto, University of Oregon

ABSTRACT

The recent development of gender-neutral restrooms and controversies around them have brought attention to the socio-political role of toilet design. Yet gender discrimination has been embedded in the public restroom since its advent in the mid-nineteenth century. As technological advancements like the sewage system and the flush toilet made an indoor toilet possible, women's access to the public restroom was mostly limited. As Clara Greed points out (2010), public toilets for women were intentionally nonexistent in the nineteenth and early twentieth centuries as a means of controlling their movement, quite literally to keep them at home so that the female and male domains could remain separate and safely distinct. When eventually female bathroom lounge was introduced to the department stores to accommodate the new consumer role of the housewife, gender roles played an important role in the design of the lounge. While features from the decoration of the interior and fixtures to the graduations of privacy cultivated the cult of womanhood the restroom as an ancillary to a lounge was connected to the perceived weaker nature of the female body. Adding in the complication and cultural stigma around elimination processes, specifically as it relates to women biology and menstruation, the restroom separation was linked to many other cultural taboos and ideas like modesty and privacy. Despite many changes over the past century, gender discrimination is ubiquitous in contemporary restrooms, postulating binary gender identities, defining women as solo caretakers of children, failing to accommodate women's unique needs. These

implications of functional features are only amplified by signs, decorations, and other visual elements. For instance, the famous urinals, with banks of glossy red-lipped, open-mouthed urinals, explicitly relegates the female body to the object of the male pleasure. This panel is composed of a series of papers that explore different aspects of gender discrimination in restroom design. Starting with the historical account of the introduction of the restroom to female public lounges, it will then explore the subject in contemporary design, looking at the female restroom, male restroom, and gender-neutral toilets. In fact, some recent movements have challenged the gendered design of the restroom, offering strategies that range from rethinking the urinals or the rest areas to supporting a balanced gender role to problematizing the existing features. Needless to say, gender discrimination is only one form of many biases that are reinforced through design. Situating the gendered restroom within the larger context, The discussion also includes different strategies of change. Finally, the panel ends with some discussion on the pedagogical significance of increasing interior design students' sensitivity to the gendered restroom.

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Flipped Learning, Scaffolding, and Layering: Enhancing Learning Outcomes in Interior Design Technology Courses

Judy Ruvuna, University of the Incarnate Word
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ABSTRACT

The use of technology has rapidly evolved with advanced visualization and higher productivity to meet the demands of the design industry. This study examines strategies used to enhance learning outcomes in technology courses within the interior design curriculum. Technology courses are inherently challenging, requiring learning and proficiency with different computer applications used in the interior design industry. When students struggle to learn technology, such as AutoCAD and Revit, they struggle in upper-level studios in part because their technical skills are inadequate to communicate their design ideas. The abrupt transition to virtual learning during the 2020 COVID-19 pandemic from the traditional learning model of having fixed time, fixed space, and direct instruction presented a challenge for teaching technology (Talbert, 2017). We anticipated that transitioning to virtual learning would adversely impact students when they had to rely on their own resources and work independently. In addition, Huber (2021) raised concerns about possible inequities among students when it came to technology and virtual learning. The shift to virtual learning required a multifaceted approach to ensure that learning outcomes in these technology courses could still be met. Before the pandemic, interior design faculty collaborated to scaffold learning by layering projects inspired by a presentation at an IDEC National Conference (Waxman et al., 2017). In Fall 2020, the process was adapted to enhance learning outcomes in the technology courses by scaffolding and layering projects for the Junior cohort based on their Studio II (commercial) project with Advanced CADD (Revit and

Escape), and two support classes. In Spring 2021, the Studio I (residential) project was used with CADD (AutoCAD and Sketch Up), and two support classes to layer course projects with the sophomore cohort. The goal was to simplify by reducing redundancy where learning outcomes overlapped, strengthening technology skills, and enhancing critical thinking and problem-solving in the Studio classes. In addition, a flipped learning model was adopted for the technology courses and an Interior Materials course (Talbert 2017). New class materials, including lectures, readings, and videos, were provided to the students ahead of the synchronous class meeting to allow for class time to be focused on active learning and addressing specific questions that came up when the students reviewed new class materials. The overall outcomes were analyzed through reflection, examination of student work, and student interviews. The flipped learning model enabled students to review lectures and videos at their own pace, which helped enhance learning outcomes. Scaffolding and layering allowed students to focus on one project and fully articulate their design solutions. While successful in Lighting Design, the scaffolding and layering for the sophomores had more challenges with CADD and did not produce the expected learning outcomes. One of the goals was to reduce student workload by using the same project from Studio I for the different courses and enhance learning outcomes at the same time. We concluded that the scope and timing of the studio project and the first-time introduction to technology left the students overwhelmed. The scaffolding and layering with the Junior cohorts and advanced CADD, and the other courses yielded a much better result with seamless transitions, overall higher proficiency, and elevated student work. The feedback from the students supports these conclusions. The study on collaboration with a multifaceted approach using flipped learning, scaffolding, and layering is ongoing for further development to address the concerns within the sophomore cohorts. The ultimate goal is to ensure that students have the technical skills required for upper-level studios and eventually easily transition into the workplace.

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Studio I Syllabus Integration

SPRING BREAK March 8-12					
9	Mar 16	Physical Study Model presentation	INTD 2325 Construction & Details	INTD 2370 Lighting & Design	INTD 3315 CADD for Interior Design
	Mar 18				
10	Mar 23	Design Development Part 1			
	Mar 25				
11	Mar 30	Formative: Furniture Selections, Justification			
	Apr 1				
12	Apr 6	Coordination Presentations			
	Apr 8				
13	Apr 13	Formative: Final Floor Plan presented in class			
	Apr 15	Formative: Fabrics, Finishes, Justification			
14	Apr 20				
	Apr 22	Design Development Part 2			
15	Apr 27	Formative: Rendered Perspective & Floor Plan			
	Apr 29				
Thursday May 6 FINAL: Presentation 8:00 a.m. – 10:00 a.m.					

Studio II Syllabus Integration

WK	INTD 3370 Studio II	INTD 3325 Codes & Construction Documents	INTD 2350 Interior Materials	INTD 3355 Advanced CADD for ID
8	Preliminary Sketched Space Plans, Redlines, Begin Building Codes & ADA Analyses, Begin FFE, Lighting & Material Selections	Begin Building Codes & ADA analysis of Studio II Project (Project 1 for INTD 3325 Codes & CDs)	specification project / finish schedules	Site Analysis Digital Modeling (Revit) Construction Documents Rendering (Enscape)
9	Plan Development (Begin putting into Revit)			
10	Floor Plans with Furniture	Project 1 Building Codes & ADA Analysis Due; Begin Project 2 Construction Documents for Studio II Project		
11	RCP with Legends	CD Title Block and Cover Sheet Due		
12	Elevations & Sections			
13	Perspectives - <u>selection</u> & rendering	All Plan CD Sheets Due; Redlines		
14	Presentation Layouts & project refinement	Work on CD Set		
15	Process work due, continue refinement of presentation	Preliminary CD Check Set Due for Redlines		
16	Final Presentations	Final, Project 2 Printed CD Set Due along with Digital Backup Files		


Advanced CADD student work



NEXT LOBBY RENDER

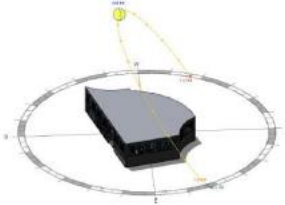
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ELEVATION	AD 401.1
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NEXT
TITLE PAGE


SOLAR ANALYSIS



SITE PLAN




Jennifer Sulzer
NEXT
TITLE PAGE
AD 101



Room Legend

- CLASSROOM
- PERFORMANCE CLASSROOM
- RECEPTION SPACE
- INFORMATION ZONE
- STUDY/WORK
- ENTRY
- PRIVATE ENCLAVE
- PRIVATE OFFICE
- RECEPTION
- RESOURCE CENTER
- STORAGE
- VIDEO CONFERENCE



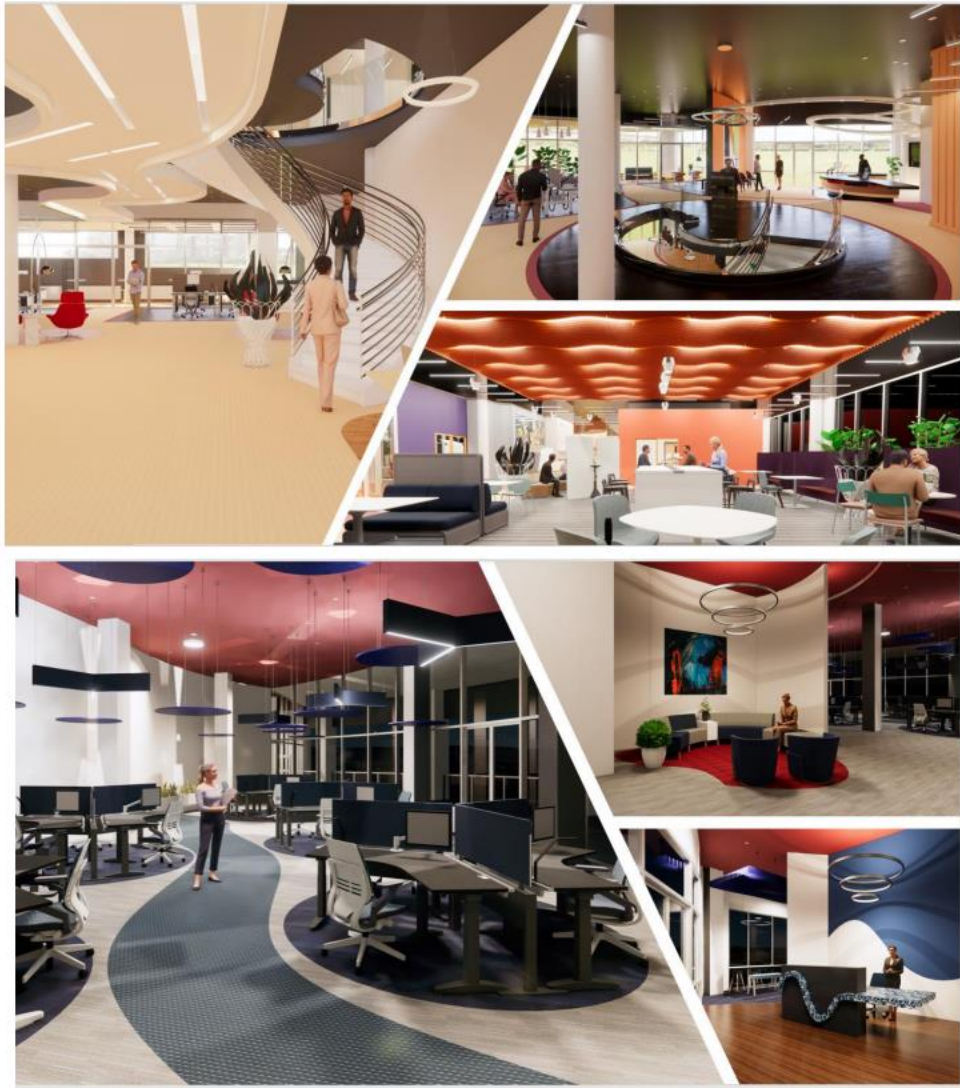
NEXT
LOOR PLAN LEVEL-2

Jennifer Sulzer
NEXT
Floor Plan Level Two
AD 301

Advanced CADD student work



Advanced CADD student work



Pedagogy | Scholarship of Teaching and Learning | Presentation

Building Empathy for Youth-At-Risk: The Interior Design Studio as Tool for Facilitating Change in Community

Tina Patel, Kent State University
Stacie Burtelson, Kent State University

ABSTRACT

The past two years of near-constant social unrest have made the idea of addressing inequality through design feel daunting for design educators. While educators have a moral obligation to develop new pedagogical methods that introduce students to complex social and racial issues, the question is where and how to begin. This presentation focuses on the position and pedagogy of the interior design studio project, which is embedded in a community witnessing high rates of poverty, blighted properties, and regular instances of abuse, which has disproportionately affected the youth. The purpose is to foster empathy for the at-risk youth and design a cultural arts center for and with them. The concept of art as a weapon against poverty, racism, and discrimination is at the heart of the Cultural Arts Center in a Midwest community. This facility has provided enthusiasm and a sense of accomplishment to youth who have never participated in the performing arts previously. The Cultural Arts Center aims to serve the community better by acquiring a new building in the same neighborhood. The purpose of this project is to design a prototype with structured classroom settings and professional instructors who offer classes in beginning levels of dance, drama, music, and visual arts. Students gain an understanding of systematic discriminatory practices that impact people's quality of life due to circumstances beyond their immediate control through multiple perspectives and active community

participation. Series of studies serve as a driver to develop empathy for youth-at-risk, their circumstances, and sensory needs and provide a sensitive design response that would instill discipline, self-pride, and self-confidence through self-expression and self-discovery. Due to travel restrictions, the students were provided a virtual tour of the site. They started their research by reading reports, articles, gathering information from media about the history of the site, youth-at-risk, under-represented communities, school systems, lack of after-school programs and its impact, the potential impact of art engagement on education-related outcomes for children from low-socioeconomic-status neighborhoods. Students then exchanged dialogue with a diverse range of voices, including art teachers, community leaders running non-profit art programs, director, and all the teachers of the cultural center. They conducted qualitative, primary, and secondary research to understand all the familiar parameters and unfamiliar territories of the project one such was a conversation with the mother who lost her teenage son to police brutality in the same city. She took the role of an activist and is planning on opening a similar center in a different neighborhood. The students reflected on the information gathered through a series of exercises such as empathy map, day in life journey, felt space collages built into the design process. The studies were utilized to integrate ideation within the conventional tools of programming (diagram, parti, adjacencies). This was then translated into a plan, sections, and 3-dimensional drawing to answer the question-"How could this construct of empathy mapping, day-in-the-life felt collages translate to the qualities of a space for others - spaces that are intended to instill pride, expression, and exploration?" This experience increased students sensitivity, and each stage of the project provided students with a new skill and understanding of the issue and an empathetic design thinking strategy. To summarize, the case study of this studio project illustrates a design pedagogy of social interaction in which students gained an understanding of the impact of policies on our youth, listened with empathy, sought justice, and meaningfully contributed to the design of space to empower them.

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Empathy-Illustrations by Jaime Jacob

PROJECT INTRODUCTION:

In the broadest sense, a youth-at-risk is a child or adolescent who faces extreme threats to a successful transition into adulthood. They are vulnerable to multiple and intersecting problems, including emotional and behavioral disorders, substance abuse, violent and risk-taking behaviors, and poor connection to and performance in school. Youth-at-risk are more likely to live in vulnerable families and in inadequately supportive communities that contain high rates of conflict and expose youth to high-risk activities.¹ They are typically coping with trauma not only from their earliest days, but they continue to face ongoing rejection, abandonment, and violence, making it increasingly difficult for them to risk allowing anyone into their lives, especially an adult in a position of authority, like a teacher, that they are not familiar with.

Research suggests that the arts can have a positive impact on youth development, from birth through adolescence. For example, Menzer (2015) found that engaging in various arts activities (such as singing, dancing, play-acting, and doing crafts) at a young age is associated with positive social and emotional behaviors, including empathy, sharing, and mood control.² Similarly, a series of longitudinal data analyses sponsored by the National Endowment for the Arts (NEA) examined the potential impact of arts engagement (such as taking art courses or participating in a school band or choir) on education-related outcomes for children and teenagers from low-socioeconomic-status neighborhoods. The study found that, among children and teenagers from socially and economically disadvantaged backgrounds, those with high levels of arts engagement showed more positive outcomes on indicators such as school grades, test scores, and high-school graduation rates, compared with youths with low levels of arts engagement.³

Cultural Arts Center is based upon the concept of art as a weapon against poverty, racism, and discrimination. What started in 1996 as a dance ministry has evolved into the community-based Cultural Arts Center, a haven for at-risk youth. Youth who have never participated in the performing arts have suddenly experienced that excitement and sense of accomplishment at this center. Cultural Arts Center would like to expand their services to serve the community better by acquiring a new building. The purpose of this project is to provide a prototype for this center with structured classrooms setting with professional instructors who offer classes in introductory and beginning levels of dance, drama, music, and visual arts

¹ Greenberg MT, Domitrovich C, Bumbarger B. *Preventing Mental Disorders in School-Age Children: A Review of the Effectiveness of Prevention Programs*. Rockville, Md: Center for Mental Health Services; 1999.

² Menzer, Melissa. 2015. *The Arts in Early Childhood: Social and Emotional Benefits of Arts Participation. A Literature Review and Gap-Analysis (2000–2015)*. Washington, D.C.: National Endowment for the Arts.

³ Catterall, J. S., Dumais, S. A., & Hampden-Thompson, G. (2012). *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies (Research Report 55)*. National Endowment for the Arts.

PROJECT OBJECTIVE:

The founder, and executive director of Cultural Arts Center received a Bachelor of General Studies with a concentration in Computer and Administrative Science. As a child, she received a tremendous amount of exposure to the arts and mastered several musical instruments. In February 2002, she founded the community based Cultural Arts Center. The founding of this arts center was implemented out of a need to provide positive outlets for youth. The Cultural Arts Center was incorporated in February 2003 and received its non-profit organization status in May 2003.

The Cultural Arts Center (FCAC) is committed to:

- Building self-esteem, discipline, and a drive for excellence among at-risk children and youth through dance, drama and voice training, and arts education
- Providing professional performance opportunities for program participants
- Enhancing an appreciation for cultural and ethnic diversity

It helps children develop critical life skills such as commitment, follow-through, and teamwork. Its current goals are to:

- Make dance education available and affordable in "under-served" communities, where access to this type of training is limited or non-existent.
- Involve parent, educators, professional artists, and the community in the lives of the children and youth through art education.
- Offer quality dance instruction through classes, workshops, and repertory programs taught by master teachers and world-renowned performers.
- Create professional performance opportunities so that students may actively participate in the world of performing arts, and showcase their artistic talents, and
- Provide at-risk youth with life skills, discipline, resilience, and self-reliance.

This project will be completed as a collaboration of student teams. Your team will research and design the prototype for this cultural arts center. The goal of the Cultural Arts Center prototype is to bring children and youth from all backgrounds together in a structured classroom setting with professional instructors who offer classes in introductory and beginning levels of Dance, Drama, Music (vocal and instrumental), and Visual Arts. The theater classes teach students to work together as a team when they practice call and response recitations. The dance classes allow expression through movement. Students also learn of different cultures and historical contexts by being introduced to different forms of dance, such as African Dance, Modern Dance, and Tap Dance. In visual arts classes, students learn to draw objects using basic shapes and they learn to recognize those shapes in common objects they see every day.

Students shall develop an understanding of youth-at-risk, their communities, school systems, policies, lack of after school and art programs in these communities, and a thorough understanding of the mission, vision, and goals of Cultural Arts Center. Students shall also gain an understanding of the role art education plays against poverty, racism, and discrimination. Teams are required to research and explore these issues, develop deep empathy for youth-at-risk, their circumstances, and sensory needs and provide a sensitive and empathetic design solution that would instill discipline, self-pride, and self-confidence, through self-expression and self-discovery.

1. General Program:

- **Cultural Arts Center:**

For now, it is estimated that there will total 25-30 students who will be part of this program, with 4 to 5 instructors and the director. The students will move from one class to another in cohorts. The maximum capacity of the program will be 40 students.

- Director's office, near the entrance, 150 sqft
- Locker's for the students to store their backpacks, preferably near the drop off.
- Music Studio for 5 to 8 students. Provide storage for musical instruments.
- Visual Art Studio- 8 to 10 students for drawing, painting and sculpture. Storage space for the supplies and a sink required.

- o Dance Studio: (Ballet, Modern, African, Afro-Cuban), 8-10 students- Typical requirement in the room- Mirrors and grab bars
- o Theater/Creative Writing, - 8-10 students, a flexible space, which can be transformed into space for performance.
- o Reading Space/Nook for children between the classes
- o Integration of sensory space to meet the needs of the children. The reading nook can be a part of the sensory space
- o A small lounge space for the instructors, which includes locker for their belongings and a small kitchenette.
- o Few programmatic concepts/spaces to think about: opportunities to display the work of the students to visitors and internally, storage space for supplies, flexibility in spaces, so they can be transformed into performance and display spaces for the community, flow and circulation (public entry, children drop off and pick up, staff flow etc.), safety and security of the facility. The hours of operation during the school year would be from 3:00pm to 6:00pm and summer would be from 9:00am to 5:00pm.
- o The director would like to see an integration of the art/mural into the facility.

DESIGN STRATEGY AND PHASING:

Critical to the start of every project, research, investigation and a thorough understanding of the project, client and context are imperative to providing a successful, well thought out design. Context refers to everything from the physical space, adjacent site context i.e. buildings, streetscape, landscape, bus stops, sidewalks, etc., adjacent uses, neighborhood characteristics and regional characteristics. Learning how to compile contextual research and programmatic data, leads to the implementation of an appropriate solution meeting the physical, economic, social and psychological values and needs of the project.

This project consists of 3 phases: Pre-Design (Research and Programming), Concept and Schematic, and Design Development (Digital Presentation and model).

Phase 1: Pre-Design Research and Programming (Analysis and Synthesis)

Through site analysis, understanding the context and users, researching (collecting information, analysis and synthesis) of similar typology and precedent, extensive literature review on youth-at-risk, under-represented communities, potential impacts of art, codes and understanding every space type mentioned in the program.

Information Index: (It may not be limited to these topics)

Site, Environment, Quality (design intelligence)	Site analysis, climate analysis, orientation, accessibility, code survey, point of reference/entry/exit, sustainability issues.
Context and conditions (design intelligence)	Surroundings, psychological implications, character
Client, culture and function (institution & thought leaders intelligence)	Mission, vision, goals, culture, area parameters (Min. and Max. SqFt, Requirements in each Room), personnel forecast, user characteristics, organizational structure, traffic analysis (Main Paths, Secondary Paths, Min Widths Required, Flow), space adequacy, spatial relationships, ADA and Universal design
Issues (research intelligence)	Wayfinding, Sustainability, Trends, Theory and Framework, Codes and Regulations.
Time (research)	Change, growth, occupancy date, projections, escalating factors,

intelligence)

adaptability and tolerance

Research will be conducted in-class and out of class; writing and completion of this assignment are entirely out-of-class. Once you are finished with your research, ESTABLISH GOALS AND OBJECTIVES FOR THE PROJECT:

Goals: what needs to be achieved? What are Client's goals and what are the design goals?

Objectives: are measurable outcomes to achieve the goals established?

Phase 2: Ideation, Concept and Schematic Design

"To design is to adventure!!"

You will do two studies, empathy map and expression of felt space of the user through art or collage or making.

Once you have gained project wisdom and conducted these studies you will start designing the project. You will analyze and evaluate all the information gathered: (sketched, and upload on concept board for reviews). You will be able to map an experience plan (scenario plan for all areas in the project) and refine your design goals.

"Mapping is about articulating project wisdom within a plan that is aligned with the project vision. It is less about how to design and more about why to design."- Roselyn Cama

Concept is a 'project driver or central idea' that informs your design approach. It should clearly express the design idea (what) and design strategy (how).

You will:

- Write concept statement and strategies/tactics to accomplish the project
- Have Inspiration supporting the concept (studies, research, images)
- Develop Parti Diagram and Experience Plan
- Illustrative sketches of ideas

Develop various drawings by organizing and reorganizing these diagrams. Document this process work.

You will get feedback on this phase from your peers and instructor. Now you will move to the Schematic Design Phase where you will develop Space Plan and 3-dimensional sketches and receive feedback.

Phase 3: Design Development:

You will first refine the floor plan and start working on the final three-dimensional development. You will also refine your project statements and diagrams as needed. You will have a progress uploaded for this stage and final presentation.

DELIVERABLES:

- 1. Process Work**
- 2. Project Booklet**
- 3. Digital Presentation:**

DIVISION OF WORK:

This project is being done in teams of 2. The benefits of team work experiences cannot be understated, and this opportunity will enable each student to take a complex project farther than they could take it on their own and is great training for work in the field, the vast majority of which is done collaboratively. To make sure that the logistics of the project are considered, and the optimal learning environment is achieved, the following guidelines must be followed.

Each team must use a project planning sheet and determine *in advance* how the work is to be accomplished.

The document must identify:

1. Tasks* (concept statement, bubble diagrams, E-W section, etc.)
2. Person responsible for each identified task
3. Due date for each task
4. Date the deadline was met by the responsible person, and if not, on what date it was complete
5. Schedule of team meetings outside of class (to augment studio time). A minimum of two times per week in addition to studio time must be identified. Meetings can be cancelled if not needed (decision must be unanimous), but all students must commit to meeting times; times must be decided collaboratively

This information must be turned into the instructor at programming and research phase, concept and schematic, and along with the final booklet. It is the intention to provide a single final score to all members of the team. However, the instructor retains the right to award different/unique scores to team members within the team. The final score for each member will depend on the member's participation, quality of work, commitment to team deadlines, and attendance at scheduled team meetings. These characteristics will be determined based on 1) evidence of work, 2) observation of team members and readiness at critiques and reviews, and 3) evaluation by team members.

EVALUATION CRITERIA:

The grading of the assignments for this course will be based on integrated criteria such as the following. Please note the instructor has the right to add/subtract criteria as needed based on changes during the project. It is important to note that all these criteria are interrelated; they cannot be separated as each one affects the other(s).

Programmatic Needs

- Evaluation of whether the design meets the needs of the program and whether the adapted program meets the needs of the client.

Functionality

- Whether the design meets those requirements needed for space to function in an acceptable manner for users. For example, circulation clearances, code compliance, etc.

Design Quality/Creativity

- The design solution addresses the elements and principles of design and satisfies the human and functional needs for that situation and application. Creativity in the problem solution and strength of the overall character of the space are also evaluated. How the translation of the concept into a physical environment along with the discourse between the two will also be evaluated at each stage.

Comprehensiveness

- This criterion evaluates whether each part has been addressed thoroughly and, in enough depth, to foster understanding. For example, annotated drawings, models, word descriptions, titles, etc. help increase understanding of one's design ideas and scope of work. Please note that ideas must be communicated VISUALLY. Words alone are not enough in most cases.

Completeness

- This criterion evaluates whether all the parts have been completed.

Verbal Presentation

- Strive for concise, clear comments. The verbal presentation must capture attention to justifications that relate to both the translation and the program. Stay within the time limit.

In the Spirit of the Now and Since COVID-19: Improving the Environmental Preference Index Validity and Reliability

Dr. Natalie Ellis, University of North Texas

ABSTRACT

As a practice that seeks to create thriving environments for a building employees and occupants, the method of experience-based design has been invaluable. Even better would be the ability to look into the future and know what to do before something like COVID-19 happens.

Unfortunately, the past year has demonstrated that we don't have this ability and that plans don't always work as we want. We couldn't foresee the magnitude of the catastrophic events that would unfold as the COVID-19 pandemic rolled upon us. As a result, many planning issues became evident. Over the past three decades, interior building space planning has witnessed a continual area per square foot condensation for employees. Work areas have moved from standing height privacy boundaries to zero privacy as benching furniture planning options took a foothold in the workplace. In addition, energy enhancement has taken preference in building rating systems. As a result, offices have sought to have tightly and artificially vented mechanical systems over fresh air occupant choices. Today, we have relearned suitable planning techniques for the public to occupy an interior space safely. Since the pandemic, we have relearned the value of creating distances between people and maximizing fresh air contributions. The relevance of these new safety guidelines will improve the developed Environmental Preference Index in terms of content, validation, and reliability measures. Resources found within the AIA Re-Occupancy Assessment tool, The WHO's emergency protocols, and the Occupational Safety and Health Administration (OSHA, Guidance on Preparing Workplaces for COVID-19 and OSHA Protecting Workers: Guidance on Mitigating and Preventing the Spread of COVID-19 in

the Workplace have contributed to new index construct considerations. As background, the Environmental Preference Index (EPI) seeks to support the design need interchange between a client and the design practitioner. Environment and Human Behavior research, furniture manufacturer white paper resources and past professional experience formed the basis for the index development. Past applied projects include the pilot study of a global consumer publishing corporation, of which five constructs were created; the physical environment, furniture, culture, control, and amenities. The index was first used in 2012 to test a governmental agency employee preferred environmental characteristics and had high reliability as gathered by quantitative methods. In 2019, the index was modified to combine the construct of culture and a new construct of policy implementation; the construct of amenities was omitted. The study focused on the environmental preferences for early childhood center teachers. Factor statistical analysis was used to determine the importance of the constructs of the building and furniture preference. From these outcomes, it was found necessary to consider the survey questions for culture and policy contributions. Particularly combined with the COVID-19 impacts, the index will create planning future buildings when revised and retested. The new policies have undergone content analysis and comparisons with the EPI constructs for unity and contribution for an enhanced policy construct. The explored study two-fold problem takes past applied research projects and their outcomes to modify and create enhanced validity for the index needed for professional design engagement. In addition to the lessons learned from COVID-19, the index contributes meaningfully toward an understanding of desired organizational policy understandings, practice, and the health, safety, and welfare of today's building occupants.

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The Modern Faculty Office

Roxann O'Rourke, Park University

ABSTRACT

Interior Design (ID) gained wide acceptance as a profession over the last fifty years but has been in existence for centuries with an origin can be traced back to the art of decorating (Martin & Guerin, 2006). This also demanded the growth of academic discipline, where universities strive to employ effective teaching strategies and classroom environments to replicate the dynamic atmosphere typically faced by the design personnel in their professional lives. Design educators today have started exploring various pedagogical styles that can be adopted for enhanced student learning (Kvan & Jia, 2005; Uluoğlu, 2000). Demirbas and Demirkan (2007) suggest that design students should learn by experiencing, reflecting, thinking and doing in the process of finding solutions to assigned design problems. Since the onset of COVID 19 and the requirement for online teaching in higher education, it has been a new experience for design educators to continue with experience-based teaching style. Project site visits, hands on design experience, physical site analysis etc. are the primary requirement of experience-based learning. Such experience-based learning is not just important for design studio courses but also effective for theoretical and technical courses. Experience-based learning strategy require enhanced involvement of the educator and the students in comparison to that of the other traditional approaches. However, this sometimes poses an impediment for both educators and students given the challenges associated with accessibility to jobsite during specific time, limited class time available to the educator and the students, increasing class size and lastly the new requirement of online education. To overcome the above-mentioned issues associated with experience-based learning, the author investigated different approaches associated with 3D scanning of project sites, or active job sites when it was not possible to arrange physical site visits for students. The author used 3D scanner to scan and digitize the project site so that the

students can view the space from multiple angles, build functionality on top of it, get accurate measurements, and even more. From the 3D scanned digitized project file the author was able to create 3D walk-throughs, 4K print quality photos and schematic as-built floor plans. This presentation will demonstrate multiple ways on how the author provide the experience-based learning opportunity for students using the virtual media for both design studios and theoretical courses. Service-learning studio projects are one of the many effective ways to promote experience-based learning for our students. With the service-learning project comes the need to physically visit project site to perform the predesign tasks. This presentation will provide the details on the process of how the students working on a service-learning design project were able to experience themselves walking through a real site, performing site analysis and understanding the current space all virtually before working on their studio design project. Additionally, the presentation will also demonstrate ways on how the author was also able to provide the students with virtual visit of jobsites to learn about means and methods of design and construction.

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Feminist Educational Practices in/post Pandemic Design Classroom

Amy Bagshaw, Yorkville University, Georgian College

ABSTRACT

The impact of the pandemic has given educators an opportunity to re-think educational strategies and the traces of pre-existing inequities within academia. In this presentation, participants will learn specific Intersectional Feminist educational practices that can steady educators in this transitory time as Feminist theory historically values and utilizes unease, flexibility, multiplicity, and self-reflection. All faculty - regardless of and because of their gender, race, age, sexual orientation, and social class- will benefit from Feminist educational strategies as they offer helpful ways into learning and creating. Moreover, these theories and techniques build upon the adaptable, inclusive, and reflexive methods practiced as necessity within the constraints of the COVID-19 pandemic. During this presentation geared towards design faculty, participants will consider specific classroom and virtual Feminist teaching approaches and examples that highlight how and why Feminist practices can create inner awareness, community, and transformational change. Design faculty will gain insight on how to embrace the of pandemic teaching, create Calls to Action, utilize multiplicity in curriculum development and adaptation, and practice reflection through learning activities. Participants will explore Interdisciplinary approaches to inclusive educational practices that consider their disciplinary work (Design) and political work (Intersectional Feminist Theory) and will consider the impact of situating their personal standpoints in order to encourage students to reflect. In order to engage with these theories, the presentation can include aspects of interaction and discussion. As we transition out of pandemic life, this presentation will help participants understand how the inclusion of Feminist Educational practices within the pandemic will translate post-pandemic. By utilizing

these strategies, Design Classrooms become more inclusive, self-reflexive, inspiring, and relevant. Incorporating the theory and research of Feminist analysis and action within classrooms, learning opportunities during/post-pandemic can manifest. It is here, in the trauma of this time, that education serves beyond the insular design classroom and will support and motivate students, faculty, and our integrated communities beyond academia. Revolutionary educational paradigm shifts can respond to these extraordinary times.

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Appendix IDEC Fall 2021

Feminist Educational Practices in/post Pandemic Design Classrooms

Outline

Topics include:

- The Pandemic Portal
- Feminist Educational Theory
 - Connections to Portal life
 - Awareness Within
 - Interdisciplinary Educational Approaches
- Situating ourselves
- Embracing Mess
 - Calls to Action
- Embracing Reflection
 - Students
 - Teachers
- Final Thoughts

Engaged pedagogy does not seek simply to empower students. Any classroom that employs a holistic model of learning will also be a place where teachers grow and are empowered by the process. - bell hooks, *Teaching to Transgress: Education as the Practice of Freedom*, 1994

The Pandemic Portal

Topics include:

- A narrowing of life
- What has been impacted
- Opportunities for design educators
 - What can we leave behind
 - What tools can we utilize for support

When we make a critique of any discourse, or attempt to dismantle it, we are also inside it.
- Bronwyn Davies, *Women and transgression in the halls of academe*, 2006

Interdisciplinary Feminism

Topics include:

- Feminist Educational Strategies are for All
- Travelling between disciplines

My disciplinary "home" (Literary Studies) has provided an intellectual anchoring – a substantive base of knowledge...My political home in academic feminism has provided an approach to asking questions about gender, power relations, and other systems of stratification along with the ethical commitment to social justice and change. From these two "homes," I have traveled far afield into other people's (inter) disciplinary "homes," bringing back to my base what I have learned and what is most useful to me.

- Sandra Stanford Friedman, *Academic Feminism and Interdisciplinarity*, 2001

Situating Ourselves

Topics include:

- About You and Me
- Acknowledging your Standpoint
- Collaboration

Embrace Mess

Topics include:

- Cluttered Pandemic Lives
- Both/And strategies

...abandon perfection, purity, and theoretical consistency. The corollary: Do not fear messiness and anxiety.

- Sarita Srivastava, *There's More Than One Way to Save a Baby: Navigating Activism and Anti-Racism*, 2019

Calls to Action

Topics include:

- Calls to Action/Calls to Art
- Excerpts from my Call to Art message posted to Online/On Campus Design students in March, 2020

Embrace Reflection: Students

Topics include:

- Reflection within the Portal
- Reflection as Community
- Introduction Forums
- Discussion Forums

stories are)...always more than telling stories (as they provide a life-long interconnected framework that engages with the) nooks and crannies of experiences, filling cracks and restoring order.

– Carolyn Pedwell, Weaving *Relational Webs: Theorizing Cultural Difference and Embodied Practice. Feminist Theory*, 2008

Embrace Reflection: Faculty

Topics include:

- Professional Reflection in a Pandemic
- Setting the Tone within Posts
- Reflective Discussion: OL /OC/virtual/hybrid
- Discussions as record
- Lived Curriculum

When education is the practice of freedom, students are not the only ones who are asked to share, to confess. Engaged pedagogy does not seek simply to empower students. Any classroom that employs a holistic model of learning will also be a place where teachers grow and are empowered by the process. - bell hooks, 1994
The very act of telling stories – of constructing one's life in one's own terms – and reclaiming an identity can constitute a form of political resistance

- Rebecca Roper-Huilman and Kelly T. Winters, 2011

Concluding Thoughts

Understanding Changes in Student Housing Needs According to COVID-19: A Case Study of Expanded Studio and Classroom

Dr. Jinh Park, University of Tennessee, Knoxville
Briahna Aderman, University of Tennessee, Knoxville
Andrew Keys, University of Tennessee, Knoxville
Brooklyn Poff, University of Tennessee, Knoxville
Camryn Weekly, University of Tennessee, Knoxville

ABSTRACT

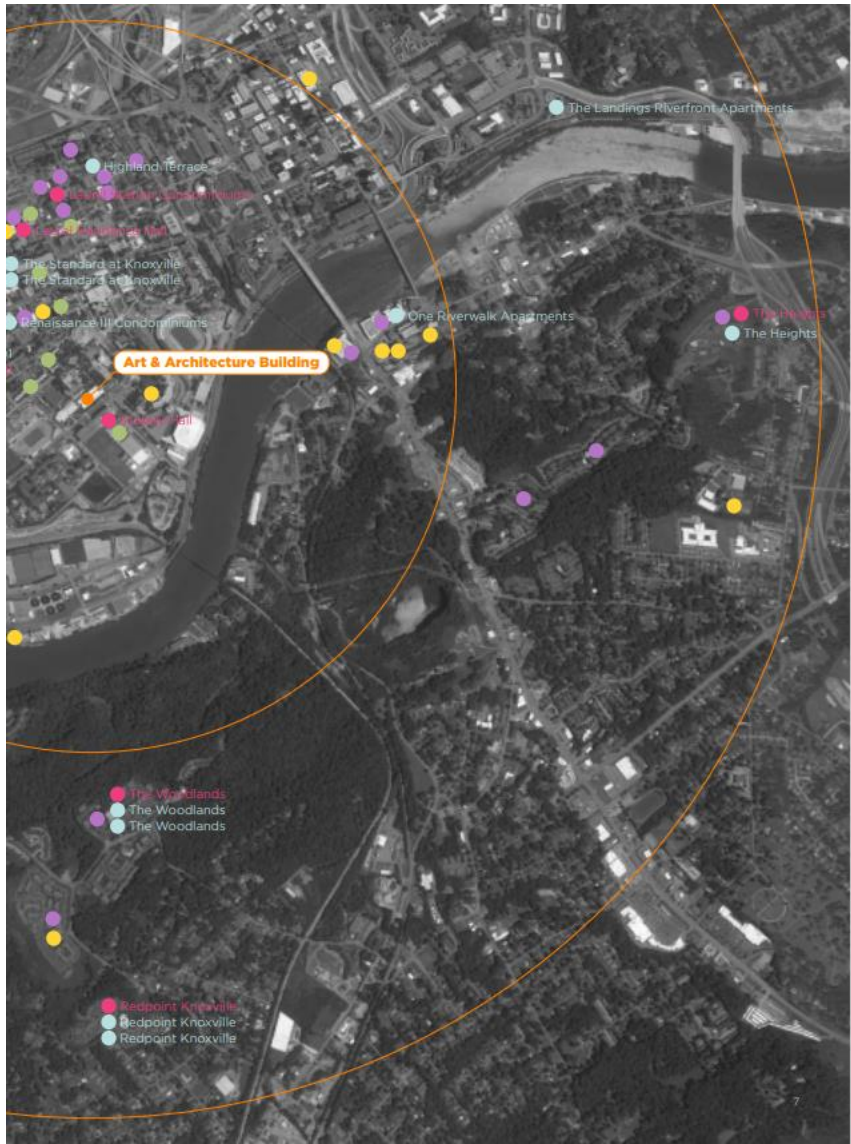
This research explores the needs of students where they live before and after an epidemic declaration and on their way back to campus. The research started with the evidence-based student housing design studio in the spring semester of 2020. Under the studio syllabus, before the pandemic declaration on March 11 (WHO, 2020), students analyzed their housing by answering questions about 1) options of current housing and better housing if they move and 2) their routines addressing how they live in their current housing options. The students produced their housing designs based on their answers establishing evidence of their design decision-making. According to the changes in the modality from in-person to hybrid and/or online in the following semesters, the studio instructor conducted a study with some of the students in the design studio. The study investigated changes in the student housing needs before and during the pandemic by identifying changes in students' housing option preferences and routines. As the following research, this research collaborates with the student to synthesize the changes in student housing needs 1) before and 2) during the pandemic as well as 3) coming back to campus from 2019-2020 to 2021-2022 academic years. Based on the phenomenological perspective (Poulsen & gersen, 2011) with the combination of lived experience (Ellis & Flaherty, 1992) and POE (Anderzhon, Fraley, & Green, 2007) methodologies, this research establishes its conceptual

framework, which is identical to the structure of the previous study but has expanded the scope of the study. This research asks 1) changes in students needs for their housing for three academic years in Knoxville, Tennessee, and 2) students' experiences in establishing evidence for student housing design. This research collects data addressing changes in student housing needs and uses of the student housing in 2021 Fall, in addition to the previously collected data in 2020 Spring and 2021 Spring. The collecting and collected data sets include diagrams, texts, survey questionnaires. Based on the data sets, one of the authors opens a discussion to discussions to explore in-depth information. After the discussion, the one develops and conducts a final survey to 1) synthesize changes in student housing needs in response to changing circumstances and 2) listen to the student participants voices about their three times of experiences in establishing design evidence for student housing design. All the data sets above are analyzed to answer the research questions and the analysis will be reviewed to ensure research quality through a peer-reviewed process of multiple authors. As a result, this research helps to see the changes in students needs for their housing during the three academic years. Also, this research tells students experiences about predesign phase of evidence-based design approaches. Additionally, this research introduces a pedagogical case of a design studio with continuous research works utilizing students ordinary lives, which is the basement of the phenomenological perspective. Consequently, this research adds an idea addressing how to cultivate a research-based design studio at the level of undergraduate.

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Current Housing



Home

Advantages

- Super cheap (no rent)
- My own space and bathroom
- Space for everything
- Laundry in house
- Not many extra expenses
- I get to see my family all the time
- Close to my job
- Safe

Disadvantages

- oo far from campus (30 mins; 45 - 50 with traffic)
- My bros like to scream and be in my business
- Lots of gas money
- My bros eat all my food

Better Housing



The Woodlands

Advantages

- My own space; my own bath
- Laundry on site
- I get to have my pet (cat)
- Live with my friends
- "Cheap"
- Less gas money
- My bros won't eat my food

Disadvantages

- Not as cheap as where I am now; I'll have to pay rent and utilities, as well as extra costs.
- Farther from my job (might need to find another one)
- My roommates might eat my food.

Current Housing



The Heights

Advantages

- Washer/ Dryer Unit
- Bedroom area: door locks
- Kitchen
- Furnished with bed frame, drawers, desk, etc.
- Location: 8 min drive across the river to campus
- Price \$459 plus utilities
- Free Parking
- 24 hr mail

Disadvantages

- Dining area
- Such a large living area that could be decreased to allow more bedroom space.
- Shared bathroom
- Very little closet/ storage space
- Living with random roommates who are grody and unorganized
- Patio

Better Housing



The Heights

Advantages

- Washer/ Dryer Unit
- Bedroom area: door locks
- Kitchen
- Furnished with bed frame, drawers, desk, etc.
- Location: 8 min drive across the river to campus
- Own Bathroom so I do not have to deal with other people's disorganization.
- Larger storage space
- Roommates who I know
- Free Parking
- 24 hr mail

Disadvantages

- More expensive payment \$520 plus utilities
- Smaller kitchen
- Patio

Current Housing



Advantages

- Really beautiful house
- I get to live with 50 of my sorority sisters
- We have a chef
- Fitness room
- Study room

Disadvantages

- Almost always chaotic
- I have to share my room with someone
- Communal bathrooms

Better Housing



Advantages

- I get to live with my best friends
- I get my own room
- I have my own bathroom
- Access to a real kitchen that I can cook in
- Close to downtown

Disadvantages

- It'll still be pretty chaotic I think (14 girls in one house)
- Not as secure as the ADPi house

Current Housing



Laurel Residence Hall

Advantages

- Large personal space area
- Close to campus but not too close
- Provides most furniture

Disadvantages

- Costly compared to living off campus
- University restrictions
- Weird unused/unusable space
- Small storage and kitchen area
- Restricted postage times
- Roommate conflicts
- Tree right in front of window

Better Housing



The Standard

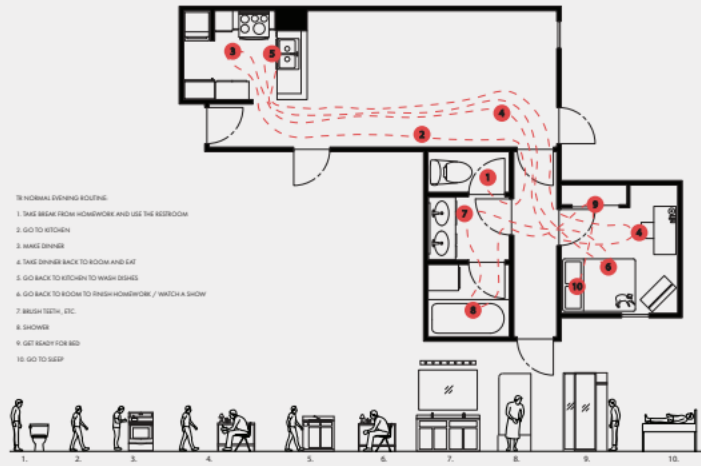
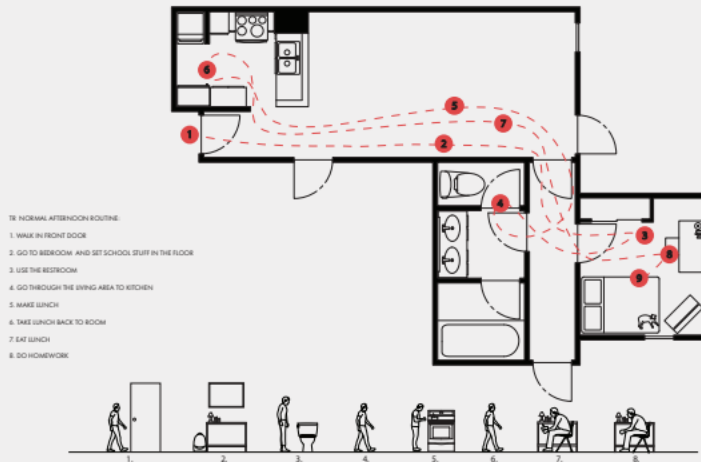
Advantages

- Closer to campus and work
- Newer building
- Nicer features
- Possibility of independent living
- Less restrictions
- More space

Disadvantages

- Cost compared to other apartments
- Noise from the strip

PERSONAL LIFESTYLE ANALYSIS



PERSONAL LIFESTYLE ANALYSIS



- 1. Wake up in the bedroom
- 2. Get up
- 3. Go to the bathroom
- 4. Get dressed
- 5. Go to the kitchen
- 6. Eat breakfast
- 7. Go to the living room



- 1. Stand up
- 2. Go to the kitchen
- 3. Get something from the shelf
- 4. Go to the living room
- 5. Sit in the wheelchair
- 6. Go to the table



- 1. Sit at the table
- 2. Sit in the wheelchair
- 3. Get something from the shelf
- 4. Go to the living room
- 5. Stand up
- 6. Go to the kitchen
- 7. Go to the living room



PERSONAL LIFESTYLE ANALYSIS

Before Class



After Class



After Dinner



Placing Experience in Online Design Education: Exploring the Literature

Dr. Bryan Orthel, Indiana University
Dana Vaux, University of Nebraska at Kearney

ABSTRACT

The 2020-2021 academic year challenged students and instructors perceptions of what a classroom is. Asynchronous and synchronous online learning settings reshaped how and where we learn. Systemic bias and exclusion in learning environments was recognized and confronted. Questions arose about how the structure and experience of online settings supported students learning, identities, and community. How does the experience of place in online learning environments support students? And, what is the importance of place experience for learning about design in these settings? The concept of place derives from geography literature exploring how humanity understands and ascribes meaning to physical locales in the context of social relationships and symbolic attributions. Places are as varied as a forest, a street corner, a place setting at a table, a bathtub, or hearing the bells of a community church. Cresswell (2004) describes place as our way to know and understand the world through our attachments between people and locations. He notes Place, at a basic level, is space invested with meaning in the context of power. Understanding place requires critically examining inherent structures of political, social, and economic power that exclude and deny (Ypi 2017). Relph (1976) asserts we connect ourselves to places to establish identity, power, and ontology, as well as our recognition of insideness versus outsideness (belonging versus othering). Place as physical setting, as well as cultural understanding and a sense of belonging is broadly recognized as integral to the learning process (e.g., Carter et al. 2018). Sense of place and place knowledge support cross-disciplinary learning about people, culture, history, and problem solving. A systematic literature review

method (Thinking-Finding-Sorting-Writing) was used to develop a detailed, comprehensive examination of interdisciplinary literature related to the researchers' questions. Peer-reviewed literature (books and articles) were identified using an interdisciplinary library database search tool. Additional resources were gathered through references and previous knowledge of the topic. Seventy-plus resources were reviewed and incorporated into an emergent framework of place and learning. An interdisciplinary review of literature linking place, education, and online learning environments reveals a rich, critical, and ongoing exploration of place and learning. Place is recognized as a phenomenological experience of physical space and as social processes of identity, community, and belonging. The literature on place in education is less varied and critical than from other disciplines but raises important points about how place alter students' learning experiences. The education place literature also raises the critical issue that homogenous understandings of place result in hegemonic learning environments that exclude and deny. There is surprisingly little exploration of how place matters within online learning environments and no literature examining how place specifically affects design education. Advancement of design knowledge Design educators attempting to develop or use sense of place in the learning process must be attentive to consequences. Each student arrives to learning with their own sense of their place in the world based on their experience. The learning environment then becomes a challenge to their place in the world by suggesting or requiring adjustment to new ideas and cultural norms (Gruenewald 2003). This literature review highlights the importance of understanding students' perception of the learning environment. Additional research is needed to understand contemporary student experiences and to inform future recommendations for improving design education.

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Emotional Engagement Improves Foundation Studio Design Outcomes

Jessica Bonness, Marymount University
Salvatore Pirrone, Marymount University

ABSTRACT

In Interior Design foundation studios, it is important to facilitate emerging skills in creating design narratives, iterative problem solving, and presentation techniques, while also providing exposure to current and emerging issues that are shaping contemporary society and the world (CIDA, 2020). In terms of effective pedagogy, we know that students perceived ability to align course activities with their personal interests has the greatest impact on their level of emotional engagement and that increased student engagement is correlated with improved learning outcomes and overall positive results for students. (Ikahihifo, abstract, 76) In an undergraduate Interior Design program's first foundation studio, the students first built-environment project is to design a 600 sf Memorial. Prior to the COVID-19 pandemic, topics for the project were selected from a list of options from the Records of Rights online exhibit from the National Archives website (see Appendix A). During the COVID-19 pandemic, in the same studio course, students were given the option to select a topic of their own choosing that aligned with their interests or values, with the preconditions that the topic be personally meaningful to them while also being universally applicable to any visitors to the Memorial. Instructors followed the direction of Dabrowski and Marshall that the choices "should be authentic, have clear boundaries, and be meaningful to students" in order to effectively engage and motivate (Dabrowski, 12). The instructors hypothesized that when students were given the opportunity to emotionally engage with their Memorial topics by freely choosing topics that were meaningful to them, the resulting design outcomes would be more effective and robust than when students were

confined to a limited selection of topics. Outcomes explored were related to narrative, iterative problem solving, and presentation techniques. This presentation explores the outcomes of an undergraduate foundation studio pre- and during/post-pandemic, by looking at the impact of the topic-selection methods for the final Memorial Design Project with regard to how students incorporated their lived-experiences and connected to their topics of choice. Studio projects were positively impacted because students were given the opportunity to engage in the personal making of their own project meaning (see Appendices B and C). This experiment and the resulting examination of its design outcomes paves the way for instructors to teach more effectively in the future, in a way that will enhance engagement, center belonging, and ultimately improve student learning outcomes.

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Appendix A: Records of Rights Topics - Pre-Pandemic Topic Options

Visit <http://recordsofrights.org> from the National Archives website to see the list of topics students were restricted to prior to attempts to engage on a personal level.

At the time of the project, the topics were centered on specific American History events related to:

- Equal Rights
- First Amendments Rights
- Freedom and Justice
- Privacy and Sexuality
- Workplace Rights
- Rights of Native Americans

Appendix B: List of Post-Pandemic Student-Selected Topics and Samples of Student Work

- Black Women and Their Hair: an Identity Exploration
- Bipolar Disorder
- Congo Basin Rainforest
- Cyberbullying*
- Diabetes
- Families of 911
- Gary Gygax: Father of Live Action Role Playing Games*
- Isolation During the COVID-19 Pandemic
- Japanese Comfort Women
- Law Enforcement Officer "Oath of Honor"
- Memorial to Parents
- Mental Health Awareness
- Pathway to Equality
- Powerful Women of Stem
- Ruth Bader Ginsburg

***Gary Gygax: Father of Live Action Role Playing Games**



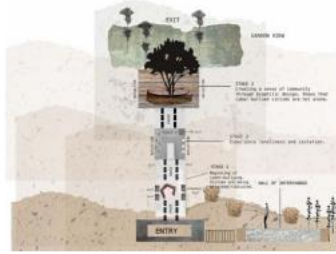
Cyberbullying



01

CONCEPT STATEMENT

This memorial highlights the struggles cyber-bullied victims go through everyday. Victims of cyberbullying go through three main stages: 1) *Rejection Attack*, 2) *Spread of Rumors/Insults*, 3) *Isolation*. Objects that symbolize bullying include hands, screens, dark colors, as well as enclosed spaces. All of these objects will be shown in my memorial. I will raise awareness to cyber-bullying and allow cyber-bullied victims to feel heard and accepted.



03

EXPERIENTIAL PLAN

THIS PLAN/DIAGRAM DISPLAYS AND HIGHLIGHTS THE DIFFERENT SECTIONS OF THIS MEMORIAL AND THE ROLE THEY PLAY.



05

3D RENDERING

This stage is the most realistic in the sense that it displays the object resulting in the emergence and spread of cyber-bullying which is the hand. Cyber-bullying hands are always involved when spreading rumors or typing mean comments. In this stage, this hand symbolizes all cyber-bullied hands in negative action. It is meant to symbolize how victims cyber-bullied are and their ruthless attacking towards cyber-bullied victims.

[Martin Luther King Jr. Memorial in Washington D.C.](#) (ROMA Design Group, Lei Yixin) is specific and personal in that it honors an individual, however it is also very universal, because it speaks to the themes of justice and civil rights: it spotlights MLK Jr. to honor him (personal), but also to convey a message of values (universal). Additionally, please note that although the image below appears to be a statue, the memorial is NOT just a statue: the way the monolith is carved encourages movement/circulation, its context is within a larger park-like plaza with additional features, and the site is dynamic and centered between a public way and water. In other words, a memorial is *not* a statue or a fountain.



Submittals:

The following will be presented live for your Final Presentation.

- **Concept:** written statement and visual collage
- **Site Information:** map, images, information
- **Floor Plans** (to be labeled, scaled):
 - a labeled, **informational** floor plan showing the memorial in its site context
 - an **experiential**, zoned floor plan indicating zones/experiences/features
- **3D-Representations** (to be labeled, scaled)
 - at least **2 perspective renderings** (hand drawn, digital, combination methods), featuring at least 1 human-scaled figure
 - one constructed **3D model**, made with your materials of choice, featuring at least 1 human-scaled figure
- You will want to have a **title slide and a conclusion slide** (these typically feature a title/subtitle, and an image of significance to your project)
- You may want to show **process work** in your final presentation; this will be up to you, and your process will be presented/checked throughout the project.

Appendix C: Topic Selection Brief (given to students)

Memorial: *For your third and final project, you will design a memorial.*

Topic: your choice. Your memorial should be an homage (a special honor shown publicly) to something that is meaningful to you.

Your memorial should bridge the spectrum from personal to universal. What does this mean? It means that your memorial should connect with visitors on multiple levels: they should be able to connect with your general idea and concept (universal), but also perhaps draw on their own personal memories or connections that are related to your memorial's topic (personal).

Here are two examples of memorials that your professors find to be successful:

[Berlin Memorial to the Murdered Jews of Europe in Berlin, Germany](#) (Eisenman Architects) is a holocaust memorial. It features a sea of seemingly endless monoliths, which some people may feel remind them of gravestones, perhaps of loved ones (personal), and which individually or collectively represent enormous loss and despair on a scale that is hard to comprehend (universal).



Constructing 3D Experiences, A Narrative of Four Installations

Jose Bernardi, Arizona State University

ABSTRACT

For one week during the fall semester the 6 year graduate studio in interior architecture takes part in a global engagement experience and travels to an abroad location to examine relevant adaptive reuse precedents. When the group returns, the students begin working on their individual projects and they collaborate as a group to share their memories, bringing together multiple visions and constructing an installation. This presentation will focus on the last 4 exhibits by looking at three components: 1-The driving concept and the ideas communicated in each installation; The relationship with the area where the exhibit was installed and how visitors interact with the exhibit; The materials used in their construction and how they were reused in later projects. The location of the trips under consideration are: Venice (Fall 2017 and Fall 2019) Barcelona (Fall 2020). Since the scheduled trip to Mexico City (Fall 2021) was cancelled due to travel restrictions the last installation was constructed as a reflection on how the pandemic impacted each individual. While Venice and Barcelona offered their cultural traditions, significant adaptive reuse examples and lessons about ecological vulnerability, the last exhibit was a reflection about resilience. In all cases the construct was abstract in nature and of refined craftsmanship, built in part with reused materials from previous installations, while adding new components according to new the driving concept. The process Within the curriculum, the year Fall semester studio provides a platform to consolidate a research foundation, thus encouraging each participant to define a personal position in design. The semester is structured as the evolving progression of three distinct and interconnected stages: Stage1- Finding purpose and

preparation for the trip. Characterized by research about the location we will visit and about what type of program and building to select to individually explore the topic of ethics and aesthetics through adaptive reuse. Stage 2- To See, to explore, to reveal. This is the travel engagement part to the selected destination, visiting a number of highly recognized projects. Students engage with the culture documenting their discoveries, interchanging observations, and encountering professionals from the area. At this stage the group begins to articulate a possible concept for the exhibit through the assessment and interpretation of the information gathered. Stage 3- Translation and construction. Designing and constructing the exhibit as a group and the individual project. (The individual part is not under consideration in this presentation). This stage focuses on two larger critical areas: Ethics - design that is inspired by the vocation to dignify the human experience and Aesthetics - informed by the formal and constructive expressions that an ethical approach demands. The group translates the design principles found in the precedents visited to a new context. The design, fabrication and installation offers the students the opportunity to explore several significant areas. The installation is Experiential, the result of a shared moment of discovery. The students collaborate to find a conceptual foundation able to translate their memories into a 3D spatial journey with collages and text, enhancing people's experience when visiting the installation. The installation met a rigorous criteria for Technical Excellence. Is well crafted, safe to visit, solidly constructed, structurally sound. The installation advances an Ethical position, relying on sustainable, reused materials, while addressing socially responsible issues. The installation adds formal and spatial value to the place where is located within the building.

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Exhibit after Venice trip, Fall 2018



Exhibit after Venice trip, Fall 2019



Exhibit after Barcelona trip, Fall 2020



Exhibit Fall 2021

2021 IDEC Virtual Fall Symposium
October 15, 2021

A Naturalized Approach to the Design of Pediatric Healing Environments

Dr. Kristi Gaines, Texas Tech University
Kalie Brettmann, Texas Tech University

ABSTRACT

Introduction: When children are admitted to a hospital, they often experience anxiety, stress, and fear. The cause of these emotions can vary from child to child; however, they are commonly a result of previous poor experiences, lack of knowledge and understanding of their situation and/or diagnosis, as well as the unfamiliarity of their new sterile environment. To address these issues, this study looks at the incorporation of naturalized environments in the healthcare setting to reduce anxiety and stress, increase physical activity, improve the healing and recovery process, and educate children and family members to improve their worries, well-being, and overall experience. Naturalized environments may be beneficial in the pediatric environment to create a more supportive and stress-free environment for both the children and their family members. The results show that many factors and elements must be considered to make these environments successful and beneficial for both children and visitors. Methodology: The researchers have previously completed several studies in identifying optimal design features in both interior and outdoor learning spaces through behavior mapping, surveys, interviews, and observations. To build on this foundation, a literature review was conducted that used peer reviewed articles and extensive word searches to gather supportive information regarding the current issues found in the pediatric environment before and after surgery. Key words included healing environments, green spaces in pediatrics, children anxiety in pediatrics, Outdoor Learning Environments, children and nature, children physical activity, and risk factors. Findings and Design Recommendations: A healing environment is defined as the overall physical and

non-physical environment that is created to aid in the recovery process. Many types of healing environments serve a wide range users and functions; however, they all focus around the manipulation and use of color, shape, lighting, smell, sound, and feel with a heavy emphasis of nature, daylight, fresh air, and quietness. These types of environments are very important to include in a pediatric setting, as they have been proven to reduce pain and anxiety while creating opportunities for improved indoor/outdoor connections that minimize stress for children, family members, and staff. Furthermore, very young pediatric patients who were hospitalized for longer periods of time or have a physical or developmental disability appreciate and respond very well to these types of environments. Users in these types of environments preferred the sound of running water, the presence of bright colors, flowers, plants and greeneries, artwork, and the opportunity for multisensory stimulation. In a pediatric healing garden, the physical environment between the indoor and outdoor activity areas should be always accessible, spaces are provided to suit a variety of ages and patient types, and that spaces are provided to support social interaction and interactive play between the patients, family members, and staff. The findings show that to successfully implement the strategies of a naturalized learning environment into a pediatric setting, seven concepts should be considered: 1) physical activity, 2) behavior, 3) limitations, 4) social support and comfort, 5) therapy and counseling, 6) healing environments, and 7) safety. If selected for presentation, each of the seven concepts will be discussed along with design recommendations for implementation. A prototype naturalized environment for a pediatric setting was created and will be presented to illustrate the concepts.

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Appendix: A Naturalized Approach to the Design of Pediatric Healing Environments

Proposed Site Plan and Rendering



This plan displays many of the concepts discussed in this study. Dining areas and exam rooms were created in the perimeter of the building. The dining area provides a private room that can be used to create a sense of normalcy, a smaller dining room for smaller gatherings, and a large public dining area for casual eating and socializing. Planters surround the public dining space and provide built-in bench seating for family members or caregivers to watch their child use the space. The exam rooms provide lounge seating and views of the indoor learning environment to discuss recovery plans for the patients. These exam rooms have direct access to the indoor learning environment to provide walk-throughs with families who wish to see the space.

In the center of the space, a looping curvy pathway is provided along with a large, grassed area for physical activity and play. Sand play is also provided in this area for low-intensity physical activity and play. On the north side of the space, raised gardens

are provided as well as hiding tunnels for low-intensity physical activity and for hide-away spaces where some children may feel secure. On the east side of the space, climbing logs and tree cookies are provided for children to have higher levels of physical exercise and use of basic motor skills. On the south side, respite areas are provided for family members and caregivers. This area provides a water fountain, private reading nooks, and picnic tables. Vegetation is also used to divide this space and provide a sense of privacy.



The image shows the respite area for family members and caregivers, the open lawn area for higher levels of physical activity, the area for sand play which provides opportunities for lower physical activity, the raised garden area, and the dining areas. Clear sight lines are provided in every area of the indoor learning environment for family members and caregivers to watch their child at all times. Shade is provided with the use of trees and ceiling details, which are located over the open lawn area and public dining area. Signs are also placed at every location in the indoor learning environment. These signs help the users locate the designated areas that may be part of their recovery process, provide a description and images of tasks that can be achieved in the space, and provide a description of the benefits that come with performing such tasks. By providing these signs, family members and caregivers can be part of the child's recovery process, can bond over the process and activities, can educate the child, and can also educate themselves while eliminating any misconceptions or fears that may be present about the physical activities.

A Systematic Review of Research on Environmental Color and Culture

Dr. Jin Gyu “Phillip” Park, University of North Texas

ABSTRACT

Recognizing the need for students to engage in experiential learning, an internship program was developed in 2014 wherein students were required to take a 3-credit course with a 3:1 work hour to credit hour ratio. During a ‘normal’ semester, students were required to craft a perception paper prior to the internship, participate in graded online discussions, and write a reflection paper upon completion. The employer’s evaluation comprised the bulk of the course grade in support of the largely traditional model of onsite training. The learning objectives for the course emphasized the development of the students’ business acumen while exposing them to facets of design practice that moved beyond their coursework. In response to COVID-19 the university suspended onsite credit-earning internships in April 2020. As such, two tracks were quickly developed to accommodate summer 2020 interns. Track one embraced remote internships, utilizing the evaluation strategies outlined above with the addition of a guest speaker (GS) series. Track two utilized an online course delivery method to engage students with practicing professionals. This track was designed in accordance with many of the principles outlined by Darby and Land in the 2019 book, *Small Teaching Online (STO)*. The description that follows focuses on Track two course modifications. Employing backward design *STO* states that online course design should move from course objectives to formative assignments and discrete course sessions. A list of salient topics was developed to align with the learning objectives and were then divided into five, two week-long learning units. Each unit topic was reinforced through a GS session with online discussions in the first week. Each unit’s second week focused on

practitioner interviews (PI) conducted by students with accompanying online discussions. The goals of the PI were to foster resourcefulness and hone communication skills while expanding the students' professional network. Additionally, a firm profile project was devised, prompting students to critically assess a variety of design organizations. Each task was presented by instructors with an explicit rationale and a clear link to course objectives. Promoting metacognition and offering frequent, formative feedback Educational scholars suggest that students should be prompted to reflect upon their learning (Ambrose, et. al, 2010). Accordingly, each GS and PI included a reflective component along with peer responses organized in a 3-phase process. Instructors engaged in the discussions as well, responding to students' postings frequently. Employing a variety of media for student engagement To increase student engagement, a mix of media components were employed. First, all GS sessions were offered synchronously, but were recorded for later viewing. Additionally, students were required to embed short videos within their PI postings to summarize salient points. Fostering relationships To help students connect with their peers, they were required to respond to their peers' postings. Educators engaged with students by responding to the students' posts with stories of personal experiences from practice. Finally, bi-weekly informal discussions allowed students the opportunity to engage with the instructors apart from a preplanned agenda. Maintain rigor with clear expectations Despite the unique context of the course, the instructors maintained high expectations for work quality. Each assignment included clear rubrics to communicate expectations well in advance of the deadlines. Conclusion While this course has departed from the traditional internship course model, preliminary evidence suggests students are recognizing how the course is improving their soft skills and expanding their professional network. Several students have expressed how they are utilizing this experience to prepare for practice once firms reengage in typical internships and hiring practices.

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Mind the Design: Contemplative and Mindful Approaches to Interior Environments

Kurt Espersen-Peters, University of Manitoba
Pallavi Swaranjali, Algonquin College

ABSTRACT

This presentation explains the application of mindful and contemplative thinking to the design of interior environments through a series of webinars and studio courses. Any cursory search of mindfulness in interior design is dominated by colour/material trends or a focus on individual self-care techniques or relaxation spaces. A similar search of mindfulness reveals an association with relaxation culture and its requisite consumer products. While the predominant trend is obviously geared towards reactive self-care, there is a growing application of mindfulness used in active pursuits, such as education and pedagogy, politics, economics, indigenous rights, and social justice (Komjathy, Purser, Forbes, Langer). Here, mindfulness has become a philosophy and methodology that transcends the private self-care needs of the individual to proactively engage in addressing the larger issues and problems at the social, cultural, and political levels. As a discipline that is structured on solving problems, interior design thinking and practice could benefit from mindful approaches by moving beyond anxiety management to develop critical design strategies and empathetic designers. The presentation discusses the first in a series of webinars and studios that are a conjoined effort to explore in what way mindful approaches can be applied to design thinking, education, and practice. The webinar series brings together scholars, academics, and practitioners to discuss, debate, and define how mindfulness is or can be applied to the built environment and augment the design process. The studio courses bring insights gathered from the webinar discussions into directives for exploration, where the thinking/theory is transformed into practice and action. The eight-session webinar was part of an

interior design senior seminar course that paired two presenters per session that revolved around a theme regarding the definition and practice of mindful thinking in the realm of design and the built environment. Engaging in multidisciplinary and cross-cultural dialogue, presenters engaged in topics concerning interior design and architectural thinking and practice in digital knowledge and techno-narratives, traditional/indigenous and regional cultures, age-old spatial-cultural wisdom, socio-cultural nuances and the practice of design, and craft and material culture. Students prepared annotated bibliographies on topics and speakers as well as organized and facilitated the production and promotion of the series. The vertical studio course examined the application of mindfulness to interior design thinking and practice by acknowledging the positive aspects of individual self-care while also using mindful, contemplative, and critical approaches in understanding and resolving interior design challenges. Through a series of reflective assignments and lectures by mindful and contemplative thinkers, students applied aspects of mindfulness to the design process at various points, such as the research and collection phase, the analytic and ideation phase, and the implementation and communication phase. The course focussed on process over product, allowing students to critically determine their own project scope and goals. The results of the studio and webinar revealed an increased awareness of the student potential to understand, contextualize, and act. Mindful and contemplative approaches allowed students to confront existing biases, prejudices, opinions not only in themselves but in the social constructs around them to move towards a more holistic understanding of their respective design issues and their appropriate resolution. The webinar and studio provided an example of how to integrate mindfulness into interior design thinking and practice in a meaningful way. They form the basis for ongoing explorations, which will take place in the next series of interdisciplinary webinars and an international call for mindful studio projects currently underway.

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Cross-Cultural Conversations: Webinar Series

Senior Seminar (BRIEF OVERVIEW)

Overview

The aim of this assignment is to give students exposure to cross-cultural and multidisciplinary conversations that elaborate the interaction between "design and socio-cultural landscapes" to reflect upon ways in which social and cultural influences inform design decision-making and vice-versa.

Topics

This will be done by engaging the students in the (ORGANIZATION NAME REDACTED) Webinar Series titled "*Mindful Conversation: Culture and Design*," which attempts to start multidisciplinary and cross-cultural conversations about Culture and Design. (ORGANIZATION NAME REDACTED) is a not-for-profit organization that promotes mindful ways to build stronger and joyful communities. In its agenda, also lies the mandate of researching and promoting mindful ways in academia and practice.

The four broad topics presently being explored for the webinar series are:

1. **Techno-culture/Technology and Culture:** This session will invite speakers to address the questions of how technology and culture shape, preserve, destroy, morph, affect, question, and define each other and us. The discussion of these will be with an emphasis on the built environment.
2. **Regional and traditional cultures:** Age-old spatial-cultural wisdom: This session brings in the uniqueness and wisdom of regional, vernacular and traditional spatial practices, which create cultural sensibilities, a sense of place, context-specific meaning, and measures.
3. **Socio-cultural nuances and the practice of design:** This session focuses on the study or practice of such designers who engage with socio-cultural aspects of design.
4. **Material Culture/ Representation of Culture:** This session identifies and explores the emergence, role, and significance of objects of material culture and the stories that they tell.

Student Responsibilities

1. Assign teams and delegate responsibilities to members.
2. Contact and confirm speakers.
3. Fix meeting with speakers.
4. Meeting with the two assigned speakers together. To discuss the topics that each one of them will be presenting within the overall theme, make a list of 3-4 relevant reading/speaker, finalize the date and time of webinar with the speakers, and prepare biographies and introductions to speakers and their topics.
5. Each team member will read all the readings finalized and summarize and orally present them to the class. They will also submit an annotated bibliography for all the readings. Following this, each team member will finalize one question for each of the speakers (total 2

questions/student). This will be submitted as Assignment 1B: Annotated Bibliography and questions (10%). The format of the webinar is as follows:

- Speaker 1: 20 min.
 - Speaker 2: 20 min.
 - Discussion.
 - Q & A: 30 min (20 min for the student-prepared questions and 10 min for audience questions).
 - Closing Remarks: 5 min.
- Total duration 1:15 min.
6. The dates/times for webinars are flexible but have to be at separate times without any overlaps with other sessions.
 7. After the Webinar, a report will be submitted by each student containing the following:
 - 500-800 words summary of the speaker topic and discussion.
 - Transcription of the answer to the question they asked to each of the speakers.



New Continuties- Riyaaz Taziybi in conversation with Shawn Bailey

Screenshot of webinar session including speakers and students.

MIND THE DESIGN STUDIO



Assignment 2: Hand

Rationale

An individual experience is always of something; it does not exist independent of a position or a context. In the built environment, we have an embodied response to the spaces and objects around us. How can we begin to recognize and possibly understand these experiences? Mindfulness is a way to come to terms with these possibilities.

Objective

Students will select an object that fits into one hand. Students will then conduct a subjective exploration of the object's relationship to their embodied position and context (the experience).

The exploration will consist of applying the three tenets of mindfulness: *practice*, *attention*, and *the non-judging moment*. The focus is on expressing the experience of the object itself, not an interpretation or analysis.

This exploration will form the basis for a subjective narrative communicated through an appropriate medium or media chosen by the student. This narrative will document and express the exploration process.

Evaluation

Assignment 2 will be evaluated on the critical reflection and understanding evident in the creativity and inventiveness of the presentation and formatting of the visual narrative. Please refer to the Assignment 2 Rubric Descriptors document for further information.

Deliverables

Students will prepare a visual narrative of their experience of the object and the hand. The Deliverables for Assignment 2 will be determined by the student as deemed appropriate to the student's narrative but should include evidence of practice, attention, and an awareness of the initial experience/moment.



Screenshot of studio meditation session with Ven. Rohanakithi Bhanthe in Sri Lanka.

Examples of Student's Explorations and Final Work



STUDENT'S NAME REDACTED
object: handmade porcelain bowl by saptha phillips

monday



cold but warm to the touch
velvety smooth
fits to the shape of my palm
fragile
unintentional
weight

tuesday



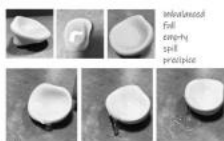
capped
cracked
fins
stroke
right handed
intended with makers mark

wednesday



form
weight
texture
set of love

thursday



intended
full
empty
soft
practice

friday



holding hands
"to fit, mean"
purity

wednesday



layers of thinking

how to think in this case about

the bowl only

being with your intention

to think as a light

and with your body

a intention to be done

in an intention of making your

work, your bowl

my thought about what you should

afford your intention to be in

Pivoting: Interior Design for Those Who Need it Most

Dr. Carol Bentel, School of Visual Arts

ABSTRACT

I teach a studio design course that I call Sleeping to differentiate it from other studio topics because of the inclusion of beds and the 24-hour habitation of the building. My own clients are wealthy and know that I can design a living space because of my training as an architect and an interior designer. However, there are many other realms that include beds and house people who do not know what we do as interior designers. And they do not generally get the benefit of our expertise and ability to change their environment or their situation for the better through innovative design. I decided to quit teaching my students to do designs for the typically well-off clients, but rather for those who could benefit from their innovative solutions. In this experimental design studio, which is the subject of my paper, the students worked to find solutions that could change behavior through design for those who could truly benefit from the research. My sister was incarcerated for a year in a woman penitentiary. During that time, her two children were taken from her by Family Services, and one child was given to my other sister, and the other child was given to a Foster-Care family. My sister stayed at many transitional places after her incarceration which put a roof over her head and through their educational programs, she was taught how to improve her situation, but the physical environments were dim places that filled a gap in the system. These spaces never saw the hand of an interior designer. As she was secretly hidden from her ex-husband, we visited her in these many places and saw them first-hand. She was finally reunited with her children, given new names, and new identification records. Her challenges changed what I do as a designer and how I teach. The road back to a

productive life from a homeless or formerly incarcerated situation is not easy. Nor is it an uncomplicated task to receive one own children, after years, who were previously placed in another care while a parent was undergoing difficulties. Our design studio took on this challenge to create a HOME for twenty single parents and their children. In a three-month period, single parents would learn a trade, take parenting classes, and would receive their children one by one during their stay in an expandable apartment. The trades studied by the adult inhabitants were energy collecting activities (solar, water retention, wind harvesting) or growing organic food. These activities provided a valuable message to all of the inhabitants and their children about the ways in which to help others, be sustainable and healthful, and provide for our planet. We, as professionals, learned from these students and their empathy for their client calling their names like The Hug and The Pearl and the Shell to convey their ideas of nurturing and protection. They worked to create a community among the single parents and an inviting environment for their children.

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Book: <https://www.amazon.com/Nourishing-Senses-Restaurant-Architecture-Bentel/dp/099754890> (writing sample - note includes identifying info)



Figure 1

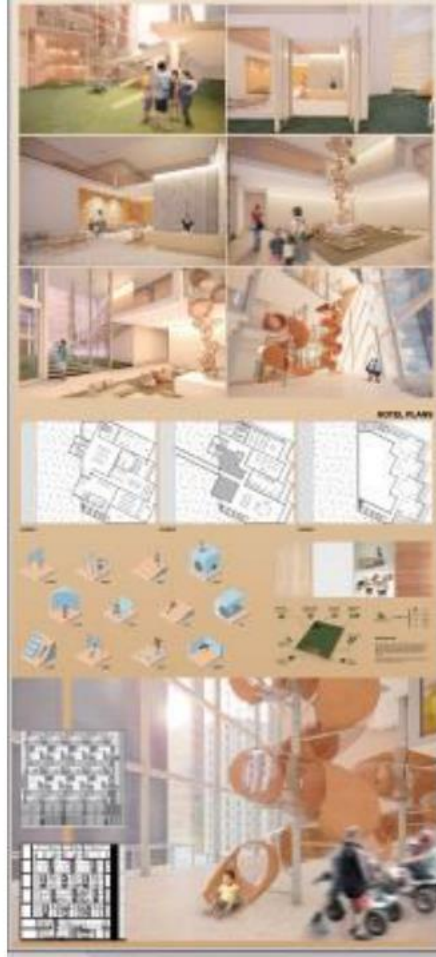


Figure 2

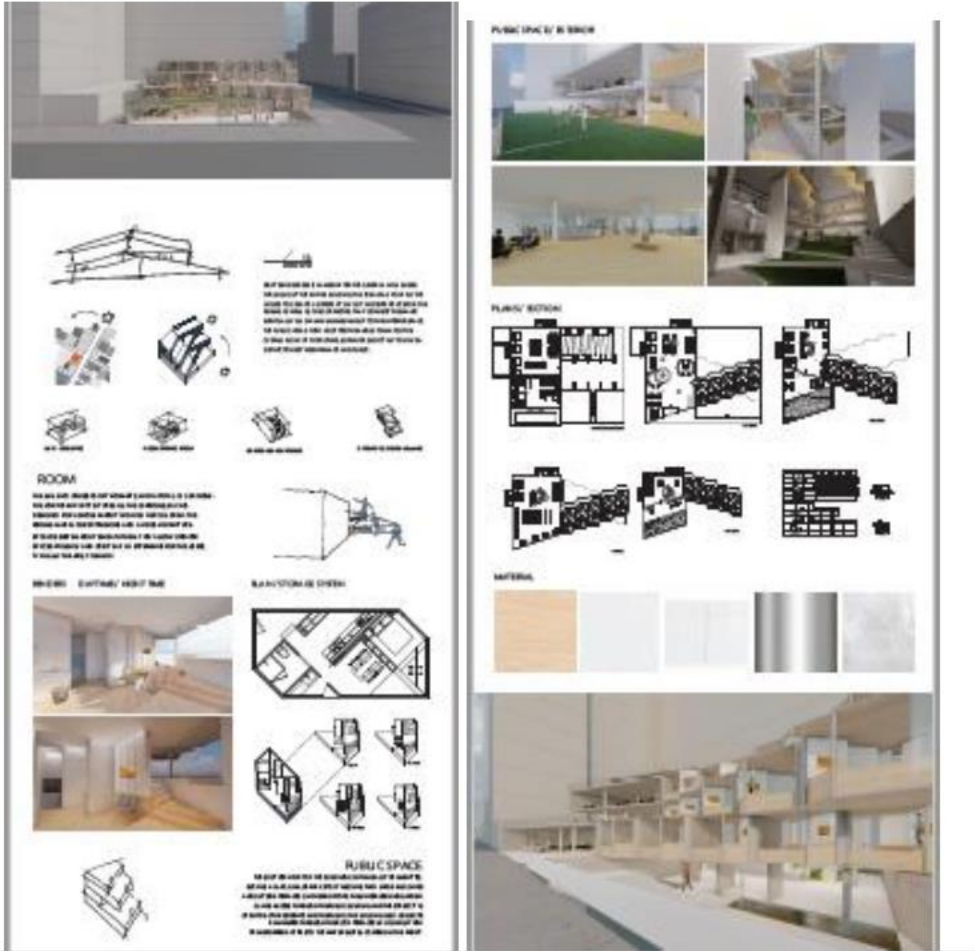


Figure 3



Figure 4

A Site-Specific Sound Sculpture: Anchoring the Sonic Experience

Stephen Skorski, University of North Carolina – Greensboro
Steven Landis, University of North Carolina- Greensboro

ABSTRACT

Post-occupancy observations of interior spaces are often dominated by visual characteristics. When asked to describe a space, many individuals will gravitate towards explanations of the objects seen, major color fields present, lighting conditions encountered, and room geometry. But in real-time experiences, sound is often a major component of spatial understanding. The Author suggests this recollection disconnect occurs due to the transient and intangible nature of sound. The primary goal and concept of this project was to create a physical object that would provide a visual anchor to the memories of the sound experienced within a space. The result is a site-specific sound sculpture and musical composition which was displayed and performed in a prominent regional museum located in the United States. Sound sculptures and site-specific sound installations have a rich history in the fields of fine art and music. Significant examples include Luigi Russolo & *Intonarumori* of the early 20 Century (Serafin & de Götzen, 2009) as well as more recent examples like *Tonkin Liu & Singing Ringing Tree* & (Jodidio & Altmeyen, 2001). Additionally, there are many occurrences of the interdependence between musical composition and architectural space. This is most notably observed in the relationship between the Bayreuth Festspielhaus Opera House and the work of composer Richard Wagner. The sound

sculpture and musical composition presented here builds upon these precedents while blurring the edges between the sounds produced and architectural space in which it is created. To accomplish the above, a site was sought that had a unique acoustic environment and was a public space. Ultimately, the lobby of a major regional museum was selected for its long reverberation time, lack of sonic clarity, as well being a blank canvas in terms of its material usage and color palette. Once a space was selected, specific acoustic conditions and architectural details were catalogued. This information was used to inform the shape of the sculpture, the materials used, and the musical composition written. The sculpture took the form of an abstracted mountain range which rose to several peaks taking advantage of the verticality of the selected space. The sculpture was constructed of 10 individually shaped pieces of air-dried Willow Oak as well as reclaimed alarm bells of various sizes. The Oak was local to the area of construction, being harvested after falling in a heavy windstorm. The tree was first broken down with a chainsaw and then various smaller power and hand tools were used to achieve more refined forms. Lastly, the wood was exposed to intense fire which created a layer of carbon, or char, on the surface. These pieces were then sealed with an epoxy resin. It is worthy to note that the firing process did not just alter the appearance of the wood, but also changed the sonic properties by opening gaps within the wood, creating greater resonance when struck. The alarm bells were cleaned, sand-blasted, and finally vapor-blasted. The final finishing gives the metal a matte appearance that does not significantly modify the sound of the bells. The bells were then mechanically attached to the wood forms with fasteners of different lengths. The length of the fasteners, in conjunction with the force of tightening, allowed the bells to be tuned to a certain degree. Once complete, the sculpture was given to a composer who wrote a 17-minute, site-specific musical composition based on the aforementioned idea of an abstracted mountain range. The music written was

primarily percussive and highlighted the long reverberation time of the space as well as the lack of acoustic clarity. In this way, the performance provides the listeners with a sonic experience directly related to the architecture of the space and the visuals of the sculpture. The listeners are able to the space and object, thereby anchoring the sound of the performance experience.

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Figure 1. Wood being cut down to workable sizes with a chainsaw.



Figure 2. Select wood blocks after shaping with various power tools. Shaping took place to maximize the exposure of naturally occurring slices which help the wood to resonate.



Figure 3. Final wood shaping with hand tools (chisels and hand sanding) to accommodate alarm bells.



Figure 4. Wood burning with propane torch.



Figure 5. Burnt wood in various states of surface charring. Fire was used to increase the gaps naturally present in the wood.



Figure 6. Alarm bells shown before and after finishing. Left bell (finished, right bell (unfinished).



Figure 7. Completed sound sculpture



Figure 8. Sound sculpture (detail)



Figure 9. Installed in its site-specific location.



Figure 10. Sound sculpture performance.

Worn Embrace: A Catalog of Objects

Andrea Sosa Fontaine, Kent State University

ABSTRACT

Ownership is the most intimate relationship that one can have to objects. Not that they come alive in him; it is he who lives in them (Benjamin, 1931, 59-67). Walter Benjamin considered domestic spaces akin to a womb, where each individual could feel protected in their carefully curated surroundings, of objects, identity, and space. While there is certainly an argument for these interrelationships, the current global climate crisis is at odds with this connection. Fueled by mass production, we exist in a world where the objects and spaces we occupy have become fashionable and often come with planned obsolescence. The perpetuation of a culture of throwaway versus repair and maintain, has contributed to this crisis. Objects and spaces that were once cherished are discarded and forgotten about in favor of novelty, self-image, and affluence. The relationship between people, objects and space, has been historically represented in the categorization of time. Eras of human existence have often been categorized by methods and materials of construction. The Iron Age, referencing the use of metal, the Industrial Revolution, where materials and fabrication were linked to efficiency, and the Information Age, centered on the digitization of information and processes. We have defined these eras by our connections to objects and spaces, elevating their value to human identity (Csikszentmihaly & Rochberg-Halton 1981, 3-5). Through historians, anthropologists, and even artists, we

have access to records of these relationships. Stories, objects, and documentation of spaces can be found in basement archives, public museums, and digital caches. By forming collections and documenting them, they become searchable catalogs, a record of what once was. The act of cataloging is often connected to the process of archiving. But to archive brings connotations of storage, dusty old boxes, never to be opened again. However, a catalog goes one step further and dares to predict that the subject will be of importance to a future generation. Makers often use cataloging as a method of inquiry to develop techniques or to track an iterative design process. For example, cordwainers (shoemakers) deconstruct existing shoes before learning to make new ones. Through deconstruction and subsequent cataloging, the maker has an opportunity to learn, replicate, repair, and preserve. In addition, by taking apart objects, revealing the components, and reassembling them, attention is given to the wasteful nature of modern objects and spaces, demonstrating past histories and perceived value (McLellan, 2019, 102-105). Worn Embrace is a catalog of found objects of interior space. Objects that had been thrown away, often broken and sometimes even donated in pristine condition. The objects were documented, patterned, disassembled, and studied for traces of past use as a method to understand construction, value, and attachment. The catalog offers a response to the question: How do objects of interior space lose value, and what is the motivation to repair or throw away? By cataloging visible wear on objects, we tell future generations that this was important to collect, document, categorize, and honor. We tell the future that traces of use are valued and not to be hidden. The catalog unpacks the motivation behind discarded objects of spaces, or more specifically, why people disconnect from objects and the spaces that they occupy. Through documentation and speculation, a pathway is revealed to reinforce sustainable connections with interior space, where people, objects, and spaces age together and embrace the memory of use.

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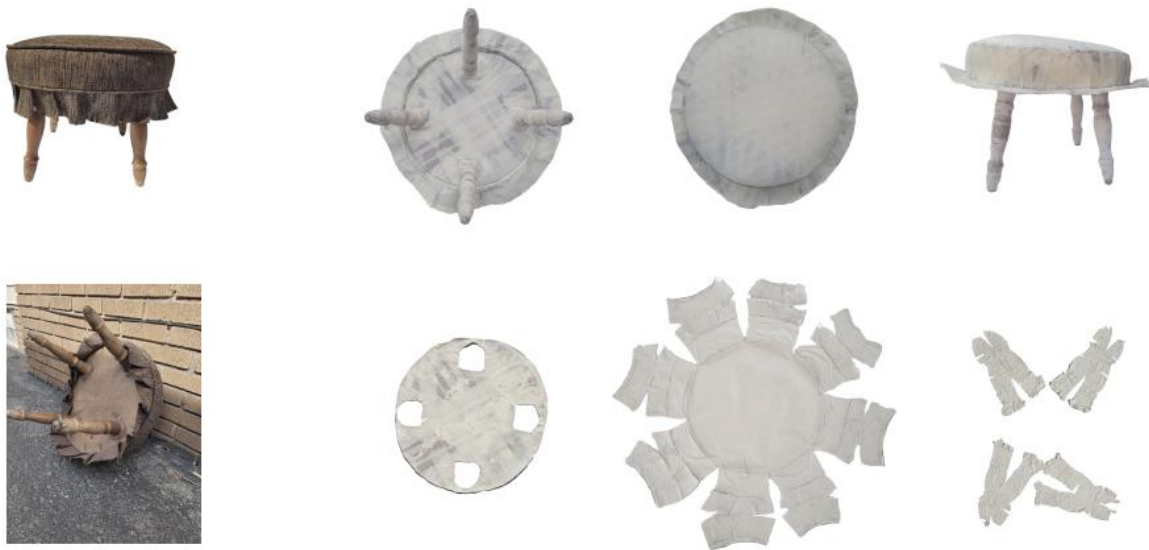
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1.2.1 OBJECTS OF SPACE | PATTERN

CATALOG



1.2.1 OBJECTS OF SPACE | PARTS

CATALOG



1.2.1 OBJECTS OF SPACE | TRACES

CATALOG



Service Through Design | Design Through Service

Amy Roehl, Texas Christian University
Maya Bird Murphy, Chicago Mobile Makers
Jesse Herrera, CoAct
Ashley Sharp, Dwell with Dignity

ABSTRACT

This past year served to sharpen our focus on a crisis brewing well in advance of the challenges we now face. Prior to 2020, American society already displayed crises of disconnection (McGregor, 2017; Bialik, 2018). Exacerbated by further isolation and the universal trauma inflicted by the pandemic, the topic of rehabilitation is part and parcel to comprehensive healing of our physical, mental and emotional selves. As designers and design educators we face more questions than answers around our role in healing and protecting the well-being of end-users who occupy the spaces we create. How design of the built environment might serve our communities for our mutual healing is at the forefront of the author mind. Design, in its best form inherently serves the well-being of communities. Interior Design educators repeatedly demonstrate both passion for engaging students with and success in service learning (Gomez-Lanier, 2016; Hicks Radtke, 2015). The purposes of this panel presentation include: 1) To introduce three not-for-profit organizations that provide service through design using three very different and unique approaches, 2) For faculty considering service-learning for the first-time, creating awareness of types of organizations that they might partner with (You don't need to figure it all out on your own!), 3) To provide inspiration for those already engaged in service learning by highlighting different approaches to service through design. This panel features three leaders whose organizations use design as a vehicle for serving communities. The first mobilizes the interiors community through physical donations of furnishings partnered with donation of professional

services. The result: personally-designed homes for individuals and families on their journey out of homelessness and toward self-sustainability. The second organization works with communities by using design thinking processes to get to the heart of difficult problems and evaluates solutions that will be most effective in serving those communities. The third organization engages and empowers youth in under-represented communities by bringing design education to them. Below are the questions that will be asked of the panel: Tell us about your journey to service through design, what was it that brought you to the place of service leadership that you are in today? What have been the biggest learnings for your organizations since March 2020? Has anything changed in terms of how your organization works to serve communities that you imagine you will continue to employ post-pandemic. From your places of community service leadership through design, what would you like to communicate to interior design educators today? Reflecting upon the work you and your organizations do, how might the questions we ask within the design studio differ from a year ago? What advice do you have for a design educator who is just beginning to investigate bringing service learning into their design studio? Do you have any specific suggestions for effectively engaging students with service? What is a useful strategy for forming connections between students and communities? In summary, we can view service through design as a mutually-beneficial engagement. Solutions are developed and executed for end users who might otherwise not have access to design services. Students are exposed to a range of social, economic, cultural, and physical contexts (CIDA, 2020, p. II-16) and engage with current and emerging issues that are shaping contemporary society and the world (CIDA, 2020, p. II-16). With each service activity, project, short and long-term commitments, we strengthen our communities, our students and ourselves.

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Furniture: Factors Affecting Women's Dignity; Dignity in Domestic Violence Shelters

Sarah Rifqi, Florida State University
Jill Pable, Florida State University

ABSTRACT

This abstract describes empirical findings from an MFA thesis that explores the effects that furniture may have on a select set of fundamental human perceptions related to dignity within domestic violence shelters. Domestic violence against women is a global issue that hinders many women from maintaining their human rights and subjects them to harmful consequences (United Nations, 2014). A critical component of this issue is the victim subjection to a cycle of violence that is very difficult to break wherein the victim leaves but then returns to the abuser due to low self-esteem and other factors (Both et al., 2019). Domestic violence shelters may provide a safe refuge for women who decided to leave their abusers and seek help. However, many shelters have had to accommodate enormous numbers of domestic violence survivors in a short amount of time due to the crisis of the Coronavirus pandemic that may have played a role in increased domestic violence (Bradbury-Jones Isham, 2020). It is believed that furniture may be one of the most experientially influential and physically used categories of interior environment elements residents engage with. There is a tactile and visual relationship of residents with furniture and significant interaction with these objects. As such, they offer the potential opportunity to influence clients overall experience of the shelter. Another important aspect is that these objects can be moved, renovated, and changed relatively easily. Using a dignity framework, this study examined furniture features that may reference, be associated with or influence four aspects of human perception supportive of personal dignity: control, privacy, safety, and sense of community. The main research question of the study was: What features and characteristics of

domestic violence shelter furniture can affect residents sense of dignity? The study used mixed methods that include a survey distributed among shelters residents, and in-depth qualitative interviews with the shelter management staff. Furniture styles and layouts were explored in three shelter areas: the commons, the dining area, and the sleeping area. The preliminary findings of the study have illustrated specific considerations in the furniture pieces that are usually used in the commons, the dining, and the sleeping area of shelters. The general findings of residents responses in the commons are that arms on chairs are comfortable and they increase the sense of security and privacy, the distance between chairs is important, and having personal belongings near to chairs is essential. In the dining area, movable chairs increase the sense of community, partitions increase the sense of privacy, and belongings should be visually accessible. Lastly, in the sleeping area, curtains on beds provide extra privacy and security, and private cabinets are preferred. In addition, staff responses concluded that in commons, varieties in seating options are desired, and that unified furniture styles minimizes conflicts between clients. In the dining area, they stated that clients usually have multiple preferences on the number of people sharing the table, and that furniture with charging outlets minimizes moving furniture around. Lastly, in the sleeping area, they agreed that bunkbeds are not preferred by most residents, curtains on beds must have a level of transparency for safety reasons, and that having shelves over beds may be beneficial. Finally, the project accompanying this thesis is intended to create a design program for a female domestic violence shelter. The design considerations criteria recommended features and suggestions related to furniture specifications, material characteristics, lighting, and other aspects. The presentation will show an existing shelter space that applies the study empirical findings, reinforcing dignity through furniture specifications and placements.

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Outeriors: Investigating a Pandemic-Induced Blur Between Interiority and Exteriority

Amy Roehl, Texas Christian University

ABSTRACT

Interiors provide shelter, protection and, at best, places where humans engage with and form connections to other people. Unfortunately for those whose profession involves the design of interiors, the worst possible place to be in 2020 (and 2021) was (and still is) inside (Lewis, 2021). This past year a seemingly indefinite stuckness in our homes revealed the burden of our human physicality. Time slowed down, space compressed, weight felt. Grateful for a roof over our heads and four walls to keep us safe from an airborne virus yet stuck, and for many trapped. Pre-pandemic U.S. society seemed to accept an interior-dominated existence. Daily life took us from climate-controlled home, to climate-controlled garage, to car, to garage to interior spaces for work/play/leisure. We knew intellectually from the research that connection to nature is imperative for human wellbeing (Capaldi et al., 2015). Mid-pandemic, anyone in need of convincing was converted, and discovered that the path to the holy grail led to the garden section at Lowes. Weary of the walls surrounding them, our bodies, pulled by an unknown force, began to examine the outdoor world as a place for living vs. a place for an occasional visit. Out of practical necessity and innate desire for connection to people outside our homes, chairs, fire pits, and play equipment found their way to front lawns. As society navigates re-entry to public life, on-going explosive sales of outdoor products for the home (The Insight Partners, 2021) signal an extension to our cultural obsession around home decoration. It is fair to say that the home now officially extends into outdoor spaces. This construct applies to the commercial world as well. For many, psychological stress dominates the desire to re-enter a life beyond the home. For these

people, public outdoor spaces serve as an olive branch by providing the safest possible venues to begin the re-entry process. Cars trade space with tables and chairs as parking spots are blocked off to enable outdoor dining. In colder climates more elaborate outdoor constructions emerge to shield customers from the elements and more importantly, from the virus. Many questions arise from this seemingly small shift; backyard to front yard, indoors to outdoors. How might the role of the interior designer evolve as a result of this shift? Might we become designers of both interiors and exteriors? And if so, what exactly is an exterior? Is it simply an outdoor interior or does the definition extend to the blurring of boundaries between inside and outside? Holl iconic Storefront for Art and Architecture may provide an ideal precedent for the future of both public and private spaces (Steven Holl Architects, 1993). In a closed position the facade appears a flat, monolithic surface interrupted only by traces of forms that when opened convert the former solid plane into a series of multi-use surfaces and openings. This transformation blurs the distinction between and changes perception of interior and exterior space. Based on observation of pandemic behavior, historical precedent, and case studies from best practices in neighborhood design this paper considers the role of the interior designer as we imagine future norms involving dialogue between and possibly redefinition of interiority and exteriority.

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An Interdisciplinary Approach to a Community Kitchen Project for a College Campus

Kristin King, California State University, Northridge

ABSTRACT

Progress towards increasing access to a college education has improved, however, not without also presenting financial challenges to low- and middle-income students (Dubick, Mathews, Cady, 2016). As a result, food insecurity has become a regular challenge faced by college students across the United States. According to a 2016 study, students in the university system have a higher rate of food insecurity than the national household prevalence of 14% (Martinez, Brown, & Ritchie, 2016). A 2019 survey of students reported awareness of food pantries on campus at 77%, however, utilization among the respondents was 28%. Focus groups conducted with a subset of respondents disclosed a lack of cooking facilities and food storage as a barrier to utilizing the food pantries. A student operating with inadequate nutrition may have a handicapped aptitude for learning, which could prove detrimental to academic success and students' overall health and wellbeing (Cady, 2014; Crutchfield et al., 2016). One solution to this problem is providing students access to food in a non-judgmental, socially safe environment (Zein, Mathews, House, Shelnutt, 2018) that is mindful of how students experience the space and environment. Food pantries that are integrated in inclusive holistically designed Community Kitchens may reduce the social stigma and embarrassment associated with the utilization of food pantries and expand student wellness through nutrition education, cooking demonstrations, community cooking and meal sharing and gathering for meals and dialogue. The proposed project works collaboratively with the University Food Pantry and faculty in the Interior Design, Nutrition & Dietetics, and Public Health programs, to design a Community

Kitchen for consideration by the University Student Union (USU). The Food Pantry supplies food and basic hygiene products, and offers food program assistance to students who are without reliable access to affordable, nutritious food. Food program assistance includes access to Outreach services, Pop-Up Pantries that provide fresh produce, nutrition education, and cooking demonstrations. The construction and renovation of the USU provides an opportunity to redesign the built environment in a manner that promotes health and engages students in healthy behavior (Perdue et al., 2003). The concept of the built environment intersects interior design, health sciences and nutrition. In February 2020, meetings were held to discuss the viability of the proposed Community Kitchen project, the proposed project was well received. Teams composed of ID students enrolled in an undergraduate Thesis Studio consulted with senior nutrition and public health students to inform their proposals that integrate interior design, health behavior theories, and nutrition education principles to meet the Food Pantry and USU vision for a Community Kitchen. The proposals were presented to the USU Leadership for future development.

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Impetus and Vision for a Community Kitchen

Background

Food security - having, at all times, both physical and economic access to sufficient food to meet dietary needs for a productive and healthy life (USAID)

United States Agency for International Development (USAID)



Overview

- Impetus for the Community Kitchen
- Vision for the Community Kitchen
- Considerations for the Community Kitchen

Food Security Study 2020 - Background

- Purpose - Identify food security levels and barriers/facilitators to food pantry usage
- Survey - 10,000 students emailed questionnaire -
 - 4% response rate (n=473)
- Focus groups - Four (n=40 students)

Food Security Study 2020 - Food security level of students

High food security
- 179 respondents
(47.3%)

Food insecure students- 205 respondents
(48%)

Food Security Study

Barriers to Food Pantry Usage-Survey

Most students aware of food pantries (76.6%), but only 27.6% had used the food pantry.

More than 50% of the most food insecure student had not used food pantry

Barriers: Embarrassment, not knowing the hours, location, or if they qualify

Food Security Study @ Barriers to Food Pantry Usage- Focus Groups

"I don't take the bus for two hours every day, it's not a thank to be carrying that heavy bag."

"Because when I get to campus, because I have such a heavy backpack... I just need to go home. Because by the time I get home it's already 8 or 7, and I still need to go home... I don't want to be carrying stuff on the bus and that's also the reason when I get home obviously I only take the bus and I only take myself to take a bag of stuff because I don't want to be carrying that around the bus, because I also get heavy."

Food Security Study Focus Groups

Food insecurity factors

- Storage
- Commuting
- Not having a place to heat up food
- Expense of prepared food on campus

Facilitators to Pantry Usage

- The pop up events as an experience
- Samples of recipes prepared using pantry items

What Could the University Do

- A place to store, cook/heat
- Learn to cook

Barriers to Food Pantry Usage- Focus Groups

"Yes, I need a room with a table and my fridge space is about this big. They are a bunch of four but that's another consideration I have to make when getting groceries because of how much space I have to put my groceries away."

"That's why I take and store some of my stuff at work, because they let me which is nice, but on Friday if you have your food in the fridge, they freeze it out."

"The items they have at a convenience store... if there would be one on campus and they can just come. Especially on the days of the grocery party on the table... the food pantry is good, whenever they get that they can actually make it and have their own opportunities they can cook it right there and if they can't take it home with them."

A Three Pronged Vision for the Community Kitchen

1. Address food insecurity
2. Create opportunities for High Impact Practices
3. Build Tolerance, Acceptance, Inclusion

Vision – Address food insecurity

- Nutrition/cooking education and access within the context of limited budgets
- Touchpoint for basic needs resources
- Leveraging food pantry, storage, and heating/cooking spaces to ensure all students have enough to eat and thrive

Vision – Generate opportunities for high impact practices

- Cooking, food, community, eating – topics that can be addressed across disciplines
- Internships, work-study positions, research

Vision – Build Tolerance, Acceptance, and Inclusion

- Eating - a universal activity as the gateway to a sense of belonging and community
- Food programming to teach tolerance, arrive at acceptance, and create inclusion

Our environmental- and human-centric values have heavily influenced our design development, color theory, and sustainable design practice.

- Universal Design**
- Biophilic Design**
- LEED Gold Building Standards**



FAÇADE DESIGN

Our exterior façade design evolved to incorporate and imitate the expansive glass walls that are showcased in the new USJ. We have built hydraulically operated clerestory windows into the areas of the center that require ventilation or air flow, and to create a relationship between indoor and outdoor. The glass walls encourage a visual relationship with the outdoors.

USER NEED IN A SCALABLE MODEL: FOOD PREP & CONSUMPTION
TEACHING KITCHEN & COMMUNITY OUTREACH
FULL BASICS NEEDS HUB & COMMUNITY RESOURCE

COLLABORATION

Invited chefs from the Regional Food Bank can host workshops and spread awareness of our pantry to the patrons who use their food bank.



Student Work Fall 2020



Reflections on Race and Classism in the Design Classroom

Cotter Christian, Parsons School of Design, The New School
Randall Jones, Yabu Pushelberg

ABSTRACT

In the wake of the long overdue and unresolved reckoning with systemic racism, Interior Design and related fields must examine how they are complicit in colonialism and white supremacy. Demands articulated by students and faculty, which included offering an annual seminar/discussion on the history and implications of discrimination in the structured environment, (7 Points, 2020) asked our school to embark on several strategies to address diversity, equity, and inclusion. This included a new elective, Racism, Classism, and the Constructed Environment, which introduced how racism and inequality exist in interior design and related fields. Reflecting on this class reveals successes and challenges faced when tackling challenging content amid highly charged current events. The class was taught by an adjunct and an assistant professor of interior design. The positionality of the instructors, one full-time, male, and white, and one part-time, female, and black, were points of departure in examining how instructor identity and experience informs teaching. As Zinga and Styres (2019) reveal, educators must critically engage in their own self-reflection and examine the ways they are implicated in and informed by the very things that they are asking students to critically examine [...] and then use that self-examination to effectively design opportunities to get students to critically engage with the provocative and challenging course content (p. 31). This seven-week elective included graduate and undergraduate students from multiple disciplines, a factor that complicated the content and delivery. Each week featured a public, guest lecture on a unique theme within the built environment (see appendix). This lecture series provided a historical context on race and

built environment and showcased scholars and designers taking action today to decolonize design practice. The lectures complemented written class discussions and synchronous small group meetings with guiding questions from the instructors. Students language and background to talk about race and class varied (Dealano-Oriaran and Parks 2015), and no assumptions were made that they entered possessing this background knowledge. Focus groups and course evaluations clarified this class impact. This feedback addressed structural concerns and the content, its relationship to the curriculum, and the emotional labor some students endured. Students expressed that the course should not be an elective but required when studying disciplines related to the built environment. For many, engaging with this topic was new and allowed them to see how systemic racism exists within design practice; for others, these topics were embodied in their lived experience. While having a place for this conversation was valuable, it also meant that some students were potentially confronting topics that brought up trauma, especially in light of current events. They also felt the burden of additional labor in contextualizing their personal experiences within group and class discussions. In reflection posts and group conversations, students revealed that they were encouraged to examine their relationship to power and privilege. They also shared encounters with racism in their other classes, exposing the instructors to efforts still needed to foster a more equitable institution. It is our hope that as students translate this content into their design work and their other classes, broader discussions about racism and classism will emerge. And, this course will continue to be offered, building on this inaugural experience. We also envision sharing the class content more broadly, engaging our institution and the public in this critical conversation. This course provides a framework for developing a synchronous and asynchronous virtual learning community among interior design and other students, that enables engagement with potentially provocative, yet necessary, material and conversations.

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Racism, Classism, and the Constructed Environment

Spring 2021 Lecture Series

Tuesday, March 23, 2021, 7-8pm ET

Points of Action

Points of Action features "espresso" presentations and a conversation about two recent projects that explore how public and domestic placemaking can help support connected, resilient, healthy communities: Point of Action, a public installation in the Fashion Public Plaza; and the Obsolete Concept House, an expansive vision of living and dwelling for the black family, conceived for the year 2025, which integrates cutting-edge technology, sustainability, culture and history.

<https://www.bodysideinfo.com/obscure-project>
In collaboration with [BODYSIDE](#)

Tuesday, March 30, 2021, 7-8pm ET

The Nature of the Beast:

Tecton and the Gorilla House at the London Zoo

Ether Choi, Ph.D., is a Canadian artist and architectural historian based in New York City, whose artistic practice and scholarship primarily examine how concepts of nature—and, by extension, beliefs about what is natural—are shaped by processes of modernization and narratives of progress. Her artwork has been exhibited internationally and featured in *T: The New York Times Style Magazine*, *O32C*, and more. She is the author of the artist's book *Le Corbusier* (Prestel, 2019) and co-editor of *Architecture at the Edge of Everything Else* (MIT Press, 2010) and *Architecture is All Over* (Columbia U Press, 2017). Her essays have appeared in *Artforum*, *Architectural Review*, *SENSE*, *Art Papers*, and the *Journal of Architectural Education*. She is currently revising the manuscript of her first book of historical scholarship, *The Organization of Life*, which examines collaborations between modern architects, artists, biologists, and writers in interwar Britain, and the ways in which their spatial projects sought to re-design nature—and human nature—according to theories of biological and cultural evolution.

Tuesday, April 06, 2021, 7-8pm ET

#BlackOwnedUrbanFarms

A new wave of Black urban farms are inviting city dwellers to get back to their roots, literally, this spring, and teach all of us why vibrant, green space is so necessary in the growing city. These entrepreneurial farmers are using the Farm as a community commons, as a gathering, an activism space and a space to build businesses. These Black Urban Farmers share their stories and what comes next.

In collaboration with [the](#)

Tuesday, April 13, 2021, 7-8pm ET

Toward Culturally Enriched Communities - Introspection in the post-covid/post-protests era

Tasoula Hadjiyanni, Ph.D. is Northrop Professor of Interior Design at the University of Minnesota. A refugee from Cyprus, she founded Culturally Enriched Communities to advocate for designs that create healthy and connected communities in which everyone can thrive. Hadjiyanni's latest book *The Right to Home - Exploring how space, culture, and identity intersect with disparities* (Polarski Macmillan, 2019) features stories from Hmong, Somali, Mexicans, Ojibwe, and African Americans in Minnesota to explore how elements of interiors support or suppress meaning-making processes, delineating the production of disparities.

Co-Sponsored by

Tuesday, April 20, 2021, 7-8pm ET

Provenanced: African, Indigenous, and Oceanic Art- works Entering the Western Imagination

Taria Dixon, co-founder of TRNK NYC, will discuss *PROVENANCED*, a digital exhibition that debuted in fall of 2020. *PROVENANCED* explored what might mean to establish a canon of African and Indigenous-inspired design that exists outside a colonial legacy of extraction and appropriation. Dixon's lecture will look at product design and industrial design through the lens of racism and classism in terms of curation, the industrial design business, and how the industry historically has been impacted by these phenomena. In understanding how we might reframe historically mischaracterized terms such as "tribal" and "primitivism," *PROVENANCED* examined how we might develop new terminologies that define cultural artifacts as decoration without a sincere interest in their origin stories, how we as designers can engage more critically with our inspirations and sources, and how the industry can better recognize and respect diasporic traditions.

Tuesday, April 27, 2021, 7-8pm ET

Structures of Oppression: Architecture, Labor, and Race in the Antebellum South

Jonah Bowen is an architectural historian whose work focuses on intersections between architectural techniques, economics, environments, materials and commodities, and labor. He received his Ph.D. from Columbia University, where he wrote a dissertation on nineteenth-century Anglo-Caribbean colonial exchanges and buildings' design and production, figured as technologies of risk management and security. He holds a Master of Architecture from Yale, and has taught at Parsons, Cooper Union, Rice, Columbia, Barnard, and the Southern California Institute of Architecture. He has published in *Grey Room*, *Log*, and *Pidgin*, and was a founding editor of *Project: A Journal for Architecture*.

Dr. Tara Dudley is a historic preservation consultant and a Lecturer in The University of Texas at Austin School of Architecture. She obtained her doctorate in Architectural History and master's degree in Historic Preservation from UT-Austin. She holds a Bachelor of Arts in Art History from Princeton University. Dr. Dudley's research focuses on nineteenth- and early twentieth-century American architecture and design, specifically the under told and untold contributions of African Americans. Her book, *Building Antebellum New Orleans: Free People of Color and their Influence*, will be released by The University of Texas Press in late summer 2021. She is currently working a biography on architect John Saunders Chase.

Co-Sponsored by

Tuesday, May 04, 2021, 7-8pm ET

In Search of African American and Indigenous Space Research Collective

Join Jeffrey Hogrefe and Scott Ruff in discussion of *In Search of African American and Indigenous Space*, a transdisciplinary, world shaping and world making research practice, which contributes to the development of new ways of becoming for Black, Indigenous, and Peoples of Color (BIPOC) and allies through practices of collaborative teaching and learning, publications, conferences, symposia, curriculum development, pedagogy and community development. The transdisciplinary research collaborative engages across the disciplines that inform architecture and performance in media and representation and experimental poetic/aesthetic practices that are informed by the study of intersectionality, spirituality, and the uncanny.



Mentorship: When Here is There

Kelley Robinson, Florida State University
Amy Huber, Florida State University

ABSTRACT

Even in the best circumstances, employees entering any workplace often face uncertainties about their roles, expectations, and organizational fit. Moreover, a Gallup poll suggested that Millennials (among those most likely to be entering design firms) are the least engaged cohort of workers, with higher turnover and lower rates of wellbeing (Robinson, 2020). Additional factors of a competitive industry and arduous client expectations potentially add to this uncertainty. One might infer these issues are exacerbated in tumultuous work situations, such as pandemic-induced remote work environments. At the time of this writing, evidence is mixed regarding young employees' experiences in remote work paradigms. Some surveys suggest that Millennials (i.e., those aged 25 - 40 years) and Gen Z (25) face more challenges when working from home (Cohen & Hoskins, 2020; Sherr, 2021). Others suggest that Millennials are more likely to thrive in remote work environments. A recent Gallup poll revealed that 54% of Millennials reported thriving wellbeing levels when working remotely (Robinson, 2020). While design mentorship may help mitigate these concerns, several factors suggest that remote work practices may stymie mentorship. For one, temporal and geographic distances can inhibit fluid communication. Second, mediated communication channels (e.g., video conferences) may fail to offer newcomers helpful nonverbal feedback cues from their colleagues. Additionally, informal, impromptu meetings may occur less often, leaving newcomers with fewer opportunities to engage with mentors. This study seeks to understand what mentorship opportunities are currently offered to emerging designers (i.e., < 5 years of experience) and the impact of remote work on these dynamics. Kram & seminal book on mentorship identified five career development functions typically offered by mentors (i.e., sponsoring, exposure-and-visibility, coaching,

protecting, providing challenging assignments, and promoting) and four psychosocial functions (i.e., accepting, counseling, friendship, social association, parenting, and role modeling) (Kram & Hall, 1996). Yet, little is known about the provision of these roles in remote work settings. Further, while Huber (2020) inquiry offered insight into the design mentors perspective, the perceptions of those entering the design workforce remain unclear. To understand the perspective and the impacts of remote work, this study employed a mixed-method survey with data being collected from a national pool of emerging designers. Fifty-one participants have fully responded to the survey thus far, with nearly 60% of participants having returned to work at the point of data collection. Findings Participants indicated an average of 1.73 formal mentors, though 55% had no formal mentors. However, they reported significantly more informal mentors ($M = 4.04, p < .001$). As indicated in Table 4, the most prominent mentor roles provided were coach, acceptor, challenger, friend. Participants shared that the quality of these roles during remote work was largely unchanged. When asked about insights from their mentors in free responses, respondents were most likely to name coaching and counselor functions (Table 5). This presentation will share full findings, comparisons to the mentor perspective, and practical implications.

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Appendix

Table 1

Preliminary Participant Characteristics

	Frequency	Percent
Most Recent Graduation Year		
2020	9	17.6
2019	8	15.7
2018	13	25.5
2017	8	15.7
2016	4	7.8
2015 or before	9	17.6
Market Sector		
Aviation	3	7.1
Civic or Government Education (K-12, Higher Ed.)	6	14.3
Health, Wellness, Senior Living	6	14.3
Residential	7	16.7
Restaurant/Hospitality/Entertainment	6	14.3
Retail	1	2.4
Workplace	11	26.2
Other, please list <i>Government, Public Safety</i>	2	4.8
Firm Size		
2-5 Designers	8	19.0
6-20 Designers	9	21.4
21-50 Designers	9	21.4
51-100 Designers	4	9.5
Over 100 Designers	12	28.6
Title		
Jr. Designer or Architect	12	28.6
Interior Designer or Architect	13	31.0
Project Coordinator	1	2.4
Other (if other, please specify) <i>Sr. Designer, Workplace Strategist, Designer/Drafter, Space Mang. Specialist, Interior Design Prof., Proj. Mang., Design Assoc., Specification Sales, Head of Design, Lighting Designer, Asst. Proj. Mang.</i>	16	38.1
Gender Identity		
Female	38	92.7
Male	3	7.3
P.O.C.^B or member of a minority, historically marginalized, or underrepresented group		
Yes	6	14.6
No	35	85.4
^B Person of Color Not all participants completed the demographics questions		

Table 2

Participants' Total Number of Mentors

Formal Mentors^A

N = 45, *M* = 1.73, *SD* .96

Mentor Count	Frequency	Percent
0	25	55.6
1	10	22.2
2	7	15.6
3	3	6.7

Informal Mentors^B

N = 45, *M* = 4.04, *SD* 2.9

Mentor Count	Frequency	Percent
0	2	4.4
1	13	28.9
2	9	20.0
3	8	17.8
4	4	8.9
5	6	13.3
10	2	4.4
> 15	1	2.2

^AFormal mentorships stem from formal programs where mentors and mentees are matched with organizational assistance.

^B Informal mentorships are developed spontaneously without organizational assistance.

Table 3

Dates of Job Start, Remote Work, and Return

Initial Job Start Year n = 50		
	Frequency	Percent
2021	6	12.0
2020	10	20.0
2019	9	18.0
2018	16	32.0
2017	3	6.0
2016	2	4.0
2015 or before	4	8.0
Remote Work Start Date n = 47		
March, 2020	32	68.1
April, 2020	5	10.6
May, 2020	1	2.1
August, 2020	3	6.4
September, 2020	1	2.1
December, 2020	1	2.1
January, 2021	3	6.4
February, 2021	1	2.1
Returned to the Office n = 50		
Yes	29	58.0
No	21	42.0
In office Hours of Those Returned to the Office n = 29		
Part Time	15	51.7
Full Time	14	48.3
In Office Hour Estimates of Part time Participants n = 13		
4 days a week	3	21.4
1-2 days a week	9	64.3
< less 4 hours a week	2	14.3
In Office Return Date n = 28		
June - July 2020	6	21.4
August - September 2020	6	21.4
October - November 2020	3	10.7
December 2020 - January 2021	3	10.7
February-March 2021	5	17.9
April- May 2021	5	17.9

Table 4

Mentor Role Evaluation and Quality Comparison- Career Development (Top), Psychosocial (Bottom)

Career Development Homogeneous Subsets Tukey HSD

	N	α	Mean Scores Subset for alpha = 0.05 1 strongly agree 7 strongly disagree			Quality in Remote vs. In-place Work		
						Better %	Same %	Worse %
Coach	37	.70	1.96			7.1	85.8	7.1
Challenger	37	.94	2.38	2.38		25	71.4	3.6
Promoter	36	.80	2.69	2.69	2.69	10.3	86.2	3.5
Sponsor	34	.87		3.18	3.18	3.4	89.7	6.9
Protector	36	.86			3.29	13.8	73.1	13.1
Sig.			1.27	.076	.339			

F(4,175) = 6.35, p < .001

F Means for groups in homogeneous subsets are displayed.
Uses Harmonic Mean Sample Size = 30.960.

Psychosocial Roles Homogeneous Subsets Tukey HSD

	N	α	Mean Scores Subset for alpha = 0.05 1 strongly agree 7 strongly disagree			Quality in Remote vs. In-place Work		
			1	2	3	Better %	Same %	Worse %
Acceptor	37	.65 ^A	1.77			25.8	71.0	3.2
Friend	36	.86	2.41	2.41		16.2	74.2	9.6
Counselor	37	.86		3.00		19.4	70.9	9.7
Role Model	37	.94		3.04		6.5	87.0	6.5
Social Associate	37	.92			4.30	3.4	58.7	37.9
Parent	36	.90			5.02	9.7	87.1	3.2
Sig.			.533	.55	.385			

F(5, 213) = 20.793, p < .001

Means for groups in homogeneous subsets are displayed.
Uses Harmonic Mean Sample Size = 36.84

^A indicates low reliability

Table 5

Themes and subthemes from free responses Career Development (Top), Psychosocial (Bottom)

Career Dimension:	
Sponsor, n = 1	<ul style="list-style-type: none"> • Connecting with the right people to accomplish tasks
Coach, n = 13	<ul style="list-style-type: none"> • Managing time, project expectations, and technical aspects. Guidance in efficiently producing quality work • Advice on advancing in position • Negotiating salary • Career guidance and how to voice concerns • Insights into how client, vendor, & contractor interactions • Guidance on approaching a project • Guidance on salary information • Efficient & successful leadership tactics based on their experience • Streamlining workflows and managing relationships • Explaining organization operations; recommendations on to approach difficult work situations; training on how to use organization-specific online platforms to complete some work tasks • Advice on how to advance my career, how to garner advocacy from leaders and ask the appropriate questions • Responding to questions regarding projects and tasks • Sharing new knowledge
Protector, n = 2	<ul style="list-style-type: none"> • Setting work/life boundaries. • Client workload management.
Challenger, n = 3	<ul style="list-style-type: none"> • Instruction on new tasks. • The benefits of learning from mistakes. • Creative perspective on design awareness.
Promoter, n = 2	<ul style="list-style-type: none"> • Building professional networks. • Managing networking and business development during social distancing.

Psychosocial Dimension:	
Friend, n = 3	<ul style="list-style-type: none"> • Offering help with personal issues, n = 2 • Availability
Social Assoc. n = 0	<ul style="list-style-type: none"> • N/A
Parent, n = 0	<ul style="list-style-type: none"> • N/A
Role Model, n = 1	<ul style="list-style-type: none"> • Modeling a strong work ethic and communication skills
Counselor, n = 4	<ul style="list-style-type: none"> • Advice on career choices • Encouraging leadership skills and interests • Listening to concerns/issues and offering insight into professional development programs • Sharing field experiences, client communication tactics, and career advancement tips
Acceptor, n = 4	<ul style="list-style-type: none"> • Acknowledging level of experience • Accepting mistakes • Being patient • Offering reassurance

The Butterfly Effect: Small Product Design Projects Provide Opportunities to Educate Consumers in a Big Way

Amy Jacobson-Peters, University of Central Oklahoma

ABSTRACT

Imagine walking through a golden meadow on a warm summer day. Then, out of the corner of your eye, you catch something fluttering along. As you glance in the direction of the movement, you see a beautiful orange and black butterfly gracefully bouncing through the air. Tiny and delicate, a Monarch maneuvers from one plant to the next. Its iconic orange and black wings exist throughout the world, including the Eastern Monarch inhabiting a broad swath of North America, ranging from Mexico to Canada. Sadly, Monarch butterfly sightings in the U.S. are declining. According to the Center for Biological Diversity, Eastern Monarch populations have plummeted 80% in the last two decades (Center for Biological Diversity, 2021). The loss of butterfly populations is a serious matter of concern as Monarchs are critical contributors to pollination (Bittel, J., 2017). It also indicates broader issues in our ecosystems that could directly affect our health and wellbeing. These issues require us to examine what we are doing in our immediate surroundings, how human-made actions affect the places we occupy, and how we live. Designers have the unique opportunity to help educate, inspire, and engage the public on the considerable problems found in our natural environment. This presentation showcases a project for Junior and Senior level Interior Design students that asks them to examine the issue of the disappearing Monarch population by creating home or other products with a message. The Butterfly Effect project uses the familiar saying to highlight how a minor action, like the flap of a butterfly wing, can have large-scale impacts. The project asks students to develop three unique product designs using butterflies as their inspiration. The assignment is part of an elective course

that allows students to explore visualization techniques beyond the required work produced in their regular classes. In addition to revisiting hand skills, they explore Photoshop, Illustrator, and SketchUp further and learn about other digital rendering programs. In addition, The Butterfly Effect project offers the students the opportunity to get into the department maker space lab, where they can do silkscreen printing, use a laser cutter, and print on fabric, among other options. The requirements for the project have the students develop a design for silk-screening, one that explores a repeated pattern, and one for a specific home or product. The silkscreen design, limited to one to two colors, has students develop their work in Illustrator, create screens, and physically produce a print on a product like a pillow or tea towel. For the repeat pattern, students learn about the rotation and pattern creation tools in Illustrator. Then, they apply their original designs to fabrics or wallpapers. For the final required element, students develop a concept for a home product. They can produce anything from cabinet hardware to computer or phone cases to a shower curtain. Students begin with research that includes inviting an expert from the local zoo to class to talk about the plight of the butterflies. Next, they create mood boards to develop concepts and keep all three components consistent in look and style. Finally, students develop a marketing piece like a hangtag or packaging with a QR code that helps incorporate the educational component. Many students are excited to see their ideas come to life when producing mock-ups in the maker space. Many have also used their original product designs in some of their interior work for other classes creating rich, unique portfolio pieces that spark great conversations with portfolio reviewers and potential employers. Finally, by developing these small-scale product designs with a message, students can see how their work can educate and influence others. Through small actions, there is the potential for large-scale positive change, affecting the places we inhabit.

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Example of the Project Statement



Project 2: The Butterfly Effect

Design to Inspire. Design to Educate. Design to Engage.

"Populations of the once-common iconic black and orange butterfly (the Monarch) have plummeted by approximately 90 percent in just the last two decades."

<http://blog.nwf.org/2017/02/new-numbers-show-monarch-butterfly-populations-still-in-trouble/>

The Project:

As designers, we have the opportunity to help educate, inspire, and engage the public at large. For this project we will develop designs that can help influence change through pillows, phone cases, clocks, clothing, notebooks, posters, etc.....

Using your new found skills with hand and digital rendering, develop original designs using butterflies as your inspiration. These designs can act as a springboard for conversation about the plight of these amazing creatures.

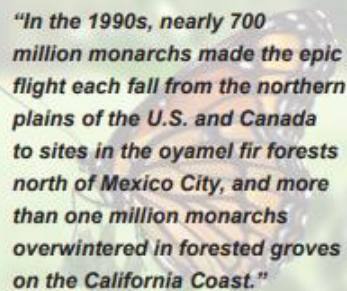
You will develop three different designs, and we will work on these in variations throughout the rest of the semester. One design will be used for learning how to screen print, another will be used to explore pattern development, and the final will be specifically for a home item.

Develop a marketing tool that you can include with your designs to help educate your buyers about your cause. This could be through packaging or a hang-tag, or any other type of means you can use to help spread the word.

Research:

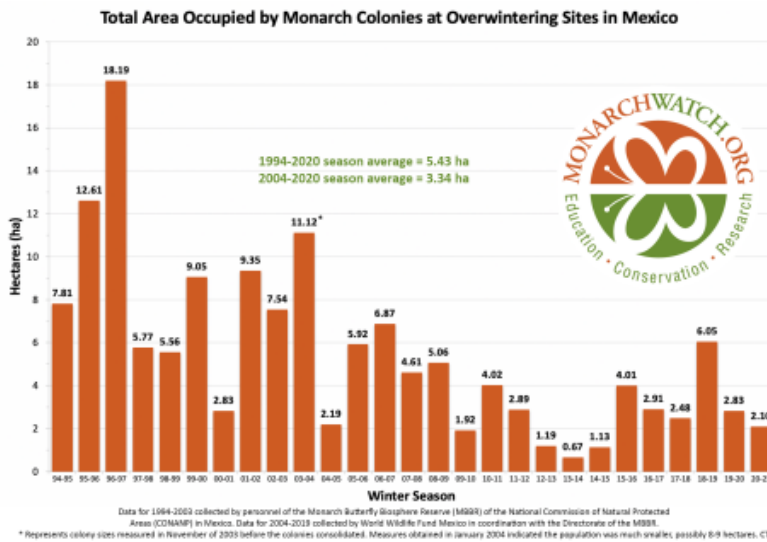
Think about all the angles from which you can approach this design challenge. Look at the life cycle, look at the migration track, research butterfly habitat. Look at patterns created in the wings, or the types of flowers caterpillars and butterflies rely on for food (Biomimicry). Or, think about the conservation concept on an even broader scale. All of these elements can provide inspiration.

Collect images and other research materials and make a mood board to use as you define your ideas.



"In the 1990s, nearly 700 million monarchs made the epic flight each fall from the northern plains of the U.S. and Canada to sites in the oyamel fir forests north of Mexico City, and more than one million monarchs overwintered in forested groves on the California Coast."

Your mood board must be at least 11" x 17". Use foamcore as your back, but look at all sorts of materials and images for inspiration. We will look at examples of mood boards to help you with some direction, but keep in mind, there are no rules when it comes to creating this useful design tool.



The Designs:

One design will be used for silk screening--limit of two colors so that it can be easily broken down. You will need to get a t-shirt, tote-bag, blank pillowcase, or tea towel. This is where you will print your silk screen design. Be sure to factor in experimentation. You may want to practice on old t-shirts, or get some yardage of cheap fabric to allow for trial and error.

One design will be used to learn about pattern development--something small that can be repeated in multiple configurations.

One design will be developed specifically as a home decor product (although all have the potential to be one). Use all your skills to develop a lovely design for an interior accessory (pillow, throw, lampshade, shower curtain, etc.).

Deliverables:

Your mood board.

Scan and print out your final designs at the appropriate size you determine. Mount and flap your designs for turn-in.

For the pattern design, show the original design element, then produce a croquis that shows how the pattern is repeated. If doing wallpaper or interior fabric, show it in use in a small interior.

For your silk screened pattern, include your original design, then include one mock-up of the design after you've produced it using silkscreen techniques.

For the final design project, include the original design, then do a screen shot mock-up of the design (using Photoshop) on the item you intend to use it on (lamp shade, pillow, shower curtain, etc.) Many websites that carry items that you can customize offer this service that you can use as well. Print that image off at a high quality resolution and turn it in mounted and flapped with your original work.

Mediums:

The sky is the limit! Use whatever means you want to create your designs. You can use hand skills, digital, or a combination of both! Have fun, explore, and create. We will use Illustrator to produce pattern repeats.

Sizes:

The sizes of your projects will depend on your designs and limitations of some of the methods we will use to produce these items (ie., the silk screen machine will only accommodate a certain size.)

Due Date:

Wednesday, April 22nd at the beginning of class.

Some Additional Resources:

<https://xerces.org/monarchs/>

https://www.biologicaldiversity.org/species/invertebrates/monarch_butterfly/

www.naba.org (North American Butterfly Association)

<https://www.nationalgeographic.com/animals/article/monarch-butterfly-migration>



Examples of student work including mood boards, a silk-screened design, a repeat pattern, and a product.



Top: Examples of student work including a repeat pattern on the back of a clock, hang tags, and a silk-screened design. Below: A custom wallpaper design along with an applique on a hand towel and original cabinet hardware.

Anatomy of the Syllabus: Dismantling Power in Teaching Interiors

Yu Nong Khew, Parsons School of Design, The New School
Cotter Christian, Parsons School of Design, The New School
Michele Gorman, Parsons School of Design, The New School
Sam Bennett, Parsons School of Design, The New School
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ABSTRACT

In the past year, BIPOC injustices and the pandemic have revealed many global inequities.

Teaching interior design in the midst of these crises allows us to consider how our pedagogy can model more inclusive and equitable practices that are more open and less authoritarian (Singham 2007). To what degree does design education control our environments and spaces of learning?

Where can this control be dismantled within our teaching practices? At its worst, the syllabus acts as a symbol of the hierarchical powers we hold as educators, yet at its best, it can be used for liberation from oppressive forms of pedagogy. We discuss the syllabus as a site of power relations to be dismantled. We consider how this document can model an alternative interaction between faculty and students that can influence the way we design without oppression.

Considering the need for co-authorship in the design process, the syllabus becomes a space to model this practice with our students. Often referred to as a contract with our students -- a reflection of the growing commodification of academia (Agger and Shelton 2017) -- the syllabus serves many purposes in today classroom. It is common for a syllabus in higher education to

include: the course description; goals and objectives; the instructor's teaching philosophy and beliefs; an attendance policy; class participation; missed exams or assignments policy; a grading policy; and learning resources available to students. As the first point of contact, the syllabus sets a tone and informs students impressions about their instructor (Bridges and Harnish (2011), and it may also speak to the deeper values of our teaching, institutions, and disciplines.

Unfortunately, the language used can sometimes be hostile, legal, and punitive. Our syllabi hold messages such as "keep an open mind", which are undermined by institutional language of power and control insinuating distrust in student behavior (Agger and Shelton 2017). Large swaths of the syllabus are often relegated to a standardized boilerplate of pre-determined content, a means of ensuring consistency and rigor while placating bureaucratic accreditation practices; in other words, an extension of the neoliberal, quasi-corporate University (Boyd 2020) which prioritizes compliance over risk. How does pedagogical innovation happen within the design studio amid growing class sizes and overstretched contingent faculty upon which the modern University relies? This panel of interior design educators will deconstruct the interior design studio syllabus at both the graduate and undergraduate level, interrogating its traditional components (course description, grading practices, readings, etc.) as spaces of opportunity to question power and authority, hierarchy, privilege, and coloniality while advocating for a more democratic approach (McWilliams 2015). Each panelist will use a unique part of the traditional syllabus (see appendix) to reveal new ways in which we can dismantle power structures in our classes while foregrounding a learner-centered approach. Guided by the Project Syllabus rubric (see appendix) put forth by Richmond, et. al. (2019) we consider this existing rubric criteria, Community, Power and Control, and Evaluation/Assessment through the lens of interior design education, using it as a tool to expand our held assumptions about the above syllabus sections.

Attendees will leave this panel with new examples of looking at how a syllabus can be a transformative, open, and participatory mechanism for rethinking their pedagogy. We see this as a collaborative and shared endeavor and hope to engage participants in the conversation and extend our efforts by facilitating the development of an interior design shared repository for inclusive syllabi. This resource would be available to new and seasoned instructors, offering a safe space to experiment freely and learn new practices from one another.

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APPENDIX

Anatomy of the Syllabus: Dismantling Power in Teaching Interiors

The panel will use the Interior Design syllabus as a tool to empower collaborative pedagogy.

DISCUSSION OUTLINE AND CONTEXTS

Community:

How does the syllabus act as a tool to inform a collaborative and supportive community?

-Accessibility of teacher: *"discuss the multiple means of access and interaction"*
(Richmond et al, 2018)

-Learning rationale: *"rationale provided for assignments, activities, and methods tied to learning outcomes, and policies and procedures tied to learning outcomes of other rationales."* (Richmond et al, 2018)

-Collaboration: co-authoring and collaboration as key to course and community + knowledge building

-Inclusive Space: the space of collaboration, discussions, and feedback, is rethought through an inclusive and equitable lens. Space is open for interdisciplinary voices.

-Group Norms: establishing a democratic, crowd-sourced set of norms agreed to as a design community.

-Expanded roles: How do students within a class, the program, school, neighborhood, city, world, and the environment, define themselves as diverse individuals practicing as designers in the context of this studio?

Power and Control:

In what ways do our syllabi reinforce hierarchies and unbalanced power dynamics? What methods can we imagine to dismantle this imbalance?

-Student's role: Students take responsibility for bringing additional knowledge to class via ongoing class discussion or regular presentations

-Teacher's role: Not hierarchical to the student's role. Teacher is not a vehicle for content delivery or "expert" but as a Facilitator. Rather, the instructor can take on the role of a creator of safe spaces for knowledge to be shared.

- Shared Resources: Collective, inclusive knowledge, open and shared resources without exploitation of the individuals (i.e. unpaid labor). Examples such as new forms of shared syllabi between schools, open reading and precedent lists that open the design canon, alternative forms of knowledge beyond published writings, acknowledging craftspeople, fabricators and other voices within the discipline.

-Syllabus tone: *"Tone of syllabus is positive, encouraging, and collaborative with students"* (Richmond et al, 2018)

-Syllabus focus: *"Syllabus weighted toward student learning outcomes and means of assessment, policies are minimal or left to class negotiation, and tone is more positive and learner-centered"* (Richmond et al, 2018)

Scheduling + Projects: Embed flexibility and co-creation within the class schedule, leaving space to breathe while still meeting program and university requirements. Open to adaptable syllabi based on students' desires for course learning objectives, resources, and project types.

Evaluation and Assessment:

How does the syllabus support a cooperative assessment strategy in grading practices? How do we create spaces for risk-taking and experimentation while engaging in an iterative process?

-Grades: Challenge grades as punitive, a form of bribery and penalization. Reduce the number of assessable/gradable projects and tie them directly to learning objectives. "Students have options for achieving points" (Richmond et al, 2018)

-Permissioned Feedback Process: Discuss ways in which feedback is received through supportive and non-oppressive processes. The student must consent to the feedback and the guest must frame the opinions in a supportive context.

-Inclusive Assessment: *"Multiple means of demonstrating outcomes and both self evaluation and peer evaluation"* (Richmond et al, 2018). Create new modes of inclusive assessment to promote culture of experimentation. Students co-design assessment processes and rubrics based on what is critical within their projects. Rules to be negotiated with students. Students define how they would like to be assessed and contribute to that self-assessment.

-Collective and Individuals Learning Outcomes and Goals: Learning outcomes and goals are collectively and individually determined based on the critical project specific criteria. These are tied to the students "evaluation" strategy. Students co-author.

-Iteration: As the design process is iterative, revisions are essential to develop design projects and the classroom environment itself.

Body Image Dissatisfaction: A Restaurant Design to Improve Positive Body Image and Self Esteem

Mengyao Yang, Savannah College of Art and Design

ABSTRACT

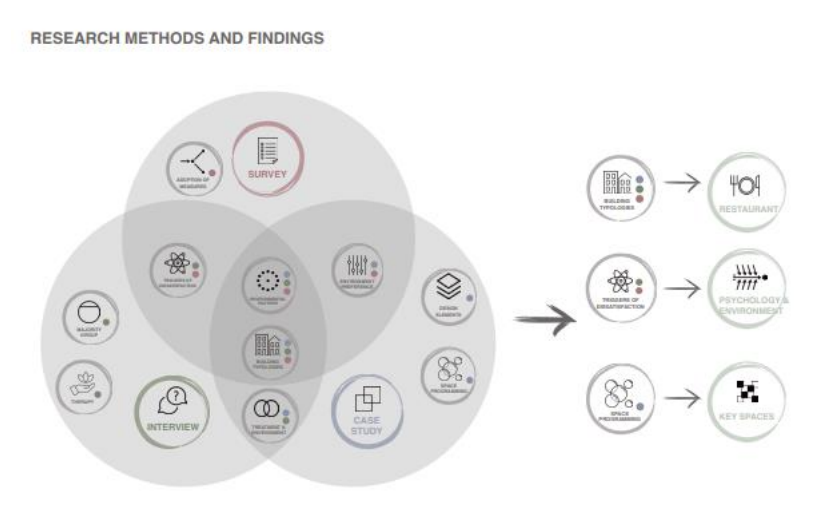
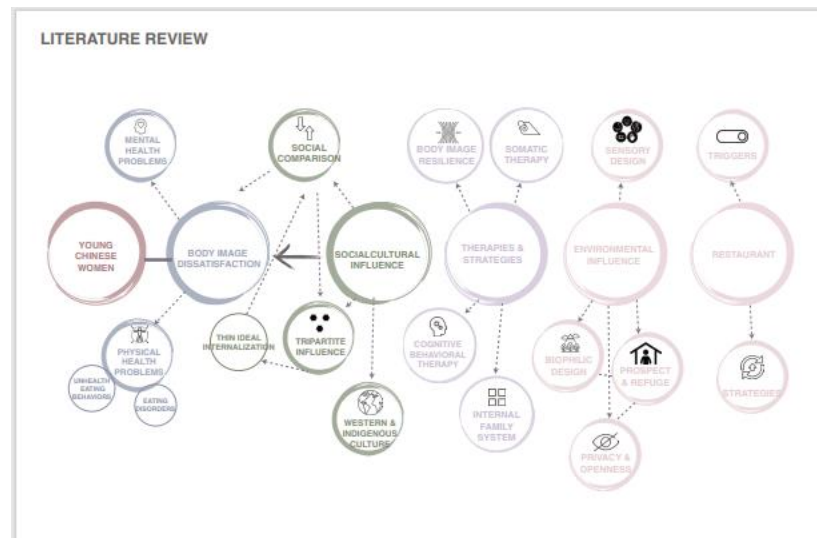
Research has shown that young women in China maintain a high level of dissatisfaction with their body images, especially those aged between 18 and 30, 69% of whom experience anxiety regarding their overall appearances (Niu & Wang, 2021). Kelsey (2020) stated that the perception of body image is more obvious in the restaurant due to the restaurant being around food is anxiety-inducing, and restaurants provide a high-risk environment for binge eating. The social aspect of eating is particularly challenging for those with eating disorders. Eating out at restaurants can make people feel scrutinized, watched, or judged by others (Kelsey, 2020). In addition, restaurants are often crowded and surrounded by many people, which further exacerbates anxiety and distress (Kelsey, 2020). How can the built environment help support the individuals who deal with this issue? This study aims to understand the triggers and use interior design and human behavior theories to attempt to mitigate the situation. The Tripartite Influence Model and the Social Comparison Theory, as well as native sociocultural predictors and western culture on aesthetic standards, help explain what leads to body image dissatisfaction. Design theories such as Biophilic Design, Sensory Design, Prospect, and Refuge were chosen to explore the effects of the built environment on body image and emotion. Cognitive Behavioral Therapy, Internal Family System, and Somatic Therapy are forms of body-oriented psychotherapy that focus on positively helping regulate the mind and body. Subsequently, the Body Image Resilience Theory focuses on strategies to buffer women from the development of body image concerns. This study utilized research methods via surveys, interviews, and case studies. Surveys

and expert interviews identified factors that influence dissatisfied body image, including culture, peers, family, appearance, and health, as well as specific building typologies and environmental elements. The case study identified the restaurant as the space type and developed the insights of spatial programming and design elements. Key Findings from the research methods, along with theories and therapies from literature, lead to the implications for design. The following implications for design were used in the design of the environment as connection with nature, multisensory experience, private meditation space, multiple dining spaces, and body-positive environment. The natural environment promotes a more positive body image and mood. Multisensory stimulations can change how one perceives their own body. An environment that is private and allows for contemplation and relaxation is conducive to mental health. Multiple dining spaces provide customers with a variety of options to meet their needs for a dining environment. Restructuring the distorted beliefs about physical appearance leads to positive emotions and healthy behaviors. Although this study focused on the design of the interior of a restaurant, it is clear that this information gathered from research can also be used in many other interior environments. The significance of the study is to identify the psychological impact of the built environment on people, and aims to use implications for design to create a dining environment that takes into account users' psychological needs, alleviates anxiety, and enhances body image positivity. The design prototype also provides opportunities for education and dialogue on body image concerns and eating issues, which helps draw attention to the problem and encourages people to seek help to promote a comfortable place of safety, healing, and self-acceptance.

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WHY RESTAURANT

METHODS



GAP

RESTAURANT
The restaurant is a high-risk environment for triggering body image dissatisfaction but lacks design strategies to resolve it.

CURRENT SITUATION



Arcadia: An Integrated Student Center to Alleviate Chinese College Student Academic Anxiety

Yue Liu, Savannah College of Art and Design

ABSTRACT

The academic anxiety of Chinese college students has become a very serious social problem. This study analyzes the academic anxiety of Chinese college students in 2021. Most Chinese college students are facing increasing academic anxiety. Chinese students report some of the highest stress levels in the world, according to an international survey comparing student stress levels in multiple countries (Geraghty, 2016). Most academic anxiety starts at an early age and continues to have a negative impact later in life. In order to help them relieve their anxiety, this research discusses in depth the ways and environments that make them feel relaxed. This helps prevent them from suffering more serious psychological problems due to anxiety and improves their learning efficiency. A mixed research methods approach, including survey, interview and case study, were used in the thesis. After triangulating the data, a key finding is that many Chinese college students' stress and anxiety are due to their lack of social interaction and their environment does not support deep communication. This study applies environmental and sociological theories to support implications for design and form applications to help users relieve and release anxiety. Throughout the study, the researcher explored the underlying causes of anxiety among Chinese college students and why existing coping strategies did not work. Three different research methods help the researcher obtain quantitative and qualitative data and form key findings. Implications are used in this thesis to form a space type of immersion, interaction, healing, rest, and socialization. The user achieves the goals of immersion and interaction with the environment in the design described above. The contextual orientation of

encouraging socializing drives users to engage in deep socializing. Multiple semi-open spaces provide privacy and personal space. Multi-sensory experiences help users better immerse themselves in the environment and behavior. These all help users reduce anxiety. In this context, users can relax and temporarily heal. In general, this thesis applies the environmental and social theories to create a healing and encouraging socialization environment to reduce their anxiety.

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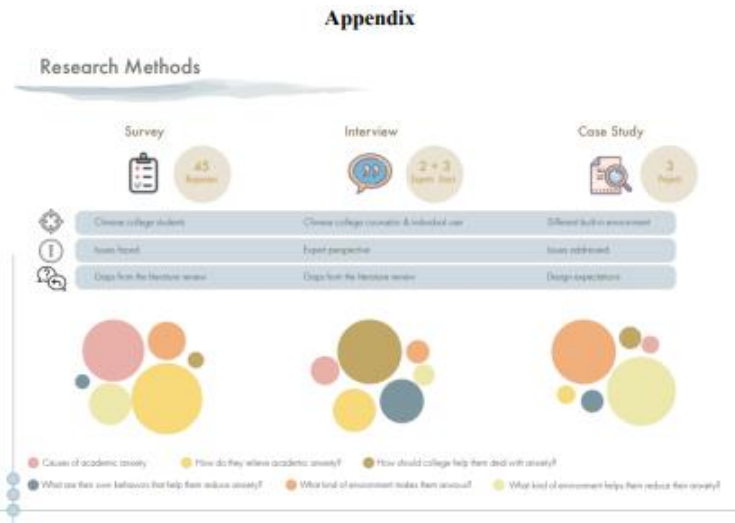


Figure 1. Synthesis of Research Methods, by author

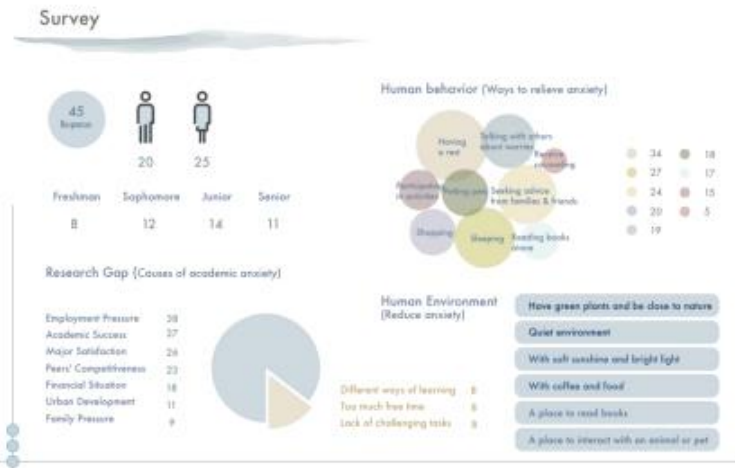


Figure 2. Synthesis of Data Collection for the Survey, by author

Interview

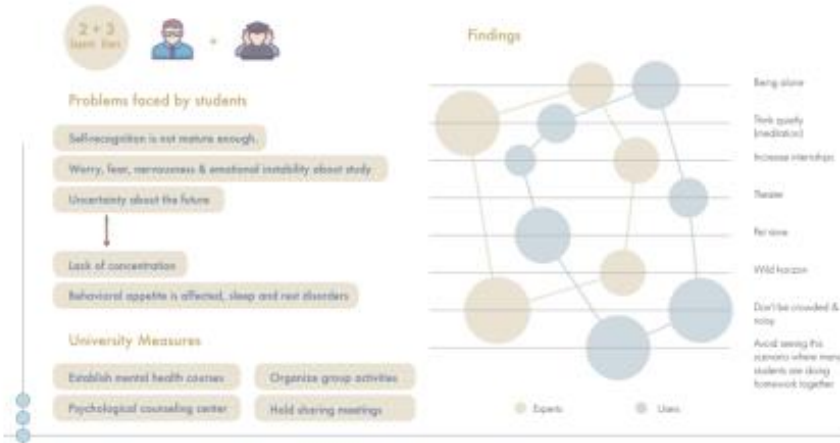


Figure 3. Synthesis of Data Collection for the Interviews, by author

Case Study



Figure 4. Synthesis of the Williams Bookstore, by author

User Journey



Figure 5. User Journey Analysis, by author

Site Analysis



Figure 6. Site Analysis-Location, by author

Program

Space	Sq. Ft.	Furniture	Equipment	Lighting	Acoustics	Universal Design	Sensory Experience
Reception	140 Sq. Ft.	Reception Desk, Chairs	Computer, iPad, Telephone, Touch Screen	Natural Light, Ambient Light, Top Light	Mid Sound Isolation	Easy Wayfinding Wayfinding Height Consideration	Direct Fly
Games Exhibition	1200 Sq. Ft.	Counters, Tables, Benches	IPads, Touch Screens, Consoles	Ambient Light Concentrated Light	High Sound Isolation	Wheelchair Turning Circle Easy Circulation	Visual and Auditory Stimuli
Reading Area	400 Sq. Ft.	Tables, Chairs, Sofas		Natural Light Ambient Light	High Sound Isolation	Wheelchair Turning Circle Easy Circulation Easy Wayfinding	Quiet Environment Fresh Air
Cafe	400 Sq. Ft.	Tables, Chairs, Shelves	Watercooler, Coffee Maker, Touch Screen, iPad	Natural Light Ambient Light Top Light	High Sound Isolation	Wheelchair Turning Circle Counter Height Easy Wayfinding Slip Resistant Flooring	Soft Music, Smell of Food
Conference Room	400 Sq. Ft.	Tables, Chairs, Shelves	TV screen, projector	Natural Light Ambient Light	High Sound Isolation		
Restroom	200 Sq. Ft.		Sink, Toilet, Grab Bar, Mirror	Ambient Light	Medium Sound Isolation	Wheelchair Turning Circle Slip Resistant Flooring Easy Wayfinding	Clean Air, Clean Environment
Rest Area	400 Sq. Ft.	Tables, Sofas		Natural Light Ambient Light	Medium Sound Isolation	Adjustable Furniture	Soft Music, Soft Sunlight

Table 1. Program, by author

Floor Plan



Figure 7. Floor Plan, by author

A Design Exploration of Transition Space in Chinese Museum to Promote Adolescents; Lifestyle Experience

Junyan Wang, Savannah College of Art and Design

ABSTRACT

Functioning as a vital role in conveying the wonder of exhibitions across fields, times, and races, museums, according to Chen (2014), are exceptionally valuable for their educational and aesthetic purposes. However, what museums traditionally represent strongly contradicts the current image in adolescents minds, which are now stereotyped as boring and sites that appeal to few in China. Since a majority of museums in China are of great significance to disseminating the enduring and glowing Chinese culture while at the same time strengthening the sense of cultural identity (Zhang, 2019), efforts are required to ameliorate the plummeting number of the young paying visits to museums, further guiding them on track so as to help them establish world values and life values. This thesis focuses on the problem regarding the fading attraction of Chinese museums among adolescents, taking the perspective from interior design and aiming to awaken youths interests in visiting museums. Multi-method research, including end-user survey, interviews, case studies, and video ethnography, were conducted to evaluate the current situation of Chinese museums, the preference, and characteristics of teens, and trends in museum studies, from the angle of adolescents, museum practitioners, and designers. Based on the user journey of

adolescents, it is important to point out in the beginning that the transition space, which is in fact a frequently-overlooked component that helps create an engaging environment, is critical to promoting adolescents visitor experience and can improve through redesign. According to previous research, the theory of third space is effective in reversing the stereotype while it is usually an informal social space for people to share their life, which should be affordable and easy to access. Meanwhile, the concept of compelling surrealism, which seeks to release the creative potential of the unconscious mind. What more, it can also pique the interests of teens to explore. The selective attention theory, stimulation theory, social learning theory, color theory, and multisensory experience are valid tools to be applied to design solutions to solve the existing problem in the museum environment, as well as to enrich adolescents visiting experience. By using Shanghai Museum as an instance, and combining applicable theories, the design solution of a lifestyle museum is proposed in an attempt to alleviate the current predicaments museums are confronted with as well as promoting adolescents's visiting experience. Therefore, in light of the key findings and referable concepts, a design prototype of a completely new museum tour with key updates providing adolescents with immersive and interactive experience as well as cutting-edge technological tools integrating socializing and entertaining with learning is finally proposed with the aim of attracting more youths to visit museums in China.

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Reducing Traumatic Stress for the Asian American Community Through Community Gathering Activities in the United States

Hyojeong Seo, Savannah College of Art and Design

ABSTRACT

This research study investigates the increasing cases of trauma and stress disorders occurring during the COVID-19 pandemic. The focus of concern for this research is the Asian American community who are suffering anti-Asian hate incidents since the start of the global pandemic. The goal of this study is to find new ways to encourage the primary users, who are Asian Americans, to connect and communicate with others in their communities in order to cope with increasing levels of stress. Healing and lowering the sense of trauma experienced by Asian groups and individuals can be accomplished by introducing opportunities for socializing activities relevant to Asian cultural backgrounds in community gathering spaces. How can interior design support healing in a community gathering space? How can interior design reduce occupants fear and trigger a sense of security and well-being? How can interior design foster a sense of trust? Design that seeks to create a sense of wellbeing and trust in the interior environment can become a third place in the community. This is the main design strategy developed for this project. A literature review of peer-reviewed sources investigated traumatic stress disorder and the specific needs of user groups suffering from high levels of stress. The literature review has explored about collapsing trust of health safety and security in society because of COVID-19 and community supporting places. Theories: hotspot in trauma narratives, Maslow's hierarchy of needs, and trauma informed care, related to coping trauma make connections with other theories; sensory design, sense of space, and sense of belonging for sharing experiences or creating interaction. Primary research was conducted to find out what

differences exist from pre-pandemic experiences and what has changed in social interaction in the Asian community since the onset of the 2020 pandemic. A framework using qualitative research methods included survey questionnaires, interviews, case studies and ethnographic studies. The research results uncovered information about people sense of safety, and security and how individuals were learning to cope with current anxious and traumatizing situations. The key findings indicate the importance of person to person sharing of their experiences and the need for Asian Americans to be part of an inclusive cultural center to help normalize personal feelings of anxiety and to lower the heightened sense of stress especially when socializing occurs in small groups. Additionally, the CDC COVID-19 guidelines have identified the positive impact of natural features in gathering spaces for supporting healthy social interactions in environment. Biophilic design and attention restoration theory approach to establish the positive impacts such as air quality, green space, and extension to outside. Those theories support the built environment that are stress-relieving by providing health, safety, and wellbeing in the physical, mental, and emotional needs. Analysis of key findings provided implications for design to include sensory interactive designed spaces that can create healing for anxiety. The opportunity to reduce stress for the Asian American community can be stimulated by a carefully designed interior environment. This thesis proposes a community focused center with varied designed spaces establishing a strong sense of belonging for the minority population, Asian Americans. A unique community gathering space in NYC includes program areas that are: art therapy workshops by culture and tradition, library with meeting rooms for different Asian communities to discuss their specific culture, two meditation rooms and public communicating places like cafe, lounge, and gallery connected with outside courtyard.

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Reducing Traumatic Stress for the Asian American Community Through Community Gathering Activities in the United States

Appendix

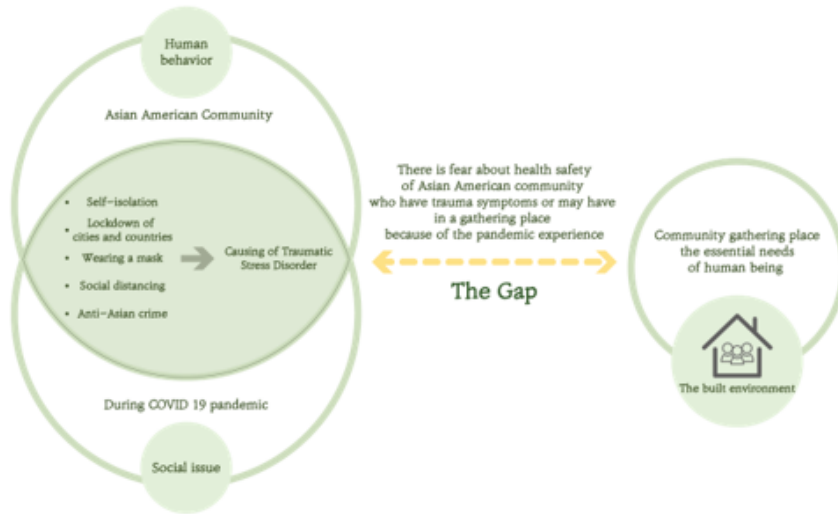


Figure 1. The Gap between Human Behavior due to Social Issue and the Built Environment
(by Author)

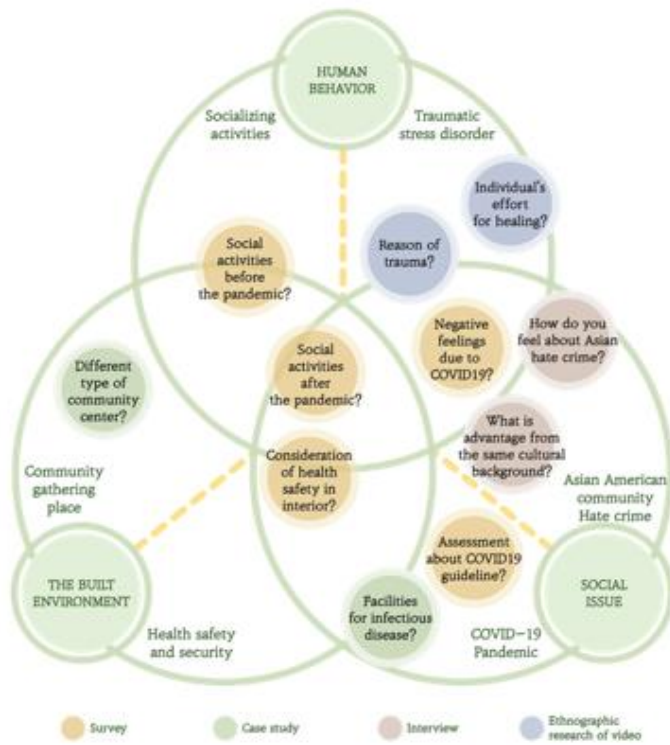


Figure 2. Summary of Research Area and Questions (by Author)

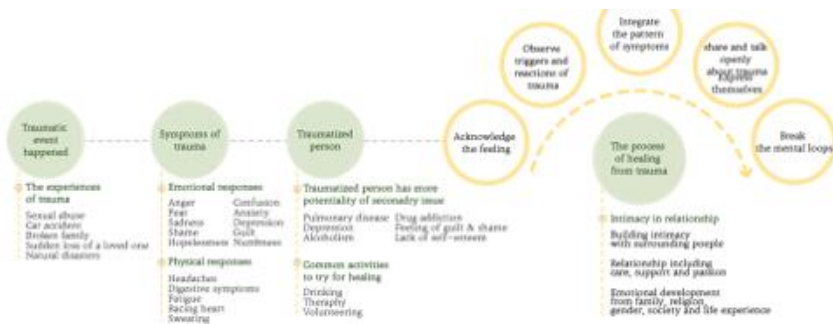


Figure 3. Process of Overcoming Trauma (by Author)



Figure 4. Design Implications from Key Findings (by Author)

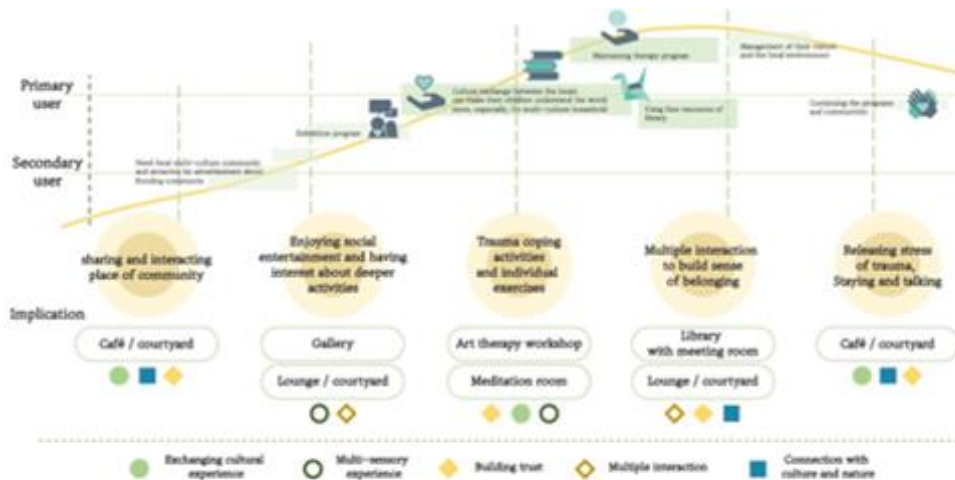


Figure 5. User Journey (by Author)

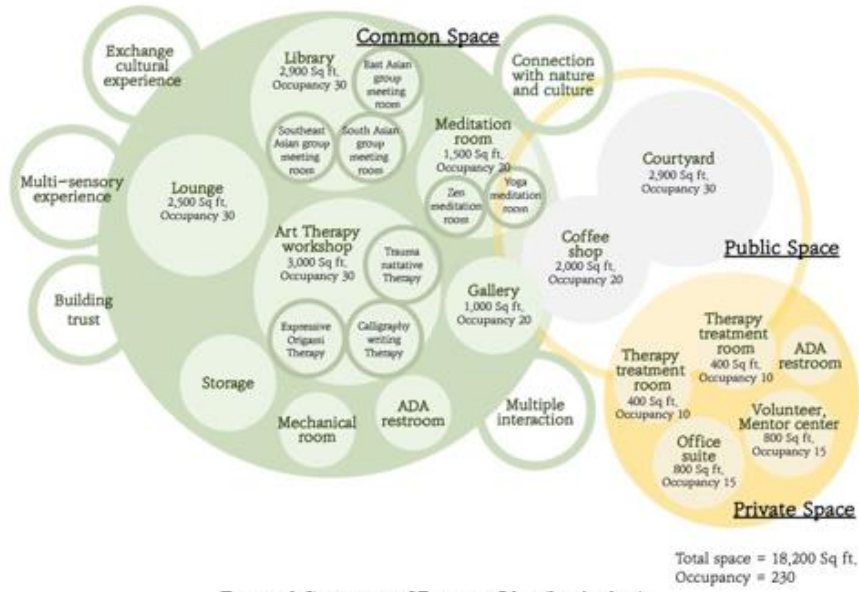


Figure 6. Summary of Program Idea (by Author)

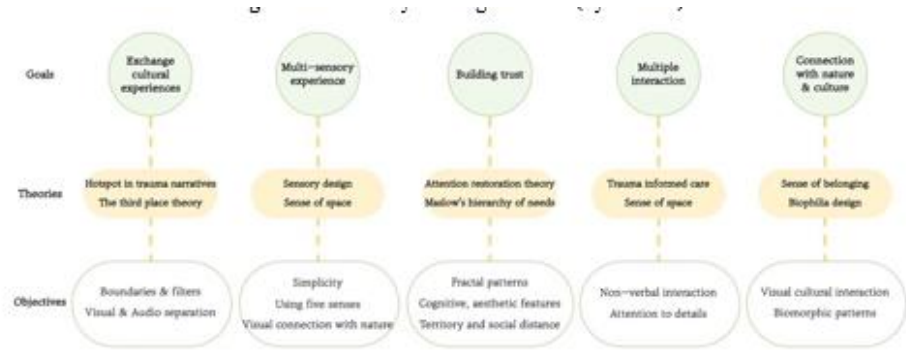


Figure 7. Design Drivers (by Author)

Invisibly Vulnerable: Designing to Meet the Needs of the Chinese Single Mothers

Chun Ye, Savannah College of Art and Design

ABSTRACT

This thesis studies and analyzes the current situation of single mothers in China. Single mothers are an invisible group in society, and they face tremendous life and psychological pressure. According to statistics from the Ministry of Civil Affairs, the total number of single mothers in China reached 200,000 in 2018. Single mothers who are living in China's first-tier cities are suffering the greatest pressure. The accumulation of these pressures will overwhelm the mental health of single mothers and continue to have a negative impact on their families. Therefore, this study aims to reduce the psychological stress of single mothers through interior design. This research study uses surveys, interviews, case studies, and other research methods. Through the research, we found four difficulties faced by single mothers: Family and work balance problems, parent-child communication problems, social support problems, and psychological issues. Based on these four issues, this investigation looks into the corresponding space typology and integrates human behavior theories to find solutions in design. The project explores ways to reduce the stress of single mothers from the functional and environmental perspectives. It creates a new type of community space, parent-child space, and workspace for single mothers to support their life issues. In terms of environment, the design incorporates rich natural elements and pays more attention to the privacy needs of single-mother families.

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INVISIBLY VULNERABLE: DESIGNING TO MEET THE NEEDS OF CHINA'S SINGLE MOTHER

SINGLE MOTHER IN CHINA

24 Million
Large value + big group
256,966 are single mother families

78.1% Suffering pressure

43.4% Parent-child interaction

29.5% Individual interaction

USER GROUP

Single Mother: Single Mother (20-40)
Secondary Level: Childcare (1-5)
Tertiary Level: Older family

GOAL:
Relieve the psychological pressure of single mothers through lower of design

RESEARCH METHODS AND KEY FINDINGS

KEY FINDINGS:

- Work and Family Balance: The pressure to balance work and family life is high.
- Parent-child Relationship: The relationship between parents and children is not harmonious.
- Lack of Social Support: Single mothers lack social support and resources.
- Lack of Peer Support: Single mothers lack peer support and resources.

FUNCTION: Worktime support family, Facilitate parent-child relationship, Establish a community environment, Healing Space

ENVIRONMENT: Space combine with nature elements, Public and Privacy, Comfort physical factors

DIAGRAMMING: Community Space, Parent-child Space, Working Space



My Experiment with Culture: Bringing Cultural Thinking to the Creative Process

Ashutosh Sohoni, Sam Houston State University

ABSTRACT

Single-family homes in the United States are designed to meet the cultural and lifestyle needs of European American families. Our homes are unable to support lifestyle aspirations of Non-European Americans, especially first-generation immigrants from Non-Western parts of the world. The layout and dimensions of spaces, design of the kitchen, interior finishes, and other standard features display no knowledge or awareness of the requirements of Non-European Americans. While market forces play a role in the design of homes, the neglect of Non-European Americans cannot continue anymore thanks to their increasing population, political clout, buying power, and cultural and lifestyle aspirations (Nielsen, 2016). At the root of the problem is the inability of interior design educators to address the needs of design multicultural stakeholders (Sohoni, 2009). This is despite government policies, institutional mandates, and accreditation standards that promote diversity and multicultural awareness (Baltadano, 2006). Almost no written works demonstrate ways to incorporate cultural thinking in interior design. Faculty are unable to bring cultural discourse to guide the creative process or enable future designers to work within cultural paradigms that are different than their own (Sohoni, 2009). Dominant culture prevails while the culture of minority populations is reduced to a mockery of colors, signs, and symbols! The poster discusses a short group assignment to be carried out in a junior-level space planning course. Because of shortcomings in the design of their home, a multigenerational family of South Asian origin, is forced to make unacceptable compromises with their cuisine, cooking, dietary habits, and religious practices. The design of their home is an outcome of

cultural insensitivity, which like other culture and lifestyle issues, poses physical and mental health risks (SAAPRI, 2019). The family wishes to address the issues during the upcoming expansion and remodeling of their home. Students are required to develop a creative understanding to place the programmatic elements of design in a physical juxtaposition that will meet the family needs. The word is used here in its broadest sense, in which functional, esthetic, and technical issues will be addressed through a cultural lens (Karlen and Fleming, 2016). Students will use research and analysis to interpret the complex relationship between the family and their space. At the beginning of the assignment, constraints and parameters about the physical setting of the space will be established. Final assignment artifacts will include 1) cultural criteria matrix 2) space relationship diagrams and revised floor plans and 3) recommendations for materials and finishes. A thorough pre-design process will bring students closer to a physical solution by making the creative leap shorter and easier (Karlen and Fleming, 2016). Hard data used to modify the existing space plan will require organization, analysis, interpretation, cultural sensitivity, and insight. Bringing role-playing clients to the assignment will make the problem realistic. The assignment will demonstrate a way to integrate cultural knowledge into the design process. It will raise students cultural awareness and sensitivity, which is crucial for their success in a global workplace. The poster and the assignment will be the starting point in the exploration of an aspect of design education and pedagogy that warrants further research.

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XXXXXXXX XXXXXXXX University
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Project: Culture Context

The project focuses on the cultural aspect of interior space planning. Demographic changes occurring in the United States require a deliberate and meaningful approach to residential space planning so that our built environments enable all U.S. populations, irrespective of their national or cultural background, to follow lifestyles of their choice.

Your Client: A Multigenerational Family

The real-world context for this project comes out of a request from a multigenerational family of South Asian (Indian) origin living in the United States. Your client, an Indian American physician couple, lives in a wealthy community outside Chicago, IL. Both husband and wife immigrated to the U.S. 20 years ago and have imbibed the American lifestyle. Their children, 12 and 14, were born in this country and are a blend of Indian and American culture. Husband's parents (in-laws), now in their 70s, moved to the U.S. two years ago to live with their son and his family. The family has a golden retriever. A labradoodle is soon expected to join the family!

A joint family is the one in which at least three (sometimes up to four) generations live under one roof – grandparents, parents, and grandchildren. Many believed that with economic growth, urbanization, education and cultural changes, India's fabled joint family system would slowly disintegrate. But that is far from the truth. Indian families were not exceptional. A 1900 survey shows that almost all Chinese, Japanese, Korean and Taiwanese families were multigenerational families. Independent living was rare.

Multigenerational living arrangement has its advantages - one never feels lonely, there is always someone to share sorrows and happiness. This gives tremendous emotional support that reflects positively on other aspects of life like health, careers etc.

One of the biggest disadvantages is that one has to sacrifice some freedom for the sake of collective good – like having to share the kitchen between several generations. Why is that such a problem? To understand the importance of kitchen one must look at the importance of food and cooking in the Indian culture, and the role of women and the control they have traditionally had on everything to do with the kitchen and management of the household. Its territorial!!!

The Great Indian Kitchen

Major issues occur within joint families because of some personal choices, and they can derail the peace and stability of the family. The couple and their children consume meat, poultry and fish. However, the parents are strictly vegetarian. In the Indian context that means no meat, poultry, eggs, fish or any foods that have even the slightest content of an animal products (milk and milk products are allowed). Vegetarianism is a religious as well as a lifestyle choice amongst Indians. The parents cannot stand the site and smell of meat – let alone eating or cooking!!!! Their vegetarianism is so strict that they don't use the same cooking utensils or appliances that were used to cook or process meat. Your client therefore needs to expand and remodel their current kitchen to accommodate the requirements of their parents.

Your client wishes to address other inconveniences in their kitchen and rest of the home, which they think are due to faulty design of the kitchen. They would like to use the kitchen remodeling and expansion project to find a solution for the same. Some of their concerns are listed below

- I. Indian cooking uses strong spices and herbs, involves extensive use of fats, and indulges in cooking techniques like deep/shallow frying (in oil and ghee using open woks. Flat bread making on a flame is another heat and smoke generating process that is common in Indian kitchens. So is roasting of vegetables (and meat for non-vegetarians). The cooking is carried out in open woks which leads to odors that can spread through out the home and central heating/air-conditioning.
- II. The odor of the food spreads throughout their house on the first and second floor and persist in the air – thanks to open floor plans, extensive use of soft and odor absorbing textures, design of central heating/cooling systems, and lack of natural ventilation.
- III. Some ingredients and spices (turmeric) leave stains that are difficult to remove. So does oil and frying that leaves greasy stains on wooden surfaces, walls and ceilings.
- IV. The kitchen is used a lot more than a normal household due to size of the family and cooking frequency and that leads to rapid wear and tear of the appliances.
- V. Cooking techniques require temperature/flame control which the electric stove-top cannot do very well. The right kind of gas stovetops with the perfect BTU and flames is necessary.
- VI. The dry and wet pantry space is always inadequate because of extensive storage of ingredients.
- VII. The client expects that such problems be identified, discussed, researched and addressed before the remodeling/expansion
- VIII. The client is also concerned that the interior designers lack of understanding of their culture, lifestyle and cooking may result in the above issues not being adequately addressed. They are keen that the designer communicates their understanding through design solutions and convinces them of his/her abilities to provide the right solutions, before they assign the project.

Current Floor Plan and Future Remodeling/Expansion

Fortunately, the house has significant open land around it and expanding the kitchen if necessary, may not be an issue. The concrete porch behind the kitchen is an ideal space to expand the kitchen. The City has confirmed that planning permits will not be an issue for such an expansion as far as it meets their codes. The client would like the designers to consider expanding the kitchen in the areas highlighted in light blue on the floor plan, and if that is not sufficient, they can expand up to the area highlighted in darker blue.

Step 1: Background & Research (Week 1)

First you will define the purpose of your design by ideating and conceptualizing the client's aspirations. The next step will be developing a research methodology and process (steps) in order to understand the South Asian/Indian cultural milieu within which the project is situated. Please refer to the list of resources at the end of the page for reading. Carry out further research in aspects of Indian culture, cuisine, cooking, and family as necessary. Use your own resources from the web and the SHSU library and wherever possible speak with individuals who understand the South Asian culture. Summarize your research findings, address each issue raised by the client, and communicate them in the form of a PowerPoint presentation to the client.

Step 2: Space Planning (Week 2)

Based on your research you will start developing space planning concepts – starting with:

- 1) list of functions/activities to be incorporated in the new kitchen
- 2) space flows within the kitchen and their relationship to the rest of the first-floor plan
- 3) spatial adjacencies within and around the kitchen including the great room, rear porch, adjacent bedroom, patio and open space beyond it
- 4) bubble diagrams to demonstrate the relationships between the spaces and activities within the kitchen
- 5) Generate two ideas for the expanded kitchen using culture-specific information and assimilation with current layout and building codes

Step 3: Materials, Textures, finishes and appliances (Week 2)

The devil is in the detail. Successful execution of the project will require that the kitchen be provided with the right materials, textures, finishes and appliances. At this stage of the project, you will research into the materials, textures/finishes and appliances that will be suitable for the remodeled multigenerational kitchen for your Indian American client. You are required to focus on the way cooking is carried out, the ingredients that are used, the fire, smoke and odors that are generated during cooking and their persistence in the air etc.

Step 4: Final Presentation (Week 3)

Your final presentation to the client will be a Power Point presentation summarizing Steps 1 to 3, while providing an overall functional and aesthetic overview of your design solution. Details of the final presentation will be provided in due course.

Progress Review: There will be one progress review during each step of the project. Each step of the project has a submission due.

Grading Rubric: Provided in the assessment section of D2L

Grade Weightage for the Project: 25% of course grade

Project Type: Group Project. 3 participants per project. Project partners will be selected randomly.

List of Resources

- http://iskconhighertaste.com/bananaleaf_sattvic.html
- <https://www.olivemagazine.com/guides/best-ever/best-ever-indian-recipes/>
- <https://www.hinduamerican.org/blog/4-things-about-hinduism-and-vegetarianism/>
- <https://arrow.tudublin.ie/cgi/viewcontent.cgi?article=1215&context=dgs>
- <https://www.bbc.com/news/world-asia-india-54053091>
- <https://www.un.org/esa/socdev/family/docs/egm12/PRESENTATION-CHADHA.pdf>
- <https://thediplomat.com/2010/11/indian-meals-and-mothers/>

Ft. Stewart Bowling Center Alteration/ Restoration: A Collaborative Project with IPG Architects

Selena Nawrocki, Valdosta State University

ABSTRACT

A new age of entertainment is upon us. Long gone are the days of serious competitive bowling in the generation. Bowling centers and complexes are being reinvented to keep them relevant and profitable. League play now accounts for only 35-40% of an average US bowling center's business, down from 75% as recently as the 1980's. Centers that have managed to remain in business have usually done so by expanding their offerings to include one or more of the following: expanded video game arcades, laser tag, go-karts, bumper cars, climbing walls, bocce, glow miniature golf, escape rooms, and so on. Many of these centers have had to reduce the number of bowling lanes to accommodate the new offerings (Gurstner). These unique buildings have many challenges with their redesign. The Stewart Bowling Center in Fort Stewart, Georgia, is ready to go through the process of modernization to become a multi-use Soldier Recreation Center. Adapting to the change in recreation demand, the alteration will involve reducing the number of bowling lanes, and adding spaces for arcade games, video games, a computer lounge, several lounge seating areas with televisions, and a covered outdoor patio area with fire pits, ceiling fans, music, tv and seating. The spaces will be open concept and the different programs must communicate while maintaining specific and functional delineation. Several factors must be addressed including but not limited to sound control, abuse resistant materials, light control, and a cohesive aesthetic. Students were encouraged to use innovative materials, technologies, and aesthetics. Located in Fort Stewart, Georgia, this design is aimed and directed at soldiers specifically young (17-35) single soldiers. The site is centrally located between housing, dining,

and other recreation. This central location makes a perfect intermediate location to retain users between other locations. Participants were asked to present interior design solutions that would provide a comfortable, modern environment for the single soldiers. Through collaboration, IPG Architects committed to weekly visits to collaborate and review progress with students, assist in any critiques of ongoing work, and provide any updates to the scope of work if it is received from the user. Final deliverables included renderings, plans, sections, elevations, diagrams, or other presentation tools to explain the concept. The concept included a furniture layout and finishes with product/manufacturer specific selections.

REFERENCES

Gurstner, Glenn. "Bowling Today." BowlingSeriously.com, 2021,
www.bowlingseriously.com/bowling-today.html.

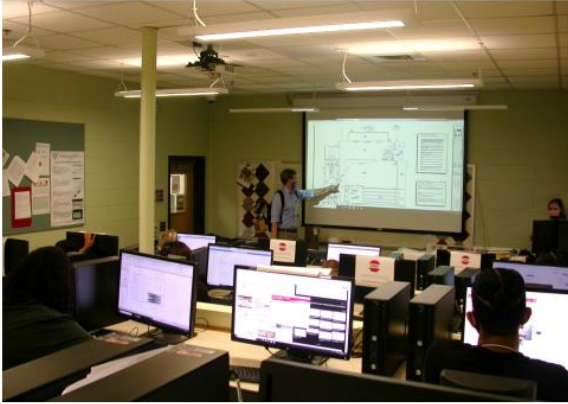


FT. STEWART BOWLING CENTER
ALTERATION/RESTORATION: A COLLABORATIVE PROJECT
WITH IPG ARCHITECTS



Interior Zoning Diagram





IPG Architects introduce project to class



IPG Architects collaborate with students



IPG Architects review student work in progress



Students present design solution to IPG Architects

Final Presentation Board Example

Color Scheme

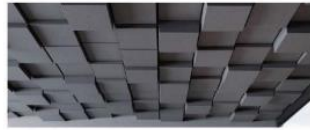
For our color scheme we chose an analogous color scheme with the color blue. The color blue has many positive emotional impacts attached to it. Blue is a color that brings a sense of calmness and serenity. This is the perfect space for the color blue because the purpose of this space is to be a place for soldiers to relax and enjoy time together. People are more productive when the color blue is around them and the shades of blue we used are derived from nature. A color scheme that uses colors from nature is a use of biophilia. Biophilia also has many valuable impacts on one's physical and emotional wellbeing.

Biophilia/Sustainability

The Turf products we used in this design are made of recycled materials. The Turf Urban is 90% recycled materials and the Turf Ridge is 60% pre-consumer recycled material. The blue color scheme we chose is tied to biophilia. Blue is seen a lot in nature and it is relaxing color that is also nonthreatening which is great for the soldiers that will be using the space. The blue lights provide a calming effect in the bowling alley.

Focal Point

The focal point of our space is the central viewing area in the lounge space. We decided to go with this design because it allows for many groups of people to watch either different or the same thing together. There could be four different shows/games on and four separate groups of people would be able to enjoy it. This setup also allows for a large group viewing of a big event and allows all people to see the tv rather than having just one large tv where people may not be able to see and may be too far away.



I. Prim Chair-Knoell
 Panels are constructed individually
 Smivel base
 GreenGuard Gold Certified
 ANSI/BIFMA M7.1-2011

II. Prim-Hightower
 Modular, can be readjusted and moved based on need
 Certified Indoor Air Quality
 ANSI accredited

III. Tech Lighting Orbel Pyramid Pendant
 400 Lumens, 3000 K Color Temperature, 90 CRI
 Matte Black Finish

IV. Turf Urban Ceiling System
 The tiles can be placed directly into the preexisting ceiling grid without altering it
 VOC: ASTM D 5116 Compliant
 Fire Rating: Product made from Class A PET felt material tested under ASTM E-84
 Acoustical Properties

