

CURRICULM CONSIDERATIONS FOR TEACHING FURNITURE ARRANGEMENT TO COLLEGE ART STUDENTS	العنوان:
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CURRICULUM CONSIDERATIONS FOR TEACHING FURNITURE ARRANGEMENT TO COLLEGE ART STUDENTS

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INTRODUCTIO

Education systems, both in Egypt and in other parts of the world, have continued to make marked changes throughout history. Teaching practices and procedures, including numerous varieties of methods and materials, are constantly under surveillance for possible improvement. The educator sees trends come and go, but he must be the final appraiser to judge the progress being made as he works with students in the classroom. Experimentation through empirical research has served to provide him with substantive evidence to assist in weighing the value of different procedures.

Interior design, as a field of study, is still in its infancy. Even so, there has already been a great deal of discussion and controversy over subjects matter content, teaching methods and materials, and techniques of evaluation. Although many diverse methods have been tried, there has been a preoccupation in the past with drawing board practices for teaching interiors. Not all educators in the field agree that students can best learn basic principles of interior design by becoming skillful with a pen and pencil. As a result, other methods have been introduced, not as much a reaction against the drawing board as a supplement to it.

More specifically, in supplying training in the arrangement of home furnishings, three major practices have been followed. The first of these is the two-dimensional method which consists either of drawing pieces of furniture on a flat surface or cutting out pieces of paper to represent furniture which can then be easily manipulated on an area symbolizing a room. Both of these are done to scale with the latter providing slightly more flexibility.

A third dimension is introduced by the use of scale models. These have been constructed of cardboard, balsa wood, and other lightweight materials. In addition to showing length and width proportions, they also display the element of depth. By including the wall elevations in makeup fashion, it is possible for the student to see in miniature form what could be accomplished in an actual room.

Full scale conventional type furniture is the third and probably the most recent method to be employed in this area. It requires a relatively large laboratory which can represent the space facility for any problem which might be given to a class of interior design students. The use of real furniture enables them to view a set-up in full scale as well as to move around among the pieces and see the whole form different angles. The need for their imaginative processes to work is somewhat reduced by this simulation of an actual situation.

There has been little effort in recent years to up-date these techniques or to develop new ones for future use. No research has been conducted for the purpose of determining which, if any, of methods are superior or to investigate any of the problems inherent in their use.

The Problem

Individuals working in the field of interior design have somewhat recently made a strong attempt to organize into professional units in an effort to maintain standards of design and professional practice. Organizations have been formed on the local, state and national levels to promote this cause. The American Institute of Interior Designers and the National Society of Interior Designers have state, regional and national chapters which are regulated under one set of by-laws for each organization at all levels. Their objectives are clearly stated and serve as criteria by which to judge interior designers. Increasingly, specialized schools and universities that train interior designers are looking to these professional organizations for leadership and direction. This is particularly true in curriculum planning. Concentrated efforts are being made to gear the academic program to meet the needs of future interior designers as viewed by professionals currently working in the field (Henton, 1962).

According to the most recent definition given by the American Institute of Interior Designers, the interior designer is one who:

Designs, plans and furnishes interiors of houses, commercial and institutional structures, hotels, clubs, ships, theaters, as well as set decorations for motion picture arts and television, makes drawings and plans of rooms showing placement of furniture, floor coverings, wall decorations, and determines color scheme. Furnishes complete cost estimates for client's approval. Makes necessary purchases, places contracts, supervises construction, installation, finishing and placement of furniture, fixtures, and other correlated furnishings, and follows through to completion of project (American Institute of Interior Designers, 1960).

In providing a curriculum for the person studying to become an interior designer, therefore, educators must provide experiences in which the student can acquire the competencies necessary for the professional activities he will expect to assume.

The current investigation deals only with one aspect of the above characterization, "placement of furniture". Recognition of the need for providing experience in furniture placement has encouraged interior design educators to experiment with a variety of methods to determine which ones bring about the best results.

Secondly, it has been noted that there is an increasing number of interior design departments that provide a large laboratory to be used for furniture arrangement. As an interior design educator, himself, this writer has recognized a need for providing a .

PURPOSE OF THE STUDY

The purpose of this study is three-fold: (1) to determine practices regarding furniture arrangement curriculum offered at universities and colleges in United States. (2) to use data gathered from these institutions as a basis to develop some recommendations that would be available to researchers interested in this area of study. (3) reviewed literature concerning the proposed topic of study. The review included theses, dissertations, books, articles from professional magazines, leaflets and bulletins.

The literature reviewed herein is dealing with three general areas of concern. These topics include: (1) criteria for evaluating furniture arrangement; (2) testing ability in or appreciation for effective furniture arrangement and (3) the concept of modularity.

DESIGN OF THE STUDY

In order to discover the important considerations that should be given to the field of teaching Furniture arrangements to college art students who enrolled in interior design courses, and how important this considerations to the interior design educators . A questionnaire was mailed to the interior design program coordinators in twenty home economics degree-granting institutions throughout the United States. The schools were selected from a publication of the U. S. Department of Health, Education, and Welfare, Home Economics in Degree-Granting Institutions (U. S. Department of Health, Education, and Welfare, 1960), by the use of a table of random numbers. An 80 percent return of the total number was received.

REVIEW OF THE LITERATURE

This investigator reviewed literature concerning the proposed topic of study. The review included theses, dissertations, books, articles from professional magazines, leaflets and bulletins.

The literature reviewed herein is dealing with three general areas of concern. These topics include: (1) criteria for evaluating furniture arrangement; (2) testing ability in or appreciation for effective furniture arrangement and (3) the concept of modularity.

Criteria for Evaluating Furniture Arrangement

In an effort to identify exactly what phenomena should be explored in judging effective furniture arrangement, a number of interior design textbooks were surveyed to determine what authorities in the field believe is involved in learning to arrange furniture. In a great majority of the texts that were reviewed, precedence seemed to be given to making application of the design principles. The following are brief examples from several of the references.

Balance

"Balance is the basis of good furniture arrangement (Rutt, 1961, p. 227)." Several authors suggest balance as being the study of relative weights in a room. It is important that there be balance within groupings of furniture as well as a balance of furnishings with architectural features. The distribution of furniture should be relatively even (Nygren, 1965; Rutt, 1961; Whiton, 1963; Waugh, 1965).

Proportion

Proportion refers to establishing a pleasing relationship between parts. One must concern himself with keeping pieces of furniture and groups of furniture in scale with the room. Also, the individual furniture pieces must be kept in proportion with each other (Whiton, 1963; Nygren, 1965).

Harmony

There need to be a pleasant blending of all the elements that make up the whole. Each object contributes to the room resulting in a feeling of unity. The harmony or unity is enhanced by not having the room over-crowded or under-crowded, by having the center of the room clear for circulation and by keeping furniture lines parallel rather than diagonal to walls. Grouping the pieces of furniture in a room also tends to create a unified effect (Whiton, 1963; Rutt, 1961; Faulkner and Faulkner, 1960; Stepat De Van, 1964).

Emphasis

Nygren (1965) refers to emphasis as giving one element of design dominance. There are a variety of things that one could use to create a center of interest in a room. For example, one piece of furniture might be used or a particular color used effectively could be emphasized. Making a select element of design dominant creates an interesting diversion from the ordinary (Halscy, Ed., 1959; Rutt, 1961).

Rhythm

Rhythm is movement produced intentionally by the use of design elements. An easy, graceful motion is usually the most pleasing and can be accomplished by achieving a continuity of lines. A certain degree of repetition of color, shape, etc. is a good means for providing a feeling of rhythm. Variety of lines and shapes cause the eye to move in a particular direction. Lines of furnishings that follow structural lines of the room promote rhythm in addition to unity and harmony (Nygren, 1965).

The preceding examples have given only a slight indication of some of the principles involved with effective furniture arrangement. Nevertheless, they suffice to illustrate the importance of the design principles in successfully achieving a pleasing result.

There is another factor, however, that must not be overlooked when investigating what makes for effective furniture arrangements. Anna Rutt states:

Functional considerations are even more important than aesthetic considerations when furniture is being arranged. The first requisite for all rooms is comfort, but additional needs must also be met; for example, living-room arrangements must not handicap sociability (Rutt, 1961).

Rooms must be planned according to the specific purposes for which they are to be used. "Everything in a room should have meaning; it should relate to the people who use it and their activities (Obst, 1963, p. 209)." Faulkner and Faulkner (1968) stress the importance of grouping furniture into conversational areas in order to be the most functional. However, crowded conditions should be avoided.

These approximate measurement should be allowed in front of furniture pieces for "use" space: two feet in front of chair, three feet around a dining table, eighteen inches for dining chairs (in addition to the width of the chairs), eighteen inches for serving in back of dining chairs, two feet at the end of the bed and at each side of the bed (Obst, 1963, p. 210).

Van Dommelen (1965) alludes to this functional element of arrangement when he dis-

cusses placement of furniture in bedrooms. It is a wise choice when the chest of drawers is placed near the closet where one dresses, and when a chair is arranged near the bed for holding robes and for putting on shoes.

Sherrill Whiton sums up the matter concisely when he says:

The study of the arrangement of furniture is a problem of floor composition. It must be approached less from the point of view of line, form, and mass than from practical considerations of convenience and use (Whiton, 1963, p. 775).

It was for these reasons that the investigator concluded that a survey of the existing art measures should be made to determine whether or not there were available instruments which would tap both the design principles and the functional aspect of furniture arrangement.

Testing Ability in or Appreciation for Effective Furniture Arrangement

One of the most serious Problems that is prevalent in the fields of art and design today is the deficiency of testing instruments to explore various phenomena concerned with these areas. There have been many attempts at constructing evaluation devices, but difficulties with reliability and validity have prevented many of them from being very successful in their endeavors.

In the study currently being undertaken by the investigator, there is a need for discovering some way to evaluate an individual's ability to judge furniture arrangement floor plans effectively. In an effort to find such an instrument, a review of the literature dealing with existing tests and measurements in art was conducted. It was found that there were no scales which had been designed specifically for the purpose of measuring ability in furniture arrangement. Therefore, it was necessary to survey what was available in order to determine if there would be one suitable for use in furniture arrangement.

After careful consideration, the following tests were found, but non of them designed specifically for the purpose of measuring ability in furniture arrangement:

- (1) Aesthetic Sensitivity Test, 1966, Donna S. Queeney and William J. McHale;
- (2) Art Ability Test, 1932, Alma J. Knauber and S. L. Pressey;
- (3) Art Acceptance Scale, 1956, Kenneth R. Beittel;
- (4) Barron-Welsh Art Scale, 1952, Frank Barron and George S. Welsh;
- (5) Design Judgment Test, 1946-1948, Maitland Graves;
- (6) Hoffa Test, 1960, H. E. Hoffa;
- (7) Horn Art Aptitude Inventory, 1938-1944, Charies A. Horn and Leo F. Smith;
- (8) Kieselbach Test, 1956, Alfred G. Kieselbach;
- (9) McAdory Art Test, 1929-1930, Margaret McAdory;

- (10) Meier Art Judgment Test, 1940, Norman Charles Meier;
(11) Selective Art Aptitude Test, 1940, William H. Varnum;
(12) Test in Fundamental Abilities of Visual Art, 1927, Alfred S. Lewerenz;
(13) Welch Test, 1946, Livingston Welch.

It was deemed necessary to define the terms "art aptitude" and "art appreciation" for a better understanding of what the major focus of these measures involve.

One author defines these two terms in the following manner:

(Art aptitude indicates) a person's potential ability for performance of a certain type of activity of a specialized kind and within a restricted range. Aptitude tests are to be distinguished from those of general ability, and also from tests of skill or proficiency acquired after training or experience. They should be distinguished, too, from education achievement tests which are designed to measure an individual's quantity and quality of learning in a specified subject of study after a period of instruction.

(Art appreciation) is generally talked of as a lift of spirit, a moment of inspiration, an overpowering feeling of beauty, or a feeling of perfection and satisfaction. The words "aesthetic response" enter the picture as a part of or a synonym of appreciation (MadeJa, 1959, p. 3).

The Concept of Modularity

One major aspect of educating an individual in the art of interior design is teaching him how to work properly with the element of space. "what is it that we see in a space when we have taken every thing out of it ? The answer to this is simple -- what we see is space itself. Space is the single most important element in architecture -- not walls, or columns, or ceilings or details (Barnes, 1960, p. 13)." This is a statement made by Edward Larrabee Barnes who presents an interesting and worthwhile approach to the study of interiors. He de-emphasizes the amount of concern one should have regarding factors such as whether or not chairs have carving on them. He believes the more important matters are, for example, the relationships between the height of the ceiling and the height of the chairs. Barnes says:

Now if all our ceilings were high, the height of the chair backs would be relatively unimportant. And if all our rooms were spacious, the bulk of furniture would not loom as problem. But this is not so. We are not building palaces with great halls 100 feet long. We are building bedrooms just big enough to sleep in, and dining rooms just big enough to eat in, and living rooms just big enough for a fireplace. Too often by the time we have put in the bare essentials, the lower 4 feet of the room has been lost in a sea of chair backs and lamp shades. We have sacrificed space for possessions. We have lost the floor plane and the bottom of the room (Barnes, 1960, p. 14).

He has made a plea for achieving additional space and has proposed a method for doing so. A closer collaboration between the architect and furniture designer developing a type of modular coordination may be an answer to the problem.

What is modularity? Philip Morrison describes it this way:

The whole even of our world--radiant energy and protean matter, crystals and cells, stars and atoms--all is built of modules, whose identity and simplicity belie the unmatched diversity of the works of man and nature. The world is atomic, which is to say modular; our knowledge is modular as well. All can be counted or listed; our very analysis implies atoms of knowing, as the material itself is atomic. The prodigality of the world is only a prodigality of combination, a richness beyond human grasp contained in the interacting multiplicity of a few modules, but modules which nature has made in very hosts (Kepes, Ed., 1966, p. 1).

Everything in the universe can be broken down into units. These units are not just placed at random, but definite patterns of shapes and sizes can be determined. A degree of standardization is noticeable when the whole is divided into its respective parts. Great advances are being made in the area of furniture design by the innovation of standardized modules. One room in the house, the kitchen, has become easier to design and easier to furnish by the use of standard sized units.

Details have been refined so that units are interchangeable,

refrigerator doors have been designed so that they swing out without encroaching on the adjacent cabinet. Of all the rooms in the house, this one is the most technically advanced, and here there is the best collaboration between architect and manufacturer. The same collaboration should be possible elsewhere (Barnes, 1960, p. 15).

Le Corbusier (Kepes, Es., 1966) believes that in order for an object offers a means of facilitating the functional relations between things. It would be very difficult to standardize house and furniture for adapting to body size of the individual, but this is his wish. He views the man and the machine or building as being interdependent, one directing yet responding to the other.

This concept of modularity is actually being put to use in a number of ways even today. Furniture used for both regular utilitarian purposes and for teaching materials is being produced and used on an experimental basis. One explanation of this current trend was recently discussed in an issue of Industrial Design:

A vocabulary of today's sounds must include the noises people make knocking down, building up, inflating and collapsing their furniture. A whole rang of furniture that can be constructed, arranged and rearranged in the home at anyone's who has invaded the furniture market. Perhaps as a reaction to the immobility and high price of so-called reproductions, or simply for its own sake, more and more people are turning to paper, plastic and plywood for furniture. Not only are the designs straightforward and the materials cheap, colorful and lightweight, but also, considering the materials used, such furniture is surprisingly indestructible (Scott, 1967, p. 76).

Although this furniture is designed to be disposable, people have rebelled against throwing it away and have turned it into rather permanent pieces instead.

In the educational field flexible units have been experimented with at the University of Minnesota in interior design classes. Various methods were tried in teaching home planning and furnishing. Hazel stoackeler, the instructor, stated that:

... it was found that lectures with slides or other visual materials, supplemented by scale-drawn layouts of assigned problems, are not enough. There must be personal involvement in the design of full-scale living spaces and manipulation of the plastic elements (color, texture, line, form, and space), and to successfully create functional, expressive, and aesthetic space (Stoeckeler, 1966, p. 347).

From Sweden, Kerstin Wickman (1966) writes that in their training rooms (laboratories) they are now using flexible knockdown furniture symbols made of beech plywood. The plywood sheets are painted either red, white or blue. these are parts for an easy chair, sofa, chair, two types of side tables, shelf, two different end tables, four different dining tables and two types of beds. Three to seven parts are needed to make a furniture symbol. The pupils can produce furniture forms, furniture groupings and colors and arrive at their own solutions. They are not faced any more with the finished product and there are no longer discussions about ugly or pretty, taste and quality, terms which are so dated.

From all indications it appears that collapsible, semi-permanent furnishings for use in the classroom may be great boon to interior design educators in future years.

The review of literature indicates that furniture arrangement is one vital area in which the student of interior design needs training, and if it is so to be of the greatest value he should have actual experiences in a space laboratory situation.

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary of the Procedure

A questionnaire was mailed to the interior design program coordinators in twenty home economics degree-granting institutions throughout the United States. The schools were selected from a publication of the U. S. Department of Health, Education, and Welfare, Home Economics in Degree-Granting Institutions (U. S. Department of Health, Education, and Welfare, 1960), by the use of a table of random numbers. An 80 percent return of the total number was received.

The Statistical Methods Used for

Data Analysis

To analyze the research data, a one way analysis of variance using the computer program StateView+ was performed, using Apple Macintosh color classic personal computer .

Finding and Conclusions

The returned questionnaires indicated that 81 percent of the educators thought it was "very important" to teach furniture arrangement, while 19 percent considered it to be "somewhat important".

The respondents were then asked to indicate how valuable they considered the use of full scale conventional type furniture to be in teaching furniture arrangement. The responses split evenly with 50 percent falling into each of the two categories "very valuable" and "somewhat valuable".

Those educators who are familiar with interior design programs which do not afford their students the opportunity of working in a furniture arrangement laboratory gave the following reasons for this lack of provision: (The respondents were permitted to state as many reasons as they desired.)

Reasons	Percent of Total Responses
1. Insufficient funds for purchasing the furniture.....	81
2. Insufficient space for storage	69
3. Difficulty in manipulating full scale furniture	25
4. Consider provision of this type of laboratory unimportant.....	25

From the information obtained from the questionnaire it was concluded that a large number of professionals in the field of interior design education share the concerns of this writer regarding the inviolability of full scale furniture for teaching furniture arrange-

ment. As one respondent so succinctly stated on the questionnaire, "I should like to see some basic shapes or prototypes designed to represent scale and mass of furniture, perhaps adjustable, heightwise, in full scale for furniture arrangement laboratories." This, along with other responses, have at least partially confirmed the belief that some schools would like to provide this type of facility for their students but, due to some of the reasons listed previously, are unable to do so. Further, it would seem that one can infer from the information received that educators in those schools which have a furniture arrangement laboratory would consider it desirable to be able to use the room for more than one purpose. Therefore, by substituting something more flexible for the conventional furniture they, too, could benefit by freeing their laboratory for other activities.

on the basis of the support just stated, it appears that it would be valuable to develop a new type of furniture to be used specifically for the purpose of training students in the area of furniture arrangement. These pieces would ideally eliminate the disadvantages inherent in the use of full scale furniture (such as high expense, difficulty in maneuvering, and large space needed for storage) by making them of some durable, yet relatively inexpensive, material and by making them collapsible. On the other hand, they would retain one major advantageous characteristic of conventional furnishings by being full scale.

In addition to the support found in interior design textbooks stating the necessity of teaching furniture arrangement at the college or university level, the investigator also wanted to know how interior design educators feel who are currently working in the field.

Recommendations for Future Research

A review of the data from this study seemed to indicate that more research needs to be done to: (1) determine practices regarding furniture arrangement curriculum offered at universities and colleges in other parts of the world; (2) Expanding the study to include a larger random sampling of universities throughout the United States would enable the researcher to compare responses on a regional basis increasing the number of schools. This might reflect differences between regional or national schools; (3) Research should be conducted to determine the cost-effectiveness relationship between conventional furniture arrangement and modular furniture arrangement; (4) The development of a reliable testing instrument that would adequately assess the effectiveness as related to furniture arrangement floor plan; (5) Research should be conducted to determine whether or not significant differences would result when comparing modular units with conventional furnishings for teaching furniture arrangement; (6) Continued research should be conducted for the purpose of improving the reliability and validity of the testing instrument; (7) One final recommendation is in exploring different modular units for making new combinations of furnishings and, thus, expanding the number and variety of arrangement that can be made in the laboratory.

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APPENDIXA
QUESTIONNAIRE
TO INTERIOR DESIGN PROGRAM COORDINATORS

I am conducting a study concerned with teaching furniture arrangement in interior design programs at the university level. It is important for the purposes of my study to have the cooperation of interior design educators who are involved with undergraduate preparation in this field. I would gently appreciate your filling out the enclosed questionnaire and returning it to me as soon as possible in the envelope provided.

Thank you for helping me in my study,
very truly yours,

Please circle the letter preceding your to the following questions.

How important do you consider it to be to teach furniture arrangement in an interior design program at the college or university level?

- (A) Very important
- (B) Somewhat important
- (C) of little importance
- (D) Not important

How would you rate the value of using full scale conventional type furniture in teaching furniture arrangement?

- (A) Very valuable
- (B) Somewhat valuable
- (C) of little value
- (D) of no value

Are you familiar with interiors programs that do not afford students the opportunity of working in a furniture arrangement laboratory?

- (A) Yes
- (B) No

(If "YES") What would you consider the major reasons for not having a furniture arrangement laboratory? (You may check more than one item)

- (A) Insufficient funds for purchasing the furniture
- (B) Insufficient space for storage
- (C) Difficulty in manipulating full scale furniture
- (D) Consider provision of this type of laboratory unimportant
- (E) Other

In those school where space for furniture arrangement laboratories is provided, do you think most interior design educators would prefer to be able to use the labs for more than one purpose?

- (A) Yes
- (B) No

اعتبارات منهجية

في تدريس التصميم الداخلي

لطلبة كليات الفنون

ملخص:

د/مصطفى سيد عثمان

مقدمة :

يشهد نظام التعليم في مصر وفي العالم اجمع تغييرا ملحوظا في شتى فروع العلم، وقد حظيت طرق التدريس العملية باهتمام خاص ويرى المعلمون أن حركة التطوير في تغيير مستمرة تصاعدا وهبوطا، ولكن المعلم سيظل الحكم على مما يتحقق من إنجاز وتقدم داخل قاعات الدرس.

والتصميم لداخلي كمجال دراسي، رغم ما يشهده من تطور إلا أنه مازال موضع مناقشة فيما يتعلق بمحتوى، وطرق تدريس والطرق المثلى للتقويم بهدف تطوير الطرق التقليدية في تدريس مقررات التصميم الداخلي والتي تعتمد على الورقة والقلم والتي يعتمد العديد من القائمين على تدريس مقررات التصميم الداخلي أنها ليست الطريقة المثلى لتطوير المهارات الأساسية وإظهار القدرات الإبداعية ويتجه الرأي إلى ضرورة استحداث طرق متطورة لتدريس مقررات التصميم الداخلي بهدف دعم وتطوير الطرق التقليدية المتبعة وأن هذا التطوير ليس موجها ضدها.

وتتلخص الطرق التقليدية والمتبعة حاليا في ثلاث طرق الأولى وهي التي تعتمد على التصميم باستخدام الأشكال ذات البعدين باستخدام الورقة والقلم. والثانية والتي تعتمد على الأشكال ذات البعدين أيضا ولكن باستخدام نماذج تمثل الأثاث من الورق المقوي والتي يتم تحريكها داخل المساحة التي تمثل الفراغ المطلوب تأثيثه، وكلا الطريقتين يعتمد على مقياس الرسم المصغر. أما الطريقة الثالثة والتي تعتمد على بناء المجسمات لقطع الأثاث بمقياس رسم مصغر والتي تصنع من الكرتون أو الخشب البلس أو أي مادة خفيفة، وتشتمل تلك النماذج على الطول والعرض والعمق وهو ما يعبر عنه بالأبعاد الثلاثة يقوم الطالب بتحريكها داخل فراغ مجسم مطابق للصورة الحقيقية.

أهداف البحث :

يشتمل البحث على ثلاثة أهداف رئيسية:

مجلة علوم وفنون دراسات وبحوث

- التعرف على الطرق العملية والمتبعة فعليا في تدريس التصميم الداخلي والخاصة بتنسيق الالاث لطلبة كليات الفنون في الولايات المتحدة الأمريكية.
- استخدام المعلومات التي تم التوصل إليها في وضع تصور منهجي لتطوير الطرق المتبعة حاليا في تدريس تنسيق الالاث في مقررات التصميم الداخلي.
- دراسة تحليلية للدراسات السابقة ذات العلاقة بموضوع البحث مع التركيز على أسس التقويم، المقاييس المتبعة حاليا في تحكيم إنتاج الطلاب، موضوع القياسات النمطية للآثاث.

تصميم البحث:

لوقوف على الطرق العملية والمتبعة حاليا في تدريس تنسيق الأثاث في مقررات التصميم الداخلي أرسل الباحث استبيان تم تصميمه لهذا الغرض إلى عشرون جامعة وكلية تمنح درجات علمية معترف بها في تخصص التصميم الداخلي.

نتائج البحث :

وقد أشارت نتائج استطلاعات الرأي إلى أن ٨١٪ من القائمين على تدريس مقررات التصميم الداخلي آن تدريس موضوع تنسيق الأثاث ضروري وهام لكل دارس أو متخصص في التصميم الداخلي: في حين أن ١٩٪ يعتقدون انه للابأس من تدريسها.

كما أشارت نتائج استطلاعات الرأي إلى ضرورة استخدام نماذج الأثاث ذات الحجم الحقيقي في تدريس موضوع تنسيق الأثاث داخل معامل الكليات.

هذا وقد اتفقت نتائج هذه الدراسة مع ما جاء نتيجة التحليل للدراسات السابقة التي قام بها الباحث.

توصيات للبحوث المستقبلية :

بمراجعة النتائج التي توصل إليها الباحث والتي تشير إلى :

- مزيد من الأبحاث في هذا المجال بحث يشمل دول أخرى من العالم.
- اتساع رقعة الدراسة لتشمل جامعات وكليات في ولايات أخرى في أمريكا.
- هناك حاجة إلى دراسات لاختبار الأثر الاقتصادي للطرق المستحدثة في تدريس مقررات التصميم الداخلي.
- استحداث وتطوير أدوات لقياس اثر الطرق المستحدثة.
- دراسات تجريبية للاختيار اثر الطرق المستحدثة مقارنة بالطرق التقليدية المتبعة.
- دراسات للتحقيق من فاعلية أدوات القياس في هذا المجال.
- واخيراً هناك حاجة إلى مزيد من الدراسات لاختيار اثر استخدام نماذج من الأثاث بمقاييس مختلفة في تدريس التصميم الداخلي.