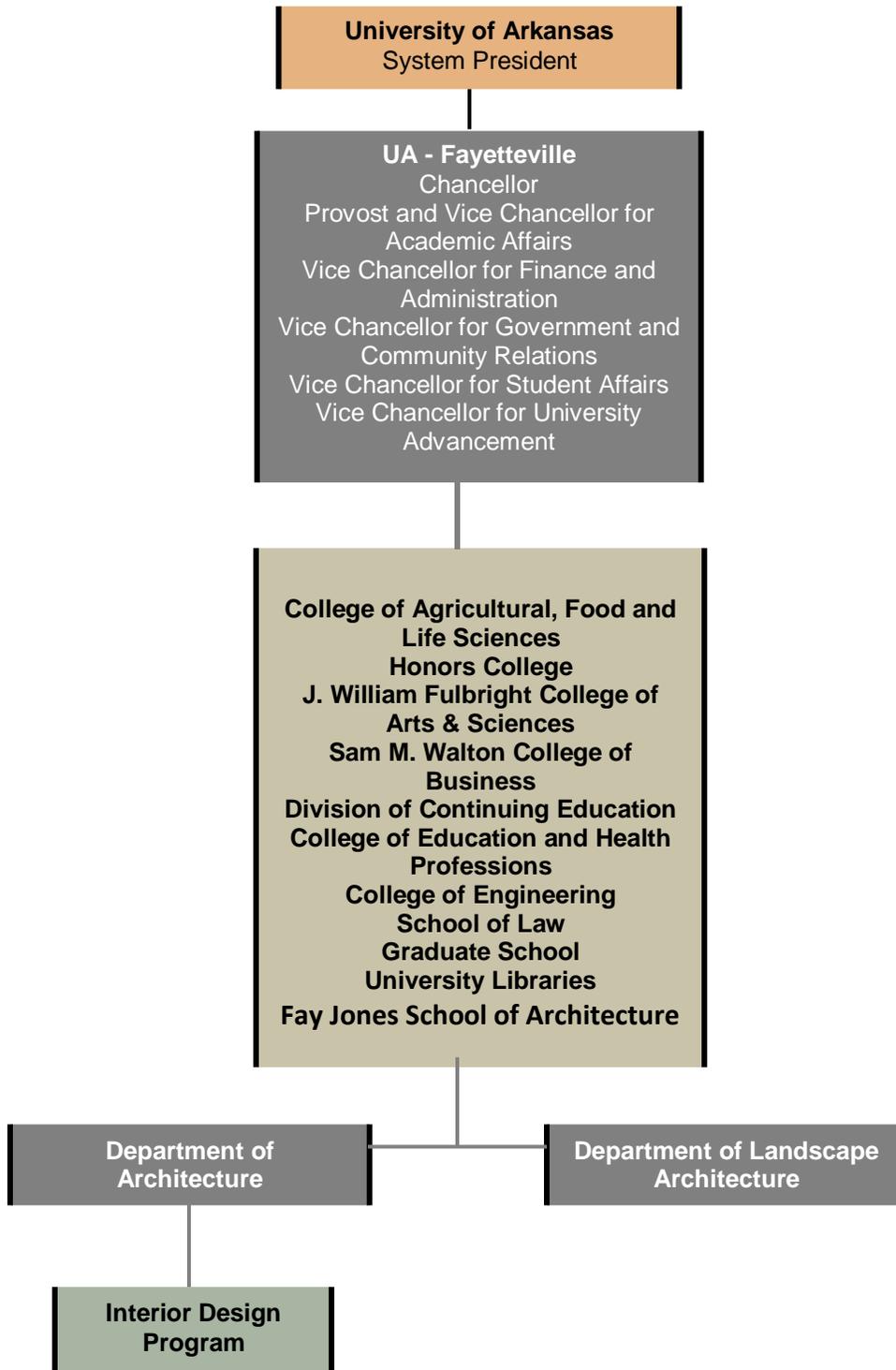


Recommended page limit: 8 (including the Institutional and Program Data Form)

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Report submitted by (signature and date)

2) Insert the organization chart showing the program's relationship to the department and/or administrative unit in which it is located, any allied departments, and the institution as a whole here.



Institutional and Program Data Form

Type of institution
(Check one)

- Public**
 Private, non-profit
 Private, for-profit

Size of population where the institution is located
(Check one)

- Population of 250,000 or more persons
 Population of 50-250,000 persons
 Population under 50,000

Total enrollment for the institution on the campus where the program is located

Academic year of this report

2010-2011

Current Council for Interior Design
Accreditation status
(Check one)

- Accredited**
 Not accredited
 On probation

Check all institutional accreditation(s)

- Accrediting Commission of Career Schools and Colleges of Technology
 Accrediting Council for Independent Colleges and Schools
 Distance Education and Training Council
 Middle States Association of Colleges and Schools
 North Central Association of Colleges and Schools
 New England Association of Schools and Colleges
 Southern Association of Colleges and Schools
 Western Association of Schools and Colleges
 National Association of Schools of Art and Design
 Provincial Ministry of Education
 Other (specify)
-

Check other specialized accreditations or endorsements for the interior design program and/or unit

- National Association of Schools of Art and Design
 National Kitchen and Bath Association
 American Association of Family and Consumer Sciences, Council for Accreditation
 National Architectural Accrediting Board
 Other (specify)
-

Which classification best describes your institution:

- Doctoral/Research Universities**
 Master's Colleges and Universities
 Baccalaureate Colleges and Universities
 Baccalaureate/Associates Colleges
 Associates Colleges
 Not applicable

Primary institutional mission
(Check one)

- Teaching
 Service
 Research

Institutional and Program Data Form

Academic unit housing program
(Check one)

X Architecture

- Art
 - Design
 - Fine Arts
 - Interior Design
 - Human Ecology
 - Engineering/Technology
 - Other (specify)
-

Name of College or School (within the institution that houses the program)

Fay Jones School of Architecture

Division, if applicable, or unit name where the program is housed

Department, if applicable, or unit name where the program is housed

Department of Architecture

Identify the three most influential factors impacting change to the program curriculum where 1 indicates the most influential

- 1 Administration
 - Facilities
 - Faculty
 - Finances
 - Council for Interior Design Accreditation Standards
 - 2 Industry trends
 - Societal trends
 - Student demographics
 - 3 Practitioner feedback
 - Research
 - Advisory Board
 - Student assessment
 - Other (specify)
-

Degree(s) offered by the accredited program or program seeking accreditation (list only those degrees eligible for accreditation review)

Bachelor of Interior Design (B.I.D.)

Degree(s) or certificate(s) offered by the program but not eligible for accreditation review

Program length; total credit hours required for graduation, including liberal arts and electives. (Indicate in the units used by institution)

- 124 Semester hours
 - Quarter hours
 - Trimester hours
-

Institutional and Program Data Form

What percentage of students transfer from other institutions into your program? 9 %

Do you have any formal articulation agreements in place with those institutions? Yes **No**

Number of students who are enrolled in the interior design program in the **current** academic year:

	Full Time	Part Time
First year/freshmen	<u> 43 </u>	<u> 1 </u>
Second year/sophomores	<u> 30 </u>	<u> </u>
Third year/juniors	<u> 21 </u>	<u> 1 </u>
Fourth year/seniors	<u> 13 </u>	<u> 7 </u>
Fifth year if applicable	<u> </u>	<u> </u>
Total enrollment for the current academic year	<u> </u>	<u> </u>

Estimate the percentage of students enrolled (include all students for all years) in the interior design curriculum who fall into the following categories (each section should equal 100%):

Residents of the state/province	<u> 64 </u> %
Nonresidents of the state/province	<u> 34.4 </u> %
Nonresident aliens (international students)	<u> 1.6 </u> %
Total	<u> 100 </u> %

Male	<u> 4.8 </u> %
Female	<u> 95.2 </u> %
Total	<u> 100% </u>

Institutional and Program Data Form

Black, non-Hispanic 4.8 %

American Indian or Alaskan Native 0 %

Asian or Pacific Islander 1.6 %

Hispanic 5.6 %

White, non-Hispanic 88 %

Other/Undisclosed %

Total **100%**

Traditional age students 85 %

Returning adult students 15 %

Total **100 %**

Students with previous baccalaureate degrees 5 %

Students with previous associate degrees 2 %

How many students completed the program and graduated in each of the last three academic years?

<u>17</u>	2010-11
<u>19</u>	2009-10
<u>32</u>	2008-09

How many graduates from the past year are employed as interior designers? If known, indicate in the specializations listed.

<u>1</u>	Health care
	Hospitality
<u>4</u>	Retail
<u>1</u>	Corporate
<u>2</u>	Residential
<u>2</u>	Unknown, but interior design

How many students who completed the program during the past academic year are continuing their education in a graduate program?

	Interior design
	Architecture
<u>1</u>	Business
<u>1</u>	Other (specify)
	Pre-Vet

What is the average student to faculty ratio in interior design studios? **14:1**
Students Faculty

Total full-time faculty members for the interior design program 5 (average)

Institutional and Program Data Form

Total adjunct, part-time, and support faculty members or instructional personnel for core courses of the program

(If there is change from year to year, provide an average of the past three years and indicate that the total is an average.)

2 (average)

Salary **range** for full-time faculty in the program (annual salary)

\$56,000 to \$82,000

Full-time faculty members

Name	Highest Degree MA, MS, Ph.D.	Discipline of degree	Passed NCIDQ	Full-time practitioner and/or faculty experience (specify number of years for each)		Professional Society Memberships (list all)
				FT Practice	FT Faculty	
G. Marie Gentry Associate Professor	Ph.D.	Environmental design	no	(14 years Part-time only at previous university)	29 years	IDEC USGBC Phi Upsilon Omicron Phi Beta Kappa
Nancy G. Miller Associate Professor	Ph.D.	Interior Design	no	3 years	17 years	IDEC
Jennifer Webb Associate Professor	Ph.D.	Human Environmental Science	yes	13 years	15 years	IDEC EDRA Sigma Phi Omega Gerontological Honor Society Kappa Omicron Nu
Haroon Sattar Assistant Professor (Appointment ended effective 6/10)	MFA	Interior Design, Architecture	no	12 years	10 years	IAB (Bangladesh) IDEC
Catherine Wallack Assistant Professor (Appointment ended effective 6/11)	MArch	Architecture	no	6 years	11 years	Associate AIA IDEC
Jeffrey Walker Visiting Assistant Professor	B.S. M.S. (in progress)	Interior Design	yes	6 years	3 years	ASID IDEC CSI USGBC

Does the state or province in which the program is located regulate the interior design profession and/or require licensing of interior designers?

Yes No

Introduction

1) *State the mission of the institution (directly quoted from the 2011-12 Undergraduate Catalog)*

As a land-grant university, the University of Arkansas strives to fulfill a three-fold mission of teaching, research, and service. In addition, as the flagship campus of the University of Arkansas System, the University of Arkansas in Fayetteville serves as the state's major center of liberal and professional education and as Arkansas' main source of theoretical and applied research.

Students pursue a broad spectrum of academic programs leading to baccalaureate, master's, doctoral, and professional degrees, not only in traditional disciplines within arts, humanities, social sciences, and natural sciences, but also in the core professional areas of agricultural, food and life sciences; architecture; business; education; engineering; nursing; human environmental sciences; and law.

The University of Arkansas houses more than 200 academic programs and offers 87 bachelor's degrees in 74 fields of study. Students may also pursue a wide range of graduate degrees, including the Master's, the Educational Specialist, the Doctor of Education, and the Doctor of Philosophy.

The Carnegie Foundation categorizes the University of Arkansas as a research university with very high levels of research activity, one of just 108 schools with this distinction (out of the nation's 4,633 universities and colleges). In its 2009 edition, *U.S. News and World Report* ranked the University of Arkansas among the top tier of institutions of higher education. Faculty members perform cutting-edge research for which they annually win prestigious grants and awards, and the University encourages undergraduates to participate in the research process. Such opportunities enhance the learning process by providing hands-on experience in lab and research techniques, by developing students' abilities to implement, experiment, discover and teach, and by fostering a mentoring relationship early in students' academic careers.

Research programs involving both faculty and students serve as vital sources of information on the economic and social needs of Arkansas. In many fields, research performed at the University of Arkansas reaches beyond the state to provide insight and guidance on issues of national and international concern. The University provides extensive technical and professional services to varied groups and individuals throughout the state, helping to further Arkansas' economic growth. The University operates nationally respected high school and college-level correspondence programs; it assists other institutions in developing educational programs; it offers graduate programs, both cooperatively and singly, throughout the state; and it makes specialized campus resources such as computing services and library holdings available to other institutions in the state.

2) *State the program's philosophy and mission. Clearly differentiate between philosophy and mission by using the following headings.*

Program Philosophy

The Interior Design Program philosophy is based on the premise that effective design fulfills basic human needs through careful consideration of aesthetics, safety and security, comfort, performance, inclusiveness, and cultural and environmental stewardship.

Program Mission

As part of the land-grant institution within the state of Arkansas, the Interior Design program's scope and purpose is to provide excellent teaching, research, and service or civic engagement. We are a learning-centered professional interior design program that focuses on the value of good design and fosters the critical thinking, resourcefulness, and human-centeredness necessary for our students to achieve academic, professional, and personal success. The program strives to provide graduates with the skills, knowledge, and experience that will benefit their clients, colleagues, and communities.

3) *Describe the impact of significant institutional characteristics on the teaching and learning environment.*

Because the University of Arkansas is categorized by the Carnegie Foundation as a "Research Extensive" institution, the university encourages students, undergraduate and graduate alike, to participate in the research process. In

the Interior Design program, Dr. Jennifer Webb has directed three undergraduate student research projects, one of which was awarded a prestigious SURF grant. They also resulted in three professional conference presentations and two publications (one professional and one student journal). Such opportunities enhance the learning process by providing hands-on experience in research techniques, by developing students' abilities to implement, experiment, discover and teach, and by fostering a mentoring relationship early in the students' academic careers. Research and outreach programs involving both faculty and students serve as vital sources of information on the economic and social needs of Arkansas. For example, in IDES 2815, the students consistently engage in outreach projects that involve on-site research. The projects are one way the program meets the research and service expectations of the land-grant university mission.

Composition of the student body also impacts curriculum. More than 65% of the university enrollment is Arkansans, many of whom are from poor, rural communities. Also, many students are the first members of their families to attend college. Another 21% of the student body is from the adjacent states of Texas, Oklahoma, and Missouri. Based on findings from *Quality Counts 2011*, the 15th annual report by the Editorial Projects in Education Research Center, the public education systems in these states rank low in the Chance-for-Success Index (AR: 45th; TX: 41st; OK: 40th; and MO: 25th). This index "grades the nation and states on 13 indicators capturing the critical role that education plays as a person moves from childhood, through the K-12 system, and into college and the workforce." Because many students are not well-prepared for college, either academically or socially, the attrition rate has been high. One consequence of this occurred prior to the last accreditation visit, when college administration forced the program to abandon the "C" rule for interior design coursework.

4) *Describe the impact of significant program characteristics on the teaching and learning environment.*

Because the faculty includes three Ph.D.s who engage in social science based research, there is an emphasis on the research process in both design studios and professional support courses. In IDES 2805, students complete research into specific countries of origin for their clients and tailor the project brief as a result of their findings. In IDES 3815, students utilize manufacturers' white papers on topics such as work styles, privacy, and acoustics in executing their design solutions. Also in IDES 3815, the role of the environment in facilitating collaboration and communication is emphasized as part of workstation selection and layout. Additionally, LEED criteria such as views and daylighting are discussed in the context of employee satisfaction and productivity. IDES 4813 Human Factors and HESC 4805 Studio 7 and guide the students in understanding research and directing students in their efforts to discover how research applies to interior design.

Other faculty attributes have also shaped the educational program. Two current faculty members are LEED Accredited Professionals. Sustainability is an underlying theme in most all design coursework. Two of the three current full-time faculty members had substantial practitioner experience prior to entering academia. Although the teaching load leaves them with little time to practice, their experiences provide the students with valuable workplace perspectives. Also, until May 2010 the program included a full-time faculty member with a BArch and an MFA in Interior Design degree. A fifth faculty member with an MArch served in a full-time capacity until May 2011. Adjunct faculty members, one of whom has a B.I.D. and NCIDQ certification, a second with a B.I.D. and M.S. in Graphic Design, and a third with a landscape architecture degree, also offer practical insights to the students. The faculty backgrounds also help to create challenging yet practical project scenarios. Students have been able to observe first hand that interior designers, architects, and landscape architects are complementary even though design approaches may differ. Students also observe through the faculty and many of their peers the necessity of team work and multi-tasking; they learn that as a professional one must be able to manage diverse responsibilities, including multiple classes and projects, research, service, extra-curricular activities, jobs, and family.

5) *Briefly describe significant events in the program's history, including the program's origins and rationale and impact of significant changes in: the program's academic unit, philosophy, mission, and goals, curriculum content and/or sequence*

The Interior Design program has enjoyed a long and rich history at the University of Arkansas. The program originated in the Dale Bumpers College of Agricultural, Food and Life Sciences under the leadership of Dean Glen Hardy. Significant milestones include:

- 1974: Concentration in Home Economics established within the College of Agriculture
- 1978: Separate major in the Department of Home Economics
- 1993: Accreditation awarded by FIDER
- 1997: Department of Home Economics becomes the School of Human Environmental Sciences within the Dale Bumpers College of Agricultural, Food, and Life Sciences
- 1999: Reaccredited by FIDER
- 2000: Bachelor of Interior Design within the Dale Bumpers College of Agricultural, Food, and Life Sciences awarded for first time
- 2005: Reaccredited by FIDER (now CIDA)
- 2010: Interior Design Program joins the Fay Jones School of Architecture

Since the 2005 FIDER visit, the academic unit has also experienced faculty changes that have significantly impacted the program. Effective Fall 2006, a non-tenure track faculty member, who taught two classes each semester, retired. This position was then eliminated by the College. This resulted in increased teaching loads for the five remaining faculty members. In 2010-2011 the loss of two tenure-track faculty members as a result of the P&T process has, likewise, impacted the program. Assistant Professor Haroon Sattar tendered his resignation, effective Fall 2010. His position was filled with an interior design practitioner during Fall 2010 and two practitioners during Spring 2011. Assistant Professor Catherine Wallack's appointment ended May 12, 2011.

In response to the 2005 FIDER Accreditation Report, the interior design curriculum was restructured and implemented in Fall 2006. The principal changes were related to studio restructuring and credit/meeting hours.

Change: Studios and selected support courses were merged together to create a more comprehensive sequence of design studios.

Change: Studio credit hours were changed from 3 hours per semester to 5 hours per semester for 2nd, 3rd, and 4th year classes. First year studio classes remained at 4 credit hours.

Change summary:

		HESC (2006-2010)	IDES/ARCH (2010/2011)
Required credit hours in discipline:	Old: 60 hours	58 (+6 hours ARCH/ART and 9 hours business)	58 (+6 hours ARCH/ART and 9 hrs business)
Upper division hours:	Old: 39-46hrs	42-51 hrs	39-57 hours
Elective hours:	Old: 1 hour	9 hours	18 hours
Number of design studios:	Old: 8 studios	8 studios	8 studios
Number of support studios:	Old: 4 studios	0 support studios	0 support studios

Studio Restructuring: Prior to restructuring, faculty members tried to carefully dovetail projects between the design studios and support studios. One reason for dovetailing courses was to lessen overall student workload (an issue identified by Bumpers College administration as a problem) and to decrease fragmentation in student effort (interior design faculty identified problem). Because the discipline is studio-centric, support courses frequently take a back seat, and the information did not appear to be applied in subsequent studio courses. Therefore, formal merging of course material has allowed students to immediately apply information, thus increasing the transfer of knowledge. Even more importantly, the restructuring has allowed projects to be more comprehensive. Another benefit of restructuring is the increase in elective hours. Faculty members initially responded by developing a variety of Special Topics courses that address current issues or special interest topic, such as Historic Preservation, Sustainable Design, Advanced CAD, Kitchen + Bath Design, and Advanced History topics. However, due to the elimination of the non-tenure track position in 2006, teaching loads have not permitted these courses to be offered.

Faculty Teaching Load. One recommendation by the accrediting team was to decrease overall teaching loads for all interior design faculty members. Studio restructuring has reduced course preparations from 3 to 2 for some faculty and reduced contact hours by 2-4 hours per week. Also, concurrent studio scheduling has facilitated team teaching of all studio courses that, in turn, has permitted faculty strengths to be utilized more

effectively and has provided more consistency between sections. By offering all sections of a studio concurrently, the responsibility for teaching and evaluation is shared. This can be advantageous for students by increasing their exposure to different faculty perspectives and expertise. Whenever possible, interdisciplinary teaching teams composed of interior designers and architects/landscape architects are utilized in studio coursework.

Studio Credit Hours. The nature of any design program (architecture, landscape architecture, interior design) is the emphasis on a studio culture. In a review of programs across the U.S., studio credit accounts for 4-6 credit hours per semester over 8 semesters. Prior to restructuring, 3 credit studios met for 6 hours per week. Under the revised curriculum, 5 credit studios meet for 10 hours per week. Longer meeting times have proven beneficial in several ways, including more comprehensive projects, improved productivity, and more flexible use of class time.

Senior Studio: Historically, the fourth year studios consisted of an advanced residential course (fall) and an advanced commercial course (spring). The accrediting team observed that the scope of the projects was either too small or were not adequately developed. In response to this, the fourth year studios have been increased from 3 to 5 credits, and, more importantly, they have been changed to a two-semester thesis format. Effective Fall 2007, students identify and develop their own senior thesis projects. The project may be residential (multi-unit) or commercial, depending on individual aptitudes and interests. The faculty provides guidelines and carefully monitors building selection. During the fall semester, each student completes programming/research and initial conceptual development; the spring semester elaborates on conceptual development and then focuses on design development. The two-semester format allows thorough development of more complex projects. Also, the faculty has found that most students are more passionate about and motivated by a project of their choice.

Ensuring Program Quality during Transition Periods. Effective with the 2006-2007 academic year, all students in the program, except those entering the fourth/senior year, were transitioned into the new curriculum. Faculty members met with each cohort during the 2005-2006 academic year to review the curriculum changes and discuss their impact. Faculty members evaluated degree plans for each student who was affected by the curriculum changes. During the transition to the Fay Jones School of Architecture (2010-2011 academic year), the Advising Center worked with incoming freshmen, and the IDES faculty worked with continuing students to ensure that HESC core course requirements were moved to the elective category. No students' programs were negatively affected.

The most notable event in the history of the Interior Design program occurred in July 2010 when the program was officially moved from the School of Human Environmental Sciences in the College of Agricultural, Food and Life Sciences to the Fay Jones School of Architecture. To facilitate the logistics associated with the move, the program has been administratively linked to the Department of Architecture. However, the program functions as an independent budgetary and academic unit. The intent is to seek departmental status in the near future.

A "design identity" is critical to interior design students' professional development. This identity carries with it the acknowledgement of long studio hours, hard work, and personal investment. Students educated in tandem with other design students will develop a shared identity and mutual respect, thereby contributing to future professional success.

Despite the significance of the recent move, the **immediate** impact on the program has been moderate in terms of changes to the curriculum, program philosophy, mission, and goals. It seemed imprudent to make significant shifts within a year of the 2011 re-accreditation visit. Currently, the faculty, staff, and administration of the Fay Jones School of Architecture are finalizing a vision and strategic plan for the integration of programs.

Nevertheless, the proposal process and the actual physical move in August 2010 have had implications for the program and preparation for accreditation. Although the move to the Fay Jones School of Architecture was initially spearheaded by the Interior Design and School of Architecture Professional Advisory Boards, the Interior Design faculty was directed to develop a proposal for realignment in August 2009. This detailed document required several weeks of intensive effort by the three tenured interior design faculty members. Meetings with the Deans of the College of Agricultural, Foods and Life Sciences, the Fay Jones School of Architecture, and the Provost required

Introduction

substantial faculty time. In addition, the interior design program was required to vacate its facilities in the Human Environmental Sciences building during summer 2010. Because the building that houses the School of Architecture was unable to accommodate the Interior Design program, the program relocated to a temporary space. Although the building has a variety of challenges, among them poor maintenance, accessibility violations, and lack of equivalency in terms of studio and support spaces, it is a unique space that meets the very basic needs of the program, students, and faculty.

Despite the immediate inconveniences, faculty and students are excited and energized by the move. Everyone recognizes that the benefits of the move far outweigh any short-term disadvantages. For example, we immediately acquired access to the shop, the media library, study abroad opportunities, speaker series, meaningful elective classes, and greater opportunities for collaboration. When the renovations of and addition to the architecture building are complete in Fall 2013, the faculty is confident that being housed with like disciplines will more effectively foster the skills and values critical for our graduates' long-term success.

6) *If the program is currently accredited by CIDA, review CIDA's eligibility requirements and briefly describe how the program complies with them (CIDA's Professional Standards 2011, pages 3-5).*

The interior design program at the University of Arkansas offers a Bachelor of Interior Design (B.I.D.). The program was re-accredited in 2005. The University of Arkansas is accredited by the Commission on Institutions of Higher Education of the North Central Association of Colleges and Schools, an institutional accrediting body that is recognized by the U.S. Department of Education. Furthermore, the 35 semester credit hours of general education classes required by interior design program meet the 30 semester credit hour minimum of diverse college-level liberal arts and sciences specified by CIDA for graduation. Courses include 6 hours of communications, 3 hours of U.S. history, 3 hours of mathematics, 8 hours of physical and biological science, 6 hours of fine arts/humanities, and 9 hours of social science. Two hours of orientation to the Fay Jones School of Architecture and six hours of business are also required by the program. As a result of the move, elective courses increased from 9 to 18 hours. Nine of these hours have been designated as professional/guided electives.

7) *If the program is seeking accreditation for more than one degree under this CIDA accreditation review (for example, a Bachelor's and a Professional Level Master's), describe any differences in admission requirements or completion requirements. Note: If the degree programs are required to undergo separate site visits to seek accreditation, do not provide this information.*

N.A.

8) *If the program is taught at more than one site (for instance the senior year is taken at a different campus), briefly describe the sites and the distribution of program requirements, faculty members, and students among the sites. Note: If the programs offered at the different sites are required to undergo separate site visits to seek accreditation, do not provide this information.*

N.A.

Briefly describe the self-study process your program undertook in preparation for the CIDA accreditation review.

Sophomore portfolio review is used to evaluate the state of the program and identify potential weaknesses in the freshmen/sophomore curriculum. At the end of the fall semester, second year interior design students are required to submit a portfolio of work completed during first 3 semesters of the program. This work is reviewed by all interior design faculty for technical and creative merit. Students receive a pass, probation, or reject. Successful students will continue, without remediation, to upper division studios. To be removed from probationary status, the student must comply with faculty recommendations that may include repeating a course(s), taking supplemental courses to strengthen a weakness, or submission of reworked studio projects. If problems endemic to the program are identified, the faculty may make appropriate changes in assignments or course objectives. If the portfolio is unacceptable (reject), the student may not continue in the program. However, due to lack of previous administrative support, this option has not been used.

The interior design advisory board is composed of interior designers, architects, and manufacturers' representatives. Since the program joined the School of Architecture, members of the Interior Design Advisory Board have become part of the School's professional advisory board. Members practice in Northwest Arkansas, Little Rock, Kansas City, Dallas/Ft. Worth, St. Louis, and Oklahoma City. They meet formally twice a year on campus to review student work, discuss the curriculum, and meet with faculty and students. One board member targets the U of A program for recruitment because of the quality of the interior design graduates. A current advisory board member from Kansas City served as a consultant for IDES 3815 Studio 6 during spring semester 2011. Others participate as guest speakers and studio critics. Through their activities, they are indirectly and directly involved in program evaluation and provide valuable insights of the profession.

Jurors also serve as an important mechanism for student and program assessment. Every semester faculty members include juried critiques as an integral part of studio design projects. Critiques are completed by design practitioners, classmates, other interior design faculty, and architecture and landscape architecture faculty. Final critiques are typically formal in nature, e.g., presentations followed by questions, while critiques completed during the earlier stages of the design process are often desk crits. For IDES 2815, clients, towns people, or others involved in the process attend presentations. Practitioners also are enlisted to critique portfolios developed by 3rd and 4th year students.

Internship Supervisors provide important feedback from the design community with respect to the preparation and skill level of our students. The assessment and comments are important to the interior design program in evaluating the level of preparation through the first three years of the curriculum. For example, Supervisors have emphasized the need for integration of Revit into the curriculum. Effective Fall 2010, Revit has been introduced in IDES 3805 Studio 5, and efforts are ongoing.

Alumni input is solicited using several strategies. Communications with alumni are primarily maintained through informal mechanisms such as Facebook and LinkedIn.

In 2007, the advisory board suggested that the program create a junior advisory board to be composed of recent graduates (last 5 years) who are practicing in the interior design profession. The rationale was that recent graduates could offer significant feedback regarding the adequacy of the program in preparing them for practice. To encourage participation on the board, junior advisory board members are assessed no fees. Four junior members have recently served on the board. Young alumni from each program are now included on the Fay Jones School of Architecture Professional Advisory Board.

Program assessments were established as an annual requirement of all programs housed in the College of Agricultural, Food and Life Sciences, effective Spring 2007. The document identified the mission, goals, expected competencies, assessment of student learning, and methods for assessment of each program. The Interior Design Program assessments were derived from the CIDA standards.

Curriculum changes. As discussed on pages 3 and 4, significant curricular changes were made following the previous accreditation visit. In addition, the faculty regularly reviews the curriculum and makes appropriate catalogue changes. For example, overnight field trip requirements were added to Studios 3, 6, and 8 as a way of broadening student experiences, enhancing aesthetic sensibilities, and increasing awareness of design practice types and building types.

Analysis of the Program's Success in Meeting its Goals

1) *State the program's educational goals.*

1. To develop a sensitivity to and understanding of exemplary design through theoretical and practical education and travel.
2. To provide a rigorous and well-rounded academic foundation for students whose goal is to qualify as professional interior designers by meeting the educational requirements and maintaining program accreditation by the interior design accrediting body, Council for Interior Design Accreditation (CIDA).
3. To provide a sequential curriculum of studio and classroom experiences in all phases (programming, design conceptualization, design development, and implementation) of the design process for a variety of interior environments.
4. To build awareness of the business of design through internship experiences, professional practices course, general business courses, and through domestic and international travel.
5. To create design solutions that encompass the needs of all people, addressing those with diverse cultures, incomes, and life stage developmental abilities and limitations.
6. To develop technical competency as required in the profession in working drawings, specifications, codes and standards, interior graphics.
7. To foster collaborative approaches to design solutions through interaction with other disciplines, practitioners, public outreach projects, and team experiences with peers.

2) *Briefly describe the results of the program's self-study in relation to the program's ability to achieve its stated goals. The program's self-study should address the goals in broad terms.*

What evidence was collected? Throughout the last five years, the faculty has worked to achieve its goals. By working as a team, meeting regularly, and reviewing and updating the curriculum, the faculty has maintained the program and progressed. Also, by working collaboratively, faculty members have been aware of how each course fits into the program and which CIDA standards and guidelines are to be addressed in each course. Regular review of student work via sophomore portfolio review, studio critiques, and the PAR matrix has also allowed faculty members to identify strengths and gaps in the program. In addition, the faculty has maintained contact with graduates, many of whom continue to communicate their progress and respond to our questions about program quality. Most communication has been through informal mechanisms such as e-mail and social networking and alumni participation in juries, as guest speakers in the classroom, and as advisory board members.

What strengths did the program identify? One of the chief strengths of the program includes its success in preparing students to be professional interior designers. Despite the weak economy, more than half of our graduates are practicing in the interior design industry. Internship supervisors consistently rate our students as well-prepared and well-rounded with good graphic and verbal communication skills. In particular, employers are complimentary of their technical skills.

Year of graduation	Graduates	Practicing	NCIDQ	LEED	Post-Grad Studies	Unknown
2006	18	13	3	0	2	2
2007	18	12	4	0	1	1
2008	11	5	0	1	0	3
2009	32	19	N.A.	5	2	9
2010	19	10	N.A.	0	2	3
2011	17	7	N.A.	0	1	6

Since the last accreditation visit, the faculty has developed project level guidelines (e.g., project type, size, scope). These guidelines have resulted in a stronger and more logical sequencing of the curriculum while still providing faculty with project flexibility. Commitment to making a difference, both in people's lives and the environment,

seems to pervade—even for students whose design skills are ordinary. By exposing students to a diversity of client/project types and outreach initiatives, students' awareness and sensitivity to people's needs and social issues have increased. Additionally, through a variety of team-based projects, collaborative skills have been strengthened. Students have gained a better understanding of the value of collaboration with peers, clients, and practitioners (who may serve as critics, consultants, or mentors), particularly as project complexity increases.

What gaps in the educational program did the program identify? Since the previous accreditation visit, opportunities for enhancing the understanding and appreciation of design excellence and the business of design have increased. For example, students have been increasingly eager to participate in required overnight field trips, and participation in elective study abroad programs has increased. Nevertheless, some students are still overcautious about developing and communicating distinctive design concepts and subsequent solutions. The faculty believes that increased participation in activities such as the School of Architecture lecture series and study tours will continue to enhance aesthetic sensibilities of students. With the move to the Fay Jones School of Architecture, the faculty will explore an international study tour or a semester abroad as a requirement of the program. Currently, the Architecture Program requires each student to spend one semester in Rome or Mexico City, while the Landscape Architecture program requires a 6-week international study tour. Additionally, required travel to metropolitan areas is significantly easier under the new administration, and these opportunities are being integrated into the curriculum.

What led to strengths or gaps? Successful students have, for the most part, a good work ethic and good technical skills, particularly those that help them to work faster and more efficiently. The program has been able to offer students good and attentive instruction with diverse points of view, opportunities for a wide-range of project types, and adequate facilities and equipment. Several changes since the last accreditation visit have facilitated program improvements. One of the most significant changes was the change from three credit studios, meeting 6 hours per week, to five credit studios, meeting 10 hours a week. Longer studios have allowed students to work uninterrupted and to take advantage of faculty input and instruction. The laptop requirement, instituted shortly before the previous site visit, has, likewise, contributed to program improvements. Being able to work outside of a computer lab, with limited hours of operation, has provided students with flexibility to work anywhere under diverse conditions. Support by the design community has permitted faculty to recruit practitioners to serve as critics, guest speakers, and consultants. Since joining the School of Architecture, the program has been encouraged to employ qualified upper level interior design students as teaching assistants. Although their services have been utilized only once (spring 2011), the response by students and faculty were very encouraging. Faculty members are excited about the potential for effecting positive program change.

One of the principal constraints has been number of hours of employment our students must work to earn funds necessary for tuition, university, and program expenses. Such employment practices take valuable time and energy from otherwise dedicated students. Many do not have enough time in the week to give adequate effort to develop high quality projects. Additionally, they often have inadequate funds and/or time to participate in extra-curricular activities (e.g., attending lecture series, professional events, field trips, study tours) that could broaden their experiences and strengthen design skills. Whether or not this is a "gap" in our program, we are uncertain, but it certainly impacts student performance. Also, students compartmentalize the classes and have difficulty understanding the relationship among their classes, with inadequate "carry-through" from one class to the next. They learn enough to pass the test or produce a project, and do not add this knowledge to their comprehensive skill set. There is an overemphasis on grades as a function of scholarship requirements and tuition reductions. Students are unwilling to take chances and want a prescriptive checklist that will lead to their academic success. Finally, many University of Arkansas students are the first members of their family to attend a university. As a result, students have a lack of overall preparation and realistic expectations for serious academic study. The State of Arkansas has a poor, rural population, some of whom have had little, if any, exposure to the responsibilities and activities of a professional interior designer.

Standard 1. Mission, Goals, and Curriculum

The interior design program has a mission statement that describes the scope and purpose of the program. Program goals are derived from the mission statement and the curriculum is structured to achieve these goals.

The program goals have been derived from our mission statement: As part of the land-grant institution within the state of Arkansas, the Interior Design program's scope and purpose is to provide excellent teaching, research, and service or civic engagement. We are a learning-centered professional interior design program that focuses on the value of good design and fosters the critical thinking, resourcefulness, and human-centeredness necessary for our students to achieve academic, professional, and personal success. The program strives to provide graduates with the skills, knowledge, and experience that will benefit their clients, colleagues, and communities.

1. To develop a sensitivity to and understanding of exemplary design through theoretical and practical education and travel.

Curriculum: With the move to the School of Architecture, students also have greater opportunities for attending lectures by internationally known designers from all three disciplines. Students are required to attend 2 lectures each semester in ARCH 1011 and 1021. To be successful in these courses, they must include notes from the lectures or the recordings in their notebooks. These opportunities, as well as classroom activities, have the potential to further increase understanding and appreciation of design excellence and the business of interiors. Since the previous accreditation visit, regional/national travel has increased by adding required overnight field trips to IDES 2805 Studio 3, 3815 Studio 6, and 4805 Studio 7. Faculty has also been pleased that travel to international locations has increased through greater participation in semester abroad programs, particularly the Rome program sponsored by the Fay Jones School of Architecture.

2. To provide a rigorous and well-rounded academic foundation for students whose goal is to qualify as professional interior designers by meeting the educational requirements and maintaining program accreditation by the Council for Interior Design Accreditation (CIDA).

Curriculum: The faculty believes the program has been successful in preparing graduates for interior design practice. Internship supervisors consistently rate our students as well-prepared and well-rounded and indicate they would hire them if positions were available. There are also a number of firms that consistently hire our graduates because of perceived program quality. Some of these firms include Cassidy Turley of St. Louis, WalMart (e.g., customer experience, store planning), Harrison French & Associates of Bentonville, AR, Julie Wait Designs of Rogers, AR, Cromwell Architects of Little Rock, and Leo A. Daley of Dallas. Given the economy, we are pleased that more than half of our recent graduates are practicing in the interior design industry. We hope that more alums will seek certification both as professional interior designers and LEED APs.

3. To provide a sequential curriculum of studio and classroom experiences in all phases (programming, design conceptualization, design development, and implementation) of the design process for a variety of interior environments.

Curriculum: The program has been structured to provide a logical sequencing that focuses on the phases of the design process. The complexity and comprehensiveness of projects typically increase with each studio. The sequencing is evidenced in the table under Standard 4.

4. To apply the design process to encompass the needs of all people.

Curriculum: The faculty believes that through judicious project selection students have been exposed to the needs of a diversity of people. For example, students in IDES 2805 Studio 3 design a home for a family relocating from a different country, while students in IDES 3805 Studio 5 work on residential projects where the client is concerned with sustainable neighborhood development. In IDES 2815 Studio 4, students have worked with clients in several small, economically challenged Arkansas towns to develop community facilities. Outreach initiatives have continued to be important, particularly in IDES 2815 Studio 4. The fact that these have involved actual clients provides students with valuable, practical experience.

Standard 1. Mission, Goals, and Curriculum

The interior design program has a mission statement that describes the scope and purpose of the program. Program goals are derived from the mission statement and the curriculum is structured to achieve these goals.

5. To develop technical competency as required in the profession.

Curriculum: Through sequencing of studio experiences, from manual drafting of small, simple spaces to digital drawing and rendering of increasingly more complex spaces, students have developed good technical skills. Based on informal feedback from recent graduates and design firms, the faculty believes that technical competency continues to be a program strength. More than a few students have confirmed that they were hired primarily for these skills. Likewise, internship supervisors and employers consistently identify technical skills and construction drawings as particular strengths.

6. To foster collaborative approaches to design solutions through interaction with other disciplines, practitioners, public outreach projects, and team experiences with peers.

Curriculum: The faculty has worked hard to provide collaborative experiences for the students. Team projects have begun as early as the first semester freshman year with service projects such as "CANstruction" in ARCH 1011 and "Out-of-the-Box" in IDES 1034. Team projects have continued into the second year in IDES 2815 Studio 4. Collaborative projects have been less common in the third and fourth years as students build their portfolios. However, interaction with professionals in other disciplines has increased significantly, particularly in upper level studios. For example, in the design of a publishing company in a third year studio, interior design and architecture professionals participated in the design process as both resources and critics, e.g., Erika Moody of 360 Architecture, Kansas City and Bruce Goff of Domus Design Group, San Francisco. In IDES 4805 Studio 7 and IDES 4815 Studio 8, students are required to work with mentors throughout the design process, from programming to design development. Because thesis projects vary widely, mentors have included not only design practitioners, they have also included public school administrators and educators, child development specialists, facilities managers, codes specialists, and healthcare professionals. Students gain understanding of the importance of interacting with consultants and clients and educating themselves about specialized projects.

Standard 2. Global Perspective for Design

Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.

Concepts and principles of sustainability have been addressed throughout the curriculum. Projects utilizing found objects that are tracked through the recycling process have been a part of IDES 1034 for four years. IDES 2823 Materials and Sources focuses on sustainability by addressing the global issues of the subject, then studying a wide variety of materials from local sources when possible. Even though the students are introduced to global sources through the various internet product web sites (for example *Interior Design* and TODL) and a data base of approximately 900 U.S. and international vendors, the concept of local products is emphasized. While the materials addressed in this class are wide ranging, sustainability is the foundation for lectures. In IDES 2815 Studio 4, students build upon the knowledge gained in IDES 2823 Materials and Resources by specifying sustainable materials in their projects, and justify their selections in writing by including materials and finishes that support sustainable principles, thus reinforcing their knowledge. In IDES 3805 Studio 5, projects have utilized building sites in LEED Neighborhood Developments, have focused on small and efficient foot prints, and have emphasized economy of building materials. In IDES 3815, a LEED Core and Shell site has been utilized for the primary project location. In IDES 4805 Studio 7, sustainability must be addressed in the development of systems performance criteria for the pre-design document required for the senior project. Seniors must also complete a LEED scorecard with documentation and elaboration on potential strategies to achieve LEED certification for their project. The student organization (IDO), has brought a variety of individuals to visit the program. Susan Inglis, the Sustainable Furnishings Council, and John Brown, founder of the Slow Home Movement, were speakers at program wide events. In addition, the faculty encourage sustainable practices in the studio through recycling, using recycled/recyclable materials (e.g., cardboard, kraft paper), and limiting use of foamcore.

The program incorporates learning experiences that address **design within a world context**. In IDES 4813 Human Factors, ecological theory has been used to structure the relationship between culture, world views, and built environments. Cultural diversity and global perspectives are also part of project design. For example, for several semester projects in IDES 2805 Studio 3, each student explored a culture/country and incorporated cultural criteria into the design brief. As a resource for the research, students have been introduced to the multi-cultural center on campus.

Global exposure is possible through international study. Although the program does not yet have a international study requirement, nearly a dozen students have completed study abroad programs in Edinburgh, London, Rome, Florence, and Sydney, Australia. With the merger of the Interior Design program with the School of Architecture, the faculty expects these opportunities to increase, particularly in Rome. Eventually, we intend to include an international travel requirement.

Students have had the opportunity to address the design needs of a **variety of socio-economic stakeholders**. IDES 2815: Studio 4 projects are often sited in small, rural, economically distressed areas of Arkansas. The students interview townspeople to determine attitudes and needs for the project. While the smaller projects in IDES 3805 Studio 5 and 3815 Studio 6 vary from semester to semester, at least one of the projects has been grounded in a low income setting. IDEC charrettes on affordable housing, urban development, as well as a community health center, have provided students with appropriate experiences.

The program provides exposure to contemporary issues affecting interior design. In IDES 4813 Human Factors, issues addressing ecological (indoor air quality), socio-economic, and cultural contexts are presented through lecture and demonstrated in essay exams and precedent study assignments. In IDES 4823 Professional Practice, licensing/registration issues and professional ethics are presented and demonstrated through lectures, essay exams, and written assignments. Recent legislative activity that would have impacted interior design registration prompted students to contact state legislators.

The program provides exposure to a variety of business, organizational, and familial structures. All interior design majors must enroll in IDES 4823 Professional Practices in Interior Design, IDES 4811 Internship, and ECON 2143 Basic Economics or equivalent. These courses expose students to business culture and the organizational structures of business. In addition, students are required to enroll in two business courses selected from: FINN 3003 Personal Finance, MGMT 3563 Management Concepts and Organizational Behavior, MKTT 3433 Principles of Marketing, FINN 3933 Real Estate, FINN 4413 Real Estate Investment and Appraisal, and FINN 4433 Real Estate

Standard 2. Global Perspective for Design

Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts.

Finance. Studio trips to major cities (e.g., St. Louis, Dallas) always include visits to a variety of dealerships, showrooms, architecture, and interior design firms.

The program incorporates learning experiences that address client and/or user needs and their responses to the interior environment. Client profiles vary with each studio project. For example, familial structures are used for the residential project in IDES 1044. They have included a blended family; young professional family; and a retired couple. In IDES 2805 Studio 3, a significant learning opportunity is created by the international family relocating to Northwest Arkansas. The research allows the students to explore differences in family size and generational composition, the impact of gender roles, and the role of religion. The second project in the semester addresses a variety of business forms (restaurant, shoe company) but are general small and entrepreneurial in nature, allowing for small business experts to provide their particular area of expertise.

Opportunities for developing knowledge of other cultures have been offered in several ways. Through interaction with other disciplines, students gain knowledge of other cultures. In studios, for example, this has been achieved principally through the use of guest speakers/critics, including architects, landscape architects, graphic artists, food service managers, and city administrators. As noted previously, students in IDES 2805 Studio 3 have explored a culture/country and incorporated cultural criteria into the design brief. In HESC 4813 Human Factors, students are encouraged to explore research from disciplines including engineering, social sciences, anthropology and others. Sources such as *InformaDesign* and library data bases are reviewed for a variety of applicable knowledge. Human Factors students form discussion groups in class, each group member having read a different reading. Within the assigned readings, research from various geographic/cultural groups is included.

The fulltime faculty has research expertise in older adults and inclusive design. Sensitivity to people of diverse backgrounds, abilities, and needs is the foundation of the majority of instruction.

With the move to the School of Architecture the opportunities to study abroad will expand the opportunities for interaction with allied disciplines and other cultures.

Standard 3. Human Behavior

The work of interior designers is informed by knowledge of behavioral science and human factors.

Students understand that social and behavioral norms may vary from their own and are relevant to making appropriate design decisions. For example, for clients relocating from a different country, aspects of gender and religion modify space planning and orientation, as well as, the degree of separation between spaces (IDES 2805 Studio 3). Other evidence is found in lectures, exams, and precedent studies.

IDES 4813 Human Factors focuses on theories of human behavior. Students read journal articles about the application of those theories, and discuss the theories in both testing and precedent study assignments. Human Factors specifically addresses the designer's ability to affect the **person-environment relationship**. Through readings, lecture, observation, and behavioral mapping, students understand that the designed environment can impact interpersonal relations, behavior, performance, and health/safety.

Wayfinding is introduced in IDES 2815 Studio 4 Intermediate Space Planning and Design. How people use environmental information to navigate spaces is explored in IDES 4813 Human Factors and further applied in IDES 3815 Studio 6 Large Scale Commercial Design and IDES 4815 Studio 8. To improve understanding of wayfinding as part of the design solution, cognition and wayfinding methods are addressed in IDES 4813 Human Factors. Observation of projects shows the development of nodes, paths, landmarks, and districts in a variety of studio projects.

Graphic identification, including signage, is addressed in IDES 4813 Human Factors as a part of wayfinding and is specifically applied in projects in IDES 3815 Studio 6 Large Scale Commercial Design, and, where applicable, in Studios 7 and 8 (depending on students' senior projects). Graphic identity is developed as a component of several course projects, especially for larger commercial projects.

Concepts of anthropometrics and ergonomics are explored and applied in IDES 4813 Human Factors. For example, students recognize the need for ergonomic evaluation and appropriate application in a variety of spaces through precedent studies and first-hand observation. Anthropometrics and ergonomics are introduced in IDES 2805 Studio 3 in relation to kitchen and bathroom planning and for office design in IDES 3815 Studio 6.

Inclusive/universal design is addressed as a significant concept during the second year in IDES 2805 Studio 4 through both lecture and project formats. All work in IDES 2815: Studio 4 is required to meet universal/inclusive design concepts for both the employees and end users. (Evidenced by including 60" diameter circles on plans and, depending on the semester, wheelchair icons). Further, countertops of varying heights are shown in perspective and elevation drawings, detail drawings, and models. In IDES 3815 Studio 6, students are asked to identify turning requirements in public restrooms, and the site used in the last two years has a stepped foundation. The design of ramps and the creation of equivalent experiences have been a focal point of the design solutions. Students in IDES 4813 Human Factors complete precedent studies of several environments where the use or lack of application of universal design concepts is noted. Also in IDES 4813, students conduct informal observation and precedent studies that include accessibility issues. Without prompting, accessibility/inclusiveness and cultural/ethnic issues are among the early concerns that students bring up when evaluating a space.

Standard 4. Design Process

Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that support human behavior within the interior environment.

Students must identify and relate their design solutions to the project goals, objectives, and programmatic requirements. Commencing in the freshman year and continuing throughout the program, students must discuss and support their designs in informal and formal presentations. Presentations may be limited to the instructor and classmates or may include outside jurors and clients. In addition, students may be required to include written statements that address how their designs respond to the programmatic requirements. These may be in the form of annotations on preliminary designs or more formal solution statements. Annotations have been used in IDES 3815 Studio 6 where students have been required to address sustainability, inclusive design, and client goals. In IDES 4805 Studio 7 the pre-design document is the foundation for the subsequent design solution in IDES 4815 Studio 8. At the culmination of the design process, the two components are exhibited together.

Students gather, evaluate, and apply appropriate and necessary information and research findings to solve the problem (pre-design investigation). In IDES 2815: Studio 4, students are introduced to programming by requiring them to conduct various types of research including client and end-user interviews, interviews with consultants who can offer insight into potential design solutions, traffic path observations, existing conditions observations, codes investigation, etc. While the exact information gathered varies with the project, the research is documented by submitting a notebook with the final design solution. The pre-design document developed in IDES 4805 Studio 7 is the culmination of a full semester of intense research that includes written precedent studies, interviews, site analysis, literature review, development of goals and objectives, activity analysis, systems performance characteristics, LEED documentation, space analyses, and spatial relationship diagrams and matrices.

Students synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements. In Studio 4, where concept generation is still relatively new, students are required to generate multiple concepts and design solutions in response to programmatic requirements. Individual desk and large-group crits are used as a means to evaluate the solutions, and students revise their work as needed. Often in this class where teamwork is common, students generate several design concept solutions individually. Then the team creates several collaborative concepts based on the strengths of the individual work. That work is then revised until the solution is successful. In IDES 2805 Studio 3 and 3815 Studio 6, multiple solutions are generated as the final step and are presented as alternatives. In IDES 4805 Studio 7, students generate multiple preliminary design concepts (concept statements and boards) in response to the completed pre-design document. These concepts are refined in IDES 4815 Studio 8. In this subsequent semester, a series of charrettes encourage students to explore alternatives.

The program provides opportunities to solve simple to complex design problems. Diversity and complexity in type, size, and scope of projects are evident throughout the program.

	Project type	sf	Project components	Presentation Media/Format
IDES 1044	Commercial (30%) (office) Residential (70%)	< 1000 < 1500	Plans, elevations/sections, axons, 1- and 2-pt perspectives, site plans	Manually drafted; sheets
IDES 2805	Commercial (40%) (retail, office ??) Residential (60%)	<2500 <3000	Rendered plans, elevations/sections, axons, 1- and 2-pt perspectives; FF&E boards	Manually drafted and rendered; quick sketch; boards
IDES 2815	Commercial (e.g., office, educational, Dining)	< 5000	Plans, elevations/sections, 1- and 2-pt perspectives, RCP, HVAC; FF&E boards; digital presentations; team-generated program	AutoCad drawings; manually rendered over SketchUp models Boards and drawing sheets

Analysis of the Program's Compliance with CIDA Standards

Standard 4. Design Process

Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that support human behavior within the interior environment.

IDES 3805	Residential	200-1200	Set of working drawings, booklet	AutoCad, Revit, SketchUp InDesign, Photoshop
	Commercial	3000	Presentation booklet, partial working drawings	
IDES 3815	Commercial	15,000-18,000	Plans, elevations/sections, axons, 1- and 2-pt perspectives, RCP, HVAC, FF&E boards; concept generation	Manual (conceptual) Digital images Boards, partial construction documents
IDES 4805	Commercial (hospitality, retail, office, healthcare, entertainment, educational) or Multi-family residential	>25,000	Pre-design document (Background, lit review, precedent studies, goals/objectives, activity analysis, systems performance, LEED documentation, space analysis, relationship diagrams; problem statement)	
IDES 4815	Commercial or Multi-family residential		Concept development; schematic and preliminary design, design development, working drawings, FF&E	Manual and digital Boards and/or sheets

The sequence of studies in interior design commences with courses intended to introduce the basic concepts of design as well as to develop a knowledge base and fundamental skills. IDES 1034 Studio 1 introduces design fundamentals, focusing on the application of design elements and principles. Students also gain basic knowledge of two- and three-dimensional design and presentation techniques. The emphasis of the next studio, IDES1044 Studio 2, is an introduction of space planning and drawing types (plans, elevations, sections, etc.) and the development of technical drafting skills. The fundamentals acquired in the first year studios provide the foundation for increased complexity in subsequent courses.

Students are introduced to programming concepts in IDES 2805 Studio 3 and IDES 2815 Studio 4. Students are guided through behavioral observations, precedent studies, questionnaire and interview techniques, inventories, and similar activities. These projects include research, analysis, and application of building codes, universal design, and other functional requirements. Upper division courses follow a similar process applied to large scale projects.

The program includes exposure to a range of design research and problem solving methods. During the service learning projects in IDES 2815 Studio 4, students interview the client, conduct Town Hall meetings, and survey end users about their needs and wants for the specific interior being designed. They also browse the public libraries in the small towns worked in looking for historical information and photographs relevant to the building. Additionally, the students conduct precedent studies of facilities similar to the project. Further, they search the University library, the Resource Room, and internet for information related to the project, e.g., background, codes, sustainability, accessibility, or product information. IDES 3815 Studio 6 utilizes manufacturer white papers and internet searches on work styles and precedents as a foundation for the design solution. Students in IDES 4805 Studio 7 follow a similar process applied to large-scale projects. IDES 4813 Human Factors asks students to learn how to read, assimilate and apply interior design research. Students acquire a background in interior design theory as it relates to human factors, then apply those principles by analyzing interiors through guided case-study methods.

Opportunities for innovation and creative thinking are provided throughout the curriculum. Students demonstrate creative thinking in a variety of ways. Creative thinking is initiated in IDES 1034 Studio 1. While

Standard 4. Design Process

Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that support human behavior within the interior environment.

focusing on the application of Elements and Principles of Design in IDES 1034 Studio 1, students are exposed to a variety of requirements, new media, and differing methods of using the media. With each new project students develop new solutions to solve the problems. Throughout the semester, students in IDES 1034 keep a journal. Students record some assignments, but also maintain ideation, iteration, and reiteration as a record of their ideas in preparation for completing the project. Occasionally, they are provided prompts as they brainstorm—now think about “X”, but usually the work is independent. In IDES 2883 History of Interior Design, students have developed a creative seating design by morphing at least three diverse styles/periods. The design solution is articulated with text, photos, drawings/renderings, and a model. In IDES 2805 Studio 3, students use images from the client's country of origin from which to derive color, texture, and pattern palettes. Throughout IDES 2815 Studio 4, students are asked to generate a variety of ideas and approaches to the end solution. At each step of the design process, students use their first ideas as a springboard for the next generation of design solutions, whether it is during the concept generation phase, schematic phase or selection of FF&E. They submit several iterations of their ideas; these ideas and drawings are critiqued, and the criticism is incorporated into the solution and another generation of work is produced. In IDES 3805 Studio 5, students use historical objects/decorative accessories as inspiration for interior color and detailing. In IDES 3815, students prepared mood boards for one another, thereby creating constraints for each other. In IDES 4815, processes, historical events, metaphors, and other sources are utilized in the concept. Models, mood and image boards, and written statements are utilized as appropriate to the project type.

To emphasize the significance of the creative design process, students must organize and submit all process drawings. In addition to process drawings, students are required to retain journals with reflective writing and sketches. These help students to: 1) explore, analyze, and retain their experiences and knowledge; 2) consider other perspectives; 3) make connections with relevant theories; 4) support ideas by reference to literature and research; 5) consider legal and organizational implications; 6) demonstrate awareness of social and political influences; and 7) demonstrate what has been learned from the process. Reflective writing has not only helped students develop critical and creative thinking skills, they have assisted faculty members in evaluating these skills. Journals are reviewed periodically during the semester to assess student understanding and awareness of principles presented in the classroom. Project evaluation includes review of journals and design solutions to pinpoint application of analytical and strategic thinking. Also during assessment, greater attention is given to the identification of imaginative design solutions, more emphasis is placed on inventive and ingenious ideas during brainstorming, and more time is spent on re-iteration during design development to urge students to generate more creative solutions.

Active/critical listening skills are demonstrated in lecture courses where students listen, record notes, and apply information. In studio courses, students listen critically to clients/users for programming purposes. For example, much of the background information about the design projects in IDES 2815 Studio 4 and IDES 3815 Studio 6 is gained through interviews and conversations with the client, end users, and consultants. The students develop questions and by listening to the answers, they gain the necessary information to complete a comprehensive design solution. In studios, user requirements are sometimes changed midstream (orally) to reflect client tendencies to make changes. Also, client or critic feedback during the schematic and preliminary design reviews is oral; thus, students must take notes and incorporate their comments into design changes for the project. To promote active listening, students enrolled in IDES 4805 Studio 7 are required to complete on-site precedent studies during which they must interview users and contact persons. In IDES 4815, students utilize peer note takers during midterm crits so that they focus on the conversation, encouraging a more dynamic interaction.

Standard 5. Collaboration

Entry-level interior designers engage in multi-disciplinary collaborations and consensus building.

Students develop awareness of team work structures and dynamics through learning experiences that engage students in collaboration, consensus building, leadership, and team work. In ARCH 1011, students from all majors in the Fay Jones School of Architecture are gathered into interdisciplinary teams to work together to help one another improve time- and stress-management and other college survival skills. Each team is led by upper class mentors from each discipline. A highlight of the semester is CANstruction, where each team designs a structure, collects canned goods (donated or purchased), constructs the structure, then donates the food to the campus food shelf. During IDES 1034 Studio 1 students are introduced to team work through the project, "Out-of-the-Box", where they design a relief structure that is able to be posted on the classroom bulletin boards. The cardboard is collected, students work together to design the composition and to post the design, and crits are held. During the lecture portion of this studio, guidelines are presented to help facilitate the groups, and during and after the project is completed, students complete peer evaluations of team members. In IDES 2815 Studio 4, students work in teams to achieve a quality design solution. While working on teams, they are instructed in the various roles they could assume, best practices for team meetings, role play solutions to common problems, and complete peer- and self-evaluations focusing on team member responsibilities and performance.

Not only are the students involved in team projects, the faculty work in teams as well. Since Fall 2005, all sections of each studio course have been scheduled simultaneously. The rationale for scheduling multiple sections at the same time is to offer multiple faculty perspectives to students, improve consistency among sections, and improve quality of instruction.

The nature and value on integrated design practices are evident in IDES 2805 Studio 3, IDES 3815 Studio 6, and IDES 4815 Studio 8. In IDES 2805, students visit a variety of firms in the St. Louis region. The Lawrence Group and Arcturis utilize integrated design teams and students repeatedly comment that they like and value the role interior designers play in the professional work environment. In IDES 3815, guest speakers reiterate the need for integrated teams. For example, Erika Moody with 360 Architecture explains that they sit by teams, not by discipline, and the staff moves regularly as team requirements evolve. In IDES 4815, the mentors represent many disciplines as well as stakeholders. This involvement continues to enrich the students' perspectives and solutions.

The interior design program includes learning experiences that engage students in interaction with multiple disciplines representing a variety of points of view and perspectives. ARCH/IDES 1011 and 1021 Leadership by Design are built on the premise that all students in the School must learn to work together, both during their school years, and after graduation. As they learn how to be successful in a professional discipline, they explore 'myths and truths' about the other disciplines, discuss coursework, visit one another's studios, and attend lectures by notable designers in all fields. After the renovation and addition to the existing architecture building has been completed in Fall 2013, the opportunities for collaboration among interior design, architecture, and landscape students and faculty will increase. Interaction with other disciplines has been achieved primarily through the guest speakers/critics. For example, in the studio courses architecture/landscape architecture faculty and practicing architects frequently serve as critics and resources. Guest speakers/critics are often determined by the project type. In IDES 4813 Human Factors, students are introduced to many different topics that include ergonomics, anthropometrics, and psychological and sociological influences on environmental behaviors. They are encouraged to explore research from disciplines including engineering, social sciences, anthropology, and others. Sources such as *InformeDesign* are reviewed for a variety of applicable information.

Students interact with practicing interior designers as well as practitioners in related areas through lectures, project critiques, field trips/study tours, portfolio workshops, career fairs, and mock interviews. Practicing professionals are frequently invited to campus to lecture on topics, such as career opportunities, the NCIDQ and licensure, professional ethics, green design/products, codes, and textiles. Guests may be invited by faculty for a class topic or by the student design organization. Likewise, practitioners are often invited to serve as guest critics for studio projects. In some cases, practitioners have an on-going role in the design process, as evidenced in IDES 3815 Studio 6 during Spring 2011, when a Kansas City interior designer served as a consultant.

Through required field trips/study tours, students interact with practitioners who represent a **variety of points of view and perspectives**. During a Kansas City study trip, students enrolled in IDES 3815 visited 360 Architects, Helix Architecture + Design, el Derado, and BBR Architecture. In Fall 2010, students enrolled in IDES 2805 visited Arcturis, Steelcase, and Knoll in St. Louis. Following an interdisciplinary portfolio workshop in spring 2011, local

Standard 5. Collaboration

Entry-level interior designers engage in multi-disciplinary collaborations and consensus building.

interior designers, graphic artists, and architects critiqued student portfolios. Portfolio review has been an integral part of IDES 4823 Professional Practice. Portfolio activities prepare students for the annual Design Career Fair in February sponsored by the Fay Jones School of Architecture.

The Interior Design Organization (IDO) has brought designers and architects to campus, including Ted Drab, interior design educator and practitioner from Oklahoma State University, Eva Maddox, Archiworks, Susan Inglis, Sustainable Furnishings Council, John Brown, founder of the Slow Home Movement, and Cheryl Durst of IIDA. In addition, the Fay Jones School of Architecture Lecture Series offers students and faculty the opportunity to learn from successful practitioners and academicians from around the world.

Standard 6. Communication

Entry-level interior designers are effective communicators.

Interior design students must be able to apply a variety of communication techniques for a range of purposes and audiences. Students communicate through sketching, model building, manual and computer-generated drafting, design presentation boards, and digital media. Professional communication of studio projects is emphasized in all courses. Students use both traditional and digital formats to communicate their ideas and solutions (e.g., boards, bound drawing sets, posters, presentation booklets using Photoshop and InDesign). Students demonstrate both written and oral communication skills throughout the program. Examples of written documents include concept and solution statements, pre-design/programming documents, specifications, annotated drawings, precedent studies, and research papers. Students demonstrate oral communication skills through project presentations, critiques, and interviews.

In IDES 2815 Studio 4, students present their work via plan, elevation, and perspectives. They use rendered plan and perspective drawings that have been scanned and imported to PowerPoint presentations to generate presentation posters. The poster includes FF&E and is presented to the client with a verbal description.

In IDES 3805 Studio 5 and IDES 3815 Studio 6, digital presentation media, including Microsoft Office, Adobe Creative Suite, and a full range of Autodesk products, are used to broaden the graphic communication skills of our students.

Oral communication skills help students express their ideas. Early in the program, students begin to articulate ideas in oral presentations to their classmates and teachers. They critique each other's work, sometimes at their desks (due to lack of critique space). In IDES 2815 Studio 4, during the early parts of the relationship with the client, students generate a questionnaire through a series of questions designed to garner project information. Additionally, consultants are asked a different series of questions. The students present their ideas through a prepared verbal statement, the concept statement, and respond to client questions. In IDES 3815/4815 Studios 6 and 8, guest critics (e.g., design practitioners, clients, code specialists, professionals with specialized expertise) also participate in project critiques, and students must interact and respond thoughtfully. As part of IDES 4823 Professional Practice, students have been required to register for interviews with firms during Design Career Day and with the Career Planning Center for mock interviews.

Written communication is included in all interior design courses. The comprehensive pre-design document developed in IDES 4805 Studio 7 is the culmination of a full semester of intense research. In IDES 4811 Internship students must maintain weekly logs, respond to midterm questions, and generate an internship report. In IDES 1044 Studio 2, students are required to maintain a journal in which they summarize and respond to space planning concepts introduced in assigned readings. Other written assignments, such as specifications, concept and solution statements, research papers, resumes, business correspondence, and internship reports are required in subsequent studios and lecture classes.

Students use sketches as a design and communication tool (ideation drawings). In IDES 1034 Studio 1, journals are used as a vehicle to record ideas, potential solutions to projects and to explain what the student has in mind. Students use a variety of sketching techniques to communicate concepts as well as final designs. Competence in illustrative sketching is developed through experiences in all subsequent studios with ideation and preliminary drawings. These are evidenced in IDES 2805 Studio 3 (students use a perspective grid for freehand sketches) and in IDES 3815 Studio 6 students use preliminary SketchUp models combined with sketching in the ideation phase. IDES 4815 Studio 8 requires sketching as part of a charrette sequence during design development.

Students produce competent presentation drawings across a range of appropriate media. IDES 1044 Studio 2 concentrates on development of manual drafting skills using graphite. Students typically produce both a small commercial project and small residential with plans, elevations, sections, axonometrics, and perspectives. In IDES 2805 Studio 3, perspective and rendering skills are further developed, and marker and pencil techniques are introduced. In IDES 2815 Studio 4, students use SketchUP to create a base perspective drawing which is then traced and rendered in the student's choice of media (usually marker and colored pencil). Additionally, they use AutoCAD to create a furniture plan which is then used as a base drawing to create a rendered furniture plan. Both are scanned and imported into a PowerPoint poster for presentation to the client. In IDES 3815 Studio 6 and IDES

Standard 6. Communication

Entry-level interior designers are effective communicators.

4815 Student 8, students use a variety of approaches, morphing digital framework into hand rendered presentation drawings or utilizing *SketchUP*, 3D Max, and REVIT to create more comprehensive images.

Students produce competent contract documents including coordinated drawings, schedules, and specifications

In IDES 3805 Studio 5 computer drafting skills are developed through intensive application of CAD to a system of coordinated working drawings, and schedules. REVIT has been introduced in upper division courses, and many students return from internship experiences with basic REVIT skills or with the desire to develop these skills. In IDES 3815 Studio 6 and IDES 4815 Studio 8, students produce presentation drawings and a partial set of construction drawings. A set of specifications is typically produced in IDES 4823 Professional Practice for either the Studio 6 Project or a space specifically intended for the assignment.

Students integrate oral and visual material to present ideas clearly. In IDES 2815 Studio 4, IDES 3815 Studio 6, and IDES 4815 Studio 8, a variety of means are used to communicate with the client. Questionnaires are developed and used as a basis for the client and consultant interviews, and visual materials and verbal presentations are used to present the design solution to the client and/or jurors. Presentations occur at the desk between faculty and student, TA and student, peer discussions, and with external critics. Presentations to groups may require the student to present using physical boards and drawings or via PowerPoint.

Standard 7. Professionalism and Business Practice

Entry-level interior designers use ethical and accepted standards of practice, are committed to professional development and the industry, and understand the value of their contribution to the built environment.

The contributions of interior design to contemporary society have been addressed by guest speakers and in IDES 3815 Studio 6. For example, IDEC Charrettes have been used to underscore the need for affordable housing and for urban revitalization, affecting low income and minority populations. Ted Drab discussed the impact of language on the public perception of interior design. Both Susan Inglis of the Sustainable Furnishings Council and John Brown, founder of the Slow Home Movement, focused on environmental issues.

Various types of design practices are introduced in IDES 4823 Professional Practice. These include sole proprietorship, partnerships, and corporations. Understanding is assessed through examinations. On the required overnight field trips, students in IDES 2805 Studio 3 have visited a variety of firm types, dealerships, and design centers.

Students understand the elements of business practice. Although aspects of business practices are discussed and applied throughout the program, they are specifically addressed in IDES 4823 Professional Practice for Interior Design. IDES 4823 is formatted for lecture with various in-class activities, guest speakers, and assignments used to enhance the students' learning. Exams and assignments are used to assess knowledge. In IDES 4823 Professional Practice for Interior Design, the business plan, business structures, marketing, and employment issues are included in class lectures. Also, students are required to complete one semester of economics and six credit hours (two courses) in business.

Students understand the elements of project management. Time management and organizational skills are emphasized early and expected throughout the program. The importance of professional discipline and behavior is outlined in course syllabi, and faculty members include professionalism as a component of course grades. Class expectations include attendance, timeliness, preparation, work ethic, and submitting work on time. Time management is critical and students are penalized on a sliding scale for late work (i.e., 1000 level courses are 10% per day while 4000 level courses are 25% per day). In upper level studios, instructors may require that students submit a project proposal with time management components. The faculty continuously pursues and experiments with different approaches to achieve greater success

In IDES 4823 Professional Practice, project management and contract administration are included in a unit that is organized around the five phases of design projects. Students prepare a Gantt chart to plan the completion of their Studio 6 project. Also, students must create and maintain time sheets for the Studio 6 project as a way of increasing awareness of professional responsibility, accountability, and effective time allocation. At the end of the semester, students review the time sheets in the context of their original estimates, and class discussion revolves around efficiency and time management.

Project management practices: Information management. Information management is introduced in IDES 3805 Studio 5 Design and Construction. Students frequently collaborate on codes research and share the information in team or class notebooks; reviewing the research is the responsibility of each student.

Professional ethics is addressed in IDES 4823 Professional Practice in Interior Design. Students gain an understanding of ethics through case study presentations, readings, and use of ASID and IIDA Code of Ethics. Ethical standards are also a part of every collaborative exercise as faculty seek to create productive team experiences.

The program provides exposure to various market sectors and client types. IDES 2805 Studio 3, IDES 4805 Studio 7/IDES 4815 Studio 8 offers students the opportunity to work with a specific market sector and client type of their choice.

The program provides exposure to the role and value of legal recognition for the profession. The second semester of Leadership by Design (ARCH 1021) focuses on professionalism and ethics. As a part of the offering, guest speakers from each discipline present their own work and speak to the value and necessity of licensure. Additionally, one presentation is devoted solely to how to obtain licensure in each of the fields; placing interior design in the same professional arena in the student's minds as architecture and landscape architecture. Informal conversations with the first-year students verified that many knew architects needed to be licensed; however, few

Standard 7. Professionalism and Business Practice

Entry-level interior designers use ethical and accepted standards of practice, are committed to professional development and the industry, and understand the value of their contribution to the built environment.

realized interior designers should be licensed in many states. Professional certification/ registration, state licensing requirements, and current efforts toward licensing are discussed in two lectures in IDES 4823 Professional Practice for Interior Design. The importance of the NCIDQ exam and CEUs are emphasized in lectures. Students are involved in contacting state legislators with regard to state licensing (Spring 2008). Discussions of articles (i.e., recent article on pillow fluffing) have occurred spontaneously. The recent article in the Wall Street Journal by Clark Neily prompted one student to write a lengthy and thoughtful response, using Facebook to communicate her message.

The program provides exposure to the role and value of professional design organizations. As part of the professionalism and ethics focus of ARCH 1021 Leadership by Design, the necessity, value, membership, and participation in professional organizations are emphasized. The benefits of membership are extolled and students are strongly encouraged to join their student chapters of the various professional organizations. Representatives of interior design professional organizations visit with students enrolled in IDES 4823 Professional Practice for Interior Design. The Interior Design Organization (IDO) also invites practitioners to its monthly meetings. Students are, likewise, invited to attend regional ASID and USGBC meetings. Members of IDO are responsible for publicizing design-related professional organizations (ASID, IIDA, USGBC, etc.).

The program provides exposure to the role and value of life-long learning. One of the facets of professionalism presented to the students in ARCH 1021 Leadership by Design and IDES 4823 Professional Practice is the importance of life-long learning and how that concept is facilitated by Continuing Education Credits necessary for licensure in the professional arena.

The program provides exposure to the role and value of public and community service. The major activity in ARCH 1011 Leadership by Design is a service project, CANstruction. After the collaborative design structures are juried, the cans are donated to the local food bank. Each year, the students in IDES 2815 Studio 4 participate in a critical service-learning project. These outreach projects have included work in economically challenged Arkansas communities, including Augusta, Mountain Home, Blytheville, and Charleston, AR. Students have also completed projects on the University of Arkansas campus. As the students are prepared for the activity, the service nature of the project is made clear and the values of this work are communicated. In IDES 4823 Professional Practice for Interior Design discussions include the role of public service and pro bono work in making meaningful societal contributions.

Standard 8. History

Entry-level interior designers apply knowledge of interiors, architecture, art, and the decorative arts within a historical and cultural context.

The interior design curriculum includes two design history courses: IDES 2883 History of Interior Design and ARCH 4433 History of Architecture III. Students are also encouraged to take art history courses and other architectural history courses as electives. With the move to the School of Architecture, the number of elective hours increased from 9 hours to 18 hours. We anticipate that more students will choose art and architectural history courses as electives.

IDES 2883 explores historic interiors, architecture, furniture, and art forms from antiquity through mid-20th century. Through exams and assignments students must demonstrate understanding of the characteristics of prominent periods and styles in furniture and interiors. Students must also **recognize and identify major styles and influences on furniture, interiors, architecture, and decorative arts** and demonstrate an **understanding of social, political, and physical influences affecting changes in the design of the built environment**. The course premise is that historical furniture and interiors serve as precedents and as visual resources for informing design solutions. By understanding historical concepts and the intentions of designers, students are better able to apply historical resources and motifs in creative and relevant, rather than superficial, ways to develop design solutions.

The intent of two assignments for IDES 2883 History of Interior Design is to help students understand how the historical repertoire of visual ideas can inform the design of products. For Project One students must interpret contemporary examples of furniture in relation to early historical stylistic influences. For Project Two students must articulate and develop a seating unit that combines 3 styles into a single distinctive and creative design.

Students are also required to take ARCH 4433 History of Architecture III that analyzes the history and theories of modern architecture from the late-nineteenth century to the present. ARCH 4433 encourages each student to develop a critical understanding of the major developments in twentieth-century architecture and of the factors that have given them formal, symbolic and cultural meaning. The course examines this "modern" era through close study of the architecture of the late-nineteenth and twentieth centuries, with emphasis on the European Avant Garde, its influence on global architectural culture and practice, and the late-twentieth-century critique of its works and theories. Architectural developments are situated within a broader understanding of the cultural, technical, and socioeconomic changes during this period, and related movements in the visual arts are introduced. Theoretical constructs, design principles, critical problems, including methods of historical inquiry, and speculation about architecture's prospects in the new millennium also are addressed.

Through examinations and a term project that engages both rhetorical and graphic analysis, students are required to:

- Identify and critique the central issues, major figures, and key monuments that influenced the progress of architecture through the course of the twentieth century.
- Analyze and synthesize verbal (the literature, the theory) and visual (the built stuff, its representation) information.
- Understand and appreciate stated and implicit values embedded in the architecture of the era.
- Appreciate design ideas, theoretical positions, and cultural beliefs about architecture that may differ from their own worldviews.
- Apply historical and theoretical knowledge to the analysis of contemporary design.
- View their own work as part of a larger continuum of history and society, and, consequently, to think reflectively about it.

In Fall 2010, students completed an "analytique" that required them to develop a written and graphic analysis of a contemporary building. Additionally, both facets of the project mandated the consideration of the project in the context of influences and precedents established by significant works, theories, or period of historic twentieth-century architecture.

Historical styles have been used as precedents in IDES 1044 Studio 2 for the development of residential interiors (Spring 2008/2009). In IDES 3805, students frequently are assigned a decorative accessory or piece of furniture to be used as design inspiration. They have also researched interior designers from the last 120 years. These small investigations have resulted in posters that are posted for all students to view. The studio has also utilized historical styles as guides when working with neighborhood design standards (City of Fayetteville Downtown Rehabilitation Standards and LEED ND guidelines utilizing historical precedents).

Standard 9. Space and Form

Entry-level interior designers apply elements and principles of two- and three-dimensional design.

Application of the elements and principles of design to two- and three-dimensional design solutions is introduced in IDES 1034 Studio 1. Two-dimensional design is explored through a variety of projects using an array of media. The first assignments, Analysis of Principles and Elements of Design, initiate the learning of two-dimensional design and teach basic vocabulary in written and visual terms. It is further explored through the Vestiges of Architecture drawings, several of the Found Object exercises, and culminates in the final Found Object drawing. The exploration continues in the Found Object structure. The exaggerated relief project, Out-of-the-Box, begins the exploration of three-dimensional design composition in IDES 1034.

In each subsequent studio, students are expected to apply design elements and principles and to communicate the derivation and implications of their design solutions. For example, in IDES 2805 Studio 3, students are required to articulate P&E in concept statements and annotate preliminary designs. In IDES 2815, students review elements and principles of design such as balance and emphasis as they create their design solutions and produce posters for their presentations. Requiring students to orally present and defend their solutions seems to increase confidence with regard to design elements and principles. Having guest critics at all levels also encourages students to think more critically about the application of design elements and principles.

Digital presentation media including Photoshop and InDesign are used to produce presentation booklets in IDES 3805 Studio 5 and IDES 3815 Studio 6. These tools continue to broaden the graphic communication skills of our students. These skills also impact the development of personal marketing tools such as resumes and portfolios and are seen in large scale presentations in the upper division studios.

Communication of color, materials, and furnishings are demonstrated through support boards throughout the studio sequence. Digital presentations of FF&E (using scanned or downloaded images) are first combined with digital drawings in IDES 2815 Studio 4. Students are encouraged, when possible, to utilize actual samples in IDES 3815 and IDES 4815 in order to hone their skills. Preliminary selections mailed by manufactures often appear in the materials library as students recycle these valuable resources.

Students are able to evaluate and communicate theories or concepts of spatial definition and organization. In IDES 1044 Studio 2, plans, elevations, perspectives, and axonometrics are emphasized, and study models are developed to communicate spatial, organizational, and volumetric characteristics. Skill development continues in IDES 2805 Studio 3 which utilizes 2- and 3-dimensional design skills through the development of interior spaces, and the ceiling plane is often discussed as a critical element in defining space. IDES 3815 Studio 6 expands 2D and 3D skills as the relationship between the structure and the interior space is explored. Volumetric skills are enhanced throughout the studio sequence with conceptual as well as formal drawings and through the use of SketchUP models, allowing students to see quickly their ideas in three dimensions.

Model construction is included throughout the curriculum, starting in IDES 1034 Studio 1 with sculptural models of concepts that have first been drawn and simple models to demonstrate color theory and effects of lighting within an interior space. In IDES 1044 Studio 2, study models depict the volumetrics of interior spaces. The intent of the models is to help students visualize spaces and identify potential space planning problems. Models of custom interior elements such as staircases, signage, chairs, and reception desks are created in succeeding studios help to communicate design solutions. Small models are created in IDES 3805 and 4815 as steps in the charrette process and as a method of exploring site conditions.

Freehand and perspective drawings are introduced in IDES 1034 Studio 1 using a variety of drawing techniques and media. One- and two- point perspective drawing, using a grid, is introduced in IDES 1044 Studio 2. Perspective and rendering skills are further developed in IDES 2805 Studio 3 in which marker and pencil techniques are introduced. In IDES 2815 students generate digital perspective drawings with SketchUP which are used as a base to create a hand rendered perspective. Students digitally generate and render perspectives in IDES 3815 Studio 6 and IDES 4815 Studio 8 using SketchUP and lighting plug-ins such as IDX Renditioner and SU Podium.

Standard 10. Color

Entry-level interior designers apply color principles and theories.

Student work demonstrates understanding of color principles, theories, and systems. Color theory and application are introduced during the first semester in IDES 1034 Studio 1. Starting with a 12-step color wheel through application on the Found Object Pattern repeat to careful color mixing in the Found Object morphing exploration, the students explore color phenomena and application. Students are exposed to color-mixing and the theories of color with an emphasis on the Munsell system. Student understanding of color is developed through both abstract and applied approaches. Many interior design majors still elect to take ARTS 3333, thus broadening their experience with and knowledge of color theories and applications.

Student work demonstrates understanding of the interaction of color with materials, texture, light, form and impact on interior environments. In IDES 2805, students develop color and texture palettes from the client's country of origin. They frequently utilize color symbology found in their research. Students have been assigned pin up space and are encouraged to stand at different distances and at different times of day to evaluate their selections. They have also been encouraged to photograph selections for evaluation. In IDES 3815, students utilize research on color generated by furniture manufactures and other specific research relative to their immediate project. For example, one student discovered that blues and oranges had been found to contribute to muscle stimulation and created a materials palette for a physical therapy office based on this research. In IDES 2815 Studio 4, students continue to expand the color knowledge base started in IDES 1034 and furthered in IDES 2805. In IDES 2815 the students explore application of color as it exemplifies and reinforces their design concepts.

The relationship of light and color is addressed in IDES 3843 Lighting Systems. Concepts associated with color and light that are addressed include the visible spectrum, long versus short wavelength, selective reflection, selective absorption, selective transmission, color temperature, spectral power distribution, color rendering index, the vision process, and effects of aging on color perception. Through comparative demonstrations, students gain an understanding of the relationships between lamp characteristics (e.g., color temperature) and perceived color of interior materials and surfaces.

Students appropriately select and apply color with regard to its multiple purposes.

Students in IDES 3815 utilize color to enhance wayfinding solutions and to create focal points in large scale commercial settings.

Students apply color effectively in all aspects of visual communication. In IDES 2805, students explore the use of color in the construction of materials and presentation boards as it relates to the selected materials palette. Examples of background colors with perceived value and intensity are discussed in class. In IDES 3805 and in portfolio seminars, students explore the use of color in page layouts and as a part of graphic identity.

Standard 11. Furniture, Fixtures, Equipment, and Finish Materials

Entry-level interior designers select and specify furniture, fixtures, equipment and finish materials in interior spaces.

Students have an awareness of a broad range of materials and products. Commencing fall semester of the second year, students in IDES 2823 are introduced to a wide range of materials and product through exploration, observation, specification, and testing. They research products and make selections based on selected scenarios. Materials and product characteristics are reviewed in relation to performance, durability, sustainability, material content, codes, and applicable use. Generic materials/finish schedules are introduced in IDES 2805 Studio 3. In subsequent studios students include proprietary specs and/or generic schedules to demonstrate competent selection of materials and finishes. During Fall 2010, students in IDES 4805 Studio 7 researched sustainable materials within a 500 mile radius and compiled a product list to be used as references for product selections in the spring semester.

In IDES 3815, students select furnishings and finishes referencing LEED CI standards and are asked to annotate their selections on the basis of sustainable criteria as well as how the selections advance the client goals. They also do presentations on the different furniture systems manufacturers relevant to the current project. In IDES 4815, students must select furnishing and fixtures appropriate to their project type and complete research and make selections for products and furnishings appropriate to settings such as elementary schools, senior living, and upscale hospitality settings.

Students have an awareness of typical fabrication and installation methods and maintenance requirements. Typically, products are introduced in IDES 2823 Materials and Resources. Materials cover fabrication, particularly from an environmental perspective, installation and maintenance. Some concepts are tested; others require drawings to demonstrate understanding. Installation methods for carpeting, resilient flooring, wall coverings, and tiled surfaces are presented to students through lectures, and reading assignments. In addition to examining installation methods, this course and IDES 2853 Textiles review maintenance requirements, quantity calculations, and information procurement.

In IDES 3805, 3815, and 4815, partial sets of construction documents (e.g., wall sections, cabinetry, ceiling details) encourage students to understand and explore the use of multiple materials and how they transition or join. While not exhaustive, this introduction forms the foundation for thinking through the implications of different thicknesses, necessary support, translucency, and so on.

Students select and apply appropriate materials and products on the basis of their properties and performance criteria, including ergonomics, environmental attributes, and life cycle costs. In IDES 4823 Professional Practices, students are required to prepare proprietary and descriptive specifications for wall base and finishes for floors, ceilings, and walls, furniture, lighting, window treatments, and equipment for a project. On each materials and product specifications sheet, they are required to explain the rationale for selecting the product and justify its appropriateness for the intended application. This often requires that students seek information from sources other than textbooks, e.g., accessing on-line sources, making telephone calls, writing letters, reviewing current publications.

Students in IDES 2815 select FF&E based on appropriateness of the product relative to their design concept, the inherent sustainability of the product, the end-users, and ability to meet codes for the specific location and use of the space.

In IDES 3843 Lighting Systems, students become familiar with manufacturers of lighting products by generating proprietary specifications for the semester project. Specification schedules must include luminaire types, manufacturers and model numbers, lamp types and wattages, and calculation of power density.

In IDES 2853 Textiles students must select appropriate fabrics for specified applications and review performance testing and evaluation procedures.

Students layout and specify FFE. IDES 1044 Studio 2 emphasizes the development of space plans with inclusion of furniture, fixtures, and equipment. Projects include residential and small commercial space planning. To develop FF&E vocabulary, students are required to compile product inventories. The inventory is used as a reference guide for space planning and drawing. The assignment also familiarizes the students with manufacturers of interior

Standard 11. Furniture, Fixtures, Equipment, and Finish Materials

Entry-level interior designers select and specify furniture, fixtures, equipment and finish materials in interior spaces.

products. In subsequent studios, students work with different types of spaces increasing in size and complexity that require more comprehensive FF&E selections. Space planning is a vital part of IDES 2815 Studio 4. Students are frequently charged with space planning in open spaces that include a variety of functions, thus necessitating a range of FF&E. FF&E are presented using sample boards or plotted sheets. Presentations using Adobe Creative Suite have been emphasized in IDES 3805 Studio 5 in which students develop small format project booklets that include digitally rendered drawings and FF&E.

Standard 12. Environmental Systems and Controls

Entry-level interior designers use the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants.

Students understand principles of natural and electrical lighting. Lighting principles are the focus of IDES 3843 Lighting Systems. The course addresses effects of lighting on health, safety, and welfare of building occupants, vision and lighting, light and spatial perception, light and color, functions of lighting, properties of daylighting and electric light sources, luminaire categories, light control, and energy management. Lighting fundamentals are presented via illustrated lectures and readings, site visits, and demonstrations. Understanding of lighting principles is demonstrated in annotated phased lighting plans, written assessments of luminous environments, and exams. Performance requirements of lighting systems are also addressed in the pre-design documents produced in IDES 4805 Studio 7.

Students competently select and apply luminaires and light sources. In IDES 3843 Lighting Systems, the semester project requires students to complete lighting/control plans and specify luminaires and lamps for a previously completed project (from either Studio 3 or Studio 4). Reflected ceiling plans are completed for subsequent studios (e.g., IDES 2815 Studio 4, IDES 3805 Studio 5, IDES 3815 Studio 6, and IDES 4815 Studio 8).

Students understand the principles of acoustical design. Guest speakers, demonstration, observation and testing are all used to convey principles of acoustical design to the students in IDES 2823 Materials and Resources. The impact of noise and acoustical control on various age groups is addressed in HESC 4813 Human Factors. The general concepts of speech privacy and air- and structure-borne sound are introduced. Also, the role of noise as a pollutant and its impact on wellness as well as workplace performance are reviewed. Acoustical properties are also included as a part of systems performance in the pre-design document generated in IDES 4805 Studio 7.

Students understand appropriate strategies for acoustical control. Guest speakers, demonstration, observation and testing are all used to convey principles of acoustical design to the students in IDES 2823. In Studios 2-8 acoustics are controlled as an element of space planning. In IDES 3815, workstation layout, positioning of conference rooms and break areas, and the differentiation of public and private spaces is discussed. The use of carpet and acoustical ceiling treatments are discussed as a unique function of each student's design solution. In IDES 3815, students discussed privacy as it related to HIPA in the location and orientation of check in desks, nurses stations, and counseling areas in a health clinic. In IDES 4815, students are counseled individually with regard to their particular project type. Space planning, location of openings, and materials are applied as necessary.

Students understand the principles of thermal design. Principles of thermal design were addressed in HESC 3843 Building Systems for Interior Design until 2010 when the decision was made to limit the course to lighting and power systems. Understanding was demonstrated through exams. Effective Fall 2010, the design of thermal systems was introduced in IDES 3805 Studio 5. Thermal systems are also included as a part of systems performance in the pre-design document generated in IDES 4805 Studio 7. In IDES 2805 and 3805, lectures on the critical components of thermal and plumbing systems are reviewed for students. Based on initial outcomes during this transition, faculty believes a dedicated systems course may be needed. Given that the program includes 18 credit hours of electives, a new professional course will still provide opportunities for program flexibility.

Students understand how thermal systems impact interior design solutions. In IDES 2805, students visit the 9-story building serving as the site for their residential project. The architect of the project shows them the location of the existing units and explains the code requirements for locating return air ducts and other parameters. Students are instructed on the use of plenums for ductwork and the building sections illustrate their understanding of the general distribution system.

In IDES 3805 and 3815, the location of hvac units is discussed as is the location of ductwork, supplies/returns, and other building systems. Students illustrate in building sections allocated space for these systems and reflected ceiling plans indicate placement of supplies/returns. In HESC 3843 Building Systems, students assessed the effectiveness of duct layout and location of supplies/returns on an exam.

Students understand the principles of indoor air quality. Students in IDES 2853 Introduction to Textiles are made aware of the indoor air quality issues regarding textiles by reading and testing. In IDES 2815 Studio 4, testing over assigned readings demonstrates understanding of the principles of indoor air quality. In IDES 4813 Human Factors,

Standard 12. Environmental Systems and Controls

Entry-level interior designers use the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants.

methods for protecting inhabitants from harmful levels of pollutants are reviewed. Issues surrounding indoor air quality are reviewed in Human Factors, and students are expected to demonstrate considerations for indoor air quality on essay exams.

Students understand how the selection and application of products and systems impact IAQ. Indoor air quality is also addressed in IDES 2823 Interior Design Materials and Resources as it relates to the application of materials and finishes in occupied spaces. Indoor air quality is addressed in IDES 2823 by product evaluation and generic product selection. As a part of their design solution and documentation, students are required to 'justify' their product selection by citing codes and VOC levels. Indoor air quality issues are among those addressed. In IDES 3815, LEED indoor air standards are discussed with regard to materials selection, enclosed copiers and printers, and the segregation of activities with regard to issues such as exhaust and odor. In IDES 4805 Studio 7, students address IAQ in their pre-design documents.

Standard 13. Interior Construction and Building Systems

Entry-level interior designers have knowledge of interior construction and building systems.

Student work demonstrates understanding that design solutions affect and are impacted by structural systems and methods. In IDES 2823 Materials, drawing of installation details demonstrates understanding of construction and structural systems. Construction systems and methods are principally addressed in IDES 3805 Studio 5. Students typically work with wood frame and/or steel frame or masonry constructed buildings. The pros and cons of alternate construction methods and materials are reviewed. In IDES 4805/48115, students must review existing structures for their project and evaluate the impact interior structure will have on their final design solution.

Student work demonstrates understanding that design solutions affect and are impacted by non-structural systems including ceilings, flooring, and interior walls. In IDES 2823 Materials, drawing of installation details demonstrates understanding of non- structural systems. In IDES 3815 Studio 6 and 4815 Studio 8, students design wall, ceiling, and floor systems that advance their design solution. The integration of materials such as 3Form and glazing or metal panels in wall structures and specialty ceiling treatments such as acoustical canopies are integral components.

Student work demonstrates understanding that design solutions affect and are impacted by distribution systems including power, mechanical, HVAC, data/voice telecommunications, and plumbing. In IDES 3815 the integration of electrical, HVAC, plumbing, and telephone/data is discussed as a function of the construction system (e.g., cores, plenum space). Students must make accommodations in each project for plumbing (e.g., economy relative to space planning) and mechanical systems (e.g., mechanical room location and supply and return air).

Power distribution systems are specifically addressed in IDES 3843 Lighting Systems. Energy management as related to lighting is specifically introduced in IDES 3843 Lighting Systems and applied in IDES 3815 Studio 6 and IDES 4815 Studio 8 in the form of power density requirements.

Data/voice communication systems are introduced in IDES 2815 Studio 4 and included again as a project component in IDES 3815 Studio 6.

Open office furniture systems as they relate to interior construction and building systems are addressed in IDES 3815 Studio 6. Wire management issues are introduced and demonstrated by personnel at systems furniture dealerships during field trips.

In IDES 1044 Studio 2, students must make accommodations in each project for plumbing (e.g., economy relative to space planning) and mechanical systems (e.g., mechanical room location).

Student work demonstrates understanding that design solutions affect and are impacted by energy, security, and building control systems. Building orientation and solar shading are discussed relative to energy management/conservation are introduced in IDES 3805. Site plans for a small-scale residence permit students to explore building orientation using scale models and photography.

Security is addressed as an element of space planning in IDES 3815 and in IDES 4805 Studio 7 and 4815 Studio 8 (if appropriate for thesis project). In IDES 4815 Studio 8, daycare and school facilities address access through monitored entrances with buzzers and parental sign-in areas while casino projects have addressed the placement of security offices and equipment as well as cash-out requirements. In retail environments, entrances to boutiques serve as gateways with RFID monitoring. While these accommodations are frequently discussed in the studios both as programming and design elements, the explicit solution is typically not featured as part of the presentation drawings.

In other studios, the focus of security has been more on people as gatekeepers rather than on complex systems. For specific projects, such as a health clinic, locked storage for medical supplies has been addressed as well as location and access to the storage during the course of the business day. Visibility into the space and of the rear entrance from patient care areas is an important design concern. In IDES 3805 Studio 5, the design of a shoe company required students to explore placement of the design department in relationship to public areas for the security of ideas for new lines.

In IDES 2805 Studio 3, students work on an apartment in a high-rise building. The tour provided by the architect and building manager reviews existing location of HVAC units, hot water heaters, plenum space, and related codes

Standard 13. Interior Construction and Building Systems

Entry-level interior designers have knowledge of interior construction and building systems relative to these systems. Students complete a trace paper schematic for HVAC distribution as a preliminary step in determining ceiling heights. Kitchen and bathroom locations are restricted as a function of waste lines.

Student work demonstrates the interface of furniture with distribution and construction systems. In IDES 3815 Studio 6, electrical systems and data communications are reviewed as part of furniture systems in large-scale office design. Students must place power entries for work stations and identify locations of electrical (specified by circuit) and data outlets. Students explore grids for placement of power connections to work stations and other freestanding elements through the floor. Options for electrical/data distribution are discussed in the context of ceiling/powerpole and wall access.

Student work demonstrates understanding that design solutions affect and are impacted by vertical circulation systems. Vertical circulation systems are introduced in IDES 1044 Studio 2. The residential project has consistently been a two- or three-level townhouse with a small footprint. Students have the latitude to select and position straight-run, L-shaped, or U-shaped stairs based on their space planning decisions. To prepare them to understand design issues regarding stairs, students complete scaled drawings (plans and sections) and chipboard stair models. They also complete a ¼" scale chipboard model of the building that includes the stairs. The stair system must also be included in the exploded axonometric or a perspective. Depending on the project, vertical circulation systems have also been required in IDES 2815 Studio 4, IDES 3805 Studio 5, IDES 3815 Studio 6, and IDES 4805/4815 Studio 7 and 8.

In IDES 3805 Studio 5, students were confronted with a long, narrow space that required both dual emergency stairs and elevator access. The inclusion of the elevator and "grand" stair as both a functional and aesthetic element was significant in most design solutions. The location and type of stair necessary for emergency egress required careful thinking by the students with regard to code requirements and structural limitations. In IDES 3815 Studio 6, students have used a LEED Core and Shell building that has both a stepped foundation and a 20'0" ceiling height in one area. The location and design of ramps, stairs, and different elevator types have been a primary consideration in this large-scale commercial project.

Students are able to read and interpret construction drawings and documents. In IDES 3805 Studio 5, students create extensive construction documents for a freestanding residential structure and a partial set of commercial construction documents. For the residential project, students participate in lectures and review example sets of drawings prior to constructing their own set of documents that include site, foundation, and roof plans as well as exterior wall sections and wall/door details. Students utilize basic examples and modify them to fit their own design solution. They are introduced to drawing coordination, use of drafting standards, and the role and generation of legends, annotations, and symbols.

In IDES 3805 and 3815 Studio 5 and 6, students complete partial sets of construction documents for a variety of non-residential components, generally focusing on interior partitions, millwork and custom ceiling details. Students review example sets of drawings during the work on their own projects. The program is currently transitioning from all Autocad generated drawings to the inclusion of Revit in the development of these drawings.

Standard 14. Regulations

Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.

Students have awareness of sustainability guidelines. In IDES 4805 Studio 7, students must complete a LEED Scorecard with elaboration of potential strategies to achieve credit compliance for their senior project. They also evaluate and present a precedent study of a LEED certified project. Appropriate LEED criteria are also addressed in IDES 2853 Textiles and IDES 2823 Materials and Resources. Principles of environmental quality and sustainability introduce the course, IDES 2823: Materials. Sustainability is a primary focus and all materials are evaluated from an environmental perspective: raw materials, production, installation and off-gassing qualities are included.

In IDES 3815 Studio 6, students participate in lectures on LEED CI standards and must incorporate requirements such as separate and enclosed copy and print rooms, bike storage and showers, indoor air quality, views to the out of doors, and so on. The LEED Core and Shell building has allowed the students to participate in a walkthrough with the architects so that they can discuss the building features contributing to LEED certification.

Students have awareness of industry-specific regulations. In IDES 2853 Textiles, NFPA regulations are introduced, and students select materials that meet specific criteria. Students in Textiles also develop awareness of wearability/abrasion resistance testing. Students in IDES 2823 Materials and Resources are aware of the various codes as they are applied to interior materials and finishes, and students in IDES 2815 must select sustainable and code compliant FF&E.

In IDES 3815, students were introduced to HIPAA guidelines with regard to privacy and secure storage of documents in healthcare settings. In IDES 4815, students must incorporate industry regulations into their design solution. Examples include restroom quantity and design for childcare/school facilities and minimum square feet per child while those with casino projects must investigate locations of security equipment and methods of "cashing out."

Student work demonstrates understanding of compartmentalization. In IDES 3815 Studio 6 and IDES 4815 Studio 8, students work with commercial spaces that are subdivided for tenant use and implement appropriate wall and opening types for compartmentalization. They also complete wall details significant to compartmentalization. Class discussion in both studios covers the role of sprinklers and how that alters requirements for certain projects and conditions (e.g., square feet, distance to travel). In IDES 3815 Studio 6, the guided tour of the building allows the architects to show students the rated wall locations and how they are visibly marked for reference by subcontractors and inspectors.

Student work demonstrates understanding of movement/access to means of egress. In IDES 2815 Studio 4, students are expected to check egress and exitway distances at the beginning of their projects, and are to create rough drawings demonstrating exitways of adequate size and areas of refuge. Stairwells, exit ways, are generally introduced in IDES 3815 Studio 6. Students further apply this information to the 4th year project in 4815 Studio 8.

Student work demonstrates understanding of detection systems. In IDES 4815 Studio 8, students must place smoke detectors on reflected ceiling plan. Requirements are reviewed in Harmon's Guidebook for Interiors with regard to project types. In IDES 3815 Studio 6, the existing detection systems are reviewed by the architects.

Student work demonstrates understanding of suppression systems. In IDES 4815 Studio 8, students complete sprinkler layouts, utilizing guidelines set forth in Ching's Building Codes Illustrated and Harmon's Guidebook for interiors. In IDES 4815 Studio 8, students must place sprinklers on reflected ceiling plan. Requirements are reviewed in Harmon's Guidebook for Interiors with regard to project types. In IDES 3815 Studio 6, the existing sprinkler systems and fire extinguishers are reviewed by the architects. In HESC 3843 Building Systems, students demonstrated understanding of suppression systems on exams.

Students apply appropriate federal, state/provincial, local codes, and standards. Application of codes and standards are introduced early in the program. In IDES 2853 Textiles, students are made aware of fire codes and abrasion standards by product selection and testing. In IDES 2823 Materials and Sources, students must identify FF&E that meet codes and standards and are tested over this material. Continuing in IDES 2815 Studio 4, FF&E selections for their final project must be justified in writing. In IDES 4805 Studio 7 and IDES 4815 Studio 8, students review the IBC and calculate occupancy loads, determine exit widths, and identify paths of egress. In IDES 3815 and

Standard 14. Regulations

Entry-level interior designers use laws, codes, standards, and guidelines that impact the design of interior spaces.

4815, construction document requirements include plans that document partition type when project type is appropriate.

Students apply appropriate accessibility guidelines. In IDES 3815 and 4815, students are expected to design spaces that include the greatest number of users possible. Equivalent experiences are emphasized in all aspects of the design solution (cultural differences, vision/hearing/cognitive differences, mobility impairments, and so on). While the ADA is used as a basic guide, the students are expected to approach inclusive design more broadly. Minimal requirements include doors, doorways, and level changes, clearances in conference rooms, reception areas, special function areas that facilitate use by those with mobility impairments. Contrast and texture, lighting, and choice are some of the ways in which different users are accommodated. In IDES 2805, students must address doors (widths and clearances), turn-arounds at ends of corridors, and basic clearances in residential and work spaces. The use of level changes is often the easy way for students to define space and, in contrast, they are encouraged to utilize ceiling heights and materials to define spaces. All work in IDES 2815 Studio 4 is to be designed to meet accessibility guidelines.

In IDES 4813 Human Factors, pertinent legislation including the Architectural Barriers Act of 1968, ANSI A117.1 American Standard Specifications for Making Buildings and Facilities Accessible to, and Usable by, the Physically Handicapped, OSHA Ergonomics Program Standard, ISO 9241 Office Work with VDTs, and the ADAAG, are reviewed, and the legislation's intent is discussed. Students are guided to understand the purpose of accessibility and the importance of removing barriers to quality, productivity and safe human performance by fitting products, tasks, and environments to people.

Standard 15. Assessment and Accountability

The interior design program engages in systematic program assessment contributing to ongoing program improvement. Additionally, the program must provide clear, consistent, and reliable information about its mission and requirements to the public.

As noted earlier in the self-study document, the interior design faculty systematically seeks ways to assess program quality through a variety of means, including portfolio reviews, input from external jurors, advisory board members, internship supervisors, alumni, curriculum reviews, and consultants. Faculty are strongly invested in the program and willing to work as a team to make necessary changes in an effort to develop and improve the program, even if it means going outside their comfort zones (e.g., retooling, teaching new courses). Faculty members are united in a vision and mission for the program and typically are willing to try new approaches, learn new skills, share responsibilities, and put student learning first. One benefit of the UofA Teaching and Faculty Support Center is regular lunches and an annual camp where faculty participate in teaching intensive seminars. Interior design faculty members have had a strong presence at camp, and their willingness to adopt new teaching methods is apparent.

With the recent move of the interior design program to the Fay Jones School of Architecture, there has been a slight gap in maintaining up-to-date information about the program, particularly with regard to the location of the program. Despite some constraints, information and publicity about the interior design program was generated and became available soon after the merger or early in the fall semester. Efforts by the advising, communications, and development staff in the School of Architecture have been extraordinary. However, the University system does not consistently function as efficiently or swiftly. Additional information about the program and its integration with the School of Architecture has become available during the year. New brochures for each program within the School of Architecture are under construction. Recent information about the program has included:

Background information

Fay Jones School of Architecture website. Interior Design program. Posted mid-July, 2010.

<http://architecture.uark.edu/734.php>

University of Arkansas Undergraduate Catalog, 2010-11, Interior design program information included with the Fay Jones School of Architecture and list of course offerings with new prefix (IDES).

http://catalogofstudies.uark.edu/2010/Catalog_of_Studies-6.pdf

University of Arkansas Undergraduate Catalog, 2011-12, Interior design program information included with the Fay Jones School of Architecture and list of course offerings.

<http://catalogofstudies.uark.edu/1112-Catalog-04.pdf>

Fay Jones School of Architecture website. Interior Design faculty profiles.

<http://architecture.uark.edu/ides/762.php>

Current Interior Design degree checksheets and semester plans.

http://architecture.uark.edu/BIDES_Advising_Form_2010.pdf; http://architecture.uark.edu/IDES-M_10-11.pdf

Advising Center folder: Information for potential students

Interior Design Program Joins School. Re: View. Fall 2010 (a full-color, comprehensive magazine of the people and events shaping the school). http://architecture.uark.edu/10-172_ReView_2010%288%29.pdf

Arkansas Newswire story, *Interior Design Program Joins Fay Jones School of Architecture*, September 8, 2010.

<http://newswire.uark.edu/article.aspx?id=14601>

Collaborative student activities

Arkansas Newswire story. *First-Year Design Students Prepare for Fourth Annual CANstruction Event*, November 11, 2010. <http://architecture.uark.edu/813.php>

Arkansas Newswire story. *First-Year Design Students Build Food Pantry Reserves via CANstruction*, November 22, 2010. <http://architecture.uark.edu/826.php>

Arkansas Newswire story. *Disciplines Converge to Explore Sustainable Housing*, Planning, April 28, 2011.

<http://newswire.uark.edu/Article.aspx?ID=16089>

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Arkansas Newswire story, *Fay Jones School of Architecture Students Honored at Banquet*, May 10, 2011.

<http://architecture.uark.edu/893.php>

Arkansas Newswire story. *Student-Run Exhibition Space Opening in Bentonville*. August 25, 2009.

<http://newswire.uark.edu/article.aspx?id=14283>

Arkansas Newswire story, *'Crafting Place' Exhibit Opens May 6 at sUgAR Gallery*, May 6, 2010.

<http://newswire.uark.edu/Article.aspx?id=14075>

Arkansas Newswire story. *'Lines Across' Exhibition to Open at sUgAR in Bentonville*, June 7, 2011.

<http://newswire.uark.edu/Article.aspx?ID=16285>

Arkansas Newswire story. *University of Arkansas Students Excel in Retail Competition*, March 22, 2010.

<http://newswire.uark.edu/article.aspx?id=13780>

Recent speakers

Arkansas Newswire story. *DESIGNINGGreen2010*, April 20, 2010. <http://newswire.uark.edu/article.aspx?id=13968>

Arkansas Newswire story. *Maura Shaffer Discusses Nexus of Art, Architecture, and Interior Design*, October 5, 2010.

<http://newswire.uark.edu/article.aspx?id=14764>

Faculty research

Universal design. http://www.youtube.com/watch?v=DpaJFv_ssfw

Arkansas Newswire story. *Boomer or Blind Spot*, October 11, 2006 [http://www.rollingrains.com/2006/01/is-](http://www.rollingrains.com/2006/01/is-universal-design-at-home-the-boomer-blind-spot.html)

[universal-design-at-home-the-boomer-blind-spot.html](http://www.rollingrains.com/2006/01/is-universal-design-at-home-the-boomer-blind-spot.html)

Arkansas Newswire story. *Mid-Century Model Homes Helped Shape Domestic Ideals*, December 16, 2009.

<http://www.physorg.com/news180173200.html>

Arkansas Newswire story. *Housing Needs to Evolve for Aging Populations*, May 27, 2010.

<http://architecture.uark.edu/750.php>

Arkansas Newswire story. *University of Arkansas Press Book Wins Joel Polsky Prize*, June 20, 2011.

<http://newswire.uark.edu/article.aspx?id=16321>

Standard 16. Support and Resources

The interior design program must have a sufficient number of qualified faculty members, as well as adequate administrative support and resources, to achieve program goals.

The number of faculty members and other instructional personnel is sufficient to implement program objectives. During most of the accrediting period from 2005-2011, the program has had five full-time faculty members. Adjunct faculty members have been hired on an as-needed basis. One section of IDES 1034 Studio 1 has often been taught by an adjunct. Three additional adjuncts were hired for Spring 2011 to replace one full-time faculty position and to cover an additional section of IDES 1044 Studio 2. All full-time faculty members have earned master's degrees (3 in interior design, one in housing, and one in architecture); three have Ph.D.s in interior design/environmental design; and three have undergraduate degrees in interior design. Adjunct faculty have BIDs and/or BLArch. One also has earned an M.A. in graphic design. The teaching load for full-time faculty members has typically been 8-11 credit hours per semester. This has consisted of one studio (5 credits) plus one lecture (3 credits) or two studios (10 credits) or one studio (4 credits) plus two lecture courses (6 credits). As the composition of the faculty changes and, the intent is that each full-time faculty member takes responsibility for at least one lecture per year. For the past several years, two tenured faculty members have taught the five professional lecture courses.

The program coordinator/interior design program director is a full-time, tenured faculty with 29 years of full-time university teaching experience who has served as coordinator since 2001. She also served as co-coordinator of the Texas Tech Interior Design program for 10 years. While living in Texas, she maintained a limited lighting consulting practice.

She collaborates with the interior design faculty in the recruitment and retention of program faculty and other instructional personnel such as adjunct faculty. Under the School of Human Environmental Sciences, she evaluated faculty only in her role as a member of the school's Promotion and Tenure Committee and as a tenured faculty member who participated in annual faculty reviews. Under the Fay Jones School of Architecture, she will evaluate IDES faculty annually.

The faculty member appointed as Chair of the Search Committee and the director guide the hiring of faculty members whether full or part time. In addition, all interior design faculty members, except for those who have resigned and/or whose positions are being filled, are asked to serve on the search committees for new faculty. All members serving on the search committee take an active part in the search process. They write the job description, determine where advertisements will be placed, seek nominations from colleagues, and are involved in the campus interviews. Their input is essential to the hiring process.

Faculty members and other instructional personnel have academic or professional experience appropriate to their areas of responsibility, take steps to remain current in their areas of expertise, and collectively represent more than one point of view. The faculty is (or has been during this accreditation period) composed of individuals from diverse geographic areas, including the East coast (Washington, DC/Boston), the South (Tennessee and Arkansas), the Southwest (Texas), the Midwest (Minnesota, Missouri, and Iowa), and Bangladesh. The faculty has earned undergraduate and graduate degrees from universities in Oklahoma, Texas, Minnesota, Iowa, Arizona, Arkansas, Tennessee, Massachusetts, and Bangladesh. All full-time interior design faculty members have a minimum of a master's degree as well as business and industry related experience in their assigned areas of teaching. Two of the full-time faculty (Dr. Jennifer Webb and Dr. Nann Miller) also have undergraduate degrees in Interior Design. Catherine Wallack, who recently vacated her position, has a B.A. in Architecture, Art/Art History and an MArch. Three of the full-time faculty members have Ph.D.s in Interior Design or Environmental Design (Drs. Gentry, Miller, and Webb). Haroon Sattar, who vacated his position before the Fall 2010 semester, has a BArch and MFA in Interior Design. Mr. Jeffrey Walker, visiting assistant professor during fall 2010, earned his BID from Southwest Missouri State University with an M.I.D. underway from the University of Nebraska-Lincoln. Dr. Webb, Mr. Walker, and Mrs. Aubrey Pate are NCIDQ certified. Webb and Pate are also registered interior designers in Arkansas. Mr. Sattar is a registered architect in Bangladesh. Mrs. Pate, adjunct faculty member, has a B.I.D. from the University of Arkansas. Mrs. Joanna McCusker has a B.I.D. from the University of Arkansas and an M.A. in graphic design from the University of Edinburgh. Mr. Travis Brooks has a Bachelor of Landscape Architecture from the University of Arkansas. Drs. Gentry and Webb and Mr. Sattar also earned LEED AP credentials in 2009.

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All full-time faculty members (Marie Gentry, Nann Miller, Haroon Sattar, Catherine Wallack, and Jennifer Webb) have presented papers at regional and international IDEC conferences and EDRA conferences. Jennifer Webb has served on the Board of the *Journal of Interior Design*, and she will serve as the Chair of the Board, effective April 2011. Marie Gentry serves on the editorial board of the *Journal of Interior Design*. Two faculty members (Gentry and Miller) served as co-chairs of the IDEC International Conference Abstract Review Committee. All full-time faculty members have served as abstract reviewers for both regional and international conferences.

Faculty members are encouraged to attend seminars and workshops to enhance their professional growth. All full-time faculty members have regularly attended educational seminars associated with regional and international IDEC meetings. Faculty members participate in professional education and development activities on and off campus. All faculty participate in teaching developmental activities with the Teaching and Faculty Support Center on campus. Three faculty members have regularly participated in summer teaching camps. Two faculty members have been awarded campus teaching grants. Active participation in design practice for full-time faculty has not been feasible. Due to the requirements of teaching, service, and research/creative activity, full-time faculty, though qualified to practice, have been unable to maintain active design practices and still be successful in academia. Despite this, faculty members have served as consultants on selected university projects and directed outreach projects for studio projects. Adjunct faculty and practitioners who serve as critics, guest speakers, or internship supervisors offer students important professional perspectives.

The coordinator, faculty members, and other instructional personnel collaborate in developing, implementing, and modifying the program. Interior design faculty meetings have aided in the planning, development, and implementation of the program. Formal meetings have varied in frequency depending upon faculty schedules and the number and significance of issues to be addressed. Because of the officing arrangement, the faculty has addressed some issues more spontaneously, thus enabling a quicker resolution of problems or issues. The faculty also utilizes e-mail as a means of maintaining a dialogue. This mode of communication has proven especially effective when faculty schedules have not been in sync. The interior design faculty functions as a committee of the whole in formalized and informal planning of the interior design major. The director represents interior design to the administration and completes appropriate documentation. Teamwork is utilized in all areas.

Clear channels of communication exist between the program and departmental or administrative unit in which it is located. When the IDES program was located in the School of Human Environmental Sciences (HESC), the Director of HESC met monthly with the 4 program coordinators (interior design, apparel studies, human development, family sciences, & rural sociology, and foods, human nutrition, and hospitality) to convey information or directives about budget, operational issues, and strategic planning. In the Fay Jones School of Architecture, the Dean and Associate Dean meet monthly with the unit heads (architecture, landscape architecture, and interior design) and weekly with all staff members (including unit heads). The intent of these meetings is to seek input, share information, and encourage camaraderie among staff, administration, and unit heads. A new practice this year, the Dean of Architecture has attended and actively participated in interior design faculty meetings several times this year. The Dean, Associate Dean, development director, communications director, dean's office staff, advising staff, IT staff, and media staff, have communicated clearly and consistently with the interior design program since the merger.

The administrative unit(s) in which the program is located support(s) program goals. The Bumpers College of Agricultural, Food, and Life Sciences and the Director of the School of Human Environmental Sciences (HESC) provided adequate financial resources to maintain the interior design program and its accreditation. Significant improvements of instructional equipment and faculty resources (computers, software, books, teaching assistants, research/development funds) can be attributed primarily to a shift in budgetary control to the program after merging with the School of Architecture. Since joining the School of Architecture, both interior design faculty and students, have experienced an unprecedented level of support.

The administrative unit(s) in which the program is located support(s) the on-going professional development of the coordinator, faculty members, and other instructional personnel. Since moving to the School of Architecture, all tenured/tenure track faculty members have been provided with an annual research stipend. Previously, only faculty with 12-month appointments received stipends. However, financial support for conference

Standard 16. Support and Resources

The interior design program must have a sufficient number of qualified faculty members, as well as adequate administrative support and resources, to achieve program goals. presentations has consistently been generous throughout this and previous accreditation periods. Now as an separate budgetary unit within the School of Architecture, interior design has the opportunity to increase the level of support for its faculty and other instructional personnel.

Faculty members and other instructional personnel have access to appropriate facilities and equipment for course preparation, project evaluation, administrative activities, and meetings with individuals. Since the move to the School of Architecture, the temporary facilities have had some limitations. The most significant problem is that the building is not accessible. This has been an issue for one faculty member who is unable to access the second floor studios, the resource room, and printing/plotting facilities. Although her office is on the first floor, she must navigate a steep flight of stairs to access the first floor. This has also isolated her from other faculty members whose offices are on the second floor. She is, likewise, unable to participate in studio critiques on the second floor. Although not always successful, we have tried to adapt by having faculty meetings, special events, and portfolio reviews in the first floor studio. Nevertheless, three full-time faculty members have a private office in which to prepare for classes and advise students. Although one tenured faculty member shares a large office with part-time faculty, they rarely occupy it at the same time. The offices can accommodate several guests and allow for counseling and/or individual instruction and critique. Files, workspace, shelving, and computer stations allow for grading, class preparation, and research. Effective Fall 2013, each faculty member will have a private office in the renovated building for the School of Architecture.

Instructional facilities and work spaces (classrooms, offices, exhibition and critique space, etc.) are adequate to support program objectives and course goals. The facilities for all interior design studio classes are located in the Agricultural Annex Building. There are three studios and a materials/work/printing room. The physical layout supports student interaction. Display space in corridors and classrooms also assist in student interaction and discussion. The building has no centralized, formal critique space. One studio accommodates 18 drafting tables; a second 16 drafting tables; and the third 14 tables. The larger studio has a light table and paper cutter. All studios have wireless capabilities. Each studio space is equipped with adjustable stools, adjustable drafting tables with borco and parallel bars, large chalkboards, and tackable surfaces on all walls for critiques and display. Effective Fall 2013, all studios will have cold desks, and there will be formal gallery and critique spaces.

Equipment is available and appropriate to support program objectives and course goals. Because each student is required to purchase a laptop prior to the fourth semester for IDES 2815 Studio 4, there is not a dedicated computer lab for the program. However, there are several general access computer labs on campus. The laptops enable students to work at home and in interior design studios. Specifications hard- and software are updated annually. For backup use, a desktop computer in the materials room is loaded with equivalent software. A large format color plotter, color printer, and BW laser printer are located in the materials room. Other equipment such as paper cutters and light tables are located in studio spaces.

Audio-visual equipment (overhead projectors, laptop computers with LCD projectors) is supplied and maintained by the program. All lecture rooms used for lecture courses are equipped with computer and projection systems. Technical support is on call if a faculty member requires assistance with equipment or maintenance. Photographic (digital camera and 35mm SLR) and professional lighting equipment is available for student use through the media center.

Students have convenient access to a comprehensive and current range of information (bound, electronic, or online) about interior design and relevant disciplines as well as product information and samples. The Student Union, Fine Arts Library, the Mullins Library, and bookstore are within minutes of the interior design area and are used for breaks, supplies, and research. Students have easy access to information about interior design and relevant disciplines. The UA-F library system has one main library and five branch libraries. The general holdings exceed 1.6 million volumes with additional and substantial holdings in U.S. documents, manuscripts, audio materials, videos, CD-ROMS, slides, and microforms. The David W. Mullins Library and the Fine Arts Library are nearby and house most related material. The Fine Arts Library contains approximately 36,743 volumes in interior design, architecture, and landscape architecture; additional holdings in these subject areas are found in the main library. Faculty may borrow slides and other media from the C. Murray Smart Media Center, administered by the School of Architecture. The Smart Media Center has over 80,000 slides, 900 videos, and selected professional

Standard 16. Support and Resources

The interior design program must have a sufficient number of qualified faculty members, as well as adequate administrative support and resources, to achieve program goals. journals. The interior design program and its faculty also have large, diverse collections of reference books that they regularly share with students. The materials/printing lab provides adequate shelf space for a variety of catalogs, bins for materials, and wall space for samples.

The studio and workspaces in the AGRX are available to students 24/7. Because of the distance of the University from major markets and showrooms, the faculty makes a determined effort to assure availability of appropriate, current materials, and information. Regional design firms and manufacturers' representatives donate product samples regularly. Workstudy students and a senior faculty member maintain the resources. The space is also equipped with a networked computer allowing access to online information. The resource room and the School of Architecture Media Center also contain issues of periodicals for students to use such as *IS*, *CONTRACT*, and *Interior Design*.

Conclusions

Our students are well-prepared to enter professional practice as evidenced by several indicators.

- Internship supervisors and employers have noted that University of Arkansas graduates are articulate and well-rounded with a broad array of skills, including technical, communication, and interpersonal skills. After hiring 4 recent graduates of the program, a large, national real estate and facilities planning firm based in St. Louis made the decision to focus recruitment efforts on only 3 interior design programs; University of Arkansas was selected because of the well-rounded skills of its graduates. The firm has also made a substantial contribution to a discretionary fund for the program. Walmart headquarters has, likewise, hired about a dozen IDES graduates for positions in its store planning and customer experience divisions in the last 4 to 5 years.
- The faculty is encouraged by enthusiastic participation of design practitioners as advisory board members, critics, jurors, mock interviewers, and guest speakers. The eagerness of local and regional architects to support the students and program is especially gratifying because they regard the program as producing competent designers. A Tulsa-based architect has expressed such confidence in the program that he has recently dedicated a scholarship to an outstanding rising senior. A St. Louis interior designer, advisory board member, and alumnus has recently committed to an interior design scholarship, effective spring 2012. Two internship providers have expressed clear preferences for University of Arkansas interior design students over other regional programs.
- A noted strength of students stems from the rigor of IDES 3805 Studio 5; students have a good understanding of building construction and documentation. Technical skills are further substantiated by recent graduates who attribute their successful job searches to technical competencies associated with construction drawings and computer-aided design.
- Students have gained a better understanding of collaborative and multi-disciplinary design through team-based design projects. Although teamwork is not always easy, students better understand the necessity of a collaborative approach as project complexity increases. These experiences have better prepared our graduates to assume leadership roles in integrative design practice.
- When interacting with practicing professionals who serve as critics and guest speakers, students are articulate with regard to design intent and design elements/principles. Also, most demonstrate an appropriate professional demeanor.
- Students, while not always demonstrating strong design skills, remain committed to design and believe that design does make the lives of people better. There is a committed core group of students who embrace the need to mentor their peers and to continue to work hard for improvement.
- Social consciousness has become more apparent. Students consistently remark on the need for sustainable solutions and recently critiqued an applicant for a faculty position for not having a strong commitment to the environment. Senior projects, self-selected by the students, consistently include facilities providing services to the homeless, to urban youth, to senior living, and to education. While there continues to be interest in spas and boutique hotels, there is a deep commitment to making a difference.

Several areas could be strengthened:

- Although the design process has been emphasized in most every studio, and student work suggests that they understand the phases, students demonstrate little appreciation for the conceptual stage. Many struggle to develop multiple concepts and to explore multiple solutions.
- Generally, design solutions demonstrate a lack of creativity. This may be a result of students' insular view of design. Many students from Arkansas have not traveled outside of the state (or very far outside).
- Many students demonstrate underdeveloped skills relative to appropriate application of color, texture, pattern, composition, and art/accessories.
- Many students lack the motivation to excel. Also, many students believe that "working hard" and pulling all-nighters automatically equates to a good grade.
- Many students struggle with the writing of technical documents.
- Despite incorporating research requirements into the curriculum (e.g., analysis of research reports in professional journals, observational studies, analysis of precedents), most students have little appreciation and understanding of interior design-related research and its relationship to practice.
- Students lack experience with regard to estimating and budget management.

- Understanding of lighting design principles and thermal principles can be more effectively demonstrated in upper level studio projects.
- Even strong students rarely express interest in pursuing graduate education.

What changes to curriculum or resources have been planned and/or implemented to improve gaps in the educational program identified through self-study? When are these likely to occur?

- To encourage appreciation and understanding of the conceptual stage, greater exposure to practitioners who can confirm the value of the conceptual stage and how it drives the design solution will be helpful. Recently, a local practitioner, who has experience with large national companies, expressed that she would not consider hiring anyone who is unable to clearly communicate a concept. This practitioner participated in critiques during spring 2011 and has enthusiastically volunteered to return on a regular basis to focus on design concepts.
- In an effort to enhance creative thinking, the program can implement a number of strategies. Perhaps, most importantly, greater exposure to exemplary design will be beneficial. Although students are required to participate in two regional field trips (St. Louis, Kansas City, Dallas, Chicago), they are few and of short duration. As a part of the Fay Jones School of Architecture, students now have the opportunity to spend a semester in Rome or a summer in Mexico City, or participate in a 6-week summer travel program (Italy, France, Great Britain). Although the current degree plan doesn't require these experiences, this curriculum change is likely to occur in the near future.
- Active engagement in the School of Architecture Speaker Series may also stimulate creativity and contribute to a stronger theoretical foundation. The faculty is committed to actively participating in this program to expose students to design professionals in interior design and allied disciplines with a diversity of perspectives. The faculty has proposed that industry sources and endowments fund two nationally recognized speakers for the 2011-12 academic year. If funding sources are not secured, the program will fund 2011-12 speakers.
- A dedicated gallery and critique space where projects are publicly exhibited will help to raise the bar. Students will have the opportunity to see work of varying quality from all. Knowing that one's work will be viewed and critiqued by students and faculty from all the design disciplines may serve as an incentive to produce higher quality work. Also, being able to observe a variety of work may increase the ability to discern quality of design and technical skills. When the renovation of and addition to Vol Walker Hall are completed in Fall 2013, such a gallery will be a reality.
- The sUGAR gallery, a collaborative endeavor of the School of Architecture, the Interior Design program, and the Fulbright College, was initiated in Fall 2009. The student-run exhibition space, located on the Bentonville Square, features the work of students, faculty, and visiting lecturers from the Department of Art and the Fay Jones School of Architecture. The intent of the gallery is to inform the NWA community and foster connections with the Northwest Arkansas creative industry. Exposure to exemplary work from allied disciplines will encourage our students to aim higher.
- On November 11, 2011, Crystal Bridges Museum of American Art, will open its doors. The 217,000 sf museum, designed by Moshe Safdie, has over 40,000 sf of exhibition space and 50,000 sf of library space. It sits on a 120 acre site over the Crystal Spring. It will house a permanent collection of masterpieces of American art ranging from the colonial era to contemporary work. Temporary exhibitions will complement the permanent collection and demonstrate the diversity of American artists. Our faculty and students, as well as the residents of NWA, eagerly await the opening of this incredible resource. There is no doubt that it will have a positive impact on the program, from artistic, building design, and landscape design perspectives.
- With increased exposure to exemplary design through field trips, study abroad, lecture series, and gallery exhibitions, aesthetic sensibilities will increase. Whether these experiences will translate to more appropriate application of color, texture, pattern, composition, and art/accessories is unclear. Consequently, we must continue to explore ways to foster the creativity and intellectual agility of our students.
- Goals of the student Interior Design Organization (IDO) have also been consistent with those of the program. These goals include establishing networking opportunities with a wide array of professional organizations (ASID, IIDA, USGBC, IFMA, CSI, NKBA, IESNA, RDI, BIFMA, and Habitat for Humanity) through an Organizational Fair and increasing interaction among the student organizations (IDO, ASLA, and AIA) within the School of

Architecture. IDO is currently working on initiating the first annual Beaux Arts Ball for the 2011-12 academic year. Another goal of IDO is to boost awareness of sustainability. To celebrate Earth Day, officers are working on the "Re-Seat" fundraiser, a design competition to create an environmentally friendly chair. It will be open to the entire design community. As in previous years, the organization will also fund at least one major speaker and plan a variety of field trips and local speakers.

- Raising standards may attract students with improved work ethics, better critical thinking skills, and better writing skills. This could be achieved through enhanced recruitment efforts by a well-informed and experienced Fay Jones School of Architecture staff, more rigorous entrance requirements, grade requirements, portfolio reviews, and project critiques. Likewise, regular use of formal design review boards to evaluate marginal (though passing) grades may convince students of the necessity to produce better work. As an academic unit of the Fay Jones School of Architecture, the faculty anticipates that increasing standards to be consistent with the other disciplines will be supported.
- Based on initial experiences during spring 2011, utilizing upper level students as TAs in lower level studios seems to benefit both groups of students. The lower level students respond well to their "senior" peers who exemplify some of the best characteristics of interior design students and, thus, serve as excellent role models. The lower level students also benefit from increased one-on-one interaction, particularly in terms of the development of technical skills. For the upper level students, involvement in instructional activities improves their own skills and helps them become more articulate and further develop a sense of responsibility. The program intends to continue to recruit and support TAs.
- Although a few interior design students have participated in the honors program, the School of Architecture provides a far better fit for our majors than the honors program in the College of Agricultural, Food and Life Sciences. While in AFLS, IDES students were unable to enroll in required honors courses because of time conflicts with studios. Faculty intends to refine program requirements and, together with the professional advisors, tailor the program to interior design students. This process will be underway in Fall 2011.
- Providing cold desks will foster the learning environment and create a stronger studio culture. When students have "cold" desks where they can work 24/7 and interact with classmates and faculty informally, they develop a camaraderie that enriches and challenges them. With "hot" desks, the vast majority of students work at home, isolated from others. They often work ineffectively during studio classes, knowing they must carry projects from home to studio. Often they miss out on peer and faculty interaction that contributes to more highly developed projects. Consequently, these students may develop a more insular view of design, and they are unable to observe the work ethic and design process used by others. Effective Fall 2013, cold desks will be available for students in all programs. The move to the new facility will also enable students to learn from their peers in other disciplines and to see other high quality work in the integrated setting.
- Although estimating and budget management are addressed in the professional practices course, more applications can be incorporated into upper level studios. Even small-scale projects for which students must work within a budget may provide useful learning experiences. These exercises can be introduced immediately.
- In response to the previous accreditation visit, the lighting systems course was changed to a building systems course. As a result, lighting content was significantly reduced. This has been reflected in subsequent studio projects. Effective Spring 2011, the course was restored to a focus on lighting and electrical systems. Subsequent steps will be made to emphasize other building systems in studio courses or to develop a dedicated systems course.
- Faculty needs to emphasize opportunities for and advantages of graduate education. Although a few students have participated in undergraduate research projects, most undergraduate students have little understanding of interior design research and its relationship to design practice. Faculty can do a better job of communicating and marketing this option. One possible strategy may be the recruitment of TAs (described above). Students who served as TAs during the spring semester 2011 expressed enthusiasm for the working with other students. At least one of the three indicated a strong interest in pursuing graduate education and university teaching.

What changes in the program, institution, higher education, the profession, or society may impact the program in the future? What is being done to address emerging issues, trends, or challenges?

The move to the Fay Jones School of Architecture has inspired positive change. Where we once had to struggle to be recognized and understood, we are now enthusiastically accepted. Nevertheless, the move has raised the bar for both faculty and students. In order to meet the standards and expectations of the School, we are determined to respond decisively. During this past year, the School has been developing a new strategic plan. The interior design faculty and the program can embrace its core values and goals:

Proposed Core Values of the Fay Jones School of Architecture:

- Seeking excellence in all we do, especially in teaching, research and service.
- Engendering an intellectual community
- Cultural and environmental stewardship
- Diversity/inclusiveness
- Engagement with emerging issues
- International study as an adjunct to liberal and professional education.
- Development of environments that improve human welfare and the quality of the human experience for all segments of society.

Proposed Goals of the Fay Jones School of Architecture:

- To emphasize the development of critical design thinking skills at all levels of each curriculum.
- To explore and develop opportunities and strategies for interdisciplinary collaborations within each curriculum, as well as with other disciplines on campus.
- To integrate service/outreach/civic engagement experiences into each program's studio curricula as important elements.
- To develop options for viable graduate programs that enhance the mission and vision of the school.

Proposed Goals of the Interior Design Program:

- To establish the program as a department. Although the program functions as an independent entity with a separate budget, the intention is become a department within the next year.
- To effectively market the interior design program. High attrition at the freshman level suggests that incoming students have been a) unaware of the expectations of an interior design student and, perhaps more significantly, of interior design professionals, b) unaware of the financial burden created by necessary supplies and reduced outside employment opportunities due to studio load, and c) unaware of the necessity of effective time management skills. The program will produce a more informative brochure detailing program requirements and expectations. Further, the faculty is confident that the advising staff of the Fay Jones School of Architecture is well qualified to communicate academic and professional expectations to potential students.
- To modify and fine-tune the curriculum to respond to the strategic plan of the Fay Jones School of Architecture and CIDA recommendations. As noted previously, some of these changes may include a study abroad/travel requirement, a refined honors program, and more rigorous entrance standards and academic standards.
- To actively engage in the School of Architecture. Despite obvious challenges associated with the first year, students and faculty in all programs have begun to work together. Faculty members and students from all three disciplines have collaborated in the orientation class, Leadership by Design. Students and practitioners from all three disciplines participated in a portfolio workshop that was hosted by the Interior Design program. Faculty members from all disciplines have participated on school-wide committees. There are a variety of other examples. When the renovation and addition to Vol Walker Hall is completed, all programs will be housed together, and students will have cold desks. This physical arrangement will encourage an active level of engagement and interaction.
- To emphasize the importance of professional identity. The struggle with professional identity continues at both the state and national levels. Despite sustained years of effort, professional recognition via examination and registration is required in only 26 states, including Arkansas. Nevertheless, the profession is poorly understood by most of the state's citizens. Faculty will continue to emphasize to students the role of examination and registration both formally in classes and informally through guest

speakers and workshops. Faculty has enlisted the support of the professional advisory board in providing opportunities for job shadowing and for informal counseling of students during trips/meetings. Faculty will also explore ways to recognize alums who have successfully passed the NCIDQ, thus increasing awareness and appreciation of the process by currently enrolled students.

- To respond to emerging societal issues, other program changes may occur. For example, just as technology and universal design have become permanent and expected parts of the interior design curriculum and are woven into most every project, so must design philosophies that respond to environmentally responsible and socially conscious needs. Entry-level designers can serve as ambassadors of these concepts if they support and apply the principles throughout their academic program.
- To provide enhanced and diverse opportunities for civic engagement. Currently, a collaborative urban studies initiative is being explored by the city of Little Rock and the Fay Jones School of Architecture. If established, this could provide students in all three programs with a broader array of learning experiences.
- To establish a post-professional, interdisciplinary graduate program. This program, as envisioned by the faculty, would embody a strong theoretical and research foundation with applied studio components and a focus on: Gerontology/Design for Aging, Human Factors (person-environment interaction), or Environmentally Conscious Design. The graduate component could positively impact the undergraduate program by helping students to understand the relationship between research and design.

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: G. Marie Gentry

Check one:

full-time

Individual has been responsible for ID studio supervision in past 2 academic years:

Check one:

Yes No

Individual has completed a degree in interior design:

Yes No

Individual has passed the complete NCIDQ exam:

Yes No

If this individual is a full-time faculty member, please indicate:

25 % of time spent in administration

40 % of time spent in teaching

25 % of time spent in research

10 % of time spent in service

Educational background (degrees, discipline, university/school, and year of completion):

Ph.D., Environmental Design, Texas Tech University, 1986, Dissertation: *Bruce Goff: The Luminous Environment in Selected Residential Designs*

M.S., Family Environment/Housing, Iowa State University, 1977, Thesis: *Homeowner Acceptance of Energy Efficient Housing*

B.S., Foods/Equipment in Business, Summa Cum Laude, Arizona State University, 1974

Positions held in academic institutions (title of position/rank, year and tenure):

Associate Professor, University of Arkansas, 2000-Present, Tenured

Director-Interior Design Program, Fay Jones School of Architecture, University of Arkansas, 2010-present

Coordinator-Interior Design Program, College of Agricultural, Food & Life Sciences, University of Arkansas, 2002-2010

Associate Professor, Texas Tech University, 1987-2000, Tenured

Part-time Instructor, Texas Tech University, 1982-1986, non-tenured

Lecturer, University of North Texas, 1977-1982, non-tenured

Teaching Assistant, Iowa State University, 1975-1977

Courses taught in the past two years:

HESC/IDES1044 Studio 2

HESC/IDES 2883 History of Interior Design

HESC/IDES 3843 Building Systems/Lighting Systems

HESC/IDES 4823 Professional Practice (Spring 2010)

HESC/IDES 4805 Studio 7

Positions held in design practice (firm name, title, and year):

Self-employed, Lighting and interior design consultant, 1986-2000

Significant publications, creative projects, and/or paper presentations (up to six items):

Gentry, M. & Sattar, H. *Cultivating creative skills: Comparing teaching strategies and design products for third semester studio projects*. 2009 IDEC International Conference, St. Louis, MO.

Faculty Data Form

Gentry, M. & Wallack, C. *Wikis: Tractable technology for the design curriculum*. 2009 IDEC International Conference, St. Louis, MO.

Gentry, M. & Wallack, C. (2007). *Educating with precedents: Research, application, and design in the studio*. IDEC Southwest Regional Conference, Waco, TX.

Fields, L. & Gentry, M. (2005). *Designing a global perspective*. 2005 CELA National Conference Proceedings, September, 2005. (Full-length article in published proceedings). 20 of 75 abstracts were published as articles.

Dickinson, J., Shroyer, J., Hutton, J.T., & Gentry, G. M. (2001, March). *The effect of selected residential carpet and pad on the balance of healthy older adults*. Environment & Behavior.

Gentry, G.M. (2000). *Design of living environments for older adults: Recommendations for the luminous environment*. The Southwest Journal on Aging, 14(2), 19-29.

Awards, recognitions, grants, competitions:

Earned LEED AP, June 2009.

Division of Agriculture Research Incentive Grant). *Perceptions of the Concept of Home by Older Adults*. Webb, J. D. and Gentry, G. M. \$10,000.00

Communication, Education, Training: *Science Information and Resource Center for Amarillo National Resource Center for Plutonium*; Funding Agency: Department of Energy and University of Texas-Austin (1995-2000). G.M. Gentry and Zane D. Curry. \$264,000.

Best Poster Award. IDEC Southwest Regional Conference, Shreveport, LA, October 2005.

Professional memberships and service:

Corporate member IDEC, 1991 to present

Member of Editorial Board of Journal of Interior Design; 2002-present

Member USGBC-AR, 2010 to present

USGBC-NWA Program Committee. Developed 2011 programs. (March-September, 2010).

IDEC International Conference, abstract reviewer, 1996-97, 2007-present

IDEC Regional Conference, abstract reviewer, 2006-2009

IDEC Proceedings Task Force. (2009).

IDEC Nominating Committee. (2009).

IDEC Lighting Network. (2002-present)

Co-Chair of the Interior Design Educators Council (IDEC) Abstract Review Committee, 2003-2005

Member of IDEC Abstracts-and-Papers Task Force, Spring 2003

Editor, 2001 Southwest Regional IDEC Conference proceedings

Phi Upsilon Omicron Honor Society, Faculty advisor, 2002-2010

Professional development (meetings/conferences attended, continuing education courses, etc., in the last five years):

IDEC National Conference 2005, 2006, 2008, 2009, 2011

IDEC Regional Conference 2005, 2006, 2007, 2008, 2009

CIDA Workshops 2009, 2011

USGBC NWA meetings: 3 per year (2009-2010)

Baum Teaching Work Shops (UofA campus): 2 each year

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: Nancy G. Miller _____ Check one:
X__full-time ____adjunct ____part-time ____support
____other (please indicate):

Individual has been responsible for ID studio supervision in past 2 academic years:

Check one:
 Yes No
 Yes No
 Yes No

Individual has completed a degree in interior design:

Individual has passed the complete NCIDQ exam:

If this individual is a full-time faculty member, please indicate:

_____ % of time spent in administration

65 _____ % of time spent in teaching

25 _____ % of time spent in research

10 _____ % of time spent in service

Educational background (degrees, discipline, university/school, and year of completion):

PhD.	Interior Design	University of Minnesota, St. Paul	1998
M.A.	Interior Design	University of Minnesota, St. Paul	1988
B.A.	Interior Design	Iowa State University	1977
B.S.	Applied Art	Iowa State University	1968

Positions held in academic institutions (title of position/rank, year and tenure):

University of Arkansas	Associate Professor	2006-present	Tenured
University of Arkansas	Assistant Professor	2002-2006	Tenure Track
West Virginia University	Assistant Professor	1996-2002	Tenure Track

Courses taught in the past two years:

2010-2011:

ARCH 1101, 1102: Leadership by Design
IDES 1034: Studio 1
IDES 2815: Studio 4
IDES 2823: Materials and Sources
IDES 2853: Introduction to Textiles
IDES 4813: Human Factors

2009-2010:

HESC 1031: Introduction to Interior Design
HESC 1034: Studio 1
HESC 2815: Studio 4
HESC 2823: Materials and Sources
HESC 2853: Introduction to Textiles
HESC 4813: Human Factors

Positions held in design practice (firm name, title, and year):

1980-1998 Nancy G. Miller, Owner/Designer for small commercial properties and residential spaces of all sizes
1977-1980 Dayton Interior Design Studios, Designers

Faculty Data Form

Significant publications, creative projects, and/or paper presentations (up to six items):

- Webb, J. and Miller, N. G. (2010). Chapter 2: Defining Home. In Korydon Smith, Jennifer Webb, Brent Williams, eds. *Just Below the Line: A Primer on Housing, Disability, and Equity in the South*, Fayetteville, AR: University of Arkansas Press.
- Webb, J., Williams, B. T., Smith, K. H., and Miller, N. G. (2010) Chapter 5: Redefining Disability. In Korydon Smith, Jennifer Webb, Brent Williams, eds., *Just Below the Line: A Primer on Housing, Disability, and Equity in the South*. Fayetteville, AR: University of Arkansas Press.
- Webb, J., Miller, N.G., Williams, B. T., & Smith, K. H. (2009). *Assisted Living Facilities: Effectiveness of Space Planning, Amenities and Life Style*. Proceedings of the Interior Design Educators' Council International Conference, St. Louis, MO.
- Miller, N. G., Sattar, H., Loewer, B. (2006). *Success Stories or not: Service learning best practices*. Proceedings of the International Conference of the Environmental Design Research Association (EDRA). May 2006.
- Miller, N. G., Sattar, H., Gentry, G. M. (2006). *A shifting paradigm: Integrating critical thinking with learning styles of the millennium generation*. Proceedings of the International Conference of the Interior Design Educators Council (IDEC) Annual Meeting, March 2006.

Awards, recognitions, grants, competitions:

Professional memberships and service:

- Abstract reviewer for the annual Environment and Design Research Association (edra) international meeting.
- Abstract reviewer for the annual Interior Design Educators Council (IDEC) international meeting.
- Interior Design Educators Council (IDEC): Initiator and Coordinator of the Service-learning Network

Professional development (meetings/conferences attended, continuing education courses, etc., in the last five years):

- Conferences attended:
- IDEC: 2006, 2007, 2008, 2009, 2011
 - Edra: 2006

Faculty Data Form

Name: Haroon Sattar

Check one:
X full-time adjunct part-time support
 other (please indicate):

Individual has been responsible for studio supervision in past 2 academic years: Yes No
Individual has completed a degree in interior design: Yes No
Individual has passed the complete NCIDQ exam: Yes No

If this individual is a full-time faculty member, please indicate:

 % of time spent in administration
79 % of time spent in teaching/advising
11 % of time spent in research
10 % of time spent in service

Educational background (degrees, discipline, university/school, and year of completion):

M.F.A (Interior Design) University of Georgia, 2004
B. Arch. Bangladesh University of Engineering and Technology. 1987

Positions held in academic institutions (title of position/rank, year and tenure):

Assistant Professor, School of Human Environmental Sciences, University of Arkansas, Fall 2004 to Spring 2010

Courses taught in the past two years:

HESC 1044 Studio 2
HESC 2805 Studio 3
HESC 2815 Studio 4
HESC 3805 Studio 5
HESC 3815 Studio 6
HESC 4805 Studio 7

Positions held in design practice (firm name, title, and year):

1996 – 2001 IDeA (Interior Design & Architecture), Dhaka, Bangladesh , Principal Architect, Executive Partner
1988-1996 Insight (Architects, Engineers, & Interior Designers), Dhaka, Bangladesh , Architect Partner, Dhaka, Bangladesh
1988 Diagram Architects. Dhaka, Bangladesh. Design Architect.

Significant publications, creative projects, and/or paper presentations (up to six items):

Sattar, H., *A Sustainable Mobile Training Center*, IDEC International Conference, March 2005.

Faculty Data Form

Miller, N. G., Sattar, H., Loewer, B. (2006). *Success Stories or not: Service learning best practices*. Proceedings of the International Conference of the Environmental Design Research Association (EDRA). May 2006.

Miller, N. G., Sattar, H., Gentry, G. M. (2006). *A shifting paradigm: Integrating critical thinking with learning styles of the millennium generation*. Proceedings of the International Conference of the Interior Design Educators Council (IDEC) Annual Meeting, March 2006.

Gentry, M. & Sattar, H. *Cultivating creative skills: Comparing teaching strategies and design products for third semester studio projects*. 2009 IDEC International Conference, St. Louis, MO.

Awards, recognitions, grants, competitions:

2nd Prize: National design competition for Children Village for 200 orphans at Lalmonirhat, Bangladesh.

Organized by government of Bangladesh and Sheikh Zayed Bin Sultan Al Nahyan Trust of U.A.E.

3rd Prize: National design competition for Housing project (row house). Organized by RAJUK, the Capital City Development Authority

Commended project: Martyred Intellectual Memorial at Rayer Bazar, Dhaka. Organized by Ministry of Works, Government of Bangladesh

Professional memberships and service:

Interior Design Educators Council, 2007-present

Institute of Architects Bangladesh (IAB): Licensed architect

Executive Committee member (Publication): 1995-1997

Editor, IAB Newsletter, 1995-1997

Chetana, Society for the Development of Architecture in Bangladesh

Executive Committee Member

Professional development (meetings/conferences attended, continuing education courses, etc., in the last five years):

IDEC International Conferences, 2005, 2006, 2009

Charles & Nadine Baum Teaching Workshop. University of Arkansas. 2005-2010

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: **Jeffrey Michael Walker** Check one:
_____ full-time _____ adjunct _____ part-time _____ support
X other (please indicate): Visiting Assistant Professor

Individual has been responsible for ID studio supervision in past 2 academic years: Check one: **X** Yes No
Individual has completed a degree in interior design: **X** Yes No
Individual has passed the complete NCIDQ exam: **X** Yes No

If this individual is a full-time faculty member, please indicate:

_____ % of time spent in administration

100 % of time spent in teaching

_____ % of time spent in research

Educational background (degrees, discipline, university/school, and year of completion):

Bachelor of Science, Interior Design – Missouri State University, May 2006

Master of Science, Interior Design – University of Nebraska-Lincoln, *Projected* Completion December 2011

MBA – Webster University, St. Louis, Missouri, *Projected* Completion December 2011

Positions held in academic institutions (title of position/rank, year and tenure):

Visiting Assistant Professor/Interior Design Program

University of Arkansas, Fayetteville, Arkansas

(2010) Non-Tenure Track

Adjunct Instructor/Design and Drafting Program

ITT-Technical Institute of Springfield, Springfield, Missouri

(2009-10) Non-Tenure Track

Per Course Instructor/Interior Design Program

Missouri State University, Springfield, Missouri

(2007-8) Non-Tenure Track

Per Course Instructor/Continuing Education (CAD)

Ozarks Technical Community College, Springfield, Missouri

(2007) Non-Tenure Track

Courses taught in the past two years:

ITT-Technical Institute:

Introduction to Design and Drafting (Emphasis on Hand-Drafting)

Introduction to Computer Drafting (Emphasis on AutoCAD Techniques)

Architectural Drafting and Design II (Emphasis on Building Information Modeling & Integrated Project Delivery)

University of Arkansas:

Interior Design Studio III (Emphasis on Program Development and Presentation Skills)

Interior Design Studio IV (Emphasis on Construction Documents)

Faculty Data Form

Positions held in design practice (firm name, title, and year):

Technical Design Specialist for Product Development, Taylor-Martin Group, 2007-10 (and currently)
Interior Designer, Butler Rosenbury & Partners, 2006-7
Ireland and Associates Architecture Firm, 2005-6

Significant publications, creative projects, and/or paper presentations (up to six items):

N/A

Awards, recognitions, grants, competitions:

LEED Accredited Professional
Edgren Graduate Scholarship, University of Nebraska-Lincoln, 2009-10

Professional memberships and service:

American Society of Interior Designers (**ASID**) Graduate Student Member
Construction Specifications Institute (**CSI**)
Interior Designers Education Council (**IDEC**), Graduate Student Member
US Green Building Council (**USGBC**)

Professional development (meetings/conferences attended, continuing education courses, etc., in the last five years):

IDEC Southwest Region Conference, 2010 (Attendee)
Autodesk CAD, Revit, Inventor Software Training/CE Courses, Various beginning 2007-10
Mike Lin Graphics/Rendering Workshop, San Francisco, 2010
Italian Architecture Sketch/History Tour, University of Nebraska-Lincoln, 2010

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: Catherine Wallack Check one:
X full-time adjunct part-time support
 other (please indicate):

Individual has been responsible for ID studio supervision in past 2 academic years: X Yes No
Individual has completed a degree in interior design: Yes X No
Individual has passed the complete NCIDQ exam: Yes X No

If this individual is a full-time faculty member, please indicate:

 % of time spent in administration

86 % of time spent in teaching

4 % of time spent in research

10 % of time spent in service

Educational background (degrees, discipline, university/school, and year of completion):

B.Arts in Architecture and Art/Art History, Rice University, 1987
M.Arch, Harvard University 1992

Positions held in academic institutions (title of position/rank, year and tenure):

Assistant Professor

University of Arkansas
Interior Design Program
Fall Semester 2004 – Spring 2011

Visiting Instructor

University of Arkansas
Interior Design Program
Academic Year 2003 – 2004

Visiting Assistant Professor

Department of Architecture
University of Arkansas
Spring Semester 1992

Courses taught in the past two years:

Studio 1 HESC 1034, IDES 1034
Studio 2 HESC 1044, IDES 1044
Studio 4 HESC 2815
Studio 5 HESC 3805
Studio 7 IDES 4805
Studio 8 HESC 4815
Special Topics ARCH 303V
Portfolio Workshop HESC 3841

Faculty Data Form

Positions held in design practice (firm name, title, and year):

Hailey/Amirmoez Associates Architects P.A., Fayetteville, Arkansas, Designer / Job Captain,
November 1994 –December 2001

Perry Butcher & Associates, Rogers, Arkansas, Designer,
November 1993 - November 1994

Hiegel - Miller Architects, Springdale, Arkansas, Designer / Job Captain,
December 1992 - November 1993

Hickox Williams Architects, Boston, Massachusetts, Designer,
June 1990 - August 1990

R.E. Dinneen Architects and Planners, Boston, Massachusetts, Designer,
1988 - August 1989

Rojas Vogt Associates, Cambridge, Massachusetts, Designer / Draftsperson,
December 1987 - May 1988

Significant publications, creative projects, and/or paper presentations (up to six items):

Curator, OZARK MODERN: Edward Durell Stone's Fulbright Furniture, University of Arkansas Fine Arts Center
Gallery, January 8th –February 15th 2011

Publications

Wallack, C.J. (2009) *Dream Home: Remodeling American Expectations with Model Houses*, The Journal of American Culture,
(December 2009).

Wallack C. J. (2009) Entry, *Fulbright Industries*, Arkansas Encyclopedia of History and Culture, (online resource).

Wallack C.J., Webb J.D. (2007). *From Classroom to Client: Communicating Effectively*, Interior and Sources, (May 2007).

Presentations

Wallack C.J. (2010), Evolution and Ingenuity: Edward Durell Stone and Fulbright Furniture. Paper for the Popular Culture
Association/American Culture Association National Conference in St. Louis , Missouri, March 31-April 3, 2010.

Wallack C.J. (2009), The PostWar House: Modeling the Ideal. Paper for the Popular Culture Association/American Culture
Association National Conference in New Orleans, Louisiana, April 8-11, 2009.

Awards, recognitions, grants, competitions:

Primary Investigator,

Arkansas Humanities Council, Major Grant, Media category, Support for 'Ozark Modern' Exhibition, Awarded Fall 2009

Recognition

"*Dream Home: Remodeling American Expectations with Model Houses*," was one of the ten most accessed Journal of
American Culture articles in the Wiley-Blackwell online library in 2010

Professional memberships and service:

Abstract Reviewer, Interior Design Educators Council International Conference 2008, 2009

Abstract Reviewer Interior Design Educators Council Regional Conference 2009

Member of the Nominations Committee for the Interior Design Educators Council 2008

Secretary to the Southwest Region of the Interior Design Educators Council Fall 2007 regional conference , Spring 2008
international conference

Professional development (meetings/conferences attended, continuing education courses, etc., in the last five
years):

Interior Design Educators Council International Conference 2008, 2009

Southwest Region of the Interior Design Educators Council 2006, 2009

Popular Culture Association/American Culture Association National Conference 2007,2008, 2009

22nd Annual Conference for the Beginning Design Student. 2006

Environmental Design Research Association 37th Annual Meeting 2007

Faculty Data Form

Name: Jennifer Webb

Check one:

full-time ___ adjunct ___ part-time ___ support
___ other (please indicate):

Individual has been responsible for ID studio supervision in past 2 academic years:

Check one:

Yes No

Individual has completed a degree in interior design:

Yes No

Individual has passed the complete NCIDQ exam:

Yes No

If this individual is a full-time faculty member, please indicate:

- 0% of time spent in administration
- 65-75% of time spent in teaching
- 15-25% of time spent in research

Educational background (degrees, discipline, university/school, and year of completion):

- Ph.D. Human Environmental Sciences. Oklahoma State University College of Human Environmental Sciences. 1999. Major concentration: Environmental Design. Certificate: Gerontology. Dissertation: Personal Space: Interpersonal Distances in Late Adulthood for Caucasians Residing in Oklahoma
- M.S. Interior Design. University of Tennessee, Knoxville. 1995. Thesis: A comparison of spatial perception using two- and three-dimensional representations.
- B.S. Interior Design with Honors. University of Tennessee, Knoxville. 1989. FIDER Accredited Program.

Positions held in academic institutions (title of position/rank, year and tenure):

- Associate Professor of Interior Design (2005 – Present). School of Human Environmental Sciences, University of Arkansas
- Assistant Professor of Interior Design (1999 – 2005). School of Human Environmental Sciences, University of Arkansas
- Lecturer in Interior Design (1995 – 1996). Department of Family & Consumer Sciences, Appalachian State University. Boone, NC

Courses taught in the past two years:

- HESC/IDES 2805 Studio 3
- HESC/IDES 2805 Studio 5
- HESC/IDES 3815 Studio 6
- HESC/IDES 4815 Studio 8

Positions held in design practice (firm name, title, and year):

Professional Interior Designer, 1989 – 1993. Space planning, finish and furniture selection, custom cabinetry and furniture design. Specialized design for physician offices, clinical healthcare design, and public spaces.

Faculty Data Form

Significant publications, creative projects, and/or paper presentations (up to six items):

- Webb, J., William, B.T., and Smith, K.H. (Fall, 2010). Chapter 43: Redefining Design and Disability: A P-E Fit Model. In *Universal Design Handbook*, 2nd Edition. Wolfgang Preisler, Korydon H. Smith, and Elaine Ostroff, eds. McGraw-Hill.
- Smith, K. H., Webb, J., and Williams, B. T. (Fall, 2010). *Just Below the Line: Housing, Disability, and Equity in the South*, (Fayetteville, AR: University of Arkansas Press).
- Webb, J. and Miller, N. G. (Fall, 2010). Chapter 2: Defining Home in *Just Below the Line: Housing, Disability, and Equity in the South*, Korydon Smith, Jennifer Webb, Brent Williams, eds., (Fayetteville, AR: University of Arkansas Press).
- Webb, J., Williams, B. T., Smith, K. H., and Miller, N. G. (Fall, 2010) Chapter 5: Redefining Disability in *Just Below the Line: Housing, Disability, and Equity in the South*, Korydon Smith, Jennifer Webb, Brent Williams, eds., (Fayetteville, AR: University of Arkansas Press).
- Smith, K. H., Webb, J., and Williams, B. T. (Fall, 2010). *Just Below the Line: Housing, Disability, and Equity in the South*, (Fayetteville, AR: University of Arkansas Press). Contributions to 3 other chapters in addition to the ones on which I was first author.

Awards, recognitions, grants, competitions:

Joel Polsky Prize, sponsored by ASID, to recognize outstanding academic contributions to interior design through literature or visual communication. Awarded for *Just Below the Line*. Awarded at Neocon, June 13, 2011.

Nominated for Co-Director of the Wally Cordes Teaching and Faculty Support Center

Professional memberships and service:

Interior Design Educators' Council

- Southwest Regional Chair, 2009 – 2011
- Student Design Competition, 2010 – 2011
- Conference Committee, 2010 - 2011

Journal of Interior Design

- Editorial Review Board, 2002 - 2010
- Board of Directors, 2007-2010
- Chair, Board of Directors, 2011 - 2014

Arkansas State Registered Interior Designers

- Board of Directors, 2006-2008

Professional development (meetings/conferences attended, continuing education courses, etc., in the last five years):

- IDEC Annual Conference 2007 – 2011 (Montreal, St. Louis, Atlanta, Denver)
- IDEC Southwest Regional Conference, (Lubbock, Fayetteville)
- EDRA Vera Cruz, Mexico and Chicago
- More than 40 Continuing Education Hours in the last 4 years

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: Travis G. Brooks, RLA, ASLA

Check one:

full-time adjunct part-time support
 other (please indicate):

Individual has been responsible for ID studio supervision in past 2 academic years:

Check one:

Yes No

Individual has completed a degree in interior design:

Yes No

Individual has passed the complete NCIDQ exam:

Yes No

If this individual is a full-time faculty member, please indicate:

_____ % of time spent in administration

_____ % of time spent in teaching

_____ % of time spent in research

Educational background (degrees, discipline, university/school, and year of completion):

Oklahoma State University, studied landscape architecture 1985-1989

Bachelor Landscape Architecture, University of Arkansas 1991

Arkansas Registered Landscape Architect, #189, 1997-present

Positions held in academic institutions (title of position/rank, year and tenure):

Adjunct Professor, Fay Jones School of Architecture, Landscape Architecture Department, 1999-present

Adjunct Professor, Fay Jones School of Architecture, Interior Design program, 2010-2011

Courses taught in the past two years:

Landscape Architecture Design 1 Studio, Fall 2008

Introduction to Landscape Architecture, Fall 2008

Planting Design 1 Studio, Spring 2009

Landscape Architecture Design 1 Studio, Fall 2009

Introduction to Landscape Architecture, Fall 2009

Landscape Architecture Design 1 Studio, Fall 2010

Introduction to Landscape Architecture, Fall 2010

Interior Design 1 Studio, Fall 2010

Landscape Architecture Construction 1, Spring 2011

Interior Design 2 Studio, Spring 2011

Positions held in design practice (firm name, title, and year):

Landscape Designer 1989-1997, Country Heritage Landscapes, Inc. Fayetteville, Arkansas

Landscape Architect, 1997-1999, Country Heritage Landscapes, Inc. Fayetteville, Arkansas

Landscape Architect, Principal/Owner, 1999-present, BROOKS Landscape Architecture, Fayetteville, Arkansas

Significant publications, creative projects, and/or paper presentations (up to six items):

Landscape Architecture Magazine, December 1991, personal landscape, front lawn

At Home in Arkansas, Holiday 2000, gift wrap designs

At Home in Arkansas, Holiday 2001, personal residence, interior

Arkansas Gardener, April 2003, a private residence

Faculty Data Form

Better Homes and Gardens, April 2006, a private residence

Joint Academic Paper Presentation, CELA, Los Angeles, CA, Spring 2011, role of adjunct professors in landscape architecture education

Awards, recognitions, grants, competitions:

Honor Award for Design, American Society of Landscape Architects, Arkansas Chapter, 2002, a private residence, Fayetteville, Arkansas

Merit Award for Design, American Society of Landscape Architects, Arkansas Chapter, 2005, Fayetteville Public Library, Fayetteville, Arkansas

Professional memberships and service:

American Society of Landscape Architects, 1997-present

Treasurer, 2004-2007

President-Elect, 2007

President, 2008

Past President, 2009

Trustee, 2009-present

Professional development (meetings/conferences attended, continuing education courses, etc., in the last five years):

ASLA Convention and Expo, Minneapolis, MN, 2006

ASLA Convention and Expo, San Francisco, CA, 2007

ASLA Convention and Expo, Washington, DC, 2010

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: Ethel Goodstein-Murphree, Ph.D. Check one:
 full-time ___adjunct ___part-time ___support
___other (please indicate):

Individual has been responsible for ID studio supervision in past 2 academic years: Yes No
Individual has completed a degree in interior design: Yes No
Individual has passed the complete NCIDQ exam: Yes No

If this individual is a full-time faculty member, please indicate:

70 % of time spent in administration

15 % of time spent in teaching

15 % of time spent in research

Educational background (degrees, discipline, university/school, and year of completion):

Ph.D., History of Architecture and American Cultural Studies, University of Michigan, 1992

M. A., History of Architecture and Historic Preservation Planning, Cornell University, 1979

B. Arch., City College, City University of New York, 1975

B.S., City College, City University of New York, 1974

Positions held in academic institutions (title of position/rank, year and tenure):

Professor of Architecture, Fay Jones School of Architecture, University of Arkansas, Fayetteville, 1998- present, appointed to the faculties of Humanities, Fulbright College of Arts and Science, the Honors College, and the Graduate School.

Associate Dean, Fay Jones School of Architecture, University of Arkansas, 1999-2003; 2009-present.

Associate Professor of Architecture, Fay Jones School of Architecture, University of Arkansas, 1992-98.

Visiting Lecturer, Taubman College of Architecture and Urban Planning, University of Michigan, Ann Arbor, 1991-92.

Associate Professor of Architecture, School of Architecture and Design, University of Louisiana, Lafayette, 1988-92.

Assistant Professor of Architecture, School of Architecture and Design University of Louisiana 1982- 88.

Courses taught in the past two years:

Architecture 4433, History of Architecture III: The Twentieth Century

Architecture 4483, Architecture in America

Architecture 5933, Introduction to Historic Preservation

Architecture 5016H/5026H, Honors Thesis

Positions held in design practice (firm name, title, and year):

Partner, studio m², Fayetteville, Arkansas, 2002-present.

E. S. Goodstein, Historic Preservation Planner and Restoration Consultant, Lafayette, Louisiana, 1982-92.

Architectural Historian, Arkansas Historic Preservation Program, Little Rock, Arkansas, 1979-81.

Architectural Intern, Paul Properties, Great Neck, New York, Summers 1974-76.

Architectural Intern, Paul Rudolph Associates, New York, New York, 1972.

Faculty Data Form

Significant publications, creative projects, and/or paper presentations (up to six items; last five years):

Buildings of Arkansas, Buildings of the United States series, (contributing editor), Charlottesville, VA: University of Virginia Press, in progress, contracted for completion, June 2012.

"The Common Place of the Common Carrier: The American Truck Stop, Chapter 10 in *Visual Merchandising—The Image of Selling*, ed. Louisa Iarocci, Surrey England: Ashgate Press. In press.

"In Memoriam, Carlson Terrace, 1957-2007." *Preservation Education Research. Journal of the National Council on Preservation Education*. Vol 3 (2010): pp. 17-26.

"*Nature and Humanity in a Simple Shed, Fay Jones's Pinecote Pavilion*," Annual Conference of the Southeast Chapter, Society of Architectural Historians, Jackson, Mississippi, October 30, 2009. In rewrite for inclusion in Fay Jones, eds. Jeff Shannon and Ethel Goodstein-Murphree, Fayetteville: University of Arkansas Press, in progress.

"Mr. Stone Goes to the Fair: The United States Pavilion for Expo '58 and Its Influence at Home," Annual Conference of the Southeast Chapter, Society of Architectural Historians, Greensboro, North Carolina, October 2, 2008,

"The 'Projects' Post-Katrina—Psyche and Space in New Orleans Public Housing," Annual Conference of the Southeast College Art Conference, New Orleans, Louisiana, September 26, 2008.

Awards, recognitions, grants, competitions:

Humanities Scholar, Arkansas Humanities Council Research Grant, A Research Report for a History of Architects in Little Rock and the Buildings They Designed, submitted by the University of Arkansas, Fayetteville. Charles Witsell, project director, 2010-11.

Humanities Scholar, Arkansas Humanities Council Media Grant, "Mid-Century Modernism Initiative," with Mark Wilcken, Producer, Arkansas Educational Television Network (AETN), 2009-10.

Tau Sigma Delta Silver Medal, University of Arkansas School of Architecture, 2008.

Outstanding Advising Award, University of Arkansas Academic Advising Council, 2005.

University of Arkansas Teaching Academy Award of Excellence for Outstanding Teaching, 1997.

Pella Faculty Writing Award, University of Arkansas, 1995, 1997.

Outstanding Faculty in Architecture, University of Arkansas, 1996.

American Institute of Architects Education Honor Award, 1996.

Professional memberships and service (select):

Member, Board of Directors, Southeast Chapter, Society of Architectural Historians, 2008-11.

Member, Board of Directors, Historic Preservation Alliance of Arkansas, 2007-10; Vice President for Programs, 2008-11.

Member, Fayetteville (AR) Historic District Commission, appointed 2006-09, 2009-2012; chair, 2006-08.

Member, Steering Committee, Getty Heritage Grant for Historic Preservation Master Plan, University of Arkansas 2007-09.

Editor, *ARRIS, Journal of the Southeast Chapter, Society of Architectural Historians*, 1996-99.

Member, Policy Board, American Institute of Architectural Research, 1995-97.

Member and Treasurer, AIA/ACSA Research Council, 1994-95.

Director, Southwest Region, Association of Collegiate Schools of Architecture, 1993-96.

President, Southeast Chapter, Society of Architectural Historians, 1993-94; Board Member, 1992-98.

Professional development (meetings/conferences attended, continuing education courses, etc., in the last five years):

Annual Conference, Society of Architectural Historians, 2008, 2009, 2010

Annual Conference, American Institute of Architects, Arkansas, 2010

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: Joanna Mc Cusker

Check one:

full-time adjunct part-time support
 other (please indicate):

Individual has been responsible for ID studio supervision in past 2 academic years:

Check one:

Yes No

Individual has completed a degree in interior design:

Yes No

Individual has passed the complete NCIDQ exam:

Yes No

If this individual is a full-time faculty member, please indicate:

_____ % of time spent in administration

_____ % of time spent in teaching

_____ % of time spent in research

Educational background (degrees, discipline, university/school, and year of completion):

Bachelors of Science Interior Design, University of Arkansas at Fayetteville 2005

Masters of Science Applied Digital Media, Griffith College, Dublin 2009

Positions held in academic institutions (title of position/rank, year and tenure):

Adjunct Faculty, spring semester 2011

Courses taught in the past two years:

Professional Practice for Interior Designer

Positions held in design practice (firm name, title, and year):

Kitchen Distributors, Inc.

Kitchen and Bathroom Designer

2004-2008

New Century Counter Tops and Tile

Business Development and Outside Sales

2011-current

Faculty Data Form

Significant publications, creative projects, and/or paper presentations (up to six items):

Kitchen design featured in *Kitchen and Bath Ideas* A Better Homes and Gardens special interest publication: Sept/October 2008

Kitchen design featured in *At Home in Arkansas*: September 2006

Master's Dissertation, created digital online magazine called *Juice* which focused on the creative arts.

Helped manage Walmart Shareholders' 2010 digital experience and webcast

Awards, recognitions, grants, competitions:

Professional memberships and service:

Allied Member of ASID 2004 - 2008

Junior League of North West Arkansas

Kappa Kappa Gamma alum advisor

First Christian Church, outreach co-chair

Professional development (meetings/conferences attended, continuing education courses, etc., in the last five years):

ASID CEU for designing library ,ASID CEU Plastic Laminate, Master's Degree at Griffith College, Dealing with Difficult People seminar, Advanced sales and lifestyle training for Wood-Mode cabinetry.

Faculty Data Form

Not to exceed 2 pages per faculty member

Name: Aubrey Mitchell Pate

Check one:

full-time adjunct part-time support
 other (please indicate):

Individual has been responsible for ID studio supervision in past 2 academic years:

Check one:

Yes No

Individual has completed a degree in interior design:

Yes No

Individual has passed the complete NCIDQ exam:

Yes No

If this individual is a full-time faculty member, please indicate:

_____ % of time spent in administration

_____ % of time spent in teaching

_____ % of time spent in research

Educational background (degrees, discipline, university/school, and year of completion):

B.I.D. from the University of Arkansas, 2002

Positions held in academic institutions (title of position/rank, year and tenure):

Adjunct Faculty for the School of Architecture Interior Design Department, Spring Semester 2011

Courses taught in the past two years:

IDES 2815: Studio 4

Positions held in design practice (firm name, title, and year):

Julie Wait Designs www.juliewaitdesigns.com, Interior Designer, 2002 – 2009.

Julie Wait Designs, Interior Designer – on contract per project basis , 2009-present.

Jacobs+Newell Company. <http://jacobsnewellcompany.com/> Freelance Interior Designer.

Projects include: Church Street Single Family Homes and Homes at Tanglewood Creek. Fall 2010 – present.

CertaPro Painters Color Consultant, June 2010 to present.

Awards, recognitions, grants, competitions:

South Central Chapter ASID Gold Award, 2003, Donna Axum Fitness Center University of Arkansas, Fayetteville AR

South Central Chapter ASID Bronze Award, 2006, Swope Residence, Rogers AR

South Central Chapter ASID Silver Award, 2007, Legacy National Bank, Springdale AR

South Central Chapter ASID Bronze Award, 2008, Lewis Epley Jr. Band Building, University of Arkansas Fayetteville

South Central Chapter ASID Silver Award, 2008, Comfort Suites lobby, Wichita KS

South Central Chapter ASID Silver Award, 2010, George's Corporate Offices, Springdale, AR

Faculty Data Form

Professional memberships and service:

Registered Interior Designer #1060, ASBALAID (Arkansas State Board of Architects, Landscape Architects & Interior Designers) 2005 to present.

Professional Member of ASID (American Society of Interior Designers) 2005 to present.

Professional development (meetings/conferences attended, continuing education courses, etc., in the last five years):

I have completed 6 C.E.U. units every year from 2005 to present for ASBALAID and ASID requirements.