INTERIOR DESIGN EDUCATORS COUNCIL®

2020 IDEC Fall Symposia

September 25, 2020
Teach to Reach: Strategies for the New Realities

October 2, 2020
Reaching Through the Screen: Reflecting Upon Physicality in a Time of Virtuality

October 9, 2020
Connecting for Change: Designing for the Actual Impact of Virtual Inequities

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Symposia Hosts

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East Regional Chair

Barbara Lowenthal

Midwest Regional Chair

Connie Dyar

Pacific West Regional Chair

Kristin King

South Regional Chair

Laurl Self

Southwest Regional Chair

Amy Roehl

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Award Winners

Best Presentation – September 25: Teach to Reach

99 Rooms - Drawing from Home
Stephanie Davidson, Ryerson University

Best Presentation – October 2: Reaching Through the Screen

Sight Unseen: Navigating the Admittance of New Students into a Limited Enrollment Program
Stephanie Sickler, Florida State University

Best Presentation – October 9: Connecting for Change

Reassessing the Role of Theories as a Design Tool Under Current Global Crisis
Sarah Angne Alfaro, PhD, Ball State University
Tina Patel, Kent State University

Best Creative Scholarship Presentation

Shaping Human Wellness: Family Care Clinic Design
Caroline Mozo, Florida State University

Best Poster

New Industry 4.0 Design-Build: Proposing Prototype Academic Environment for Interdisciplinary Residential Design Studio
Amanda Schwab, Marymount University
Jihyun Song, Marymount University

Best Student Presentation

Re-imagining Prison Music Therapy Environments: Immersive Interventions to Improve Rehabilitation of Inmates
Archie Tyagi, Savannah College of Art and Design
Ricardo Navarro, Savannah College of Art and Design
Sarah Boehm, Savannah College of Art and Design

``

Table of Contents

``

99 Rooms - Drawing from Home

Stephanie Davidson, Ryerson University

Memory and Deep Experience as Generative Agents for the Design Idea
Tina Patel, Kent State University
Stacie Burtelson, Kent State University
Jennifer Roebuck, Kent State University

Pandemic Studio: Pedagogical Tools Employed to Enhance Student Learning Amidst Unprecedented Circumstances

Dr. Heather Carter, Oklahoma State University
Laura Cole, University of Missouri – Columbia

Pivoting the Capstone Studio Online: Transitions from the Academy to the Profession

Helen Turner, University of Kentucky
Patrick Lee Lucas, University of Kentucky

Processing Fundamentals: Adapting Existing Models for Remote Learning

Suzanne Lettieri, Fashion Institute of Technology

Red Delicious vs. Granny Smith: Teaching Face-to-Face vs. Distance Learning, Are They the Same Genus?

Jane Hughes, Western Carolina University

Small Teaching Principles in Internship Course Design

Amy Huber, Department of Interior Architecture and Design, Florida State University
Jim Dawkins, Department of Interior Architecture and Design, Florida State University
Steven Webber, Department of Interior Architecture and Design, Florida State University

Scholarship of Teaching and Learning – Practice

The Virtual Internship: Exploring Community and A New Model for Interior Design Education

Dr. Lisa Tucker, Virginia Tech Interior Design

Scholarship of Teaching and Learning – Social and Environmental

Service Learning in a Pandemic World

Shelby Hicks, Western Carolina University

October 2, 2020: Reaching Through the Screen: Reflecting Upon Physicality in a Time of Virtuality

Creative Scholarship

Design as Art

Explorations in Clay

Stephen Skorski, University of North Carolina – Greensboro

Design as Idea

``

An Examination of Meta-Luxury Through the Lens of Interior Design

Crystal Martin, Crystal Martin Design

Southeastern Life: The Pandemic Edition

Dr. Anna Ruth Gatlin, Auburn University

Posters

Scholarship of Design Research – Social and Environmental

Creating an Interior Environment for International Students Coping with Acculturative Stress

Maitrayee Deokar, Savannah College of Art and Design
Catherine Pizzichemi, Savannah College of Art and Design
D. J. Caudle, Savannah College of Art and Design
Suejung Han, Illinois State University

Design Promoting Social Connections to Mitigate Loneliness

Kavya Narayana, Savannah College of Art and Design
Sarah Boehm, Savannah College of Art and Design
Catherine Pizzichemi, Savannah College of Art and Design

Transitional Young Adult Center Prototype Empowering Unaccompanied Homeless Young Adults Into Independence and Stability

Ria Sreekumar Menon, Savannah College of Art and Design (SCAD)
Ricardo Navarro, Savannah College of Art and Design (SCAD)
D.J. Caudle, Savannah College of Art and Design (SCAD)

Scholarship of Teaching and Learning – Pedagogy

Furniture Design Studio Strategies for a Remote Delivery

Cory Olsen, University of Oregon

Presentations

Scholarship of Design Research – History and Theory

From Sala Beckett in Barcelona to the Biennale in Venice

Jose Bernardi, The Design School, ASU

Scholarship of Design Research – Practice

Instagrammable Interiors: Designing for Shareable Moments

Dr. Leah Scolere, Colorado State University

Museums as Interactive Spaces: Generating Unique Experiences for All

Dr. Susan Ray-Degges, North Dakota State University
Shaima Alsolami, Jeddah Municipality - Jeddah, Saudi Arabia
Sarah Randall, Valley Lights
Jenny Routledge, Self-employed

Optimizing Remote Workspaces for Health and Wellness

``

Dr. Kristi Gaines, Texas Tech University
Sally Ann Swearingen, Stephen F. Austin State University
Michelle Pearson, Texas Tech University

Scholarship of Design Research – Social and Environmental

Equity and Access through Design: An Integrative Approach to Promote Child Development

Dr. Kristi Gaines, Texas Tech University
Malinda Colwell, Texas Tech University
Klein Charles, Texas Tech University

Optimizing Mental Health and Well-being with Sustainably Designed Disaster Relief Housing

Bethany Rock, Savannah College of Art and Design

Promoting Positive Body Image Perception in Luxury Retail Environments

Sheridan Markham, Savannah College of Art and Design
Sarah Boehm, Savannah College of Art and Design
Catie Pizzichemi, Savannah College of Art and Design
Mieke Kramer, Solstice Point Counseling

Re-imagining Prison Music Therapy Environments: Immersive Interventions to Improve Rehabilitation of Inmates

Archie Tyagi, Savannah College of Art and Design
Ricardo Navarro, Savannah College of Art and Design
Sarah Boehm, Savannah College of Art and Design
Teri Yarbrow, Savannah College of Art and Design

Small Gestures | Big Moves: Considering the Role of the Built Environment in Cultivating Belonging

Amy Roehl, Texas Christian University

Scholarship of Teaching and Learning – Pedagogy

Remote and Inclusive: Redefining the Interior Design Studio Experience

Dr. Karen Scarton, Indiana University of Pennsylvania
Kelly Spewock, Indiana University of Pennsylvania

Sight Unseen: Navigating the Admittance of New Students into a Limited Enrollment Program

Stephanie Sickler, Florida State University

Towards a Connected Classroom: Integrating Online Tools to Promote Student Connectivity and Communication Skills

Madison Sabatelli, Appalachian State University

October 9, 2020: Connecting for Change: Designing for the Actual Impact of Virtual Inequities

Creative Scholarship

``

Design as Idea

#coronamaison: Drawing as a Way to Understand Our Experiences of Spaces in Lockdown

Stephanie Davidson, Ryerson University

Apprentice to Bernini's Ghost: A Story with a Palace, a Pandemic, and a Paradigm Shift

Lindsay Tan, Auburn University
Anna Ruth Gatlin, Auburn University
Annalisa Bellettati, Annalisa Bellettati Architetto

Shaping Human Wellness: Family Care Clinic Design

Caroline Mozo, Florida State University

Posters

Scholarship of Design Research – Open Track

The Potential Influence of Interior Furnishings on Sense of Dignity for Residents of Domestic Violence Shelters

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

Scholarship of Design Research – Pedagogy

New Industry 4.0 Design-Build: Proposing Prototype Academic Environment for Interdisciplinary Residential Design Studio

Amanda Schwab, Marymount University
Jihyun Song, Marymount University

Scholarship of Design Research – Practice

Creating a Wellness-centered Design: Focusing on Employee Experience in Retail Settings

Tianette Simpson, Bialek Environments
Jihyun Song, Marymount University

Scholarship of Design Research – Social and Environmental

A Prototypical Approach in a Religious Place: Promoting Discussion and Repairing Anxiety Around Death in Chinese Society

Zhan Shi, Savannah College of Art and Design
Catherine Pizzichemi, Savannah College of Art and Design
Ricardo Navarro, Savannah College of Art and Design
S. Dorothea Scott-Fundling, Savannah College of Art and Design

Presentations

Scholarship of Design Research – Globalism and Multiculturalism

Virtual Building Bridges to STEAM/STEM Careers for Minority Students Summer Camp

Dr. Abimbola Asojo, College of Design, University of Minnesota
Hoa Vo, Interior Design, College of Design, University of Minnesota
Lesa Clarkson, Department of Curriculum and Instruction, CEHD

``

Why Home Matters in the "Stay-at-Home" Order and Beyond?

Dr. Tasoulla Hadjiyanni, University of Minnesota

Scholarship of Design Research – History and Theory

Interior Wayfinding: Two Different Approaches in Addressing Wayfinding Problems Within Interior Environments

Saman Jamshidi, Texas Tech University
Seyedehnastaran Hashemi, Texas Tech University

Scholarship of Design Research – Pedagogy

Framework for Online Learning: Interpreting the Theory of Social Constructivism in Interior Design Education

Dr. Suchismita Bhattacharjee, University of Oklahoma
Thelma Lazo Flores, Miami International University of Art and Design

Scholarship of Design Research – Practice

Design Mentorship in Uncertain Times

Amy Huber, Department of Interior Architecture and Design, Florida State University

Scholarship of Design Research – Social and Environmental

Communication-Related Design Conflicts in Emergency Departments: A Literature Review

Seyedehnastaran Hashemi, Texas Tech University
Saman Jamshidi, Texas Tech University

Covid 19 Retrofit Outcomes for Mental Health Care Hospitals: CDC Best Practice Guidelines Impact Upon Healthcare Workers

Dr. Natalie Ellis, University of Oklahoma
Henry F. Hartsell Jr., PhD, Griffin Memorial Hospital
Clayton Morris, MD, Griffin Memorial Hospital

Evolving Third Places: Connecting Physical and Virtual Environments

Dr. Dana Vaux, Univesity of Nebraska - Kearney
Michael Langlais, University of North Texas

Faculty Offices with COVID and Beyond 2020

Sally Ann, Stephen F. Austin State University
Kristi Gaines, Texas Tech University

Scholarship of Teaching and Learning – Open Track

Remotely Delivering Exposure to a Diverse Array of Professional Opportunities for Interior Design Students During COVID

Jessica Bonness, Marymount University

Scholarship of Teaching and Learning – Pedagogy

(Re)Imagining "Hy-Flex" Physicality in a Cross-Disciplinary Project-Based Learning Experience

Chelsea Helms, Appalachian State University

``

Online…and on the Front Line! Guiding Model-Building from a Distance

Dr. Mitzi Perritt, Stephen F. Austin State University

Reaching for Competency: Teaching a Sponsored Commercial Studio

Dr. Anna Ruth Gatlin, Auburn University
Lindsay Tan, Auburn University

Reassessing the Role of Theories as a Design Tool Under Current Global Crisis

Dr. Sarah Angne Alfaro, Ball State University
Tina Patel, Kent State University

``

Teach to Reach:
Strategies for the New Realities

September 25, 2020

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Creative Scholarship Submission | Design as Idea

Expanding the Reach of Design Through Digitally Printed Fabrics

Stephen Skorski, University of North Carolina - Greensboro

ABSTRACT

There is a long running conversation in the design world concerning the affordability and accessibility of custom or limited production pieces. The central questions are: one, is it desirable that most significant works of design or art are unaffordable to the general public, and two, if the answer is no, what can be done to rectify the situation? It is suggested by the author that methods of digital reproduction, specifically related to digitally printed fabric, are a means to break down barriers and bring a more democratic approach to high design consumption. Examining the fine art world for perspective, there is a history of artists attempting to get their ideas out to a mass audience by either creating public works or mass-producing items. Prime examples of this are the New York City subway drawings of Keith Haring from the late 1970's and early 1980's. Haring later continued this philosophy of art-for-all by opening his Pop Shops where one could buy affordable tee-shirts, Swatch watches, and other reasonably priced novelty items with fine art imagery. The design work described in this abstract and highlighted in the appendix are created with a similar philosophy. The ideological foundation of the collection is that design should not only exist in collectors' homes and should not always be priced out of reach of the average person. Design has an important role in society, but it can do little good if it is inaccessible to all but the most financially fortunate. The use of imagery found in this collection builds off the philosophical ideas of artists such as Kurt Schwitters, Robert Rauschenberg, and Joseph Cornell. In the case of the aforementioned artists, as well as the work in this collection, appropriated pictures and imagery originating from the artist are combined using collage techniques. Deliberately ambiguous narratives arise from seemingly arbitrary

juxtapositions of the found and the created. While the selection and placement of images may appear random, they are not. There is an ongoing visual conversation that addresses storytelling, composition, color, texture, scale, and value. This becomes evident as one explores the various layers of each work. The original works have been created using traditional silkscreen and stone lithography techniques. Historically, both of these mechanical printing processes were used to create exact multiples of the same image. In this collection, deliberate shifts in what is considered proper printing technique creates the opposite condition where each version is unique. The end result is a stable image matrix which allows for the rapid, infinite, and often intuitive alteration of the surrounding surface(s). This approach seeks to intensify and exploit desired thematic variations found within figure / ground relationships. Once these two-dimensional works are complete, they are digitally documented, and the resultant visual data is modified with standard image manipulation software. These alterations are done as needed to create a usable fabric pattern. This pattern is then digitally printed on a variety of textiles. The base fabrics may be new stock or recycled depending on the intended end use. Once the fabric has been printed, various items such as wall coverings, furniture textiles, clothing, bags, and pillowcases can be created. The final production process may be a collaborative effort depending on what is being produced. The end result of this process is a uniquely designed object that has been transformed into a more accessible item. Availability has been increased and costs remain low as the work can exist in multiple places at the same time. The integration of analog ways of making with more recent digital means of production has the potential to transform the way in which design is consumed.

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Pedagogy | Scholarship of Design Research | Poster

A Prototype Museum: Connecting the Audience from Passive to Active Engagement

Qingfei Xu, Savannah College of Art and Design
Ricardo Navarro, Savannah College of Art and Design

ABSTRACT

A Prototype Museum: Connecting the Audience from Passive to Active Engagement ©May 2020 Art museums as “social justice” and “public education” are a new type of space today. In this way, the museum must establish the responsibility of public education while meeting the basic needs of a public space. The purpose of this study is to investigate the relationship between visitors' participation in exhibitions and museum education and to analyze different educational models and museum curation. The researcher used quantitative and qualitative methods to discover specific requirements needed by young artists to establish communication and connection with the museum-goer audience. This thesis provides new ideas for the design of art, exhibition, and education in museums. The research data results show that the museum audience needs a new educational language system in public spaces to improve visualization of the content of exhibition ideologies. This educational language will help to improve participation and encourage the development of engagement spaces to be used for social activities in the museum. The researcher studied the design direction of the museum by analyzing the needs of the learning environment, environmental impact factors, and the views of young contemporary artists and end-users. In response, the thesis is aimed at exploring the education system in the interior design environment to improve the connection between artists and audiences in public space and provides a new exhibition system for other interior spaces. Keywords: Art, Public, Education, Connection, Engagement

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Pedagogy | Scholarship of Design Research | Presentation

Interior Design Education's Circular Future is Here

Dr. Mary Anne Beecher, The Ohio State University

ABSTRACT

COVID-19 is challenging the financial future of universities, so we must consider how what we have learned about the adaptability of our pedagogy can guide us toward a more sustainable future for higher education.[i] The recent temporary move to distance-based modes for teaching design dares us to imagine creating more effective modes of learning in leaner ways. We must develop learning opportunities that only use what is already present going into the enterprise—in other words, within a circular economy. The Ellen McArthur Foundation defines a circular economy as: designing out waste; keeping materials in use; and regenerating natural systems.[ii] We must recognize the wealth of resources that already exist in places that have relied on the importation of materials while overlooking the value of what is local. Post-COVID-19 design education should adapt to a circular educational model that minimizes instructional labor in constructive ways; that limits material waste; and that supplants bespoke pedagogies with approaches that rely on shared broadly resources. Here are four principles on which to rely to accomplish this goal. First, never waste time. The deployment of time-intensive models for learning has long been a feature of design education, but the growing cost of higher education demands that we make the most of every minute to ensure that our curriculum maximizes its value. Using modular learning units that unfold as students demonstrate that they have acquired proficiencies and using the whole year—including summers—to offer rotating cycles of learning experiences at every level could also accommodate larger numbers of students who could enter programs at various times. Secondly, use what you have. The instructional challenges caused by COVID-19 included finding ways to encourage learning by tapping into what was already

present in a student's environment (while also acknowledging that their environments vary widely). Creating opportunities to observe and engage with the existing physical realm in a more critical way likewise proved that there is always much that can be learned from what surrounds us. The exploration of open-source alternatives to industry standards for software use should become a norm that encourages equal access, even at the expense of the creation of overtly professional outcomes. A partnership mentality could help shape the circular future if educational institutions forge relationships with corporate partners who could share facilities or supply chains with them. Thirdly, be flexible, even though this challenges the tradition of the cohort model of learning where students with similar backgrounds experience shared lessons together. Vertical learning that prompts advanced students to model and mentor those just starting to exercise the design process provides a regenerative educational system that encourages the cultivation of evolving areas of instructional expertise that can respond to contemporary prompts as they emerge. Most importantly, we must ensure inclusion. Learning opportunities in a circular economy must never disadvantage the very participants we are most eager to nurture. COVID-19's elimination of the physical classroom—already an imperfect equalizer—showed us that the playing field for accessing information, working on projects, and interacting with classmates or just accessing wi-fi and sufficient computational capacity is very uneven. If a circular economy model yields savings, they must be reinvested to ensure that all students have what they need to succeed. [i] Lorin, J. (2020, April 8). Colleges with Empty Campuses Face an Uncertain Financial Future. Retrieved April 10, 2020, from https://www.bloomberg.com/news/articles/2020-04-08/colleges-with-empty-campuses-face-an-uncertain-financial-future [ii] Macarthur, E. (2017). The Circular Economy In Detail. Retrieved April 10, 2020, from https://www.ellenmacarthurfoundation.org/explore/the-circular-economy-in-detail

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Macarthur, E. (2017). The Circular Economy In Detail. Retrieved April 10, 2020, from https://www.ellenmacarthurfoundation.org/explore/the-circular-economy-in-detail

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Pedagogy | Scholarship of Design Research | Presentation

The Emergence of a New Material Culture; Flexible Yet Rigid Textile Structures

Dr. Negar Kalantar, California College of the Arts
Robert Bracelin, Autodesk

ABSTRACT

Although interior design is a material practice, there is a dominance of formal concerns. In some working practices, interior designers embrace design methods that privilege the formal aspects of design. Therefore, material considerations are too often an afterthought and brought in during the later phases of the design process as subservient agents. The prioritizing of form is cause to consider materials as a servant of form. By placing an emphasis on the performative agencies of design, the use of emerging technologies such as 3D/4D printing and advances in materials science offer the possibility of designing the behavior of materials, rather than simply shaping already existing material. By questioning the historical distinction between form and material and finding a way to compensate for this distinction, the author discusses how the appearance of material might be intertwined with and dependent upon its performance, through an exploration of printed textiles called "Flexible yet Rigid Textile Structures". In acknowledgment of a quintessential inter-relationship between material and form within adaptive systems, in spring 2019, 19 students of an interior design program collaborated with an Advanced Technology Center (related to the industry) and especially an additive manufacturing lab. Here, in an effort to offer an interdisciplinary approach to textile design through layered fabrication techniques, the goal is to design and produce a new class of material that has some of the intrinsic properties of self-organized and self-transformable natural systems, in which its characteristics are interrelated with its surrounding environment in a responsive way. As an alternative way of perceiving the material world, Flexible Textile Structures mark a shift in attention from the formal to the

material that relies on both the material appearance and performance. Flexible Textile Structures offer both flexibility and rigidity on demand and provide insight into the near future of resources called programmable materials. By extending the possibilities of the digital realm into multifaceted material behaviors, Flexible Textile Structures can be a fertile research tool that leads to interdisciplinary collaborations in art, science, and engineering. By crossing the boundaries of various fields such as biology, material science, computation, the textile industry, and additive manufacturing, Flexible Textile Structures aim to highlight the search for a way of thinking about issues of adaptation, change, and performance in different fields of design. Through the adaptation of functions, configurations, or behaviors, Flexible Textile Structures promise new possibilities for programmable actuation, sensing, and self-transformation. In a sense, power source-less, motor-less, and wireless components transform into new shapes to adjust their properties when confronted with changes in temperature, pressure, or moisture. Flexible Textile Structures rely on the fast-changing world of additive manufacturing that opens new design possibilities that did not exist only a few years ago, and as such it makes for an important addition to education in design. Consequently, Flexible Textile Structures address opportunities for the integration of innovation in design practice and represent a potential change in the way students learn, in the way that they think, and in the way they generate design ideas.

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Pedagogy | Scholarship of Design Research | Presentation

Transformative Housing for Young Adults with Autism: A Preservation & Cultural Heritage Approach to Inclusive Community

Dr. Diane Al Shihabi, Iowa State University
Mikesch Muecke, Ph.D., Iowa State University
Julie Irish, Ph.D., Iowa State University
Andrea Wheeler, Ph.D., Iowa State University
Daniel Kuhlmann, Ph.D., Iowa State University

ABSTRACT

The need for suitable and supportive housing has reached unprecedented levels globally for disadvantaged groups, and a subset of this population—individuals with developmental and social challenges—is even more vulnerable. With a rise in the numbers of young adults diagnosed with Autism Spectrum Disorder (ASD) (Baio 2018), inadequate housing has become an issue increasingly faced by families (Autism Speaks 2013, 2016). The social imperative to create inclusive, well-designed residential environments that foster health and well-being is poorly addressed in both design practice and scholarship. Meanwhile, many cities contain abandoned yet, from a preservation perspective, valuable building inventories that are culturally and historically significant but do not rise to a level that qualifies for a state or national register listing. Nevertheless, repurposing these structures could provide much-needed regeneration (Cole 2015), while creating potential housing solutions for a population of individuals who could then integrate with the existing community and contribute to its economic viability (Shipton & Lashewicz 2016). This study presents findings from an interdisciplinary design research team, comprised of four faculty members who led students in a design studio, two seminars, and a design charrette to develop housing for young adults with ASD. For this challenge participants drew on historically significant vacant buildings and adopted principles from the Living Building

Challenge (LBC 2020), while applying knowledge of ASD and principles of preservation practice. The principal objectives of the project were: To determine how the sensitive reuse of culturally and historically significant buildings could provide independent living for young adults with ASD and positively impact the social, economic, and environmental regeneration of a surrounding neighborhood while preserving the historic integrity of an existing structure. To determine how the sensitive rehabilitation of a historic building could integrate regenerative design approaches to create suitable spaces, appropriate furniture, and material finishes that also support individual needs of young adults with autism, including quality of life, a sense of independence, increased employment opportunities, and improved social interactions. To critically examine the theoretical underpinnings of the regenerative paradigm for the built environment and its integration in rehabilitation treatments. The methodology to determine specific housing needs included conducting programmatic research through primary source data and amalgamating discussions with parents of young adults with ASD, on site building analysis, interviews with building facilities manager, and building walkthroughs with ASD specialists. Participants followed national standards for rehabilitating a historic building using Secretary of Interior Standards and Preservation Briefs. They also developed their own critical positions and applications with respect to regenerative design by calculating how a building project could give back to the community more than what it takes. Findings show that participants learned to value inclusion, and the health, well-being, and aspirations of individuals with unique social and cognitive challenges. They also learned to consider the cultural heritage of the building and community and how both could be revitalized and regain relevance through regenerative design. Significantly they appreciated the complexity of the design problem and the interdisciplinary approach offered in a disciplinary course.

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Social and Environmental | Scholarship of Design Research | Presentation

Across the Age Continuum: Designing for Autism and Aging Adults within an Intergenerational Care Facility

Hallie Wolf, Central Michigan University
Jeanneane Wood-Nartker, Central Michigan University
Benjamin Chmieleski, Central Michigan University

ABSTRACT

With the rate of Autism Spectrum Disorder (ASD) diagnoses increasing dramatically, it is becoming more important to design spaces with consideration for users with ASD. Already we see building standards for people with disabilities enacted through the Americans with Disabilities Act (ADA). However, ADA primarily focuses on physical disabilities and does not consider the sensory impact of the environment on users with ASD or other more "hidden" disabilities (Sánchez et al., 2011). Mostafa's Autism ASPECTSS™ Index and its principles- Acoustics, SPecial sequencing, Escape space, Compartmentalization, Transition zones, Sensory zoning, and Safety- can be used as a design tool to expand our definition of what an accessible space looks like to create more appropriately designed environments for users with ASD (Mostafa, 2018). Furthermore, since most children with ASD tend to reside with parents, advance consideration needs to be given to where these children will reside as their parents age so that society is ready with housing alternatives (Gaines et al., 2016). The purpose of this project was to present one alternative, looking to an intergenerational center, that could provide care across the age continuum, apply ASPECTSSTM to the floor plan, and provide evidence-based design guidelines for child daycare, and transitional housing for people with ASD and housing for aging adults.

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Appendices

Figure 1: Educational Spaces

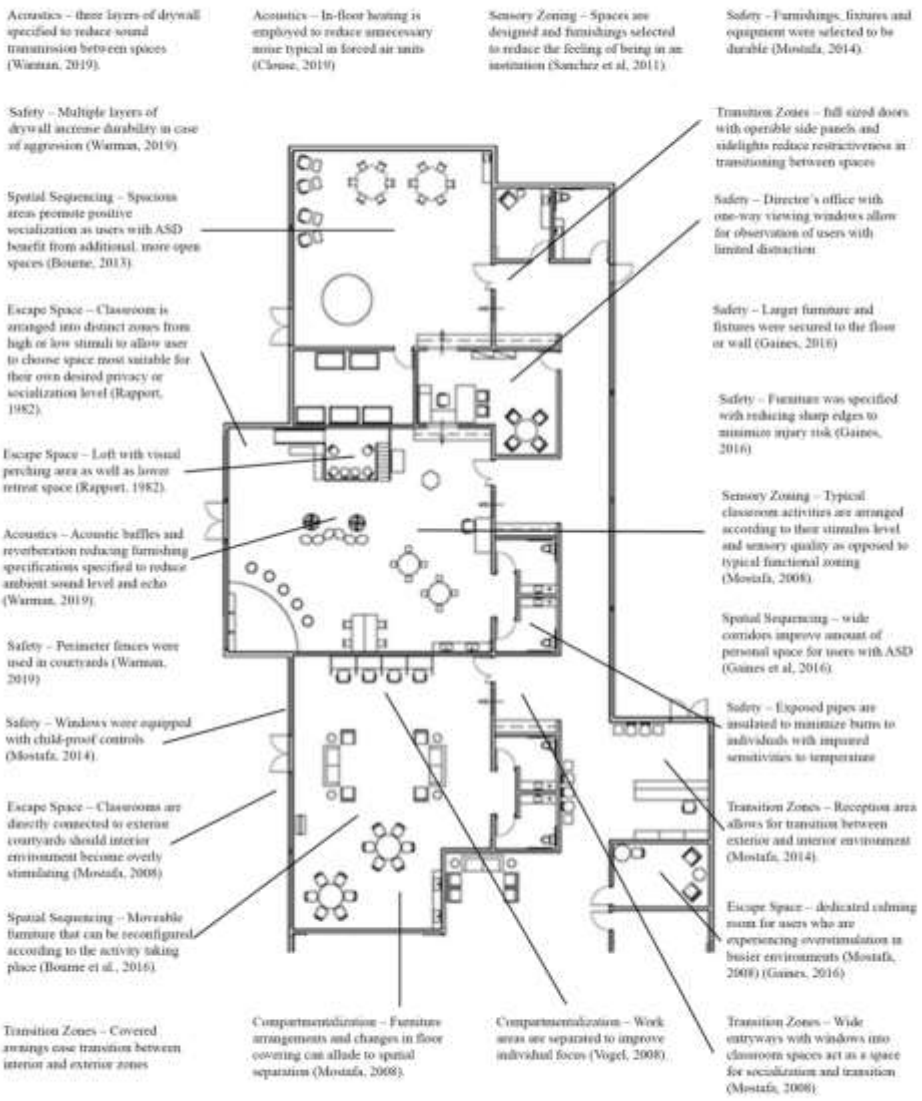

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Figure 2: ASD Living Spaces

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Figure 3: Aging Adult Spaces

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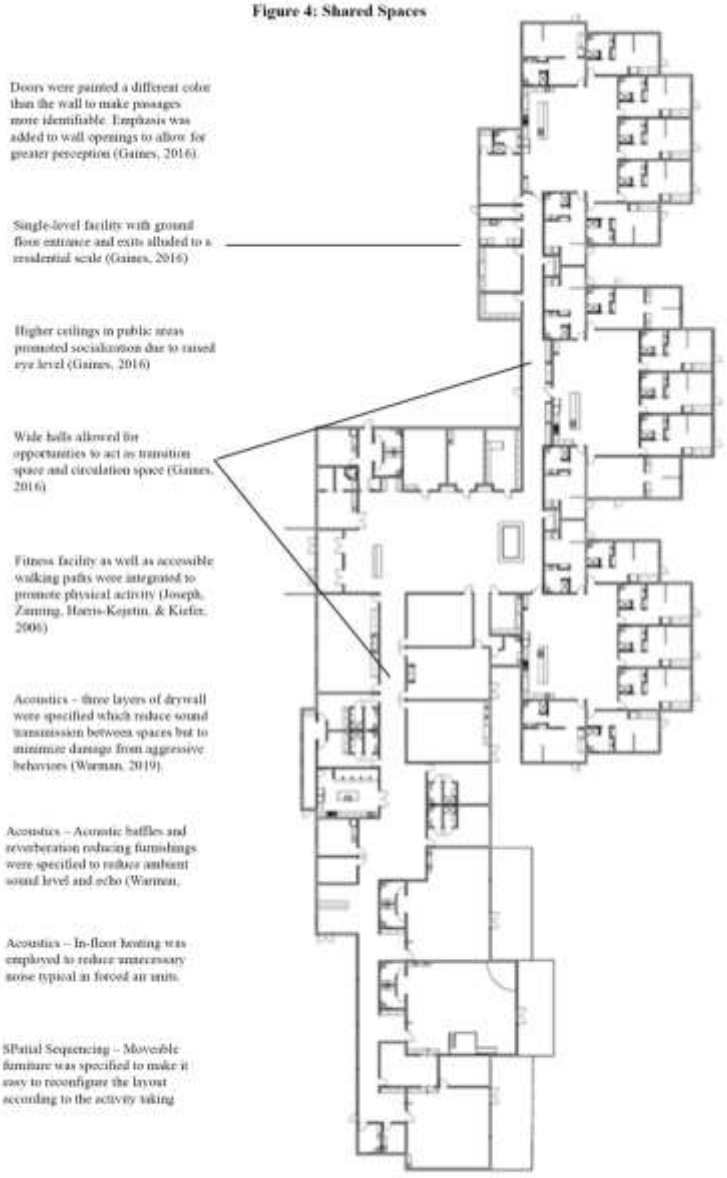
Figure 4: Shared Spaces



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Globalism and Multiculturalism | Scholarship of Teaching and Learning | Presentation

Cross Cultural Teaching and Ideas to Help the Global Design Educator

Dr. Kevin Woolley, Purdue University
Byrad Yyelland, VCUarts Qatar

ABSTRACT

Context: The main objective of every teacher at institutions of higher learning is to help students graduate and become competent professionals. For undergraduates and graduates alike, competency involves a complex process involving many stakeholders, including teachers and administrators, engaged in planning and implementing the best overall education. But what is meant by 'best'? And, who is it 'best' for - North America?, the U.K?, Europe? Currently, western-oriented institutions (a cultural rather than a geographical distinction), hold a dominant position in the post-secondary education market (Neubauer et al., 2013; Stromquist & Monkman, 2014). These attitudes have perpetuated the "globalization" of education where western cultural norms play a dominant role, both positively and negatively, in shaping the global academic landscape (Singh & Doherty, 2004). The qualitative study took place at a design school located in one of the Arabian Gulf States. The work explores the effects of educational globalization from the perspective of (western) design faculty working, navigating, and negotiating cultural differences that regularly occur inside their international classrooms. Blending westernized curricula into multicultural social contexts is undoubtedly a complex and delicate process. The researchers invited the design faculty participants to answer the research question, "Which experiences or instructional methods have contributed to the effectiveness of your ability to reach and teach students from diverse cultures and backgrounds?" This research details the epistemological journey of international design educators committed to the goal of creating authentic multicultural teaching competencies. Methods: The research question was posed to

sixteen faculty participants divided into three focus groups. The researchers used an interpretive narrative research method (McQueen & Zimmerman, 2006) to merge their two areas of interest, interior design and sociology, into the study. Transcriptions of the recorded focus group interviews were analyzed and coded using a multi-paradigmatic framework involving inductive analysis and interpretive analysis methods. This specific approach proved invaluable for producing unique knowledge that was reflective and insightful. The teaching/learning outcomes characterized an interpretive paradigm of 'practical wisdom' garnered from experienced practitioners in the field of international (globalized) academia. Findings: Although the sample size is small, the researchers found several common beliefs emerge that aligned with many of the conclusions of a larger study by Amani Hamdan (2014). Results showed faculty participants identified four main themes of factors they perceived to have had the most significant impact on their teaching praxis: (1) Teach with local context in mind, (2) Create culturally safe spaces for learning, (3) Foster diversity and adaptation to new ideas and mental constructs, (4) Help build positive social relationships with respect for religion, family, and society. These themes were further subdivided into five sub-themes that further clarified teacher-student differences that western design educators encountered between home and host countries. The main recommendation from the participants was that each teacher must adjust their teaching style to best "fit" their personality with the personality characteristics of students AND the host culture to be successful. While not strictly generalizable, it is hoped the study's findings add to the field of educational globalization, particularly in areas for increasing global awareness and cultural synergy between western educators and their non-western students.

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Appendices: IDEC Conf_Research information interview guide.pdf

You are invited to participate in a research study about the effect of teaching strategies used by expat international faculty teaching at [redacted]. Your participation is much appreciated and will contribute substantively to the research inquiry, but please understand that your participation is voluntary. Should you choose to participate and then change your mind later, you are free to leave the study at any time without any negative consequence.

Your participation will consist of engaging in a dialogue with one or both of the researchers regarding your experiences as a full-time teacher at [redacted]. We are particularly interested in culture-based challenges you have experienced in relation to student engagement and learning, and the strategies you have used to address these issues successfully. You have the choice of participating in an individual interview or meeting in a small focus group with 6-8 colleagues. You also have the choice of speaking with either one or both of the researchers, and if only one, you may choose which one. In either case, you will be asked to respond to approximately 1-2 open-ended questions, and perhaps some probing questions as we seek greater clarity to ensure we understand you correctly.

The individual interview may take 30-60 minutes, and the focus group 60-90 minutes. We would like to audio record the interview and focus group conversations so we can make sure we have accurate information and refer to the recordings during our analysis. No identifiable information of the participants will be used in any writings or presentations resulting from this research study. If you would prefer not to be recorded, we will only use the notes we write during the interview. We might also call on you after the discussion with a few clarifying follow-up questions. We would appreciate your participation in that, too.

There is no compensation for participation and no direct benefit other than adding your voice this research and perhaps helping others learn from your experiences.

The institution requires that we keep all research information for five years before it is destroyed, but it will be held in a safe place, and no one other than the two researchers will have access to it.

If you have questions or concerns about this research, please contact [redacted]

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Interview Guide: Questions for Focus Groups & Individual Interviews

Research Question -
Which experiences or instructional methods have contributed to the effectiveness of your ability to reach and teach students from diverse cultures and backgrounds?

Clarifying Question –
What are the successful strategies utilized by full-time teaching faculty to facilitate successful student engagement and learning within the context of an international branch campus of art and design in the Arab Gulf?

Open-ended, issue-oriented focus groups include the following questions:

1. Please tell me how your experience teaching here is similar to your experience teaching in your home country.
2. How is your experience different from teaching in your home country?
3. What challenges have you faced in terms of student engagement and student learning?
4. Where would you see cultural factors playing a role in these challenges? (From the side of the student, from the institution (i.e., policies and procedures, and from the teaching faculty member)?
5. What teaching-related strategies have you used that you have found successful in this context, and which challenges did they address?
6. Taking these strategies one at a time, please tell me if you developed it yourself or learned it from another source. If you developed a strategy yourself, please tell me some of the background about the development. For example, what was the challenge or issue that motivated you to develop this strategy? What information or experiences informed the development of the strategy? How well did it work?
7. Is there anything else you can think of that is relevant to our discussion that hasn't been asked?

(We will use the same questions for each scenario, focus groups or individual interviews, and probe for greater depth in the answers to each question as needed).

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Open Track | Scholarship of Teaching and Learning | Presentation

Experience Based Learning Using Virtual Media

Dr. Suchismita Bhattacharjee, University of Oklahoma
Tracy Scott-Howard, University of Oklahoma

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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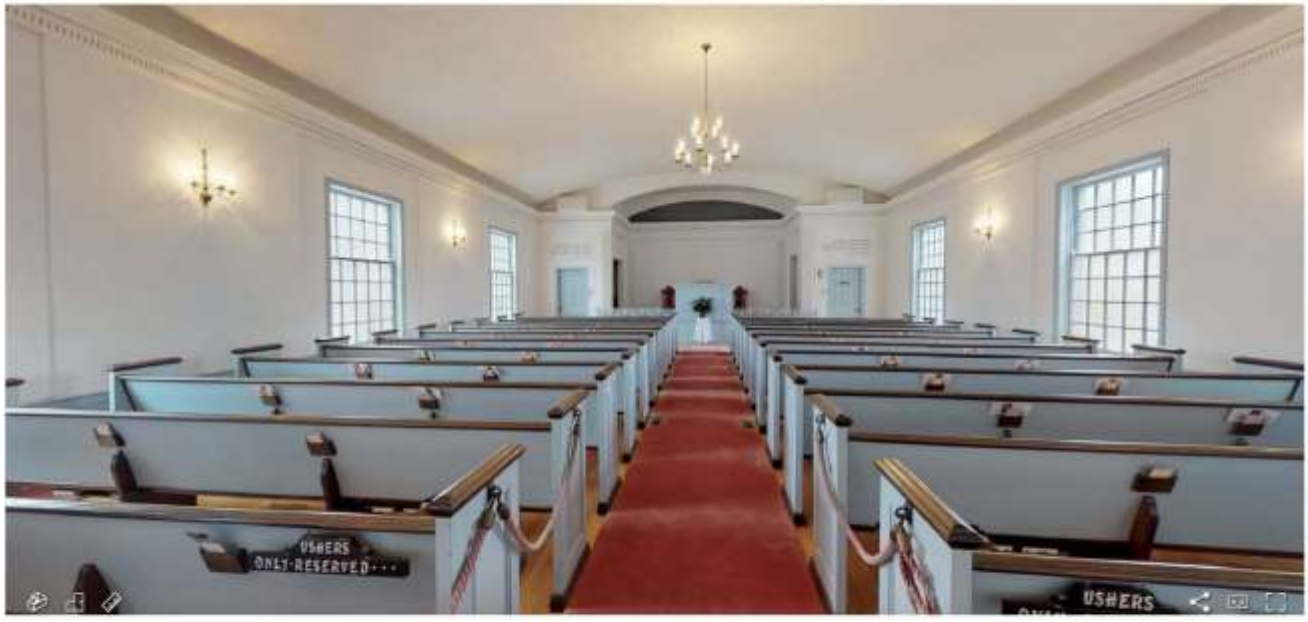
APPENDICES



4k quality image from the 3d scan

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Demonstration of how measurements can be taken from exisiting image

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Pedagogy | Scholarship of Teaching and Learning | Presentation

99 Rooms - Drawing from Home

Stephanie Davidson, Ryerson University

ABSTRACT

While the spaces that we inhabit everyday may not be celebrated for their design attributes, these spaces constitute an untapped resource for novel spatial and representational discoveries. This was the premise of a first-year interior design digital communications course, in which students were asked to choose a room that they used every day as a case study. Students were asked to measure, photograph, draw and 3d model their chosen space in an effort to discover new insights into spaces they already inhabit through the lens of each new media. In all, 99 students documented 99 different rooms. This set of 99 rooms demonstrates how it is precisely the un-designed character of these rooms – their indistinctiveness, their messiness, their awkwardness or genericism, in combination with the embedded yet uncritical experience that students have with them, that made them rich case studies. The 99 rooms offer a glimpse into the types of spaces in which students spend the most time: a dorm room, bathroom, kitchen, or their bedroom in their parents' house. Looking and re-looking, measuring and drawing these spaces reveals the critical connection between representation and spatial experience. For the success of this pedagogy it is not relevant if the room is a "good" or "bad" design. Interior design often draws on a set canon of architectural precedents that inform practices. If a new project is incorporated into the canon, that implies that it has been validated through peer review; historians, critics and practitioners have agreed on its significant or exemplary attributes. Students of interior design often study and appreciate these projects in a disembodied manner, through viewing selected photographs and drawings published in books, journals and popular press. In contrast, the spaces that we inhabit equip all of us with first-hand, embodied experiences. The approach towards teaching interior design, in this case, was to shift the students' attention from the conventions of

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the expected canon to our collective reserve of accumulated observations. The complexity of lived-in, unstaged spaces offer rich compositional tensions between formal and informal elements. As the drawings show (see images 03-05), a dialogue emerges between the built elements and the personal belongings of each student, documented using two different approaches to line handling in AutoCAD. Humble and un-designed, the belongings of all 99 students are recorded with the precision of technical drafting, showing densities of "stuff" in corners, strewn socks, nests of laptop and mouse cables – compositional and spatial richness one would only get in spaces of the everyday. As demonstrated by the attached illustrations, the outcome of this approach is distinctively different than it could have been from the study of the canon. The idea of using the space immediately around us as material for analysis and/or inspiration is not new. Georges Perec's "Species of Spaces and Other Pieces" is a favorite among designers (Perec, 2008 [1974]). His chapters about "The Bed," The Bedroom," "The Apartment," "The Apartment Building," demonstrate how poetry can emerge naturally from mundane, ubiquitous spaces and situations. Documentary photographers, similarly, have an established history of capturing striking moments using gritty, everyday spaces as a backdrop or subject. The work of Wilhelm Schürrmann and Eugene Atget, from Germany and France respectively, focus on precisely the types of spaces one does not find on postcards – unglamorous scenes from small town train stations, taverns, or Paris alleys. Typically, spatial representation is learned either separate from, or prior to, the experience of a space. This pedagogy switches that order. Though this pedagogy was developed prior to the pandemic, its usefulness and relevance was highlighted when students finished the semester from home, due to COVID-19.

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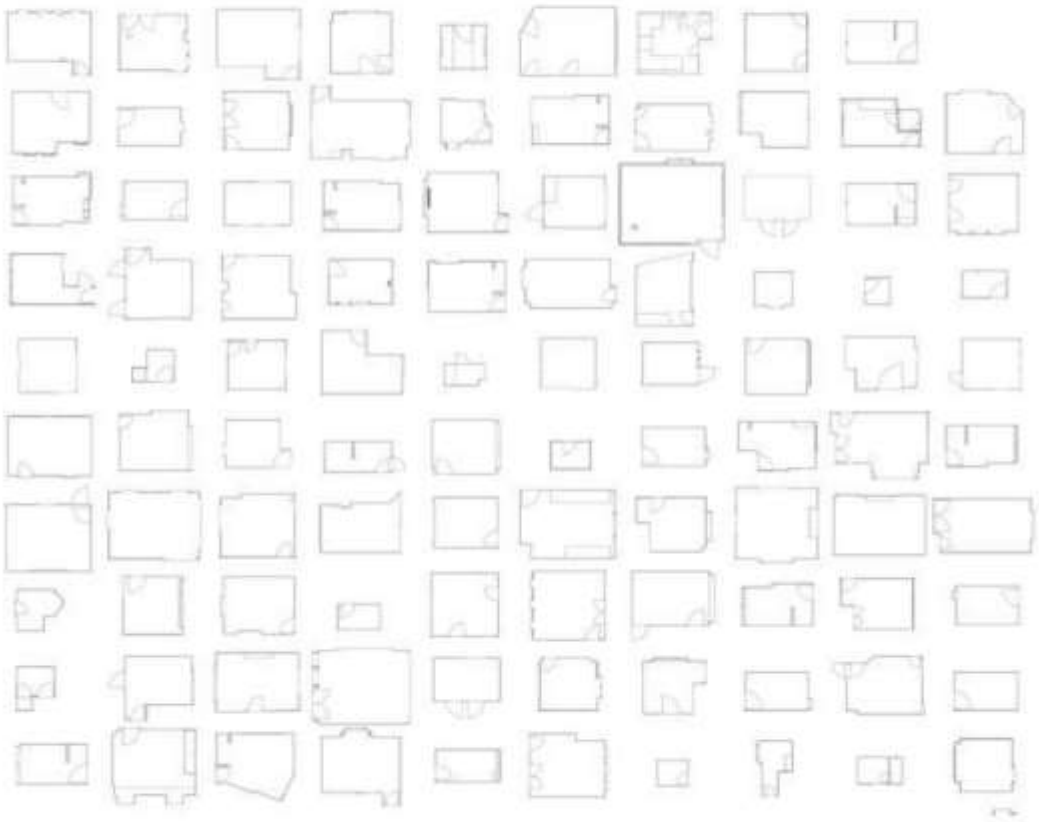
99 rooms: drawing from home

SOTL abstract, IDEC Virtual Fall Symposia

Presentation format: presentation

Appendix



Reference image 01: 99 interior plans; all rooms are chosen by the individual students and are spaces accessible in their everyday.

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Reference image 02: Examples of photo documentation of each room, done from a ceiling point-of-view. Photo composites were constructed and printed at 1:25.

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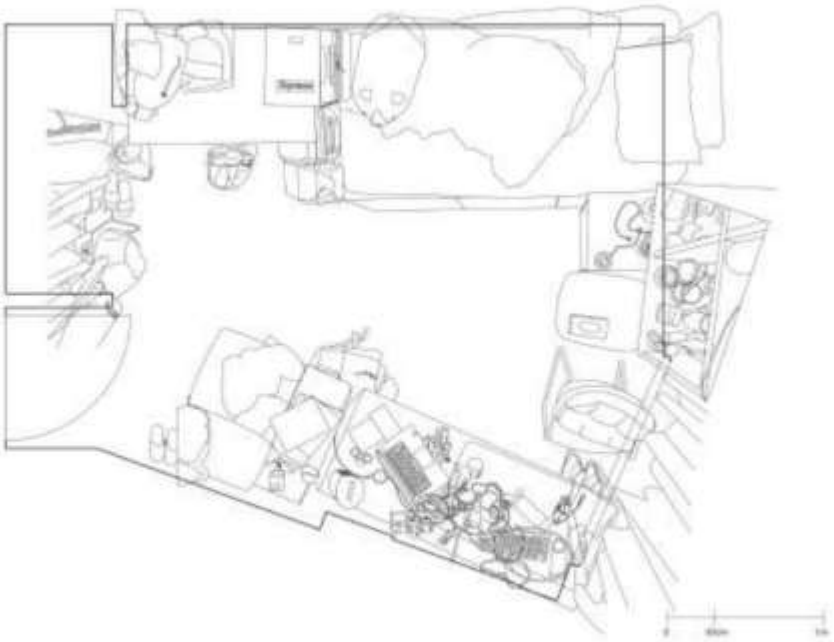
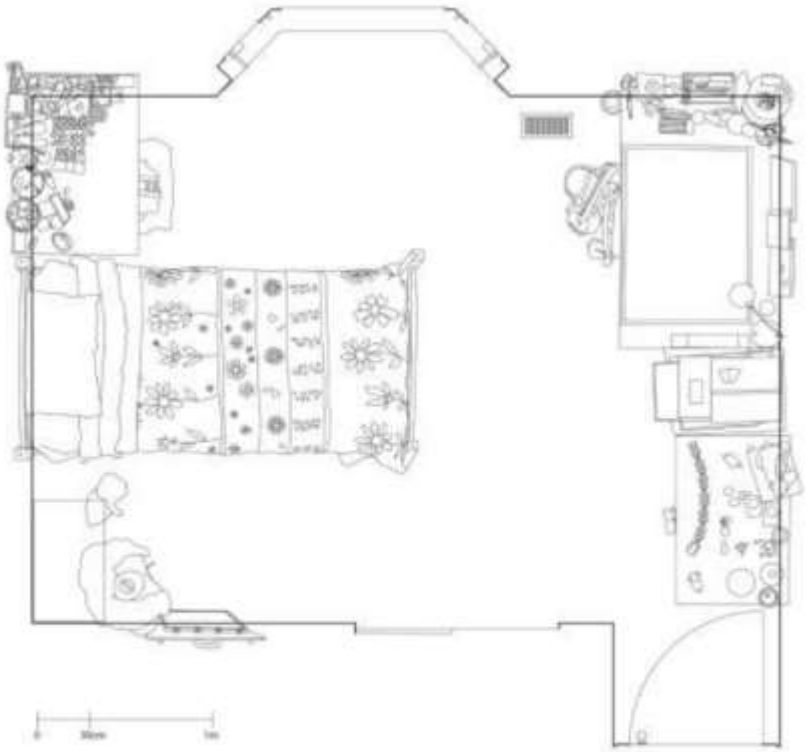


Reference image 03



Reference image 04

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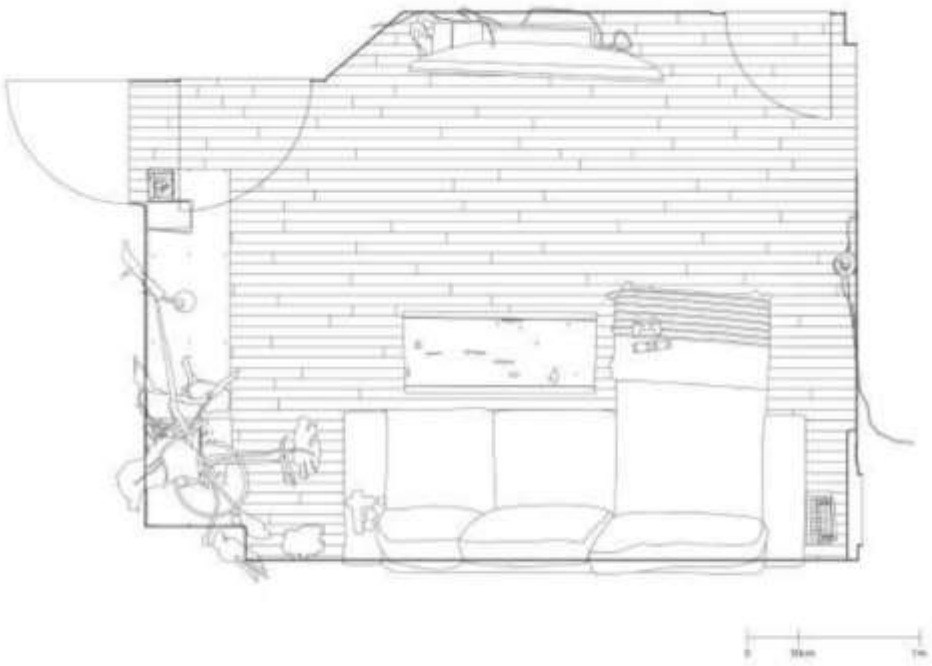

Reference image 05: Images 03-05 show examples of formally measured and drafted interior plans juxtaposed against informal, inhabitation elements like furniture and personal belongings. Two different approaches to drafting or line-handling in AutoCAD were taught in order to document the formal and informal attributes of these inhabited, interior spaces.

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Pedagogy | Scholarship of Teaching and Learning | Presentation

Memory and Deep Experience as Generative Agents for the Design Idea

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

ABSTRACT

Introduction: Connell, T.J. defines design thinking as a process to encourage thinking like a designer; weighing and refining the creative, practical, strategic, tactical, and pragmatic goals and objectives presented by a problem (Guerin & Martin, 2010). When presented with the studio project, the interior design students often become mired in the details of site and program, providing functional solutions to a 'problem', struggling to create a meaningful and experiential spatial narrative. To encourage a creative and generative ideation process, the authors embedded heuristic reasoning in the design process to test the imaginative outcomes of the studio project. Heuristic reasoning refers to a problem-solving process in which any procedure, prior episode or other devices contribute to reduction in the search for a satisfactory solution (Rowe, 1987).
Project and Process: Interior Design second year studio was tasked to design a space that both commemorates a violent historic event on a university campus and establishes a way forward by providing a place of reflection, reconciliation, and reparation for future generations to seek social justice after conflict. This project utilized a series of studies to stimulate the device of memory and its associations with felt experience to ignite a generative spatial ideation process. This emotive driver, along with research and a physical site analysis, became the means of working through the negotiations of ideation, program, space planning and three dimensional development of the interior environment. Performed sequentially, the studies consisted of a written personal narrative as the basis for the making of an image, which in turn provided the

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constructs to develop a speculative digital diorama. The diorama became a device to test and explore aspects of the distinctly physical experience of memory - including remembering, distortion, exaggeration and misremembering. These constructs, when deployed to the Center for Reflection and Restorative Justice, empowered its interiors to relate to these big ideas of conflict, reflection, justice, as well as to privilege an engagement with the tangible qualities of the space. Hence, the design process, coinciding with the periods of heuristic reasoning, began with the narrowing device of the familiar experience and with this grounding, proceeded through a playful exploration of new possibilities for design solutions. Project Outcomes: The studio concurrently worked through research and analysis of the complexities of the events that occurred on the university campus, the resulting School, site, and a series of studies that stimulated the memory of a personal felt experience. The studies/devices mentioned above were utilized to integrate ideation within the schematic design phase, using an iterative process and within the conventional tools of programming (diagram, parti, adjacency studies). This was further translated into plan, elevations, sections, 3-dimensional drawing with the goal of answering -"How might this construct of a personal felt experience translate to the qualities of a space for others - spaces that are intended to hold and engage with conflict, resolution, reflection, and justice?" and "What is the relationship of memory and reflection to conflict and its resolution?" Through heuristic reasoning these studies/devices captured the qualities inherently contained within the reservoir of personal memory. Utilizing this and further successive reductive devices, rediscovered/reimagined them as universal qualities in relationship to the thinking of the design problem. This process facilitated and reinforced the students' understanding of the iterative process of design – the act of making as an act of thinking.

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STUDY 4: REFLECTION AND IMAGE:

Associations to emotion through happenstance, memory and setting are powerful motivators to how someone selects a place to perform their most solitary or communal activities. Based on the previous exercise, reflect on how the various additives to setting have constructed a narrative that has remained impactful, memorable and visceral through the passage of time. Occurrences like these always exist amongst a complex web of overlapping assemblies. Think back to the layered occurrences and their assemblages as they have been deconstructed as we detailed the following elements: *people, setting, senses, materials, and descriptors*. What if there was an opportunity for recurrence? A moment to initiate an emotionally charged moment of de ja vu by reliving an experience.

Unpacking the Assembled Image

For the purposes of this exercise, we will be forming new understandings of emotional happenings as we mine our favorite spaces of memory with photographs and other graphic media to analyze a series of isolated scenes.

Within each of these senses we will notice instances that begin to ignite us. **Before we begin the exercise, we must first understand what is being staged, or what occurs within a similar web of tangible and intangible mechanisms of assembly.** The following steps will be used as a guide to unpack these instances of overlapping effect.

Select a series of 10 images photographically or other graphic media that assembles an atmospheric collection that gives the aura or establishes the feel of the scene. (Document it on 11X17 page). You need to organize the images within a grid, no overlaps please. Consider hierarchy and scale – show backdrop, zoom into the details keeping in mind feel of the scene.

You will create 3 collages from these images which will be abstract, and we will derive spatial strategies from these.

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The Cloud Maze / RSAA / Büro Ziyu Zhuang – a Diorama in urban context.

STUDY 5: DIORAMA- A CONSTRUCTED SCENE

From the previous two studies we realized that many different degrees of volumes and enclosures exist which allow our bodies to inhabit a produced and controlled environment for the sake of comfort and protection. These enclosures begin to arrange themselves from deep volumes and the delamination of interstitial spaces so that we may exist between or amongst the various surfaces of deeper interiors, rooms within rooms. Considering the spatial strategies from images and collages create a moment that intentionally subversive of the content allows the viewer to become introspective as they exist along with the scene. Now you will capture this moment spatially in a Diorama- but a digital one. Diorama, is a constructed scene contained within a three-dimensional frame, has an intriguing history and enduring influences. This contained three-dimensional frame will be a detailed exploded axonometric where layering of forms, masses and textures will be placed- you will not introduce color and light into this. You can play with these proportions: 2 (length): 2(height):1(depth). Once you are done with this, you will capture different 2 and 3 dimensional views of it and start playing with color and light to understand the spatial qualities.

This spatial exploration is deployable into the space of reflection and will help you arrive at the conceptual strategies for your space of reflection.

PHASE 2: THINKING + CONCEPTUALIZATION + PRODUCTION

"To Design is to Adventure"

Based on the background information received and the research you have conducted you will propose a design solution for the Center of Reflection and Restorative Justice. This Center will include: a place of reflection, reconciliation and reparation, an open library space, spaces for communal gathering, office space for visiting scholars and ancillary spaces. Please refer to the project brief provided in the beginning of the program for sqft requirements for each space.

Before you provide a design solution for the Center, you will work on the blocking diagrams for both the School of Peace and Conflict Studies which is approximately 6750 sqft and Center of Reflection and Restorative Justice which is approximately 3500 sqft.

Block diagram represents the two key programmatic spaces as blocks and you will show the spatial relationship between the two blocks- how will they be connected, approached and exited through arrows and lines. You will not show any space planning within or furniture. You will generate three options/schemes and write pros and cons associated with

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Pedagogy | Scholarship of Teaching and Learning | Presentation

Pandemic Studio: Pedagogical Tools Employed to Enhance Student Learning Amidst Unprecedented Circumstances

Dr. Heather Carter, Oklahoma State University
Laura Cole, University of Missouri - Columbia

ABSTRACT

The culture of design studio is embedded with rich historical precedents, as well as an evolutionary and contemporaneous nature, that combines to allow active interaction between faculty and students as they traverse between present actualities and predicted eventualities. Born through an American adaptation of the Ecole des Beaus-Arts' atelier training, the studio teaching model works to successfully blend social, technical, functional, and structural components into a synergistic whole (Kuhn, 2001). Studio teaching is further influenced by Bauhaus pedagogy in its assignment of projects that develop student creativity and professionalism while building upon foundation course precepts (Broadfoot & Bennett, 2003). As Tumusiime articulates, "The studio is where the enculturation of students into the professional occurs, and where students undergo a transformation that influences the way they relate to the built environment, to their peers, and to their tutors" (Tumusiime, 2013, April, p. 1). In Spring 2020, the conventions of delivering this type of education to design students was shattered by a global pandemic. This teaching and learning issue forced instructors to ask the question, "When the studio, as a physical site is jeopardized by required social distancing and isolation, how do we leverage studio culture to quickly adapt to an unplanned online learning environment?" This presentation shares the experiences of two interior design studio educators who teach in CIDA accredited programs at two different Midwestern state universities. One educator worked with sophomore design

students and the other with juniors who were further along in their design education. CIDA design process and communication standards (8 and 9 respectively) were expected studio outcomes. Following university teaching and learning guidelines, instructional methods adapted to incorporate a significant increase in technology including Zoom, VoiceThread, email, traditional phone calls, FaceTime, and embedded Canvas videos to achieve original course objectives as stated in the syllabi. Within the sophomore studio, after going online, students created a scaled physical model with tools and materials they had on hand while sheltering in place. During the online completion of the junior studio, students finished a portfolio project that was subsequently reviewed by professional designers and outside faculty. Both studios demonstrated positive outcomes in CIDA standards and course objectives. Using the "Community of Inquiry" framework (Garrison et al., 1999), we discuss how we strove to maintain teaching presence, social presence, and cognitive presence for our students. The result is a comparison of teaching during the pandemic across levels of interior design instruction with descriptions of the pedagogical tools employed to enhance student learning amidst unprecedented circumstances while securing expected CIDA student deliverables.

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Appendices


POCKET DOOR FINISHED MODEL
Detail of track and carriage
Back view (gypsum board not installed to show inner construction)
Top view
Side view
-Gypsum board evident

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Thesis Design Development: Hospitality Project with COVID19 [03.14.20]

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Pedagogy | Scholarship of Teaching and Learning | Presentation

Pivoting the Capstone Studio Online: Transitions from the Academy to the Profession

Helen Turner, University of Kentucky
Patrick Lee Lucas, University of Kentucky

ABSTRACT

TOPIC/QUESTION To prepare students for professional practice, faculty run the capstone studio as design directors and each student selects a topic for research and pursues a self-directed, individual project. Students, as practitioners, sort through iterations and possible scenarios to determine outcomes, emphasizing their personal design voices in managing both the calendar and deliverables that explain their projects. Similar to a professional office, students also rely on peer feedback and collaborative frameworks. To maintain the rigor and relevance of this seminal student experience in the context of COVID19, faculty explored and identified strategies that would also help students transition to the professional world. RELEVANCE Allowing students to work independently and creating an environment of agency with instructors as guides (King, 1993), similar to a professional office, we suggest that the structure and operations of the studio remain resilient. This helps prepare soon-to-be graduates for sharp pivots in modes of learning and what is likely to be a means of operating within the profession in the coming years. Research also reveals positive impacts and opportunities for the nimble nature of remote instruction, specifically presentation of design work in a studio context (Nicol et al, 2014; Miceli & Zeeng, 2017). Especially in a global economy, online processes also provide a platform for sharing and conversation that helps acculturate students in professional practice and communication (Percy, 2004; Dannels, 2005). METHODS/PROCESS Adapting the studio schedule and outcomes to remote instruction, faculty learned quickly that full-class synchronous meetings did not sufficiently reach students, scattered across the United States, some with

unreliable internet access and many with obligations beyond studio including work and caring for family members. Faculty also observed and students suggested additional concerns related to mental health/wellness. Thus, faculty initiated the transition under the theme “Take a Breath”, partly to recognize that students would need the opportunity to become accustomed to their new realities and partly to recalibrate into an online platform. Faculty also implemented an asynchronous approach for the remainder of the semester, including required weekly peer group meetings, periodic meetings with instructors, and office hours/meetings with the two instructors together for students who requested more personal attention. This approach mirrors what graduates will inevitably experience in the professional world post-COVID19.

CONCLUSIONS Faculty and students learned significant lessons in the translation of work and communications from face-to-face to online scenarios, ultimately resulting in more meaningful dialogue. In the physical studio, faculty found that some students were more likely to lack focus and direction. In the online platform, however, students had far less opportunity to escape direct questions and conversations making them more accountable to faculty and peers. Notably, some students who struggled in the face-to-face studio seemed to thrive in the more anonymous and self-directed environment online. Moreover, students reflected positively in self-reflections by recognizing adaptability and self-sufficiency in their online work and interactions.

SIGNIFICANCE Faculty hope to capitalize on these strategies and outcomes in future courses. This presentation will include transferable methods that can be employed both face-to-face and online. By sharing these ideas, the faculty will demonstrate that good teaching is always good teaching regardless of the mode, that studio methodology is always malleable and should remain so, borrowing both face-to-face and online strategies for learning. Faculty often tell students to be flexible, iterative, and ready for whatever happens. What better way to give them “real world experience” than living through something together and sharing experiences?

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Appendix


4
CUSTOM COMPONENTS
Custom components include detailed drawings to show construction of pieces. Labeling of where detail is located in floor plan.
5
NATURAL LIGHT
Utilization of natural light is ideal while incorporating specialty film for furniture protection. Correlation of natural light with fixture lumens.
6
BRANDING
Space reflects the branding of Bernhardt. Logo branding is placed in appropriate spaces to not make the space look tacky.


PROJECT TIMELINE
MAR 28 - APR 2
APR 3 - APR 9
APR 10 - APR 14
APR 16 - APR 19
APR 20 - APR 30
BIG PICTURE
• Update essay
• Work on floor plan (vignette layouts)
• Work on sections/elevations
• Connection of design concepts
• Incorporating principles and elements
• Work on important renderings (vignettes)
DETAILS
• Update essay
• Continue development of custom component
• 3 important moments
• Details of important moments
• Renderings of important moments
• Code implications
• Lighting selections
• Material selections
• Glass film for showroom
COMMUNICATION
• Update essay
• Develop slide deck. Create list of important talking points for verbal presentation
• Update notes document
• Finalize renderings
• Finalize floor plan with annotations
• Include any annotations for details, sections, and elevations
REFLECTION
• Update essay
• Complete reflection
• Continue finalization of floor plan, renderings, details, elevations, and sections
• Implement any notes from reflection that could be useful
• Incorporate any necessary graphics
FINAL SUBMISSION
• Update essay
• Implement any notes from digital presentation that could be useful and impact overall design
• Update renderings, floor plan, details, sections, and elevations
• Finalize notes document

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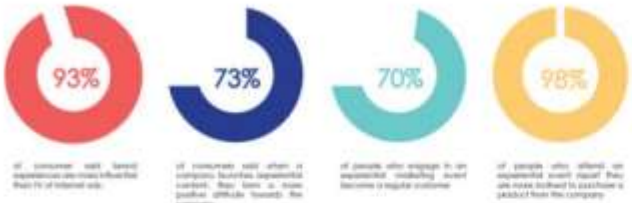
BERNHARDT FURNITURE



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Pedagogy | Scholarship of Teaching and Learning | Presentation

Processing Fundamentals: Adapting Existing Models for Remote Learning

Suzanne Lettieri, Fashion Institute of Technology

ABSTRACT

Presentation Category: Teach to Reach: Strategies for the New Reality Presentation format: Presentation Title: Processing Fundamentals: Adapting Existing Models for Remote Learning Processing Fundamentals: Adapting Existing Models for Remote Learning explores Interior Design design fundamentals (for example, geometry, scale, proportion, and color) through strict procedural exercises. The presentation will break down the pedagogical processes and unpack the adjustments made to the course as it has been adapted to remote studio learning. As a means to assess the pedagogical process, the terms abstraction, technique, and concept will first be discussed in isolation. For the purposes of the presentation; abstraction is understood as the breakdown of a given to its elemental parts or characteristics, allowing students to engage with the iterative process; technique directly engages issues of craft and the physical act of making and further links final design decisions to the process of making; concept is developed through critique and editing, ultimately framing a succinct spatial idea born out the abstract exercises and the technique of making. This way of learning embraces ideas that emerge from a step by step process and is attuned to a digital methodology. The transition from the physical to the digital enables educators to compare what is gained versus what is lost by translating a once in-person studio environment to a purely remote learning experience. Through the presentation and student work examples, the following questions will be pursued. What is the relationship between technique, abstraction, and concept in early Interior Design pedagogy? Can early pedagogy be structured not to blur the distinction between the abstract and technical or focus on one or the other, but instead to reframe technique (and subsequent attributes like materiality and

details) as a vehicle through which a honed conceptual idea is imparted, delivered, and engaged? How do physical acts of making and the ideas that emerge from analog procedures differ from digital acts of making? The terms technique, abstraction, and concept will be explored through the work produced in two subsequent in-person first semester studios (Spring 2019 and Fall 2019). The first project, which begins with an analysis and re-creation of Sol Lewitt's '122 Incomplete Cubes,' predicated on John Hejduk's "nine-square grid problem," will be compared against the adjusted remote studio course (Fall 2020). The techniques of model making (physical versus digital) are coupled with abstract thinking, emphasizing the underlying rules that drive an open-ended project; a process that is in contrast to having a predetermined outcome but is contingent on the flexibility of instructional systems. Students define their own rules and aggregate three of the original Incomplete Cubes to create new spatial interactions within a virtual volume. Three additional projects emerge from project one that focuses on 1: color and perception, 2: planning and scale, and finally 3: space-making and occupation. Along with Sol Lewitt, an analysis of artists such as Johannes Vermeer and Anne Truitt inspire color and narrative. The presentation intent is to clarify a fundamental process of design that can be scaled and reconfigured as Interior Design students advance in their education and careers. The teaching methodology explained in Processing Fundamentals serves as a method to nimbly uncover new spatial relationships that are unique to a specific program, context, and provided brief. The presented work will be used to compare the learning process and project outcome of an in-person, physical learning experience versus a remote, digital experience.

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Liedtke, Walter. "Johannes Vermeer (1632–1675)." In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000–.
http://www.metmuseum.org/toah/hd/verm/hd_verm.htm (October 2003)

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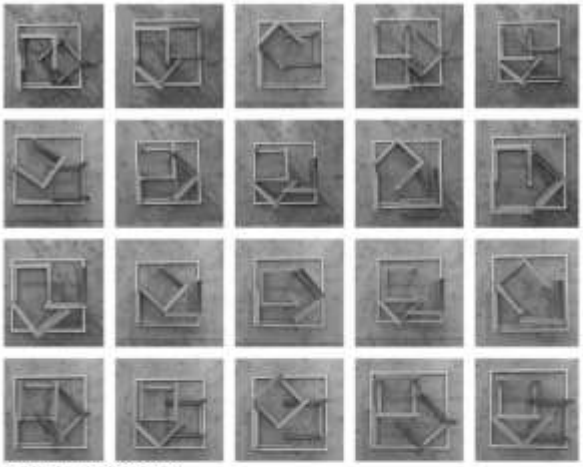
Appendix

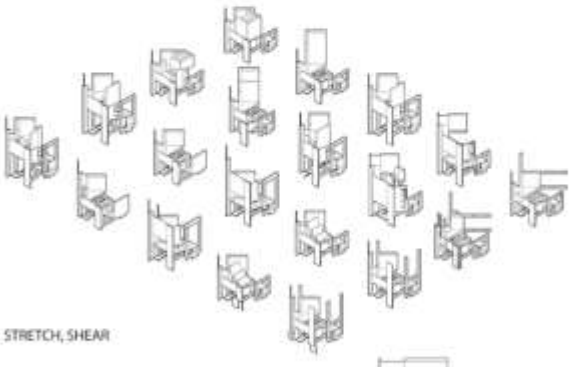
A PLACE TO **PAINT**

Young Woman with a Pearl Necklace



INCOMPLETE CUBES STUDY

COLOR STUDIES + WRAPPER



STRETCH, SHEAR

FINAL INCOMPLETE CUBE

ALTERED MODEL

``

A PLACE TO **PAINT**

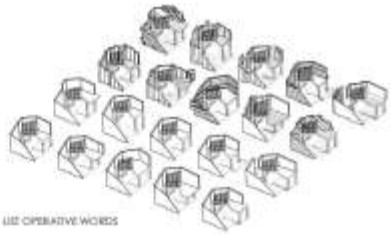
SECTIONAL PERSPECTIVE

VIEW OF MODEL

A PLACE TO **DRINK QUIETLY**

A MAID ASLEEP

INCOMPLETE CUBES STUDY



LIST OPERATIVE WORDS

COLOR STUDIES + WRAPPER

FINAL INCOMPLETE CUBE

ALTERED MODEL

A PLACE TO **DRINK QUIETLY**

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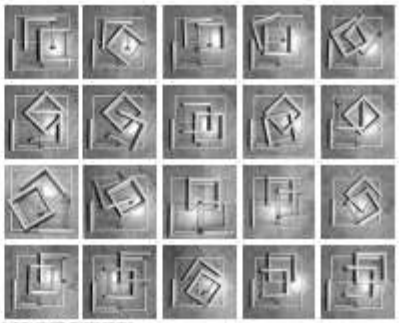
A PLACE TO **DRINK QUIETLY**

SECTIONAL PERSPECTIVE

VIEW OF MODEL

A PLACE **TO MAKE LACE**

LACEMAKER



INCOMPLETE CUBES STUDY

COLOR STUDIES + WRAPPER

LIST OPERATIVE WORDS

FINAL INCOMPLETE CUBE

ALTERED MODEL

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Pedagogy | Scholarship of Teaching and Learning | Presentation

Red Delicious vs. Granny Smith: Teaching Face-to-Face vs. Distance Learning, Are They the Same Genus?

Jane Hughes, Western Carolina University

ABSTRACT

In our current upheaval, delivering college curriculum which was originally designed for face-to-face (f2f) studio delivery, we as instructors need to think about how we can assure we are delivering the best quality education to our students. Not the best education during this time, or given the circumstances. I began to create this course and research distance learning (DL) because I saw a need in my University for a method of delivering 2-Dimensional Design (2D) to our Interior Design (ID) students. They historically had been delayed in entering the course in a curricular timely manner and they needed to understand, identify, and apply the elements and principles of design. This level of learning was deficient in our students when they entered our program, even after taking 2D from our institution. Simply stated some of our 2D courses were failing to educate all art students with the very foundations of art and design. Therefore, I wanted to create an online DL course, I could offer and oversee each summer. To Be utilized by ID students, in an attempt to guarantee they were prepared to enter our program with this foundational knowledge. My focus was on creating a course that would be the same whether taught online or f2f, or as close to the same as a red delicious apple was to a granny smith apple. I had so often heard in teaching chat rooms that it couldn't be done and we should not expect the same quality of work to be produced from the DL students. Statements like, "we should not put that pressure on us or on them" to create the same level of work. I wondered why not? Weren't we failing to provide them the education they needed especially in accredited professional degrees? Others complained the time commitment was too daunting, but did it have to be? I

began looking at the following questions: How do we as instructors create an DL studio atmosphere that is as effective for learning as traditional f2f courses, while achieving the same caliber of work from our students? How do we keep the quality level the same? Can we even increase the quality of work we are receiving from our students? How do we create authentic community among the students? And does it really take more time to make this all happen? I have spent the last year working on developing a new DL course hoping to demonstrate that with the right planning and implementation, we can in fact expect the same quality level and even the same work projects from our distance learning students as we do from their f2f cohorts. After receiving IRB approval, I taught a f2f section this past Spring and then a DL section this Summer. With the same faculty delivering identical lectures, materials and assignments, while providing feedback from the same source I had removed as many variables as I could. The subject matter is taught in a Divergent method generating creative ideas by exploring many possible solutions. But also, in conjunction with convergent thinking, which follows a set of logical steps (utilizing the elements and principles of art) to arrive at one solution. This is a foundation course developing creative 2D visual thinking and problem solving with connections to theory, criticism and practice. The online course is administered, through the University's Blackboard system. The Spring sections information has been compiled, however, the Summer course IRB Consent form states that I will not review their forms or questionnaires until all grades are finalized at the end of the semester July 1st. I anticipate the quantitative and qualitative analysis will be completed by the end of August, 2020, or sooner, definitely by the symposium. The move to online courses last Spring, inevitably may skew my findings. However, the early feedback from that groups written responses and level of work, seems to support my theory that the same quality and level of work can be achieved regardless of the delivery modality with careful thought and planning.

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Pedagogy | Scholarship of Teaching and Learning | Presentation

Small Teaching Principles in Internship Course Design

Amy Huber, Department of Interior Architecture and Design, Florida State University
Jim Dawkins, Department of Interior Architecture and Design, Florida State University
Steven Webber, Department of Interior Architecture and Design, Florida State University

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

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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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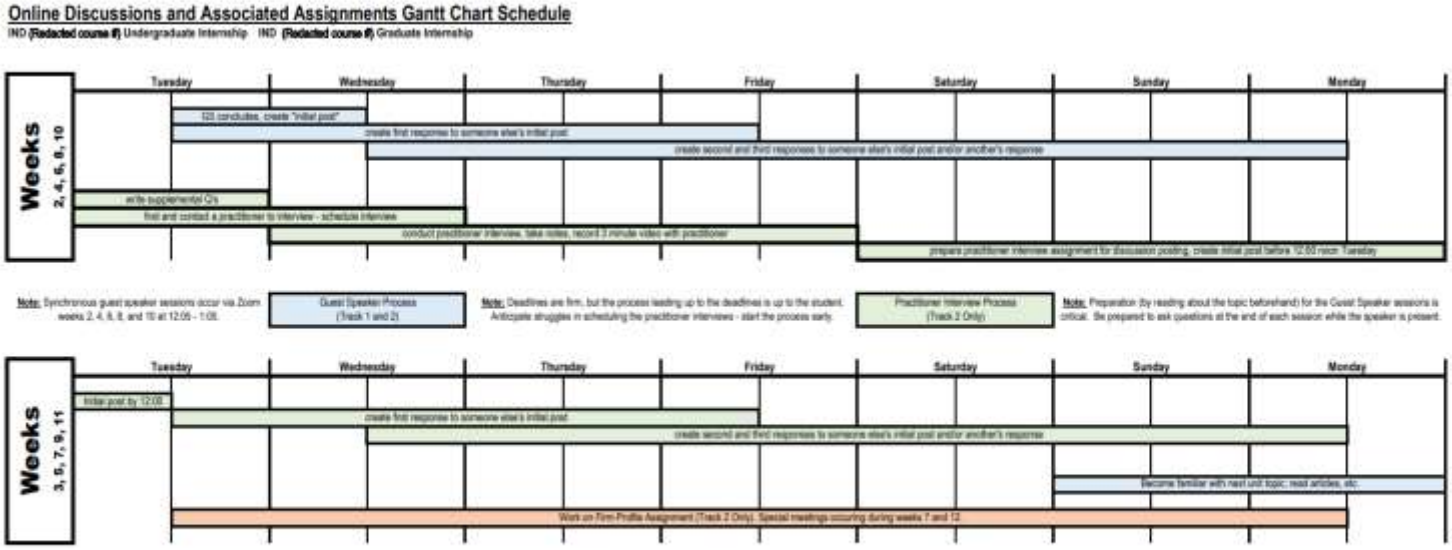
Appendix


Online Discussions and Associated Assignments Gantt Chart Schedule
IND (Redacted course #) Undergraduate Internship IND (Redacted course #) Graduate Internship
Weeks 2, 4, 6, 8, 10
Tuesday
Wednesday
Thursday
Friday
Saturday
Sunday
Monday
123 concludes, create "initial post"
create first response to someone else's initial post
create second and third responses to someone else's initial post and/or another's response
write supplemental Q's
find and contact a practitioner to interview - schedule interview
conduct practitioner interview, take notes, record 3 minute video with practitioner
prepare practitioner interview assignment for discussion posting, create initial post before 12:00 noon Tuesday
Note: Synchronous guest speaker sessions occur via Zoom weeks 2, 4, 6, 8, and 10 at 12:05 - 1:05.
Guest Speaker Process (Track 1 and 2)
Note: Deadlines are firm, but the process leading up to the deadlines is up to the student. Anticipate struggles in scheduling the practitioner interviews - start the process early.
Practitioner Interview Process (Track 2 Only)
Note: Preparation (by reading about the topic beforehand) for the Guest Speaker sessions is critical. Be prepared to ask questions at the end of each session while the speaker is present.
Weeks 3, 5, 7, 9, 11
Tuesday
Wednesday
Thursday
Friday
Saturday
Sunday
Monday
Initial post by 12:05
create first response to someone else's initial post
create second and third responses to someone else's initial post and/or another's response
Become familiar with next unit topic, read articles, etc.
Work on Firm Profile Assignment (Track 2 Only). Special meetings occurring during weeks 7 and 12.

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Practice | Scholarship of Teaching and Learning | Presentation

The Virtual Internship: Exploring Community and A New Model for Interior Design Education

Dr. Lisa Tucker, Virginia Tech Interior Design

ABSTRACT

During the summer 2020, many internships across the US and Canada were cancelled because of COVID 19 and the need for most firms to work remotely. As a result, one university sought to accommodate students with a virtual internship experience that would be equal to or perhaps even better than the typical in-person internship. This presentation details the format, schedule and topics which were covered as a part of the internship. As faculty members and students have been challenged to find the benefits of being confined by stay at home orders for public safety, this experience provides an example. According to the AAC&U internships are one of the "high-impact experiences" a student can have while in college: "Internships are another increasingly common form of experiential learning. The idea is to provide students with direct experience in a work setting—usually related to their career interests—and to give them the benefit of supervision and coaching from professionals in the field. (Kuh, 2008) Existing literature about internships in interior design have focused on developing hard and soft skills (Gale, et al, 2017), employer expectations (Huber, 2018), and the transition to the workplace (Crumpton, 2010). Many CIDA accredited programs use the internship experience to prepare students for real world practice and to expose students to the business aspects of interior design. This presentation will focus on a virtual internship in during the summer of 2020. Unlike the more traditional learning objectives often used to shape a course, this virtual internship also had aspirational goals: a fundamental goal was that this experience would equal or exceed the traditional summer internship. To do this, students, faculty and professional participants built a community of practice. The content for the internship was established through multiple

methods. Typical internship experiences of all students have been compiled for years as a way of tracking and maintaining contact information for accreditation purposes. Many former and current employers and the program's advisory board were contacted for information about how various firms constructed internship experiences. These varied from very formalized to very adhoc with different experiences depending on where a student interned. The overall composition of the internship was to expose students to the day to day community of a firm and to the wide range of tasks to which they might be exposed at each phase of a design project including business development through contract administration. The course included both synchronous and asynchronous meetings, peer to peer interactions, mentoring, reflections and assignments. Seventeen professionals and one faculty member instructed, guided, and mentored twenty students through this internship. The students had more direct access to professionals that might not ordinarily have been able to share one-on-one experiences in a traditional firm setting. The in-person sessions took place daily with the entire class 9-10 am, Monday through Friday with the intention of making it a full-time commitment with daily check ins. Projects and reflections were directed on a weekly basis and mentoring took place as each student and mentor decided to interact with the student making initial contact and being instructed to take the lead on the interactions. Outcomes thus far include a sense of community and engagement between professionals and students, experiences for students in a range of firms from local to international and small to large. The students are thinking deeply and writing about the value of the experience in helping to shape what they ultimately want to do in their careers and futures as citizens of a post-pandemic world. There is a shared sense of hope, purpose, and comradery not typically present in the internship experience. Additional outcomes related to job offers and internship offers for in-person experiences are forthcoming.

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Appendix

Interior Design

ITDS 4964: Internship Summer 2020
(virtual)

Instructor:
Office Hours: by appointment on Zoom
Phone: (my office (main office), **(my cell)**
E-mail:

If you are a student with special needs or circumstances, if you have emergency medical information to share with me, or if you need special arrangements, please feel free to meet with me.

COURSE SYLLABUS

Course Number: 4964
ADP Title: Field Study

Learning Objectives

Having successfully completed this course, the student will be able to:

1. Participate within a professional office environment as a contributing member of a team
2. Dress appropriately for client meetings and to work within an office
3. Describe the ethical considerations of working in an office and with clients
4. Properly assemble appropriate materials and colors for a design project

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Social and Environmental | Scholarship of Teaching and Learning | Presentation

Service Learning in a Pandemic World

Shelby Hicks, Western Carolina University

ABSTRACT

Eighth weeks into a fifteen-week long service-learning course, COVID-19 closes campus, sending all students home. Overnight, this studio course was required to finish the final eight weeks, online. The course discussed in this presentation is the 3rd year, second-semester studio with a service-learning designation. The University's Center for Service Learning defines this as a course that "combines community service, academic instruction, and structured reflection." The project for this course is a 40-lot subdivision of small homes. The not-for-profit community partner's mission goals include "To develop and implement comprehensive programs which will be designed to improve the social, economic, educational, health, emotional and environmental aspects of the lives of the families and individuals eligible to participate in programs." The XXX Projects demographic population includes the homeless, elderly, veterans, and public service workers. This project is an interdisciplinary collaboration with social work students in their service-learning course "Team-Based Practical Application: Service & Project-based Learning". The Interior Design students were assigned to teams. This course introduced the students to evidence-based design in the form of precedent studies (Appendix 1) and required further research of demographics and WELL Building Standards. Each team shared research with their group to develop the programming for the design of the small homes. Each interior design team was required to develop three different floor plans for the demographics they researched, using WELL Building Standards. Ref 1 When Covid-19 forced the closure of the campus at mid-term, the students had completed all the research and were developing the programming for their projects. The teams had previously established the communication tools their team would use when they were off-campus, during weekends and holidays. This made for the transition to a

distance learning modality much easier. However, keeping students from losing time, interest, and enthusiasm for the community project immediately became a concern. Variations in the quality of internet speed, availability, and dependability also became an unpredictable source of frustration for us all. Weekly, the teams met virtually in the online teaching platform, "Blackboard Collaborate Ultra. Students with troublesome internet would call in on their cellphone or make a trip to a local "hotspot" in their neighborhood to logon. This ensured that everyone could hear the much-needed support (project and social), address questions, concerns, and invite feedback. Breakout sessions provided a visual connection between team members. The teams were required to upload their progress work weekly, for red-lining to assure corrections, suggestions, and feedback. Feedback was discussed in breakout sessions with individual teams. Originally, the final project was to be presented to the community partner as an event for fundraising, with community members, and regional interest groups with similar demographic groups in attendance. Instead, an audio-visual component was added to the project. Students were required to create a video introducing themselves and their team, which were embedded in the first slide of their PowerPoint presentation. Students then superimposed their audio to share their design content on the remaining slides. After grading, the community partner was sent a USB with all the presentations. How do we as educators not lose the momentum with the students, but also the community partner and the potential impact a service-learning project can make? This presentation will further discuss successful strategies implemented to ensure service-learning project success, student feedback of challenges encountered, and best practices utilized to maintain a community mindset while isolated at home.

REFERENCES

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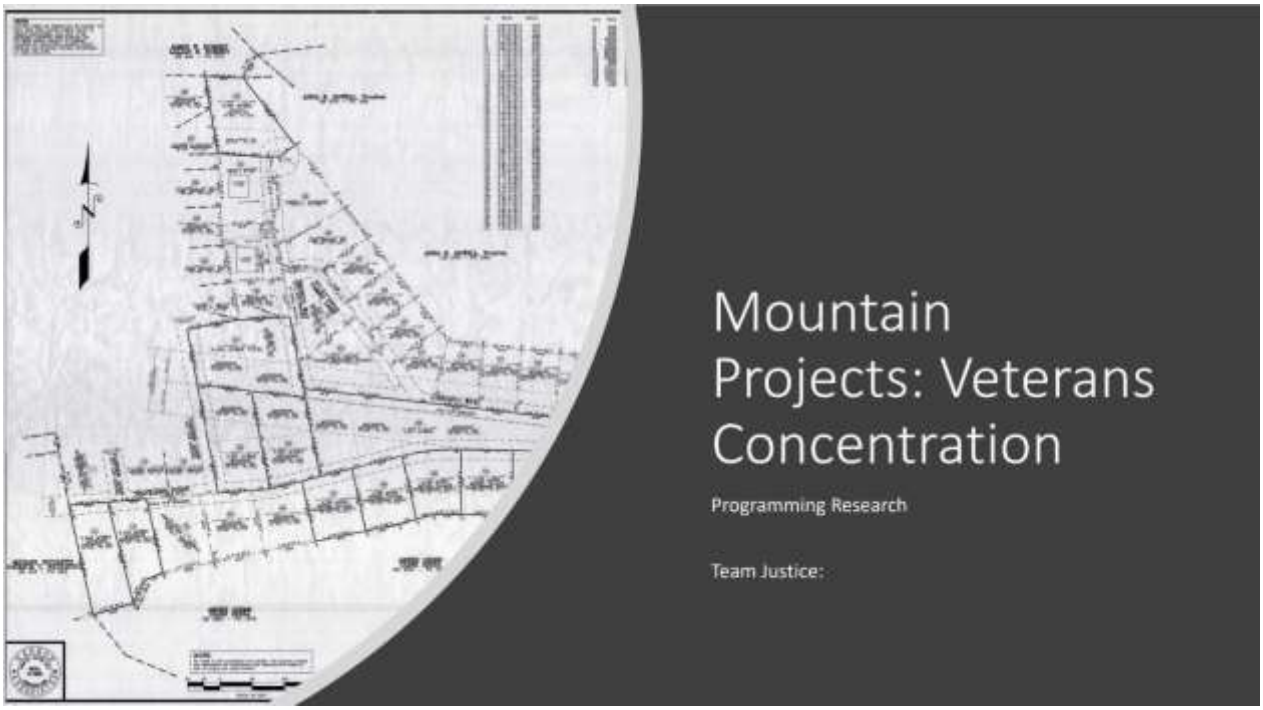
Appendices


Mountain Projects: Veterans Concentration
Programming Research
Team Justice:

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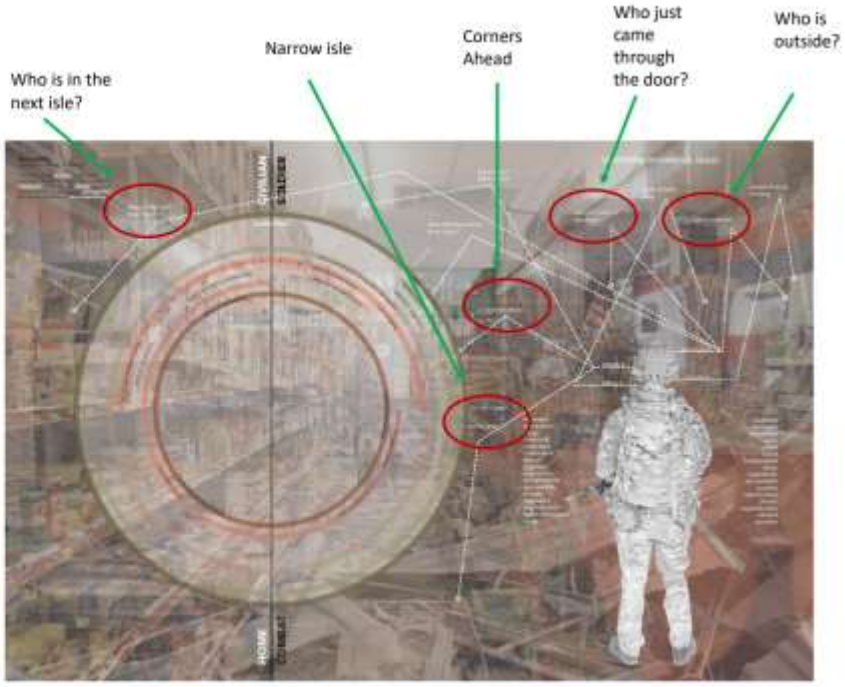
Designing for invisible injuries: An exploration of healing environments for posttraumatic stress

- Study was conducted by students at Washington State University. Focused on designing for veterans and observing how they cope with their return to civilization by trying to pinpoint what triggers them and increases their anxiety and PTSD. 1 in 3 veterans suffer from PTSD, yet only 40% of them seek help.
- Many veterans are trained to be highly aware of their surroundings, they must be able to navigate through a potentially hostile environment
- This hypervigilance, becomes a symptom of PTSD because their brain is constantly sending them flight or fight signals. This interferes with their return to civilization.
- The picture demonstrates a collage of a convenience store, which overlays another picture of them standing in a street in Iraq. Shows what a veteran, suffering form PTSD may see walking into a grocery store.
- Also mentions, that veterans are highly sensitive to thresholds because it symbolizes an unexpected change in their environment.
- As designers we need to be very cognizant of the overall layout of the home and make sure that they occupant has clear sight lines of each area of the homes especially points of egress.
- One of the solutions to PTSD in veterans, is the organization of a community and being surrounded by others who have experience similar situations.



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Designing the Ideal Home for Wounded Warriors

- Clark Realty Capital, a real estate company, based in Virginia, teamed up with The U.S. Department of Defense to build a privatized housing community for service members.
- The houses centered around meeting ADA accommodations and assisted those with various types of disabilities.
- The challenge was to visualize and design the ideal home for soldiers injured in the field and designing floor plans that met ADA standards.
- The homes were also required to accommodate those with both physical and psychological needs.
- As designers we need to be versatile in our designs and try to accommodate those with both psychological and physical disabilities.
- We hope to use this for inspiration for the project.

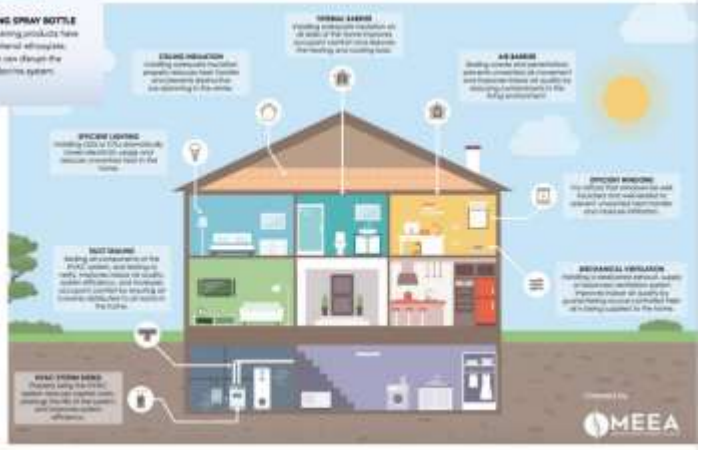
Interior Architectural Elements that Affect Human Psychology and Behavior

- Focusing on the relationship between interior architecture and the phycological state of its inhabitants. The main topics of this study were, identity, privacy, functionality, safety and health concerns, accessibility, open spaces between the interior and outdoor environment and aesthetics.
- For this project, we chose to focus on functionality, safety and health concerns, accessibility, and the relationship between indoor and outdoor spaces.
- Aging in place should always be a top priority for every design. Areas to focus on:
    - Thresholds and transitions
    - Door and cabinet handles and pulls.
    - Sufficient lighting
    - Work surface height.
    - Furniture placement

``

Interior Architectural Elements that Affect Human Psychology and Behavior

- As designers we need to become familiar with and utilize WELL building standards.
- Orientation of a structure will have a direct impact on the wellbeing and health of the occupants. Smart design will include control over temperature, natural lighting, ventilation, wind and humidity control.
- Research the area for pollutants and climate changes and design accordingly.
- Be mindful of finishes such as paint, flooring, glass and fabric. Consider the off gassing for those finishes.
- Slip resistant flooring should be utilized in all applicable areas.
- Codes are to be met to ensure the safety and healthy of the inhabitants.



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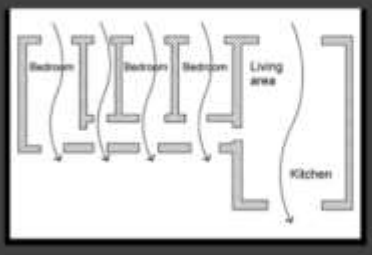
Interior Architectural Elements that Affect Human Psychology and Behavior

- Integrating transitions between indoor and outdoor space is a great way to improve the health and overall wellbeing of the occupants.
  - Ensure that transitions are open and free of objects.
  - Create spaces for specific activities. Such as cooking, eating, sitting, and physical activities.
  - Include pathways to encourage mobility and social activities.
  - Integrate lighting for safety.
  - Colorful vegetation, shrubbery and fencing should be considered for privacy and noise and pollution reduction.

WELL CERTIFIED

- WELL Concepts
  - Air
  - Water
  - Nourishment
  - Light
  - Movement
  - Thermal Comfort
  - Sound
  - Materials
  - Mind
  - Community



AIR, LIGHT & MOVEMENT

SOUND

NOURISHMENT & COMMUNITY

MATERIALS

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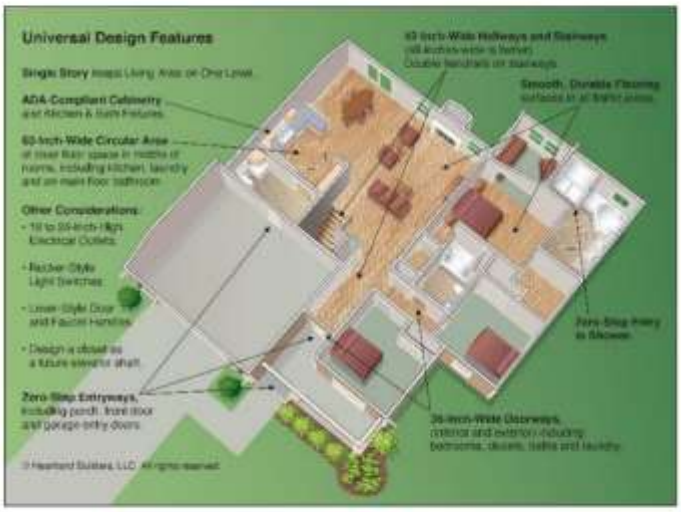
Universal Design & Aging in place

- 7 key principles of Universal Design:
  - Equitable Use
  - Flexibility
  - Simple & Intuitive
  - Perceptible information
  - Tolerance for Error
  - Low physical Effort
  - Size & Space for Approach in Use



Universal Design & Aging in place

- There were 4 groups of people and 3 of the groups had permanent or physical impairments.
- All 4 groups were asked to explore through two different houses. One of which was designed using universal design and the other one was not.
- They were asked to explore the homes and do basic tasks and their actions and words were recorded as data.
- At the end of the experiment, all parties preferred the universally designed home compared to the regular home.
- The study shows that most people are comfortable in a home that is easily accessible and to navigate.
- Another study that was conducted was on a 58-year-old man who suffered a brain injury and his home had to be renovated to accommodate his new lifestyle without our knowledge of universal design and aging in place, him living in his home, being wheelchair bound would not be an option.

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Reaching Through the Screen: Reflecting Upon Physicality in a Time of Virtuality

October 2, 2020

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Creative Scholarship Submission | Design as Art

Explorations in Clay

Stephen Skorski, University of North Carolina - Greensboro

ABSTRACT

Design Concept Clay, as a design material, has many inherent advantages. Clay is a natural, durable material that can be shaped in an almost infinite number of ways. It can be mixed cheaply with a labor force with little to no specialized skill. In many geographic locations the bulk of the required materials are plentiful, and it has the ability to receive a wide range of surface treatments. It is the aim of this study to experiment with clay using new design technologies and older production methods in order to expand the possibilities of interior object creation. As a means to experiment with clay on a small scale, the designer created multiple tea sets inspired by ancient Chinese ceramic artisans. The intention was to manipulate form to investigate structural properties and to vary surface treatments to understand how light would interact with a range of glazing and firing techniques. The type of tea served in this set is Pu'er (or Pu-erh) tea, which is a black fermented tea whose origins date back to the Tang Dynasty (618 AD to 907 AD). Pu'er is primarily grown in the Yunnan Province in Southwest China and is left to ferment for years before drinking. In many areas the tea is brewed in a small pot, transferred to a serving vessel and then poured into individual cups. It is a communal activity which can last for hours. The objects of the tea ceremony ritual are important elements required to be both beautiful and functional. Execution Beginning with primary geometric shapes, digitally manipulated objects were formed into serving vessels and drinking cups using the 123D Design software. These objects were then printed utilizing a MakerBot Replicator 3D printer. From these printed shapes, plaster slip-casting molds were prepared. The molds ranged from one-piece to four-piece constructions. A white porcelain slip was developed and several dozen of each form were cast. Multiple ceramic glazes were created and test tiles were fired to determine

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preferred glaze recipes. Once the desired glazes had been identified, the serving vessels and cups were prepared for firing. Both gas and electric kilns were used to finish the pieces. A variety of techniques were employed including soda firing and re-firing. Outcome There was a wide variety of colors and visual textures achieved by manipulating the production variables. The random effects created by the soda firing were of particular interest to the designer as were the glaze transformations where multiple surfaces intersected. As a means to create unique objects or surfaces in the interior environment and to provide a client with one-of-a-kind designs, clay is rich with possibilities. When combined with advanced digital design tools and 3D printers, the potential uses of clay expands greatly.

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Images for the "Explorations in Clay" submission:

Figure 1: Porcelain Tea Set #1, 3 pieces. Round serving vessel approximately 3" diameter and (2) square cups approximately 2" X 2" X 2".

Figure 2: Porcelain Tea Set #2, 3 pieces. Round serving vessel approximately 3" diameter and (4) square cups approximately 2" X 2" X 2".

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Figure 3: Porcelain Tea Set #3, 4 pieces. Round serving vessels only, approximately 3" diameter each.

Figure 4: Porcelain serving vessel (detail).

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Figure 5: Porcelain cup (detail).

Figure 6: Porcelain cup (detail).

``

Figure 7: Process work – multiple iterations experimenting with various glazes and firing techniques.

Figure 8: Cup - bottom detail.

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Figure 9: Plaster slip-cast cup mold.

Figure 10: Plaster slip-cast serving vessel mold with 3D print.

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Creative Scholarship Submission | Design as Idea

An Examination of Meta-Luxury Through the Lens of Interior Design

Crystal Martin, Crystal Martin Design

ABSTRACT

Meta-luxury is a term coined by Manfredi Ricca and Rebecca Robins in a book called 'Meta-luxury: Brands and the Culture of Excellence.' The term observes a cultural and economic paradigm that bases excellence as a conviction rather than a luxury convention. While the term "luxury," has become diluted over time, meta-luxury is "luxury beyond luxury." Although there are a variety of philosophical, religious and artistic references, what encapsulates meta-luxury are the notions of knowledge, purpose, and the pursuit of timelessness embodied in a unique achievement that can be identified through the four pillars of craftsmanship, focus, history, and rarity consecutively (Ricca & Robins, 2012). Craftsmanship is described as 'a unique conception and innovation;' focus concerns with 'specialization, concentration, expertise, and proficiency;' history relates to 'sustained achievements in time;' and rarity is explained as 'a singular, wondrous, one-off achievement that stands the test of time.' Through the analysis of the four pillars, we may then create guidelines to apply to a meta-luxury interior space through a historical and theoretical framework with a concentration on providing wellness through the "meta-luxury" experience that 'seamlessly connects culture and a long-term business performance.' The purpose of the study is to examine meta-luxury, into the body of knowledge of interior design as design elements and principles. The study examines theories of luxury, history, classical architecture and arts, aesthetics, wellness and sustainability to be applied to interior design. Studies have shown that luxury facilities have influenced the urban development of areas into thriving cities. Hospitality spaces together with public spaces such as a café, bar, and exhibition can communicate inclusivity through a "meta-luxury" experience in an

otherwise excluded dichotomy of an urban context, the community, and the perceptual meaning of luxury. The space designed from evidence-based research, will not only bring affluence and community interaction but will also be a study on preserving a historic building, incorporating a design aesthetic derived from the four pillars of focus, craftsmanship, history and rarity that communicates a meta-luxury setting; a living expression of knowledge, purpose, timelessness and unique achievement. The applied method of meta-luxury into interior design may also lead to guidelines for luxury retail and hospitality (as well as other space types). Understanding a brand's history and heritage, juxtaposed with contemporary culture and art may create a holistic meta-luxury experience. Together with the study of luxury hotels, precedents analysis, case studies, benchmark analysis, interviews and the principles of meta-luxury, and history; thereof may lead to a design of a luxury brand hospitality extension offering the highest level of excellence in interior design, service, amenities, experience, psychological and emotion wellness; blending sensitively with the site and historic building, and enhancing the setting and ambience in an awe-inspiring way. Concept: Japan opened to the West in 1854, the same time Louis Vuitton was founded. The project merges meta-luxury in the context of Louis Vuitton with the aesthetics of japonisme as a nod to the alliance formed with Japan leading to their globalization.

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Appendices


LEVEL 00 VAULT & SPA
THESIS
Craftsmanship, Forces, History and Rarity With a Historical and Theoretical Framework
This thesis and project is based on an in-depth analysis of luxury and the criterion of the four pillars of craftsmanship, focus, history and rarity. Through this paradigm that applies to both a cultural and economic paradigm, guidelines may be created to design meta-luxury interiors. The historical framework of which will be the foundation of meta-luxury also looks at wellness in regard to psychological, emotional and sustainable aspects. The project entails a hypothesis that applies and test the meta-luxury guidelines to a luxury brand hospitality extension.
Marriott INTERNATIONAL
MARRIOTT
Joint venture
RITZ CARLTON
Ritz Carlton Gold Scandinavia
LVMH
LVMH HOSPITALITY
Parent of LV
LOUIS VUITTON
Luxury brand extension
MESSAGING & STORYTELLING

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LEVEL 01 LOBBY & CAFE
ABSTRACT
Meta-Luxury Interior Design
FOCUS
CRAFTSMANSHIP
HISTORY
RARITY
ART PACKAGE

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LEVEL 02 DINING & BUBBLES
N
MATERIALITY

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N
LEVEL 03 WELLNESS
CONCEPT
East Meets West
COLOR SCHEME

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LEVEL 04 GUEST ROOMS
HETEROTOPIA
BIOPHILIA
FENG SHUI
HYGGE
TEXTURE & PATTERN

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LEVEL 09 PRIVATE RESIDENCE
SAGE GLASS
ADAPTABLE REUSE
WELL STANDARDS
LEED
ATMOSPHERE & MOOD

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Creative Scholarship Submission | Design as Idea

Southeastern Life: The Pandemic Edition

Dr. Anna Ruth Gatlin, Auburn University

ABSTRACT

America has a history of residentially reacting to world threats. Millions of Americans planted Victory Gardens during both World Wars; in the Revolutionary and Civil Wars, thousands of Americans dug hidden cellars or built secret storage spaces to hide food from invading soldiers. And in the Cold War era, hundreds of thousands of residential radiation fallout shelters were built after President Kennedy urged Americans to build private shelters during the crisis over Berlin. And in the time of the COVID-19 global pandemic, it has become even more obvious that the front line of the war begins at home. Specifically, by sheltering at home, working from home, and schooling from home, perhaps for an extended period of time. This creative scholarship presentation will present a "model home" designed for a family of four sheltering in place during a pandemic, visually presented in the style of a magazine spread. This magazine spread will include the floorplan of the Pandemic Model Home, and renderings of possible furniture configurations and decorative choices, specific to residentially sheltering in place. The conceptual significance of this creative scholarship is found in the re-imagining of the suburban American home through the lens of a pandemic – creating a protective sphere for normal life while accounting for global events that call everything we think of as "normal life" into question. The Pandemic Model Home steers away from the "open-concept" floorplan that has been popular over the last few decades. While sheltering in place for weeks at a time, division of space and decreased line of sight to family members becomes a desirable feature. The model home, informed by the precedent of layouts from the 1950's, has been thoughtfully designed to include amenities such as: ample pantry space for dry goods and canned goods; a kitchen large enough to cook multiple meals a day in, but not so large it's a task to clean; a designated space

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for each occupant to retreat to and be alone; office space for two working adults; nap space; a school/craft area for two children, and the ability to interact with nature while maintaining social distancing from neighbors. This presentation reflects on the recent past of residential reactions to political and world threats, and explores how the physical home environment can be re-examined in a world of home becoming a virtual public space as well as the place we choose to shelter within and find comfort and safety. The novelty of this presentation is found in exploring the nuance of the design of the spaces that shelter us, from the perspective of rarely leaving that shelter. As the pandemic continues to progress around us, this is significant both for the present day as well as the unknown future.

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Southeastern Life - Appendix

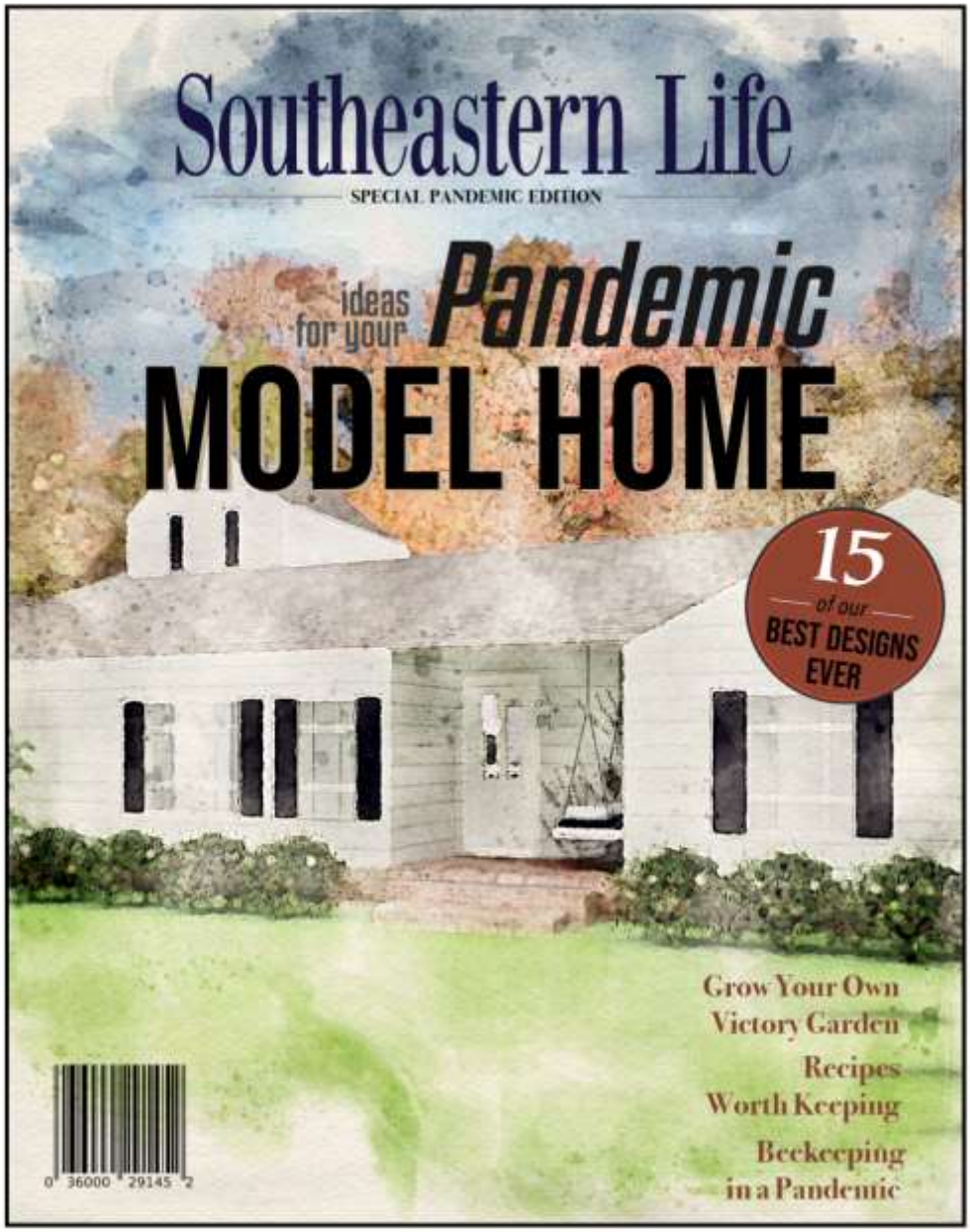

Image 1: cover

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HOME *for a* WHILE

a pandemic model house plan

IN THESE UNCERTAIN TIMES, WHEN STAYING AT HOME IS THE SAFEST OPTION, MAKE SURE YOUR HOME IS DESIGNED TO MEET ALL OF YOUR QUARANTINE NEEDS.

THIS MODEL HOME SHOWCASES IDEAS RELATED TO FOOD STORAGE, ENTERTAINMENT, SEPARATING FAMILY MEMBERS, SCHOOLING AND PLAY AREAS, A PERFECTLY MEDIUM-SIZED KITCHEN, AND HOW TO CRAFT A SUCCESSFUL HOME OFFICE - OR TWO!

By xxxxxxx, quarantining from xxxxxxx, and xxxxxxxxx, quarantining from xxxxxx

Image 2: first page of spread

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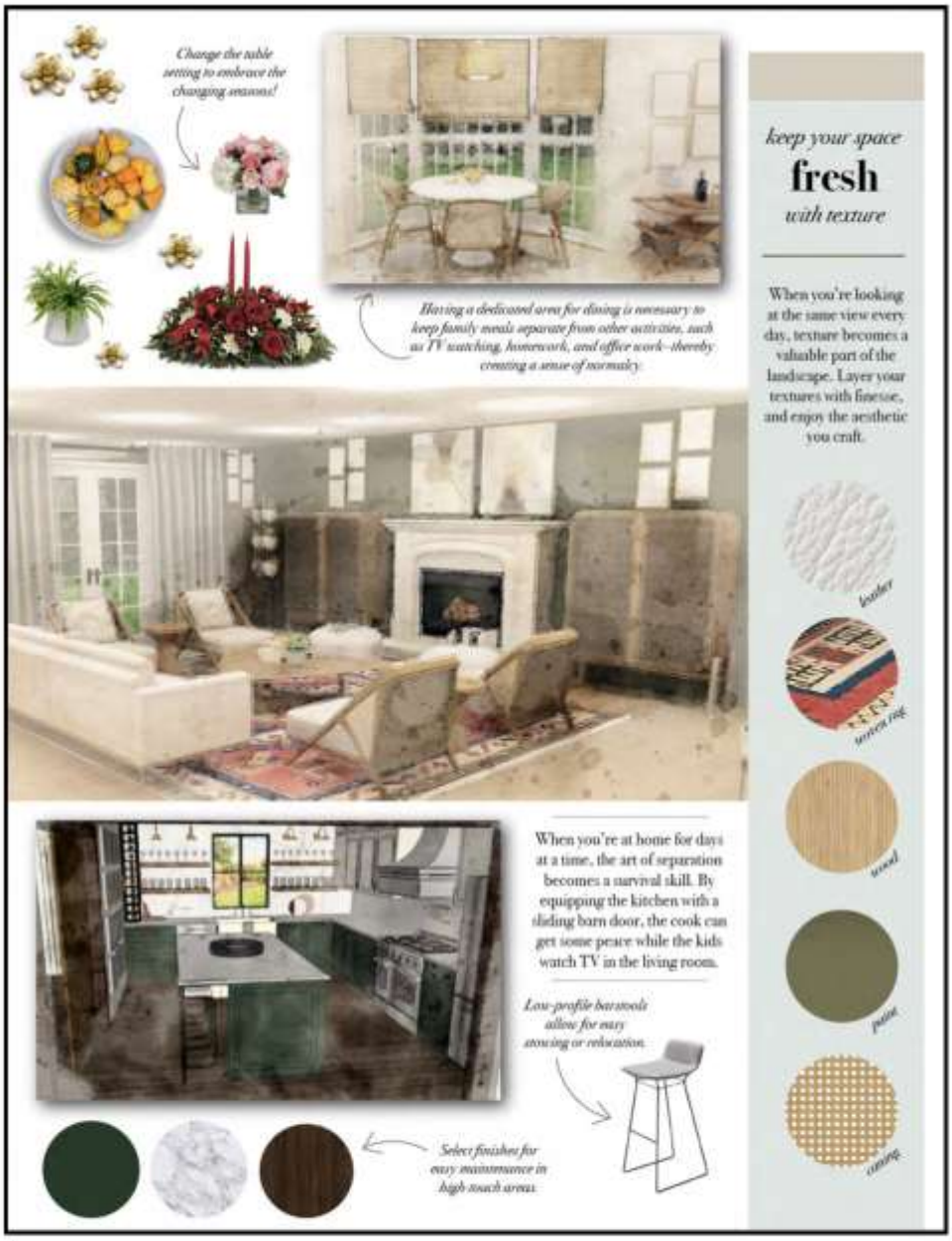

Image 3: second page of spread

Image 4: third page of spread

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Image 5: fourth page of spread

Image 6: fifth page of spread

Image 7: sixth page of spread

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Social and Environmental | Scholarship of Design Research | Poster

Creating an Interior Environment for International Students Coping with Acculturative Stress

Maitrayee Deokar, Savannah College of Art and Design
Catherine Pizzichemi, Savannah College of Art and Design
D. J. Caudle, Savannah College of Art and Design
Suejung Han, Illinois State University

ABSTRACT

Scholarship for Design Research - Poster Creating an Interior Environment for International Students Coping with Acculturative Stress The population of international students has grown tremendously in recent years. Reports (Open Doors Report, 2019) suggest that there were an estimated 1,043,839 international students just during the 2015–2016 academic year. Russell et al. (2010) reported that international students scored relatively high on anxiety and depression (as cited in Forbes-Mewett & Sawyer, 2016). The migrants are subjected to adapt to new cultural context and these cultural changes are referred to as acculturation. Studies also suggest that acculturation leads to issues such as depression, anxiety, and suicidal ideation (Organista et al., 2003, as cited in Zhoua et al., 2018). Acculturation has been defined by Redfield et al. (1936) as "phenomena which result when groups of individuals having different cultures come into continuous first-hand contact with subsequent changes in the original culture patterns of either or both groups" (p.149, as cited in Berry, 1997). Berry (1997) furthers the study by identifying acculturative stress as a "stress reaction in response to life events that are rooted in the experience of acculturation" (as cited in Han et al., 2017). While many factors have been researched as they relate to the psychological impact of acculturative stress, a student's living environment as a contributor to this type of stress has been overlooked. Because the home of any

student is a bridge between their personal and academic life, it plays an important role in addressing the difficulties that the international students may face while adapting to their new environment. When looking closer at the population of international students, the majority of international students in the U.S. come from Asia, with China leading at 33.2%, followed by India at 17.9% (Open Doors Report, 2019). Asian international students have been observed to experience more stress compared to the students from other countries because of the drastic change in cultural values and principles (Wan, 2001; Wang and Mallinckrodt, 2006 as cited in Zhoua et al., 2018). Hence, this study is focused on these two major ethnic cultures and outlines design strategies within student housing that could alleviate acculturative stress. In order to gain a better understanding of how the living environment of an international student could potentially alleviate stress, the following research methods were adopted for this study: a target user/market survey to understand students' preferences in their living environment; an explorative survey to measure acculturative stress via Acculturative Stress Scale for International Students (ASSIS) developed by Asrabadi and Sandhu (1994) (as cited in Yeh & Inose, 2003); an in-depth interview with international students; and case studies to understand the various attributes of culture in a physical environment. The key findings indicated that the international students faced challenges in activities that were newly introduced to their daily routine when they moved to the United States. New, secure attachments were required to reduce homesickness. The interior spaces in this project individually propose to address acculturation strategies by Berry (1997). With the application of the attachment theory, Berry's acculturation model, and the key findings, this thesis proposes to create an intervention of interior spaces that provides an opportunity to the international students to maintain a secure attachment and have freedom to assimilate, separate or integrate themselves in all the new activities and challenges. This would then reduce acculturative stress. For example, the students adopted integration for activities of cooking; assimilation for communication and clothing; and separation for feeling of home. Keywords: acculturation, acculturative stress, international students, culture shock.

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Appendices

Appendix A: Research Findings

Figure 1: Prevalent patterns in the survey suggesting influence of cultural immersion, communication/ interaction, and cooking/ eating (By author).

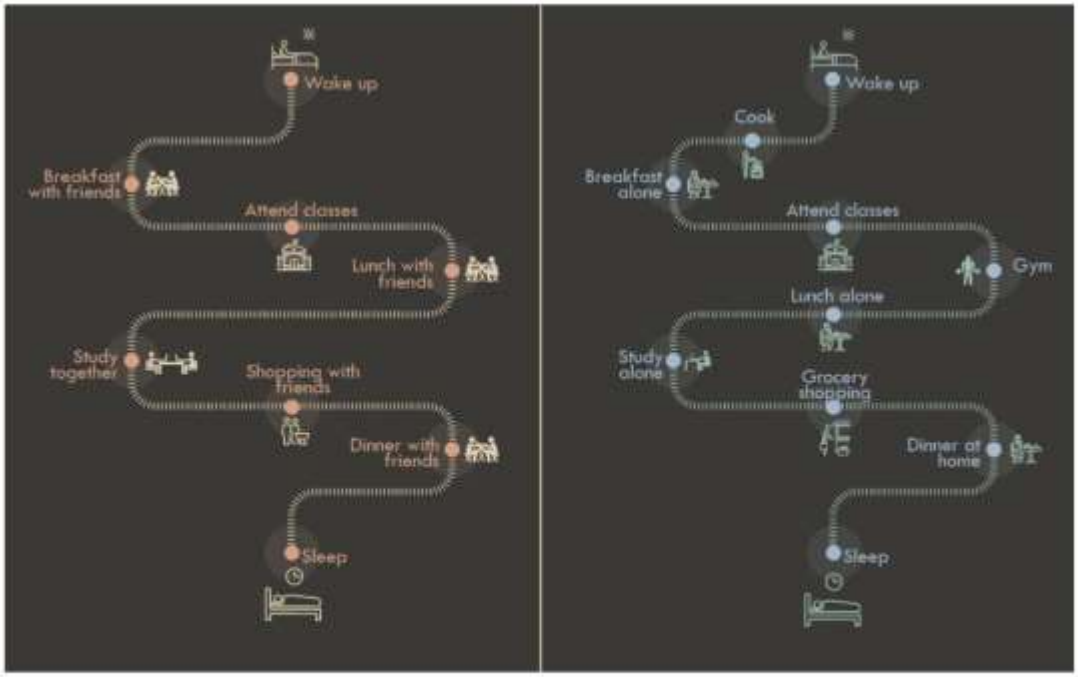

Figure 2: Comparison between the journey maps of International Students in U.S. and home country. (By author)

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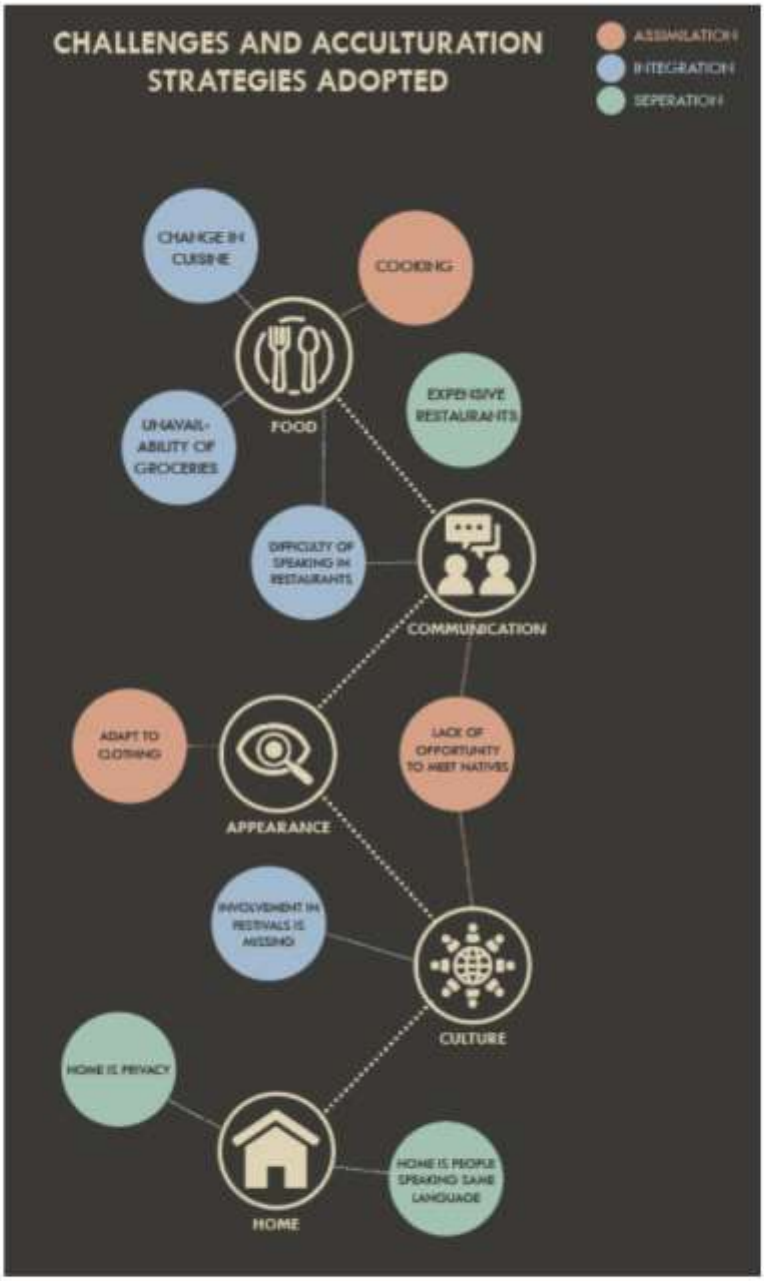

Figure 3: Patterns evolved from the interviews with students regarding challenges faced by them. (By author)

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Appendix B: Implications for Design

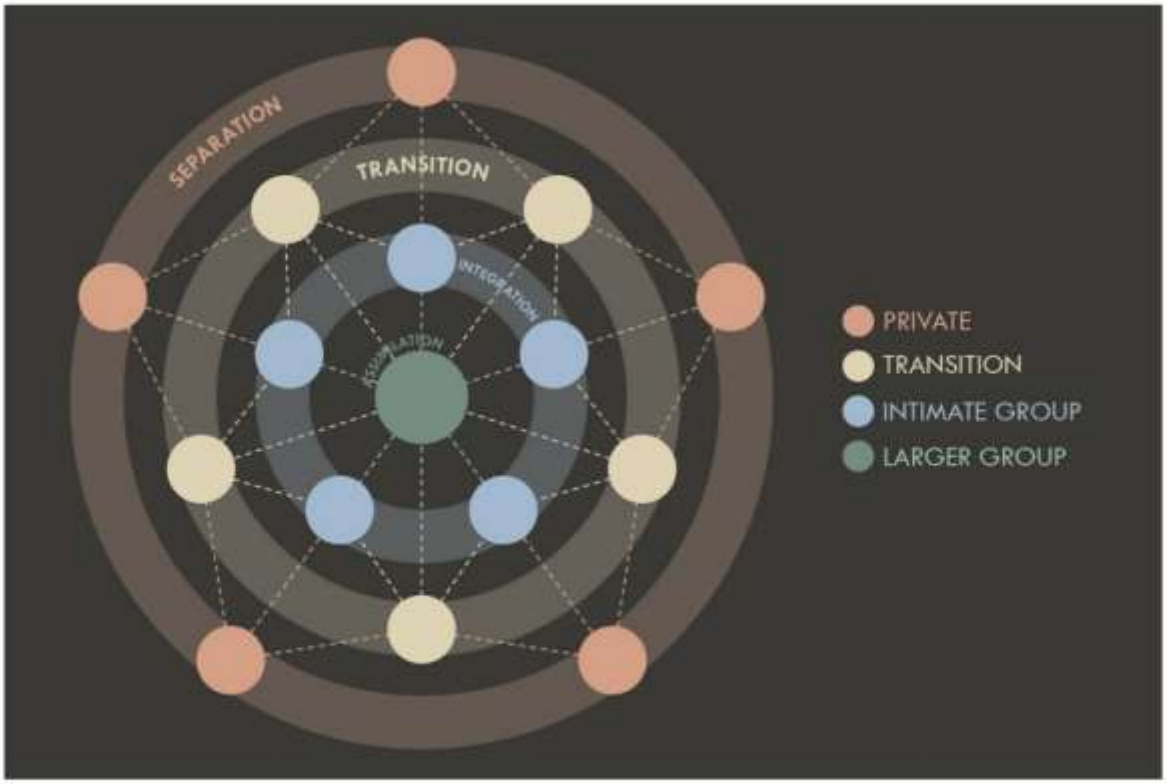

Figure 1: Flow of acculturation in space (By author)

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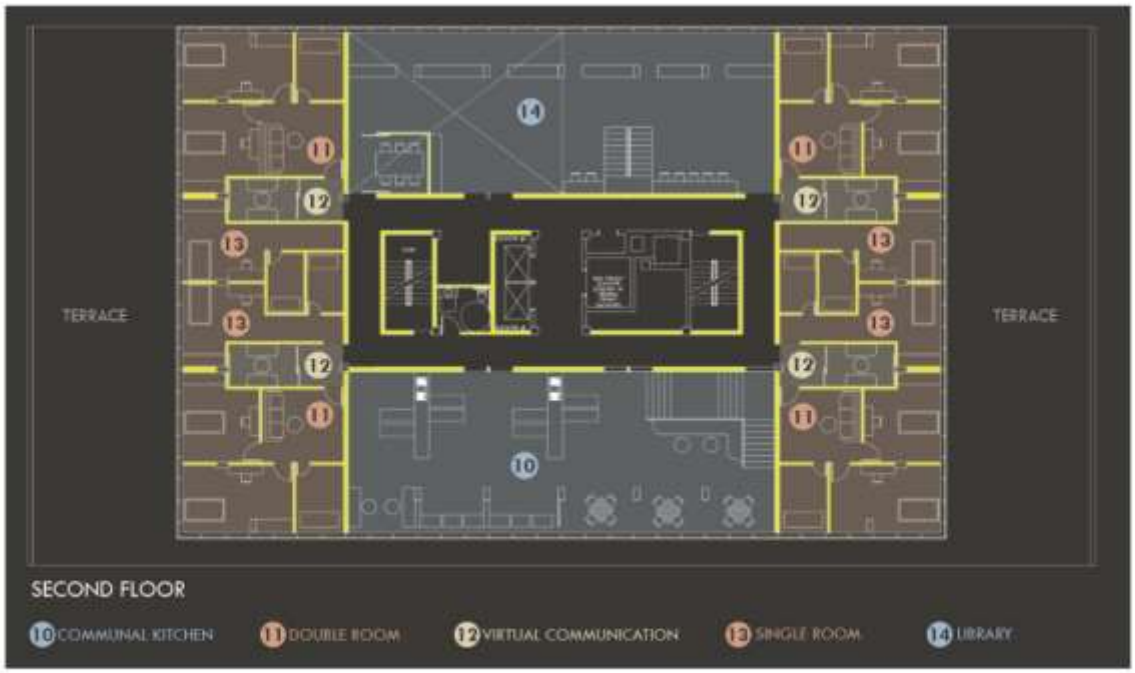

Figure 5: Floor plan with zoning based on Berry's acculturation strategies of assimilation, integration, separation and, key findings from the research (By author)

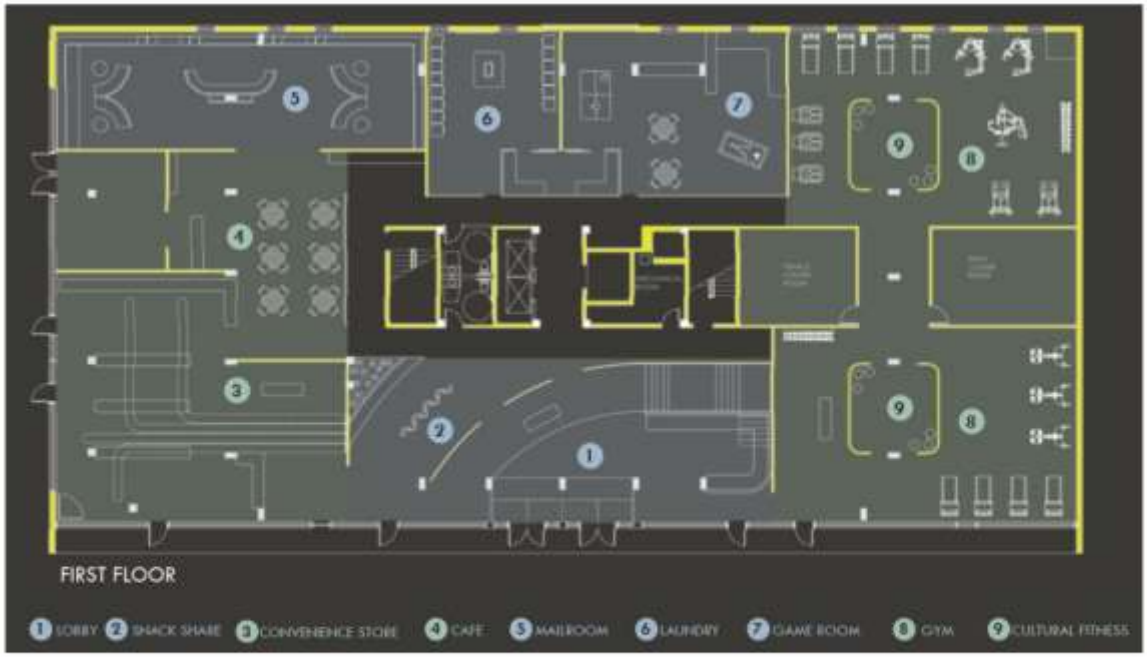

Figure 6: Floor plan with zoning based on Berry's acculturation strategies of assimilation, integration, separation and, key findings from the research (By author)

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Appendix C: Design Proposal

Figure 7: Convenience store design to create integration and assimilation opportunities (By author)

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Social and Environmental | Scholarship of Design Research | Poster

Design Promoting Social Connections to Mitigate Loneliness

Kavya Narayana, Savannah College of Art and Design
Sarah Boehm, Savannah College of Art and Design
Catherine Pizzichemi, Savannah College of Art and Design

ABSTRACT

Design Promoting Social Connections to Mitigate Loneliness Loneliness in the United States (U.S.) has reached epidemic proportions. Out of all generations, Ballard (2019) stated that millennials are the loneliest. Data from YouGov (as cited in Ballard, 2019) finds that millennials feeling lonely has surpassed their Gen X and Baby Boomer counterparts, with 30% of millennials reporting they always or often feel lonely. This research focuses on loneliness by exploring the causes, effects, and ways to address this problem that has beset the millennial generation in the US. Moreover, how the Internet has changed the definition of socialization and how Internet usage has led to social isolation will be explored. Although technology and the Internet enhances instant gratification, it is one of main reasons for loneliness, as the virtual connections prove to be superficial and not satisfying (Beaton, 2017). To examine how design can promote social connections to mitigate loneliness, this study draws from a qualitative methods approach that relies on three distinct methods: a target market survey, a focus group, and an expert interview. Triangulation of all the findings reveals that people prefer an activity-based setting that also promotes relational connectedness to combat the effects of loneliness. Built environments can have a positive impact on mental health when utilized to promote informal social contact amongst individuals by facilitating recurring opportunities to maintain social ties (Chang & Sullivan, 2011). Consequently, the resulting design application of the findings focuses on using technology as a positive instigator to promote social connections

through in-person interactions and physical activities. The aim is to help mitigate millennial loneliness and promote good mental and physical health by setting up a carefully crafted third place, a space that creates a sense of membership through interaction (Oberlander & Wexler, 2017) and that inspires diverse users to reset reclusive patterns with more socially interactive ones. One such third place that could provide strong and meaningful connections is a social club. In the era of social media, social clubs are a way to fulfill the growing desire to establish meaningful relationships that revolve around common interests. A sense of community can be fostered through similar interests, where people feel comfortable socializing (Budds, 2018). Therefore, the programming is mainly focused on the concept of bonding. To ensure quality interactions, the spaces designed will cater to both introverts and extroverts by having transition zones that serve as refuge areas for people to recharge. Besides this, the activity zones will be designed to facilitate interactions between people in groups of varying sizes. Furthermore, the club will also use technology as an initiator for in-person interactions. To support and enhance in- person interactions, theories including Sense of Place, I-Thou-It Theory, Nudge Theory, Communicate Bond Belong Theory and lastly Stress Reduction Theory were referenced to help inform design decisions. This research aims to initiate discussions in the field of interior design and beyond regarding the built environments ability to help mitigate loneliness. Future dialog and potential design applications will involve deeper analysis regarding an understanding of the ways technology can be used as an instigator for face-to-face interactions, as technology use and its ability to affect socialization is inevitable. Keywords: Loneliness, millennials, technology, relational connectedness, social connectedness.

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Oberlander, J., & Wexler, M. (2017, September 29). The shifting discourse on third places: ideological implications. Journal of ideology

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Appendix

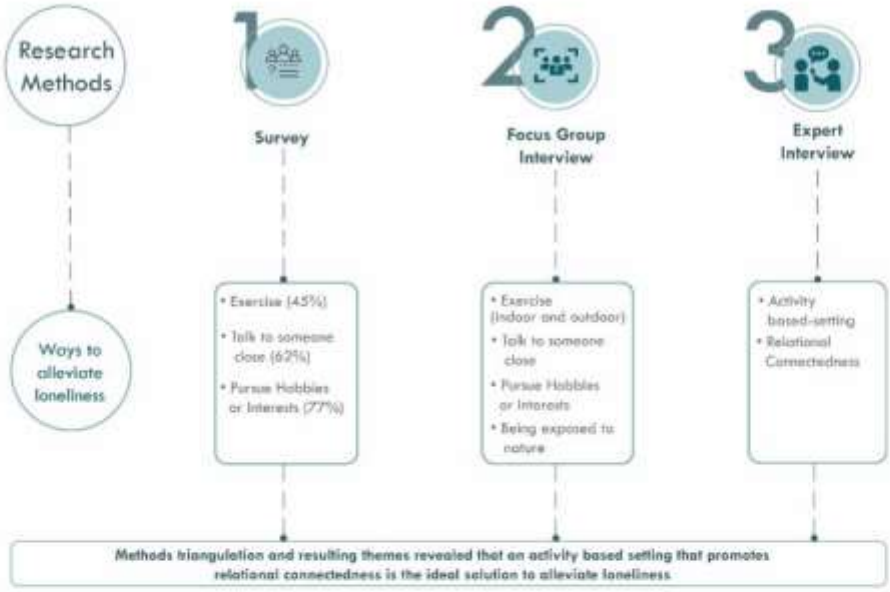

Figure 1: *Qualitative Research Methods. By Author.*

Figure 1 shows that the data for this study was collected by using a combination of qualitative methods such as surveys, focus group interviews and expert interview. It also highlights the key findings for each of the methods.

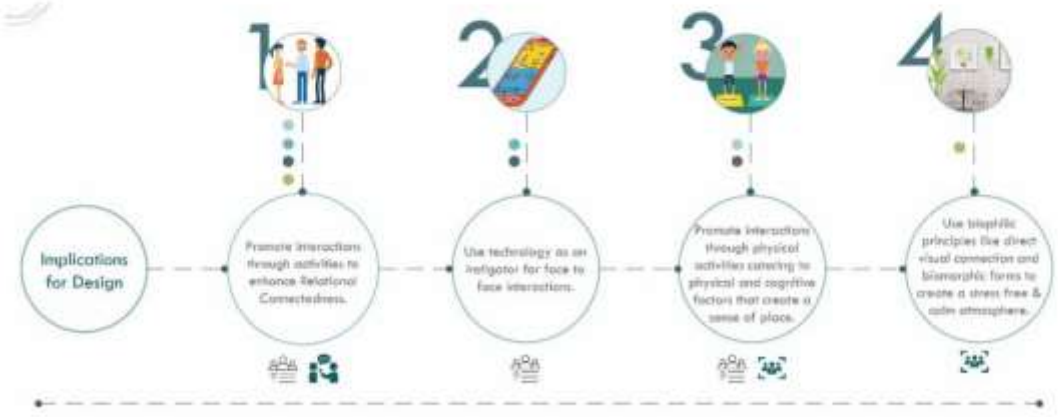

Figure 2: *Implication for Design. By Author.*

Figure 2 depicts the four main implications for design derived from the research method findings.

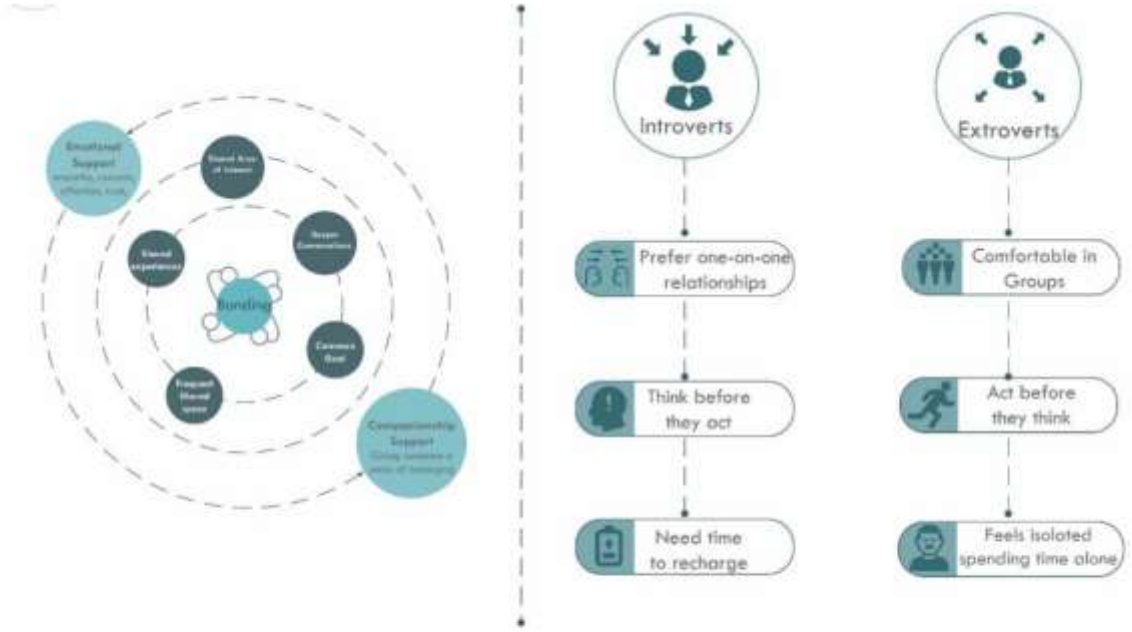

Figure 3: *Design Drivers. By Author.*

Figure 3 explains the two main design drivers. The extreme left diagram explains the concept of bonding that has been proven to be crucial for human survival. And diagram on the right explains the personality traits are taken into consideration while designing the spaces to facilitate better interaction.

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Social and Environmental | Scholarship of Design Research | Poster

Transitional Young Adult Center Prototype Empowering Unaccompanied Homeless Young Adults Into Independence and Stability

Ria Sreekumar Menon, Savannah College of Art and Design (SCAD)
Ricardo Navarro, Savannah College of Art and Design (SCAD)
D.J. Caudle, Savannah College of Art and Design (SCAD)

ABSTRACT

The pressing issue of unsheltered homelessness being on a consecutive rise, especially amongst the country's young adults, poses an urgency of helping them successfully transition out of homelessness (HUD, 2020). In addition to creating social justice issues on the streets, homelessness offers equally bad scenarios from the built environment perspective – shelters are aimed to accommodate as many people as possible, rendering the living conditions "dirty, dilapidated and violent" (Pable, 2018), which are not ideal conditions to thrive in. While the literature review highlights a major system failure leading to the lack of access to resources for the unaccompanied and unsheltered young adults, the research methods conducted further demonstrate a lack of their empowerment by the federal programs and their offered living conditions. This research aims to study how may built environments empower and uplift the unsheltered, unaccompanied homeless young adults into a life of all – round stability and independence. For the purpose of this study, qualitative research methods such as video ethnography, case studies and expert interviews were conducted. The narratives of 16 homeless young adults studied through video ethnography highlighted their needs, issues and opinions; the case studies of shelters and transitional living centers were used to analyze what part of these needs have been identified through design; and expert interviews informed the required approach

in design as well as systemic and operational needs. The methods were analyzed through an inductive approach, leading to key findings that indicated a need for better transitional support for the young adults that extends beyond most federal program age groups (18–24 years), with a space that fosters inclusivity, builds trust and a feeling of safety, offers personal space as well as a sense of control and ownership; ultimately striving for the young adults' holistic development – both in terms of a programmatic intervention as well as built interior environments. To support and imply these findings into design, social and environmental theories of intersectionality, social learning, trauma–informed care and design, prospect of refuge as well as Maslow's hierarchy of needs were taken into consideration, to propose a prototypical 'Transitional Young Adult Center' for homeless young adults. This center hosts an extended age group accommodating 18 to 30-year-old young adults in living conditions that offer privacy and control while also promoting a sense of community, and includes a development zone that provides relevant job training as per site surroundings, along with offering physical, mental as well as career counseling opportunities. The center is designed with the concept of being inclusive and flexible while maintaining a trauma-informed approach throughout. The solution for this research includes floor plans that highlight zoning and wayfinding, as well as a user journey expressed through three dimensional perspectives and elevations of the key experiences. In addition to addressing the systemic loopholes at the current programming level, this research is adding to the interior design body of knowledge by designing for homeless young adults, an interior environment that inculcates learning, promotes freedom of expression and helps in achieving overall stability.

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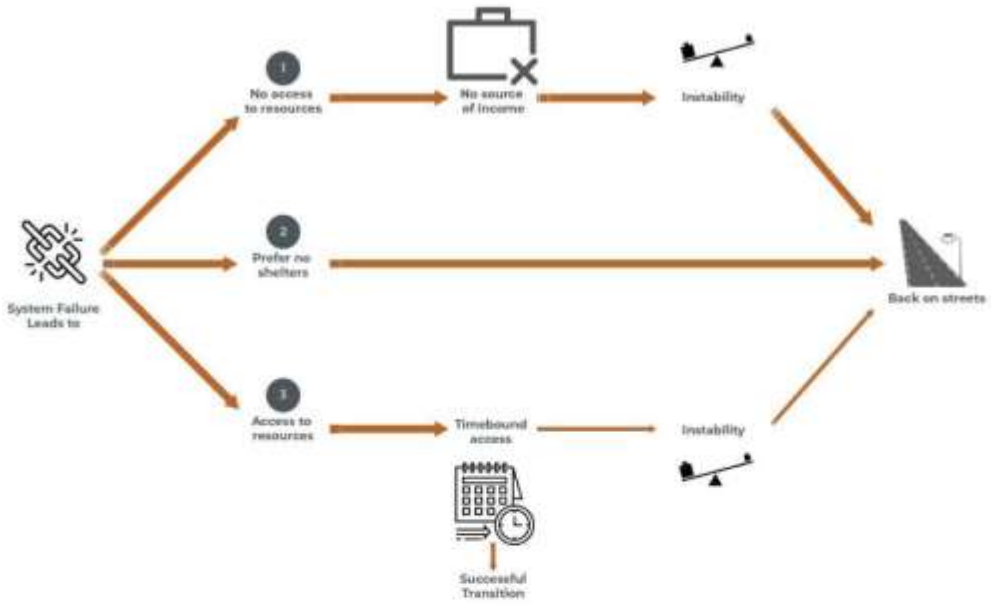
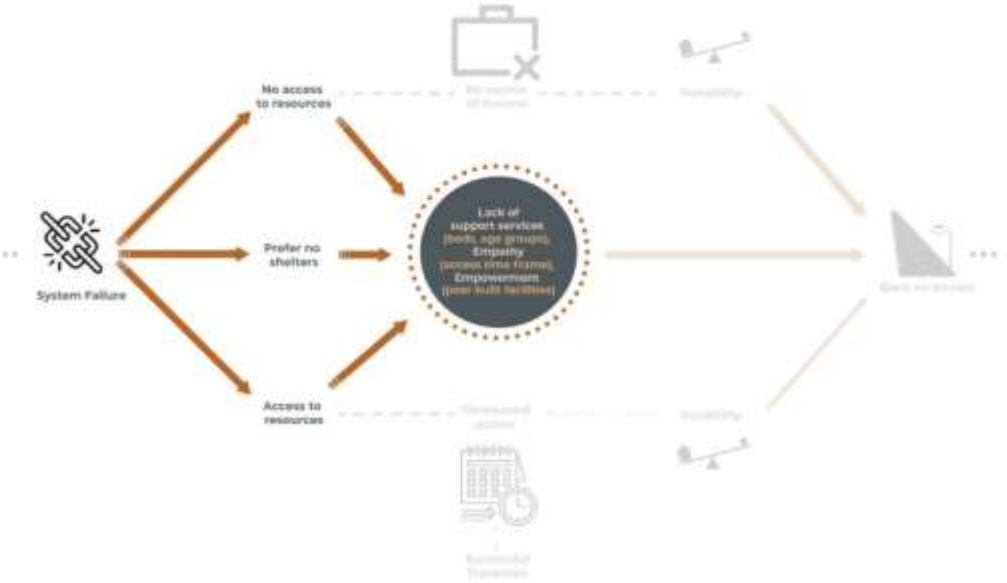
Pable, J. (2018). Shelter design can help people recover from homelessness. The Conversation. https://theconversation.com/shelter-design-can-help-people-recover-from-homelessness-98374

Transitional Young Adult Center

Appendix 1: Literature review



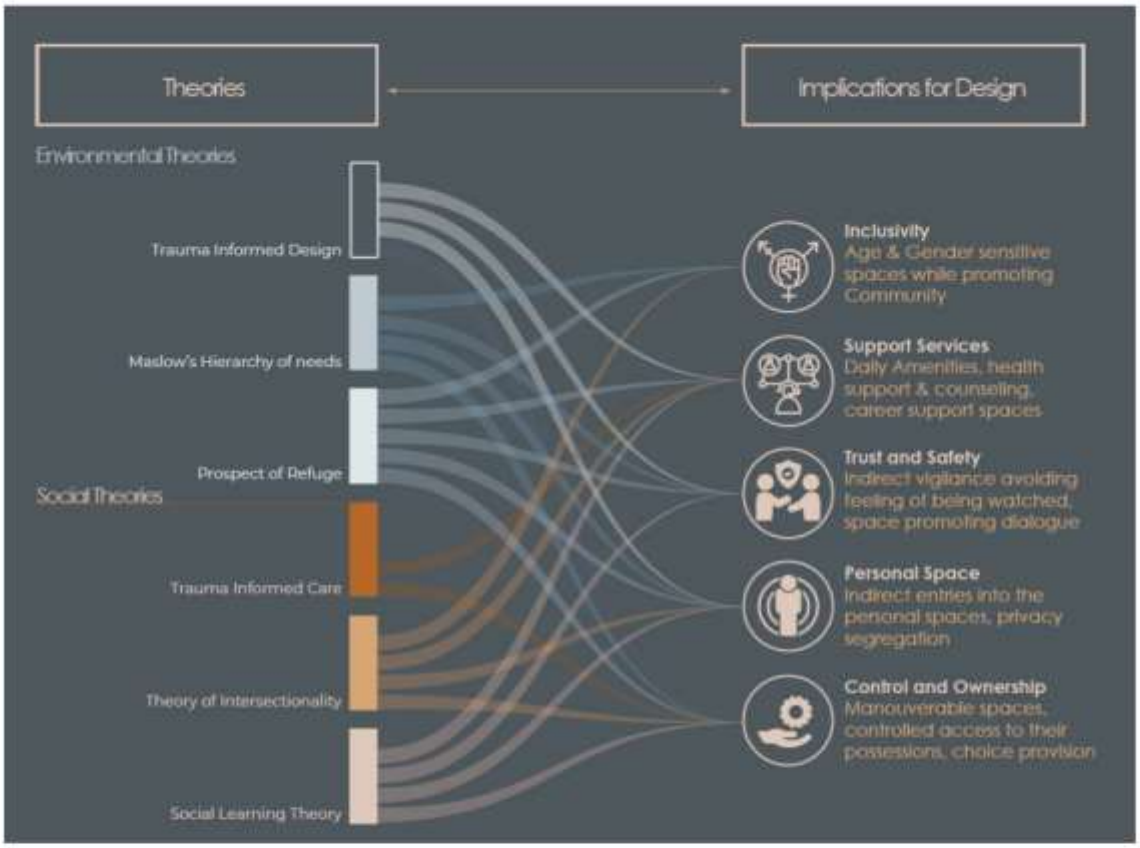
Summary of literature (by Author)



Gaps in literature (by Author)

Transitional Young Adult Center

Appendix 2: Implications for design



Implications of design and related theories (by Author)

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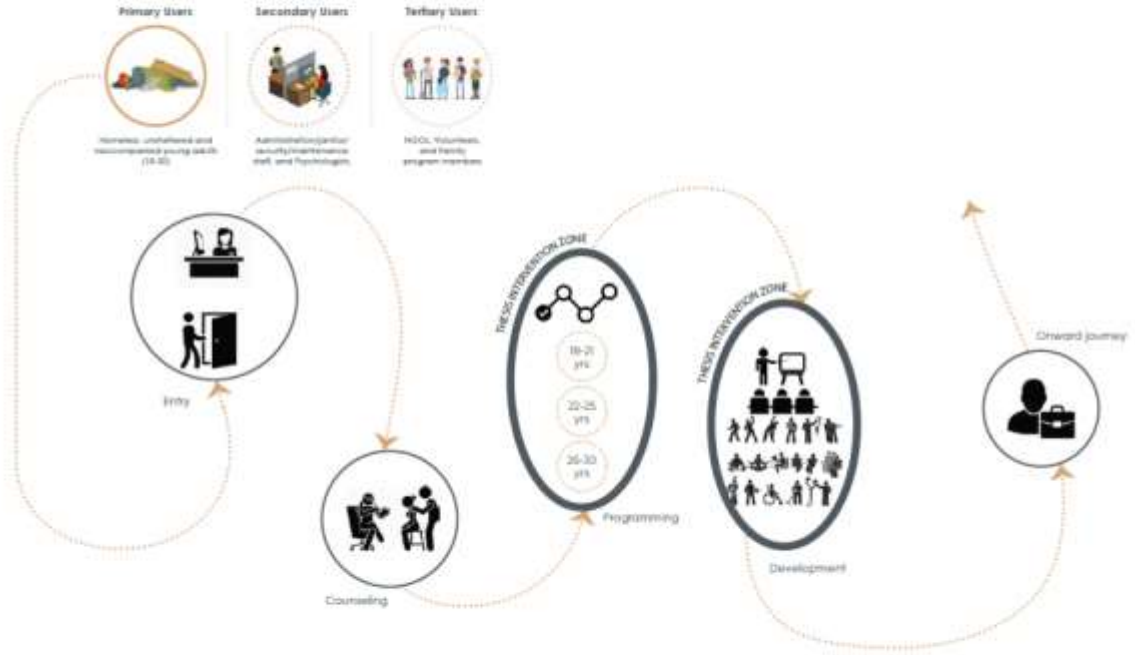
Transitional Young Adult Center

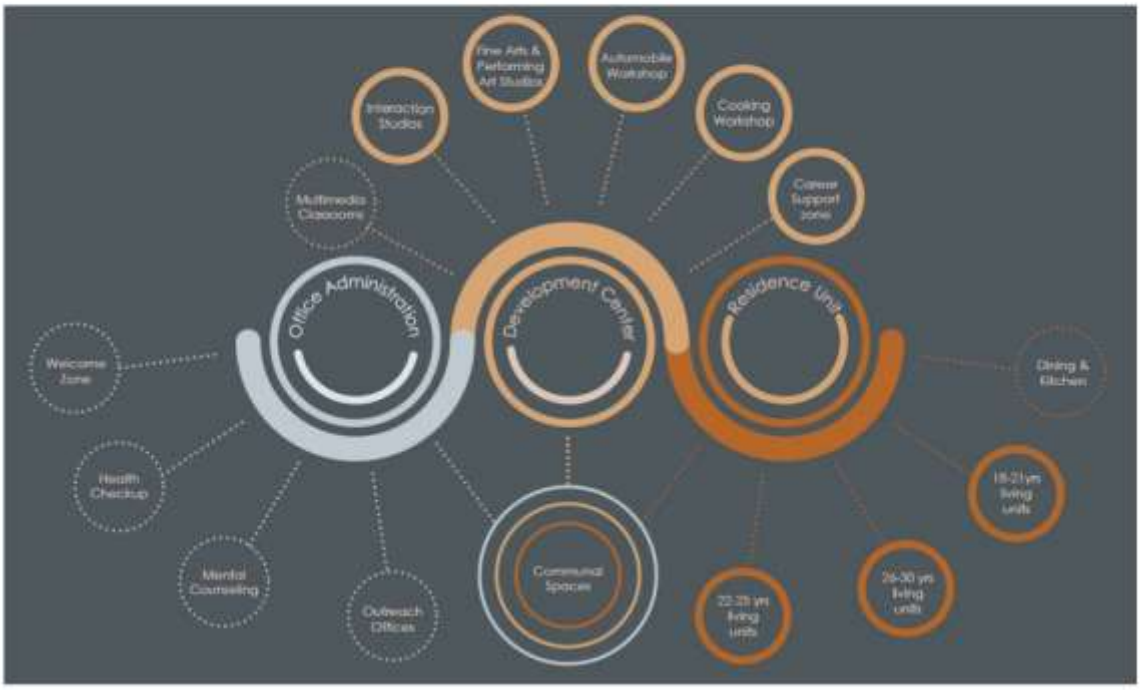
Appendix 3: User journey



User experience journey (by Author)

Transitional Young Adult Center

Appendix 4: Design Program



Dotted circles – usual spaces in existing transitional centers
Bold circles – design interventions proposed in this research.

Design program (by Author)

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Pedagogy | Scholarship of Teaching and Learning | Poster

Furniture Design Studio Strategies for a Remote Delivery

Cory Olsen, University of Oregon

ABSTRACT

In the past, my furniture design studios have been structured as design/build experiences for my students. The first few weeks are dedicated to precedent research as well as learning the physical activities of milling wood and creating various types of joinery. By the end of the course, the last few weeks are entirely dedicated to full scale prototyping and fabrication. With the onset of Covid-19, there is a significant possibility that my Fall furniture studio may have to be taught remotely. As an educator, this has made me challenge myself to ask what an equivalent experience might look like and how many of the same learning goals might be maintained. The absence of the physical artifacts and the activity required to make them will be a significant loss. I cannot imagine a digital facsimile that can convey the conscious and subconscious knowledge gained through the physical manipulation of material. Videos and tutorials can relay the process but that will not correlate to a haptic knowledge. Watching someone chisel is never going to be the same as attempting it yourself. Still, there are certain aspects that stand to be well explored with new technology. One of the most significant learning moments of a furniture studio is when the first three dimensional forms begin to manifest across various scales, the most revelatory being at full scale. Even with a remote studio small scale prototypes and study models can be achieved, both in rough form as well as more refined iterations through 3d printing or laser cutting, both of which can be outsourced if necessary. Forms can be mocked up with tape on the floor and walls, from remnants of shipping boxes, and other household miscellaneous such as book stacks to simulate a seating height. In this new scenario, the use of digital modeling opens up the best possibility of understanding form, structure, joinery, and

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assembly without the physical equivalents. In my studios I emphasize the use of Rhino for its agility and flexibility in exploring three dimensional forms. This has the added benefit of various plugins including Grasshopper for parametric input, VRay for accurate material and light rendering, and Fologram which is a recently developed 'Mixed Reality' platform that syncs a digital Rhino model into your physical environment as viewed through your phone or tablet. Fologram, in particular, provides a new mode of understanding a furniture piece (or larger interior, for that matter) before it has been translated into physical being. A piece can be observed at full scale, with the ability to walk around, look down on, look underneath, from close or afar. Even in a traditional studio format this is a tool that I look forward to integrating into our discussions of scale, form, and proportion. In a broader application, the ARCore framework developed by Google which enables integrating augmented reality experiences into our devices has already been leveraged by companies like Ikea (Ikea Place app), Porsche (Porsche Mission E), and the Measure app. In this poster proposal, I will put forth a Fall 2020 studio structure that illustrates a software sequence to achieve a simile of the traditional design/build learning experience. Rhino will be utilized for 3d form generation, orthographic translations, and exploded joinery/assembly diagrams. VRay will further communicate form, material, and setting. Fologram will allow a physically separated studio to observe shared models in our own spaces to facilitate discussions about 3D form, scale, detailing, and proportion. In another scenario, VR hardware such as the Microsoft Hololens or VR headsets could also be implemented with the same models. As the studio occurs in the Fall further documentation will take place to inform a future presentation with outcomes, student reflection, and work samples. An attached appendix includes image samples of prospective studio sequence outputs and the softwares utilized.

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Fologram, https://fologram.com/.

ARCore, https://developers.google.com/ar/.

Ikea Place App, https://www.ikea.com/us/en/customer-service/mobile-apps/.

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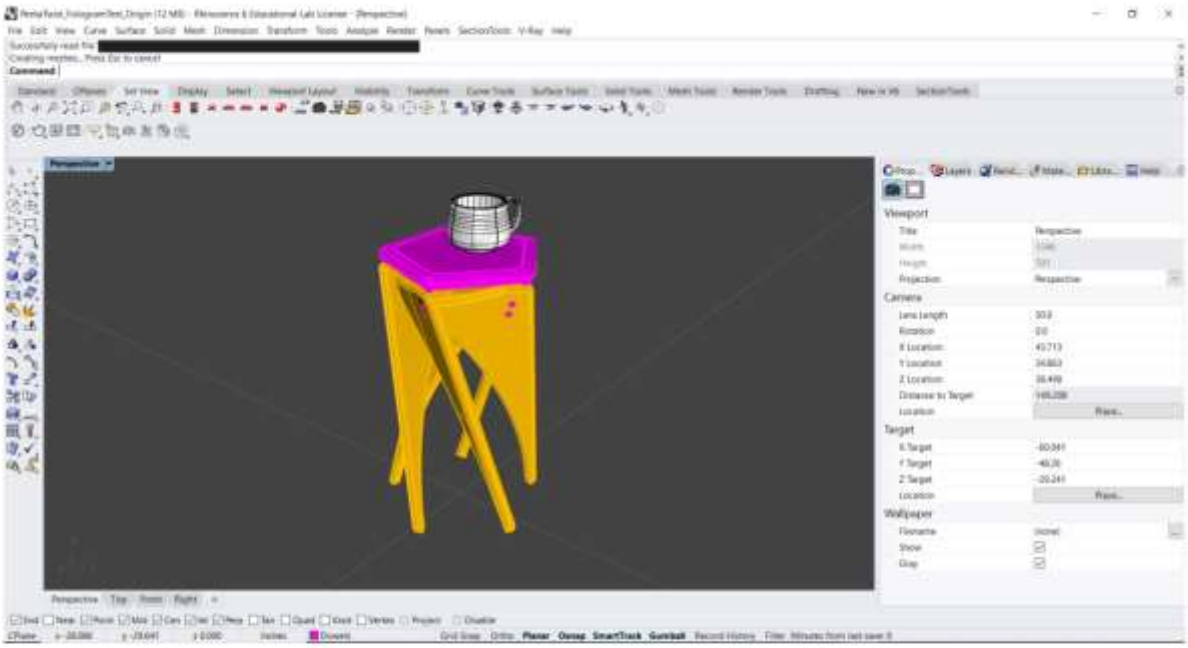
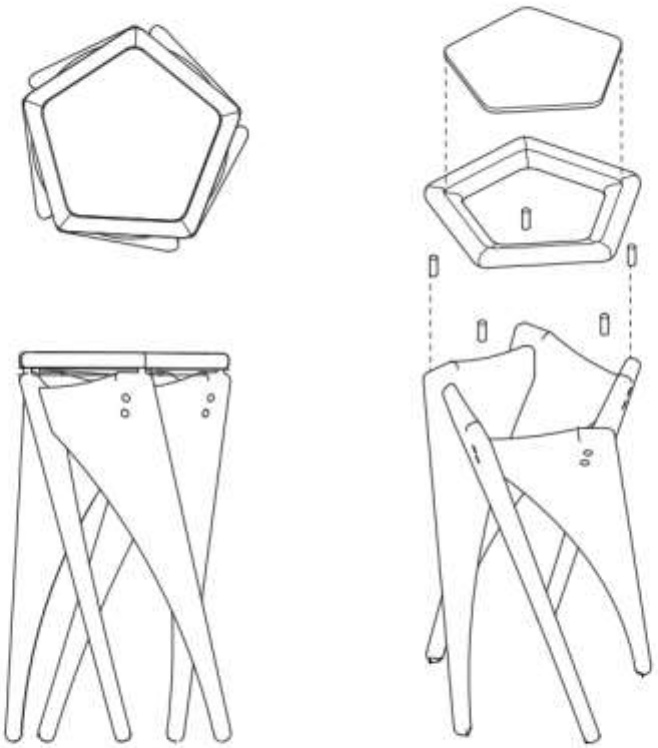
Appendix - SOTL Poster Presentation



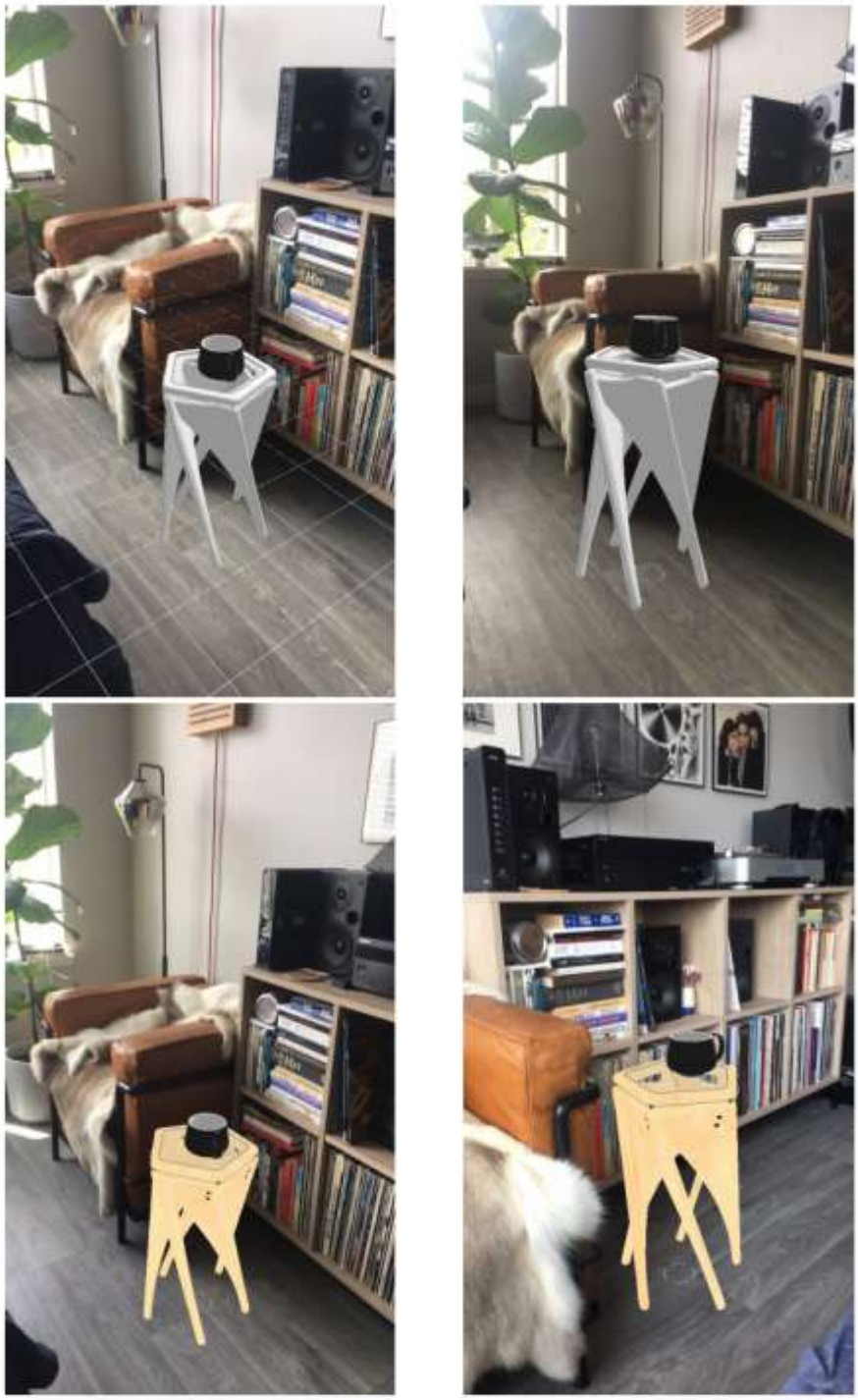


Software Strategy 1

Rhino will be implemented for 3D form development and orthographics. Joinery can be modeled in place and exploded to further illustrate thicknesses and assembly methods.

Software Strategy 2

VRay will then later be utilized to further explore materiality, form, and the play of light and shadows. This type of imagery will most closely parallel the visual impact of a built work. Scenes and context can be additionally rendered or a hybridization can be utilized by photoshopping the rendered element into a student living space (or other context).



Software Strategy 3

Fologram allows the Rhino model to be synced to a phone or tablet to project the model at a chosen scale (full scale for a furniture studio) into a physical space. The software allows for both photo and video documentation, and in real time one can walk around the model and view it from any angle by manipulating the phone/tablet physical location while the digital form remains anchored in place.

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History and Theory | Scholarship of Design Research | Presentation

From Sala Beckett in Barcelona to the Biennale in Venice

Jose Bernardi, The Design School, ASU

ABSTRACT

This paper examines the connection between two distinct interiors interweaved and linked by light. One is the recent renovation of the new Sala Beckett Theatre, located in an abandoned workers' cooperative from the 1920s, in the Barcelona suburb of PobleNou, designed by Flores and Prats and recently selected as the New into Old 2019 Architectural Review Award. The other interior is the installation "Liquid Light," by the same studio, located at the Corderie, in the Arsenale, at the Venice Biennale. In a process mostly "drawn by hand," Flores and Prats' praxis is characterized by a patient inquiry and dialogue with the structure and objects left, carefully documenting every archeological discovery. In Poblenou, a large perforation in the roof was seen not as a menace, but as an occasion to allow light to dramatically stage the entrance to the theater, spilling throughout the place. Building on the memory of a workers' union and the vestiges of the building's transformations, the designers advanced both an ethical position and an aesthetic proposition about adaptive reuse. The Venice Charter, and in particular the Article # 12, specifically prescribed the clear separation and distinction of the old and the new. The article reads: "Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence." Adaptive reuse is about adapting, to decide what to leave that is old and what is there to be removed in a building with several transformations. Change of use is always a matter of choice, since no building from the past remained unchanged or without later additions. Flores & Prats developed a different attitude by fusing newer components with older ones, repairing broken parts, integrating and reusing common yet valuable existing materials. In

most cases, parts of the building, removed for programmatic reasons, were placed in a different part, giving them more significant places. By deciding to fuse with the past, Flores and Prats chose a reflective slowness to observe, "listening" to the existing, moving away from a formula of cleansing, carefully documenting and reusing every window, door and frame, most of them crafted differently and with unique details. In 2018, Yvonne Farrell and Shelley McNamara, the curators of the Biennale in Venice, selected the theme "Freespace," a topic dedicated to explore "a generosity of spirit and a sense of humanity." They asked selected studios to exhibit work able to "address the unspoken wishes of strangers." Flores and Prats installation was a three-dimensional mock-up of the lobby of Sala Becket, a reflection about unprotected heritage, and how to work with remnants still charged with memories and values. Since the natural lighting conditions at the Corderie were similar to the rays of sun entering into the broken roof in Barcelona, the montage of all the documentation and process of this dialogue between the new and the old became an experiential and tactile journey of those visiting the exhibit. Similarly, at Sala Beckett, the generosity of the old building, retaining the memories of the ruins, is received and reinterpreted with intellectual intensity by the public and the neighborhood. The original project was to adapt a workers' club into a theater "without banishing its ghosts." The challenge in Venice was to evocatively convey a praxis by staging an encounter with a multitude of sketches, drawings, notes, films and models, all carefully documenting and reconstructing the transformation of a derelict interior in Poblenou. As the visitor discovers the archeological layers of a process that happened at a different place and time, both experiences are interweaved now by the Lagoon's dappled and flickering "liquid light."

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Practice | Scholarship of Design Research | Presentation

Instagrammable Interiors: Designing for Shareable Moments

Dr. Leah Scolere, Colorado State University

ABSTRACT

Introduction The rise of social media platforms such as Instagram allow consumers, marketing influencers, and brands the opportunity to promote brand and experiences across a vast social media ecology (Zhao et al., 2015). In particular, Instagram has been one of the more prolific social media platforms with over a one billion monthly active users (Statistica, 2020) where users frequently share their experiences of interior environments. In response to the affordances of these location-based connective technologies, designers are increasingly being asked to design interior environments which invite consumers and users to share their spatial experiences via these digital platforms. Moreover, selfie walls, distinct branded elements, or interactive experiences encourage users to participate and share their experiences via platforms such as Instagram. As such, Novarini & Mendez (2018) point to the emphasis on designing "shareable moments" within interior environments. Amid numerous popular press assertions about the role of social media in impacting the way we design and experience interior environments (LaMagna, 2018), this study seeks to understand how professional designers' processes for designing interiors are being reconfigured by image-sharing platforms such as Instagram. The project explored the following research questions: 1) How are professional designers considering the role of image-sharing platforms such as Instagram in how they design spatial experiences? 2) How are design processes being shaped by the demand for 'shareable moments' which encourage users to photograph a particular interior feature and share that experience via social media platforms? Method To understand how professional designers are considering the role of image-sharing platforms in designing for shareable moments, this project draws on the data from

in-depth interviews with professional designers as well as several published interior design case studies. Findings Overall, the project highlights that while designing for experience is not new (Pine and Gilmore, 1998), the specific demand for designing experiences which encourage the user to participate in the space and share that experience via social media platforms has become a more prevalent consideration for spatial design. Moreover, designers are increasingly considering the way that users can navigate and experience interiors using their mobile devices including how those designed places translate on social media. The interviews revealed a range of strategies and interior features that were perceived as more likely to result in users sharing those experiences via social media platforms. Implications As wearable technologies and mobile devices continue to impact how we experience place (Wilken & Goggin, 2013), designers will continue to consider how to seamlessly integrate these technologies to enhance the experience of interior environments. This research has implications for how we perceive interior environments via the experiences of others shared on social media platforms. This research underscores the connection between the role of social media technologies, interior environments, and the success of brands. Further, this research has implications for design education in how we have students consider the role mobile devices as a part of innovative interior spatial experiences. This requires expanded thinking by aspiring designers (design students) to program space for the convergence of digital and physical experiences.

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Practice | Scholarship of Design Research | Presentation

Museums as Interactive Spaces: Generating Unique Experiences for All

Dr. Susan Ray-Degges, North Dakota State University
Shaima Alsolami, Jeddah Municipality - Jeddah, Saudi Arabia
Sarah Randall, Valley Lights
Jenny Routledge, Self-employed

ABSTRACT

Museums are the storehouses for humanity. Nationwide museums are noted to have lost at "...least $33 million dollars a day due to COVID 19 (coronavirus)" (American Alliance of Museums, 2020, para. 2). Traditionally modern museum designs consider how visitors' experiences can be enhanced through technology and interactive opportunities. Popular museum exhibits utilize a range of interactive elements to draw in museumgoers and keep them coming back. This is now more important than ever as museums must focus on the solace they can provide to society in a challenging time. Laura Lott, President and CEO of American Alliance of Museums has suggested that, "[b]y empowering the public with the information they need to lower their risk of contracting or spreading disease, museums can help sustain healthy communities, maintain calm, and reduce the chances for an increase in discrimination or xenophobia often created by global diseases" (American Alliance of Museums, 2020, para. 4). In support of the critical role museums play in our communities, this study examined participant attitudes towards different elements of museum interactivity and amenities. One challenge of museum interactivity is to reach a wide audience of museumgoers (Bartneck, Masuoka, Takahashi, & Fukaya, 2006). Including amenities that cater to museumgoers across the life course makes for a more successful design solution (Elottol & Bahauddin, 2011). This study addresses these challenges by gauging participant responses to interactive and amenity elements of museum design. The research goals were to: 1) determine if there is a connection between

different types of technology and users (Zaharias, Machael, & Chrysanthou, 2013); 2) determine how interaction affects the popularity of exhibits (Jung, Perez-Edgar, & Zimmerman, 2018); and 3) determine how participants interact with different amenities (Bartneck et al., 2006; Zaharias et al., 2013). Using an on online survey, distributed through targeted social media groups and email list serves, the instrument included open and closed ended questions and Likert scale questions focused on preferences for exhibit designs and amenities. Additional variables collected in the study included demographic information such as age, gender, whether the participant had young children, and the participant's native language. Participants were also asked to identify how frequently they visited museums, for how long, and which types of museum they visited. Findings from this investigation confirm that museumgoers prefer exhibits that are hands-on and interactive. Preferences were also found for children's play areas, retail areas, and external design features to create a more experiential and inclusive environment. Reviewing these findings given the current economic disruption, exhibits and amenities must focus on museumgoers who are dealing with the untold chaos. Whether virtually or face-to-face, the museum environment must be nimble in supporting the preferences of their museumgoers.

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Practice | Scholarship of Design Research | Presentation

Optimizing Remote Workspaces for Health and Wellness

Dr. Kristi Gaines, Texas Tech University
Sally Ann Swearingen, Stephen F. Austin State University
Michelle Pearson, Texas Tech University

ABSTRACT

The events of the recent past have made it clear that the future remains uncertain. One report claims that an estimated 66% of employees moved to remote work during the COVID-19 pandemic while millions lost their jobs. Of those fortunate enough to keep their jobs, many workers appreciated a new flexible schedule, no commute, and not having to dress up. However, a number of challenges also became apparent such as frequent interruptions or distractions. Remote workers also experienced problems with communication, collaboration, and lack of designated, well-designed workspaces. Interior designers are well-aware that appropriately designed workspaces have many benefits for health, productivity, work performance, and mood. A poorly designed workspace can lead to a lack of productivity, increased stress, aches and pains, decreased creativity, decreased motivation and an increase in anxiety and depression. Homes are frequently designed for aesthetics and comfort, yet may not be set up for the functionality of a work-from-home environment. The purpose of this investigation was to identify design features most beneficial for work spaces, particularly those for remote work from home. Methods The investigators conducted a review of the WELL Building Standards, peer-reviewed scholarly publications, industry reports and manufacturers catalogs related to optimal working environments. A focus group of design faculty working remotely was conducted to determine desirable features of a remote work environment. This information was organized into common themes and design features. Findings As a result of the investigation, a set of

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guidelines was created for the design of an optimum workspace. These guidelines include designating a set location and incorporating design features that consider all the senses. A brief summary is included below: Sight: Preferably, a permanent workspace near a window should be set-up to provide natural light and a view of nature. Orient work surfaces and computer screens to avoid glare. Light: Provide natural light, ambient, and task light. Overhead light may cause glare and shadows. Color: Natural, soft colors are best. Too much contrast or strong color should be avoided in the field of vision. The most and least preferable colors for workspaces were identified. An interesting finding was that the preferred colors did not correspond to findings for the colors that created the most productive workspace or improved mood. Organization: Some people prefer objects to be hidden and others want items to be easily assessable in the workspace. A number of organizational products are available. Sound: Limit or reduce hard surfaces. Rugs or soft textiles may reduce noise and reverberation. Consider ambient music or nature sounds. Touch: Use a variety of textures for a welcoming workspace. Smell: Eliminate unpleasant odors and consider the use of essential oils for a positive and stress-reducing environment. Motion: Make sure that work surfaces and seat heights are appropriate for the user. When possible adjustable desks, chairs, and ergonomic keyboard trays should be utilized. Workers should avoid staying in the same position too long. One recommendation was standing every 15 minutes and looking away from the computer screen. Importance to Interior Design Remote workspaces may be here to stay. In the near future, interior design professionals may be called upon to redesign homes to be more conducive to working from home. The design industry is predicting that the open floor plan's days are numbered and that productive workspaces will become desirable and necessary. Home-based workers are in good company. Businesses including Disney, You Tube, Google and Amazon all began in a home office.

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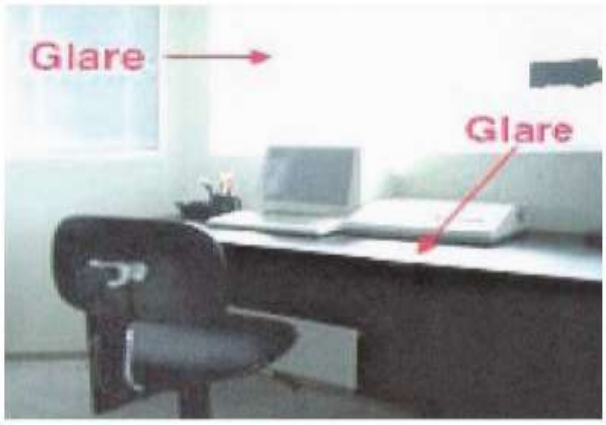
Optimizing Remote Workspaces

Appendix

Preventing Optical Fatigue



Pure yellow is the most luminous and visible color.
Yellow irritates the eye if large quantities exist within the field of vision.

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Muscles of the of the eye become fatigued when they must undergo constant adjustment from changes in levels of illumination.

Best Office Colors based on Scholarly Research

1. A soft green (no yellow tinge) or a soft muted blue green
   It's very restful for the eye, relates to nature, is calming and colorful.

2. A light peach
   It's a cheerful warm color.
   It harmonizes nicely with wood. Cool accents work well with this hue.

3. Taupe (a rich warm grey)
   It will change depending on the time of day and lighting.
   It provides a nice neutral background for other colors.

Alternate Lay-outs and Features

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This appendix illustrates a few examples of the information that will be presented. If accepted, additional information will be explained in relation to the research findings.

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Social and Environmental | Scholarship of Design Research | Presentation

Equity and Access through Design: An Integrative Approach to Promote Child Development

Dr. Kristi Gaines, Texas Tech University
Malinda Colwell, Texas Tech University
Klein Charles, Texas Tech University
Muntazar Monsur, Texas Tech University

ABSTRACT

Early childhood is a critical stage of human development, and a substantial body of research indicates that a childcare environment may enrich all domains of early childhood development. There are approximately 125,000 licensed childcare facilities in the US where nearly 11 million children are spending approximately 35 hours every week, which is more than 50% of the total population of children in that age range. Since the majority of US preschoolers spend a large portion of their daily lives in childcare facilities, the facilities should be designed to establish an innovative learning environment to afford optimal child development. While the indoor learning environment has received attention, the outdoors is often neglected as a potential learning environment. It's educational and financial value are not fully realized by childcare authorities. However, incremental and cost-effective interventions have proven to transform a mundane environment into one that is stimulating. This project is an evidence-based childcare center design intervention that seeks to provide guidelines for enriching childcare environments that promote physical, socio-emotional and cognitive child developmental domains. Methods The investigators on this projects were an interdisciplinary team that included 1 interior designer, 2 landscape architects, and 1 early childhood expert. The team has published previous findings related to the design of learning environments for young children. Drawing on their previous

research and current literature, the investigators used the following methods for each of 10 early childcare center sites: Pre-intervention: site visit, focus groups, and interviews of administrators, teachers and staff. Design Development: Workshops were conducted to bring together the design team composed of interior designers, landscape architects, architects, early childcare experts and representatives from each child development center to create a site plan specific to each center. A cost analysis was created and the design team worked with each center to prioritize and develop a plan for implementation. Implementation of the plan through consultations, parents and volunteer recruitment. The sites included a diverse sample of budgets and families' socioeconomic status. The sample included one Early Head Start site, two centers funded by Independent School Districts (one provided childcare for young mothers trying to finish high school), three community college lab schools, one special needs school, and three child care centers who catered to working parents. The sample included facilities in large urban areas, rural areas, and suburban locations. Findings/Relevance to Interior and Environmental Design Previous studies by the team identified best practices for indoor learning environments that may be adapted into outdoor spaces for learning. Diverse play and learning activities enhance child development. Some of the advantages of incorporating an outdoor learning environment strategy include self-confidence, different opportunities for gross and fine motor skill development, greater attention spans, increased creative and cooperative play, reduced stress, and more. The most beneficial outdoor learning environments may be designed and implemented in phases with volunteers and without expensive manufactured play equipment providing accessibility to more children. The quality of care and teacher motivations may improve because a stimulating environment for children may prove to be an inspiring work environment for adults working with the children. If accepted for presentation, the findings will be explained and expanded in relation to child developmental domains. We will redefine learning spaces to include both interior and exterior cost-effective strategies to promote physical, cognitive and socio-emotional domains.

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Appendices

Equity and Access through Design: An Integrative Approach to Promote Child Development

Physical, Cognitive, & Socio-emotional Development

Example features and settings to promote *child developmental domains* through cost-effective means:

Indoor kitchen vs. outdoor kitchen (mud kitchen, vegetable garden, spool tables).

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Above: Child created spaces

Above: future equipment and furnishing for an outdoor learning environment.

If accepted for presentation, we will further explain the benefits and best practice design indicators in relation to *Cognitive, Physical and Socio-emotional Development Domains*.

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Social and Environmental | Scholarship of Design Research | Presentation

Optimizing Mental Health and Well-being with Sustainably Designed Disaster Relief Housing

Bethany Rock, Savannah College of Art and Design

ABSTRACT

The purpose of this research is to highlight opportunities where interior design can help to optimize mental health and well-being for occupants living in temporary disaster relief housing. Reactions to provide temporary housing quickly often focus on the basic function of shelter, with little consideration on the well-being of the occupants (Boehm & Kopec, 2016). Since 1980, the frequency of global natural disasters has tripled (Hoeppe, 2016). Globally, 2019 saw a total of 396 natural disasters, 11,755 deaths, over 95 million affected, and $130 billion in financial losses (CRED, 2020). With predictions for increases in natural disasters due to global warming, higher levels of displacement will consequently lead to increased numbers of those suffering from the psychological effects of living in a temporary home environment. Losing a home due to an event like a natural disaster is likely the biggest stress factor after experiencing bereavement or injury (Caia, Ventimiglia, and Maass, 2009). Eren (2011) notes the need for studies to be conducted on what type of therapeutic environment should be considered for temporary disaster-relief housing. A mixed-methods approach to research through surveys, interviews, case studies and direct observations was made in efforts to collect much-needed post-occupancy data and determine where changes to the interior temporary home environment can be the most beneficial. Findings show evidence of an overreaching theme the 'loss of control' in the temporary home environment. For the purpose of this research, the 'loss of control' was divided further into sub-themes of connected, light, privacy, and storage. Pain points occupants are experiencing in these sub-themes are contributing to stress and anxiety in the home environment and are further

heightened when in a depressive state. Design interventions focused on these categories in a temporary home environment paired with stronger place attachment and a sense of belonging may begin to address the physiological, physical, and emotional needs of those experiencing displacement from a natural disaster. This research illustrates how interior design can help to address depression and anxiety through a holistic approach to healing for occupants living in temporary disaster-relief housing, optimizing mental health and well-being.

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Appendix

Table 2

Comparing Common Symptoms of Displacement Victims

	Generalized Anxiety Disorder	Depression	PTSD
Similarities	· Irritability · Feeling weak or tired, easily fatigued · Restlessness · Troubles sleeping · Nervous, or on edge · Difficulty concentrating · Breathing rapidly, sweating, or trembling · Sense of impending danger, panic or doom	· Irritability · Feeling weak or tired, easily fatigued · Restlessness · Troubles sleeping · Loss of interest or pleasure in hobbies/activities · Difficulty concentrating · Guilt, worthlessness, or helplessness · Thoughts of death or suicide	· Troubles sleeping · Nervous, or on edge · Difficulty concentrating · Flashbacks, including a racing heart or sweating · Distorted feelings of guilt or blame · Negative thoughts about oneself or the world · Sense of impending danger, panic or doom
Differences	· Increased heart rate · Gastrointestinal problems · Muscle tension	· Persistent sad, anxious, or 'empty' mood · Hopelessness or pessimism · Moving or talking more slowly · Difficulty remembering, or making decisions · Early-morning awakening or over sleeping · Appetite and/or weight changes · Aches or pains, headaches, cramps or digestive problems without a physical cause and/or don't ease with treatment	· Bad dreams · Frightening thoughts · Avoiding thoughts/feelings related to the event · Staying away from places, events, or objects · Being easily startled · Stress or anger · Trouble remembering the event

Note. Comparing similarities and differences between Generalized Anxiety Disorder, Depression, and PTSD symptoms of displacement victims. Author (2020).

Figure 5.1

Implications for Design

Note. Diagram of the implications for design, applicable theories, and design drivers. Author, (2020).

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Social and Environmental | Scholarship of Design Research | Presentation

Promoting Positive Body Image Perception in Luxury Retail Environments

Sheridan Markham, Savannah College of Art and Design
Sarah Boehm, Savannah College of Art and Design
Catie Pizzichemi, Savannah College of Art and Design
Mieke Kramer, Solstice Point Counseling

ABSTRACT

Promoting Positive Body Image Perception in Luxury Retail Environments Scholarship of Design Research – Social and Environmental Presentation Women have been exposed to unrealistic beauty and body standards set forth by the media for decades, and while recent body-positive movements around the world strive to promote body diversity and empowerment, their influence is still limited to brand messaging that merely scratches the surface of how to foster female empowerment in a retail environment. In Italy, exposure to social media, as well as the influence of mass media has been identified as a leading cause of decreased levels of self-esteem and self-worth, skewing body image perception in Italian women. In fact, "greater exposure to overt messages regarding appearance predicts the internalization of social ideals", which can contribute to the formation of eating disorders and body dissatisfaction (Harrison, Hefner, & Levine, 2006). Additionally, body image is largely determined by social experiences (Tomas-Arragones & Marron, 2016), and can be magnified in a retail environment, due to highly body-related information collected while shopping (Shin, 2013). With that said, this study considers the psychological consequences of social and mass media, including the formation of hyperactive body image concerns and how they play a role in young, female shopper's retail experiences. Self-esteem and body image determinants, such as how a person was raised, their genetics, activation of the thinness schema, as well as pressures set forth by Italian culture,

including “la bella figura” are also discussed. Additionally, Social Comparison Theory, Interpersonal Theory, Positive Psychology Theory, and a body-positive model known as The 5 Competencies, were identified as principal sources of information for this topic, in order to better understand the experiences a female shopper has within a retail environment. A mixed-methods approach using content analysis of luxury, Italian fashion brand campaigns, as well as interviews with industry leaders from fashion and eating disorder counseling fields were employed. The results identify a lack of body diversity within the fashion industry, which could potentially play a role in the skewed perception Italian female shoppers have of their bodies. Additionally, information from interviewees offered insight that placed an emphasis on the potential threats of social media and how creating meaningful connections between the consumer and brand in a retail environment can contribute to an overall positive shopping experience. This study will better define a topic that has not been extensively researched within interior design by exploring what contributes to the formation of body dissatisfaction and eating disorders, understanding what eating disorder patients undergo through treatment and recovery, how social media influences perspective on our appearance, and what factors of a luxury retail experience influence consumer behavior. These topics will contribute to changes in how a retail environment promotes body inclusivity and considers a consumer’s self-esteem and self-worth.
Keywords: social media, body image perception, retail design, self-esteem

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Appendix A

Figure 1. Thinness schema beliefs. Adapted from "Influence of Mass Media on Body Image and Eating Disordered Attitudes and Behaviors in Females: A Review of Effects and Processes," by G. Lopez-Guimera et al., 2010, *Media Psychology, 13*(4), 405. Retrieved from https://www.researchgate.net/publication/215628834_Influence_of_Mass_Media_on_Body_Image_and_Eating_Disordered_Attitudes_and_Behaviors_in_Females_A_Review_of_Effects_and_Processes/ Copyright 2010 by Taylor & Francis Group, LLC.

Appendix B

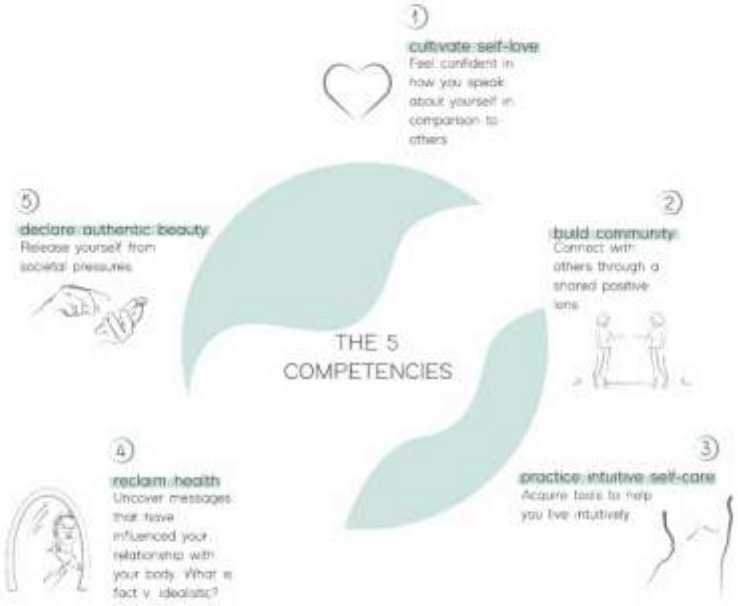

Figure 2. The 5 competencies. Adapted from "The Be Body Positive Model", by C. Sobczek & E. Scott, 2012. Retrieved from http://smedelstein.com/creative/bp/model.htm/ Copyright 2012 by The Body Positive.

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Social and Environmental | Scholarship of Design Research | Presentation

Re-imagining Prison Music Therapy Environments: Immersive Interventions to Improve Rehabilitation of Inmates

Archie Tyagi, Savannah College of Art and Design
Ricardo Navarro, Savannah College of Art and Design
Sarah Boehm, Savannah College of Art and Design
Teri Yarbrow, Savannah College of Art and Design

ABSTRACT

The United States has the largest prison population in the world, making the facilities overcrowded and unsafe for inmates to live in, causing negative impact on their psychological state causing psychotic disorder, anxiety, and depression. Mental illness has become an overarching issue within the criminal justice setting, rehabilitation facilities are not able to provide a long-term solution to inmates' psychological problems. Additionally, the stigma attached to prison makes it difficult for inmates to communicate their problems, causing them to suffer in silence. This paper seeks to present solution to address these psychological sufferings through re-imagining music therapy environments with immersive interventions to enhance the impact of therapy. After conducting surveys with ex-inmates, interviews with music therapists, and immersive design specialists, it was found that inmates feel more involved in music therapy if it is accompanied by multi-sensory experiences. Some of the social aspects that inmates seek in a therapy include a sense of motivation, optimism, and hope for better tomorrow. The research concludes that music therapy done in an immersive environment can enhance the emotional involvement of inmates leading to various benefits from psychological, physical, and the social well-being. Finding from the study seeks to open doors to new opportunities and methodologies

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to treat mental illness faced by the prisoners through the field of interior design in collaboration with innovation and technology.

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Social and Environmental | Scholarship of Design Research | Presentation

Small Gestures | Big Moves: Considering the Role of the Built Environment in Cultivating Belonging

Amy Roehl, Texas Christian University

ABSTRACT

A critical aspect of emotional and mental health in both individuals and communities is a person's sense of belonging marked by authentic connections with others. Well in advance of the pandemic, American society displayed crises of disconnection revealed through widespread feelings of loneliness as one of many symptoms (Bialik, 2018). Studies demonstrate that loneliness and disconnection are detrimental to human health contributing to physical illness and potentially shorter lifespan (Ong, Uchino, & Wethington, 2016). A characteristic of safe communities is the deep sense of belonging and positive connection between members. Conversely, communities lacking positive attachment of its citizens to one another produce greater violence (Morrisey, 2016). Compounding existing problems, further societal fall-out due to our temporary yet jarring physical removal from our extended families, friends, co-workers and neighbors will reveal itself in the years to come. Considering both existing problems and anticipating future consequences of the pandemic, we must foster conversations about the designed environment as a partner in healing and strengthening of individuals and communities. Cultivating future designers whose mindset places human wellbeing at the center of the design process is an important mission in our role as design educators. Tom Mulhern, founder of Studio Y makes a poignant metaphor about cities and community, "When people and organizations swirl and mingle to form a single current, they become something mightier and more resilient. Like the great cities that form at the confluence of waterways, they are sustained and

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strengthened by a persistent connection" (Mulhern, n.d.). Reflecting on the impact of current societal conditions upon the designed environment Mulhern says, "The right problem is the question of how to connect people to one another." This problem should be at the forefront of our thinking. The author contemplates three key ideas: 1) processes for creating new visions for or alterations to our physical world must be inclusive and community-generated, 2) the built environment plays a role in facilitating opportunities for human connection and thus safer sustainable communities, and 3) messaging sent through the visual language of our built spaces impacts a person's perception of the self within those spaces. Important to the conversation around these points are discussions about form and scale as they relate to intentional positive impact upon individuals and communities. Too often designers feel pressure to make big moves, however waiting for opportune largeness might prevent us from seeing the value of small gestures and the meaningful impact they can make. For example, similar to a fire circle, one of the oldest physical configurations conducive to inter-personal connection, the choice of a circular table over a rectangular one fully alters the dynamic between participants. A decision about form of an object within a space and the surface around which people gather creates an opportunity for equality (at least in one's own personal real estate) around the table. Small gesture, big impact. Through examination of precedents ranging from ground-up construction to small-scale interventions the author investigates the design of objects, surfaces, and volumes in partnership with human interaction as vehicles to cultivate belonging.

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Pedagogy | Scholarship of Teaching and Learning | Presentation

Remote and Inclusive: Redefining the Interior Design Studio Experience

Dr. Karen Scarton, Indiana University of Pennsylvania
Kelly Spewock, Indiana University of Pennsylvania

ABSTRACT

Up until recently, remote learning was not a priority for our university's interior design program. The faculty were content with having less than a handful of interior design lecture courses to offer online to provide flexibility for student and faculty scheduling. When the world changed, we reluctantly shared in the students' dismay to move away from the comfort of our traditional campus classrooms and continue online. Many questions came up immediately with little to no time to find answers. How would we prepare for this in one week? How would we engage with our students? How would we teach our courses if students had limited to no access to software or even a stable wifi connection? Then larger questions started to surface. Will our students persist? How will our graduating seniors manage to complete coursework and begin their career search? What will this all mean for the future of interior design education? It was a concerning and confusing transition. Reflecting upon those seven weeks of instruction we collaborated often as a faculty group, much information was shared, and a lot was learned. This experience forced us to face the traditional perceptions of interior design education and undeniably question our future. Our university continues to applaud our amazing accomplishments, but our work is not complete. We are now looking ahead to a new semester (and possibly beyond) and this time, approaching it in an unprecedented yet deliberate manner. How will we change our normal; the preconceived idea of what the "interior design studio" is supposed to look like based on tradition? There are many predictable challenges facing us and probably more unknown factors we have yet to even think of. Will students feel they are being forced into multiple learning

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modalities which includes a Hyflex learning model? Will faculty fight the inevitable and necessary changes needed to move forward? How will we maintain student/faculty engagement, provide proper assessment, ensuring all students have equal access to technology, and guarantee quality in student expectations and learning outcomes? This presentation will discuss the Hyflex teaching model and it's affect on the interior design studio classroom. The Hyflex teaching model is a blend of online and face-to-face (F2F) instruction; hybrid and flexible (Leijon & Lundgren, 2019). This model offers student flexibility in how they choose to attend a class and has shown positive outcomes. For instance, Miller, Risser & Griffiths (2013) used this instructional approach and not only demonstrated student satisfaction but also enjoyment and increased participation and comprehension. What does HyFlex mean for an interior design studio where F2F instruction, visual demonstrations, critique-style feedback and collaborative methodologies are all vital to the learning process? This presentation will set out to explore how the following factors could be addressed in the interior design Hyflex studio environment: ensuring all faculty are on-board, maintaining student/faculty engagement, providing proper assessment, access to technology, and quality in student expectations and learning outcomes. Hyflex/hybrid learning may in fact open unique opportunities to the new normal that interior design studios will experience. What was once thought of as “best practices” will be stretched to new limits and possibly result in a better and actually more inclusive studio environment.

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Appendix

Up until recently, remote learning was not a priority for our university's interior design program. The faculty were content with having less than a handful of interior design lecture courses to offer online to provide flexibility for student and faculty scheduling. When the world changed, we reluctantly shared in the students' dismay to move away from the comfort of our traditional campus classrooms and continue online.

Many questions came up immediately with little to no time to find answers. How would we prepare for this in one week? How would we engage with our students? How would we teach our courses if students had limited to no access to software or even a stable wifi connection? Then larger questions started to surface. Will our students persist? How will our graduating seniors manage to complete coursework and begin their career search? What will this all mean for the future of interior design education? It was a concerning and confusing transition.

Reflecting upon those seven weeks of instruction we collaborated often as a faculty group, much information was shared, and a lot was learned. This experience forced us to face the traditional perceptions of interior design education and undeniably question our future. Our university continues to applaud our amazing accomplishments, but our work is not complete. We are now looking ahead to a new semester (and possibly beyond) and this time, approaching it in an unprecedented yet deliberate manner.

How will we change our normal; the preconceived idea of what the "interior design studio" is supposed to look like based on tradition? There are many predictable challenges facing us and probably more unknown factors we have yet to even think of. Will students feel they are being forced into multiple learning modalities which includes a Hyflex learning model? Will faculty fight the inevitable and necessary changes needed to move forward? How will we maintain student/faculty engagement, provide proper assessment, ensuring all students have equal access to technology, and guarantee quality in student expectations and learning outcomes?

Hyflex Teaching in an Interior Design Studio

The Hyflex teaching model is a blend of online and face-to-face (F2F) instruction; hybrid and flexible (Leijon & Lundgren, 2019). This model offers student flexibility in how they choose to attend a class and has shown positive outcomes. For instance, Miller, Risser & Griffiths (2013) used this instructional approach and not only demonstrated student satisfaction but also enjoyment and increased participation and comprehension. What does HyFlex mean for an interior design studio where face-to-face instruction, visual demonstrations, critique-style feedback and collaborative methodologies are all vital to the learning process? This presentation will set out to explore how the following factors could be addressed in the interior design Hyflex studio environment.

Ensuring all Faculty are "On-Board"

There may be some backlash as well as frustration among faculty in interacting with students in this combined instructional approach. This method of teaching will require faculty to prepare materials that are applicable for both students in a face to face classroom as well as students attending class virtually. If not done properly and deliberately, this could mean a greater amount of time and attention than teaching solely in a classroom environment. Stepping into the classroom may need to look different and faculty could be forced out of their comfort zones. For example, cameras and video conferencing capabilities may have to be integrated into interior design studio spaces for lecture, demonstration, critiques, and student presentations. Faculty may have to think about where they are standing (so that all students are able to see them), instead of walking around the room. Faculty have begun to express concerns that their classes will become less interactive now that they will have to accommodate multiple teaching platforms.

Faculty are worried that the Hyflex model will cause attendance issues long term since students have a choice in how they attend class activities; how will we measure attendance? This "choice" presents a very new way of thinking for faculty and students alike. Attendance will have to be carefully monitored and new approaches may need to be instilled. This could be viewed as an opportunity to engage students on days they would not feel comfortable attending class. As classes resume, a simple head cold could make a student think twice about attending class that day. In a HyFlex model, students are able to attend virtually and therefore seamlessly keep up with class material. Making sure faculty see the positive in this approach will be an important measure; not thinking in a negative manner if a student decides to attend online.

As we explore many of the colleges and universities that teach interior design, each one is developing unique and thoughtful approaches to the coming Fall semester and beyond. Though each approach will vary based on institutional resources and ultimately the learning model that is adopted, ensuring faculty buy-in begins with communication and proper training. Effective teachers are confident and efficient in their process, demonstrate preparedness for learning activities and are accessible yet professional. Therefore, arming faculty with classroom resources and necessary support for any change is key in ensuring consistent teaching strategies will pursue. We believe interior design

education is unique and therefore we must do our part to determine classroom needs to create an effective Hyflex studio environment.

Maintaining Student/Faculty Engagement

Student/faculty engagement has always been at the forefront of an interior design studio. It is the ultimate benchmark of design education but the virtual classroom is likely the last place that educators think of as a viable resource. Many aspects of faculty/student engagement such as lecture, discussion, desk-critique, pin-up discussions, peer-review, and much more will need to happen across modalities within the Hyflex model for learning outcomes to be successful.

Though we have used the terms face to face (F2F) and online to describe delivery modalities and student populations for the purposes of illustrating points within our presentation, it is important for faculty to think about their students equally and not make a distinction between students and their chosen learning modality.

With that said, all students will need to have the same opportunities within the classroom environment to engage with the faculty and each other at all times. Having more interactive activities will enforce accountability for all students taking the course. This connection with the "classroom" will ensure all students are feeling included and are just as much a part of the class as everyone else. Over the next few semesters, we are certain that more best practices will evolve regarding ideal Hyflex set up. An ultimate situation would be to have all students able to view each other; a camera on the students in the classroom and a large screen showing the students attending virtually. In this scenario collaborative activities could successfully be incorporated into the course. Additionally, this arrangement would facilitate team discussions and group projects within the class.

For a HyFlex interior design studio to be productive (active learning), video capabilities will need to be utilized often. They will be needed to view the instructor, demonstrations, and student presentations. Another idea is that capturing these demonstrations, lectures, and other course content and publishing it within the LMS will enable all students to access and reference it later.

In a traditional interior design studio it is common for the professor to meet with students as they are working to provide one-on-one instruction and feedback. In addition to web-based video options within the classroom, we can utilize software to "redline" work and upload it back to the student. Students who attend classes in person and virtually can benefit from this form of critique because they can easily access it later within the LMS.

Guest speakers continue to be a great way to enforce course competencies and engage students with a variety of ideas surrounding the interior design industry. With the majority of the firms, manufacturer representatives and dealerships who have been working remotely over the last several months, designers, architects and other professionals are armed and ready to present via Zoom. For remote universities like ourselves, bringing in guest speakers via the web has provided many opportunities that might have otherwise been missed due to travel.

As interior design educators, we need to continue to evaluate what has been working well in our traditional studios and then be flexible and open to exploring that same idea in a new way.

Providing Proper Assessment

Providing proper and ongoing assessment is key to motivating and advancing student learners in the studio environment. When you add the fact that students can change their mode of attendance weekly with the Hyflex model, the quality and timing of studio assessment is even more critical to fostering an environment where students feel actively engaged within a caring and positive atmosphere. Up to this point our experience as faculty has been divided into two categories: Face to Face Learning (traditional studio classroom) or online (whether asynchronous or synchronous). What happens when the Hyflex or hybrid model blurs the distinction between the in-person and virtual classroom? This creates an environment where students have access to both platforms and therefore interior design educators must assess a variety of learning outcomes that both equitably and fairly measure learning regardless of how the student has participated and submitted their work.

In the interior design studio, educator evaluations can be either formative, summative, or a combination of the two. Let's break each down to determine how educators may be able to provide consistent assessment within a Hyflex or hybrid model.

Formative Studio Evaluation includes assessment tools such as incremental desk critiques, peer evaluations, progress-pin-ups, progress journaling and impromptu progress presentations. From past studies, we know that learners respond well to formative assessment in a traditional studio environment. Breaking down larger studio projects into smaller, graded milestones throughout the semester instead of waiting until the very end to issue a grade, keeps motivation higher and makes grading easier on the faculty member. In many cases, studio projects mirror the stages of a real design project, such as concept development, schematic design and design development. This provides natural assessment points.

A summative assessment is likely going to consist of an exam or testing of student knowledge in some way. Summative assessment tools in an interior design studio can be final exams, mid-semester testing, a practical skills test, or a cumulative evaluation of a final project to meet multiple and complex learning outcomes.

As educators facing a hyflex/hybrid learning model, we need to determine what our studio assessment tools look like with regard to both the F2F and online classroom. How might these tools need to change to accommodate both platforms at the same time using the same exact learning expectations so that there are no gaps?

More important than ever before, interior design educators must provide learners with grading criteria in advance. This should be the normal practice but does not always happen. We know that providing the grading criteria when you introduce the studio project sets the learner up for success at the start. In a hyflex learning model, where students will be faced with learning modality choices, students will be better informed of final project outcomes and will in-turn make better choices when selecting their own learning path. Interior Design education is rooted in tradition, but we need to pave a new path for our students to catch up with an industry that has already started to change.

Access to Technology

In March, we independently and silently rallied together as interior design educators on the task at hand – moving our courses online. We quickly established our home office bunkers and proceeded to figure out the web-based presentation software like Zoom, GoToMeeting and Facetime in an effort to provide our students with the best possible learning outcomes. Most of us turned to our existing LMS platforms to be the hub of our virtual course delivery rather than the "accessory" to our F2F classrooms. We spent endless hours counseling students via web-meetings, on the phone and through emails. Students were scared, mad, and often unfocused, but we remained dedicated and resilient as interior design educators to ensure our students had every opportunity to remain successful.

During this time, some interior design programs were able to provide "remote" access to students and faculty so that they could use classroom technology and software from home. This experience enforced the fact that much of our industry is now dependent on technology and software. Software companies, like Adobe, provided free access to their programs to support higher education. Industry leaders and professional organizations stepped up to support each other through social media and virtual gatherings. It was an unusual and pivotal time within the interior design industry.

When talking about an online or virtual environment it is important to identify the terms synchronous, asynchronous learning. Synchronous learning means that students are engaging in class activities at specific days and times. In the case of asynchronous learning, content modules are presented to students and they are given deadlines to complete tasks, participate in discussions and post assignments. Students are not participating in class activities in real time. Since most online course are asynchronous, this means that we must also think about our online courses and procedures differently than before. Merging the two platforms means that we will likely have a combination of asynchronous and synchronous learning activities within our interior design studios. We need to ensure that all learning activities are aligned between the F2F and online platforms to ensure seamlessness in the new hyflex design studio. As interior design educators, the key to our planning is borrowing best teaching practices from both delivery platforms as we remain dedicated to advancing the profession of interior design.

Of course, technology brings a variety of challenges that each institution will need to navigate differently based on student need, demographic and available resources. Some of the large picture challenges we need to navigate are:

- What is the student's ability to access and use a multitude of technology (hardware, software & web-based) to present studio work, attend studio sessions and complete assignments?
- Does the institutions' LMS software support the current needs of the hyflex or hybrid model being adopted?
- Is the amount of IT support staff available adequate to train and support faculty that will be moving more course content online?
- Are there standard practices or policies in place to ensure academic consistency across the interior design curriculum?

Quality in Student Expectations and Learning Outcomes

Establishing quality in interior design education means that the curriculum is measured through a tiered set of learning outcomes. Program Outcomes or Program Expectations are overarching learning milestones that the interior design curriculum sets forth to achieve as a collective whole through the curriculum. Program Outcomes often link career-related (soft skills) and knowledge-based skills together to ensure students are prepared for interior design practice. An interior design program may have 10-20 Program Outcomes on average.

Course Outcomes or competencies are outlined within the course syllabus and typically start out with the statement "By the end of the course the student will…". Each course syllabus may have 5-10 learning competencies on average. These learning outcomes are most often indirectly linked to the Council for Interior Design Education (CIDA) set of

professional standards. This ensures that throughout a program's class flow that students experience three different learning levels: Awareness, Understanding and Application.

Using the course competencies as a guide, many interior design faculty will further enforce learning outcomes with their students by linking individual assignment and project goals to the course competencies themselves. Presenting this information to our students helps them understand the reason they are doing particular tasks. Regardless of delivery model this practice will enhance the quality and experience within the course.

In Conclusion

Hyflex/hybrid learning may in fact open unique opportunities to the new normal that interior design studios will experience. What was once thought of as "best practices" will be stretched to new limits and possibly result in a better and more inclusive studio environment. In moving forward, all of the areas discussed will be put to the ultimate test; incorporation into the interior design studio classroom. Results will be interesting to examine, and further insight will be gathered. It will remain imperative to assess student and faculty reactions as well as learning objectives. It will be interesting to witness how much of the traditional interior design studio will be forever changed.

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Pedagogy | Scholarship of Teaching and Learning | Presentation

Sight Unseen: Navigating the Admittance of New Students into a Limited Enrollment Program

Stephanie Sickler, Florida State University

ABSTRACT

In a discipline where education and practice are highly reliant upon one's hard and soft skills (Gale, Duffey, Park-Gates, & Peek, 2017), selecting students who demonstrate the potential to excel in both areas is paramount to matriculating successful interior designers. Not only are employers basing decisions to hire entry-level employees on soft skills (Chamorro-Premuzic, Arteche, Bremner, Greven, & Frunham, 2010; Gale et al. 2017), but a study by Huber suggests they are also more likely to evaluate these attributes through subjective and automatic processes often based on first impressions (2019). This practice is similar to faculty evaluating first year students for admittance into a limited access interior design program. Problem Traditionally, faculty have been able to evaluate students' capacity for these skills in face-to-face classroom settings. Observations and anecdotal evidence often support the decision to retain a student into a limited enrollment interior design program based on faculty's ability to observe their interaction with others, ability to think quickly, demonstrated aptitude, work ethic, etc. However, Huber's study determined that work ethic was the most prominent gap in students' soft skill abilities (2019). Many students at [x] University noted during informal discussions at the end of the spring semester that maintaining a solid work ethic from home was their biggest challenge during quarantine. This begs the question, what becomes of this necessary education in soft skills when students are no longer present in the classroom with instructors? How are faculty to determine students' potential for soft skills refinement when the landscape of observation and interaction has been so transformed? Solution Challenges inherent to distance learning with first year students are likely common among many programs. This program sought to mitigate

these challenges through the integration of a First Year Practicum to assess students' critical thinking and problem solving ability, required of all students competing for entry into our program. The COVID-19 pandemic and its subsequent quarantine forced this Practicum to be administered in an online format. The Practicum was evaluated alongside digital student portfolios and other objective evidence of student performance during the First Year Review. Fearful of what has been lost through distance learning, first year course faculty compiled a "standout list" of students they predicted would excel in the First Year Review based solely on their classroom interactions prior to the transition to distance learning. These students were those who had consistently demonstrated a strong work ethic, respect for peers and instructors, positive attitude, and a strong grasp of the subject matter during the 9 weeks class had been held in person. The list had no bearing in First Year Review scores whatsoever and was not revealed to other faculty until after Review was complete and the new student cohort had been determined by the objective criteria and evaluation of student work. What emerged when the "standout list" was compared to the First Year Review scores was that over 93% of students identified by the "standout list" had made it through the selection process. This supports the notion that in-person courses, especially at the foundation level, provide faculty with key insight into the potential of new students for success in the program. First year faculty were able to identify skills, both hard and soft, that would propel certain students through to the finish line. The risk of losing this ability for exchange of knowledge and understanding is grave. Great care must be taken to develop engagement with students that, at the least, can simulate the type of interaction presently only achievable in a face-to-face format. We must observe them, work with them, and allow them to flourish in class they way may eventually flourish in an interview and on the job.

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Appendix

First Year Review, April 2020,Tally Sheet

Legend

Very Positive
Yellow-Concern
Red=Big Concern
Gray=No Show/Opted Out
Subj. Rev.

Input cells
Locked cells with **averaging** formulas
Locked cells with **grading** formulas; cell will say "FALSE" until a value is input in a green block; cell will also say "FALSE" if anything other than an A, A-, B+, B, B- is in the cell (example in cell E13)

Name	University + transfer GPA	University GPA	DF1 Ave. Sco.	DF2 Ave. Sco.	Survey Ave. Sco.	Avg. Ave.	DF 1 grade (if available)	DF 2 grade (if available)	Survey Grd (if available)	Port Rev Raw Score 1	Port Rev Raw Score 2	Port Rev Avg Score	Total Points	Notes 1	General Comments	Uses humor and/or creativity in problem solving	Excels at sketching and/or making	May have used internet search to answer questions	Demonstrated a wide range of problem solving skills	Demonstrated average or below average problem solving ability
grade weight in percentage		10%				20%	10%	15%	10%	of 28 poss.	of 28 poss.	30%	100%							
		10				20	15	15	10			30	100							
1 Test Student		[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	A	B	B	10	10	[illegible]	100.00			4	1	1	1	1

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Pedagogy | Scholarship of Teaching and Learning | Presentation

Towards a Connected Classroom: Integrating Online Tools to Promote Student Connectivity and Communication Skills

Madison Sabatelli, Appalachian State University

ABSTRACT

CONTEXT The sharing of ideas and concepts within the studio is an essential aspect of the design process. In the teaching of design, students are invited to spark conversion with their peers during work periods, approach professors with questions as they meander the halls, and find support and resources when entering their department buildings. This socially-minded and constructivist attitude towards design education provides the foundation of design culture dependent on both its collective practices and values (Vyas, 2013). Social Development Theory as presented by Vygotsky (1978) ascertains that "interaction plays a fundamental role in the development of cognition," (Social Development Theory). Such interactions are further supported by Bandura's Social Learning Theory, which states that students find guidance on how to be successful as a design student from their instructors and peers (1977). While informal discussions, roundtable seminars, and presentations are all activities which take place within the very specific ecosystem of the studio, recent events have put a hold on gathering in person. Many professors have been required to move studio interactions online via discussion boards, replacing spoken word with text. While this allows for students to easily share process images and collectively receive suggestions and comments from instructors and peers, it does present concerns as to whether the same levels of accessibility, transparency, and camaraderie can be achieved using an asynchronous, digital platform. METHOD This presentation utilizes data from an ethnographic study of three different design studios taking place during the Spring 2020 semester. With the move to online courses mid-semester, so too did the observations of each

studio, albeit in digital means such as Zoom meetings and discussion boards (see Appendices A and B). While students could no longer congregate around shared desks and whiteboards, they were empowered to flex different muscles needed for communicating virtually through textual means, such as reflective writing and script-writing for presentations (Appendices C and D). Students exhibited quick adaptation with the integration of these online components, perhaps in part because of current students' status as digital natives and the unforeseen need to adapt (Bilgiç et al, 2016). Moreover, students demonstrated continued engagement in the move to a virtual studio while bringing writing practices to the surface of the design process. From this corpus of work, this presentation examines the ways in which students utilized online writing tools, demonstrating the potential for digital platforms as a means of elevating written communication skills and enabling virtual collaboration. IMPACT Reflection on the affordances of virtual collaboration and interaction results in the discovery and exploration of new learning methods for today's design students already well-versed in digital communication. Written means of communication - often overlooked in design curriculum - are highlighted through discussion boards, individual student note-taking, and other asynchronous modes of feedback. Furthermore, the permanence of these conversations serves as a form of making in and of itself - a testimony to the iterative, messy web that is the design process. While the need to conduct classes entirely online may only be temporary, online methods of instruction should be considered in order to integrate opportunities for students to develop a wider range of skills and expand their use of digital platforms. By integrating communal aspects of the design field at large with the digital literacy of today's students, design educators can work to provide students with an online learning experience that blends these elements of technology and social interaction. With this, online methods of learning can no longer just be thought of as alternatives for physical studio environments, but digital reflections of them.

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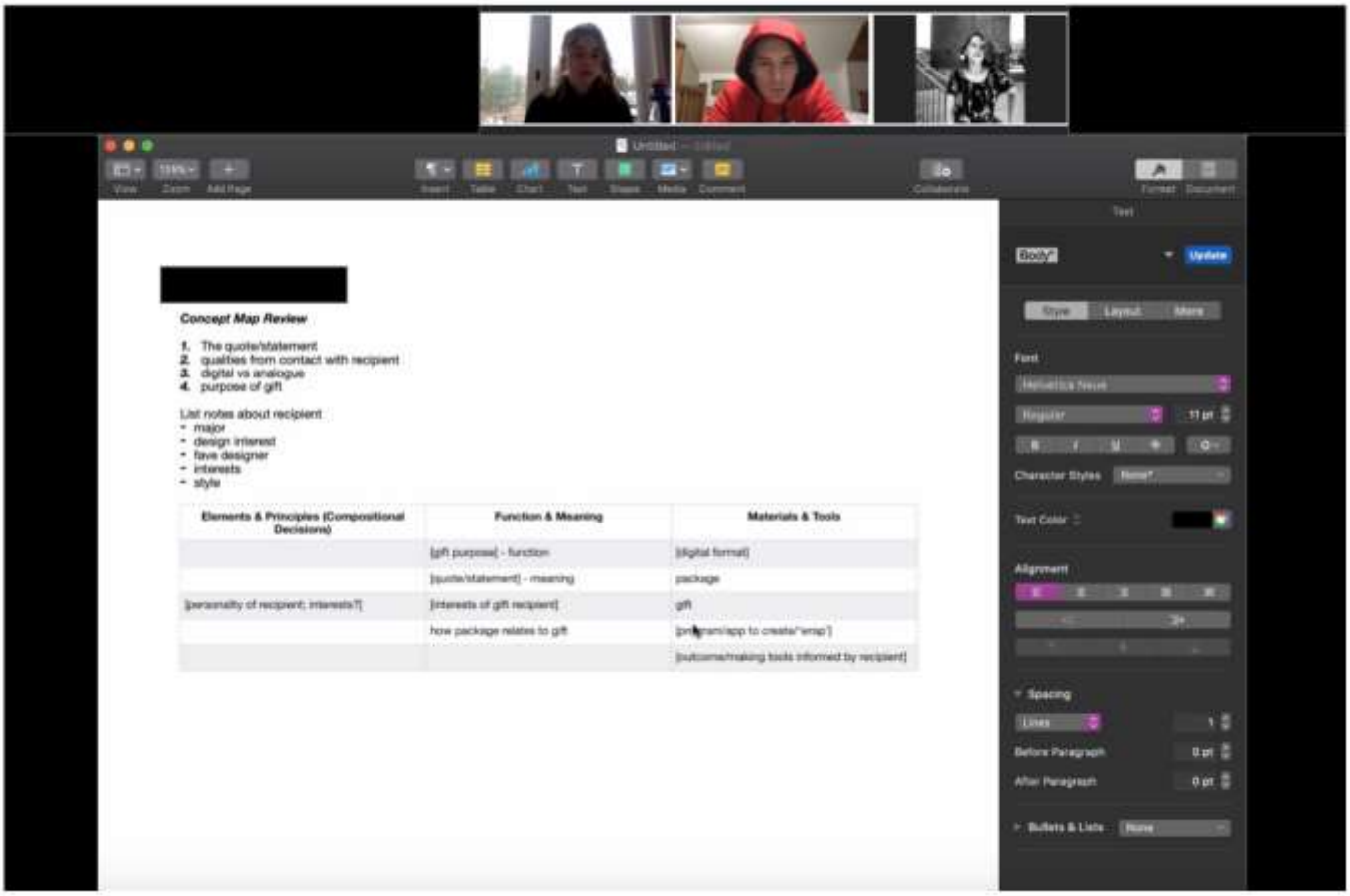
Appendix A: Student Concept Writing Workshop via Zoom



Appendix B: Student Discussion Board

Ideation Discussion (North Project)

Introduction

North Team, share your ideation pages for discussion.

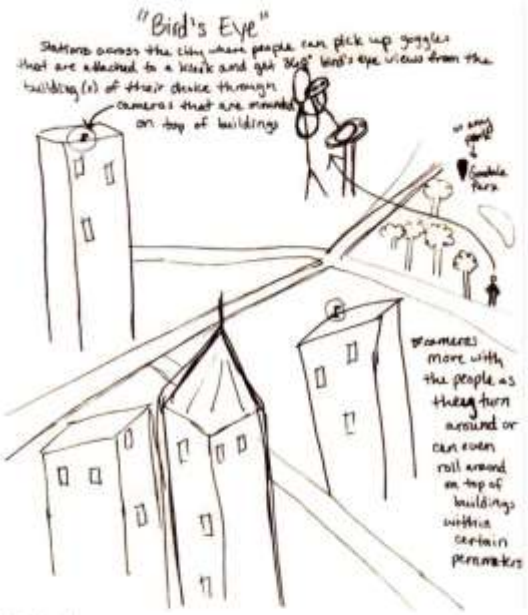
What to do:

1. Post each of your Images, separately (make sure that they are proper orientation before posting--so they are not upside down)

2. I want you to comment on **at least** one image from each of your peers. Your comments should be thoughtful and substantive (not just 'I like it').

3. Go to the South Project Discussion board and comment on **at least** 5 images there as well.

4. Review other's comments and continue discussions/conversations, as appropriate.



WOW! I think this idea is so fun! It's easy to be overwhelmed within the city, but I believe that a bird's eye perspective can encourage an appreciation for the city floor plan. I wonder if there is an opportunity to make this a safety device. If individuals are lost, perhaps these stations could operate similarly to the maps found in malls. It would tell them where they are currently standing and then show them (digitally) where that is in reference to their destination.

Reply

Appendix C: Student Reflective Writing

What will be your point of strength in this team project?

This question is a little challenging for me to answer because of the new online studio format. I am curious to see how this changes the dynamic for a class that is intended to be collaborative. That said, as Team Leader I believe my strength will be communication (and there will be a greater need for that when working digitally). I will make sure that my team is still reporting their individual findings/work on a weekly basis. Additionally, I will encourage my team to push our initial ideas (stemming from the 20 sketches we have been working on). I can foresee us unintentionally limiting ourselves because we are not meeting in person, but I believe there is more creative possibilities that we can reach as long as we diligently challenge or develop each others' ideas.

``

Appendix D: Excerpt from Student Presentation Script Writing

1	Cover	Ethan	Hello and welcome to our final presentation of our retail concept for Pact!
2	Introductions	All	• My name is Ethan • Hi guys, I'm Serena • And I'm Michael
3-17	Strategy	Michael	Pact is a way of being. We are making a pact to do better. To be better. To inspire change.

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Connecting for Change: Designing for the Actual Impact of Virtual Inequities

October 9, 2020

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Creative Scholarship | Design as Idea

#coronamaison: Drawing as a Way to Understand Our Experiences of Spaces in Lockdown

Stephanie Davidson, Ryerson University

ABSTRACT

As lockdown restrictions from COVID-19 are gradually starting to be lifted around the world, the first weeks of mandatory self-isolation stand out as especially dramatic and fraught. This presentation takes a series of drawings made during the first 6 weeks of quarantine as a vehicle through which to reflect upon the particularly intense period of transition between spatial freedom to being confined to our own homes, in my case, with two small children. In my series of #coronamaison drawings, I seek to capture and emphasize the inescapable and challenging situation of working at home during a global pandemic with kids. In these drawings, one can think about how professional spaces – offices, classrooms, meeting rooms – have collapsed into one's laptop. Working at home with kids, there is a dramatic tension between the chaos of home life and the restraint and order of the professional laptop-life. In this presentation, I contextualize my drawings within the larger #coronamaison movement – an Instagram showcase that includes artists and designers that used drawing as a medium to capture, express and digest the stress, peace, absurdity – a wide range of emotions, predicaments and responses – that came from all over the world in the first weeks of COVID-19 lockdown. What do the #coronamaison drawings have to show and teach us about interior space? Beyond the drawings, how will the #coronamaison impact how we continue to think about and use our personal spaces? As design educators, how can we tap into the power of the impactful #coronamaison drawings in teaching interior design? And finally, despite its flaws, social media has become even more prominent in many of our lives during self-isolation. How can we sift through the unedited content of a

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platform like Instagram to find threads like #coronamaison, that might point to highly relevant, topical ways of seeing, thinking and representing space for ourselves and our students? What is coronamaison? Early in the COVID-19 lockdown, Elena Sommariva of domusweb, an Italian design magazine, tracked the term coronamaison back to a tweet from French cartoonist Pénélope Bagieu, who is cited as saying "Let's design our ideal place to be confined." (Sommariva, domusweb, April 2, 2020). The hashtag clearly resonated widely, having been used over 5000 times on Instagram (as of June 15, 2020). Sommariva asked Oscar Barda, who is collecting some of the coronavirus drawings, what he sees in the illustrations: "For me [it is] humanity. People's dreams and hopes for the weeks to come, their fears for some, their mindset and their outlook on the world for others. Some draw themselves cocooning with their family or pets, others with a treadmill, training, some with gigantic windows overlooking a lush valley, some barricaded inside atop a mound of toilet paper. These houses are very much our avatars, showing some part of ourselves to the world. And as with every avatar, in a game or online, there is some part of truth, some part of what we want people to think of us, and some part of fantasy" (Barda quoted in Sommariva, domusweb, April 2, 2020) My coronamaison In making a series of #coronamaison illustrations, I combined 3d modeling with photographs of my kids and myself. Exactly as Barda points out, the illustration combines some elements of reality, drawn with technical precision, together with elements of exaggeration. Ultimately the drawings mean to say: "This is real. This is unreal." For me, there wasn't a better way to digest what was happening at the beginning of the COVID-19 lockdown than drawing. As a designer I'm used to drawing as a way to understand a space; measuring, drawing and 3d modeling gives me a full picture of a space and its geometric characteristics. What I'm less used to is using drawing as a way to understand a situation which is spatial, at its root, but which is also psychologically, emotionally, financially, professionally, mentally charged. And personal.

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``

Appendix

Appendix
#coronamaison: drawing as a way to understand our experiences of spaces in lockdown

Day 17. So this is my desk now.
#coronamaison

Appendix
#coronamaison: drawing as a way to understand our experiences of spaces in lockdown

Day 16. Do you think they can see me?
#coronamaison

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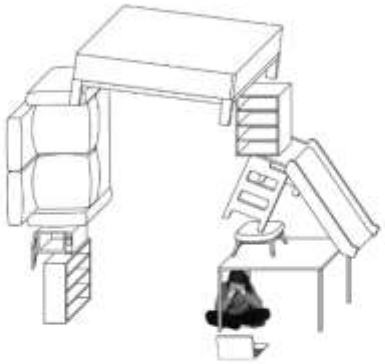

Day 21. Kept them busy for 5 minutes.
#corona#season

Day 17. Ready for my online class.
#corona#season

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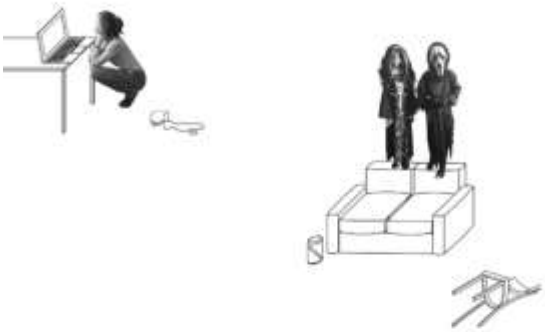

Day 19. Is it Halloween yet?
#coronamission

Day 20. Just another Wednesday
#coronamission

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Day 23. The floor is Lava.
#corvisemaison

Day 26. The day I wore noise canceling headphones.
#corvisemaison

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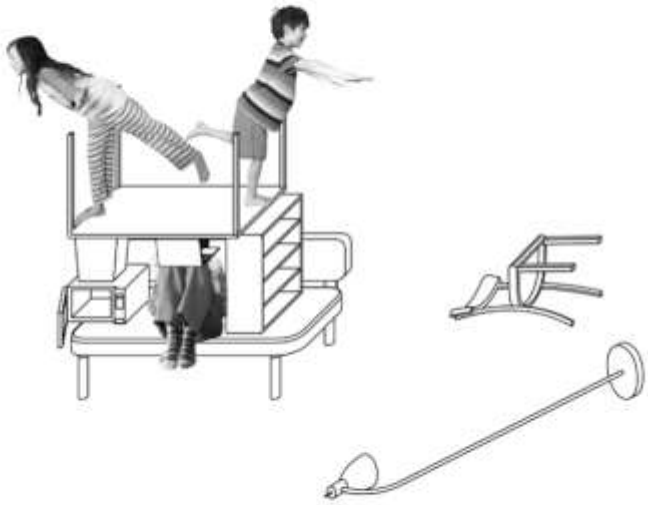

Day 33. Look mommy, we can fly.
#coronamaison

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Creative Scholarship | Design as Idea

Apprentice to Bernini's Ghost: A Story with a Palace, a Pandemic, and a Paradigm Shift

Lindsay Tan, Auburn University
Anna Ruth Gatlin, Auburn University
Annalisa Bellettati, Annalisa Bellettati Architetto

ABSTRACT

A PALACE Our story begins 30 km outside of Rome, Italy, in a 13th Century fortress renovated in the 17th Century by Bernini. The upper levels are a museum; lower levels are a study abroad campus. Our 12-person team was tasked to transform the dungeon (250sm/2700sf) into dormitories with shared living, kitchen, dining, sleeping quarters, bathrooms, and office space. The dungeon is cut into bedrock, exposed only on the Northwest façade that faces a steep drop. Study abroad is transformative; awareness of the ordinary becomes extraordinary through the lens of the student. Intimate bonds form between peers, the local people, and culture. The ordinary in history becomes extraordinary when its physicality is experienced in person, as the students spend the semester living in the bowels of Bernini's work. A PANDEMIC We worked across languages, standards of measurement, time zones, disciplines, and almost exclusively via flat, time-lagged video chat sessions. Only once, in late 2019, did we all meet in person to explore the dark, vast chambers and their contents with cell phone flashlights as guide. Our American team members had only a few days to visit the site, take measurements and photographs, meet Italian team members, and get a taste for the site and context. We were unaware, as we boarded our return flight, of the rising global pandemic. The rest of the project would be developed under quarantine, a bizarre parallel to study abroad – far from family and friends, living a "new normal" in an unfamiliar landscape. Working on the project in isolation was its own practice in mindfulness and the source of a paradigm shift. In this era of social

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distancing, it is hard to imagine how design can be taught effectively through remote instruction. But, every day, design firms are doing just that: working remotely in a virtual studio to create outcomes that need to feel handmade, soft, and personal. It isn't easy. It isn't ideal. It is, though, the reality of our work and our lives. A PARADIGM SHIFT Our design concept for this renovation is "awareness" through the apposition of form, weight, and material. A bird's nest of lightweight scaffolding floats within a cavern of solid bedrock. The curated interior of clean lines and simple materials integrates, at an appropriate scale, meticulously salvaged historical furnishings and decorative arts from the site. Where the dungeon is naturally heavy and restrictive the interior additions must draw in light and give agency to movement through space. The design utilizes space, furnishings, and objects to give students agency to engage in intimate moments – with each other, the structure and landscape, the people and culture, and Bernini's work. In serving as apprentice to Bernini's ghost – to see through the lens of his work – we acknowledge an intimate relationship with something sacred and fragile. But isn't all of life sacred and fragile? In our short visit to Italy we took meandering walks, enjoyed long meals, and lived by the local rhythm. What might we have missed – the extraordinary in ordinary Italian life and space – if we had only cataloged the remnants of Bernini's original vision? How much richer is this design because we chose to be mindful of the precedent set by each sacred and fragile moment we had? In quarantine, we have devoted countless hours to teach, mentor, support, encourage, critique, and ground students in reality. We have been mindful to express gratitude, but kept asking: when can we get back to normal? Are we missing the extraordinary learning that can be carried out amid this pandemic – across languages, standards of measurement, time zones, disciplines, via flat, time-lagged video chat sessions? Perhaps we should not be apprentice exclusively to the ghosts of the past, waiting in limbo for permission to get "back to normal", but looking forward – to the extraordinary possibilities for interior design education.

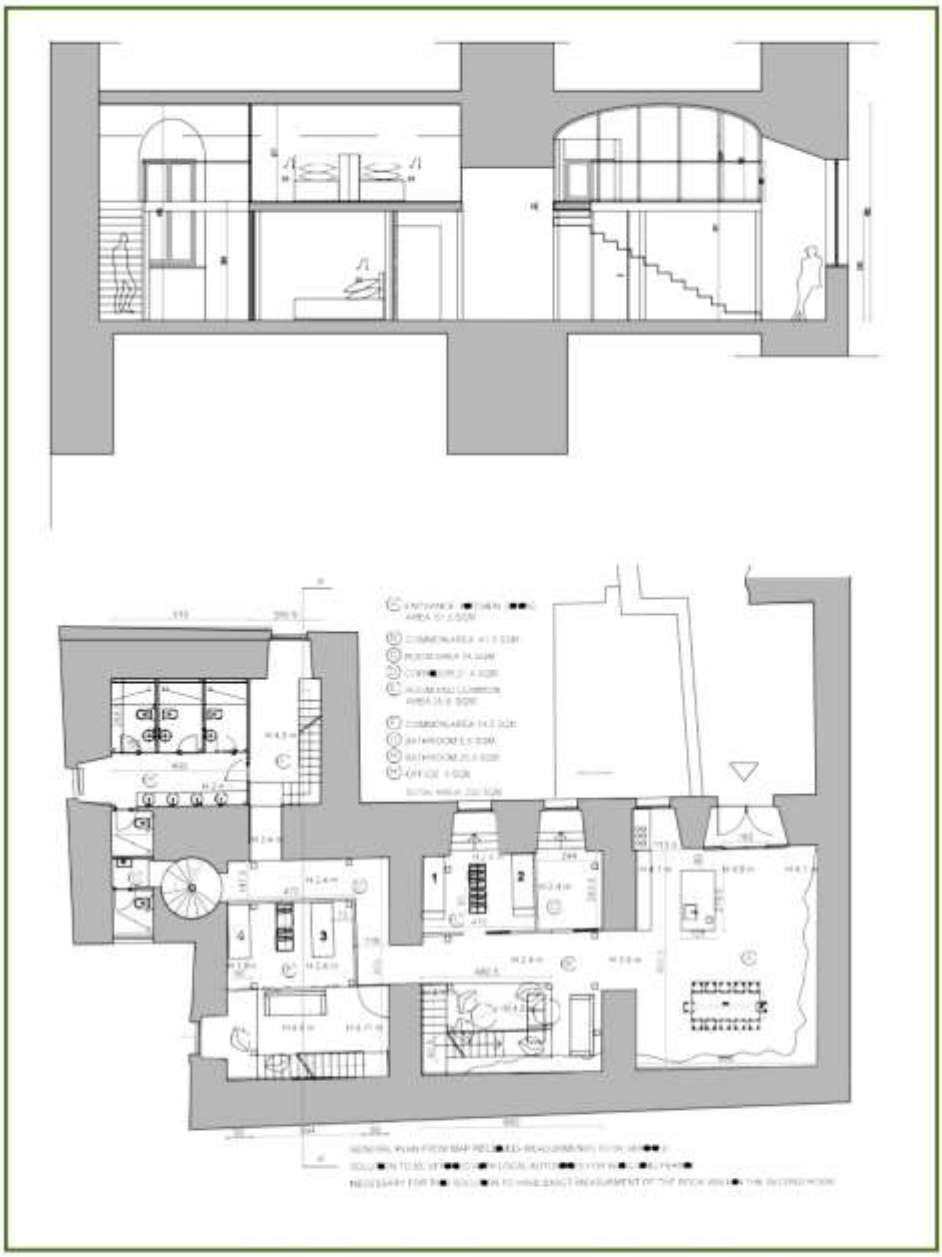
Apprentice to Bernini's Ghost: A Story with a Palace, a Pandemic, and a Paradigm Shift

Appendix

View of Southern palace façade from the town square. The palace was designed by Bernini in the 17th Century, a renovation of an existing 13th Century fortress.

View of palace façade from dungeon entry. The only windows and doors on this lowest level are on the Northweast façade, which looks out onto a steep drop into a national nature preserve.

After exploring the dungeons, the team gathered in the servants' quarters (in the basement, above the dungeon) for a space planning charette and to discuss design options.



In-progress design documentation for presentation to codes officials and the historical review board.

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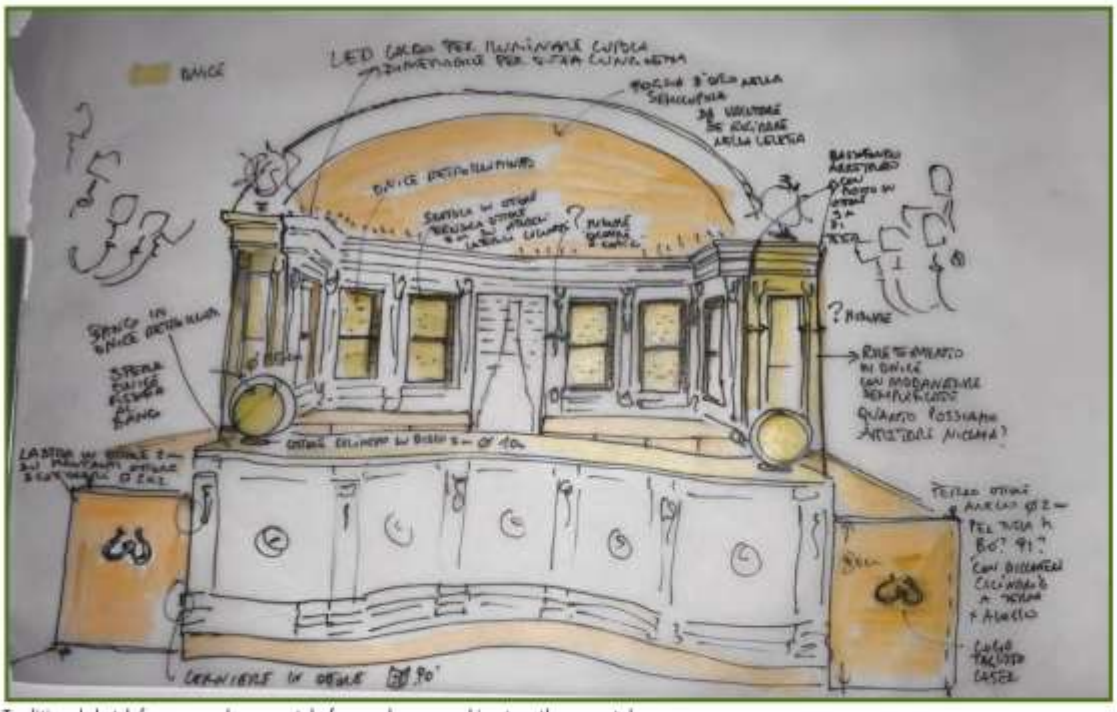
Zoom meetings were our primary mode of communication; video chat made it possible to sketch traditionally on paper and share via camera, sketch digitally during a screenshare, share measurements and applicable codes via the text chat, and distribute files digitally to all attendees.



Traditional sketch from an early concept, before we began working together remotely.

Digital rendering from a mid-point concept, modeling the dormitory space on the existing dorms located in the servant's quarters of the palace.

Digital rendering from the "awareness" concept in development, showing a curated interior of clean lines and simple materials.

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Creative Scholarship | Design as Idea

Shaping Human Wellness: Family Care Clinic Design

Caroline Mozo, Florida State University

ABSTRACT

Background and Context Human beings are instinctively social creatures who not only desire, but thrive on social connection. Research suggests that human connection is integral to happiness, fulfillment, and health. This innate need for human interaction is especially crucial to healthcare providers as our society continues to shift toward advanced technologies. To provide exceptional care and expedite the healing process, healthcare providers should emphasize human connections. This student-generated design proposal for a new patient-centered family care clinic is informed by the necessity of human interaction with the goal of encouraging connections between patients, staff, caretakers, and any other individuals who visit the space. Conceived as service-learning engagement, the client was a primary care physician who would soon be relocating his clinic to a nearby, unfinished space. Working alongside two other healthcare providers, their office serves approximately 75 patients each day. Project goals include designing a space that is accessible for all users through the careful implementation of inclusive design improves staff performance and satisfaction with efficient space planning and thoughtful material specifications serves its community for years to come by selecting high quality materials and finishes ensures the health and safety of all of its users Methods To meet the needs of project stakeholders, the designer employed evidence-based design practices. This included a combination of precedent studies, patient interview, client meetings, stakeholder analysis, and site visits to both the existing and new spaces. From these methods of inquiry, the following design implications were developed: Reduce patient anxiety by using materials that evoke the natural world to mitigate negative associations of medical offices as being cold and

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sterile offering a mix of sociopetal seating arrangements to facilitate interaction providing positive distractions in the waiting room with the use of interesting forms, shapes, and colors Enhance staff productivity and motivation by providing appropriate circulation to accommodate the activities of different stakeholders providing an atmosphere that demonstrates professionalism and cleanliness maintaining clear sightlines from the nurses area to all exam rooms Outcomes Guided by the notion of human connectivity and interaction, the design for the family care clinic succeeds in creating an environment that offers comfort, encouragement, assurance, and hope while elevating the experiences of both visitors and staff. Careful consideration of circulation paths, sightlines, wayfinding, materials, and finishes led to the design of a space that is both functional and aesthetically pleasing. The layout of the space designates two separate zones: visitor and staff. The separation of these zones eliminates unnecessary and inefficient traffic and accommodates clear circulation paths for all users. The centralized location of the nurses' station provides sightlines into both the waiting rooms and exam rooms, allowing staff to readily anticipate patient needs and provide optimal care. Clear wayfinding in the form of color coding and naming of exam rooms eliminates confusion and give the visitors a sense of autonomy and comfort as they navigate the clinic. All selections of furniture, materials, and finishes were evaluated for their resiliency, antimicrobial properties, and ease of cleaning. These high-quality selections will stand the test of time and ensure that users are able to utilize them for years to come. Sociopetal furniture arrangements and a colorful palette ensure that the space does not feel sterile and unwelcoming. Together, these elements create a design that puts the individual first and encourages connectivity and community.

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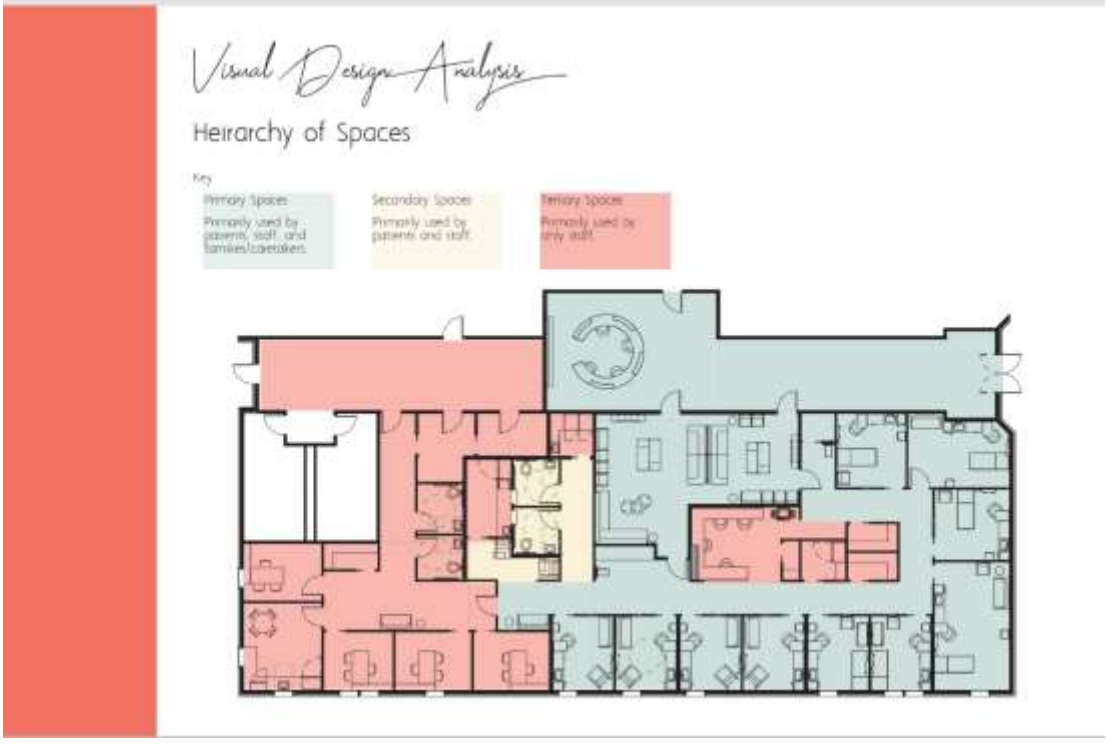
Appendices


Shaping Human Wellness
Family Care Clinic Design


Visual Design Analysis
Heirarchy of Spaces
Key
Primary Spaces
Primarily used by patients, staff, and families/caretakers
Secondary Spaces
Primarily used by patients and staff
Tertiary Spaces
Primarily used by only staff

Rendered Plan

Key

1. Visitor Entry
2. Reception
3. Staff Entry
4. Sick Waiting Room
5. Well Waiting Room
6. Initial Assessment
7. Nurses Station
8. Phone Enclave
9. Medicine Storage
10. Medicine Samples
11. General Storage
12. Obstetrics/ Gynacology Exam Room
13. Bariatric Exam Room
14. Pediatric Exam Room
15. Primary Care Exam Room
16. Blood Draw Area
17. Soiled Room Storage
18. Specimen Collection Restroom
19. Lab
20. Electrical Room
21. Server Room
22. Staff Restroom
23. Office Manager
24. Physicians Office
25. Breakroom
26. Medical Records

View of Sick Waiting Room

After checking in, individuals have the choice to sit in either the Sick or Well Waiting Room dependent on their reason for waiting. Each waiting room provides a variety of seating to accommodate visitors with all different abilities. Sociopetal seating arrangements encourage visitors to interact with one another as they await their appointment. Three distinct seating zones offer individuals choice. Positive distractions in the form of artwork, reading materials, television, music, and beverages are readily available.

View of Well Waiting Room

Waiting Rooms

Furniture + Finishes

BuzziSpace
BuzziChandelier

Steelcase Turnstone
Campfire Paper Table

Wolf Gordon Phaeo
Obelisk

Interface Textured
Woodgrains Antique
Light Oak

CF Sansan
Drizzle Marled

CF Sansan
Mariana Crocus

Steelcase Coalesse
Bix Seating

DesignTex
Lattice Tangela

DesignTex
Lattice Meadow

Steelcase Health
Tova Bench

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BuzziSpace BuzziLight
Mono

Steelcase Coalesse
Awart Table

CF Stinson
Full Turn Coral

CF Stinson
Full Turn Pod

Steelcase Turnstone
Alight Ottoman

Steelcase Health
Tava Guest Chair

CF Stinson
Montana Bluestone

CF Stinson
Montana Birch

Steelcase Turnstone
Bivi Trunk

Steelcase Coalesse
Together Bench

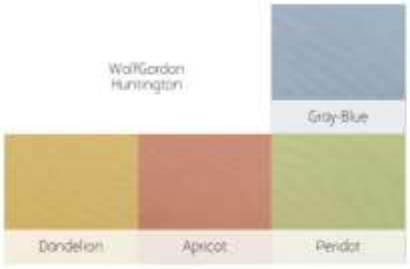
View of Nurses Station

The Nurses Station is located directly between the Waiting Rooms and Exam Rooms. Sightlines are provided into each of these areas, ensuring that staff are easily able to anticipate patient needs and provide optimal care. A private phone enclave allows staff to speak with patients without the concern of other patients overhearing sensitive information. Pedestal storage with casters allow staff flexibility with their workstations.

Nurses Station

jHorm Infinite Glass Muse Etch Inverse

FilzFelt Akustika 10 Wall Lind



CF Stinson Montana Bluestone

Herman Miller Saiba Chair

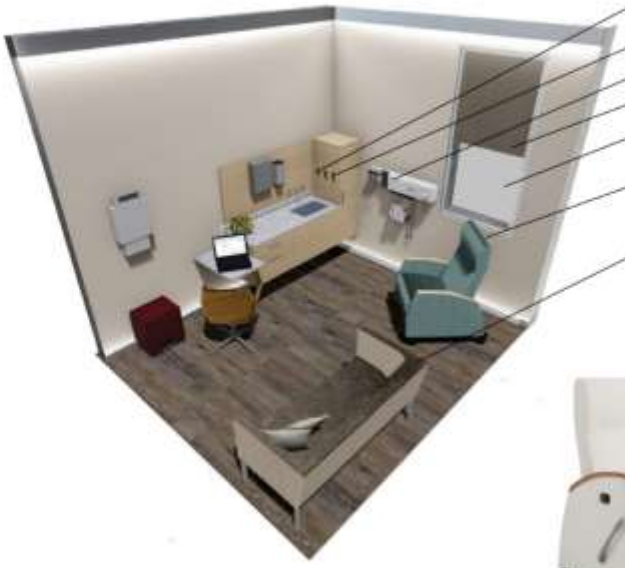
Steelcase TS Series Storage

CF Stinson Vapor Soleil

Elevation of Hallway

Named and color coded Exam Rooms provide clear wayfinding for visitors of the clinic. Glazing on Exam Room doors ensure patient privacy during their visit.

Exam Rooms



The Shade Store Roller Shades

Steelcase Health Mira Recliner

CF Stinson Montana Bluestone

Axon View

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Open Track | Scholarship of Design Research | Poster

The Potential Influence of Interior Furnishings on Sense of Dignity for Residents of Domestic Violence Shelters

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

ABSTRACT

This abstract is proposed by a graduate student that is currently working on 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's 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 provide a safe refuge for women who decided to leave their abusers and seek help. At the time of this writing, domestic violence rates have reached critical levels during the crisis of COVID-19 (the Coronavirus pandemic) for many reasons. Many countries have enforced a "lockdown" that has resulted in people's social isolation, job loss, and new financial constraints. Specific to domestic violence, lockdowns can minimize the chances for victims of abuse to escape and provide extra time for abusers to abuse. Many shelters have had to accommodate enormous numbers of domestic violence survivors in a short amount of time (Bradbury-Jones & Isham, 2020). Furniture is one of the most experientially influential and physically used categories of interior environment elements residents engage with. Residents lay on beds, sit on chairs, store their clothes in drawers and shelves, and dine on tables. 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 of furniture is that these objects can be moved, renovated, and changed relatively easily, and therefore domestic violence shelters with their limited budgets may be better able to make meaningful changes for clients' experience using furniture rather than engaging in structural changes. Using a dignity framework, this study examines 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. Literature supports these ideas, suggesting that movable furniture may increase sense of control by giving the users multiple options to choose, for example. Other furniture may help residents maintain their privacy or feel safe. Additional features of furniture might encourage residents to join gatherings and socialize, and thus build valuable relationships of trust with others (WSCADV) & Mahlum Architects, 2012). These and other potential influences may mean that domestic violence shelter may be an avenue to enhance residents' sense of self-worth. The primary research question of the study is: What features and characteristics of domestic violence shelter furniture can affect residents' sense of dignity? In addition, an actionable sub question is generated to target some of the four aspects of dignity: What role do the furniture's features play in enhancing sense of control among residents? The study will use both quantitative and qualitative research methods with a resident survey distributed gathering their perceptions of the proposed furniture of the shelter and how it might affect their sense of dignity. Three in-depth qualitative interviews with the shelter's management staff will explore their perceptions of residents' furniture use. This research intends to confirm the affects and influences of furniture on the perceptions of women during a significant crisis in their lives. It is possible that such built environment interactions can help support their dignity, which in turn may help break the cycle of violence.

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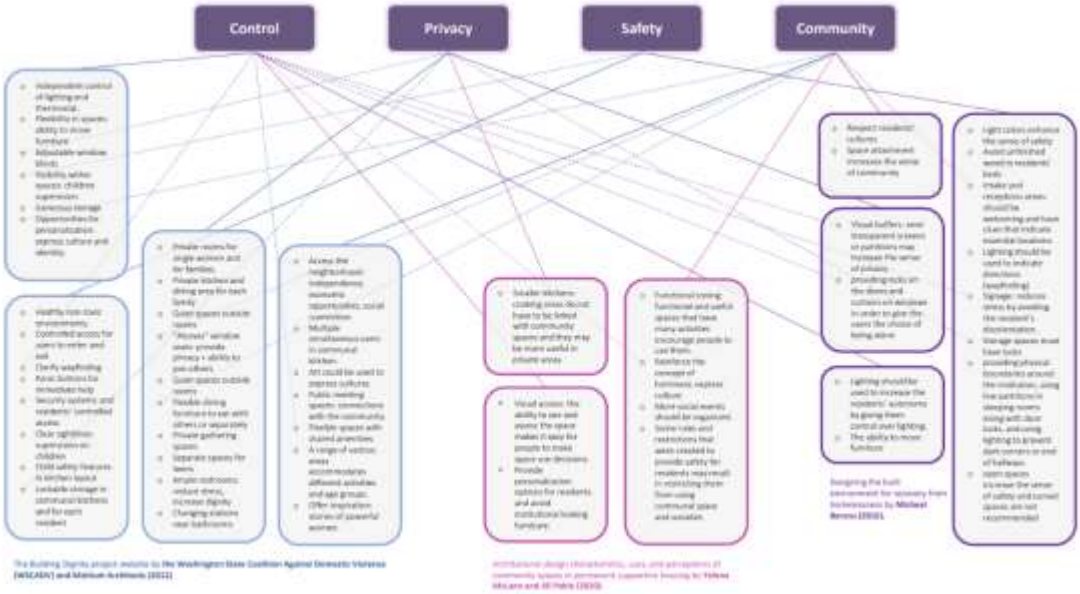
Appendix



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Pedagogy | Scholarship of Design Research | Poster

New Industry 4.0 Design-Build: Proposing Prototype Academic Environment for Interdisciplinary Residential Design Studio

Amanda Schwab, Marymount University
Jihyun Song, Marymount University

ABSTRACT

Context Design-build programs have grown in tremendous popularity over the past ten years (Canizaro, 2012). This study is geared to the continuance of design education that is evolving to fit our needs of the built environment continuum. Ever-evolving technology provides a new interdisciplinary platform as design moves into Industry 4.0 (Gül, Williams, & Gu, 2012). The way we learn, what we learn, and how, is at a pivoting point for interdisciplinary design education. The challenging nature of interdisciplinary teamwork among interior designers, architects, and builders requires clear communication of all processes in order to better understand or inform design decisions from their own disciplines (Liebing, 2008). With new trends and circumstances created by technology, this study seeks the aspect of 'play' in interior environments that promotes creativity, emotional intelligence and information retention for the user (Figure 1). As a new form of pedagogical exploration from a Bauhaus model, this study asks, "Should interdisciplinary educational environments be a standard among built environment professions?" Purpose and Method of Study The study aims to propose the academic model of Bauhaus to bridge interdisciplinary knowledge and skills together to create a collaborative environment utilizing micro/modular residential semester building projects. The Built Environment Continuum Academic Campus (BECA) is a proposed academe, modern-day 'constructor' house to connect practice and academia (Figure 2). The purpose of the study is to create re-imagining and re-focusing of the Bauhaus within new circumstances under societal

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modern trends and behavior. Based on the reinterpretation of a 20th Century Bauhaus a new model of academic environments for future generations of students is examined for the 21st Century. This study investigates interdisciplinary approaches to the program of interior design-led, design-build practicum courses for its 'constructors' in design. Guided by multiple precedent studies it explores certain qualitative data to better understand ways of design-build methodology used in academic and professional environments (Table 2). Findings Literature review, precedent, and observational study show the way in which three disciplines work together from start to end of a project was more hands-on and together than that of the Design-Bid-Build methodology, which tends to be disconnected for foundational learning purposes (Best Practices for Design-Build, 2019). As a result of precedent, an evidence-based design proposal depiction is presented to test a prototype model of educational settings that supports the value and importance of design-build in future education. Four 'veneered' layers of theoretical representation are shown each with their own purpose in the design project's concept and goals (Figure 3). They are expressed via parti within the floor plan where diagonal lines represent areas of strength in the BECA campus. Spaces are designed to utilize real-world projects in various scale, in which a group of students, professors, and industry professionals are united to teach and learn a hands-on two-part practicum. Specific rooms for pre-practicum and practicum semesters are mapped out in adjacency to the active building or structurally exposed areas of design (Table 1). Conclusion This study hopes to assist endeavors of future research in subject areas specifically learning and working as an interdisciplinary team of the built and natural environments. Further research is recommended to help bring industry and academics closer, contributing all stakeholders across disciplines of builders, architects, & interior designers. The prototype of interior design led design-build practicum suggests the idea of strengthening awareness in the value of interior designers for the future. When a discipline's potential is realized by one's own 'coming to', it is a more powerful form of awareness to that field.

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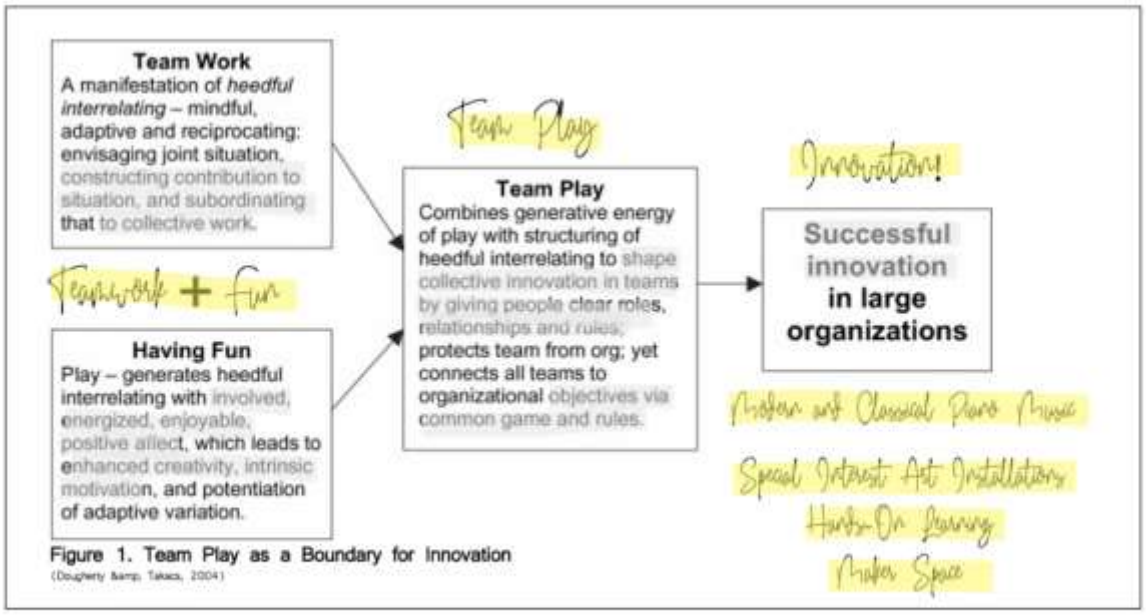

Figure 1: Theory of Play (Dougherty, D., & Takacs, C. H., 2004)

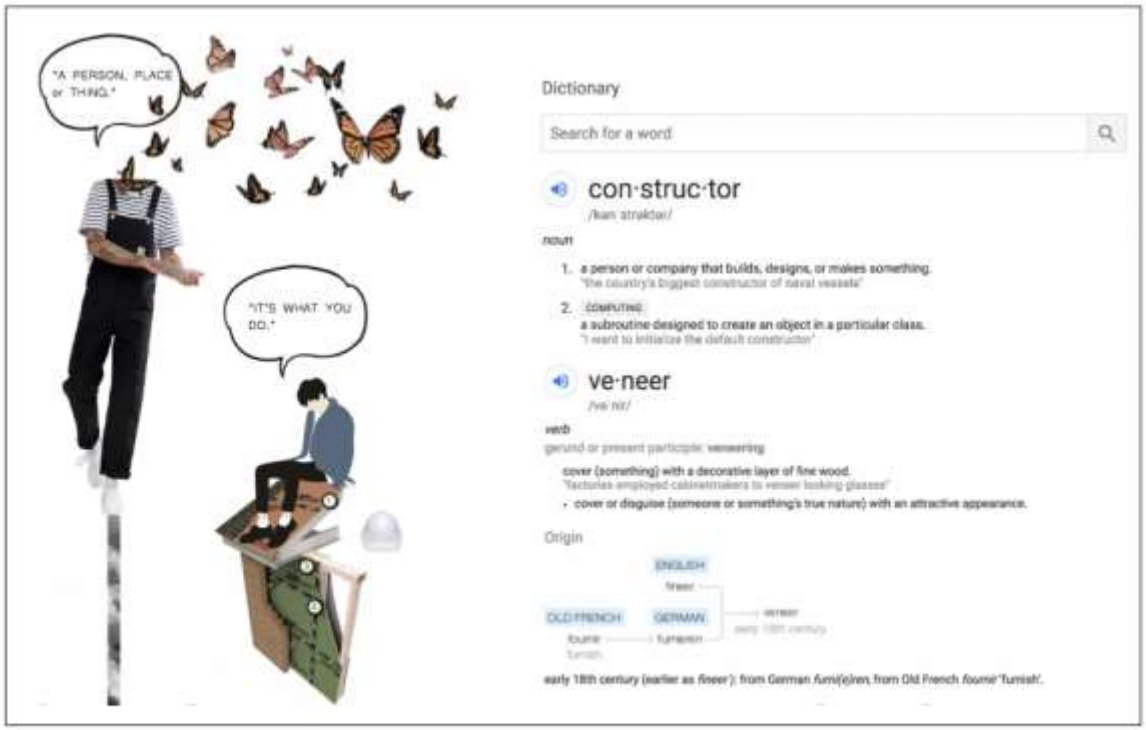

Figure 2: Design Philosophy Pillars of BECA Campus, Constructor (User), Veneer (What User Does)

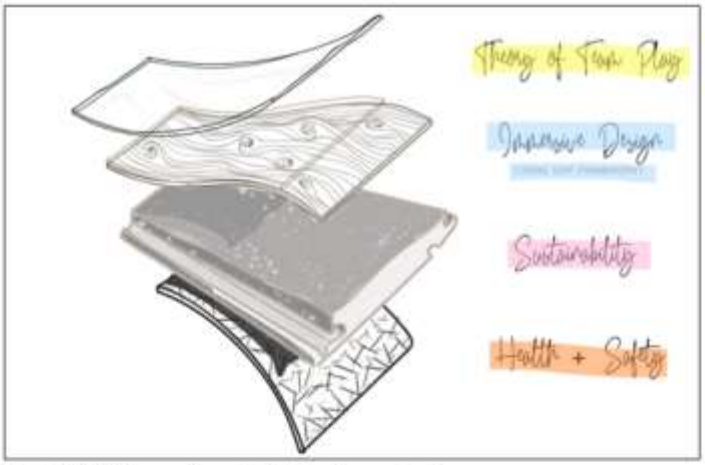

Figure 3: Evidence Based Design Veneering Layers

ROOM AND OCCUPANCY LOAD SCHEDULE						
Name	Number	Occupancy	Area	Load Factor	Occupant Load	Exit Width Total
PLENUM CAFE AND LOUNGE	1	TYPE A	1432 SF	15 SF	95	2' - 4 5/8"
FRONT DESK AND LOUNGE	2	TYPE A	888 SF	150 SF	6	0' - 1 25/32"
PUBLIC RESTROOM	3	TYPE A	71 SF	50 SF	1	0' - 0 7/16"
WOMENS FACULTY LOCKER ROOM	4	TYPE A	123 SF	50 SF	2	0' - 0 3/4"
MENS FACULTY LOCKER ROOM	5	TYPE A	124 SF	50 SF	2	0' - 0 3/4"
PROJECT WORKSHOP WAREHOUSE	6	TYPE A	2428 SF	500 SF	5	0' - 1 15/32"
TOOL STORAGE	7	TYPE A	130 SF	300 SF	0	0' - 0 1/8"
MATERIAL AND EQUIPMENT ROOM	8	TYPE A	311 SF	300 SF	1	0' - 0 5/16"
D.O.C. OFFICE	9	TYPE A	175 SF	150 SF	1	0' - 0 11/32"
WOMENS LOCKER ROOM	10	TYPE A	178 SF	50 SF	4	0' - 1 1/16"
MENS LOCKER ROOM	11	TYPE A	260 SF	50 SF	5	0' - 1 9/16"
MAKER LAB	12	TYPE A	939 SF	50 SF	19	0' - 5 5/8"
JR FACULTY OFFICES	13	TYPE A	311 SF	150 SF	2	0' - 0 5/8"
D.O.I.D. OFFICE	14	TYPE A	192 SF	150 SF	1	0' - 0 3/8"
SAFTEY ORIENTATION CONFERENCE ROOM	15	TYPE A	2659 SF	150 SF	18	0' - 5 5/16"
OPEN POSTER CRIT AREA	16	TYPE A	1830 SF	30 SF	61	1' - 6 5/16"
INFORMATION LOUNGE	17	TYPE A	278 SF	7 SF	40	0' - 11 15/16"
MATERIALS LIBRARY	18	TYPE A	355 SF	50 SF	7	0' - 2 1/8"
P.O.V. LOUNGE	19	TYPE A	564 SF	15 SF	38	0' - 11 9/32"
PRE-PRACTICUM CLASSROOM	20	TYPE A	611 SF	100 SF	6	0' - 1 27/32"
FRONT TERRACE	21	TYPE A	1625 SF	50 SF	32	0' - 9 3/4"
MENS AND WOMANS 2ND FL RESTROOM	22	TYPE A	164 SF	50 SF	3	0' - 0 31/32"
VR ROOM	23	TYPE A	388 SF	20 SF	19	0' - 5 13/16"
MENS RESTROOM	24	TYPE A	88 SF	50 SF	2	0' - 0 17/32"
WOMANS RESTROOM	25	TYPE A	92 SF	50 SF	2	0' - 0 9/16"
MATERIAL STORAGE	26	TYPE A	276 SF	300 SF	1	0' - 0 9/32"
KITCHEN	27	TYPE A	275 SF	200 SF	1	0' - 0 13/32"
ROOF TOP TERRACE	28	TYPE A	1109 SF	50 SF	22	0' - 6 21/32"
PRACTICUM LOUNGE	29	TYPE A	1558 SF	30 SF	52	1' - 3 19/32"
PRACTICUM CLASSROOM	30	TYPE A	836 SF	20 SF	42	1' - 0 17/32"
D.O.A OFFICE	31	TYPE A	192 SF	100 SF	2	0' - 0 9/16"
BUILDING MATERIAL SHOWCASE DECK	32	TYPE A	1453 SF	50 SF	29	0' - 8 23/32"
PARKING GARAGE	33	TYPE A	4059 SF	200 SF	25	0' - 7 7/16"
GARAGE ELEVATOR LOBBY A	34	TYPE A	308 SF	15 SF	21	0' - 6 5/32"
GARAGE ELEVATOR LOBBY B	35	TYPE A	331 SF	15 SF	22	0' - 6 5/8"

Table 1: BECA Campus Program, Room and Occupancy Load Schedule

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RESEARCH DESIGN: CASE, PRECEDENT, OBSERVATION STUDIES
Case Study: The Bauhaus
Precedent Studies: HIIT Contracting's Co|Lab - *Professional/Academic* Auburn University's Rural Studio- *Academic* Ove Arup Foundation- *Professional/Academic* Plant Prefab- *Professional*
Observation: Social Media Influencers and Modern-Day Taste Makers NAHB International Builders Show (IBS) 2020 Kitchen & Bath Industry Show (KBIS) 2020

Table 2: Summarization of Case, Precedent and Observational Studies

Figure 4: Collaged Conceptualization Board for BECA Campus

Figure 5: Main Lobby at Left Front Entrance of Campus Building

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Practice | Scholarship of Design Research | Poster

Creating a Wellness-centered Design: Focusing on Employee Experience in Retail Settings

Tianette Simpson, Bialek Environments
Jihyun Song, Marymount University

ABSTRACT

Issue/Context The retail environment is an arduous workplace due to the physical and mental stresses that are born from standing for prolonged periods and shiftwork. The lack of natural lighting and air quality in some retail spaces can also affect the mood and circadian rhythm of employees. Therefore, a conscious effort to design a retail environment that creates a sense of wellbeing in the employees and customers seems like a win-win situation by enabling better health and wellbeing for employees and accordingly, better service for customers (Joye, Willems, Brengman, & Wolf, 2010). Linking the WELL Building Standard® to the retail environments will allow for the creation of healthy interiors and building of a strong retail brand at the same time, based on the evidence. Purpose The purpose of this research is to show the importance of employee wellness in the retail environment and to address how retailers can facilitate wellness to influence the culture of retail and its branding. The research hypothesis is that wellness design can positively influence employees' experiences, in addition to the brand, by creating a culture of wellbeing. The goal is to gain an understanding of what designers can do to assist in the retail design industry by practicing the application of evidence-based design and making suggestions to improve the wellness in the retail landscape. The research will suggest a set of design guidelines to be used to inform the design decisions of designers and administrators responsible for designing retail environments. Method Observation and survey methods were used based on the findings from the literature review, which focuses on how wellness design attributes can be supported for the employees in the retail environment settings. A set of survey

questions were developed to examine the significance of WELL Building Standard®, the global rating system and its impact on the health and wellness of building occupants. Up to fourteen employees from the leading fashion retailer, Macy's located at the Fashion Centre at Pentagon City, VA were selected to study the participants. Using the content analysis technique, the data was analyzed for an evidence-based design proposal. Conclusion Analysis of the survey result introduces novel design recommendations on the employee-only breakroom, entrances and, amenity areas, including the courtyard. Findings indicate that the retail employees value air quality, environmental support, and the efficiency of the space in which they work in the most. Areas for seating, ample shopping aisles, place for community, social support and nourishments were also noted as important for the quality of employee experience. Evidence-based design guidelines are developed to implement design to offer opportunities for health, the wellbeing of the employees and, community greater wellness being in the space. Wellness-centered design is a research framework to improve retail employee satisfaction and wellbeing, which reduces turnover based on the evidence.

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Social and Environmental | Scholarship of Design Research | Poster

A Prototypical Approach in a Religious Place: Promoting Discussion and Repairing Anxiety Around Death in Chinese Society

Zhan Shi, Savannah College of Art and Design
Catherine Pizzichemi, Savannah College of Art and Design
Ricardo Navarro, Savannah College of Art and Design
S. Dorothea Scott-Fundling, Savannah College of Art and Design

ABSTRACT

Abstract Death, which is one of the most poignant life events and an inevitable experience for everyone, is deliberately neglected by Chinese people because talking about death is looked at as a cultural taboo. This thesis aims to provide an innovative prototype to support people who are troubled by death and have a high level of anxiety about death, primarily due to the loss of a loved one. Multiple research methods (survey, interview, observation) were utilized in this thesis to explore the physical, psychological and emotional needs of individuals suffering from anxiety. These methodology findings, along with the Behavior-Setting Theory, Biophilia, Simulation Theory of Empathy, and Place Attachment Theory, form the basis for the design solutions. Research on how a connection with nature can help with death anxiety reduction was also explored along with what environmental cues encourage conversation, how privacy in spaces promotes a sense of safety and control, and how emotional triggers and interaction spaces can promote conversation and meet the social support needs of the Chinese. The resulting prototype gives individuals the chance to discuss this sensitive problem, gather a better understanding of life and death, and receive positive social support, which helps them to escape from the Chinese society's silent attitude towards death. Keywords: Death anxiety, Death discussion, Chinese cultural tradition, Social support, Biophilia

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Globalism and Multiculturalism | Scholarship of Design Research | Presentation

Virtual Building Bridges to STEAM/STEM Careers for Minority Students Summer Camp

Dr. Abimbola Asojo, College of Design, University of Minnesota
Hoa Vo, Interior Design, College of Design, University of Minnesota
Lesa Clarkson, Department of Curriculum and Instruction, CEHD

ABSTRACT

The COVID-19 epidemic resulted in prolonged home-confinement for K-12 students which increased educational disparities. Researchers and educators worldwide adapted virtual learning environments to mitigate the detrimental effects of home-confinement on K-12 students' education (Wang et al., 2020). The impact of the pandemic on underrepresented students who already experience educational disparities continued due to the digital divide (Fitzpatrick, 2020). (State to be named) has one of the largest educational achievement gaps in the country, ranking 48th and 50th in the high school graduation rates for African American and Hispanic students. Our interdisciplinary effort aimed to bridge the gap and build pathways to STEAM/STEM careers. Research highlights that minority and underrepresented students have unequal access to rigorous curriculum and are not prepared for college level programs and coursework. There is a lack of diversity in the design service profession, for example, the United States Bureau of Labor Statistics documents that only 3.4% of employees in design services are black or African American, 7.7% are Asian American and 13.1% are Hispanic or Latino (Bureau of Labor Statistics, 2019). No demographic information is available for Native Americans and Pacific Islanders in the design services profession at the United States Bureau of Labor Statistics website. This presentation discusses an innovative online program focused on the intersection between design and mathematics which developed from two existing pathways programs: the

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Building Bridges to Design Careers and Prepare2Nspire programs to increase diversity in STEAM/STEM careers. The Building Bridges to Design Careers program engages K-12 participants in creative problem-solving and making exercises focused on cultural expressions in interior design through panels, workshops and summer camps. The Prepare2Nspire is an innovative, cascading, multi-grade mathematics tutoring and mentoring opportunity with diverse middle and high school student participants. The program provides additional time and tools to support students in their mathematics learning weekly. Our interdisciplinary online program delivered in summer 2020 focused on the intersection between interior design and mathematics. The central research objective was to study how an immersive online program can enhance learning for underrepresented minority students. Through extensive literature review and meetings with University researchers, and community and school partners, we co-designed and created the program, Virtual Building Bridges to STEAM/ STEM Careers for Minority Students Summer Camp. We piloted the online and culturally responsive pedagogy that utilizes design, geometry, algebra, and 3D modeling to support learning for underrepresented K-12 students. We used an inclusive and culturally sensitive lens from African Americans, Hmong, Somali and Vietnamese rich ethnic minority communities to explore STEAM/STEM content, promote access and career options in communities that have experienced educational disparities. Throughout the implementation process we measured students' learning through unit assessments and survey responses. Our findings highlight that participants were engaged and learned about STEAM/ STEM related fields (e.g. design disciplines such as interior design) and future career opportunities. Since (University to be named) has few underrepresented students, programs like this can provide pathways to future STEAM/ STEM careers and bridge the educational disparities gap.

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Globalism and Multiculturalism | Scholarship of Design Research | Presentation

Why Home Matters in the "Stay-at-Home" Order and Beyond?

Dr. Tasoulla Hadjiyanni, University of Minnesota

ABSTRACT

No one could have foreseen that all of a sudden, "home" would be part of a global strategy in the fight against a pandemic. "Reaching through the screen" is an invitation to look beyond the immediate, to slow down and reflect on the many assumptions behind the "Stay-at-home" order and the implications of those assumptions for interior design scholarship, education, and practice. Assumption #1: Everyone has a home in which to stay: Over 150 million people, or 2% of the world's population, live on streets or overcrowded shelters as homeless or refugees. In the midst of the pandemic, municipalities ran to turn hotels into shelters in places like California. At the same time, over 1.2 billion people worldwide live in grossly inadequate housing. Without access to soap and water to wash their hands and unable to maintain social distance, they cannot perform the two primary means of keeping safe and healthy. Assumption #2: Home = Housing: Having a house does not mean that someone is "homed." Home is more than housing—it includes the ability of people to construct meaning inside their house along with schools for their children, workplaces where they can earn an income and find purpose, parks to relax and exercise, hospitals to heal their wounds, etc. When the house itself has to multi-task, tension can arise. Lack of access to necessary tools such as high-speed internet due to inequities in rural areas and poor communities exacerbates the pandemic's impacts. Assumption #3: Home as a sanctuary: The sharp increase in calls to domestic crisis centers during the lockdowns is a poignant reminder that homes do not always support peoples' ability to live healthy and connected lives. But not all threats come from within—some, like the virus come from outside

and therefore, ensuring safety is a multi-dimensional challenge. Furthermore, what was once a private domain, home is now on public display in zoom meetings for work and school for millions of people around the world. Assumption #4: Home means the same thing to all: For many immigrant and minority groups, economic well-being is closely linked to the ability to form extended households, which often implies over-crowding and not abiding by occupancy standards that dictate 2-persons per room. The same goes for spiritual well-being. The homes of Hmong Shamanists for instance, are the places where ancestral spirits live. Reaching the spirits however, is dependent on community support, something not possible during "stay-at-home" orders. In the case of Muslims, washing the feet prior to praying is a practice that often results in water splashing everywhere in bathrooms, increasing the risk for contamination. Understanding home as meaning-making processes that are supported or suppressed by design characteristics of residential environments is now more important than ever. Residential interiors have been found to intersect with health, income, and educational disparities (INSERTED AFTER BLIND REVIEW, 2019), factors cited as explanations for the disproportionate impact of the pandemic on communities of color. Interior design scholars, educators, and practitioners can pave the way for a world where home is a right through research and courses that draw energy from two principles: designing for flexibility and adaptability and designing to eliminate disparities. Examples of ways to move forward include: Ensuring housing for all through prefabricated units that regularize informal settlements, portable sanitation systems, and affordable housing innovations. Balancing the need for aloneness versus togetherness through flexible spaces for children to play and study with easy supervision and a bedroom/bathroom combination that can be separated for quarantine. Expanding health and well-being interventions through kitchens that boast a separated disinfecting and organizing station, and mold-resistant material finishes and adequate natural and mechanical ventilation in bathrooms.

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History and Theory | Scholarship of Design Research | Presentation

Interior Wayfinding: Two Different Approaches in Addressing Wayfinding Problems Within Interior Environments

Saman Jamshidi, Texas Tech University
Seyedehnastaran Hashemi, Texas Tech University

ABSTRACT

Aim: This presentation aims to distinguish between two fundamentally different approaches to address wayfinding problems in interior design that were identified in the literature. Background: Wayfinding is a problem-solving process that depends on both cognition and behavior. It is an issue in public facilities such as airports and hospitals. The consequences of not being able to find a destination within a building could simply be missing a doctor's appointment or it could be more serious such as not being able to escape a building while it is on fire. The negative impacts of wayfinding problems on people include higher blood pressure, increased physical aggression, stress, and fatigue. Method: Expanded analysis was performed on the findings of a previously conducted literature review on interior wayfinding. The most frequent environmental factors examined in the literature were identified. Analysis of environmental factors was conducted based on their functions in addressing wayfinding problems in order to recognize a general pattern. Results: Two major approaches were identified in the published literature to address wayfinding issues: (1) answer-based approach and (2) problem-based approach. In the answer-based approach, the focus is on assisting people with wayfinding problems by showing them the destination in forms of signage and maps. On the other hand, in a problem-based approach, the wayfinding problem has been addressed by fundamentally alleviating the problem via environmental design. The majority of the literature has focused on the answer-based approach. Conclusion: Wayfinding can be a demanding thought process.

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Utilizing the problem-based approach can reduce cognitive load during wayfinding, thus, make wayfinding less challenging. This approach is specifically important for the elderly population with limited cognitive functions and physical mobility. Directions for design education and future research will be discussed.

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Pedagogy | Scholarship of Design Research | Presentation

Framework for Online Learning: Interpreting the Theory of Social Constructivism in Interior Design Education

Dr. Suchismita Bhattacharjee, University of Oklahoma
Thelma Lazo Flores, Miami International University of Art and Design

ABSTRACT

The advancement of technology and web communication has greatly influenced the landscape of higher education and has helped universities around the world to expand their global outreach. Researchers of last decade have identified several issues and benefits of online learning and recognized parameters that influence learning abilities of students including cultural differences. Interestingly, another group of studies indicated that cultural differences in an educational setting can be mitigated in online learning through "external identities" (Walker-Fernandez, 1999) or "cultural negotiation" (Goodfellow & Lamy, 2009) of the online participants. Interior design education which is firmly grounded in experiential learning model has not been in the forefront of online learning, until recently, when the onset of COVID19 forced every higher education program to depend on it. As we move into the phase when online learning might be, yet another commonly adopted pedagogical method in interior design, it is important for educators to have an understanding of the different educational values, cultural and social expectations of the students. There is a need to conduct empirical studies and develop new framework for online learning that benefits Interior Design students from a diverse cross-cultural and social background. The goal of this research is to develop a framework for online learning that can be adopted and interpreted by Interior Design educators in their own context. The first objective of this research is to identify the experience, expectation and effectiveness of online learning for

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Interior Design students from diverse cultural and social backgrounds. Learning, in an ideal world should be based on the theory of constructivism which refers to the idea that learners actively construct or make their own knowledge based on the information provided to them and that reality is determined by the experiences of the learner (Elliott et al., 2000). The study is based on the theory of social constructivism which suggests that process of learning is first constructed in a social context and then it is interpreted and absorbed by learners based on their own understanding (Vygotsky, 1980). The study adopted a mixed method approach to identify the effectiveness of online learning based on the theory of social constructivism. Students enrolled in online Interior Design courses from several CIDA accredited institutions were surveyed about their experiences and expectations during their online courses. The survey questions were based on the principles of social constructivism, as listed by Prof. George Hein (1991) in his article "learning is an active process in which the learner uses sensory input and constructs meaning out of it; people learn to learn as they learn: learning consists both of constructing meaning and constructing systems of meaning; crucial action of constructing meaning is mental: it happens in the mind; learning involves language; learning is a social activity; learning is contextual; not possible to assimilate new knowledge without having some structure developed from previous knowledge to build on; takes time to learn: learning is not instantaneous; motivation is a key component in learning." A comparison of the students' responses about the effectiveness of their online learning process using the principles of social constructivism and the demographics data suggests a strong influence of social and cultural background on effective learning. Based on the collected data about student perception and effectiveness of online learning from the context of social constructivism, a framework for online learning in Interior Design education is developed. During the presentation, the authors will share the proposed framework with suggestion on how we as Interior Design educators can effectively create a platform for online learning thus influencing the minds of the future professionals in a constructive way.

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Practice | Scholarship of Design Research | Presentation

Design Mentorship in Uncertain Times

Amy Huber, Department of Interior Architecture and Design,
Florida State University

ABSTRACT

Nearly 25 years ago, management scholars, Kram and Hall, suggested that the "twin forces of turbulence and diversity require us to rethink what mentoring—and other development relationships—look like and could look like in contemporary work environments" (p.109). In the years since, mentorship scholarship persists in management circles, though the resonance of their call within business organizations remains unclear. The inflection point at which we currently stand highlights the need to examine design mentorship. In the best of times, interior design can be a challenging profession, frequently involving multiple clients and tight deadlines. The deleterious effects of which seemingly manifest in the form of high levels of cynicism and exhaustion among emerging interior designers (Hill, Hegde, & Matthews, 2014). One might infer these issues are only exacerbated as designers now encounter economic downturns and unprecedented workflow disruptions. Evidence on mentorship seems to suggest that mentor-protégé relationships may mitigate the aforementioned issues. However, these benefits largely hinge on the quality and effectiveness of mentoring (Kram & Hall, 1996), which one might infer begins with one's motivations to mentor. While research suggests a range of benefits from the perspective of the protégé, fewer inquiries have explored mentorship dynamics from the mentor's standpoint (Allen, 2007), including their motivations for mentoring others (Allen, Poteet, and Burroughs, 1997). The few studies on the topic--from outside of design--suggest mentor motivations likely stem from the interaction of situational factors, the mentor's personality, social exchange theory, and the mentor's history with mentorship relationships (Allen, 2003). However, design mentorship research is lacking, and understanding these

motivations in the context of design praxis may help to foster design mentorship in uncertain times. Study Methods This mixed-methods, exploratory study sought to identify the motivations of design mentors, as well as barriers to providing mentorship. Data, in the form of 63 survey responses and eight in-depth interviews, were collected during the initial COVID-19 outbreak (March & April 2020). Findings and Implications This study's findings solidify the importance of mentorship networks in design praxis. Respondents emphasized psychosocial supports (i.e., acceptance and confirmation, offering counsel, friendship, and role modeling) over more traditional career development functions. The respondents' motivations could largely be characterized as having an other- rather than self-orientation. The most frequently cited motives were generative, as many noted goals of giving back or advancing the profession. Respondents' own history mentorship—either positive or negative—also figured prominently into mentorship decisions. That said, the primary barrier to providing mentorship was time pressures, followed by negative perceptions of their protégés, namely, lack of initiative as it relates to seeking out mentors. One might infer these beliefs may be exacerbated in remote work situations. This presentation will contextualize these and other findings as they relate to remote work environments. The implications of which may foster mentorship relationships in evolving work environments.

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Social and Environmental | Scholarship of Design Research | Presentation

Communication-Related Design Conflicts in Emergency Departments: A Literature Review

Seyedehnastaran Hashemi, Texas Tech University
Saman Jamshidi, Texas Tech University

ABSTRACT

Aim: The purpose of this study was to identify design conflicts affecting communications between physicians, nurses, patients, and family members within emergency departments (ED). The goal was to inform design decisions in order to promote effective communications among healthcare professionals by reducing undesirable communications and conflicts. Background: Achieving specific desirable outcomes in healthcare delivery (e.g., improving communications, privacy, backup behavior, etc.) can be negatively affected by environmental factors that lead to conflicts. A design solution might work perfectly when considered in isolation. Since multiple variables are present in a given context, the proposed design solution may interfere with other desirable outcomes. For example, while visibility can improve teamwork, it can simultaneously decrease privacy. Hence, conflicts arise when the design solution is placed in the actual context. From the view of nurses and physicians, communications can be categorized in two desirable and undesirable groups. While desirable effective communications contribute to multiple positive outcomes such as enhancing patient safety, patient/staff satisfaction, care delivery quality, and reducing medical errors, undesirable ones result in negative outcomes such as interruptions and consequently increase in errors, and reduced job satisfaction. Methods: A literature review was conducted to identify the environmental and non-environmental factors affecting communication in EDs. Systems theory served as the theoretical framework. Communication-related desirable outcomes in care delivery in the context of EDs are identified and the direction of influence of each environmental factor on the given outcomes is specified.

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Findings: Six major areas of conflicts were identified which are (1) patient monitoring and team visibility, (2) increased visibility and patient privacy, (3) increased communication and unsafe interruption, (4) patient-nurse and nurse-nurse proximity, (5) visibility and accessibility, and (6) nurse stations dispersion and the number of staff required for patient monitoring.

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Social and Environmental | Scholarship of Design Research | Presentation

Covid 19 Retrofit Outcomes for Mental Health Care Hospitals: CDC Best Practice Guidelines Impact Upon Healthcare Workers

Dr. Natalie Ellis, University of Oklahoma
Henry F. Hartsell Jr., PhD, Griffin Memorial Hospital
Clayton Morris, MD, Griffin Memorial Hospital

ABSTRACT

Relevance Behavioral mental health facility design is impacted by a myriad of life safety and planning codes to ensure patient, medical partner, and staff welfare. The recent influenza pandemic brought exponential crisis to fragile mental hospitals. While best practice was at the forefront, everything was new for the CDC and field medical personnel modifications were critical to operationalize existing facilities. Studying these modifications will impact future day to day planning as well of policy making for emergency responses. Problem State run mental healthcare hospital are resource disadvantaged and Covid 19's pandemic impact was profound upon struggling centers and their patients. The presented case study delivers lessons learned by hospital's medical practitioners, staff, and administration by (a) collecting outcomes which responded to the recent 2020 Center for Disease Control's (CDC) best care practices for mental medical care institutions and to (b) assess the physical work environment's environmental quality upon the hospital's health care practitioners, medical staff, fire and safety personnel, and administrative staff. Context The healthcare worker's physical and psychological well-being should be examined and assessed through a developed workplace questionnaire. Health care worker safety (well-being and support) should also be assessed via direct observation, focus groups and executive interviews. Method/Position/Approach A mixed-methods approach was applied to this in-depth understanding of the impact to an existing mental healthcare institution

during the 2020 Covid 19 pandemic outbreak. The case study focuses upon the facility modifications as provided by the Center for Disease Control which were set to increase safety for the patient and healthcare provider and their impacts and outcomes. The study's first consideration was to examine the effects of the built environment upon the medical team's physical safety and mental well-being by integrating questionnaire data, focus group interviews, and observation from 70 people. The healthcare team consisted of the executive management team, the hospital's medical practitioners, it's medical staff and personnel, the fire & safety personnel, and the facility management department. With IRB approval, invitations for study participation were sent to different hospital team members outlining the study's nature by the hospital's administrator. Data collection was made by visiting the hospital to distribute the paper/pencil survey packages which included consent forms and questionnaires for health care providers and staff; all employees were asked to participate. If the employee agreed to participate, they were asked to complete the questionnaire and return it the designated administrator within two weeks. The questionnaire included items pertaining to worker's background, physical and psychological well-being, work environment, and function for the hospital. After collecting questionnaires from the employees, focus groups were randomly selected to investigate their perceptions of their physical and psychological well-being and the work environment's contributions during the Covid 19 pandemic. Finally, the pandemic retrofits that the staff and personnel made during the outbreak's height were observed and documented. The administrative directors were asked to participate in separate short interviews regarding the manner that they were able to support their medical team and staff during the outbreak. Conclusions The unique study focusing on both physical and psychological well-being of healthcare providers will inform innovative and interdisciplinary strategies for the Center for Disease Control and healthcare emergency response practice planning. The outcomes and lessons learned can have an impact for future strategical CDC and Behavioral Health Design Guide design planning.

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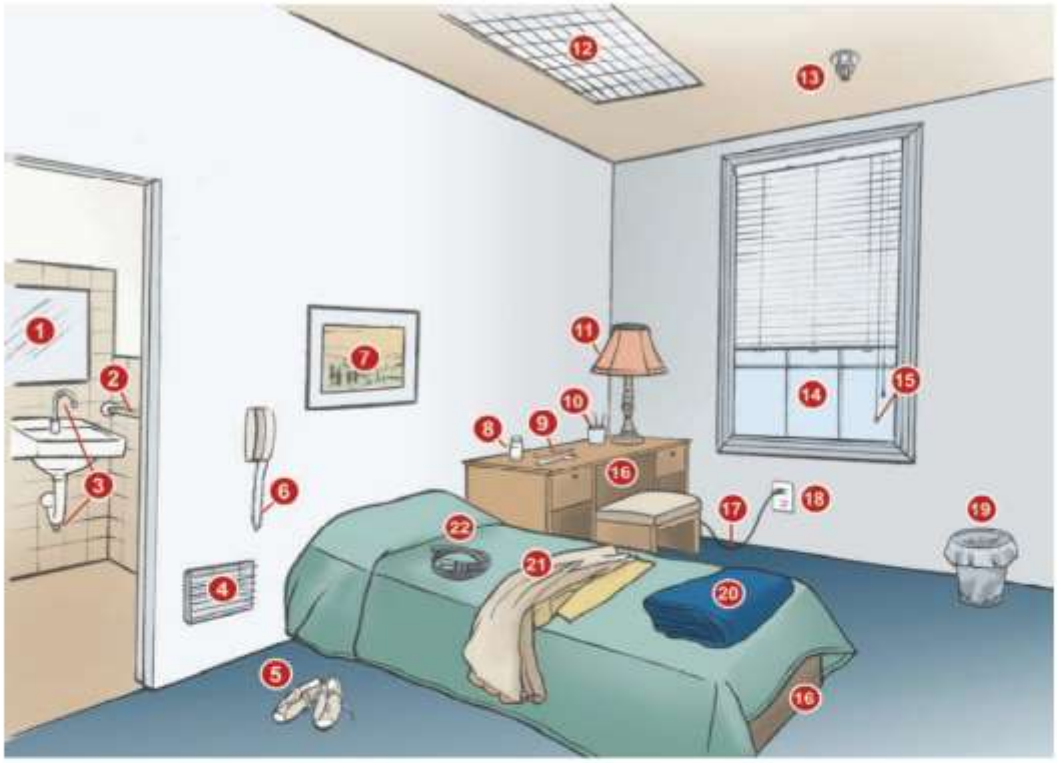
Behavioral Health Patient Room: Common Hazards

Reports submitted to PA-PSRS illustrate common hazards in the behavioral health patient room. Match the objects to the descriptions below.



1. **Nonsafety mirror.** PA-PSRS has received reports of patients who broke mirrors and then cut themselves with the shards.
2. **Towel bar.** Nonbreakaway attachment points such as towel bars, shower rods, or closet rods may present a hanging hazard (e.g., see clothing, blanket).
3. **Exposed plumbing.** Exposed waste and supply plumbing and some large fixtures may present hanging or cutting hazards. PA-PSRS has received one report of a patient who broke off a bathroom sink faucet and then used it to self-inflict cuts.
4. **Large-opening, unsecured heating, ventilating, and air-conditioning grille.** Large-opening grilles that have not been secured with tamper-resistant screws and/or do not have a protective mesh in place may be removed by patients and used to inflict self harm. PA-PSRS has received one report of a patient who removed the screws from a room vent and then used the grille slats to self-inflict wrist lacerations.
5. **Shoes with laces.** PA-PSRS has received several reports of patients who attempted suicide using shoelaces for strangulation.
6. **Telephone with cord.** When unsupervised patients have access to telephones with cords, the cord may be used for strangulation, as seen in reports submitted to PA-PSRS.
7. **Picture frame with glass.** PA-PSRS has received one report of a patient who broke the glass in a picture frame and then used a shard to cut the jugular vein.
8. **Unapproved medication.** PA-PSRS has received reports of visitors who brought patients unapproved medication and reports of patients who hid both legal and illegal drugs in their rooms.
9. **Stolen or left-behind eating utensils.** PA-PSRS has received reports of patients who cut themselves with plastic or metal eating utensils that were concealed from staff.

(Continued on next page)

10. **Stolen or left-behind pens or pencils.** PA-PSRS has received reports of patients who cut or self-inflicted puncture wounds with pens or pencils.
11. **Unanchored lamp.** If table lamps are provided (the literature discourages such use; see "References") but not anchored to a surface, they can be used by patients to injure others or to inflict self harm (e.g., an electrical cord presents a strangulation hazard). Additionally, PA-PSRS has received reports of patients who broke lightbulbs and cut themselves with the glass.
12. **Large-opening grille, unsecured light fixture.** When light fixtures are within reach of patients, the potential for patient harm exists; for example, patients can use the fixture to attempt hanging, can injure themselves with glass from the fixture if not secured with tamper-resistant screws, or can injure themselves with glass from the lightbulb.
13. **Nonrecessed fire sprinkler.** Sprinklers that are not recessed or are not designed to minimize patient access may be used as attachment points to attempt hanging.
14. **Unsecured window.** Windows that lack security features (e.g., tempered glass, reinforced protective screens) can present a patient safety risk. PA-PSRS has received one report of a patient who died after breaking through a window, which had a protective screen in place, and then falling from the upper-story room.
15. **Extended cord on blind.** Reports submitted to PA-PSRS indicate that patients have used cords to strangle themselves or attempt hanging.
16. **Unanchored or sharp-edged furniture.** Furniture that is unanchored (i.e., not bolted to the floor), with the exception of desk chairs, may present a patient safety risk (e.g., self-injury). Similar concerns may exist when furniture has sharp edges or nonrecessed handles.
17. **Unsecured electrical cord.** Accessible, long electrical cords may present a strangulation hazard.
18. **Unsecured electrical cover plate.** Electrical cover plates that have not been secured with tamper-resistant screws or are made of materials other than polycarbonate may be removed by patients and used to cut themselves or others. In addition, PA-PSRS has received one report of a patient who removed the cover plate of an electrical outlet and then used a piece of tinfoil to attempt electrocution.
19. **Trash can.** Plastic trash bags may present a suffocation hazard. Additionally, trash cans that are sturdy may be used as steps to attempt hanging.
20. **Loose blanket.** PA-PSRS has received one report of a patient who attempted suicide by fashioning a noose with a blanket and securing it to a closet rod.
21. **Clothing.** PA-PSRS has received more than 25 reports of patients who attempted to strangle themselves using clothing. There have been at least two reported deaths by hanging with clothing.
22. **Belt.** PA-PSRS has received one report of a patient who died by strangulation with a belt.

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Social and Environmental | Scholarship of Design Research | Presentation

Evolving Third Places: Connecting Physical and Virtual Environments

Dr. Dana Vaux, Univesity of Nebraska - Kearney
Michael Langlais, University of North Texas

ABSTRACT

Relevance/Problem The way that individuals interact with others has swiftly evolved as many rely on technology, particularly social media, to connect with others. This reliance on technology for social interaction has increased due to the coronavirus. Despite decades of studies on virtual environments, little has been done to establish connections between virtual and physical third places or to develop theory connecting digital space to physical space. Context Interior designers have been studying virtual reality and third places for decades (Lindsay & McClain, 1998; Waxman, 2006), but not the integration of the two or the impact of one upon the other. Recently researchers have shown that virtual environments extend the characteristics of third places (Memarovic, 2014). Additionally, interior design theorists posit that "It is important for interior designers to be able to go beyond thinking of interiors as just physical space" (Perolini, 2014, p 1). Further connections are needed to understand how the integration of technology impacts the design of physical environments. Method The current study collected information from three different online surveys to provide support of a relationship between physical and virtual places. The first source of information came from 308 adolescents and young adults (Mean age = 21.19, SD = 3.29) who answered questions about their motivation for using social media. The second source of data came from 354 participants (Mean age = 33.87; SD = 17.96) who answered single item questions regarding how they used social media in the context of evolving third place characteristics. Last, an additional 140 participants (Mean age = 32.19; SD = 17.01) answered more detailed questions regarding how third place characteristics have evolved

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to include virtual environments. Outcomes Data from the first source of information illustrated communication, connection, and information-seeking were the primary motivations for using social media, which represent some of the basic elements of a third place. Data from the second source of data showed that accessing Facebook can be considered a third place within a third place, as many individuals stated that they access Facebook within physical third place environments. Last, the third source of information, which used the evolving third place characteristics scale (Langlais & Vaux, 2020) revealed that in addition to Facebook, Snapchat and Instagram, but not Twitter were virtual environments commonly accessed when individuals were in a physical third place. Essentially, each source of data provides support that individuals access virtual third places when occupying a physical third place. Advancement of Design Knowledge Studies have shown that third places are beneficial for building community and that virtual environments can be third places, but more information is needed on how technology is changing the way we interact in physical space, the ways the interconnection between virtual and physical space impact place theory and how interior design will contribute to this conversation. This research provides evidence that there is a connection between virtual and physical third places and that virtual third places promote sociability. These findings illustrate the need to adapt physical environments to embrace virtual environments and the need for transitional thinking and theory in interior design.

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Appendix

Table 1.
Motivations for Using Facebook (N = 308).

		Mean (SD)
Belongingness	Communication	3.75 (1.40)
	Information-seeking	3.93 (1.47)
	Acceptance-seeking	3.13 (1.60)
	Connection/caring	3.82 (1.44)
	Romance	1.89 (1.18)
Self-presentation	General self-disclosure	3.03 (1.20)
	Emotional disclosure	2.20 (1.48)
	Attention-seeking	2.61 (1.49)
	Actual self-presentation	3.63 (1.44)
	Hidden self-presentation	2.12 (1.15)
	Ideal self-presentation	2.75 (1.44)

Note: All measures are on a scale of 1 (*completely disagree*) to 5 (*completely agree*). Data is presented as means with standard deviations in parantheses. Data comes from college students from a Midwestern university and a college in New England, and high school upper class students.

Table 2.
Means for each third place characteristic based on SNS.

Characteristic	Facebook (n = 313)	SnapChat (n = 228)	Instagram (n = 237)	Twitter (n = 227)
Relationship Initiation and Maintenance	**4.04 (2.05)a**	2.73 (2.15)b,c	3.06 (2.13)b	2.41 (1.81)c
Equalizer	**5.11 (1.95)a**	3.49 (2.36)b	3.10 (2.06)b	2.24 (1.78)c
Communication Main Activity	**4.29 (1.94)a**	3.11 (2.32)b	2.09 (1.64)c	1.75 (1.40)c
Active and Passive Engagement	**4.98 (1.77)a**	3.17 (2.37)b	3.54 (2.22)b	3.00 (2.21)b
Reciprocity	**5.81 (1.45)a**	**4.29 (2.49)b**	**4.17 (2.33)b**	3.24 (2.18)c
People Over Place	3.69 (1.61)a	2.50 (1.76)b,c	2.90 (1.91)b	2.24 (1.68)c
Playful Mood	**4.54 (1.95)a**	3.92 (2.30)b	2.96 (1.96)c	2.81 (2.16)c
Cognitive Separation and Reprieve	**5.14 (1.81)a**	3.95 (2.30)b	3.97 (2.29)b	2.99 (2.21)c
Third Place Within a Third Place	3.26 (1.74)a	2.94 (2.04)a,b	2.43 (1.72)b	1.94 (1.43)c

Note: Data is presented as means with standard deviations in parantheses. Bolded statistics represent means larger than 4.0. Means with no subscript in common differ at $p < .05$ using Bonferroni post-hoc comparison.

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Social and Environmental | Scholarship of Design Research | Presentation

Faculty Offices with COVID and Beyond 2020

Sally Ann, Stephen F. Austin State University
Kristi Gaines, Texas Tech University

ABSTRACT

With today's methodology of teaching due to COVID 19, and technology placed in offices, our offices have become our classrooms. Faculty have worked mainly remotely but with campuses opening up the future of our offices are changing daily. We once had piles of paper and file cabinets to store our class information now we utilize a paperless office with the use of "the cloud". Due to the upcoming of opening campuses, faculty are developing their classes in different formats from Synchronous: Scheduled classes face to face or virtually via Hybrid-instruction via zoom; Asynchronous – video classes – online; HyFlex – faculty teaches – blended livestream, online –virtual, online modules or a combination with face to face. These new blended experiences provides faculty a new way of teaching from their offices all the time, half the time or whatever percentage they deem beneficial for the student. The purpose of this research is the gathering of information to remodel existing faculty's offices or provide new ideas to meet the demands of the future. Research states that faculty offices are generally created for Full-time tenured faculty, and the average size of faculty offices range from 120 – 140 sq. feet. (Selingo, Jeffery J., 2018) In 2009 the common use of equipment and furniture items were desk, task chair, visitors chair, file cabinet, computer and telephone. (Standard Space Guidelines. 2009). Due to changes in office density people with small office spaces will not be able to share offices. (CDC, 2020) Today faculties' demands are higher and a focus of our work environment has changed from the buildings built back in the 70's and 80's. Work-life balance, Well-being, Ergonomics, Lighting, Acoustics, and Technology are just a few notable amenities that have taken hold in the layout of faculty offices today. As faculty we connect with our students and

communicate with them with all types of technology. In addition, we have learned the past few months the importance of internet and how it plays a significant role. This presentation focuses on what a new office could look like in the academic world with COVID and beyond. We understand that each professor has a different working style or delivery method and has specific needs. For this reason this research offers five types of layouts created for different work styles, taking into consideration the use of the space and the new technologies. During the spring semester researches went to twenty different offices around campus for feedback of needs and essentials. The examples will illustrate different sizes, equipment, furniture and how the office spaces function for a classroom delivery. Factors include the importance of the Laptop, desktop and screens; the use of headphones or earbuds to eliminate audio feedback loops, or background noises or other disruptions. Microphones may already be built into your device but additional cameras may add to the experiential experience. Your space may include a backdrop with a use of a virtual background or manual backdrop roll up system, Furniture that adjust for sitting or standing. Additional lighting, so participant's confidence increases when they feel they are in their "best light" will be discussed. (Zoom.articles.lighting, 2020) Part 1: Will focus on Equipment used for remote learning and how it can enhance the methodology. Part 2: Finishes and Materials Part 3: Analyze 5 different offices and the functionality of the spaces for a variety of teaching methods. Currently there are so many sources available for designers and the end users to analyze. In conclusion, changes to current offices will need to be analyzed and re-vamped to provide the best experience for students.

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Open Track | Scholarship of Teaching and Learning | Presentation

Remotely Delivering Exposure to a Diverse Array of Professional Opportunities for Interior Design Students During COVID

Jessica Bonness, Marymount University

ABSTRACT

Interior Design educators are aware that a comprehensive design education as it relates to professional practice includes classroom instruction combined with engagement or immersion in practice (Black, 2000). In addition to formal internship and exposure to practicing professionals through studio critique, exposure to a diverse array of interior design professionals through dialogue and interaction can be enriching. Looking toward employment opportunities post-graduation, current students are likely to benefit from having a very wide lens when seeking career opportunities in what is likely to be a troublesome economic and job-searching climate for the design and construction industries over the next several years (American Society of Interior Designers, 2020). At one small private suburban university, the exchanges that occur in internship and critique are rooted in the experiences of traditional interior design firm-based commercial practice. As a necessary component of a well-rounded interior design education, and within the context of a graduate-level Professional Practice course, giving students access to professionals who have followed a typical firm-based commercial design path as well as professionals who have used their interior design degrees in less conventional ways will substantially broaden the scope of students' job searches at a time when they would benefit from increased options. The shift to remote learning necessitated by COVID makes this goal difficult to achieve, given that it requires dialogue and engagement that is most often and most effectively achieved in a face-to-face environment. At this small private suburban university, I have designed an assignment for 16 graduate students enrolled in a synchronous online Professional

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Practice course during their last year of a Master of Arts in Interior Design program that will fulfill objectives related to: increasing diverse industry contacts and networking-related soft skills, learning about less conventional career options, empowering their job search, and giving design presentations. While it is common practice to allow upper level students to identify their own mentors for this type of interaction-based assignment, the professionals offered have been intentionally selected for their wide breadth of practice type and experience, a demonstrated commitment to mentor students who will imminently enter into industry, and representation with regard to gender and ethnic diversity. While there is a significant research on the value of offering mentorship opportunities to diverse or minority students -- who comprise a significant portion of the interior design students at this institution -- there is little to no relevant research about the impacts of offering mentors who are themselves diverse, particularly in a field where representation of minorities is low and often disproportionate to student demographics, as is the case in interior design (Travis, 2018). This research, interview, and presentation based assignment is a new experimental teaching method, presented online, that is intended to introduce diverse career options which will benefit students as they begin to take steps to enter the workforce. It is intentionally designed to reflect the diversity seen in the institution's student population. It additionally aims to develop soft skills, which are proven to positively impact employment outcomes post-internship; at a time when in-person internships are not occurring, this online assignment could be an important proxy for achieving similar outcomes (Gale, 2017). This experimental assignment could also add value to a future Professional Practice course in Fall 2020, for undergraduates, who will face similar challenges; for future undergraduate application the intention would be to use the graduate students' work product(s) as a resource, supplemented with a series of live panels, in order to achieve similar goals.

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Appendix

Assignment Description: Professional Networking Presentation

For this project, you will explore the design industry and its career trajectories and possibilities in depth by selecting a practicing professional to research, interview, and report on.

The objectives of this project are to:

1.) increase your industry contacts;

2.) gain comfort in interacting with industry professionals;

3.) gain knowledge about a variety of design and design-related careers, so that you can feel more informed and empowered as you contemplate your own career options;

4.) practice crafting and giving design presentations, including polishing your interviewing and networking skills;

5.) by hearing the work of other students, learn about a diverse variety of practicing professionals, career options, career paths, and gain insight into a variety of practice areas.

Research, Process, and Interview Questions:

- Begin by researching your subject generally: is there any information on the web, or in your textbook, or through their employer about them or their general specialty? Remember: this is a professional project, not a personal one (please do not research their personal social media unless they direct you toward it).
- Make contact after you understand their basic facts. Using the contact information I will provide you with, make contact with your professional and schedule a time to talk. Be sure to give them ample time to get you on their schedule. You may use Zoom, FaceTime, a phone call, or email – assess their comfort level, and yours, and provide options if possible. You may talk once, or more than once, but please keep their time commitment to what is necessary; for example, if you'd like to schedule a 10 minute introductory chat to get to know them and receive advice about resources or websites they want you to read so you can have a more productive interview, do that...then schedule your interview for 1-2 weeks later. Each of these professionals has volunteered their time for this project: they WANT to help you, and they expect to have a meaningful conversation or perhaps a few short conversations.
- Prepare at least eight (8) interview questions for your official interview. You will submit these by (date), via CANVAS upload (Assignments --> Networking Presentation --> Interview Questions). It is understandable that when you begin talking you may ask impromptu questions: this is ok, and these questions do not need to be listed.
- Your interview questions must address basic facts such as the bullets below, but your specific questions will depend on who this person is and what you are interested in. For example: when interviewing a business owner, you may ask questions about employee management or the daunting prospect of tax forms, whereas if you are interviewing someone who has always worked in a large firm environment, you would likely ask them more about workplace culture and their specific duties or projects.
- See document titled "Suggested Interview Questions" under Modules in CANVAS for some suggested questions.

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Your Presentation Will Address/Include:

- A brief professional biography of your subject, including their education, training, certifications.
- A description of their current role and practice.
- An explanation of how they achieved their current role, including any advice or wisdom they have to share about their path.
- A dynamic take on who they are, what they do, what their specialty/practice is about, and what this means to you.
    - You may want to talk more about the evolution of their specialty.
    - You may want to research their mentor and tell us about this person.
    - You may want to highlight other similar professionals.
    - You may want to walk us through 1-2 projects your subject has completed.
    - You may want to talk about important issues that came up in your discussion, such as COVID impacts, or equity, or Universal Design, or, something else.
    - In other words, beyond basic bio and summary, make this presentation your own!
- Your presentation may be a slideshow, a video, may be supported by live-presentation (record and submit after you present), a combination of these, or a method of your choice (please seek approval for a method that is not listed).
- The presentation should be between **10-15 minutes long**. You must upload your prepared presentation materials to this assignment on CANVAS by the start of class on (date).

Choosing Your Subject:

Under Modules in CANVAS, you will see a list of professionals, their practice specialties and core experiences, and a link to their public bio/website. I am hoping at least a few of these resonate with you. If there is a unique specialty that is particularly important to you, please let me know and I can try to ensure you are assigned to someone in this practice area (even if I have to look outside of the list).

If you wish to choose your own professional, you may submit your choice in your email. Please submit their name, their occupation, their practice area, their public-facing website, and their email address or preferred contact information. Be sure to confirm this commitment with them before making your submission.

Due Date for Selection:

You must email your instructor by (date) with your top three choices. You will be assigned your professional in class on (date). If you do not email me, you will be assigned a professional at random.

Due Date for Presentation:

Presentations will be given on (date 1) and (date 2). Students will be assigned a date to present by random drawing; you will be notified at the start of class on (date 1), as to not convey an advantage to those who present the second week. We will begin class with four presentations, take a 10-minute break, and finish with four more presentations (and repeat the following week).

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Assignment Rubric:

This project is 25% of your course grade.
As a graduate-level course, a grade of B- or higher is required to pass the course.

Biography and Basic Details
Clear and concise professional biography of your professional, including who they are, what they do, how they got there, and likely to include basic information of their current firm/workplace/industry or practice. Necessary visual aides will provide clarity and interest.

30 pts (Full credit) **Exceptional**	**27 pts** (90) **Good**	**24 pts** (80) **Adequate**	**> 24** (C+ or lower) **Inadequate / Incomplete**

Thoughtful Inquiry and Targeted Exploration
Beyond the basic details required, focused inquiry/inquiries into your professional and/or their practice should be unique, thorough, clear and specific, and thought-provoking. Necessary visual aides will provide clarity and interest.

35.0 pts (Full credit) **Exceptional**	**31.5 pts** (90) **Good**	**28.0 pts** (80) **Adequate**	**> 28** (C+ or lower) **Inadequate / Significantly**

Presentation
Clarity, format, flow, length (10-15 minutes), visual consistency, creativity.

35.0 pts (Full credit) **Exceptional**	**31.5 pts** (90) **Good**	**28.0 pts** (80) **Adequate**	**> 28** (C+ or lower) **Inadequate / Incomplete**

Total Points: 100

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A FEW SUGGESTED INTERVIEW QUESTIONS (beyond the basic requirements)

What is/was your favorite project and why?

What qualities do you find most important in a workplace leader (or entry-level employee, etc...)?

What electives or skills do you recommend for someone pursuing a career in _____?

Are there any firms or designers that you admire?

For someone interested in _____, how would you suggest they approach job searching?

Tell me about a time you struggled with learning new software/a new skill?

Where is an area that you think workplace/hospitality/residential design needs to improve?

How do you obtain clients?

What do you value in workplace culture?

What is a day in the life of your typical workday like?

Do you think licensure is important in your practice area/office?

How is COVID affecting your practice?

AVOID ASKING QUESTIONS LIKE...

What is your salary? or questions about money (However, it would be perfectly appropriate to ask a director or hiring manager what someone could expect to be paid when entering the field, generally.)

What do you hate about your job?

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Professionals to Choose From Include:

1. Registered Architect + Certified Interior Designer Practicing Residential Interior Design; Small Business Owner
2. Textile Designer with a line in production; Business Owner
3. Government – Space Planner for large federal agency; Adjunct ID Educator
4. Government Practice – Event Design for large federal agency
5. Early-career Commercial Interior Designer (various practice areas)
6. Certified Interior Designer (Workplace); Firm leadership – large regional firm
7. Certified Interior Designer (Workplace) – large national firm
8. Interior Designer (Hospitality, Retail) – large regional firm
9. Creative Director (Hospitality); Firm leadership – large hotel chain; former full-time ID Educator and Certified Interior Designer
10. Certified Interior Designer and Registered Architect (Hospitality); prominent regional firm Principal/Owner
11. Registered Architect Practicing Interior Design + Storefront operator; prominent regional firm owner specializing in hospitality/retail/workplace, with educational, equity-focused partnerships
12. A+D Consultant (Institutional); serves on jurisdictional board for Architecture and Design legislation and licensure; Registered Architect; Adjunct ID Educator
13. Business Development Director for a regional A+D firm
14. Digital Architectural Rendering Professional working with major national firms; small business owner
15. Design Researcher (trained Interior Designer) for Technology (UI/UX) Company
16. Furniture Salesperson; Residential Designer
17. Artist and Design Consultant (trained Interior Designer)
18. Tenure-Track Interior Design Educator at a CIDA accredited institution
19. Retired Universal Design Expert / Founding member of Universal Design concept

Diversity Facts re: Professionals

(NOTE: This information is provided to IDEC as a statement on my commitment to the importance of diverse representation in our profession; students can certainly glean this information on their own, and it will likely materialize in presentations. I feel it is my duty as an educator to expose students to diversity in the industry, so that they may see themselves in their field.)

Female: 15 (79%) ***Male***: 4 (21%)

Ethnically Diverse Representation (not Caucasian): 8 (42%)

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Pedagogy | Scholarship of Teaching and Learning | Presentation

(Re)Imagining "Hy-Flex" Physicality in a Cross-Disciplinary Project-Based Learning Experience

Chelsea Helms, Appalachian State University

ABSTRACT

One project-based learning design/build curriculum program, working to redefine traditional pedagogical approaches by integrating academic curriculum through applied projects in an office/studio/lab cross-disciplinary experience, explores new delivery strategies to an adaptable "Hy-Flex" model. Working across disciplines, including interior design, architectural design, construction management, and sustainable building systems, students design, build, and commission projects for community and regional partners through service-learning courses. These projects (e.g., mobile classrooms, exhibit spaces, welcome centers), demand in-person access to physical space for collaboration, production, and fabrication. As COVID-19 has forced higher education instruction to virtual platforms, a (re)imagining of the project-based curriculum is examined. Project-based learning (PBL) is a pedagogical "style" incorporating active learning utilizing a student-centered method of teaching that engages students in an authentic problem to find a solution (Blumenfeld et al., 1991). This curriculum pairs PBL methods into service-learning community projects. "Service-learning is a credit-bearing, educational experience in which students participate in an organized service activity that meets identified community needs and reflect on the service activity in such a way as to gain further understanding of Course content, a broader appreciation of the discipline, and an enhanced sense of civic responsibility." (Bringle & Hatcher, 1995, p.112). Integrating cross-disciplinary expertise into project-based, service-learning experiences has proven to elevate pedagogical and curricular goals over six years of experimentation and implementation. In the spring of 2020, year six of the program, COVID-19 pushed physical in-situ instruction to a new virtual reality.

Instructors pivoted the curriculum in response to the pandemic, providing flexibility in pedagogy and delivery. Through a real time reevaluation of curricular relevance, the instructors organized cross-disciplinary teams, facilitating an exploration of current issues and challenges posed by the pandemic circumstance, yielding a range of projects that addressed emergent and critical concerns. Identifying and empathizing with the current climate was necessarily brief but valuable to identifying the expanse of design related opportunities born from a platform pivot in a time of pandemic. While this approach was found appropriate in a reactive moment, proactive planning is the next pivot point for the continued re-imagining of project-based learning experiences. In a time of uncertain access and delivery, how might project-based learning pedagogies continue to progress while still serving community partners effectively? The authors strategize a "Hy-Flex" model to apply to changing circumstances, a responsive adaptability that informs a nimble and integrated approach to design methods and construction logistics. Reflecting on recent and previous experience, the authors re-examine the potential for project-based learning while prioritizing the health, safety, and welfare of students and community partners.

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Cross-Disciplinary Learning

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Cross-Disciplinary Learning
+ Service Learning

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Cross-Disciplinary Learning
+ Service Learning
+ Project-Based Learning

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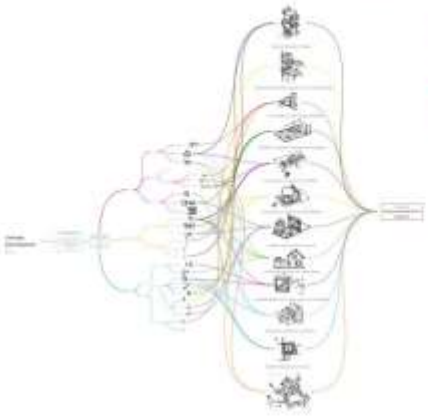

PROBLEM

How might we provide comfort, hope, and dignity to those experiencing critical implications due to COVID-19?

Cross-Disciplinary Learning
+ Service Learning
+ Project-Based Learning
+ Virtual Learning

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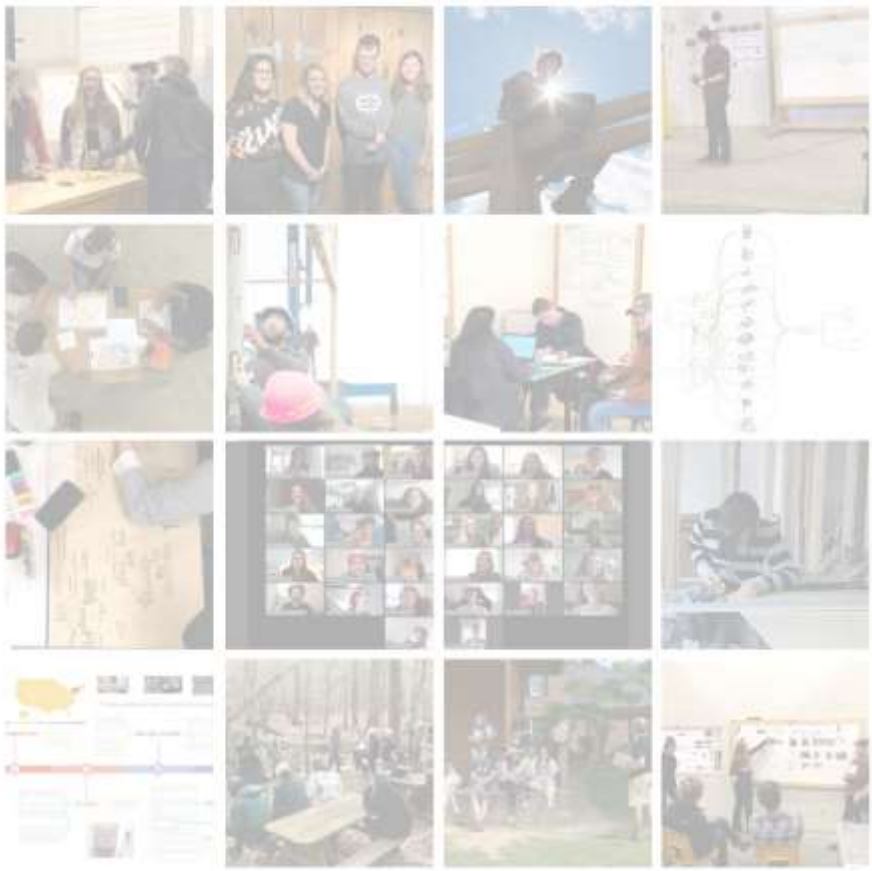

Cross-Disciplinary Learning
+ Service Learning
+ Project-Based Learning
+ Virtual Learning

"Hy-Flex" Physicality in a Cross-Disciplinary Project-Based Learning Experience

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Pedagogy | Scholarship of Teaching and Learning | Presentation

Online…and on the Front Line! Guiding Model-Building from a Distance

Dr. Mitzi Perritt, Stephen F. Austin State University

ABSTRACT

Topic/Context The pandemic caught many professors mid-stride in semester projects with the mandate to finish instruction online. Most students enjoying Spring Break had left textbooks and supplies on campus, and now, campus access was denied. University leaders froze course fees; original semester plans to purchase model-building supplies for students vanished, and students could not order necessary supplies themselves due to financial stress, closed art supply stores, online vendors not selling single items, or major shipping delays. Methods As often said, "the show must go on." Other courses would follow, and students needed this design process experience to advance in the curriculum (CIDA, 2020). Meeting synchronously on Zoom at the usual class time provided continuity. The first day on Zoom proved that everyone could communicate…and even see each other! The new hybrid class delivered lectures and demonstrations in real time via livestream with learning resources saved online for around-the-clock access. More successes followed: "sharing the screen" instead of pinning up drawings for critiques, scanning and uploading sketches instead of showing them to the professor "live," and working in virtual teams instead of sitting side-by-side. Recorded class Zoom sessions helped students with unreliable internet stay informed. Publishers made e-texts available online for free (Ching, 2020). Student tensions eased; the professor was only an email away, and a timely Zoom session could provide clarification and encouragement. Students worked through the project's design process well. Class real-time exercises developing adjacency and criterion matrices, bubbles, prototypical room sketches, block diagrams, floor plans, and elevations required that each student engage in personal design growth with the safety net of class support. Students

began to interact more with faculty and classmates. Faculty produced digital “wall critiques” by creating Power Point collages of student work, preserving student anonymity. For shy or struggling students, online breakout rooms allowed private faculty tutoring and peer mentoring during class, avoiding student embarrassment. Since students were studying AutoCAD concurrently, they chose to bypass manual drafting skills (equipment at school) and proceed to AutoCAD to prepare process drawings, final floor plans, and elevations. With floor plans created, students then explored height and spatial volume. What model-building supplies could the students realistically gather? They used cereal boxes for study models and white poster board from the grocery store for final models, all cut with mom’s scissors and secured with household glue or clear tape. Students documented model-building techniques and progress via photographs and slide presentations. Model stability suffered with poster board, but neatness and resourcefulness enhanced the final product. Conclusions When the old rules no longer apply, how do faculty shift the paradigm of traditional educational experiences to expand the opportunities for quality (IDEC, 2020)? The hybrid pedagogical techniques (CTL, 2020) discussed in this project established an environment in which students achieved. Like the face-to-face design studio, the online learning environment was able to produce positive student outcomes and student bonding (Boettcher, 2019). Logistically, challenges remain: poor internet connectivity in rural locations, no home printers and scanners (faculty printed and mailed needed documents), and family internet demand exceeding capacity (quarantined parents also working from home). Thankfully, patience and resourcefulness prevailed. With the continuing COVID-19 threat, design education—even studios—can be delivered successfully online. The digital tools exist to provide content, guide student exploration, and establish a learning community...but faculty and students pulling together make it work.

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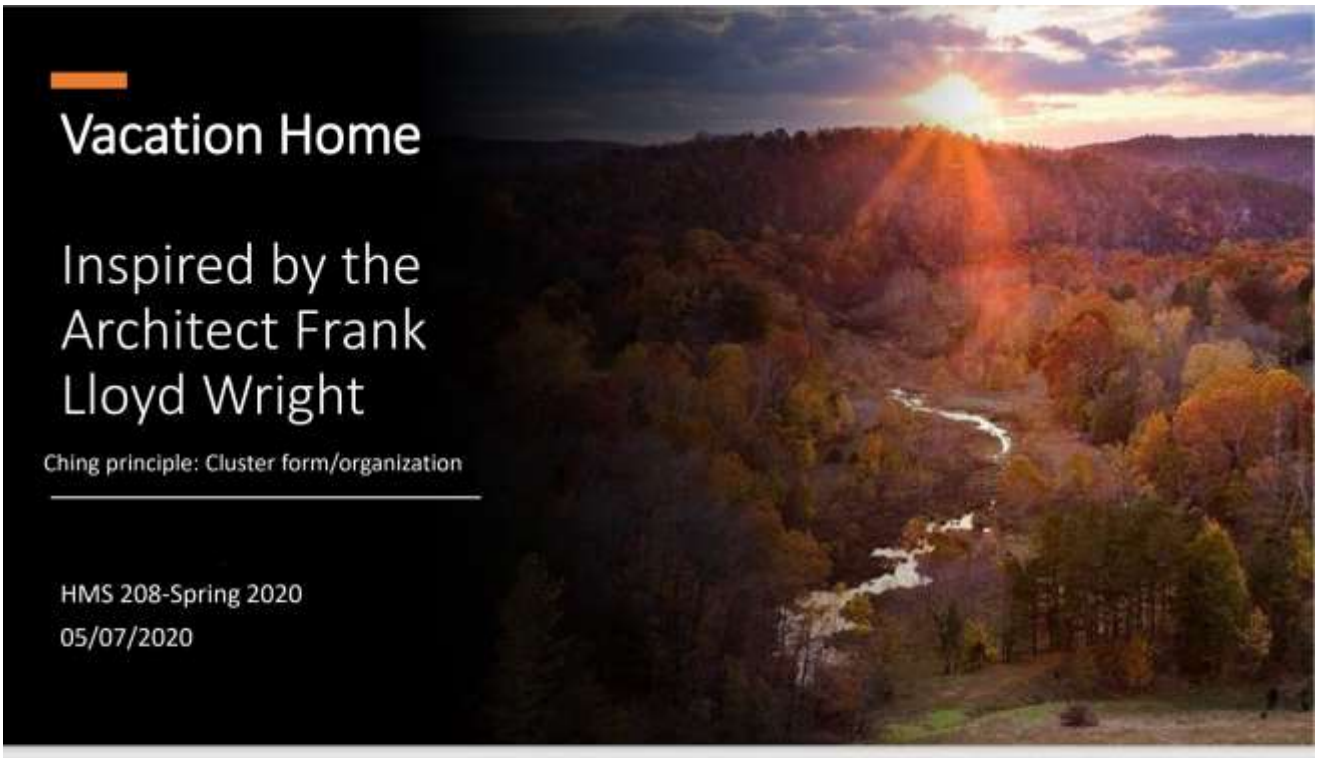
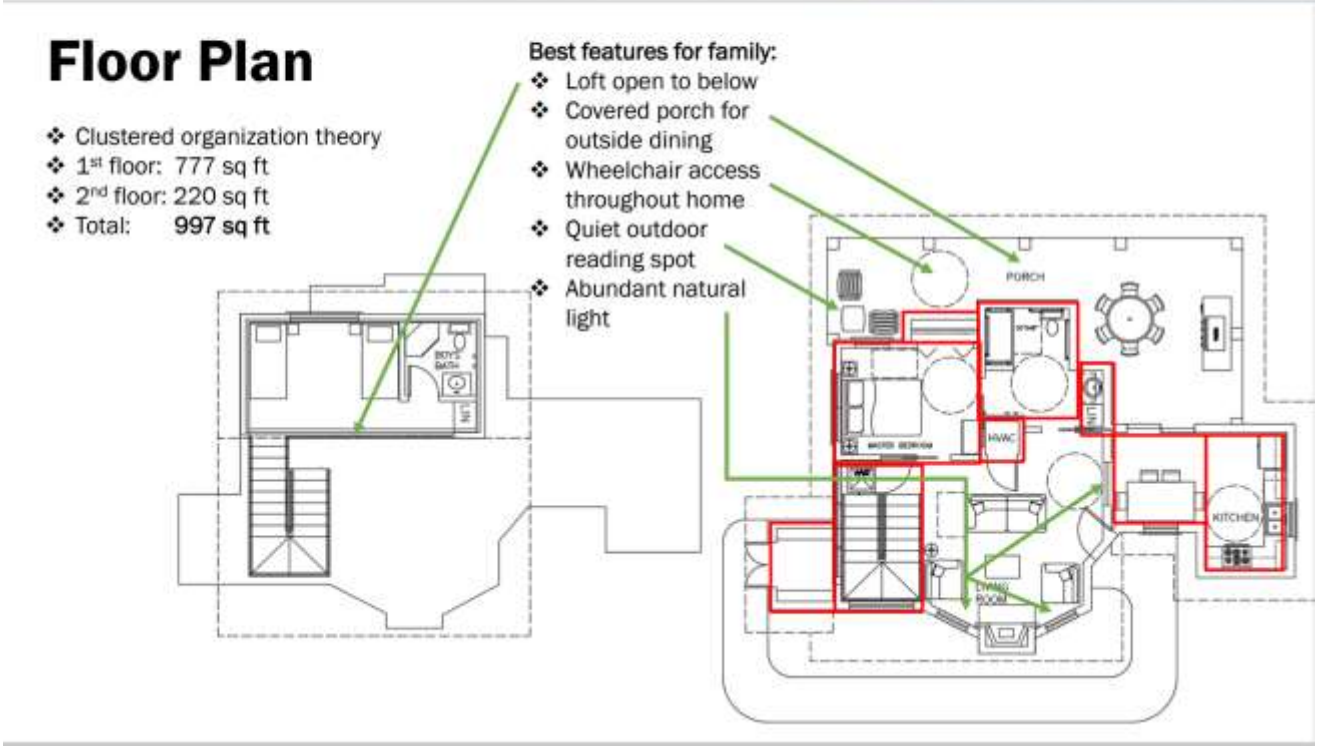
Appendices


Vacation Home
Inspired by the Architect Frank Lloyd Wright
Ching principle: Cluster form/organization
HMS 208-Spring 2020
05/07/2020


Floor Plan
Clustered organization theory
1st floor: 777 sq ft
2nd floor: 220 sq ft
Total: 997 sq ft
Best features for family:
Loft open to below
Covered porch for outside dining
Wheelchair access throughout home
Quiet outdoor reading spot
Abundant natural light
PORCH
HVAC
KITCHEN

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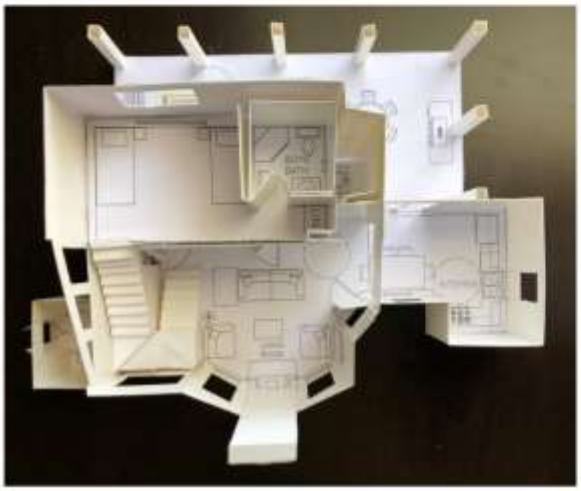
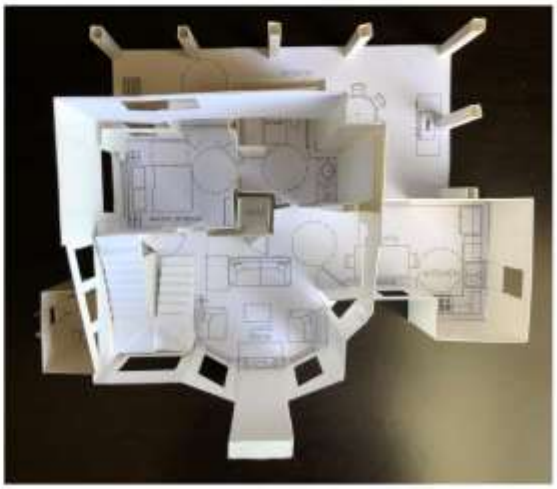
Exterior of model

Interior view with loft



Interior view without loft



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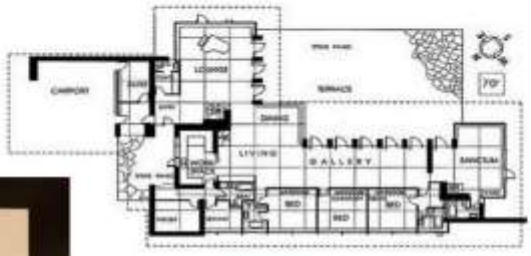
Three Characteristics Inspired by the Architect

Open floor plan style



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Pedagogy | Scholarship of Teaching and Learning | Presentation

Reaching for Competency: Teaching a Sponsored Commercial Studio

Dr. Anna Ruth Gatlin, Auburn University
Lindsay Tan, Auburn University

ABSTRACT

Teaching Issue Students' ability to communicate competency and understanding within upper-level design studios is relevant to interior design pedagogically and from a future employer's viewpoint (Chamorro-Koc, Scott, & Coombs, 2015; Gross & Do, 1997). To address this teaching issue, a faculty researcher used a creative application of the public-private partnership model to enable students in a junior-level commercial studio to experience sustained professional engagement over a 16-week period. Teaching Methods The sponsors – a regional commercial furniture dealer and an international commercial furniture manufacturer – committed to weekly interaction with students as well as funding for supplies. Each week someone from the dealership or manufacturer was in the classroom (post-COVID, via video), working with the students, conducting workshops, or speaking on topics such as design empathy, activity-based planning, architectural wall systems, wellness in the workplace, and sustainable design. This approach was not just a novel form of input, though. Students also practiced integrated project management, working via email with the dealership to specify furniture and finishes, create installation drawings, and review proposals and purchase orders. The dealership simulated real-life challenges, requesting revisions and intentionally inserting errors into documents for students to review. A class that had previously operated on a fictitious plane became a high-impact practice in communicating competency and understanding of commercial design. Assessment Methods The goal of engaging studio sponsors was to expose students to common industry processes that they would not otherwise experience in a fictional studio project; the intended

result was more competent students who more fully understood the process of commercial design. The research questions were: R1) Are the students who experienced a sponsored studio perceived to be more competent than those in an unsponsored studio? R2) Did students who experienced a sponsored studio communicate a better understanding of commercial design than those in an unsponsored studio? The faculty researchers collected student work from the junior-level commercial design studio under two conditions. The first condition was a traditional studio experience (unsponsored) and the second was a sponsored studio experience. There were no instructor changes or substantial variations in project requirements between conditions. The instrument tool was a summative assessment rubric that measured five facets of the project deliverables: understanding of space planning of a corporate environment; understanding appropriate use and specification of furniture; competency in building a comprehensive and cohesive final presentation; and quality of programming and design concept statements. Three independent raters used the rubric to score the three top projects from one cohort under each condition (n=6). Outcomes The projects developed in the sponsored studio condition scored higher across all measures than the projects developed in unsponsored studio condition. These results are preliminary and further study is planned to better understand the relationship between conditions and outcomes. However, these findings are significant in that the partnership with the dealership and the manufacturer appears to have increased competency and understanding in the upper level interior design studio. In discussing the results, the faculty researchers also noted that students reported that they felt more confident in their ability to execute excellent, and to apply for jobs. Even though the studio partnership added more work for them, they stated that they felt the benefit greatly exceeded the effort. The dealership and manufacturer committed to two more years of partnering with this studio, with the option to extend the partnership after that. Further data collection is underway to explore and measure the results in greater detail.

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REACHING FOR COMPETENCY: TEACHING A SPONSORED COMMERCIAL STUDIO:

PROJECT WORK FROM BOTH STUDIOS

PROJECT WORK FROM 2018 (NO SPONSORSHIP)

PROJECT WORK FROM 2019 (SPONSORED STUDIO)

PROGRAMMING & DESIGN CONCEPT STATEMENT EXAMPLES

Problem Statement

Instagram's new corporate headquarters will be located on the 14th and 15th floors of an existing historic building located in the commercial hub of Oakland, California. Surrounded by other historic buildings also established during the Transcontinental Railroad boom of the mid-1800s, the building's existing architectural details, tall arched windows, Romanesque columns, and art deco influences will be kept, preserving the historic integrity of the building.

Instagram, a photo and video-sharing social networking service launched in 2010 and now owned by Facebook, will mix it's 21st century technological influences with the existing historical precedent of the building, creating a new look for the company. Instagram is transitioning the main headquarters to the new Oakland office, though sister headquarters do exist in New York City and Denver. The 27,000 square foot office will need to be able to accommodate anywhere from 100-150 Instagram employees on a daily basis. Because Instagram prides itself on being a collaborative community where all levels from all departments participate in the branding and identity of the company, the space will create a united environment that inspires creativity, teamwork, flexibility, and collaboration, while simultaneously evoking a strong sense of the company's core values. The character, culture and integrity of Instagram will be incorporated into the space, which will be paired with the existing identity of Oakland and the historic building. The end result will be a cutting-edge and innovative headquarters for the quickly expanding internet-based company.

Concept Statement

Located in Oakland, California, the existing 27,000 square foot historic building will be the new home of Instagram's headquarters. The design of the space will need to be able to accommodate anywhere from 100-150 Instagram employees on a daily basis. The design will also need to create an environment that allows employees to collaborate, a large part of Instagram's identity, while simultaneously evoking a strong sense of brand. Instagram's new Oakland office will be the main headquarters for the rapidly expanding company, with sister headquarters on the opposite coast in New York City, New York and in the Midwest in Denver, Colorado. The character, culture and historical precedent of the site, as well as the company, will be closely studied and applied to the design.

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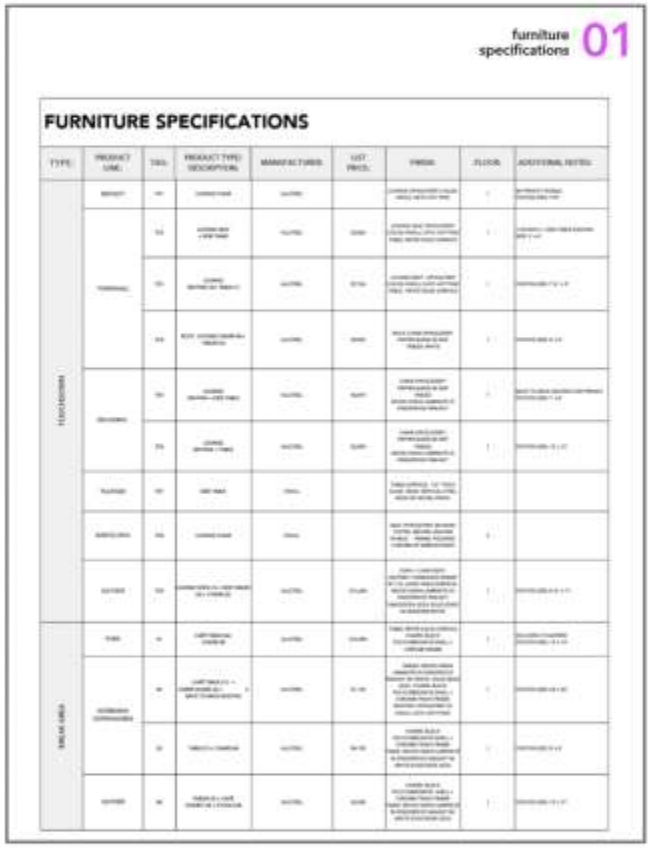
EXAMPLE OF FURNITURE SPECIFICATIONS



RUBRIC USED TO ASSESS PROJECTS

	Highly Competent (4-5 points each)	Competent (2-3 points each)	Not Yet Competent (0-1 points each)	Score
Understood Corporate Space Planning	Fully integrated programmed requirements; allowed for ample circulation & appropriate furniture density; used flooring materials as wayfinding and zoning; appropriately labeled major areas.	Mostly integrated programmed requirements; circulation allowance and furniture density is not as refined; flooring materials are used, but without as much attention to wayfinding or zoning; some major areas labeled.	Barely integrated programmed requirements; circulation allowance and furniture density is not refined; flooring materials are used, but with no attention to wayfinding or zoning; no major areas labeled.	
Understood Appropriate Use & Specification of Furniture	Specified only commercially-appropriate furniture; specified commercially appropriate finishes for FF&E; formatted specs in an organized and logical manner.	Specified mostly commercially-appropriate furniture, specified commercially appropriate finishes for most of the FF&E; formatted specs in a mostly organized and logical manner.	Specified some commercially-appropriate furniture; specified some commercially appropriate finishes for the FF&E; specs are confusingly formatted	
Overall Competency in Visual Communication	Visual communication tools (e.g. rendered floorplan, renderings, tables, charts, etc.) are effective and convey the brand identity of the corporation; provide excellent insight into space shown; are easy to read and understand.	Visual communication tools (e.g. rendered floorplan, renderings, tables, charts, etc.) do an average job convey the brand identity of the corporation; provide average insight into space shown; are somewhat easy to read and understand.	Visual communication tools (e.g. rendered floorplan, renderings, tables, charts, etc.) needs improvement and do not convey the brand identity of the corporation; do not provide insight into space shown; are difficult to read and understand.	
Quality of Programming Concept Statements & Design Concept Statements	Programming/problem concept states the problems accurately and does not make prescriptive directions or solve the problem with physical solutions; design concept statement is connected to the programming concept statement and addresses the problem, while making non-prescriptive physical solutions to the problem.	Programming/problem concept states the problems somewhat, makes few make prescriptive directions, and doesn't solve the problem with physical solutions; design concept statement is somewhat connected to the programming concept statement and addresses the problem, while making some prescriptive physical solutions to the problem.	Programming/problem concept does not state the problems accurately, makes prescriptive directions, and attempts to solve the problem with physical solutions; design concept statement is not connected to the programming concept statement, does not clearly state intent or the problem, and makes prescriptive physical solutions to the problem.	

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Pedagogy | Scholarship of Teaching and Learning | Presentation

Reassessing the Role of Theories as a Design Tool Under Current Global Crisis

Dr. Sarah Angne Alfaro, Ball State University
Tina Patel, Kent State University

ABSTRACT

Introduction: Designing interior spaces revolves around human activities and lived experiences. Human behavior is unpredictable which is why environmental psychology and social science theories are always developing as space types evolves, assessing their impacts on behavior and vice versa (Clemons and Eckman, 2011). Currently, most of the environmental theories are centered around perception, cognition, attitude and behavior change. Analytical learning allows individuals to understand cognitive and behavioral issues with their existing knowledge and new knowledge (Wu et al, 2014). There is a logical connection between theory and practice in interior design that involves content, context and narrative. Pertinent issues such as space, place, globalization, gender identity, branding, migration, performativity and privacy that are significant areas of theoretical study are all transferable to the more revisionist study of interior design being constructed in the twenty first century (Chalmers and Close 2007, 79). Issue: What happens when there is a shift to the old rules, a pandemic, which shakes the world as we know it? People are distancing, life going virtual, physicality taking on a new meaning. How will interior design be affected and how can human behavior theories help inform design? Critical thinking and design theory provide the ability to connect knowledge and ideas about design concepts with the design practice (Eidson, 1988). It is essential for designers to recognize the theory that they already have, in terms of concepts of form, perception, and creativity, is an excellent launching point but are their new theories that can be drawn upon? Theories are not intended to be prescriptive but should inform the thought processes and design and assist in

asking questions, predicting plans and developing thinking tools (Tilley, 2006). Process: Using an Action/Participatory research, this presentation focuses on how two interior design programs have embedded theories from environmental psychology, social sciences and humanities in the research and programming phase in design studios. Findings reveal how students embraced these theories to build hypothesis for the design issue and how these theories later informed guidelines to cultivate a more human-centered design response. Student outcomes in the form of reflection statements from the students capture the value of theory in interior design education to assist directly in their work by improving their position and power. Future Implication: Conclusively, the authors acknowledge advancement to teaching/learning pedagogy via the role theory plays to cultivate, develop and support the advancement of interior design as a discipline through interaction, mediation, and discourse. Leaning into the future, the authors hypothesize the effect of social distancing on human-centered design. The presentation concludes with new theories focused on the ideation of proximity and virtual learning and the value of new theories affording designers to reflect, articulate and engage in discourse within their own and other disciplines with intellectual rigor.

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Appendices

Utilizing theories to approach and evaluate the design process and in turn the probability of satisfying a design objective for an environment becomes greatly enhanced.

[STUDIO PROJECTS]

Integration Theory	Elements of the environment working in harmony to facilitate a particular behavior
Control Theory	Group of theories that address behavioral constraints and a person's perceived control over his or her actions and behaviors
Stimulation Theory	Environment is a source of sensory information that leads to arousal
Behavior – Setting Theory	Public places or settings evoke particular patterns or behavior
Affordances	The world is composed of substances, surfaces, and textures, the arrangement of which provides instantly recognizable function of environmental features
Collative Properties	Properties that elicit comparative or investigate responses and cause perceptual conflict with other past or present stimuli
Attention Restoration Theory	Mental fatigue can be restored by engaging in effortless attention
Preference Model	People prefer engaging scenes to boring scenes, method for designing engaging environments
Social Learning Theory	Determines what we learn by first observing others and eventually reproducing their actions
Pleasure-Arousal-Dominance Hypothesis	Three primary emotional responses are translated to positive feelings, excitement, or challenge, and control over the setting or situation
Probabilistic Lens Model	Stimuli from the environment becomes focused through our perceptions

-Kopec 2018

[THEORIES UTILIZED]

THEORY OF AFFORDANCES

"PHYSICAL"

space must make sense and incorporate objects needed to afford a task

"SEMANTIC"

the meaning of the space is apparent. (ex. a large table surrounded by chairs means it is a conference room)

"CULTURAL"

a manifested culture will help you perceive the use of the space and the behavior within (how people interract in a space)

"LOGIC"

space and use can be perceived through logic (ex. you can use logic to figure out which way to sit in a room with a projection screen.

[PERCEPTION THEORY]

VIEW FROM WORK-STATION

VIEW FROM WORK-STATION

MAIN FLOOR PLAN

Gibson's Affordance

Elements in design may be developed for one purpose but may afford other unintended uses

[PERCEPTION THEORY]

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STUDIO PERSPECTIVE

DIGITAL LOUNGE PERSPECTIVE

Sense of Place

[PLACE ATTACHMENT]