2012

Integrating Regional Arts in the Interior Design Curriculum at Great Falls College Montana State University

Julie B. Myers

The University of Montana

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INTEGRATING REGIONAL ARTS IN THE INTERIOR DESIGN CURRICULUM

AT GREAT FALLS COLLEGE MONTANA STATE UNIVERSITY

By

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Bachelor of Arts in Art, Interior Design Option
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Integrating Regional Arts into the Interior Design Curriculum at Great Falls College Montana State University

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Ideas explored in the Creative Pulse included the 8 Studio Habits of Mind from Studio Thinking and various approaches to teaching based on theories that humans have multiple types of intelligences and learning styles. The topic of play as a way to learn was also explored.

This project was designed to increase creativity and personal motivation for the two-year college interior design student.

A series of Regional Arts Enrichment Segments were created to become a portion of my interior design students’ capstone projects in selected fall 2011 and spring 2012 classes. The Regional Arts Enrichment segments incorporated into existing interior design class projects were designed to encourage students to learn about artists in their own communities and inspire them to integrate art into their projects. The ultimate goal was to encourage intrinsic motivation to produce more creative work.

The study and evaluation showed that students enjoyed the Regional Arts Segments and, in fact, believe the Regional Arts Enrichment Segments encouraged personal creativity.
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After I spent two summers immersed in the world of the Creative Pulse, I certainly had more questions than answers, but I knew three things!

First, I need to be creative to feel happy and connected with my world. Second, as a teacher of ‘creatives’ in a two-year interior design program at a Montana state community college, I believe my students choose artistic careers because they have to; they are driven by an inclination to make things and to create their own unique world of ideas. As their instructor, I have some power to enhance that process. Third, it was critical to me that my final project needed to be a teaching project, something that would increase creativity and boost intrinsic motivation for my students. My goal was to help my interior design students learn how to motivate themselves to think creatively.

In the 2010 Creative Pulse we studied *Studio Thinking: The Real Benefits of Visual Arts Education* with one of the authors of the text, Ellen Winner. I used the book extensively in my classroom during the 2010-11 school year as I worked to implement the 8 Studio Habits of Mind: *develop craft, engage and persist, envision, express, observe, reflect, and stretch and explore, and understand the art world* (Hetland et al 2007, 6). The work of Vivian Gussin Paley (2004) concerning play and learning stood out as being vitally important in a curriculum where students feel perennially overworked. The Creative Pulse taught me that I cannot function at my highest creative level when I am overwhelmed by work. Similarly, I believe deeply that students learn best when they are “in the creative flow” and having fun.

**Choosing the Project**

Throughout the 2011 Creative Pulse, I began exploring different ways to reach my goal. Little flickers of interest that sparked up included bits of learning from *Studio*
Integrating Regional Arts . . .

Thinking, especially the 8 habits of mind as well as many of the teaching tips included in the text. The specific habits that I needed to emphasize in our interior design program were envision, express, observe, stretch and explore. However, I also knew that my students often became overwhelmed with the details and craft of interior design, making engage and persist extremely important habits, too (Hetland et al 2007). As an artist myself, I had worked so extensively in a group with the methods detailed in A Vein of Gold (Cameron 1996) that those tools had become part of who I am, so incorporating those ideas was important. I also wanted to apply the thinking pertaining to multiple intelligences from Frames of Mind (Gardner 1983). I learned so much in the previous two summers, and my desire was to synthesize many ideas into one great teaching project.

My final spark of inspiration came during Stephen Glueckert’s seminar “Montana Identities and Sharing the Visual Arts.” The life and art of Frances Senska, who was a potter, “mother of the Archie Bray foundation,” and partner of Jessie Wilber, particularly stood out. Wilber was a classmate of mine in jewelry classes at Montana State in the 1970s. I remembered Jessie as a lady with a lovely Southern accent and grace who created beautiful jewelry pieces. Although I knew Jessie informally, I never truly knew her. As a somewhat naive young woman raised in Big Sandy, Montana, I lacked the confidence to personally connect with such an interesting lady. My family taught me to respect your elders and to not ask personal questions. Many of my students still share this youthful reserve, which I believe limits the scope of their work due to lack of experience. This personal experience served as a reminder of how learning about
regional artists incorporated into my students’ projects could expand their own creative world.

I intended my project to be a catalyst that introduced my students to regional artists and to discover the artists within themselves. Typically, a large percentage of design students are visual-spatial and kinesthetic learners. I have observed that they really seem to learn best when their minds and hands are engaged. It is very important for design students to discern and develop their own sense of style (intrapersonal intelligence) while also developing the ability to work with others (interpersonal intelligence) in a professional setting (Gardner, *Frames of Mind*). The proposed Regional Arts Enrichment Segments (RAES), added to current curriculum projects, addressed these various intelligences or abilities.

For the project, I created a series of Regional Arts Enrichment Segments, which I incorporated into the capstone projects in selected fall 2011 and spring 2012 classes. I added RAES to the capstone projects in both Studio I (fall 2011) and Studio II (spring 2012) for my second-year students. In fall 2011, I added an RAES to the capstone projects for Interior Design Graphics and Textiles and Interior Finishes, both first-year classes. I also added a RAES to the final project in Light, Color & Lighting Systems in spring 2012 for my first-year students. I designed the RAES to encourage students to learn about artists in their own communities by requiring them to integrate art into their projects. The RAES were a creative addition to existing projects; each RAES added 25 points to the existing project for each course. I changed the project sheets and rubrics to reflect this.
The Project Proposal

The eight studio habits of mind from Studio Thinking (Hetland 2007, 6) guided me as I designed the prototype for my first RAES as the final assignment in Stephen Glueckert’s 2011 seminar. The prototype project was so comprehensive that I used it with few changes for the Fall 2011 Studio I class, and it is detailed below.

I proposed three major goals for this project:

1. The initial goal was to open the students’ eyes to the design potential inherent in all art and to develop connections with regional living artists.

2. The overarching goal was to increase individual creativity for my two-year design students as demonstrated in their portfolio projects.

3. My personal goals were 1) to confirm this project enhances student creativity and motivation, and 2) to publish the results in an interior design publication or present them at a conference. I believe presenting the project to other instructors may inspire them to create similar learning opportunities.

Implementation of RAES in Fall Semester 2011

As the Creative Pulse came to an end in the summer of 2011, I was excited to begin brainstorming and creating projects that would be both fun and enlightening for my students. I called several artists to discuss possibilities, and I discussed the project with Edrienne (Cindy) Kittredge, a former colleague at MSUGF who currently markets and educates artists for the Montana Arts Council. Kittredge was excited about the project for a totally different reason – It would teach students how to market local art and artists. Several of my interior design advisory committee members liked the project.
because clients often own personal art collections that designers must incorporate into their designs for the client. The project seemed to be on cruise control – no stopping it now!

**Side Trip #1S**

In early August I met with several of my program adjuncts to work on fall semester schedules and plan the coming year. I enthusiastically described my Pulse final project with them and hoped to get them onboard with related projects in their classes. However, they were reluctant to add extra work to their classes. They pointed out that our students were already overwhelmed and my project would create an additional burden. I remembered Karen Kaufmann telling us in our 2011 Creative Movement Apprenticeship class that people cannot learn if they are too tired! In fact, this made such an impression on me that I recorded it in my journal. Of course, the adjuncts were correct, and we spent the remainder of the meeting discussing how to maintain the rigor in our curriculum and eliminate the busy work. This would give students more time to be creative. I decided to only teach the RAES in my classes, and I would “small up” other parts of the project to incorporate this new piece of work. The goal, after all, was to have fun while learning about art and design.

I spent many hours preparing for fall semester and creating documents that precisely detailed student learning objectives, outcomes and assessments. The Northwest Accreditation team and our administration had determined that our college needed to add Phase IV documents to all course syllabi. This time-consuming job fell on me, as program director, not only for my own classes, but also the classes taught by our
adjuncts. The magnitude and pickiness of this process frustrated me, and it has become more of a monstrosity with every ‘Phase’ we are required to complete.

About this same time, my brother was completing his MA in Education at Whitworth College, and he sent me a book called *Drive* by Daniel H. Pink. *Drive* is an overview about how to motivate people to do their best creative work. (Hint: it’s not to get a bonus at the end of the year.) Pink maintains that our current managerial structure of carrot-and-stick motivation (e.g., paycheck or grade) does not work and documents four decades of studies that support his theory.

Pink cites a 1949 study by Harry F. Harlow in which rhesus monkeys’ behavior in solving puzzles suggested the existence of a third type of drive beyond what science accepted as the two basic drives: intrinsic biological drives and the familiar extrinsic driver of reward and punishment. When puzzles were placed in the monkey’s cages, they immediately began playing with them, independent of coaxing or rewards. When raisins were later offered as rewards, the monkeys actually made more errors in solving the puzzles. Harlow offered a novel theory that there was actually a third drive: “The performance of the task provided intrinsic reward.” He also said “It would appear that this drive . . . may be as basic and strong as the [other] drives. Furthermore, there is some reason to believe that [it] can be as efficient in facilitating learning” (Pink 2009, 1-4).

Pink discusses several other studies including a 1969 Soma puzzle study by Edward Deci in which external rewards also had a negative effect. Deci suggested that humans have an “inherent tendency to seek out novelty and challenges, to extend and exercise their capacities, to explore, and to learn” (Pink 2009, 5-9). In study after study,
when money, grades, or other rewards were offered as a motivator, the intrinsic
motivation to play and learn suffered. Pink calls this the “Sawyer effect,” named for the
managerial lesson Tom learned when he conned his friends into whitewashing Aunt
Polly’s fence. “Work,” he said, “consists of whatever a body is Obliged to do, and that
Play consists of whatever a body is not obliged to do” (Pink, 2009, 36).

My two years of learning, dancing, drumming, drawing, writing and singing
through the Pulse program convinced me that play needs to be part of learning. But how
could I help my students to be playfully creative when the educational system requires
me to provide them with rubrics, student learning assessments, curriculum maps and
numerically precise reasoning for everything? In order for me to reach my goal of
becoming a master teacher, I needed the motivation of playful learning just as much as
my students did.

I greatly enjoy creating projects for my students and consider it fun. This part of
the teaching is when I get to imagine and play! Sometimes we are able to secure real-
life projects for our classes such as staging a Neighborworks house for the Great Falls
Homebuilders Parade of Homes or completing design work on the campus or in the
community. Yet, many of the best learning projects are imaginary ones with theoretical
clients designed to teach a specific learning set.

Fortunately, I was very pleased with the prototype project I created for Stephen
Glueckert’s class and was able to incorporate that into Residential Studio I for fall 2012
with few changes. I designed the RAES as an addition to a project I had used the
previous fall in Studio I for a mid-century remodel. Additionally, links were provided to
assist the students in learning about Frances Senska and the Archie Bray Foundation to
inspire them so the students could do their own digging about “Frannie” and her work and life. The Mid-Century Rehab project is the capstone project for Studio I Residential and is detailed in the following original project text and format:

2011 MID-CENTURY REHAB PROJECT 2 SPECIFICS (the original project):
Your project will include the following elements:

BOOKLET – your booklet should include, in the following order:
- Title page: include border, project name, your name/logo/Studio I/ Date
- Table of Contents: Below headings listed in order (no page #s necessary)

SECTION 1:
- Program (Concept) Statement: includes location, a description of project, square footage, end users and site (3-5 paragraphs)
- Written Program: primary & secondary users, room by room or space list of activities that will occur within the home, including equipment and furnishings required to support those activities (p. 17 Nielsen)
- Site Map: small copy of your site map showing climatic, noise, access, topographical, natural and man-made features; site plan must include physical address of site, north arrow, and any other supporting information you need to supply to describe the site

SECTION 2 Regional Arts Enrichment Segment with your Essay and Photos of Pottery (see attached)

SECTION 3 JOB BOOK:
Typical job book including all interior finishes, furnishings & equipment listing sources and dimensions. Organize this in this order exactly the same as the order on your budget sheet:
- Doors and Windows (no prices needed)
- Finishes – walls & ceilings, flooring and carpets, trim, masonry or stonework
  Cabinetry and built-ins including counters (if these are custom, you will need to do detail drawings), Specify all cabinets using standard nomenclature
- Lighting
- All plumbing fixtures & appliances
- Hardware including door handles, plumbing hardware, and grab bars
- Furnishings and special equipment (divide by room as in your graphics job books)
- Windowcoverings & bedding including approximate sizes
- Artwork and accessories

SECTION 4/BUDGET: Organize this according to list above. Use the template provided on the course website to create your own project budget.

BOARDS OR SHEETS:
All boards should be the same size on the same color mat. Place in this order in your project:
• Title Sheet with Program Statement (statement can be shortened if necessary)
  o Table of Contents can be on this sheet if desired
  o Project name should be prominent; include your logo if you have one
  o Exterior or Interior Color Perspective Sketch of Project

• Site Plan
  o accurate plan follows accepted architectural drafting standards in 3/32 or 1” = 30’ scale
  o logical placement of new residence on site including decks, patios, driveway and walks
  o north and entry arrows, scale

• Existing Plan with Construction Plan
  o North arrow always

• New Floor Plan
  o accurate, complete plan follows architectural standards for dimensions, lettering, etc.
    o typical exterior and necessary interior dimensions, north & entry arrows
  o interesting, appropriate space planning promotes activities of end user and other planned users of the home
  o door and window schedule

• Furniture Plan (Embellished with color preferred, include furniture legend)
  o placement of furniture and equipment is logical, follows good space planning G.L.
    - furnishings are keyed to furniture schedule
    - furnishings are accurate in size
  o embellished showing flooring breaks and furnishings, no dimensions necessary
  o color in CAD or hand-render

• Reflected Ceiling Plan with Lighting and Electrical Schedule
  o architectural standards? use of dimensions?
  o follows IRC and NKBA guidelines
  o creative use of lighting and layers of light for ambient, task & accent

• Interior Elevations – At least 2 important views in Color
  o Views selected to show as much information as possible
  o Accurate to floor plans
  o Embellishment & use of color

• Section or Detail Drawings if needed
• Cabinet Plans with Specific Nomenclature in ½” scale (can be on Furniture Plan Sheet)
• Interior Perspective in Color, Matted
• Sample Board(s) keyed to schedule (as many as necessary to tell the story, but all the same size as sheets)

Project 2 Fall 2011: Mid-Century Rehab Clients

Your clients, Bill (59) and Joan (57) Samuelson have recently moved from Portland, Oregon to Great Falls to the home of Bill’s mother, Cynthia, who recently moved into an apartment in a retirement complex. This is Bill’s childhood home, so he is very interested in maintaining some of the qualities and feelings of the home his parents built in 1954. However, the current home does not meet
Integrating Regional Arts...

the current needs of these empty-nesters, who want a luxurious master suite, oversized garage, main floor laundry, and a large kitchen open to a great room area to entertain and play with their visiting grandchildren. They also require the concept of visitability in the home so that Cynthia will always be able to visit them comfortably.

Bill is semi-retired, consulting with his former employer about 20 hours per week and requires some type of home office space. Joan was a manager at Renovation Hardware in Portland and may try to work part-time in Great Falls for some type of retail home store. They love the outdoors, camping and kayaking. They believe in recycling when it’s practical, but are more interested in efficient energy use and good organizational flow.

The home is in Fox Farm with the golf course to the front and a large mature backyard on a lot size 120 x 150. The couple wishes to take advantage of the view to the golf course by maintaining large windows in the current living room area, but enjoy the privacy of the backyard and want to be able to entertain there. The basement level is available as guest quarters when their children and grandchildren visit. The couple would like to remodel it at some point, but the basement is not included in the Phase 1 Rehab.

Phase 1 Rehab will include:

A luxurious master suite with private bathroom including 2 sinks, a separate tub and shower
Main floor laundry facilities
An oversize 2-car garage convenient to the kitchen
A great room including kitchen, family, dining space for 10
Some type of home office space
The flavor of 1954 especially in the living room
All doors and windows will be replaced with new energy-efficient models

Maximum addition of 800 sq ft
Walls may be moved, but the interior bearing walls must be treated appropriately
Attention to original design character and roofline is important with any additions
The shell cost per square foot is about $100 per square foot
The couple plan to spend about $200,000 total on the Phase 1 rehab of the home, so a judicious use of space will allow more budget for other things!

Regional Art Enrichment Segment: (the addition to the project)

The Samuelson family has a wonderful collection of ceramic pottery from Montana’s own Archie Bray Foundation artists that Cynthia, Bill’s mother, began collecting when she took a pottery class in the 1950s. She became friends with famous Montana potter Frances Senska and collected over 200 pieces of functional pottery along the way, including pieces from Senska, Peter Voulkos and Rudy Autio. Bill and Joan treasure this collection and have asked you to design ways to showcase it in the remodel, especially in the kitchen and dining room areas where the pottery will be used. This will be an important part of the project for you as a designer, so it is important that you learn about Frances Senska and the Archie Bray artists.

2 important sidenotes:

1) Frances Senska studied at the School of Design in Chicago and became very interested in Bauhaus design. Frances believed that art pieces should be used and that interior design should first be functional. The beauty was in the utility and the setting. Please use the links below to learn more about Frances Senska and her partner Jessie Wilber (I took jewelry classes with Jessie at MSU in the 70s) and the ideas they used when building their home near Bozeman.
The brick used on the front of the house was from the Helena brickyard originally owned by Kesslers and then purchased by Archie Bray. It’s very important that the remodel includes the original brick on the fireplace of the home.

MONTANA TREASURES - FRANCES SENSKA & THE ARCHIE BRAY FOUNDATION

The goal of this part of the Mid-Century Rehab project is to teach you more about Montana’s regional art and what was really going on in Montana in the 1950s. The popular media concept of “Happy Days” is a very small picture of 1950s life – not the whole picture. The 1950s was a time of huge growth in the USA after the years of WWII. Soldiers returned home to start families and take advantage of the GI bill to educate themselves. There was a baby boom and a building boom, but there was also an atmosphere of huge intellectual growth in all areas: from science to the arts.

The artists who started the Archie Bray were leaders in the arts in Montana. Many of them, including Frances Senska, used the GI bill to educated themselves in the arts, especially ceramics, and went on to teach at MSU and UM. They passed their love of the arts on to many Montana students and helped start the Montana Institute of the Arts.

Please use the links below to begin to learn about Frances Senska and the other artists of the Archie Bray. You should also research Frances’ partner, Jessie Wilber, who taught printmaking at MSU and learn about the interior design philosophy Frances and Jessie used in building their home near Bozeman. You can find the pottery collection for your rehab project online also! The first 2 websites are best for learning about basic history and Frances’ views on interior design. I will also give you a hard copy of resource 2 below, an oral interview.

http://finearts.luther.edu/artists/senska.html
http://www.aaa.si.edu/collections/interviews/oral-history-interview-frances-senska-13078
http://www.montanapbs.org/MontanaTheSecondCentury/episode906/
http://my.umwestern.edu/Academics/library%5Clibinstruct%5Csuitcase%5CSENSKA.HTM
http://www.bozemandailychronicle.com/news/article_38515436-08e1-5fcc-b1b3-875fd074f4c7.html
http://yellowstone.artmuseum.org/index.php/exhibitions/exh-archived/151-humble-grace-a-tribute-to-frances-senska?f936e45de371569e7c870c0c95a279b9=09a8325a7707af72f7f3287c0dda3ba1

Please write a 1-page minimum essay (double-spaced) answering the following 3 questions. Use the photos you find to “collect” 10 photos of pottery for Cynthia’s collection in your project. (25 points):

1) What factors influenced France Senska’s belief that art pieces and interior design should be used rather than placed on a shelf or in a museum? Do you agree with this philosophy?
2) Tricky Thought: How do you feel about using a Frances Senska cup and the possibility of breaking something that is irreplaceable?
3) What motifs do you find in the early Archie Bray pottery – what do you like about it? Does it seem to work in current interior design? How will you incorporate these motifs in your design for this theoretical project with fabrics and other artwork?

As you can see, this capstone project for Studio I, our second year residential studio, is quite extensive and large in scope. In addition, our program took on the challenge of incorporating new 3D design/drafting software called ‘Chief Architect’ last fall. The students and I enjoyed learning to design from the beginning in 3D, but it required extra time learning to use the software. Some days we struggled with it for most of our two-hour studio class. This proved to be stressful; and the students complained about me pushing them. Consequently, I chose to incorporate a RAES into Studio I only, not in both of the two second-year classes I teach. I was remembering lessons I had learned in the Pulse that sometimes enough is enough!

The downside of time spent learning the new software meant that some planned parts of the RAES had to be cut. For example, I disappointingly had to cancel a talk by Great Falls Montana Arts Council Master Artist and potter Judy Ericksen, but I plan to invite Judy next fall.

Even though the students were extremely busy, they truly enjoyed the time exploring the life of Frances Senska. One student even made a pilgrimage to the Archie Bray. She wrote, “When I did research on the life and art of Frances Senska, I took a trip to Helena to explore the Archie Bray facilities. If you go there, go on a good day to walk outside and when there is something going on like the Mother’s Day pottery sale. It would be a wonderful experience to take a workshop there. . .” The research papers
the students submitted about Senska were enlightening (Attachment A), and only one of them complained about writing a paper for a design class!

The capstone projects themselves were very good. My personal evaluations and student comments about this and the other RAES are detailed in the final subtopic of this paper. Photos and examples of the Studio I Mid-Century Rehab are also included (Attachment B).

Before fall semester began, I also created a RAES for two of the first-year classes I teach, DE 162 Graphics for Interior Design and DE 166 Textiles and Interior Finishes. Because these are first-year courses, the RAES are much simpler. Basically, students in these two classes were required to incorporate pieces of regional art as inspiration pieces into their final projects (Attachment C).

I found that in all cases the RAES enriched the learning process. Additionally, in most cases the students enjoyed and successfully integrated the RAES into their projects.

**Side Trip #2**

Unfortunately, unforeseen challenges disrupted my mission to find time for creative teaching during fall semester. In addition to learning the new 3D software, my usual workload and the Phase IV Student Learning Outcomes work I must do, I serve as Chair of our Internal Program Review Committee. In this interesting position, I work with our Associate Dean of Academics to create a balanced and fair process, which is a huge responsibility during fall semester. On top of this, I was instructed in early October to work with the Office of Public Instruction on Big Sky Pathways for Interior Design and
simultaneously with the Office of Higher Education to develop common course names and outcomes for statewide interior design programs. This extra work proved extremely frustrating at a time when I wanted to focus more on my final creative teaching project and “play.” Ultimately, I feel my work suffered in every area. It’s disappointing that situations similar to this occur so frequently in higher education, and in education in general.

Lesson learned: Students and their teachers can only create their best work when they have time to do so. Apparently this is a recurring theme.

Implementation of RAES in Spring Semester 2012

I was very pleased that the students enjoyed learning from the RAES in the fall final projects. For my spring 2012 second-year students in Studio II Commercial Design, I chose to feature a local architect, George Shanley. Shanley (1875-1960) “was Great Fall’s most noted architect having designed several significant buildings. Some of these include the Park Hotel, Strain, 1st National Bank, Palace Theater, Liberty, and Barber Buildings, Dunn Brown Block, and Lee Forest Garage. He is also known for designing the 1909 Great Falls Automatic Telephone Company (the Independent Telephone Building), as the first reinforced concrete, brick-faced building in Great Falls” (Great Falls Architects and Builders File, CCHS Archive; Architects Past and Present, Vol. 1, 3). The existing final capstone project in Studio II is a re-design of a commercial space in a historic warehouse building, so exploring the work of a prolific Great Falls architect was a good addition to the course. It also opened up possibilities for fun field trips. Students need opportunities for play during their final semester!
A short research paper was part of this project for the second-year students.

Following is an excerpt from the assignment sheet I posted on the course website:

**2012 STUDIO II RESEARCH PAPER ASSIGNMENT**

**THE TOPIC:**

The topic of your research paper should be part of the learning and programming phase of your final project. This year the paper has a historic architectural component. We will begin by imagining that George Shanley was the architect for all 3 of our building shells. We have determined that the Law Office and the Retail Space are 2 of his earlier designs, created in the style we call Renaissance Revival. The restaurant shell was a later design from a time in his career when he worked in an Art Deco style common to Great Falls known as Art Deco Streamline (a simpler form of Art Deco than you may be familiar with).

The paper will ask you to research this question: **How will you integrate the original style of your structure with the current use you are designing for?** You will need to do some historical research and also research relative to the particular space you are designing for your final project. Be careful not to get too broad in your work – research an area of specialization that interests you and will help you design a better project.”

One student wrote a wonderful paper telling how she planned to incorporate Steampunk style with Renaissance Revival in her coffeehouse design. She said,

Although this specific retail structure displays many Renaissance Revival elements, it will now be inspired by, and incorporate, elements of Steampunk design. Not much will be done to change the original base structure, so as to not ruin the original integrity and character of the building.

In designing this structure, Shanley used the style called Renaissance Revival, which is also known as “Neo-Renaissance.” This 19th century style drew its inspiration from a wide range of Italian modes and was based off of the early 15th century view of design. . . Steampunk is a genre that came into prominence during the 1980s and early 1990s. This style incorporates many different elements such as science fiction, fantasy, alternate history such as Victorian or Western eras. . . Steampunk design involves a setting where steam power, exposed gears and pipes were used with finishes such as copper, polished brass, and iron. Other materials that are common for this style are wood and leather. Like the Arts and Crafts Movement, Steampunk design breaks the barrier between art and tool, and emphasizes a balance of both form and function. . . Because I want to
continue the renaissance revival style throughout the space as well, arched openings and doorways will be used to compliment the Steampunk style (Attachment D: Adachi).

The final Studio II projects included several excellent examples of this integration of styles and function for the commercial spaces selected. The project assignment and examples of their completed projects are included (Attachment D).

Most students’ favorite part of this project, however, was definitely the walking tour of Great Falls Old Railroad District and the downtown area. One student said,

I really enjoyed the walking tour. We discovered architecture in Great Falls that I had taken for granted. Local artists and their work have become more interesting to me now that I am trying my hand at it also. It’s always fun to discover who and what is in your own backyard. I think it would be so much fun to learn how to design an artist studio! That is something I’ve been dreaming of! Wouldn’t that be a blast?” (Attachment H: Trebas).

I chose to include a RAES in only one first-year course for spring, although I teach three different classes. Spring semester of first year is intense, and I prefer to focus on quality and fun rather than adding more busywork to the semester. I added the RAES to the first-year capstone project in a course called DE 264 Light, Color and Lighting Systems. In this project, students space plan and choose lighting and finishes for theoretical clients who are moving into a two-bedroom duplex. The students already invent the clients for each other. They spend five to ten minutes writing a short bio for a theoretical family, detailing the family’s needs and wants for the space. We place these pieces of paper into a hat, and each student draws one from the hat, then designs the space based on that criteria. It was quite easy to add a RAES to this. First, I cut out several photos of paintings created by area artists from local publications. The students drew a painting from the hat before they wrote the client criteria, assuming the clients
owned the painting. The entire class then drew again for a client, and I instructed them to incorporate the paintings into their design concepts. The students immediately went to the computers to research the artists and the paintings they had been dealt (Attachment E).

The students from both the 2012 and 2013 cohorts very successfully integrated the RAES into their capstone projects. I enjoyed watching them focus on the RAES as an integral part of their design solutions in their final presentations, especially in several instances. It was obvious to me the RAES pushed the students to think creatively – in one case a student chose the entire color scheme and designed his own digital artwork based on undertone colors in the Dave Mahoney painting he drew from the hat (Attachment E: Dwyer).

The Show

Each year, our program celebrates the end of the school year with a juried showcase of student work. I decided in January after conferring with my committee chair, Dr. Randy Bolton, that the show was the best place to display my graduate student project. The results of my teaching project were part of most student projects, but I also created my own display which included photographs of several projects and printed excerpts from the students’ research papers. I spoke briefly about the Creative Pulse, my project goals, and how the students responded to the RAES. I felt this was appropriate – the students’ work should demonstrate the evident success of my project, but I have included the 2012 Showcase poster (Attachment F).

The 2012 Interior Design Student Showcase gala held May 3, 2012 was a fabulous event as usual. We celebrated a year of student success with a Mardi Gras
theme complete with jambalaya, beads and masks. Truly, 2011-12 was a great year.

KC Smelser placed 3rd in the National Kitchen and Bath student competition for his Federal-style kitchen, and three other MSUGF students placed in the top twenty in the same competition. The graduates’ digital portfolios were the best ever. Overall, the quality of the projects typically improves each year, but this year I observed more attention to details of style.

The five jurors, members of our local design community, expressed similar observations. One juror and advisory committee member remarked that “the best [DE 264] projects are the ones where the students really got excited about the art and built the project around it. [Katie] could have done really cool things with that Charlie Willetts painting, but it’s obvious she didn’t care for it and kind of ignored it. You can’t do that in real life if you want the client to be happy.”

Evaluating My RAES Project

The two weeks before graduation were extremely busy. I accompanied KC Smelser to Chicago for the National Kitchen and Show and conference where he accepted his award. I arrived home just in time to give my first final, try to catch up on grading, and produce the showcase the following week. Students were working on final presentations and portfolios while I used the rubrics to grade final projects for each of my classes.

In an effort to grade for what I believe matters most, creativity, I have added point values for creativity, “sparkle”, or star quality to most of the rubrics. In some cases, students who did not complete all portions of the projects received the most creative points. Other students, such as KC, scored very high in all portions of the rubric, but it
was interesting that many of the very creative students had more difficulty completing the entire checklist. I believe I must simplify parts of the projects even further to allow student creativity to flourish.

I had several opportunities to discuss the success of the RAES with students before and after graduation. One of the adjunct instructors held a party at her home the evening prior to graduation, and the topic of the RAES came up during a “toasting circle.” The students agreed that they sometimes felt pushed by the rigorous curriculum; however, they also felt exposure to Montana, and especially Great Falls, artists, had been fun. The adjunct’s family has an extensive art collection, and the students immediately commented about the design, color and placement of the art. And, again, the walking tour was mentioned as a highlight of their year - such a simple way to teach them, get a little exercise, and motivate them to create their best work!

After I turned in my grades, I invited the students out for an evening of drinks, appetizers, and interviews. Many of them were busy, but two graduates and one continuing student showed up, and I gave each of them a printed copy of questions. (Attachment G) I recorded their responses on my iPhone. This was fun, and I learned so much from them in this informal setting. One student said “I loved the regional arts segments because they really . . . they set the focus of the project and they helped say this is what’s going on right now in the world around you. How are you going to respond to you and how are you going to bring it in?” A second student remarked that she felt the more successful projects were the ones in which the class really concentrated on the RAES (e.g. the Frances Senska pottery for the Mid-Century Rehab) because using the art in the project was so true to real-life. One student who could not attend that
evening emailed responses to the questions, and her responses were very thoughtful (Attachment H).

I have listened to and read the students’ responses many times, and there are a few common themes that keep surfacing. First, the students all felt the RAES were valuable and should remain as part of the capstone projects. Second, they enjoyed the learning they did outside the classroom and would prefer I included more field trips and hands-on learning experiences. Finally, they thought the more we were able to learn about and integrate the art into the projects, the more successful the projects were. The advisory committee members who juried the Student Showcase in May made similar observations. When students really dug into the RAES, the projects were more creative overall, and this was good preparation for their practice in real life.

The Side Trips I took during this project were very important and convinced me that my students and I do our best work when we are not overloaded with too much busywork. We find intrinsic motivation to create our best work when we have time and energy to get into the creative flow. One of my major goals as program director is to simplify projects when possible and organize class schedules and due dates to maximize student potential.

As I complete the final pages of this paper, I feel content that my RAES project was successful. I met my goal of increasing student creativity and motivation, and the students enjoyed learning about art of this region. I believe I have more work to do to meet my personal goal of becoming a master teacher, but if I listen and respond to what my students told me, I can use simple methods to improve.
I recently read these words attributed to the Marquis de Lafayette, “I read, I study, I examine, I listen, I reflect and out of all this I try to form an idea into which I put as much common sense as I can.” Common sense tells me there are many simple ways to increase creative learning opportunities for my students.

I can arrange simple events such as walking tours. Each semester I require that all cohort students attend approximately one convocation per month. For the September convocation, I plan to guide the students on a walking tour of the historic homes of Great Falls. In October, perhaps we could visit the studio of potter Judy Ericksen. Other convocations might include a local interior designer’s presentation of an art-inspired design project. The students would enjoy creating a piece of artwork by squeezing on different colors of paint similar to Angela Racicot’s final project in the Creative Pulse 2011. While it often seems difficult to find the time for projects such as these, the bottom line is this: it is critically important to make time because these are the learning events the students remember! Enjoyment of learning produces an intrinsic motivation to create for these students.

To maximize students’ creative flow, there must be a balance between rigor in the curriculum and the hours of student work necessary to complete projects. I will edit each class in the program, realizing simplicity is elegant. Organization within the curriculum combined with flexibility will encourage each student’s intrinsic drive to explore and push the limits of personal creativity. The Creative Pulse definition of Assessment is “a multidimensional process of judging the individual in action. Embedded in this definition are assumptions about learning that emphasize creative
development of the learner,” which include “making an action out of knowledge” (Creative Pulse Literature 2011).

I will always remember events and teachers from the Creative Pulse, just as I remember teachers from grade school through high school and college at Montana State. As teachers, we can become bogged down in the duties required of us, or we can risk becoming a different kind of teacher. I choose to be a memorable teacher, the slightly offbeat individual whose phrases and lessons are remembered long after graduation.
Works Cited

Books


Other Publications

Cascade County Historical Society Archives. Great Falls, MT: Great Falls Architects and Builders File ; Architects Past and Present, Vol. 1, p.3.


Websites:

For the Frances Senska project:

http://finearts.luther.edu/artists/senska.html

http://www.aaa.si.edu/collections/interviews/oral-history-interview-frances-senska-13078

http://www.montanapbs.org/MontanaTheSecondCentury/episode906/
http://my.umwestern.edu/Academics/library%5Clibinstruct%5Csuitcase%5CSENSKA.HTM

http://www.bozemandailychronicle.com/news/article_38515436-08e1-5fcc-b1b3-875fd074f4c7.html

http://yellowstone.artmuseum.org/index.php/exhibitions/exh-archived/151-humble-grace-a-tribute-to-frances-senska?f936e45de371569e7c870c0c95a279b9=09a8325a7707af72f7f3287c0dda3ba1

For the George Shanley project:

Montana History Wiki - Great Falls Central Business - Contributing Properties.mht
Emily Hendrickson:

The thought of using a Frances Senska cup and breaking it is something that requires much thought. On one hand, it is an original priceless work of art. On the other, the artist intended for it to be used and not just thrown up on a museum shelf. I believe that art is an expression of time. It expresses what the artist has been through and what the artist is feeling. I also believe that nothing is permanent. We use objects to symbolize values, events and ideas that are meaningful to us in hopes of preserving those ideas. We want our expressions of our feelings and of ourselves to continue after we have moved on. I know that everything breaks down. There is no such thing as immortality and thus I would use the cup despite the fact that it is original irreplaceable work. Eventually that cup, that symbol of her emotions and experiences, will be broken and it is only a matter of time so why not enjoy it while it lasts?

Alicia Adachi: The motifs I see throughout the early years of Archie Bray pottery consists of natural earth-toned flowers, leaves and ferns, spots, drips of one color leading into another, and etching designs such as “X” hatching into the pottery. I think I would like to incorporate some of the shapes of the pottery into the houses design, perhaps in a piece of furniture. I want to bring the visual texture of the colors and drips of glaze on the molded clay into the fabrics and paintings. The pottery style seems to play with textures and shapes rather than colors, so I will keep this theme throughout the home as well. In addition, I want to keep the feel of functionality throughout the space, to keep with the theme of the art pieces that will be displayed in the home. Lastly, but most exciting, I want to make the fireplace the focal point of the room, displayed as another piece of art in the homeowner’s collection, rather than a boring, non-original home installment that takes the attention away from the artistic, earthy atmosphere.
Attachment B (text page 13): Fall 2011 Studio I Project Photos
Attachment B (continued)
Attachment C (text page 13): Fall 2011 First-Year Student Projects

DE 162 Interior Design Graphics: no examples are available; a simplified version of the student project assignment sheet is show below:

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### DE 162 Interior Design Graphics – Fall 2011

**Name: __________________**

**Final Project - Mini Set of Drawings with Regional Arts Activity**

**Cover sheet**

- title block, border, project name, designer name, semester and year
- sketch of your residence
- creativity & style of border & complete T-block
- concept statement including reference to your regional art or architectural style inspiration piece

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**Regional Arts and Architecture Inspiration**

- Photo or sketch of your regional art or architecture on cover sheet
- Reference to your arts or architecture piece is included in your concept statement on the cover sheet and incorporated in project

**/75 pts. 1 floor plan with furniture, ¼ scale**

- embellished (including floorcovering materials)
- includes key plan symbols that link plan to interior elevations
- exterior dimensioning
- drawing title & total square feet, scale notation, north arrow
- door & window schedule w/ door and window symbols on plan
- rooms names labeled
- lettering
- graphic standards and line quality
- spatial relationships and creativity

---

**/25 pts. 2 interior elevations, ½” scale**

- embellishment and line quality
- drawing titles & scale notations w/ symbols that link elevations to locations on floor plan
- communication value, accuracy – matches plan

**Choose One** of the following for 25 pts:

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DE 166 TEXTILES AND INTERIOR FINISHES - FINAL PROJECT
Due 12/7/11 - 225 points (Total, 100 points each space, 25 Regional Art Segment)
In this assignment you will demonstrate knowledge of interior finishes and textiles by selecting
finish materials appropriate for two (2) different interior situations. You will do this by creating a
“sample board” and “spec sheet” for each of the spaces listed below:
1.  Any room in a single-family residence
2.  A reception area/front office space for a pediatrician, dentist, lawyer, accountant,
    chiropractor, etc. in a small private practice

Each board will include a historic/stylistic feature as well as installation and maintenance
requirements.

- **Historic Style**: materials for each space should be selected in the context of a historic or stylistic
  reference. A reference to any period/style other than contemporary (now) covered in chapters
  14-18 in your Nielson book is acceptable.

- **Performance Criteria**: Of the materials you select for each space, you will also provide
  installation, maintenance and fire rating information for two (2) of them. To be very clear, that
  means you will have installation etc. information for a total of four (4) materials – two from
  each space.

- **Regional Arts Segment**: For one of your project, either the residential or commercial board,
  you will research and select a piece of original regional art currently available in Montana to
  be an inspiration piece for the space. This piece can be 2D or 3D, and a photo must be included
  on your board. You don’t necessarily have to use the piece in your space, but you will use it as
  an inspiration. For example: my inspiration might be a painting of a child done by Livingston
  Artist Jessica Zemsky that I found at Gallery 16, perfect as the inspiration for my French
  Impressionist-style home office.

**Information Given in Class and on D2L:**
Project handout
List of common material abbreviations, Sample paint & floorcovering schedules
Information on local artists, galleries and museums

**Requirements – Two Parts for Each Project Space**

**Part 1 – Material boards**
Select all materials necessary to complete the interior. This will include finishes for ceiling, walls,
floors, masonry/stonework, cabinetry, countertops, millwork and trim (including baseboard and
moldings), all textiles (including blinds, draperies, upholstery fabrics, bedspreads etc.), suggested
furniture, artwork and accessories.

**Part 2 – Written and supporting materials** (we will work on this in class)
All information will be typed using Word or Excel table formats. This information will be handed in
separately in a small folder or notebook. For each space, the written portion will include:
1.  Concept Statement: A brief description of project, art inspiration piece and historic period
    selected, as well as overall attitude regarding finishes selected (2-3 sentences).
2.  Finish schedule/legend
3.  Specifications for EACH material selected
4.  Detailed information (manufacturer recommended installation, maintenance and fire ratings) for
    2 materials.
2012 STUDIO II RESEARCH PAPER ASSIGNMENT

THE TOPIC: The topic of your research paper should be part of the learning and programming phase of your final project. This year the paper has a historic architectural component. We will begin by imagining that George Shanley was the architect for all 3 of our building shells. We have determined that the Law Office and the Retail Space are 2 of his earlier designs, created in the style we call Renaissance Revival. The restaurant shell was a later design from a time in his career when he worked in an Art Deco style common to Great Falls known as Art Deco Streamline (a simpler form of Art Deco than you may be familiar with).

The paper will ask you to research this question: **How will you integrate the original style of your structure with the current use you are designing for?** You will need to do some historical research and also research relative to the particular space you are designing for your final project. Be careful not to get too broad in your work – research an area of specialization that interests you and will help you design a better project.

*For example: You have chosen to complete the Law Office.* A topic that is much too broad is “The Design of Historic Montana Law Offices.” A better choice would be “Rehabbing and Restoring Renaissance Revival for a New Law Office.” An even better way of reducing the topic might be “Montana Trends in Sustainable Design for Law Offices” or even “The Latest Trends in Sustainable Lighting Design for Law Offices.” *For the restaurant it might be:* “Exploring New Flooring Choices for Restaurants” or “A Fresh Food Eatery Meets Art Deco.” Be specific, use examples and photos.

THE CRITERIA: 5 pages double-spaced, bound on the left, with a cover page including title, your name, Studio II Research Paper, and the date.

3 sources:

1. A live interview with someone who is a stakeholder in a similar establishment.
   a. Consult me if you have questions
   b. In some cases, a telephone interview might be possible and necessary
2. A real live book from the library or another source
3. A design periodical such as “Interiors and Sources”, “Interiors”, or “Architectural Digest.” (some of these are available in our own resource library, the school library or online.) The ASID website often has good resources for this, too.
4. Info from Google searches or Wikipedia, etc. can be used for your general knowledge and to know where to look for more scholarly research

MLA format preferred (but format not as important as content)

Be very careful to read and learn, paraphrase and use quotations when necessary so you don’t plagiarize. Real examples and photographs are a wonderful addition, but the photos would be in addition to the 5 pages of text!
Following is the evaluation sheet which I use as the project assignment sheet for the Studio II final project. Examples of the project begin on page 32.

**EVALUATION SHEET STUDIO II BUILDING SHELL FINAL**

<table>
<thead>
<tr>
<th>Name:_________</th>
<th>Project Name:________________________________________</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring Semester 2012</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td><strong>general guidelines:</strong> same size sheets for every drawing (<em>portfolio size</em>), each sheet should have the same layout and format</td>
</tr>
</tbody>
</table>
| 20 | **All drawings must use correct graphic & architectural communication**
- Revit or CAD if Revit is just too tough
- dimensions as needed
- drawing title, scale notation, north arrow, entry arrow, rooms named & labeled |
| 10 | **Cover sheet**
- w/ t-block, border, project name (name firm, restaurant or store name and logo if you have one), designer name & logo, semester and year
- include table of contents and program statement on this sheet; program statement should include reference to George Shanley RAES |
| 20 | **1 floor plan dimensioned**
- door & window sizes on plan or keyed to schedule
- ceiling height noted as necessary |
| 20 | **1 reflected ceiling/lighting/elec plan**
- keyed to lighting/elec legend and schedule |
| 20 | **1 furniture plan keyed to furniture legend & minimal specs**
- embellished with color
- include key plan symbol that links plan to furniture schedule |
| 10 | **Detail drawings as necessary for custom (non-specified pieces)**
- any custom cabinetry or furniture piece
- materials indication & embellishing & dimensions (note scale) |
| 20 | **Elevations as necessary to communicate the design**
- embellished with color
- drawing titles & scale notations w/ symbol key to floor plan |
| 20 | **At least 1 Perspective of your choice – more is better** |
| 20 | **Sample boards with key** |
| n/r | **Job Book/Spec sheets** |
| 30 | **Overall creativity and Total Presentation** |

**YOUR TOTAL**
Art Deco Streamline meets the whimsical and relaxed summer beach. The solid rectilinear chrome graces the main features of the shop accenting the smooth flowing curves of the custom aquarium. The space gives the customer a feeling of an underwater shipwreck with the reclaimed wood decorated with moss and seaweed, while still feeling clean and luxurious in the high end finishes and fixtures within the space. The customers will feel at welcome anytime of the year.
KC Smelser: Mauresque styling would suit the historic George Shanley building that we have chosen as the basis for our restaurant as it is a cross between Art Deco and Moroccan design. The George Shanley building is a streamlined art deco building that is the perfect shell for a more exotic Neo-Moorish restaurant. The downtown Great Falls area could also a bit of an exotic flair. I had initial worries that a design with Islamic influences would not appeal too many of Montana’s conservative population, but after speaking with Diane Stavnes, the director of the City Center in Helena, Montana my fears were put to rest. She said that no-one in Helena has a problem with the Islamic architecture of the Mosque, not even after anti-Islamic sentiments rose following September 11th, “the most curious people are the one’s not from Montana, who are passing though, and wonder what is a Mosque doing in the middle of Montana? They are the ones that come in with questions.”
Each of you will begin this project by creating a client and client profile for this project. You might find inspiration for your client profile based on the piece of contemporary regional art you drew. The client can be single, a couple or small family (no more than 2 children). A maximum of 2 pets are allowed. Please be specific in your client profile about the clients’ names, ages, any special needs or requests, and perhaps the clients’ special cultural or personalities. Be specific as to color preferences and any collections the client may have. The garage can be re-purposed for this project but will not be heated.

Next, you will draw from the hat one of the clients your classmate has invented and design this duplex to meet that client’s particular criteria. The doors and windows, walls must stay, but you must space plan the kitchen area, master bath and furnishings. The doorway to the second bedroom may be angled or straight.

In a small or open residence such as this duplex, it is often best to use a similar color scheme throughout, working for a smooth transition of color throughout the space. Remember to choose color scheme types and temperatures and color dominance as applicable to each part of the entire space. All finish materials must be chosen and specified on a finish schedule. Lighting must be chosen for each space and should meet code requirements and NKBA guidelines. You will create a lighting schedule to show this.

REQUIRED: 2 SHEETS OR BOARDS 20-24" x 30-32" (half-board) each. ¼" scale = 1’. The floor plan will be provided as a CAD drawing, but you will complete the project in Revit. Because this is our first time drawing and learning in Revit, we will have to remain flexible in some of the project requirements, but the following information should be included. It can be divided up as follows on the 2 boards or you may place the various portions where it fits best for you. There is a possibility that we will display this project digitally also.

BOARD 1 –
Title Block
Design Concept & Program Statement detailing client information, needs and wants, and how you met those wishes.
Regional Arts Segment: the concept statement should include a reference to the regional art and describe why it is important to the client and the final solution of the project. You will need to do some research about the art/artist and discuss this with the class during a separate class time (25 points additional). These artists are alive, so you may consider an interview.
Embellished & colored furniture plan showing transition of colors from room to room
2 elevations/sections in ½” scale showing color
1 Perspective sketch showing color scheme (this can be a sketch, but it needs to be accurate and neat! Take care that colors as rendered match samples and elevations)
Kitchen plan with nomenclature in ½” scale or ¼” scale if necessary to fit
Finish Schedule with paint, wallpaper, fabric samples keyed by legend to various rooms

BOARD 2 –
Title Block
Reflected Ceiling Plan showing lighting scheme
Lighting Schedule with Key to to RCP
Samples of Finishes, photos of lighting
Jason and Paige Cooper are a young, family-oriented couple who would like their home to be warm, welcoming and have a contemporary-western feel. They asked for a chocolate-chip brown somewhere in the house, so this was incorporated as an accent wall in the kitchen and dining room. The rest of the living room and kitchen is painted in a light cream to make the space feel more open but compliment the chocolate-chip brown. Jason and Paige’s 2-year-old son, Bentley, has baby blue and brown walls in his room to add some color and playfulness. Not only were these the colors that the couple felt comfortable in their home, but much of the design was based on a painting, “Summer Dust”, by Brenda Yirsar. Yirsar is a friend of the family, and it was important to include this painting in a very visible part of the house.
Luxurious modernization and simple lines appeal to the young, environmentally aware people. Subtlety allows a spotlight on texture, evoking a sense of fresh air and sunshine along a quiet, wooded path. This home was inspired by a painting by Bev Beck Glueckert called Counterbalance. I’ve decided to use more natural colors for this home with a touch of orange to bring life for this young couple. Since Eric and
Attachment F (text page 17): 2012 Showcase Poster
QUESTIONNAIRE FOR INTERIOR DESIGN STUDENTS FOR CREATIVE PULSE

I had 3 big goals for the Regional Arts segments I added to your projects:

1. Enhance your creativity on the projects
2. Teach you a bit about Montana art and architecture
3. Get you more excited about the project so you would do your best work – more fun!

Do you think the segments encouraged you to be more creative and excited about the projects – DID IT MAKE IT MORE FUN??

Did you learn something about regional art and architecture in the bargain?

2nd year kids – did writing the research papers help you to learn about the regional arts segment in the case of Frances Senska/Archie Bray foundation and about George Shanley’s architecture?

What was your favorite project this year?

Which project pushed you to be the most creative? Why?
On Jun 7, 2012, at 11:27 PM, "SUZI TREBAS" <suzigrace@bresnan.net> wrote:
Hi Julie, Sorry this is backwards. The last couple questions are first (it’s backwards) but I hope this helps! Congratulations!
I have some ideas for how I can do better with this: bring artists into the classroom, more field trips, especially like the walking tour, have a beginning of the year convocation with an artist/designer presenting?? –
WHAT ARE YOUR IDEAS FOR HOW I CAN DO BETTER? I really enjoyed the walking tour.
We discovered architecture in Great Falls that I had taken for granted. Local artists and their work have become more interesting to me now that I am trying my hand at it also. It’s always fun to discover who and what is in your own backyard. I think it would be so much fun to learn how to design an artist studio! That is something I’ve been dreaming of! Wouldn’t that be a blast?
There needs to be a variety of designs depending on what type of artwork a person does. I think that would be interesting to do research on and discover the needs for a variety of artist studios.

Did you have any VOILA moments because of the Montana artists or architects?
Did any of the work create a need in you to learn more or do something totally different?? When I did research on the life and art of Frances Senska, I took a trip to Helena to explore the Archie Bray facilities. If you go there, go on a good day to walk outside and when there is something going on like the Mother’s Day pottery sale. It would be a wonderful experience to take a workshop there. Your work certainly doesn’t have to be perfect. The imperfections are what makes it all interesting! When I did research about George Shandley, I was surprised to find out that he designed the apartment building across the street from my home. This inspired me to take my camera and take several pictures of his designs here in Great Falls. I really enjoyed the projects that Julie assigned to us.

Do you think the segments encouraged you to be more creative and excited about the projects – DID IT MAKE IT MORE FUN?? I thought it was a lot of fun! I love art history and Great Falls history. Learning about Montana people and their talents is always fun! I’m a 6th generation Montanan and anything to do with this state is interesting to me.

Did you learn something about regional art and architecture in the bargain? Yes, I did. I was pleasantly surprised about the things that I learned.

2nd year kids – did writing the research papers help you to learn about the regional arts segment in the case of Frances Senska/Archie Bray foundation and about George Shanley’s architecture? Yes, doing research and writing papers on these subjects was fun for me. I love to learn about these topics. I would like to take the time now to learn more about these people. I would really like to see pieces of Frances Senska’s pottery in person, rather than just the photos.

What was your favorite project this year? I enjoyed learning about Frances Senska the most. It is interesting that her childhood had a major influence on her life and work. Being raised as a Christian missionaries daughter in Africa, she had a deep appreciation for the making of pottery that was used daily in the African culture she grew up with.

Which project pushed you to be the most creative? Why? Including the Senska pottery in the mid-century modern design pushed me to think about the design, shape, colors and use of her pottery and how it fit into the home design. Is this precious pottery something that should be used? How can I display it so the grandkids don’t break it? These are all points I had to think about. Personally, I would use one of her cups for my coffee every morning just to feel special. I think Frances would like that.

Additional student observations are stored on a large wav file.